

## *in the presence of*

Ellen Siebers, Dee Clements, Kathranne Knight  
February 4 - March 26, 2023

Opening Saturday, February 4, 5-7pm: in the presence of, with Ellen Siebers, Dee Clements, and Kathranne Knight.

For the first time in our new location, we are thrilled to present three artists as one exhibition, utilizing the architectural divide of three distinct spaces. Sight-lines connect works via passageways north to south and back again, with throughlines overlapping in the center gallery.

While Siebers, Clements and Knight have distinctly different practices, they share the subjects of both landscape and figure, the aesthetics of pattern and repetition, and the process of decisiveness and intuition. Their work inspires wonderment and evokes timelessness with the simplicity of line.

Painting with oil on birch panel, Siebers distills natural and interior settings where light passes, moisture glints, fruit ripens, and figures glance. She works from observation, memory, and imagination, bending and overlapping lived moments and studied sources. Smaller window-like compositions overlay abstracted, brushy grounds; a landscape becomes a container for another time and place. Hazy, monochromatic compositions describe weather, or time of day, with interiors revealing snapshots of private moments. Siebers frames imagery with alternating vertical and horizontal brushstrokes that loosely weave over her surfaces.

Knight touches down with line, repeating verticals, horizontals and diagonals until they spread over a surface and create a seemingly infinite visual expanse. Horizons suggest the positions of near and far, above and below, though maybe they could, in their near symmetry, be flipped. Simple lines become a field, a sky, a cloud, while their angles suggest orientation and invoke the elements. The tenor of Knight's mark-making oscillates from hard pressed to light handed, denoting a shift of energy from frenetic to gentle, a shift of perspective from intimate to vast. Her lines behave like the substance of material, as if they could be picked up, placed, patterned in another way.

Clements grounds with a hand-turned wood or hand-formed ceramic base and organically builds her forms upwards and outward, allowing the potential and limitation of the reed to guide her process. Moving with the material, she weaves a continuous pattern of line, delineating interior from exterior, form from context. A line connected and repeated becomes a vessel. A line left extended holds the possibility of boundlessness, the gesture of release. Clements' forms are figurative and human; they are landscape and grass.