

# Gwenn Thomas

## *Sonancy*

Reception: Wednesday October 27<sup>th</sup> from 6-8

Rose Burlingham Living Room Gallery

15 Park Row, #16E, NY, NY.

open 1-6 Saturday and Sunday,

or by appointment: 646 229 0998

[roseburlingham@gmail.com](mailto:roseburlingham@gmail.com)

October 27<sup>th</sup> – November 23<sup>rd</sup>

*Banish Air from Air-*

*Divide Light if you dare-*

*They'll meet*

*While Cubes in a Drop*

*Or Pellets of Shape*

*Fit...*

Emily Dickinson #346, c. 1864

In Gwenn Thomas's recent work a free flowing network of ink lines is superimposed on an oval, as if a shadow of the tighter configuration has lifted and blasted open. Some are on vertical scrolls of paper prepared with a ground of rabbit skin glue and gesso. Also included is a group of relief etchings and hand colored prints that further explore the same themes of music and sound.

One of Thomas' seminal woven works *Untitled (Flag)* 1993 will be shown for the first time. From a series of collages and drawings in which she combined painting and photography, paint on wood, on canvas and photo-emulsion on linen. Black and white strips covered with photos are woven into an open rectangular structure that stems from her early study of sculpture.

She has consistently referenced the hand made, constructing collages of fabric and paper that are intended to be photographed. The collages become photo paintings, blow-ups of the smaller originals- in which every stitch and frayed and frizzled edge is magnified to take on an illusionistic textural importance. Her ongoing exploration of the confluence of painting and photography is one thread and the desire to work more directly with repetitive mark making is another.

Since 2005 Thomas has made small acrylic paintings that are linked to her previous work by their broken marks corralled on a dry surface. The thin washy paint has the delicate look of watercolor on a white ground. Marks take on a pointillist quality reminiscent of early color photography such as the Lumiere process, which used tiny glass beads adhered to a plate to produce a color image. Curved networks of small blocky units can be read as either microcosm or macrocosm- an aerial view of clusters of architecture, a distant world or alternatively, an ovoid head.

Gwenn Thomas studied at the Sorbonne and The Cooper Union School of Art. Recent exhibits: Exile Gallery, Berlin, 2009, Art Projects International, New York, 2008, Photo+, Blue Star Contemporary Art Center, San Antonio, 2007, Yvon Lambert New York, 2006.

Selected collections include: The Metropolitan Museum of Art; Museum of Fine Arts, Houston; Philadelphia Museum of Art; Chase Manhattan Bank; Progressive Art Collection; Citigroup; Saatchi Collection, London; and C.A.M., Fundação Calouste Gulbenkian, Lisbon, Portugal.