

Temporal Shifts:



Anne Russinof



Craig Olson



Paul Behnke

## Temporal Shifts:

Anne Russinof    Craig Olson    Paul Behnke

January 31 - February 28, 2013

Flecker Gallery  
Suffolk County Community College  
Selden, NY

## Painting's Time

Craig Olson, Paul Behnke and Anne Russinof harness painting's ability to arrest time, in their discrete yet complementary studio practices. The exhibition, *Temporal Shifts*, coalesces around a similarly resonant painterly language, one that revolves in part, but is not limited to the grid, to fields of color, or to an approach to mark making that is expansive and idiosyncratic. Rather, their language remains in service to a flatly rendered pictorial object.

Anne Russinof, who employs soft, watery grids in her paintings, complements Paul Behnke's larger open fields of luminescent color. Craig Olson departs formally in his work, but adds linguistic complexity to the exhibition through his use of shaped objects depicting symbols and elements from nature. The works in *Temporal Shifts* depart from narrow linear progression. They fracture time, enabling paintings' power to become a repository for memory, actions and the discernments which precede the moment of their completion. While the physical objects—made from perishable linseed oil, linen, stretcher bars and tacks—may suffer neglect, become cracked or degraded by an inadvertent wall-hanging too close to direct light. But the original impetus for each work of art remains inviolate, petrified in the amber of its own presence and physicality.



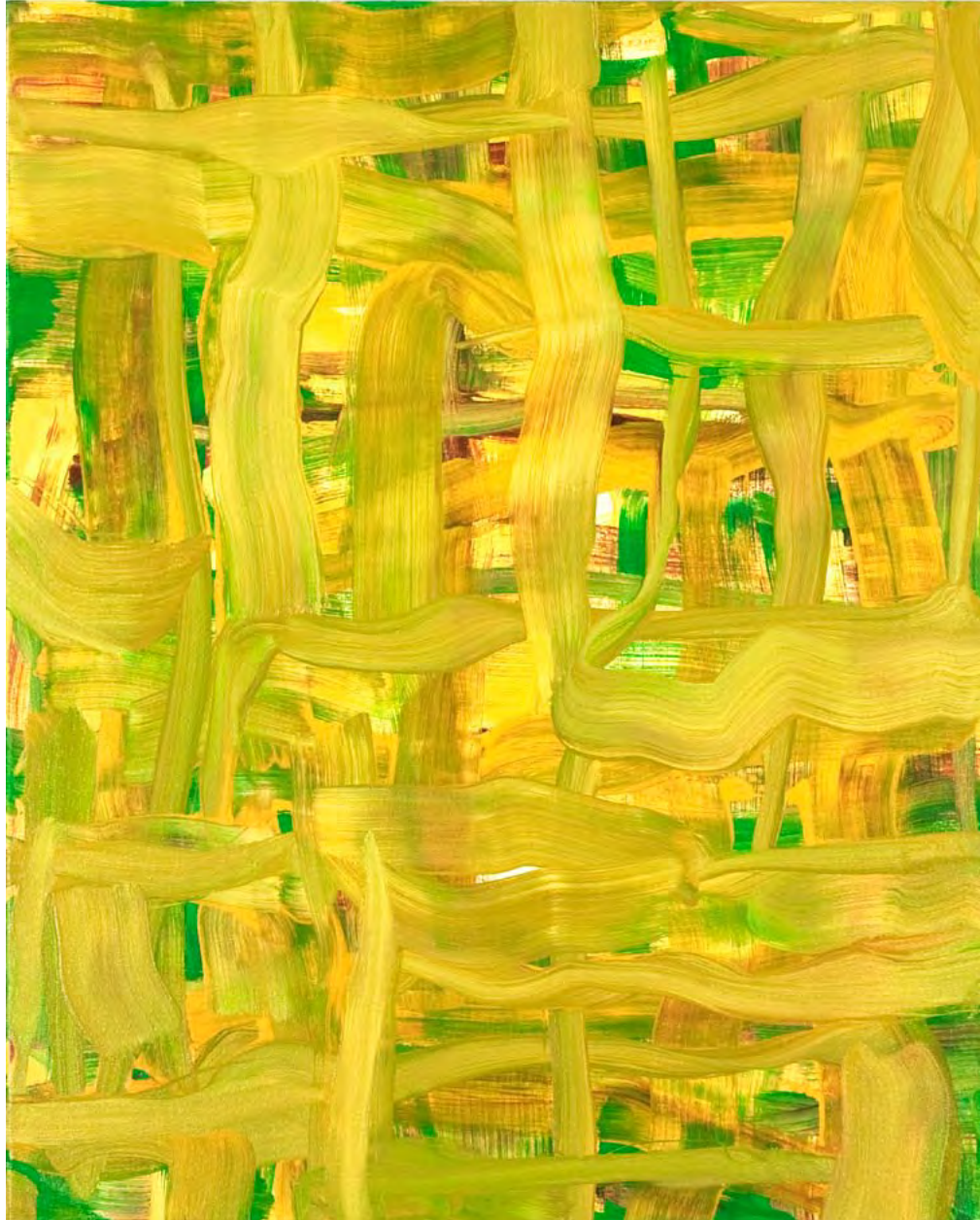
Craig Olson, *Portrait of the Living Earth (I AM)*, 36" x 13", acrylic on wood, 2012 (above)

Paul Behnke, *The New Automaton*, 46" x 48", acrylic on canvas, 2012 (above left)

Anne Russinof, *Four Square*, 17" x 15", oil on linen, 2011 (below left)

The finality of a painting, reaffirmed each time it is viewed, cannot be revoked except by physical destruction. Yet a painting's temporal finality is counterbalanced by the viewer's own indeterminate being in time. Whereas a painting stands mute in the world and requires a viewer to activate its visual voice, viewers are consistently active in time and activated by time, silent perhaps, but never mute. Viewers live within their own relentless unfolding in time, projecting their psychology and energy onto works of art. Properly constructed paintings act as a shield against viewers' projections, arresting their incessant forward mental motion. A painting halts time. The stronger the painting, the more temporality is suspended, punctured, and elided for the viewer. Instead of onwardness, a painting directs the viewer back into their own self, arresting their awareness of time in the moment of contemplation. *Temporal Shifts* posits the artwork of these three painters as altering time for the viewer. For a moment look and allow the paintings to catalyze internal change.

Caleb De Jong is a New York based artist and writer, author of "Thoughts That Cure Radically" contemporary art blog.



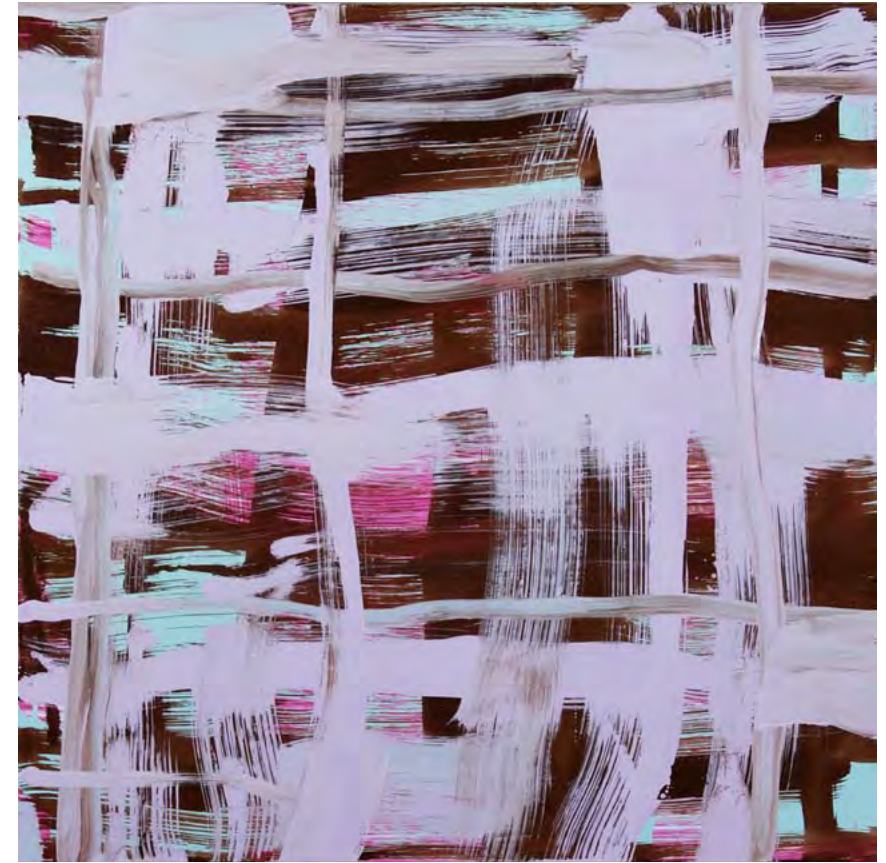
## Anne Russinof

“My work combines an expressionistic love of gesture with an appreciation of structure and grid. I am originally from Chicago, where the city’s architectural heroes cast their various influences, along with Lake Michigan’s liquid light and color. The challenge in my work is to create an (albeit idiosyncratic) order while using a spontaneous wet-on-wet painting process. That process being subject to rapid change, my paintings really celebrate a kind of watery flux. These wavering grids of color allow light to come through or depths underneath to be reflected on the surface. I marvel at the endless capacity of a flat picture plane to suggest layers of space and time.”

Anne is a graduate of the School of the Art Institute of Chicago and received an MFA from Pratt Institute in Brooklyn, NY. She has been a resident at the Yaddo and Millay Art Colonies and is currently represented by BlankSpace in NY.

*Mire*, 30” x 24”, oil on canvas, 2012, photos courtesy of the artist

*Glass Eye*, 24” x 20”, oil on canvas, 2012 (on the cover)



*Oil and Water, 20" x 20", oil on canvas, 2012*

*Hedgerow, 44" x 34" , oil on canvas, 2012 (left)*



## Paul Behnke

“From the time I began making non-objective work I found it necessary or natural to work within self- imposed parameters. For years I worked only in blacks and whites using one form and the grid to build my compositions. After a while I began to chafe at those restrictions and more elements were slowly introduced. For me, this is the crux of good painting- the powerful contrast of the need for boundaries with the need to go beyond them. But not only to go beyond the self imposed rules in increments---to need the parameters, and yet want, at the same time, to exceed them by miles and miles. The tension created around a need to include everything and nothing is what keeps the act of painting interesting and relevant for me.”

Paul studied painting at Memphis College of Art and Design, authors “Structure and Imagery” contemporary art blog, and has a solo show forthcoming at Kathryn Markel Fine Art in NY.

*Spencer's Whipsaw*, 48" x 46", acrylic on canvas, 2011, photos by Brad Jones



*Steelville (1984), 50" x 48", acrylic on canvas, 2011 (above and on the cover)*



*Behan on Ibiza, 52" x 50", acrylic on canvas, 2012*



## Craig Olson

“This group of paintings is offered as a series of melodies, a poetics of the un-conveyed. Each piece a thought, an invocation to what D.H. Lawrence called “an engagement with the ancient science,” which comes as much from the heart and gut as from the head. Engagements running through the body and brain, each having its own separate existence, each combining with the others to make up a complete state of mind.”

Craig received his MFA from the Mason Gross School of the Arts at Rutgers University. He writes for the Brooklyn Rail and is represented by Janet Kurnatowski in NY, where he had a recent solo exhibition.

*Ways of Studying Nature* 23” x 23”, acrylic and phosphorescent pigment on wood, 2012, (left and on the cover) photos courtesy of the artist





*Secrets of the Bain-Marie*, 35" x 10", acrylic on wood, 2012



*Vessel States*, 22" x 30", acrylic on wood, 2012 (right)

## Temporal Shifts:

Anne Russinof    Craig Olson    Paul Behnke

January 31 - February 28, 2013

Flecker Gallery  
Suffolk County Community College  
Ammerman Campus  
533 College Road  
Selden, NY 11784

[sunysuffolk.edu](http://sunysuffolk.edu)  
[fleckergallery.org](http://fleckergallery.org)

Gallery Director and Curator: Matthew Neil Gehring  
Essay: Caleb De Jong

Flecker Gallery