



About *Bounce* and the artists of Quartet

Quartet is: Karen Ruth Karlsson, Denise Kraemer, Kerry Kugelman, and Jill Sykes.

About ***Bounce***

Kerry Kugelman

This collaboration, our fourth in four years, began with each of our most inspirational artist and a painting by them. Iterative responses by the other artists led to visual reverberations of form and color, and discoveries by each artist as we painted. The energy of the work caromed around the group in fascinating ways. As you view the exhibition, note that sometimes there is a significant departure from the artworks we were responding to, and in other cases the responses hew more closely to the original. The paintings are rich with these intriguing visual strategies and provide a fresh experience of art dialog.



***The Rose (IV)*, 2008**

Cy Twombly

99" x 291"

Denise Kraemer

The first time I saw Cy Twombly's work I was awestruck by the impact that size and color made on the room. Later I found that he and I favored similar mark making and colors. My pieces small and intimate while his continue to be larger than life. So, when this project was suggested, I made my choice to borrow from his style and merge it with mine to see what could arise. Next year I plan to go larger than life thanks to Cy Twombly.



From *Split the Lark*, 2013
Darren Waterston

Kerry Kugelman

Bouncing ideas around is a common phrase, but in this exhibition, there is a tangible visible arc to watch some of the creative dynamics at play. Darren Waterston's work has inspired me for decades, and I love the atmospheric mystery in so much of his artwork. The painting I chose to respond to, from the exhibition *Split the Lark*, captures a crimson upwelling amid a spare, virtually monochromatic environment that dominates the painting. It is bold and assertive, thrusting the red form forward. The series from which this painting comes explores the boundaries we set and violate in our desire to know. The title comes from

an Emily Dickinson poem, which warns of the consequences of looking too closely at beautiful things.

I decided to respond to the assertive warm tone of his painting with a cool, limited palette, and let the central space open up for the two larger forms there, possibly suggestive of microscopic organisms suspended in a primordial sea. Against Waterston's sanguine eruption it became a revelatory process to think through both visually and thematically how to respond to Waterston's painting.

For me, that grappling with the other inspirational images and the other artist's responses pushed me out of my comfort zone in good, often completely unexpected ways.



PH-369, 1951
Clyfford Still
Oil on canvas
80" x 71 ½"

Karen Ruth Karlsson

The challenge for this Quartet endeavor was for each of us to select a favorite piece of art and interpret it in our own style and then create three more works based on our other members' inspiration piece plus their interpretation of that piece. In other words, to bounce off of each other's work. I am very drawn to the work of Clyfford Still and selected his 1951 work PH-369 as my inspiration piece. Still's oil paintings are known for their craggy edges and color, but they are also very textured, something that does not always come across when viewing them on a screen. Even though I know

that Still built up his texture with a palette knife, to me they always appeared to be excavated - a common technique in encaustic painting - my medium of choice. With my interpretation, I attempted to recreate PH-369 by building up layers of wax and scraping it back to reveal the colors, shapes, and geometric origami elements beneath the surface.

I am a painter and printmaker living and working on the desert fringes of Los Angeles County. Growing up within the grid that is New York City informs my geometric abstractions rendered in layers of wax, resin, and pigment; they reflect the tension between humans and nature, structure and function, order and chaos, revealing a world built on mathematical shapes that, regardless of absolutes, never quite feels defined.

The works in my "Geomancy" series, which began in the chaos and uncertainty of COVID, continue my exploration of geometric abstraction. Incorporating geometric origami forms rendered in paper, the encaustic wax is an integral part of the work, functioning not just as a glue, but as an element that encapsulates, solidifies, and freezes a moment in time.

My encaustic paintings, monoprints, etchings, collagraphs, and mixed media works have been curated into group and solo exhibits across the country, most prominently at the Chaffey Community Museum of Art in Ontario, California which holds one of my encaustic monotypes in their permanent collection. I am the founder and chief wrangler of "Old Broads" a group of 30 female and female-identifying artists over the age of 50, living and working in the greater Los Angeles area.

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***Snow Flowers*, 1951**

Henri Matisse

Watercolor and gouache on cut and pasted papers

68 ½" x 31 ¾"

Jill Sykes

Matisse has been an inspiration for me for many years - an old friend. When this project came up I immediately thought of him, but his oeuvre is vast & diverse & daunting. I finally hit upon his late paper pieces - the color & graphical elements spoke to me & I immediately connected to the flower shapes & rectangular spaces as something I could "bounce off of." The overarching goal was never to copy, but to be inspired. My SEAFLOWER I painting started off "recreating" the general color scheme of Matisse's SNOWFLOWERS, & I added in my singular seaweed drawing as well as a few small squares of gold leaf. This concept

fed the remaining three paintings that were to be reflections of the other Quartet member's works. These four new paintings became a wonderful "leap" in my own body of work that I have continued exploring in several new pieces.

STATEMENT

We as artists create objects that nourish and enrich existence, and as such what we do, consciously or not, has profound effect. The images I create are about life and the sheltering aspects of Nature – I focus on botanical forms and the abstracted spaces I find between individual branches and leaves. These paintings are sophisticated in terms of color and form, and yet remain incredibly soothing and serene to look at.

Jill Sykes is a painter living in Los Angeles. Her work is included in many private and corporate collections including Omgivning Architecture Interiors, Kelly Wearstler, Kovac Design Studios, Saks Fifth Avenue as well as many others. Her paintings have been featured in exhibitions throughout Southern California and across the country including Tobey C. Moss Gallery in Los Angeles, Museum of Art + History (MOAH) in Lancaster, CA, the Santa Paula Art Museum in Santa Paula, CA, El Camino College Art Gallery in Torrance, CA and The Brand Library and Art Center in Glendale, CA.

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