

EMILY BERGER
NEW PAINTINGS

Oct 21-Nov 19, 2017
norte maar



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Emily Berger's paintings have been recognized for their meditative and pensive mark - a brush stroke starting left and moving to the right. It is a deliberate and repetitive gesture and one the artist continues to explore year after year.

In the new paintings by the artist we see again the consistency of the mark, and yet in some the gesture has become syncopated—become punctuated with deliberate pulsations of dense pigment, places where the eye pauses or rests. I'd like to think that this is an attempt by the artist to introduce a narrative—a story with stops and explanations, beginnings and endings. The new paintings

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balance space completely, just as they have in the past, but there is a focused effort on an emotion. Dense marks vs light ones. Direct marks vs subtle ones.

From Jackson Pollock to Helen Frankenthaler to Morris Louis, the significance of the *mark* has all but come to define the

momentum of Post-War American art. It's what Clement Greenberg called *pictorial meter*. Berger's paintings, like Louis' *Veils*, create the effect of a screened, mysterious presence. And her decision to allow the natural grain of her wood panels to remain integral to her work gives over completely with Post-War's passion for the unprimed canvas. Her repetitive dragging corresponds to Monet's scumbling, as the directed quality of the painted layers "combines with the ethereal tonalities to produce a poetic atmosphere," as Bill Rubin once said of Pollock.

The meditative and the sublime ride close in definition and both are accurate when describing Berger's work. But I've always been drawn to her paintings for their grace and energy, finding them epic and full of emotion whether they be darkly haunting or simply the celebration of sunlight.

Jason Andrew, Brooklyn, October 2017

*Emily Berger lives and works in Brooklyn, New York. She is a graduate of Brown University, attended the Skowhegan School and received an MFA from Columbia University. Berger has been awarded several art residencies and exhibited widely, including in exhibitions at the Museum of Modern Art in Bogota, Colombia, and the National Academy Museum in New York City which awarded her the John Hultberg Memorial Prize for Painting. She is included in the American Abstract Artists 75th Anniversary Print Portfolio, an exhibition currently traveling to university galleries around the country. Her work has been reviewed in several publications and is included in many private and public collections. Solo exhibitions include *Rhythm and Light*, at Walter Wickiser Gallery, and *New Paintings*, at Norte Maar, both in New York City in 2017.*



Congregation
oil on wood, 48" x 36"
2017



With the Blues
oil on wood, 30" x 24"
2017



In Time #2
oil on wood, 36"x30"
2017



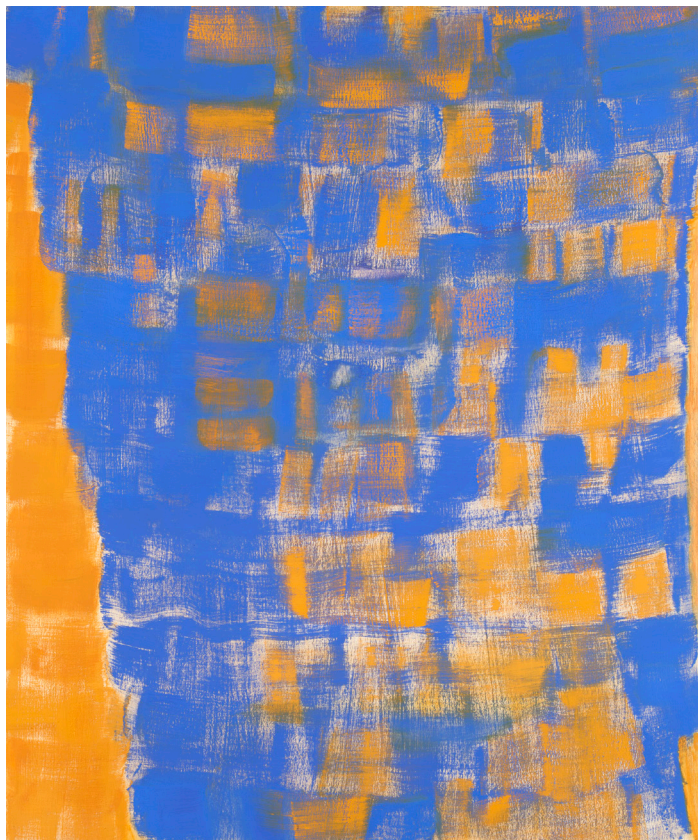
Breathe In
oil on wood, 36"x28"
2017



Dressmaker
oil on wood, 48"x 36"
2016

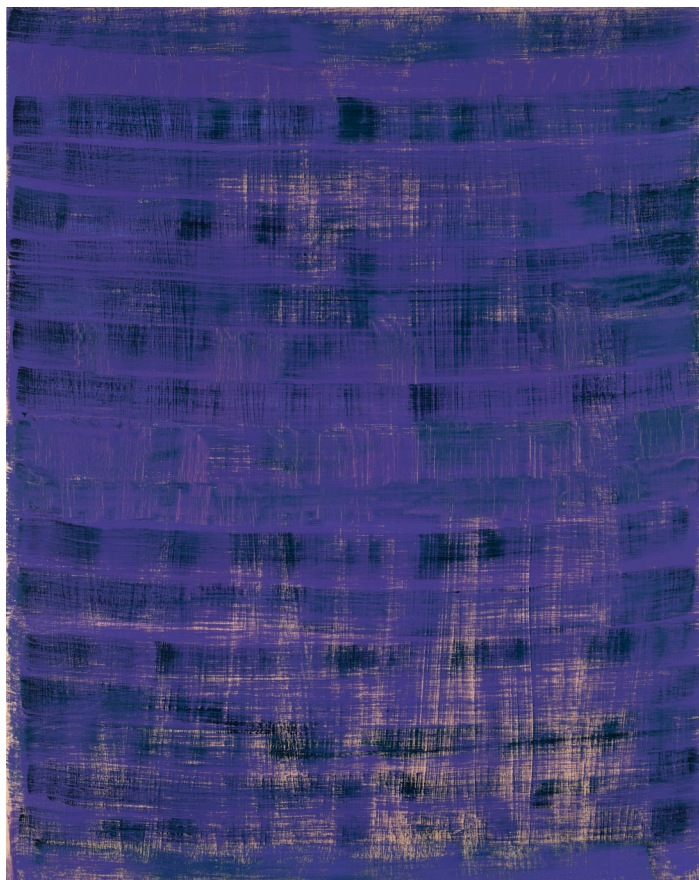


Around the Bend
oil on wood, 36"x30"
2016





In Plain Sight
oil on wood, 30"x24"
2016



Snow Day
oil on wood, 24" x 20"
2016



Jay #1
ink on paper 14" x 10"
2017



Jay #2
ink on paper 14" x 10"
2017



CREDITS

Design by Peter Freeby

Photography by Kevin Noble

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88 Pine Street, Cypress Hills, Brooklyn

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