

The Woven Tale Press

Exhibition Review: Out of Bounds At the White Gallery, Bridgehampton

By Sandra Tyler

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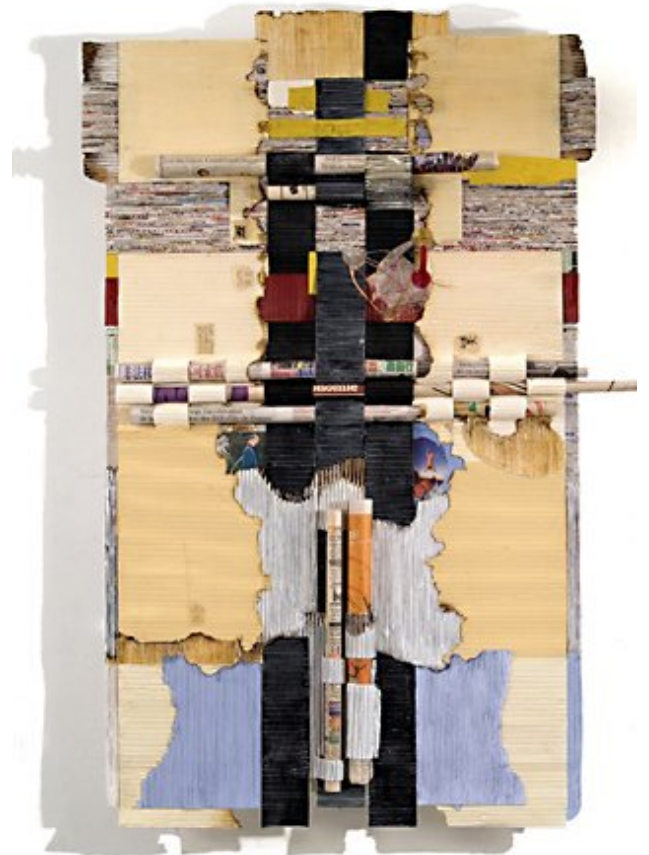
## Exhibition Review: Out of Bounds At the White Room Gallery, Bridgehampton

The White Room Gallery, tucked down a brick path off Main Street in Bridgehampton, NY, is a refreshing oasis of authentic art—a welcomed relief from what otherwise of late can seem an ostentatious art scene in the Hamptons.

I attended this current exhibition because one of our artists, Joan Giordano, is featured, her work having appeared in WTP Vol. III #9. Giordano over the years has pushed the boundaries of medium, and in surprising amalgams—many of her metal works, for instance, combine the less resilient of metals with paper. The works featured at the White Room represent how she can span the spectrum of paper as a medium.

“Magical Thinking” is a stunning work of newspaper and corrugated cardboard, but also encaustic, paint, graphite and Krylov:

*Joan Giordano, Magical Thinking. Corrugated cardboard, newspaper, encaustic, paint, graphite, Krylon, 70" x 47"*



The quieter, deeply poetic work of "Money Tree" also utilizes encaustic, but comprises the more delicate of handmade paper and bamboo:

*Joan Giordano, Money Tree. Handmade paper, bamboo, encaustic wax, steel stand, 65" x 22" x 4"*



Giordano, as are four of the other exhibiting artists, is in partnership with C Fine Art, an organization specializing in the acquisition and placement of large-scale sculptural works—Elizabeth Gregory-Gruen's works are hand cut from museum board with admirable precision. Played against this precision are gradations of shape and layering, all which contribute to the complexity of the pieces.

While some are single-toned, accentuating shadows, in "Platinum Circle -In #1" there is the added gradation of color to a striking labyrinthian effect:

*Elizabeth Gregory-Gruen, Platinum Circle – In #1. Two-ply museum board, handout paper, gouache, 20.5" x 25"*



Two other C-Fine Art artists are sculptors Kevin Barrett, whose smaller bronze sculpture "Miles" is no less remarkable than his larger installations works; and Norman Mooney, whose wall piece is a vibrant starburst of polished bronze. Otherwise, the exhibition is predominated by the photographic works of Ann Brandeis and Kat O'Neill, and the paintings of Lauren Robinson.

O'Neill's photographs are unique; printed with archival pigment inks on metal, bold and crisp imagery often is layered, as in her tombstones series:

*Kat O'Neill, Here/Set in Stone. Layered photography/archival inks infused into metal/Ltd Ed 1/12, 60" x 60"*



In contrast, Brandeis's sepia-toned photographs may seem subdued, but they are equally penetrating, imbued with exquisite detail. There is something tactile about all her images, and interestingly, the print of "Leaning Trees" is framed without protective glass, allowing for the rough edges of the print to reinforce the rawness of the trees.

In "Conversations on Decay," a diptych, the ink bleeds off the paper, lending to the images the fragility of the frayed:

*Ann Brandeis, Conversation on Decay. Diptych sepia tone archival print on all rag paper/Ltd Ed/15, 20" x 20"*



The paintings of Robinson are sweeping impressionistic landscapes, though overall seem lacking in greater depth, except for one gem, "Avalanche," quite evocative and complex:

*Lauren Robinson, Avalanche. Oil on canvas, 30" x 30"*



All in all, this is a rewarding show, a refreshing eclectic mix of talents and mediums. Out of Bounds is on view through July 31. The White Room Gallery is located at 2415 Main Street, Bridgehampton, NY, 11932.

<http://www.thewoventalepress.net/2017/07/21/exhibition-review-bounds/>