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In the galleries: Jason Gubbiotti's 'War Paint' at Civilian Art Projects

Sheila Crider



As she demonstrates with a series of monotypes now at Honfleur Gallery, Sheila Crider can layer complexity onto a flat image. But her show is titled “Volume” because of its other work, which comes off the wall more assertively than Jason Gubbiotti’s. The D.C. artist paints on a variety of paper, cuts the sheets into partial strips and then hangs them so that gravity chooses their contours. The artworks turn into banners, DNA-like helixes or — in the case of the brown-red “Volume 11” — sinews that suggest an anatomy textbook or a butcher shop.

Crider’s technique recalls Sam Gilliam, who began exhibiting unframed canvases in the 1960s. But most of Crider’s hanging pieces are snipped into thin segments, so they dangle rather than drape. The

two artists also possess different color senses: Crider paints mostly in a single hue or a limited tonal range, relying on shape and light to vary the effect. Yet the acrylic pigment (and occasionally plasticized paper) gives the works a contemporary sheen. Where the artist’s attractively muted prints are largely in earth and rain tones, punctuated by an occasional red slash, her sculptural paintings boast a city-street vitality.

Volume: Sheila Crider On view through Dec. 19 at Honfleur Gallery, 1241 Good Hope Rd. SE. 202-365-8392. www.honfleurgallery.com.

Link to full article:

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