



BETWEEN THE LINE AND THE CURVE



**Susan
Mastrangelo**

SUSAN
MASTRANGELO

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AND THE **C**URVE

Having flown mostly under the art world's radar for decades—during which time she's moved nimbly between abstraction and figuration, primarily in sculpture—Susan Mastrangelo is now doing what looks to me like her best work yet, and it's painting...but only sort of.

Barry Schwabsky, Art Forum 2022

Bodies bend into the wind, blood beats in unison with the heart's contraction. Mastrangelo enacts an anatomical choreography, one in which tension is experienced as a kind of calm—the paradoxical feeling of invigoration and fatigue that follows exertion. These paintings invite active engagement: their dance is familiar and lives within us.

Albert Mobilio, Introduction to "Safe At Home" 2021

This is Not Rope

after a visit to Susan Mastrangelo's studio

Something captured, netted—
a feeling, animated.
She has big ones,
and small, clustered
beside the studio door
as if expecting an outing.
She can't believe she
works with these
damn things, she says,
as they struggle free
from their damn thingness
in the frame before me,
as if I'd caught the art
in the act
of becoming itself—
a feeling entangled
in its own expression—
who among us
hasn't been there?
That we were walking
contradictions,
studies in contrast,
even when in all black,
was the or at least an
unupholstered truth
on display, written,
as it were, in upholstery,
having she says thank god nothing
to do with politics—

what could possibly be political
about these irreconcilable textures,
reconciled,
made to speak in one pink and violet voice?
This is what I'm doing now, she says,
alluding to a past of other means,
and future. And by this
you mean?
She leaves me alone with the answer—
it inarticulates itself:

undrooping, unstraightenable—
a difference of opinion
between the curve and the line
about which neither party
is losing its cool,
a friendly cacophony of textures,
though this poem has already used
the word "textures;"
speaking of recycled materials,
she gets hers upstate
in nearly illicit handoffs
by the side of the road,
bags of unknown origins
bloated with cord and fabrics
torn from unknown lives,
rescued from nothing,
blessed with meaning.
Look at it:

Something is emerging,
the art climbing out of itself,
tearing its fishnets
on the edges of our reality.
She explains the process:
begin with a pandemic,
add a preponderance of yarn,
i.e. time,
and knit nervously through it,
calming nerves with other nerves
in the factory of her fingers,
a rapid hand-held industry
producing what she will need
for what she is doing
now,
and also an infinite scarf
for a finite man
about whom she feels infinitely,
and who, like everyone else—
including you, i.e. me,
i.e. any human form—
is not depicted here,
or there, not anywhere,
unless

— *Mac Barrett*

Mac Barrett is a poet and producer who lives in Brooklyn



Hope

2024

48 x 38 inches

Artist's knitting, linocut print, upholstery cord, acrylic paint on canvas



Not Forgotten #2

2024

24 x 20 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Bridging Ties

2022

60 x 48 inches

Artist's knitting, handmade paper, upholstery cord, acrylic paint on wood panel



Brightness In Chaos

2024

30 x 24 inches

Artist's knitting, linocut print, upholstery cord, acrylic paint on wood panel



Bridging Ties #2

2024

48 x 38 inches

Artist's knitting, linocut print, upholstery cord, acrylic paint on canvas



Egg

2022

60 x 48 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Outcast

2023

42 x 36 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on canvas



Not Forgotten

2023

40 x 30 inches

Artist's knitting, upholstery cord, acrylic paint on wood panel



Strength and Fortitude

2023

42 x 36 inches

Artist's knitting, upholstery cord, acrylic paint on canvas



Inflation

2022

60 x 48 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Historical Continuance

2022

30 x 24 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Dancing Through the Dark

2023

60 x 48 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Night Walk

2023

30 x 24 inches

Knitting, recycled fabric, upholstery cord, acrylic paint on canvas



Sister #1

2023

48 x 36 inches

Knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Sister #2

2023

48 x 36 inches

Knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Wrapping the Void

2022

30 x 24 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Heart And Soul

2024

30 x 24 inches

Artist's knitting, linocut print, upholstery cord, acrylic paint on wood panel



Captured

2024

30 x 24 inches

Artist's knitting, linocut print, drawing, upholstery cord, acrylic paint on wood panel



Untitled Small Work #1 - 8

2024

10 x 8 inches each

Artist's knitting, upholstery cord, acrylic paint on wood panel



Trinity

2023

30 x 24 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Safe

2024

20 x 16 inches

Artist's knitting, linocut print, upholstery cord, acrylic paint on wood panel



Unforeseen Circumstances

2022

30 x 24 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



Capturing The Elusive

2023

22 x 18 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



We Danced Together

2023

30 x 24 inches

Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel







Susan Mastrangelo was born and raised in New York City and Washington D.C. She studied at the Kansas City Art Institute and the New York Studio School, and received her MFA from Boston University under the tutelage of Philip Guston. Based in New York since graduate school, she has shown nationally and internationally, and is a recipient of a Mercedes Matter Award, a Rockwell Grant and two grants from the Pollock Krasner Foundation. She has been a visiting artist at the American Academy in Rome, a guest at Civitella Raneri, and a resident at Yaddo, The Virginia Center for the Creative Arts, The Ragdale Foundation, The Triangle Workshop (as a student of Anthony Caro), and the Tyrone Guthrie Center in Ireland. Her work has been compiled in the books "Heads In Limbo," (published 2013); and "Safe At Home," (2021). Museum shows include the Islip Art Museum, Islip New York, and The City Museum of Neuotting, Neuottting, Germany. Mastrangelo taught at the Buckley School in New York City from 1991 to 2017, and chaired its art department from 2000 to 2017. She also taught at Fisher College in Boston from 1977 to 1980 and now works as a full time multidisciplinary artist at the Can Factory in Gowanus, Brooklyn and is married to the journalist, Tom Robbins.

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