



THE LINE UP

EMILY BERGER
CLAIRE SEIDL
MARIANNE GAGNIER
RELLA STUART-HUNT
PAT BADT



CURATED BY THE THIRD BARN

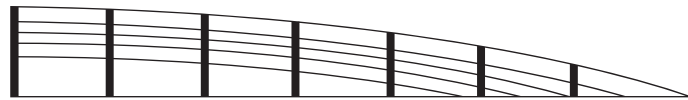




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MARCH 15 - APRIL 12, 2024



CENTER FOR VISUAL RESEARCH
CEDAR CREST COLLEGE

CURATOR'S NOTE

THE LINE UP exhibition brings together the works of five mid-career women abstract artists Emily Berger, Claire Seidl, Marianne Gagnier, Rella Stuart-Hunt, and Pat Badt. Their paintings offer an investigation of line— edge, mark-making and boundaries — each in their own way.

Line in art serves as a fundamental tool of expression, guiding the viewer through a visual journey and conveying various emotions and ideas. Whether bold or delicate, straight or curved, line plays a crucial role in defining form, creating movement, and establishing rhythm within a composition. Line is used to delineate shape, add texture, and draws ones eye through a composition. The use of line becomes a language through which artists articulate their intentions.

Emily Berger's canvases serve as a field for intricate explorations of form and color. Her masterful interplay of lines creates a visual symphony that invites viewers to embark on a journey of discovery. Berger's work evokes a harmonious balance between chaos and order, inviting one to "hear" the color vibrations.

Claire Seidl's art uses the hand's range as a tool for mark-making. With a keen eye for detail and a minimalist approach, Seidl colors often evoke the natural world through subtle lines and delicate marks. Her work invites contemplation, encouraging viewers to immerse themselves in the nuances that define the intersection of stillness and movement.

Marianne Gagnier's abstract collages are a celebration of the organic world's vibrancy. Through the use of edges (as lines) and dynamic compositions, she conjures landscapes of the mind. Gagnier's canvases breathe with life, offering a captivating dance of color and form that transcends the confines of the two-dimensional plane.

Rella Stuart-Hunt constructs undulating visual narratives that model natural flows of color. Her work seamlessly blends geometry with the spontaneity of freeform expression. The paintings are both ethereal and immersive. Line creates shape that anchors the movement of color. Her subtle blending and translucent layers suggest both the macro and micro-cosmic worlds and invites the viewer to explore various scales within the same painting.

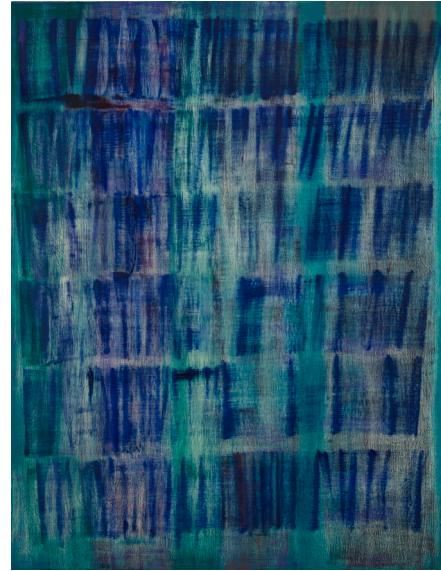
Pat Badt's work is a celebration of the intersection between abstraction and the natural world. Through an intuitive exploration of color and specific light Badt creates a conversation about the perception of reality. Her abstract compositions are a controlled stratification of layers over time that confront the dynamic interplay of order and randomness within the confines of her painting.

THE LINE UP exhibition serves as a testament to the diversity and richness inherent in the abstract art made by these five artists. Through their diverse approaches to line, form, and composition, Berger, Seidl, Gagnier, Stuart-Hunt and Badt offer a rich and multifaceted visual journey into the discovery of line and color. Their artworks inspire us to explore the intersection of personal experience, nature, geometry, color, and narrative, inviting a deeper understanding of the world through the power of artistic expression. As we navigate the intricacies of each line, we are reminded of the enduring impact and significance of individual voices in the ever-evolving kaleidoscope of the art world.

The Third Barn, curator

This exhibition was curated by The Third Barn, an experimental studio portal and curatorial project in an unspecified location. The Third Barn has curated several projects off-site including *Immersion*, *Sound Art* at Soft Machine Gallery, *Plain & Fancy* a traveling exhibition in collaboration with Historic Bethlehem Museum and Sites and *PastPresent* at the Allentown Art Museum.

EMILY BERGER



BIO

Emily Berger lives and works in Brooklyn, New York. A graduate of Brown University, she received an MFA in painting from Columbia University, attended the Skowhegan School in Maine and has been awarded several art residencies. Her work has been exhibited widely, and is included in many private and public collections. Solo exhibitions in New York City include Chorus, at TenBerke Architects, Rhythm and Light at Walter Wickiser Gallery, New Paintings at Norte Maar gallery, and Marking Time at Scholes Street Studio. Her work has been reviewed in The Brooklyn Rail, Hyperallergic, and The Boston Globe, among other publications, as well.

ARTIST STATEMENT

I approach my paintings like writing or music, making deliberate and improvisatory marks with rests and breaks along the way. As I paint, my hand stops and stutters, making a variety of marks, pulses and intervals in a mix of rhythms, texture, color and light, creating various kinds of space. The wood panels I paint on provide a warm, tactile and patterned ground on which to begin. I choose scale, color, brushes and other tools, painting with oil in a primarily horizontal, and sometimes vertical, motion, layering, revising and reconsidering as I go; a malleable grid provides a loose structure for me. I select the colors and structure of the work, but with each layer, the unpredictable emerges. My intuitive response to these changes guides the painting's evolution; chance and control are both at play. Variation and surprise, freedom within the structure of repetitive movement and mark making are the key elements of my work; they work as a way to combine and resolve the analytical and the emotional, the conscious and the unconscious, the rational and irrational. Within the limitations of the rectangle there is infinite room.



Berger, *November*, oil on wood, 48 x 36", 2023
(opposite page) *April*, oil on wood, 48 x 36", 2023

CLAIRE SEIDL



BIO

Claire Seidl has been an abstract painter for forty years and a photographer for twenty. She grew up in Connecticut and moved to New York City after receiving her BFA from the College of Visual and Performing Arts at Syracuse University. She received her MFA in Painting from Hunter College, City University of New York and taught in the art department at Hunter College for a decade. She now lives and works in New York City and in Rangeley, Maine. Seidl exhibits nationally and internationally. Some museum and University venues include the Aldrich Museum, Noyes Museum, McNay Art Museum, Ewing Gallery at University of Tennessee, Murray State University, KY, Hamilton College, Haverford College, College of William and Mary, Virginia Commonwealth University, Newcastle Polytechnic, England, Novosibirsk State Art Museum, Moscow Museum of Modern Art and Bates College Museum of Art.

ARTIST STATEMENT

I have no pre-conceived ideas or plans when I paint and adhere to no set of procedural givens. My relationship to painting is not settled, but dynamic and evolving. Each painting is resolved according to its own exigencies and my job is to look hard and long enough to see them. I seek new ways to mesh surface and space convincingly and always look for new pictorial resolutions. I use mark-making freely and intuitively with a variety of tools including brayers, brushes, spatulas and knives, some of which scrape and gouge the surface creating line and revealing multiple layers of paint. I focus on the visual, but mine is also a personal response to paint that includes emotion. Previous states and underlying incidents are often veiled, like distant recollections or like things seen briefly and now largely forgotten. There is darkness in my paintings, and light; speed and stillness; strength and softness. There is color with its attendant associations, and the expression of something uniquely human. For me, drawing serves as structure; it delineates and connects the layers of space I create on the two-dimensional surface. It is different than, but just as important as elements like color, tone, and texture. Drawing is an expressive way of mark-making or gesturing, something I have been doing for a long time.



Seidl, *This Must Be the Place*, oil, graphite on linen, 48 x 38", 2021
(opposite page) *The Likes of Me*, oil on linen, 24 x 20", 2021

MARIANNE GAGNIER



BIO

Marianne Gagnier lives and works in Brooklyn and Copake, New York. She has had one-person exhibitions at The Painting Center, Thomas Deans and Company, Maurice Arlos Gallery, and Prince Street Gallery. Selected group exhibitions include: Labspace, Tapetto Volante, Thompson Giroux Gallery, Equity Gallery, Sideshow Gallery, Anthony Philip Gallery, Life on Mars, Western Carolina University, Haverford College, Ingber Gallery, the New York Studio School, P.S. #1, “The Times Square Show” and “The Dinner Party Project”. Her work is in numerous private collections and the permanent collections of Western Carolina University, Bryn Mawr College and the Public Securities Association. She received a B.A from Yale College in 1977 and an M.F.A from Parsons School of Design in 1993.

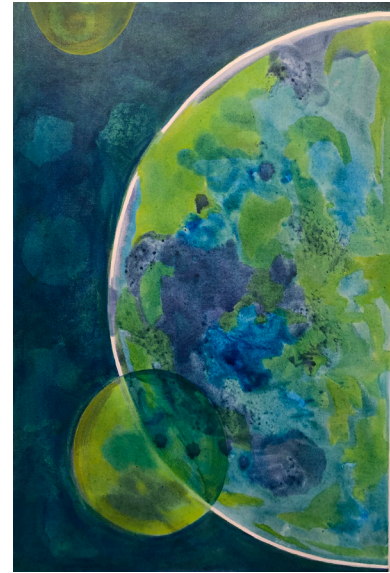
ARTIST STATEMENT

The first painting that made an impression on me when I was young, was “Big Orange” by Hans Hoffmann the Art Institute of Chicago. And much later, I remember a joyful exhibition of African-American quilts organized by Miriam Shapiro in New Haven. Disparate in time and background, these artists shared an interest in bold color and shape; and that stayed with me. My formal education spanned from traditional figure painting to work on the tablecloth for “The Dinner Party Project,” where I learned more about women’s history and traditional crafts. And my personal visual archive includes memories of time spent grandparent’s farm: tools; sewing; things shaped from use; things re-used. Out of these places of inspiration, my current working method evolved from testing colors on a painting with pieces of paper into using a sizable, shifting mass of fabric pieces on the studio floor as a source of materials and ideas. I spend a long time looking, hold back from making conscious arrangements and incorporate concrete bits of the world into painting, a modernist tradition. Hopefully what’s renewed and personal is a painting that reaches out to the world, draws in a surprising experience, moves, sometimes barely holds together and sometimes evokes a living thing.



Gagnier, *Vine*, acrylic & canvas, 40 x 34", 2023
(opposite page) *Scrapyard*, acrylic & canvas, 40 x 44", 2024

RELLA STUART-HUNT

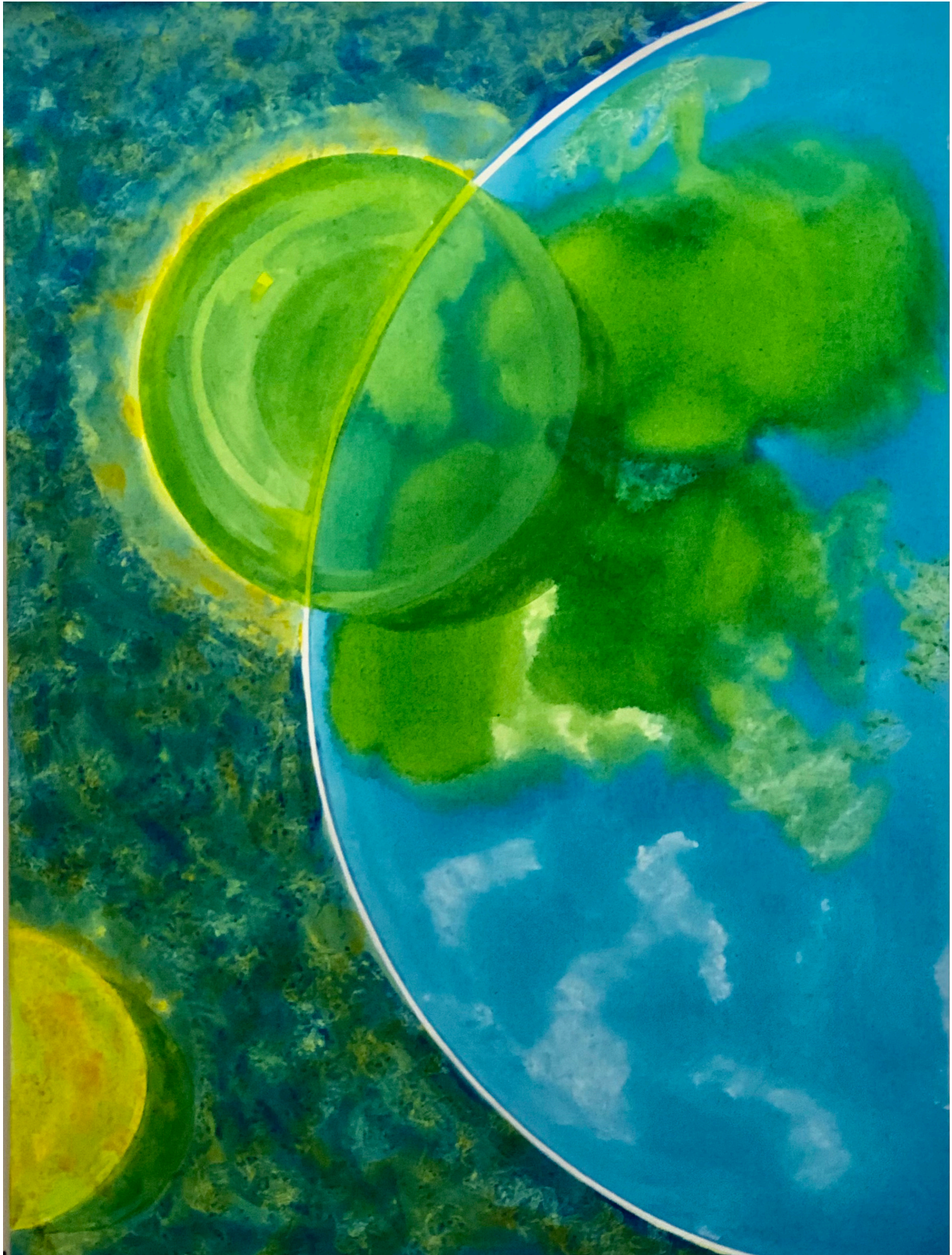


BIO

Rella Stuart-Hunt was born in the UK and lived in the Caribbean briefly before moving to New York City. She received a BA in Art History and a combined MA in Art History and Art Education from Hunter College, CUNY. She ran an Art Program at PS 234, in downtown New York for eighteen years, fostering in her young students a love of nature by starting a garden there and making paper from fibrous plants grown by the children. She was subsequently appointed Assistant Director of All Souls School where for a dozen years she helped incorporate the tenets of the Reggio Emilia philosophy of early childhood by bringing nature into the classroom. During this period she continued to paint and write poetry. Stuart-Hunt has exhibited her work at The Painting Center where she is an emerita, Minnesota State University, OK Harris in New York, and The Ewing Gallery of Art, University of Tennessee, Knoxville, among others. Her paintings can be seen in several private collections. Her poetry has been published in occasional papers by Bank Street College and the School of Visual Arts, New York

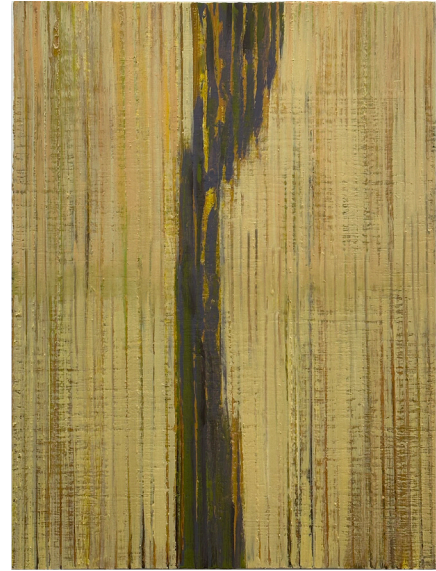
ARTIST STATEMENT

In these paintings I am attempting to make visual and visceral a sense of vastness and mysteriousness, while emphasizing the transparency of water and of air, and pondering the correspondence between the structures of massive and of miniature forms i.e. the possibility that there might be a duality between the macro and the micro. Diluted acrylic paint allows for quick application to the canvas by pouring, staining and brushing within and beyond an arc-like form that alludes to a cosmic world and simultaneously to an imagined microscopic world. When I paint it feels as though I am stepping outside the real world, and exploring a weightless realm beyond, as an amoeba in a primordial soup.



Rella Stuart-Hunt, *Disperse*, acrylic on gessoed canvas, 48 x 36", 2023
(opposite page) *Dapple*, acrylic on gessoed canvas, 36 x 24", 2024

PAT BADT



BIO

Pat Badt was born in Santa Monica, CA, attended High School in NYC, received a BA from the University of California, Santa Cruz and an MFA from the University of Pennsylvania. She is Professor Emeritus, Cedar Crest College. She has exhibited widely including exhibitions in Brussels, New York, Philadelphia and Los Angeles. Her work is included in collections in the American Embassy in Riga, Latvia, the Ruth Hughes Collection of Artist Books at Oberlin College, Bryn Mawr College and the University of Tennessee Knoxville. She has been the recipient of an NEA for painting and artist residencies in the US and abroad including in Portugal, Italy, Iceland and Malta.

ARTIST STATEMENT

My elevator pitch is that I am a painter working with straight parallel lines that build a matrix of color. I find limitations cool. I paint to create experiences of the everyday. I paint landscapes of memory.

My work is a reflection of my ongoing interest in the visual world and the interplay of light, color, and texture. I draw inspiration from the patterns and forms found inside and outside my studio. Through my paintings, installations and book works, I seek to capture a sense of the natural using abstract forms, colors, and line. My work is an exploration of the beauty and complexity of the world we inhabit, and a celebration of the mysteries that lie just beneath the surface and in us.



Badt, *Orchard Twist*, oil on support, 24 x 18", 2023
(opposite page) *Twist*, oil on support, 24 x 18", 2023

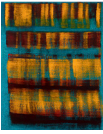
LIST OF WORK IN THE EXHIBITION



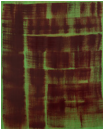
Emily Berger, *April*, oil on wood, 48 x 36", 2023



Emily Berger, *November*, oil on wood, 48 x 36", 2023



Emily Berger, *Drumbeat*, oil on wood, 20 x 16", 2023



Emily Berger, *Gloria's Step*, oil on wood, 30x24, 2023



Claire Seidl, *Day In Day Out*, oil on linen, 48 x 38", 2021



Claire Seidl, *In and of Itself*, oil on linen, 30 x 24", 2021



Claire Seidl, *The Likes of Me*, oil on linen, 24 x 20", 2021



Claire Seidl, *This Must Be the Place*, oil, graphite on linen, 48 x 38" 2021



Marianne Gagnier, *Vine*, acrylic & canvas, 40 x 34", 2023



Marianne Gagnier, *Study for Vine*, acrylic & canvas, 14 x 13", 2023



Marianne Gagnier, *Scrapyard Heart*, acrylic & canvas, 40 x 44", 2023



Marianne Gagnier, *Rock, Moon, Smoke*, acrylic & canvas, 28 x 30", 2023



Rella Stuart-Hunt, *Spur*, acrylic on gessoed canvas, 24 x 18", 2023.



Rella Stuart-Hunt, *Journey*, acrylic on gessoed canvas, 48 x 36", 2023.



Rella Stuart-Hunt, *Disperse*. acrylic on gessoed canvas, 48 x 36", 2024.



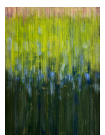
Rella Stuart-Hunt, *Dapple*, acrylic on gessoed canvas, 36 x 24", 2024.



Pat Badt, *Orchard Twist*, oil on panel, 24 x 18", 2023



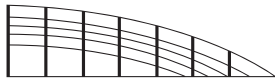
Pat Badt, *Twist*, oil on panel, 24 x 18", 2023



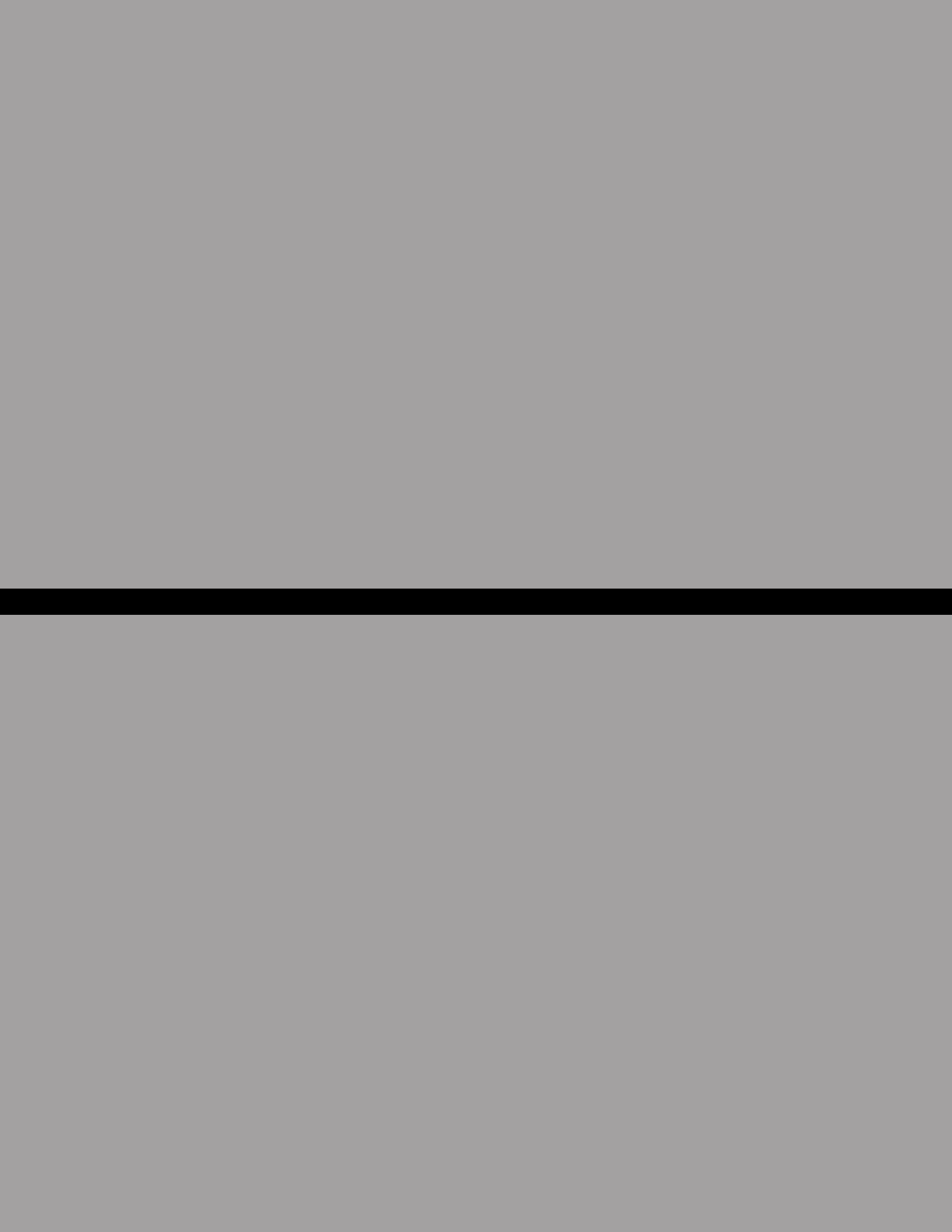
Pat Badt, *Glare*, oil on panel, 40 x 30", 2024



Pat Badt, *Harvest*, oil on panel, 30 x 24", 2023



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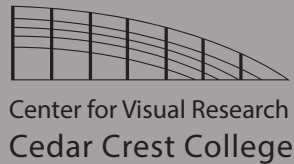


Center for Visual Research

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Sat. – Sun. , 10 a.m. – 5 p.m. and by appointment.

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