

# TWO COATS OF PAINT

Award-winning NYC blogazine, primarily about painting

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TWO COATS CONVERSATIONS

## GROUP SHOWS

# Thinking beyond New York City

August 21, 2021 4:44 pm

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*Hannah Morris, Skyscrapers (Diptych), mixed media, 9.5 × 20 inches (each panel)*

Contributed by Sharon Butler / The latest scientific report issued by the **UN's Intergovernmental Panel on Climate Change** confirms that the climate is changing widely, deeply, and rapidly. Having read the report and pored over numerous charts and graphs, and with Hurricane Henri bearing down on Long Island and southern New England, I began to think the members of the NYC art community who left the city during Covid might have made the right move. Where would I go if living in NYC becomes too challenging? The Catskills, the Adirondacks, and northwestern Connecticut are all on the list, and this week I added Vermont. During a quick tour of Burlington, and Montpelier, I discovered a few smaller towns, and, in the southern part of the state, Manchester, where Benjamin Ward recently opened Stella Quarta Decima, or SQD, on Main Street. The gallery will feature artists, primarily from Vermont, who

work outside the confines of the commercial art market. “Anticipation,” the inaugural exhibition, includes six very strong artists.



*Kate Burnim, Farmyard Still, oil on masonite, 12×24 inches*



*Kate Burnim, Chickenscratch, oil on canvas, 11×14 inches*

Kate Burnim’s fine paintings divide the Vermont landscape into evocative color, geometric shape, and structural line, with quirky attention to surface. If **Richard Diebenkorn** had lived in Vermont instead of San Francisco, he might have made pictures like this, and so I wasn’t surprised to learn the Burnim studied painting in the San Francisco area.





*Matthew Monk, Book Spines, collage/mixed media on plywood, 24 × 30 inches*



*Matthew Monk, Kraft Grid II, collage/mixed media on plywood, 24 × 30 inches*

Matthew Monk's elegant abstraction explores the asymmetrical grid through shape, line, collage, and analogous color. Monk was a graphic design professor at RISD for 20 years before joining the Vermont College of Fine Arts in Montpelier, where he now serves as academic dean, and his aesthetic reflects a design sensibility. Utilizing the ephemeral detritus from daily life, his pieces present a calm, neutral oasis amid polarizing chaos. Forms, receipts, paper bags, and handwritten lists peek through thinly applied paint, gentle reminders that the quotidian is what really makes a life.



Hannah Morris,, *Watchtower* (diptych), mixed media, 9.5 × 20 inches (each)

Hannah Morris's paintings introduce enigmatic narratives to the mix. In *Skyscrapers*, she rethinks the titular concept, depicting clusters of small box-like buildings on extremely tall stilts. The paintings are diptychs, and sometimes the scenes continue from one panel to the next. The scale of the buildings and figures within the picture plane recall Flemish printmaker and painter Pieter Bruegel the Elder (c. 1525–1569), but whereas his paintings reveal the activities of the townspeople, Morris's bend towards obscurity, as if to suggest that we don't know what we're doing, that our stories are a mystery.



*Lynn Newcomb, installation view.*





*Lynn Newcomb, Sentinel, wood and forged steel, 27 x 7 x 6 inches*

Lynn Newcomb explores various materials, and here presents a black and white print and two abstract tabletop sculptures. The sculptures are made of wood and metal, and the print looks like a velvety lithograph. For *Sentinel*, Newcomb wrapped a forged steel belt tightly around a 20-inch length of wood. Placed in the display window facing the street, it does indeed seem to be standing guard, alert to the street while protecting (and announcing) the contents inside.



*Jamie Rauchman, Randolph Road, 2020, oil on canvas, 48 × 48 inches*



*Jamie Rauchman, Winter, oil on canvas, 48 × 48 inches*



Jamie Rauchman is the only artist I was familiar with before my visit to SQD. He used to have a studio in NYC, in Morningside Heights, where **I visited him** before he moved up to Vermont. Whether painting the figure, still life, landscape, abstraction, or some combination, the versatile Rauchman remains, as he has always been, a skillfully exuberant painter who spills his love of life onto his canvases. The vivid paintings on display have a touch of **Charles Burchfield**'s landscape weirdness – pointy clouds, undulating brushwork – but they belong completely to Rauchman, who has found an engaging new subject in the hills and farmland of Vermont.



*Diane Sophrin, Black Rocks: Vertical Alterations-1, acrylic on stitched, gessoed paper, 54 × 45 inches. Installed hanging from the ceiling so both front and back are visible.*



*Diane Sophrin, installation of work on table*

Diane Sophrin is both an artist and a writer, so it seems fitting that she works with ink on paper, printed on both front and back, then hung in scroll formations from the ceiling and stacked on a low table. Her reductive visual vocabulary comprises circles and earthy colors like brown, ochre, and black. The repeating circular shapes have a weathered quality, indicating that her process involves considerable editing, and perhaps a measure of anxiety. She divides her time between a quiet studio in Montpelier and an artists' community in Budapest, where she was unable to go this past year. In her artist's statement, she observes that "a year later, with life still being defined as a present continuous, I nevertheless sense that there has been movement, although the direction remains an unknown." She speaks for many of us, whether in New York, Vermont, or somewhere else.

**"Anticipation,"** Stella Quarta Decima, 3568 Main Street, Manchester, VT.

Related posts:

[The upstate line](#)

[Studio Visit: James Rauchman](#)

[Images: Beth Dary's studio](#)

[Burchfield in Buffalo and LA](#)

Tags: [abstraction](#), [Sharon Butler](#), [Stella Quarta Decima](#), [Vermont](#)

## 5 Comments



**Nameer Davis**

August 21, 2021 at 7:09 pm

This is inspiring, artists and the socially marginal position we occupy making a go of it without compromising integrity. It brings a connection between the vernacular and the contemporary that's difficult to maintain with rigour.

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**Nicholas**

August 22, 2021 at 5:29 pm

Fantastic group show. Congratulations Matthew.

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**Joelen Mulvaney**

August 23, 2021 at 6:47 am

Go to [freejoyart.com](http://freejoyart.com) to see how I am getting the work into the public realm; toiling away here in Barre, Vermont for 40 years it's time to do a give-away. 200 or so works up for grabs, literally.

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**Robert Spies**

August 24, 2021 at 9:57 pm

Very strong show: un-artfair at its best.

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**Harold Crooks**

September 17, 2021 at 1:23 pm

Wonderful window on to – and a harbinger ? – of our better distributed future !

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## CALL FOR ENTRY

deadline –  
Thursday, March 10



**Future Perfect/Imperfect: The Next Century**  
April 30 – June 9, 2022

Juror - **Lilly Wei**,  
Independent curator, critic, journalist



## OPEN CALL 2022

TWO SOLO EXHIBITIONS at OyG Projects

deadline March 9, 2022, 11:59PM EST

Lynn Umlauf  
(1942-2022)

*Paintings  
from  
1974 to 2022*



Lynn Umlauf, January 1974

Until March 30th

Zürcher Gallery  
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## Art and Film: A Belated 2021

### Top Ten Contributed by

Jonathan Stevenson / When an arthouse revisionist



western directed by an Australian woman and starring an Englishman dominates the Oscar nominations, it's safe to say that the pandemic ...



### Anne Ryan's small world

Contributed by Laurie Fendrich / The poet and artist Anne Ryan (1889–1954)

accomplished the rare feat of making precious art – art that's small, perfectly executed, and pretty – that ...



### David Dia: Deconstructing Modernism

Contributed by Sharon Butler / What conceptual painter hasn't

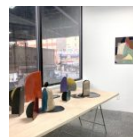
looked at an Ikea how-to diagram and at least fleetingly thought it would make a fine subject for a painting? David ...



### Two Coats Selected Gallery Guide: February 2022

Contributed by Sharon Butler / What's up February? I'm

looking forward to stopping by Ortega y Gasset in Gowanus to see "Surface Tension," a group show featuring work by Dexter ...



### Erin O'Brien and Keiko Narahashi: The energy in the room

Contributed by Holly Coulis / This interview took

place on February 13, 2022, on the occasion of the two-person show, "Erin O'Brien and Keiko Narahashi," at 106 Green, in New ...



### Art and TV: Professor T, an extraordinary burst of mind

Contributed by Laurie Fendrich / Boy did the

otherwise on-the-mark Guardian television critic Lucy Mangan get it wrong.

In her 2017 review of the Flemish detective series Professor T, ...



**Mark Ryan Chariker's Romantic No-Man's-Lands**  
Contributed by Patrick Neal / Mark Ryan Chariker's

paintings have a romantic, brooding quality that sometimes leans toward the Gothic. In All the Time in the World, his second solo ...



**Vincent Smith's powerful ether** Contributed by Jonathan Stevenson / When the Minimalists were casting paintings as nothing more than value-free objects in the world and the Pop Artists were knocking them off their elitist ...



**History: Artist-run galleries in NYC in the 1950s and 1960s**  
At artist-run galleries, the conversation centers on art

rather than commerce. Alternative spaces provide a place for unknown and under-recognized artists to mount exhibitions, for curators to organize their first thematic shows, and for established artists ...



**Wayne Thiebaud and starting over** Contributed by Laurie Fendrich / The California painter Wayne Thiebaud died

on Christmas Day. He was renowned, first and foremost, for his paintings of candies, cakes, and pies, which he ...

## NEWSroll

**Conductor Valery Gergiev, a friend of Putin, out of Vienna Philharmonic U.S. tour**

Source: LA Times Arts | Published on 02-25-22

### Dressing for Abstraction

Source: Haber Arts | Published on 02-25-22 | By JohnH

### How a struggling single mom built an ADU, without killing a 60-year-old tree

Source: LA Times Arts | Published on 02-25-22

### Michael Stipe, Another Outsider at the Art Fair

Source: New York Times Arts | Published on 02-25-22 | By Karen Rosenberg

### Tales from The b.a.SKET: Black Art Sketches for the Contemporary Art Lover

Source: Black Art in America | Published on 02-25-22 | By Trelani Michelle

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