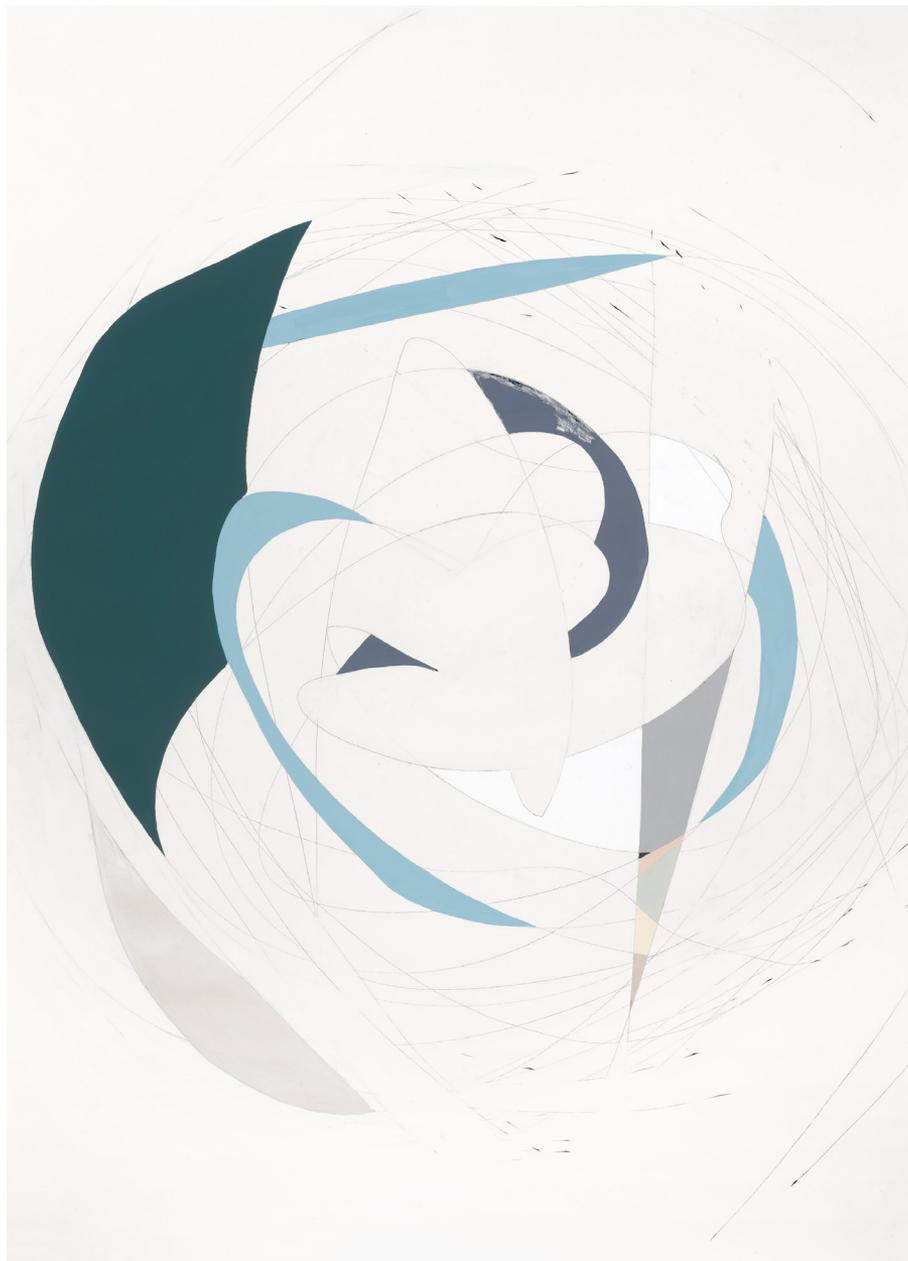


GERRI RACHINS IN-BETWEEN



Cover Image:

Untitled 0208 from the series *In-Between*

Flashe, acrylic, graphite on Coventry Rag paper

55H x 40W

2020©

Gerri Rachins

In-Between

New Works on Paper

October 27 - November 21, 2020

THE PAINTING CENTER

547 West 27th Street, Suite 500, New York, NY 10001
Tues-Sat, 11-6 pm, 212-343-1060, www.thepaintingcenter.org

In-Between: New Works on Paper

Excavation is a word that Gerri Rachins uses to describe her process for this latest series of works on paper. It brings to mind digging, and careful illumination. When an archaeological site is excavated, it is done in layers and parts, the whole is only revealed at the end. In the process of excavating, the stages of fully exposed, and partially to fully obscured parts, co-exist. There is constant fluctuation, and any image captured in process is of a momentary state of being.

In these new works on paper from the ongoing series *In-Between*, you witness the stages of excavation; the colored forms have been partially to fully elucidated, the graphite marks form the scum from which these shapes have been pulled, the white of paper obscures what has been left undug, a vast unknowingness which extends below the surface and beyond the edge of the page.

Rachins creates these through a combination of deliberate chaos and thoughtful cultivation. She has rigged up a contraption in her studio, graphite attached to a weight attached to a chain pulleyed to the ceiling, and by pushing this weight to swing, a centripetal force is generated, to leave dashes and stutter marks, and long, looping swirls of graphite lines on the large, white sheets of paper she places beneath. That is the deliberate chaos. The thoughtful cultivation comes as she starts to apply color. Slivers and discrete forms, hubs, are found within the chaos of the marks, and stillness is imposed. Some of the color is nestled, the brushstrokes giving a sense of a force loosely contained. In others places the shapes are suspended like panes of stained glass, aglow. The keen edges evoke cut paper and collaging.

There is a push/pull between the shapes, the sense of continual movement created by the graphite marks, the density of color, and the colors themselves. That these elements also combine to create harmony is an interesting dichotomy. It may be due to the amount of white left, and the resistance to filling in all the space; there is room to breathe. It may also have something to do with the color choices, which are both saturated and soft. The use of chromatic greys counterbalances the brightness of the palette in many of the works.

That the palette Rachins uses in these new works is aesthetically lovely, without descending into decorative, is a testament to her skill as a colorist. While the liberal use of blues, greens, and greys is soothing, wan creams and muddy browns that toggle between flesh tones and plastic, will challenge the viewer. Deep and bright reds imply heat, and in some places, pert suggestiveness. Delicate dots of color evoke cosmic vistas, or perhaps ritual mark making, that is inherently terrestrial.

The scale of the larger works is almost human sized. This allows an interaction that is intimate while not encompassing; you will want to step in close, and then stand back. There is a steady whirl of noise below the surface, but you can pause here a while, and soak in the view.

Laura Donaldson, Independent Curator, 2020

Untitled 02014 from the series *In-Between*
Flashe, acrylic, graphite on Stonehenge paper
60H x 40W
2020©



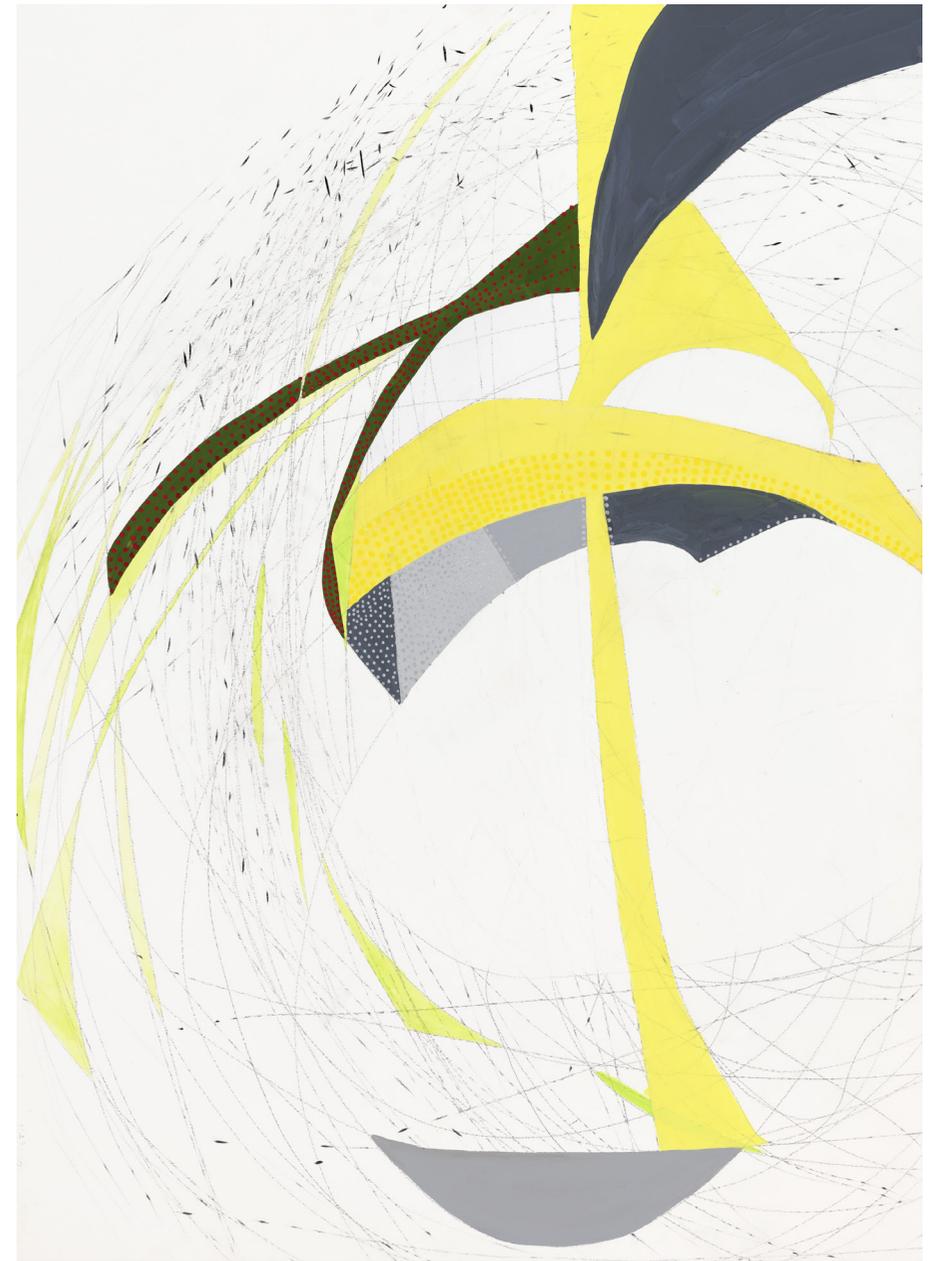
Untitled 02012 from the series *In-Between*
Flashe, acrylic, graphite on Stonehenge paper
50H x 38W
2020©



Untitled 0203 from the series *In-Between*
Flashe, acrylic, graphite on Stonehenge paper
50H x 38W
2020©



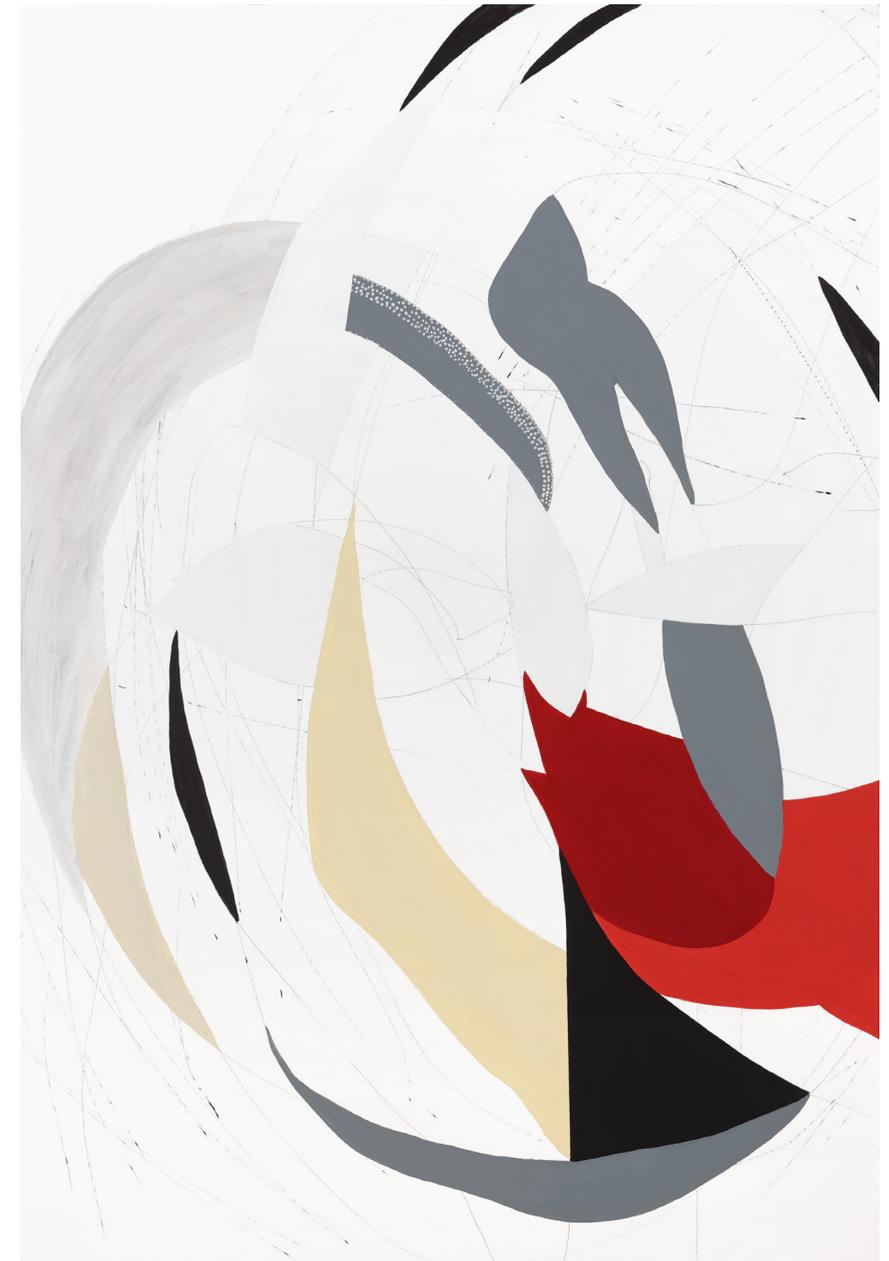
Untitled 02021 from the series *In-Between*
Flashe, acrylic, graphite on Arches Aquarelle paper
30H x 22W
2020©



Untitled 02013 from the series *In-Between*
Flashe, acrylic, graphite on Stonehenge paper
60H x 40W
2020©



Untitled 02017 from the series *In-Between*
Flashe, graphite on Stonehenge paper
44H x 30W
2020©



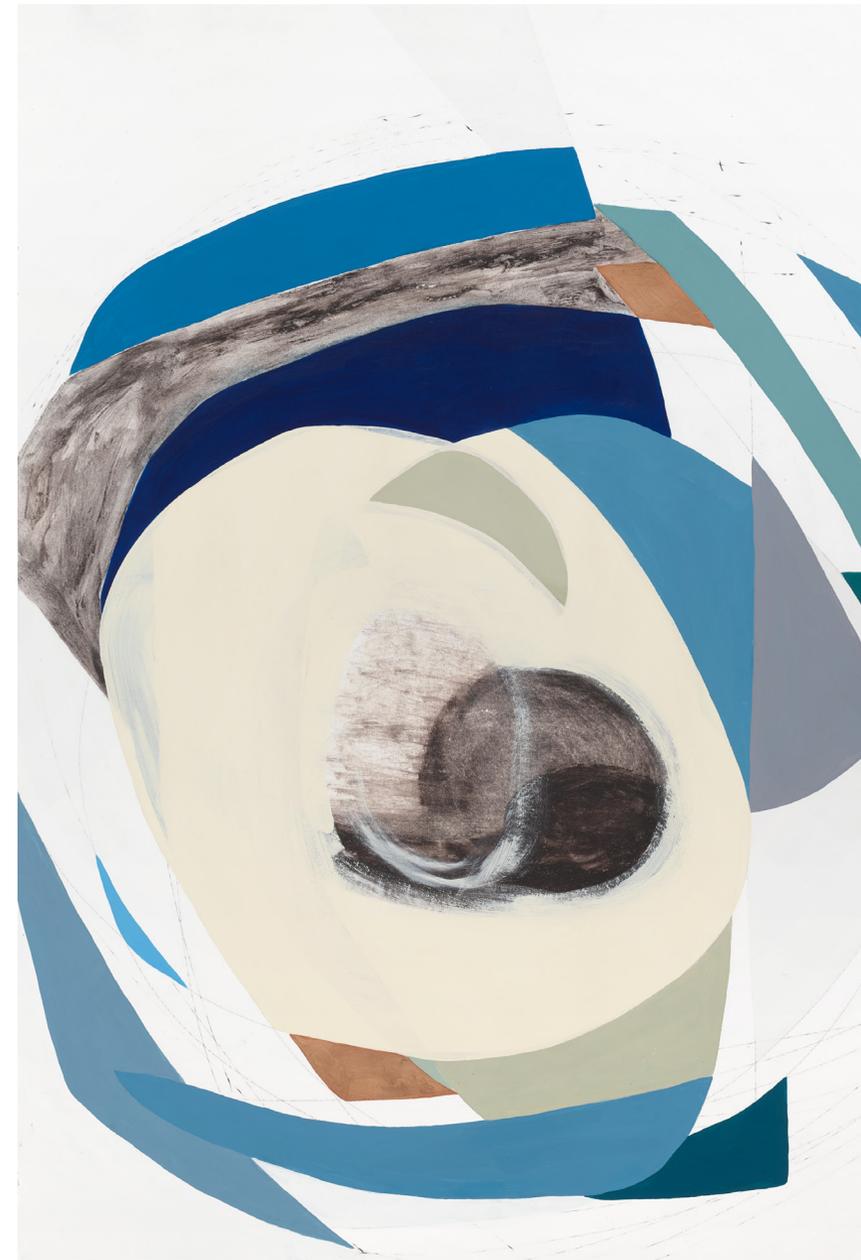


Untitled 02016 from the series *In-Between*
Flashe, acrylic, graphite on Stonehenge paper
50H x 38W
2020©

Untitled 02020 from the series *In-Between*
Flashe, acrylic, graphite on Arches Aquarelle paper
30H x 22W
2020©



Untitled 02018 from the series *In-Between*
Flashe, acrylic, graphite on Stonehenge paper
44H x 30W
2020©



Untitled 0201 from the series *In-Between*
Flashe, acrylic, graphite on Coventry Rag paper
55H x 40W
2020©



Untitled 0206 from the series *In-Between*
Flashe, acrylic, graphite on Coventry Rag paper
55H x 40W
2019©



Untitled 0209 from the series *In-Between*
Flashe, acrylic, graphite on Coventry Rag paper
55H x 40W
2020©



Gerri Rachins

Gerri Rachins is an American artist, living and working in Boston, Massachusetts. Her artworks are part of private and public collections, including the Museum of Fine Arts, Boston, the Danforth Art Museum, United States Art in Embassies, Fidelity Investments, and others throughout the United States. Rachins has been a faculty member for twenty years at the School of The Museum of Fine Arts at Tufts in Boston, where she currently teaches Color Mastery, and also taught at Massachusetts College of Art & Design for numerous years. She received a Master of Fine Arts from Massachusetts College of Art and Design in Boston, MA, a Bachelor of Fine Arts from University of the Arts in Philadelphia, PA, and also studied at The New York Studio School in New York, NY. Her paintings, drawings, and mixed-media collages are represented in the Boston area by Mobilia Gallery in Cambridge, MA, and in New York by The Painting Center in Chelsea. For more information, visit: www.gerrirachins.com (<https://www.gerrirachins.com>) and Instagram @gerrirachins.



The artist would like to acknowledge her family, friends, colleagues, students, and The Painting Center for their continuous support.

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