



UNABASHED, UNCLAD, UNFRAMED WORK ON PAPER BY A FEW OF OUR FAVORITE LADIES

ERIN RACHEL HUDAK
MOLLY LARKEY
CLAUDIA PARDUCCI
KATY SCHIMERT
CHERYL SHURTLEFF
NELLIE KING SOLOMON
PAT STEIR

Sans the mats, the frames, and the glass, Ochi Gallery is pleased to present work on paper by a selection of our female artists. The show will run March 5 – May 20, 2010 with an Opening Reception March 5, 6-8 PM at **350 Walnut Avenue**.

Collaging images, text and gesture, New York artist **Erin Rachel Hudak's** work, (reminiscent of Rauschenberg's solvent transfers of mass imagery for his Dante's Inferno drawings) is at once beautiful, feminine, elegant, haunting and even occasionally slightly frightening. It is as much poetic as it is political, and playful as it is perceptive.

An Idaho native turned Californian, **Molly Larkey's** work exudes the kind of energy only a girl raised in this landscape could harness. While it is often emotionally charged, it is also playful, with an in-your-face-ness that feels rebellious, without being offensive. To Larkey, what is most important about her art is the process by which the artist, and by extension the viewer, emotionally, physically, or mentally engages with the work. The results are often colorful and impeccable in their quirky composition.

Claudia Parducci is a Los Angeles artist who works in several different mediums including painting, sculpture, drawing, collage and even the construction of "survival tents." Before a viewer knows what they are, he or she might just sense that Parducci's *Morse Code* paintings are trying to tell them something. In fact, the pieces, an homage of sorts to her father, a former US Navy Morse Code Operator, distinctly connect secret language, hidden context and subtext, with art.

In the press release for her most recent solo show at David Zwirner Gallery in New York, **Katy Schimert's** work is described as, "offering the human form as a physical container for encoded thoughts and symbols...revealing the interior structure of her forms, the works suggest the vulnerability of both the medium and subject matter." Indeed, Schimert's works on paper function as a formal art objects, and a probing portraits of "psychological transformation, pain, anxiety, repression, and loss."

Animals first appeared in Boise-based artist **Cheryl Shurtleff's** work in the 1980s. Often drawing them from imagination, Shurtleff's creatures seem to embody characteristics and emotions that are human in their depth and interaction. Creating narrative as much from the composition of the pieces as from the expressions of the animals, Shurtleff's small graphite drawings are alluring in their intrigue and intensity.

Working on mylar, **Nellie King Solomon's** paintings are, as she says, "spaces where energy moves matter. Events double back to devour themselves, momentum overtakes strategy, tectonic plates meet and collide." Reflecting her experiences of great western landscapes, interior or exterior terrains, or even the smallest event, Solomon's work is ethereal—at once scientific in design and emotional in feeling. Solomon paints flat on a table, allowing the topography of the surface to compose her pieces. The end result possesses both a sense of movement, and of great stillness that is dramatic and enchanting.



OCHI 350 WALNUT AVENUE 119 LEWIS STREET PO BOX 193 KETCHUM, ID 83340 WWW.OCHIGALLERY.COM

Pat Steir is best known for her loosely dripped and splashed “waterfall” paintings. Influenced by abstract expressionism, Japanese woodcuts, and Chinese landscape paintings, her work is physical, meditative, dense and seemingly alive. While created by her hand, the work is dependent on the physical world and all its forces—the result are works, such as her *Black Splash Series*, that embody a sense of the divine.