

BETWEEN THE LINE AND THE CURVE





SUSAN MASTRANGELO

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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

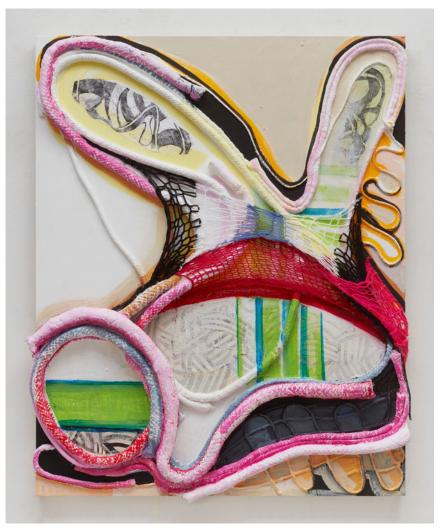
Something captured, netteda feeling, animated. She has big ones, and small, clustered beside the studio door as if expecting an outing. She can't believe she works with these damn things, she says, as they struggle free from their damn thingness in the frame before me, as if I'd caught the art in the 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 politicswhat 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 elseincluding you, i.e. me, i.e. any human formis 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



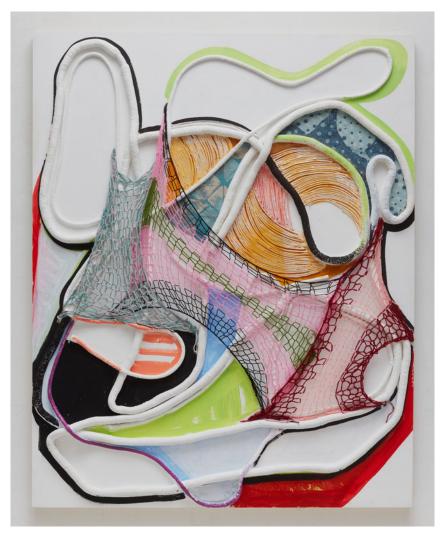
Bridging Ties
2022
60 x 48 inches
Artist's knitting, handmade paper, upholstery cord, acrylic paint on wood panel



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



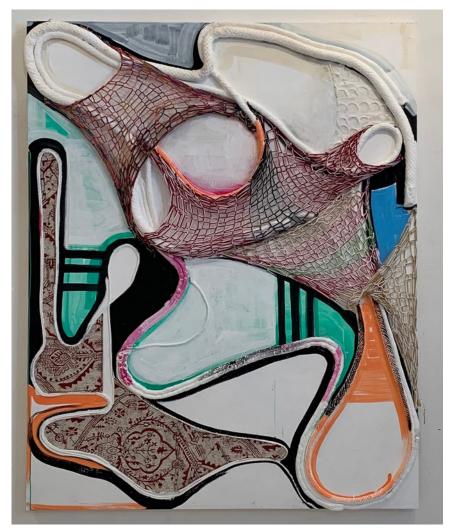
Outcast
2023
42 x 36 inches
Artist's knitting, recycled fabric, upholstery cord, acrylic paint on canvas



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



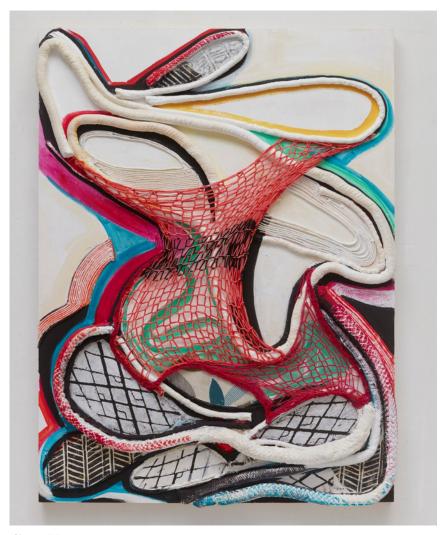
Historical Continuance 2022 30 x 24 inches Artist's knitting, recycled fabric, upholstery cord, acrylic paint on wood panel



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

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

Museum of Neuotting, Neuottting, Germany. Mastrangelo taught at the

Robbins.

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