

Since 1973, a gallery promoting the work
of women artists and serving the community
through public events

SOHO20
C H E L S E A

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FOR IMMEDIATE RELEASE

EVE INGALLS

The Drawing May No Longer Be Accurate

January 2 - January 25, 2014

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OPENING RECEPTION: THURSDAY, JANUARY 2, 6 – 8 PM

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Eve Ingalls' new work is a powerful investigation of ways in which climate change driven by human activity is assaulting natural and cultural boundaries as we know them. This series was prompted by warnings printed on maps of the Gulf of Mexico oil spill, stating that the boundaries as depicted might be incorrect: we cannot be sure of information as it is presented to us.

A strange and sharply focused ambiguity permeates Ingalls' work. Are these paintings or sculpture? Forms flicker back and forth between two and three dimensions demanding both renaming and repurposing as they shift. A large, flat rectangular piece of fly screen, with an open-gridded weave and no frame, hangs 12 inches out from the wall. This forms the basis of most of the pieces. As one approaches, one sees that paper pulp has been embedded in the gridded structure of the screen, forming marks that resemble pixels. The drawing act performed by these 'pixels' stresses the shifting quality of edges and suggests that the Earth's air is filled with polluting particles. There is also a constant shift in the means used to represent objects. The lighting is such that moving shadows spill out of the screen and appear on the wall, some in focus and others not. It is difficult to know which are drawn and which are actual shadows. Added elements on the wall (such as metal arrows and multiple layers of cut details) attach to different parts of each structure, activating the three-dimensional life of this work. We are reminded that recent technology puts two-dimensional screens in our hands that serve to locate us elsewhere, even as we continue to stand in the midst of a three-dimensional natural world. We are thus simultaneously bombarded by numerous versions of the world.

A wide arc of references, and an immense formal energy hold these works open and alive to a multiplicity of interpretations that grow in and out of one another.

Ingalls has had many one-person exhibitions in New York City. In 2008 and 2009 she exhibited on Governors Island, New York. In 2007 she had two exhibitions in Japan as well as a residency at the Awagami Papermaking Factory. She represented the United States at the Holland Paper Biennial 2006, held at the Coda Museum and the Museum Rijswijk. In 2003 her work was exhibited at the Schokland Museum, a UNESCO World Heritage Site in the Netherlands. Her work has also been exhibited in several other European countries and throughout the United States including exhibitions at The Woodrow Wilson School at Princeton University, the Hunterdon Museum, the Noyes Museum, The New Jersey State Museum, the Aldrich Museum, The Cleveland Museum of Art, The Bruce Museum, and The New Britain Museum of Art. Her work has been reviewed in *The New York Times*, *Sculpture Magazine*, *Arts Magazine*, *Hand Papermaking Magazine*, *Art and Antiques*, *Art New England*, *De Volkskrant*, *Beeldende Kunst*, *De Courant Amsterdam*, and *La Nación* (San José, Costa Rica).

For more information or visuals, contact Artistic Director, Dana Harrison
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