

ARTNEWS

Reviews: National

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Evelyn Statsinger

Valerie Carberry
Chicago

Revealing a new freedom and fluency, Evelyn Statsinger's 19 colored-ink paintings looked almost like musical notation for an energetic light opera or Saturday morning cartoon show. Although strictly abstract, her lively forms and oddly electrified colors suggested motion and song.

After attending the School of the Art Institute of Chicago, Statsinger saw early success in the late 1940s and has been working in that city ever since, producing offbeat yet elegant abstract paintings. The works on paper exhibited here, all untitled and dating from 2002 and 2003, looked fresher and freer than her earlier work, which sometimes seemed methodical and labored. Here the ink appeared to have been laid down in a frenzy, yet she still achieved extraordinary depth. Using a Japanese ink brush, Statsinger paints forms that are cartoonlike and organic, recalling blooming cactus, leafy trees, small animals, and microorganisms. Surrounded by dashes and broken lines, the shapes appear to vibrate and jiggle, grow and sway.

Statsinger never pushes these allusions to the level of cuteness or sentimentality. Rather, these satisfyingly hypnotic studies of the visual effects of mark making celebrate vitality in nature independent of any particular life-form.

-Margaret Hawkins



Evelyn Statsinger, *Untitled*, 2002, acrylic ink on wove paper, 23" x 30".
Valerie Carberry.