



Slate Gallery

136 Wythe Avenue • Brooklyn, NY 11211 • Tel: 718-387-3921  
www.slategallery.com • kim@slategallery.com

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**KAREN MARGOLIS - *The State of All Things***

**Solo Exhibition of Recent Work**

**October 23 – November 22, 2009**

**Receptions: Friday, October 23, 6 – 8:00 pm and Friday, November 13, 6 – 8:30 pm**

**Artist's Talk: Friday, November 13, 7 pm**

Slate Gallery celebrates its fourth year with Karen Margolis' *The State of All Things*, an exhibition of new mixed media work. Combining her interests in cosmology, physics and psychology with an unusual use of materials, Margolis has created a new body of work that gives a glimpse into her process. Featured are two installations – a group of painted wire sculptures that seem to grow organically from the gallery's ceiling and floor, and *In Situ*, a wall installation of overlapping painted transparent polyester papers. In addition, a selection of the artist's mixed media paintings on paper will be shown.

During the past year, Margolis has concentrated on making sculpture, a vigorous process she describes as a battle between the sculpture and herself. The artist rolls white cotton covered wire into circular components which she then paints with acrylic in mineral and earth tones and sets them to dry on transparent polyester paper. Once dry, she joins the painted circles together by wire, building them up into large columnar formations that suggest strange new life forms rooted in botany, geology and microbiology. Even their Latin titles, which meanings translate as "fallen", "weak", "weary", describe states of being the artist experienced as she wrestled "to manipulate and contain" the sculpture's burgeoning shapes. In Margolis' words, "Engaged in a battle of wills, the marks of our conflict reside in the bulges and indents."

*In Situ* is a series of compositions of overlapping painted transparent sheets wall-mounted that offer a different dimension into Margolis. The circular markings on the polyester paper are made from the residual paint as the sculpture coils are laid out to dry leaving their imprints. Margolis describes her process for this body of work, "Like a sonogram of my unborn creation, the "in situ" works generate a two dimensional image of the developing constructions". The result is a kind of mirror where the layered transparencies cast shadows, reflections and shimmering color evocative of Monet's *Water Lilies* series.

Margolis is better known for her delicately rendered paper paintings wherein she describes the physical basis of emotions by mapping out molecular patterns generated in the brain. Using the behavior of cellular automata as a catalyst, Margolis' color systems express shifting moods within "the obsessive chatter of internal monologues". She takes tissue-like abaca paper and employs a variety of media including watercolor, pencil, gouache, collage, and thread. Sometimes Margolis sews on bits of painted paper implying "embedded constellations" in the mind's universe or map fragments as "locational displacements", intruding upon the artist's private world.

Karen Margolis has a combined educational background in the sciences and fine art with degrees in psychology, fine art and microscopy. She has been the recipient of grants from Dieu Donne Workspace Program, The Pollack-Krasner Foundation Grant, and New American Paintings. Her work has been included in exhibitions at The Parrish Art Museum, Southampton, NY; The Aldrich Museum of Contemporary Art, Ridgefield, CT; Weatherspoon Art Museum, Greensboro, NC; Southern Methodist University, Dallas, TX; University of Massachusetts, Amherst, MA among others.

Gallery Hours: Friday - Monday, 1:00 - 6:00 pm, and by appointment.



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