

DAVID KLEIN GALLERY

For immediate release:

TOGETHER & APART: A LEGACY OF ABSTRACTION

June 3rd – July 22nd
Opening Reception: June 8th, 5 – 8 PM



Alisa Henriquez, *Sweet Nothings*, 2023,
Acrylic, oil, digital prints, fabric, and glitter
on canvas, 63 x 53 inches



Rosalind Tallmadge, *Untitled*, 2023,
Natural mica on silk, 54 x 50 inches.

David Klein Gallery, 1520 Washington Blvd, Detroit presents *Together & Apart: A Legacy of Abstraction*, an exhibition of painting and sculpture by **Elise Ansel**, **Caroline Del Giudice**, **Alisa Henriquez**, and **Rosalind Tallmadge**. An opening reception will be held on Thursday, June 8th from 5 – 8 PM.

“Together and Apart” is the title of a short story by Virginia Woolf in which she explores artistic affinity between friends whose paths are parallel yet distinctly unique. The four artists in this exhibition work in the abstract – a style from which women have historically been excluded and under-recognized. While their mediums of choice vary from gestural painting to welded metal sculpture, the work presented exudes audacious power and challenges our traditions of both abstraction and femininity.

Ansel, Del Giudice, Henriquez, and Tallmadge continue a trajectory that has roots in the first generation of American artists who started the abstract movement in New York City in the years following World War II. Like much of art history, the recognition and success of this movement was largely focused on men. There were, however, accomplished women artists who commanded attention and ultimately achieved success in their own right. Mary Gabriel’s 2018 book, “Ninth Street Women,” shined a light on a core group of women artists who were determined to achieve equal recognition. The practice of abstraction allowed for transcendence of borders, censorship, and – for women – gender.

The artists in *Together & Apart* present a diverse selection of painting and sculpture that addresses gender head-on. They explore concepts of identity, beauty, and sexuality through the use of glittering surfaces, saturated color, and overt references to the female form. While the viewer might acknowledge some historically recognizable elements in the work, there is a fresh, decidedly feminine approach shared by these four contemporary artists that prompts us to question our notions of what abstract art looks like and who can create it.

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Elise Ansel has spent her career examining art history through a female lens and overturning narratives of violence and voyeurism by translating Old Masters' paintings into expressive, abstract works. Ansel notes that these original masterpieces were created largely by Western men. The act of abstracting of their compositions "allows [her] to interrupt this one-sided narrative and transform it into a sensually capacious non-narrative form of visual communication that embraces multiple points of view."

Ansel holds a BA from Brown University, Providence, RI and an MFA from Southern Methodist University, Dallas, TX. She has exhibited widely in the United States and abroad. Her work is included in numerous private and public collections including the Bowdoin College Museum of Art, Brunswick, ME; Brown University, Providence, RI; the Eli Lilly Foundation, Indianapolis, IN; and the Museum of Contemporary Art Kraków, Kraków, Poland.

Caroline Del Giudice is a mixed-media artist and fabricator known for large scale, welded metal sculpture. Her current body of work explores closed-loop sculptures as representations of thought processes and life cycles. Del Giudice states, "My artistic practice revolves around fabrication of both physical objects and intangible ideas. I subvert expectations of macho modern and contemporary metal sculpture and other accepted cultural beliefs. My sculptures emphasize that dominant, widespread beliefs are fabricated cultural constructs."

Del Giudice holds a BA from Kenyon College, Gambier, OH and an MFA from the Cranbrook Academy of Art, Bloomfield Hills, MI. Her work has been exhibited at institutions across the United States, including the Museum of Contemporary Art, Detroit, MI; The Sculpture Center, Cleveland, OH; the Honolulu Museum of Art, Honolulu, HI; and Scope Miami Art Fair, Miami, FL.

Alisa Henriquez examines portrayals of femininity, beauty, and sexuality in the media through mixed-media works that combine digital images, paint, glitter, fabric, and other materials. By cutting, collaging, and re-contextualizing images of women's bodies from popular culture, Henriquez calls into question the ongoing internal negotiation with media fragments and societal constructions of identity and beauty. She states that "ultimately, the subject of the work becomes the constant problematizing of our relationship to these sources and the continual state of makeover culture they represent."

Henriquez received a BFA from Rhode Island School of Design, Providence, RI and an MFA from Indiana University, Bloomington, IN. Her work has been exhibited nationally and internationally, including The McDonough Museum of Art, Youngstown, OH; the Zillman Art Museum at the University of Maine, Orono, ME; the Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, MI; the Rhode Island School of Design, Providence, RI; the Jacksonville Museum of Modern Art, Jacksonville, FL; and the Buschlen Mowatt Gallery in Vancouver, Canada.

Rosalind Tallmadge is recognized for her multi-textured paintings incorporating manmade materials such as sequins and glass beads with mica and metal leaf, creating surfaces that are evocative of substances found in nature, like tree bark or metamorphic rock. Using sequin fabric as her canvas she references the feminine body, costume, and the fashion industry within the framework of monochrome and color field painting.

Tallmadge holds a BFA from Indiana University, Bloomington, IN and an MFA from Cranbrook Academy of Art, Bloomfield Hills, MI. Her work is in multiple private and public collections and has been exhibited widely in New York, Detroit and Chicago. Most recently, she was included in the 2021 exhibition, *With Eyes Opened: Cranbrook Academy of Art since 1932*, Cranbrook Art Museum, Bloomfield Hills, MI. She has received numerous awards and residencies including the Oxbow School of Art, Saugatuck, MI; the DNA Residency, Provincetown, MA and the Yale Summer School of Art, New Haven, CT.

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David Klein Gallery

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Tuesday–Saturday, 12 – 5:30 PM

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