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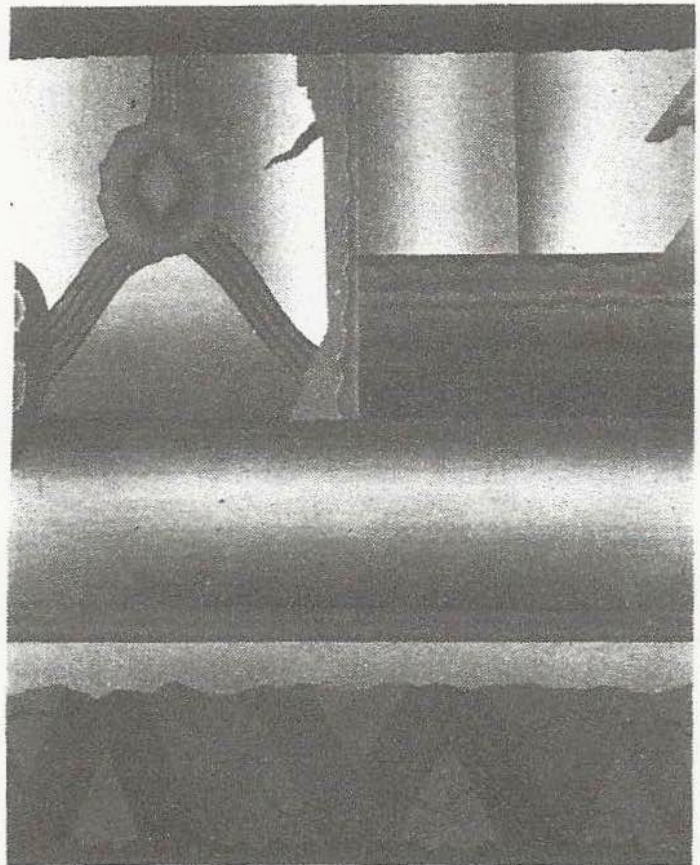
EVELYN STATSINGER

Artemisia Gallery

9 W. Hubbard, 751-2016.

Through December 9.

Evelyn Statsinger, an important Chicago artist since her first show in 1949, is currently exhibiting 20 recent oil paintings; half date from the past two years and the remainder from the 1972-76 period. Although gallery placement is not chronological, it is extremely interesting to study Statsinger's logical and consistent development of imagery and stylistic concerns. From a Surrealist beginning individualized by her interest in textures, narrative associations and ideographic figures, Statsinger later worked in a style related to Imagism and specifically characterized by the use of heavy, black outlines to define figments of a highly



EVELYN STATSINGER, "Sound Raga (Fall)" 1977, Artemisia Gallery.

personal imagination. These more recent paintings document the artist's continuing investigation of texture and fantasy forms drawn from private psychology along with a relatively new interest in altered spatial perception. This latter emphasis emerges in the 1974 painting, *Allegan Quiet*, which shows a stacked grouping of volumetric cube forms defined by the obligatory outline. Statsinger presents a strong feeling of perspectival illusion, but then proceeds to destroy this by painting the background to cover the receding edges of the blacks. The graphic outline is obliterated by the subtly textured backdrop moving in

like a fog towards the viewer's space.

In later paintings she divides the canvas surface into rectilinear compartments containing either fields of painted textures or increasingly biomorphic fantasy forms. *Bountiful Landscape*, a large 1976 work, successfully encompasses these new concerns. Apparently dealing with images of human reproduction and sexual activity, Statsinger divides the top portion of the canvas into horizontal compartments containing egg forms presented in a conventional still-life arrangement and surrounded by sperm motifs. The bottom portion, divided vertically, presents ribbon-like shapes entering and emerging from a large vaginal shape. All areas are rendered with delicate textures, modulated shading suggesting depth perception with pale, muted colors.

The most recent works continue the male/ female references, for example, *Passing Creatures Near Movable Shores*, and the interest in compartmental division to create indefinite spatial planes. Statsinger seems to be examining new possibilities in *Silent Mergings*, completed this year, where shapes enter neighboring sections and compartments break and spill into each other. These paintings reveal a cool, refined and intensely private fantasy realm controlled by a rational intellect.

Price Range: \$900 - \$3,000. - *CARMEN WOLFF*