



**Gensler Exhibition: Fall**  
***Portals and Planes***

September 2018 - December 2018

Gensler's exhibition *Portals and Planes* presents varied interactions with human perception and conceptual pathways. Each work functions as a window into an abstracted world inside of each artist's imaginative mind, incorporating common elements of implied depth and space through use of lines and solid forms. Many of the compositions allude to architecture or landscapes, with repetition of hard lines and shapes while retaining a handmade element within the work revealing each artists' style and authenticity.

Within the reception and coffee corridor, Matt Kleberg's oil stick paintings imply elements of shallow architectural space at a human scale. Niches, portals, windows, and altars are part of his visual vocabulary. Kleberg investigates the tension that arises when suggestions of illusionistic space converge with a flat surface, vis-à-vis the tenets of Modernist painting. The oil stick medium creates thick textures of layered color, revealing that his images are not precisely measured and executed, but waver with irregular approximations that emphasize their handmade quality. In the reception painting, *The Get Down*, Kleberg explores these elements in three dimensions, with a multi-part construction that suggests a provisional altar.

Along the conference corridor are late Scottish poet Ian Hamilton Finlay's sharp witted postcard poems. Finlay began exploring concrete poetry in earnest in the 1960s, emphasizing that the placement of words on the page was of equal importance to their content. Finlay further advanced this argument and declared that poems ought to be thought of as objects in space. Among Finlay's favored subjects were ancient philosophy, pastoral poetry, the French Revolution and WWII.

Placed in the executive corridor are two paintings by Kate Shepherd and a series of lithographs by Carroll Dunham. Explored through a variety of media, Shepherd's work is informed by her ongoing study of architecture. The two paintings shown here correspond to a similar compositional structure in which networks of thin white lines are grounded by monochromatic planes of color. Carroll Dunham is a painter and printmaker known for a predominantly figurative output. This suite of lithographs may appear as a departure to those familiar with his work. In a sequence of fourteen images (ten of which are exhibited), Dunham's lithographs appear to depict an abstracted view from a window. Composed according to sequence and variation, each image reworks a few component parts: an arched window, a black rectangle, features of a landscape such as rolling hills and waves, and networks of diagonal lines. Dunham's lines reflect an immediacy in their application that corresponds to the most simple and direct method for drawing on a lithographic stone with a greasy black crayon.

*Portals and Planes* was organized on behalf of Gensler by Kinzelman Art Consulting in partnership with Hiram Butler Gallery. For additional information about the exhibition, please contact Kinzelman Art Consulting at 713-533-9923, [kimberly@kinzelmanart.com](mailto:kimberly@kinzelmanart.com), or visit [www.kinzelmanart.com](http://www.kinzelmanart.com).