



Parallel Fields

Kathleen Elliot

Kaethe Kauffman

Bobbie Moline-Kramer

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KATHLEEN ELLIOT KAETHE KAUFFMAN BOBBIE MOLINE-KRAMER

Parallel Fields

By D. Dominick Lombardi, Curator

Curator's Essay

Processing information, data and imagery that accumulates or is set aside from our dominant thinking forms our beliefs, opinions and behaviors. You stub your toe and for the next few hours or so you tread more carefully. You get a speeding ticket and the next time you're on that particular road you drive more carefully. You stargaze one evening and experience one of the century's greatest meteor showers so you continue to look skyward every chance you get. Those very specific lessons both short-term and long become bigger, more life changing if you fixate over them. That tendency to obsess, that hyper focus on the mundane to the miraculous is what leads to exceptional thought, creative foretelling and compelling art of modern and contemporary times.

The three artists in this exhibition: Kathleen Elliot, Kaethe Kauffman and Bobbie Moline-Kramer have the artist's mentality to extrapolate, to build outward while balancing mystery with clarity to project their personal visions. They all have very different concerns and obsessions, yet they all have the same level of passion to produce objects and images.

Kathleen Elliot is driven by the beauty of nature and man's ability to distort, disrespect and redirect its fruitful functions with only monetary gains in mind. In the sculpture *Bullet #1* (2018) we see, encased in a clear glass representation of a bullet, the numerous sugar-laden products that endanger even further our reliance on a heavily processed and unhealthy food supply. Elliot also stresses in her art that it's not just cane sugar, but high-fructose corn syrup (HFCS) that is increasing the percentages of obesity, heart disease, cancer, dementia, liver disease, tooth decay and diabetes in works such as *Questionable Foods, Corn #1* and *Questionable Foods, Sugar Family #1*, both created in 2018. In another stratum of the artist's work and concerns we have *Questionable Foods, Flag #1* (2018), where we see our nation's flag comprised of packaging from products that are predominantly wheat, a substance that is a heavily sprayed and known to have glyphosate present in its end state of human consumption. Glyphosate is the primary broad-spectrum herbicide found in Roundup, a chemical considered to be carcinogenic by many including the World Health Organization. In other portions of the flag are cereals and fast-food wrappers that expand the message and the madness of the profit-first abuses of our food supply. Elliot helps make the public aware of the ever-present problem of the difficulty in educating consumers of the unhealthy state of our groceries and fast foods.

Kaethe Kauffman's stream of consciousness flows through thoughts of mind and body connections that culminate in an array of mysterious physical representations. Points of interest can fall anywhere on the human body from a toe to a knee or neck, yet all of these works have the same sort of awareness that there is a fine line between soulless suffering and comforting serenity. Viewer responses can fall anywhere between thoughts of bondage and domination to enlightened reality and meditative states and imaginings, yet we are always brought back to a state of mind through the body. In *Neck 29 & 89* (2016) Kauffman brings in a sense of time and change with a distinct reference to age which shows both the reality of life and a consistence of mind/ body energy. *Back Surr* (2018) suggests the influence of the subconscious or unconscious mind and how the addition of our mood could change the flow and its influence. *Buddha MM Fingers* (2018) brings in a directive of the spirit that emanates from the earth passing through our bodies and minds as an endless stream of the universal experiences of all living things. In the end we are all connected. We all have our own wants and desires when young; the challenge is maintaining our passion and our interest to discover and feel over the course of our life, no matter what changes and where we live.

With her intimate mixed media paintings, Bobbie Moline-Kramer moves us from clear representation to non-objective art utilizing veils of transition and transcendence. We see in each piece a symbolic conversion that varies in intensity and emotion depending on the expression of the previously painted portrait and the intensity of the ensuing abstraction. Moreover, the infiltration of the abstraction gives certain works such as *Bot Baby* (2018) a tinge of a dystopic, Blade Runner feel, while other works have a more personalized tone to their thoughtfulness in works like *The Big Sigh* (2017) and *Weight of the World* (2018). The closer you get to the paintings the more engaged you will become as the interactivity of the two schools of thought, the representation and the non-objective abstraction, will effect and heighten your experience. There is also that intensity of the surviving features, specifically the eyes, of the underlying faces. This 'looking back at us' makes the work somewhat interactive and engaging on a more personal level while the presence of the abstract elements suggests something akin to a waking dream state. Sometimes with worry, other times with defiance and surprise, each of the embedded characters attempts to foil the transition with equally bold emotions that form a delicate dance within the picture plane, as the colorful, sweeping abstractions overrun each of the painting's surfaces. In the end, Moline-Kramer strikes a balance, a carefully constructed play between perception and pure imagination in the coalescing of two parallel and contrasting fields.



Kathleen Elliot
Questionable Foods,
Glyphosate Corn #2
2018
5 x 25 x 5 inches
Glass, paper



Kathleen Elliot
Questionable Foods,
Glyphosate Corn #2
2018
24 x 23.5 x 6 inches
Glass, recycled food pack-
aging, artificial sinew



Kathleen Elliot
Questionable Foods #4,
Strawberry
2018
33 x 30 inches
Food packaging, artificial
sinew, mixed media



Kathleen Elliot
Questionable Foods,
Blue Green Soda Cans
2018
19 x 11 x 4.5 inches
Glass, recycled soda cans,
copper



Kathleen Elliot
Questionable Foods,
Bullet #1
2018
21 x 4 x 4 inches
Glass, candy



Kathleen Elliot
Questionable Foods,
Corn #1
2016
33 x 11 inches, framed
Food packages, paper,
glue, archival sealant



Kathleen Elliot
Questionable Foods,
Water Cyclone #1
2018
32 x 25 inches
Glass, recycled water
bottles, artificial sinew



Kathleen Elliot
Questionable Foods
Untitled Soda Can Strips
2018
13 x 26 x 4 inches
Glass, soda cans



Kathleen Elliot
Questionable Foods,
Sugar Family #1
2017
31 x 62 inches
Discarded food boxes,
mixed media



Kathleen Elliot
Questionable Foods,
What's In Your Mouth?
2017
30 x 52 inches
Discarded food boxes,
mixed media



Kathleen Elliot
Questionable Foods,
Flag #1
2018
35 x 55 inches
Recycled food boxes,
mixed media

Kathleen Elliot

Commentary

Trained as a glass worker specializing in realistic renderings of natural forms, through her meticulous and detailed process, Elliot's facsimiles of natural forms are highly detailed, precise and hyperrealistic. One might momentarily take them for the real thing, creating for the viewer a moment where nature and art fuse. Giving up no secret as to their making, Elliot's realism remains an example of what anthropologists call the technology of enchantment.

Elliot pushed herself into more challenging terrain, to a realism devoted to recording in detail the precise appearance of plants that did not exist.

This change in her work is encapsulated by *Homage to Castaneda* (2007), and *I Wonder Where Castaneda Landed* (2007). The catalyst for change came when Elliot read an obituary of neo-shaman Carlos Castaneda (d. 1998), from whom Elliot received tutelage years earlier. Castaneda's *The Teachings of Don Juan* (1968) encouraged a generation to explore alternative medicine and new-age paths to enlightenment. It is almost as if, by thinking about Castaneda, Elliot decided to take on the mantle of an everyday shaman as a model for the creative artist (an idea accepted by many scholars).

Elliot's recent works qualify as what storytellers call confabulations, mixtures of all manner of personal and cultural references creating syntheses of archetypal values. Many of these works also appear to be informed by whispers of personal feelings, or hints of beliefs about self-actualization. In this Elliot has embraced an element of ancient culture: the influence of natural aesthetics on human values.

Placing Elliot's work in the history of recent art is challenging, in so far as she began in craft and has crossed over into art. What began as enchanted because of technique, now enchants because of the high degree of strangeness interjected into botanical form by a drive to allude to personal values and make statements about spiritual growth. Elliot's aesthetic appears in line with the American transcendentalism of the poet Emily Dickinson or even the suburban lyricism of landscape mystic Charles Burchfield. While Elliot has not developed a didactic vocabulary of gestalt forms believed to convey particular feelings, as both Burchfield and even Kirchner did, her work is underscored by a desire to provide archetypal insight into the reality lying under the real.

– Robert Mahoney



Kaethe Kauffman
Black Back 6
2018
32 x 28 inches
Hand-painted
photographs



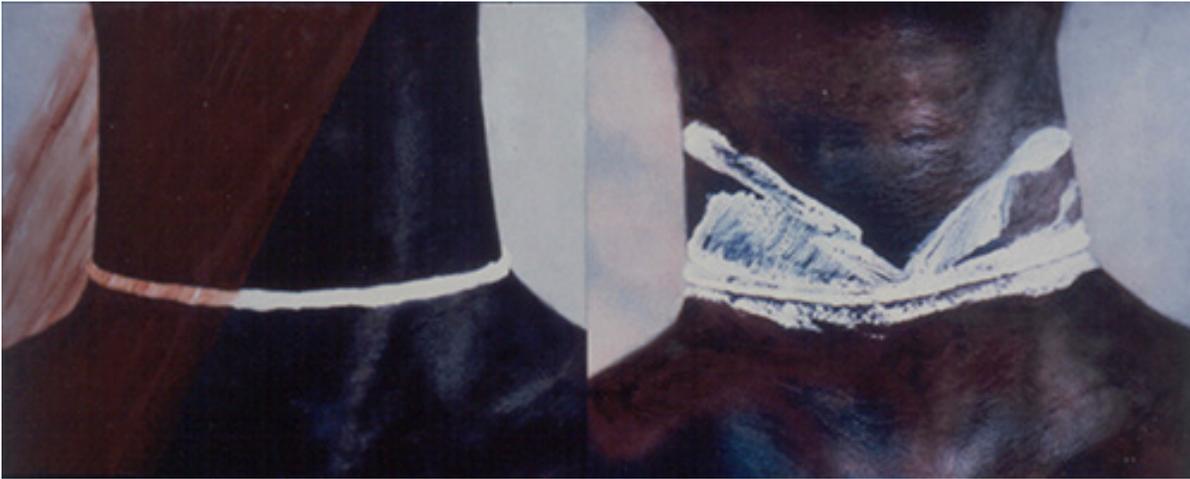
Kaethe Kauffman
White Back
2018
29 x 33 inches
Mixed media, archival
inkjet pigments, ink,
pencil



Kaethe Kauffman
Fingers, Blue & White
2018
18 x 36 inches
Mixed media, archival
inkjet pigments, ink,
pencil



Kaethe Kauffman
Knee, Blue & White
2018
24 x 30 inches
Cibachrome



Kaethe Kauffman
Neck, Red
2018
18 x 24 inches
Hand-painted
photograph



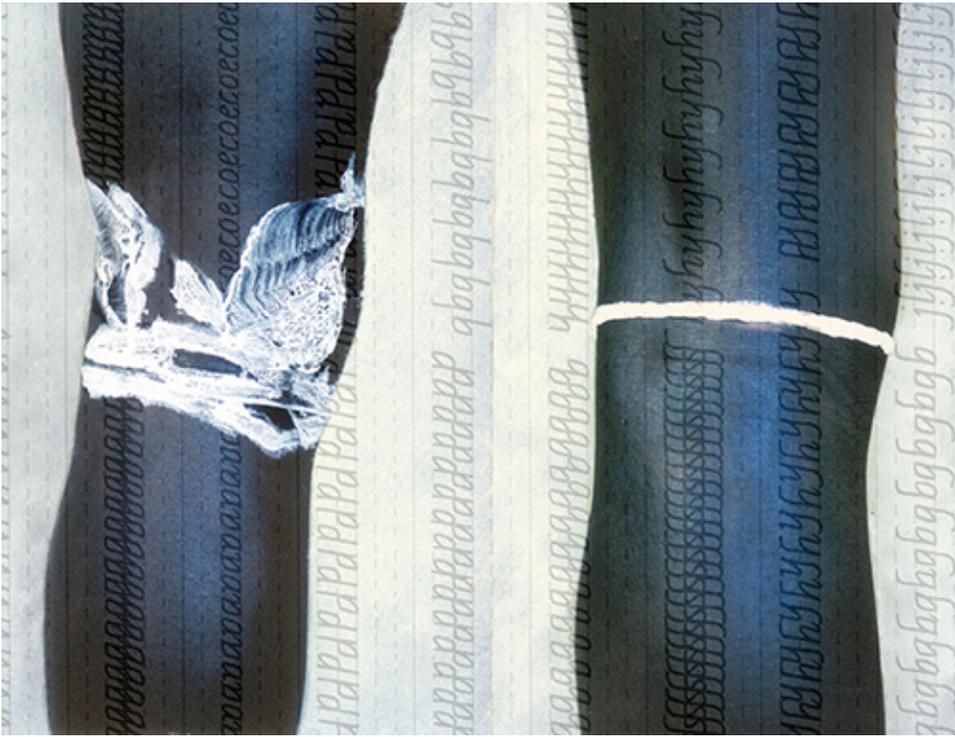
Kaethe Kauffman
Palms, Black
2018
14 x 22 inches
Mixed media, archival
inkjet pigments, ink,
pencil



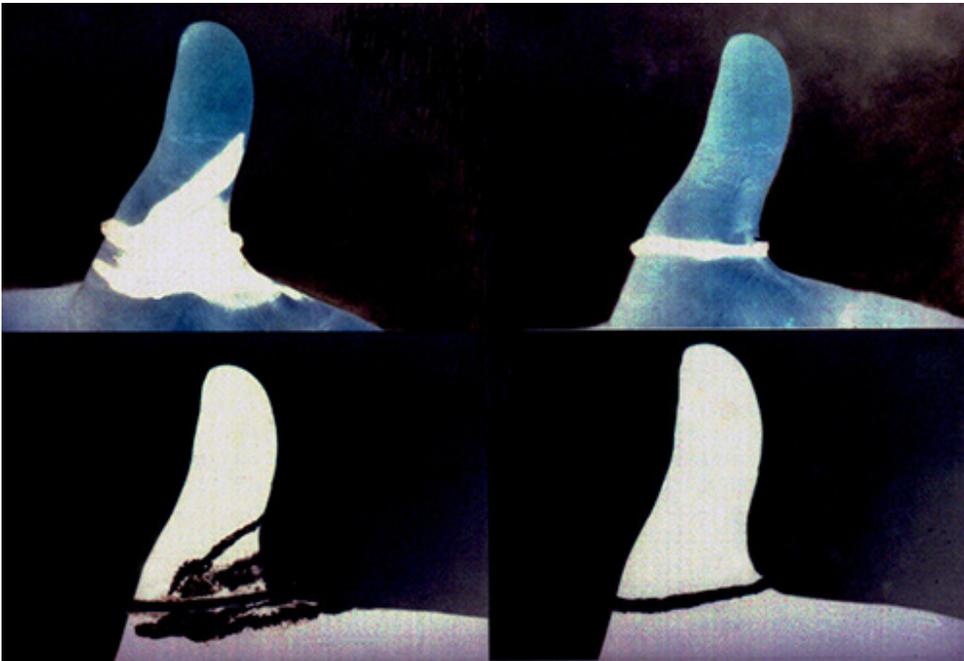
Kaethe Kauffman
Waist Totem
2018
24 x 30 inches
Mixed media, archival
inkjet pigments, ink,
pencil



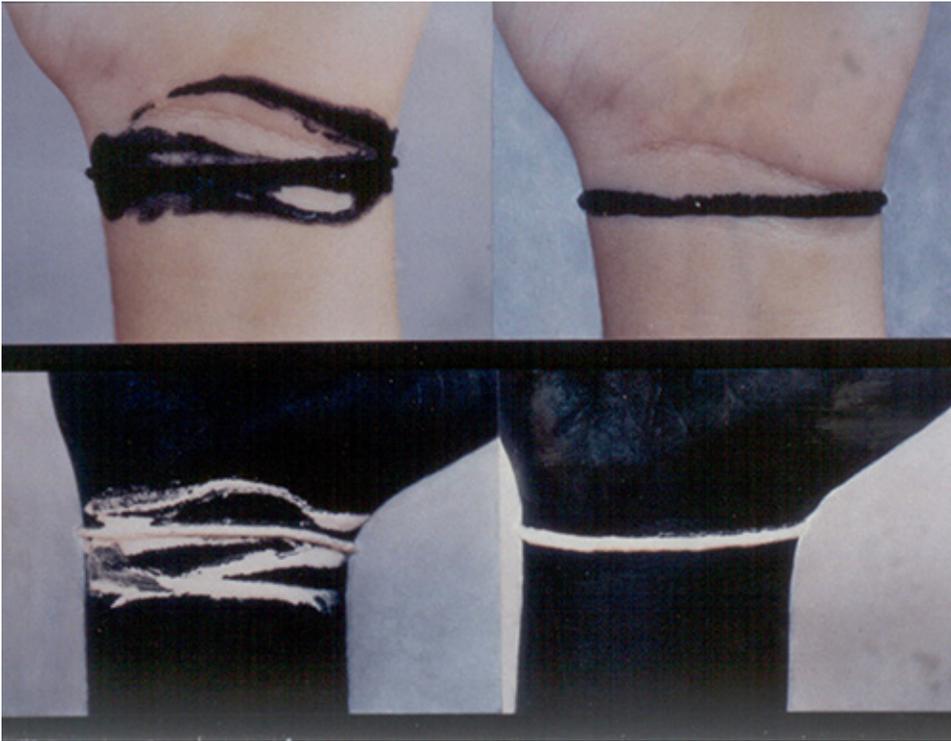
Kaethe Kauffman
Toes, Black and White
2018
24 x 30 inches
Cibachrome



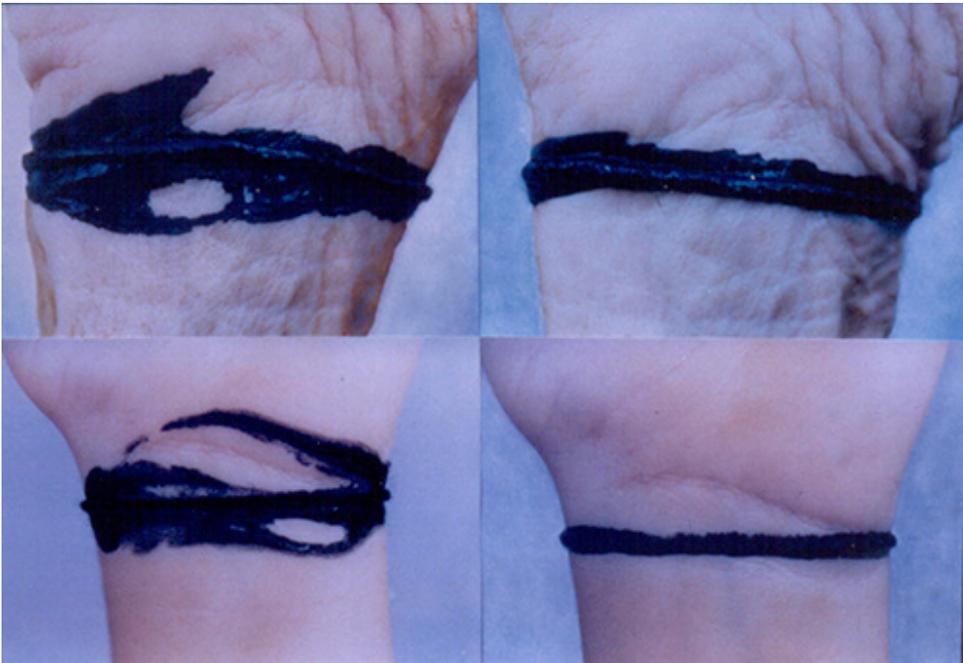
Kaethe Kauffman
Knee, Script
2018
19 x 22 inches
Mixed media, archival
inkjet pigments, ink,
pencil



Kaethe Kauffman
Thumbs, Blue & White
2018
24 x 30 inches
Cibachrome



Kaethe Kauffman
Wrist, Black & White
2018
36 x 42 inches
Cibachrome



Kaethe Kauffman
Wrist, 29 & 89 Years
2018
24 x 30 inches
Mixed media, archival
inkjet pigments, ink,
pencil

Kaethe Kauffman

Commentary

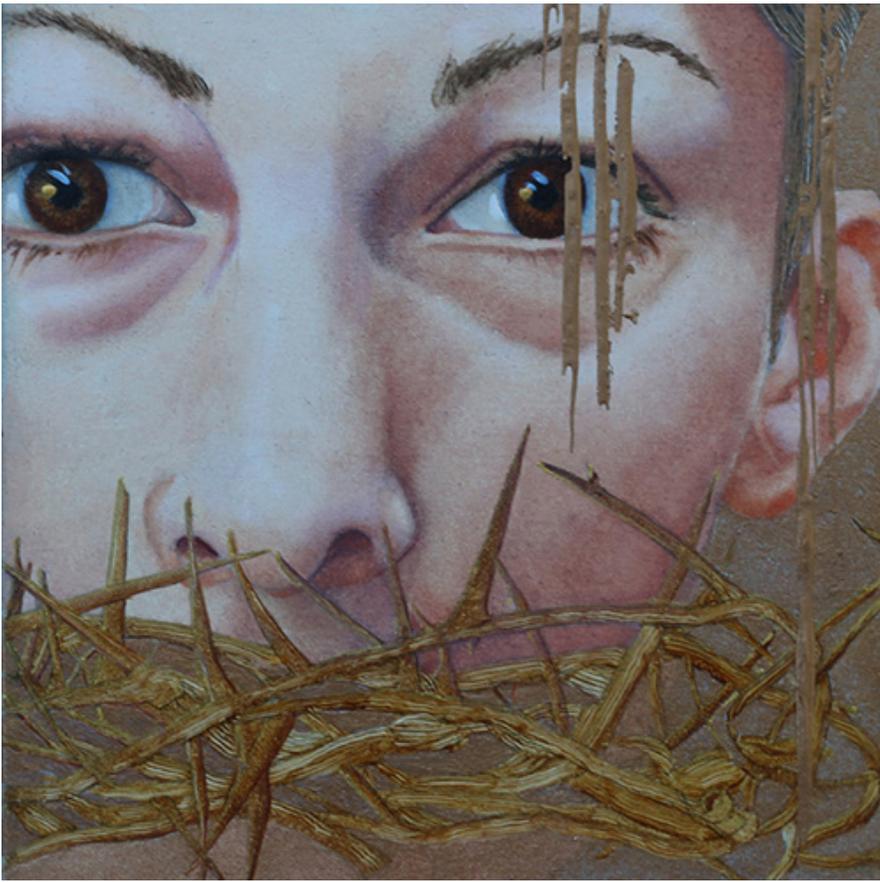
The *Muscle Movement* and *Muscle Movement Meditation* series have their point of origin in performance – in the act of meditation and in yoga postures. Both contemplative and figurative, Kauffman's Cibachromes, which at one time were an industry standard in photographic prints and are now one of the rarest method-to-output used; and the inkjet and mixed media works begin with a model who performs movements that are documented in compelling photographic images. A body part – the knee, elbow, leg, neck, or back – is affixed with a paint-soaked string. When the model's muscles move, the string spreads the paint naturally recording the motions. Through this process, the body is explored in a way that encourages the viewer to explore their own experiences in body movement and effect.

The photographic images that Kauffman records undergo various processes in the computer including coloring and combining in repeated images, while others include handwork using various media including paint, acrylic, oil pastel, and ink. The resulting enhanced prints range from anatomical renditions to curious abstract transformations, often using specific and pivotal details that help to describe and understand the classic meditating figure.

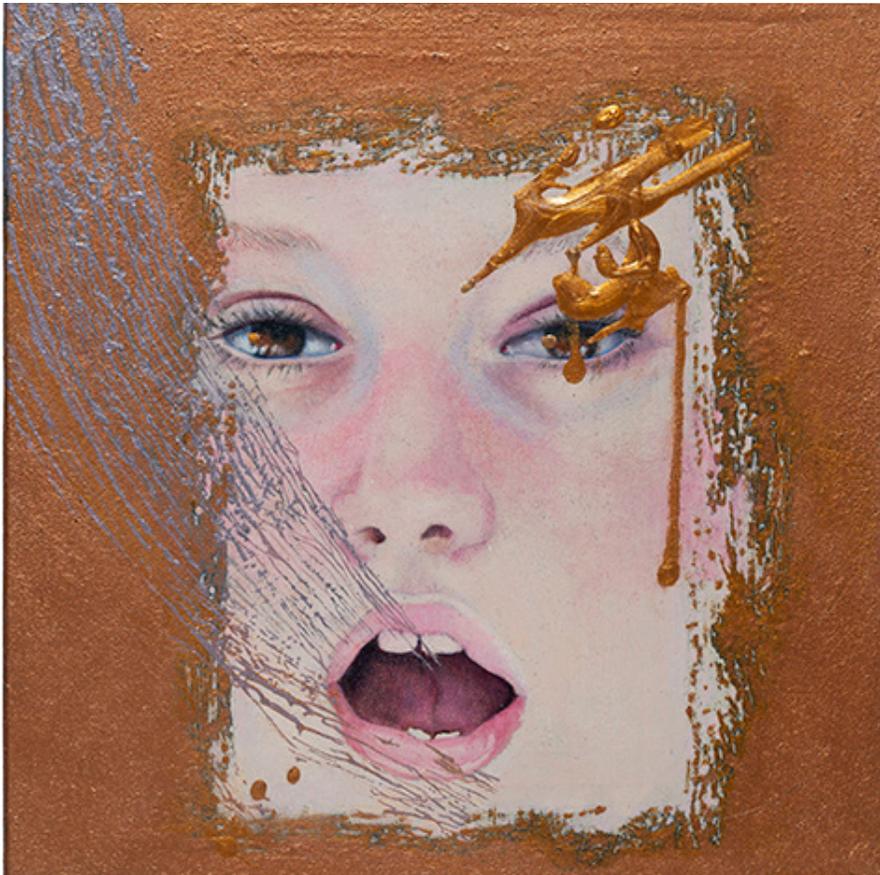
As viewers, we bring with us the negative preconceptions related to bondage when we see bodies that have strings or ropes attached to their bodies. This can be seen as a very real and disturbing form of restricted physical and mental movement, and it is only natural that Kauffman's audience will have these thoughts come to mind. On the other hand, what we have in these works is a recording of the human body's ability to experience intricate changes in the most obvious and overlooked areas bringing to light our abilities to inch and move regardless of any outside restrictions.

In the end, this art expresses meditative and other alpha states of mind as it explores the relationships between feeling, cognition, and emptiness. The work reflects the artist's life-long practice of meditation, and thus fulfills the purpose of religious art. The artist gives herself the role of the protagonist – an unusual one for a woman in religious art – and hopefully provides inspiration to other women who seek a place for themselves in the process of enlightenment.

– D. Dominick Lombardi



Bobbie Moline-Kramer
The Thorns of Silence
2018
6 x 6 inches
Metallic paint, oil on
wood



Bobbie Moline-Kramer
Hour of Gold
2018
6 x 6 inches
poured paint, acrylic, oil
on wood



Bobbie Moline-Kramer
A Garden Smiling
2018
6 x 6 inches
Metallic paint, oil, poured
paint



Bobbie Moline-Kramer
Why
2018
6 x 6 inches
Metallic paint, oil, poured
paint



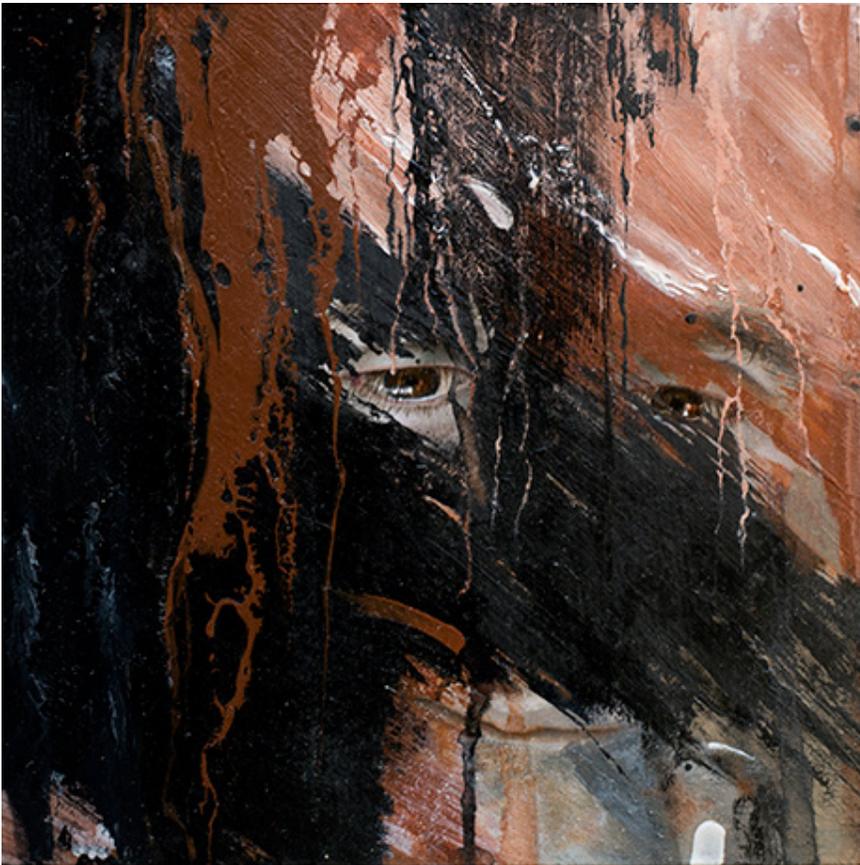
Bobbie Moline-Kramer
A Man For All Seasons
2018
6 x 6 inches
Mixed media with poured
paint



Bobbie Moline-Kramer
Time-To-Wake-The-Mon-
key
2017
6 x 6 inches
Colored gesso, oil, and
glitter on wood



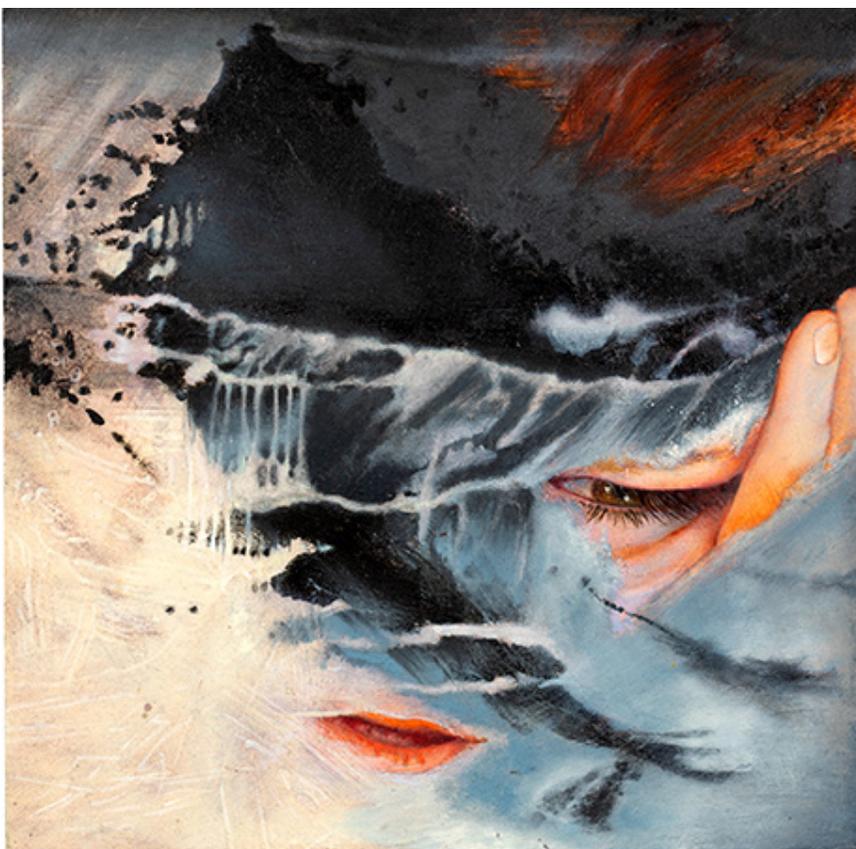
Bobbie Moline-Kramer
Bot Baby
2018
6 x 6 inches
Oil paint, poured paint on
wood, acrylic



Bobbie Moline-Kramer
The Big Sigh
2018
6 x 6 inches
Oil paint, poured paint on
wood, acrylic



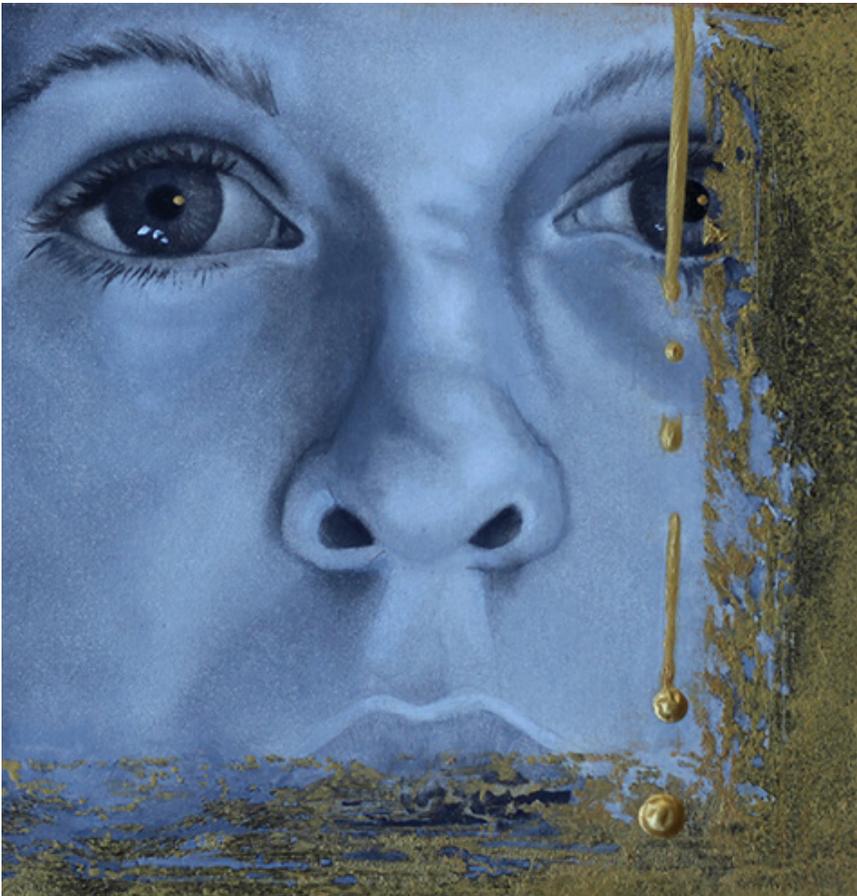
Bobbie Moline-Kramer
Is It Too Late
2018
6 x 6 inches
Oil paint, poured paint on
wood, acrylic



Bobbie Moline-Kramer
Weight of the World
2018
6 x 6 inches
Oil paint, poured paint on
wood, acrylic



Bobbie Moline-Kramer
Masked Marauder
2018
6 x 6 inches
Oil paint, poured paint on
wood, acrylic



Bobbie Moline-Kramer
Why 2
2018
6 x 6 inches
Metallic paint, oil, poured
paint on wood



Bobbie Moline-Kramer
Blue Series 1
2018
6 x 6 inches
Colored gesso, poured
paint, oil paint on paper
on wood



Bobbie Moline-Kramer
Blue Series 2
2018
6 x 6 inches
Colored gesso, poured
paint, oil paint on paper
on wood



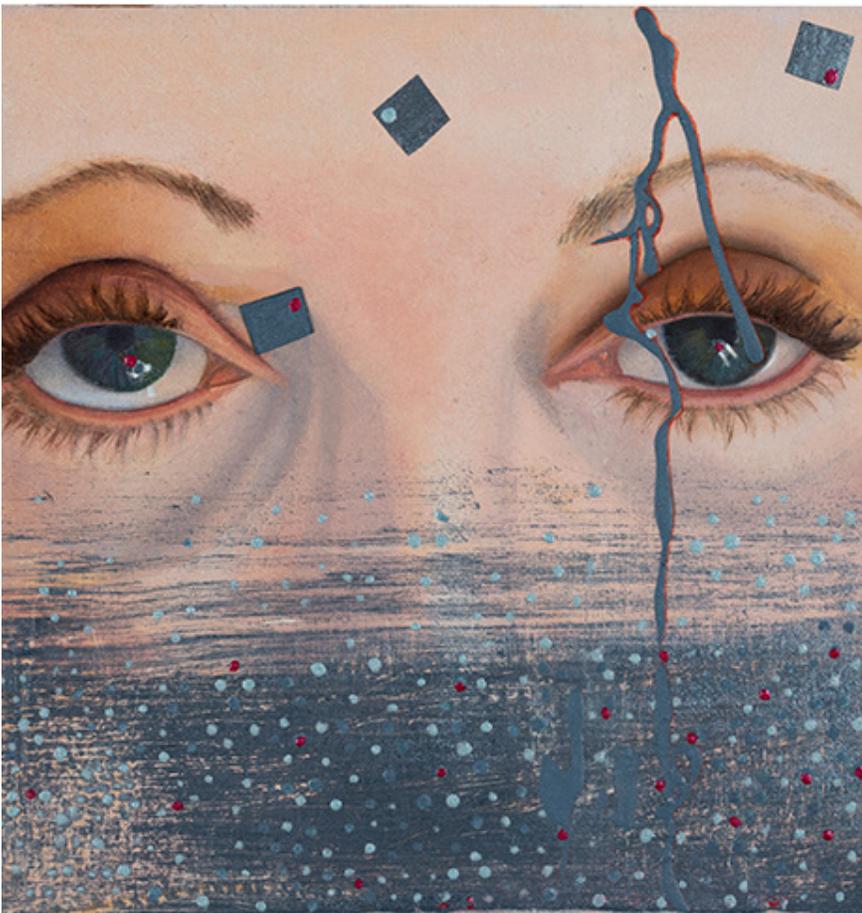
Bobbie Moline-Kramer
Blue Series 3
2018
6 x 6 inches
Colored gesso, poured
paint, oil paint on paper
on wood



Bobbie Moline-Kramer
Blue Series 4
2018
6 x 6 inches
Colored gesso, poured
paint, oil paint on paper
on wood



Bobbie Moline-Kramer
I So Deserve This
2018
6 x 6 inches
Colored gesso, oil paint
on wood



Bobbie Moline-Kramer
Hooded-Rage
2018
6 x 6 inches
Mixed media with poured
paint on wood



Bobbie Moline-Kramer
WHOA
2018
6 x 6 inches
Mixed media with poured
paint on wood



Bobbie Moline-Kramer
Guilty Cage
2018
6 x 6 inches
Mixed media with poured
paint



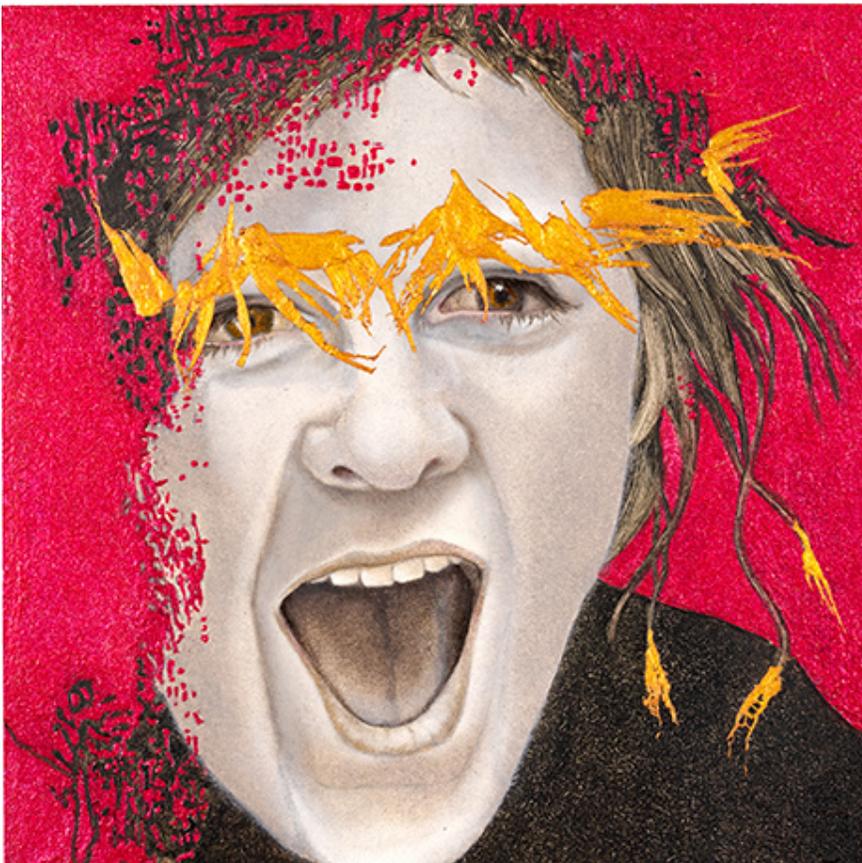
Bobbie Moline-Kramer
Lets See That Again
2017
6 x 6 inches
Mixed media with poured
paint on wood



Bobbie Moline-Kramer
The Mighty Mic
2018
6 x 6 inches
Metallic paint, oil, poured
paint on wood



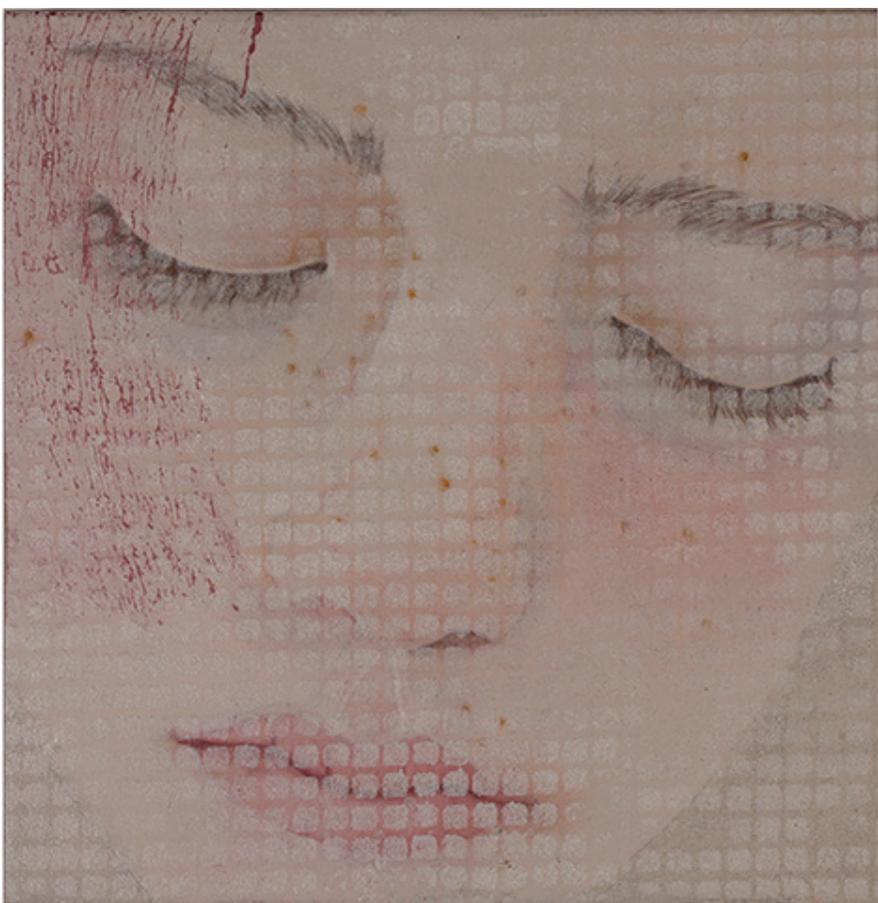
Bobbie Moline-Kramer
Mama Raised Me
2018
6 x 6 inches
Oil, acrylic on wood



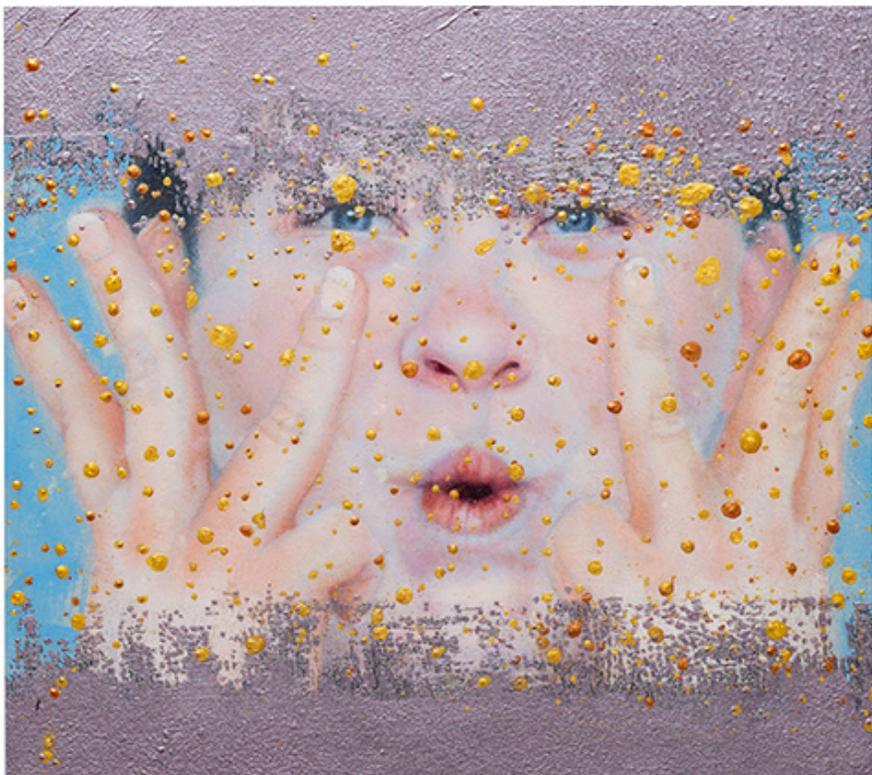
Bobbie Moline-Kramer
Bring It On
2018
6 x 6 inches
Metallic paint, oil on
wood



Bobbie Moline-Kramer
Golden Wave
2018
6 x 6 inches
Mixed media with poured
paint on wood



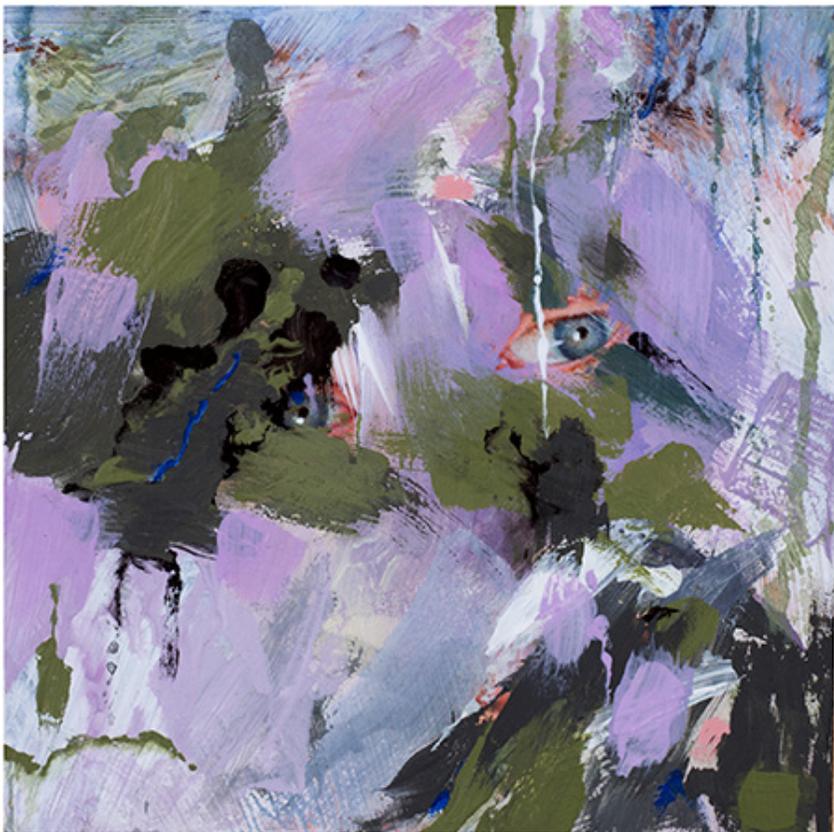
Bobbie Moline-Kramer
Debased
2018
6 x 6 inches
Mixed media on wood



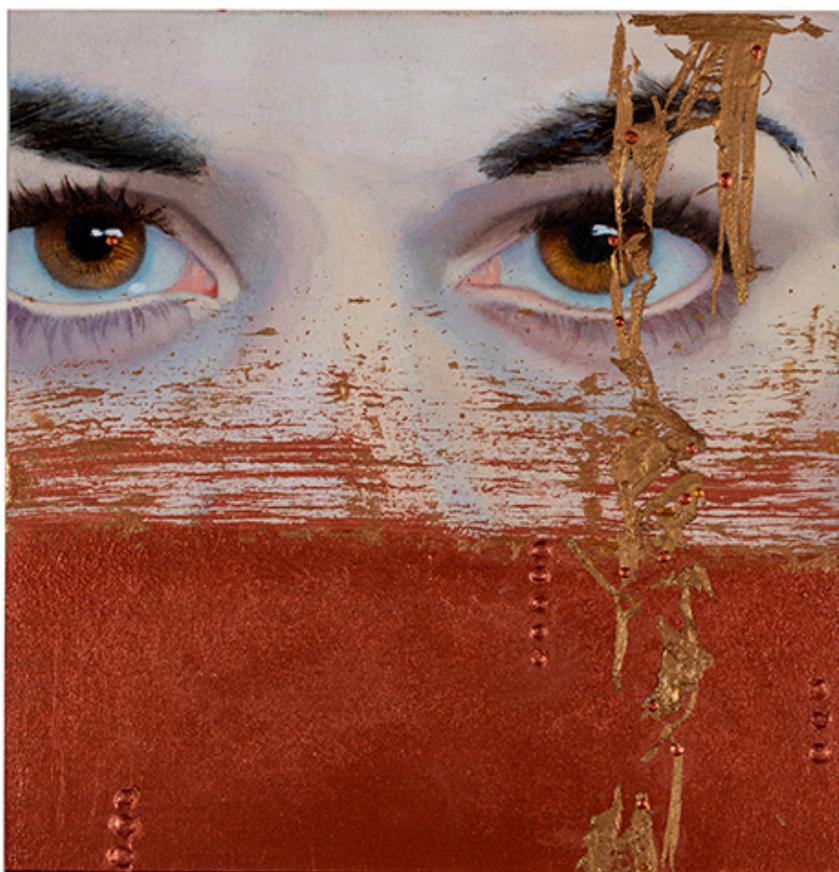
Bobbie Moline-Kramer
WOWee
2017
6 x 6 inches
Mixed media with poured
paint on wood



Bobbie Moline-Kramer
A Golden State Ah Mind
2018
6 x 6 inches
Metallic paint, oil, poured
paint on wood



Bobbie Moline-Kramer
Are You Sure
2018
6 x 6 inches
Colored gesso, oil paint
on wood



Bobbie Moline-Kramer
Mysterian
2018
6 x 6 inches
Mixed media with poured
paint on wood

Bobbie Moline-Kramer

Commentary

The “Color Coded Emotions” series addresses human feelings directly. Here the social impulse to hide or subdue everyday feelings—fearfulness or pleasure, anxiety or relief—is translated into multi-hued screens of expressive gestural marks. The paintings’ surface activity and brightness subvert all emotional disguise, all tendencies to veil the true self. Thus naturalistic eyes and smiles break through here and there, alerting viewers to a genuine identity behind each socially constructed defense.

The process of producing “Color Coded Emotions,” boldly slathering paint onto an earlier series of realistic portraits, is exactly the contrary of that in “As Above, So Below,” where the bodies and visages of animals are fastidiously developed out of initially abstract configurations. In Moline-Kramer’s world, animals define themselves through concentrated naturalness, humans through brazen artifice—and the two modes of conscious being meet in a reciprocal gaze.

- Richard Vine, Editor, Art in America

A sense of intimacy runs through Bobbie Moline-Kramer’s art, revealing itself both visually and materially. We are brought close-up to her images and there is no escaping their emotional effect, whether direct or subliminal.

In her most recent intimate mixed media paintings, *Color-Coded Emotions*, Bobbie Moline-Kramer moves us from clear representation to non-objective art utilizing veils of transition and transcendence. We see in each piece, a symbolic conversion that varies in intensity and emotion depending on the expression of the previously painted portrait and the intensity of the ensuing abstraction. Upon close inspection, we become more engaged as the interactivity of the two schools of thought, which overlap, effect and heighten the eyes of the underlying faces. This ‘looking back at us’ makes the work somewhat interactive and engaging on a more personal level while the abstract element brings us pause. Sometimes with worry, other times with defiance and surprise, each of the embedded characters attempts to foil the transition with equally bold emotions that form a sort of delicate dance within the picture plane, while the colorful, sweeping abstractions overrun each of the painting’s surfaces. In the end, Moline-Kramer strikes a balance, a carefully constructed play between perception and pure imagination in the coalescing of two parallel and contrasting fields.

- John Mendelsohn

Parallel Fields

Bibliography

Links to online videos and reviews:

VIDEO:

Parallel Lines - 3 West Coast artists in the Lower East Side, June 2018
by Ann Leith

view on ktcassoc.com:

<http://ktcassoc.com/group-exhibitions/parallelfields/>

view on vimeo:

<https://vimeo.com/310248176>

REVIEWS:

Mary Hrbacek, Parallel Fields: Kathleen Elliot, Kaethe Kauffman, Bobbie Moline-Kramer at Lichtundfire Gallery, *Whitehot Magazine*, June 2018

<https://whitehotmagazine.com/articles/moline-kramer-at-lichtundfire-gallery/3985>

Lichtundfire Gallery, Facebook

<https://www.facebook.com/lichtundfire/>

D. Dominick Lombardi, Parallel Fields: Three Artists at Manhattan's Lichtundfire Gallery, *Artes Magazine*, June 19, 2018

<http://www.artesmagazine.com/?p=22535>

Kathleen Cullen, Dramatic Constructs, *CultureCatch*, June 29, 2018

<http://culturecatch.com/node/3729>

Exhibition Fact Sheet
Parallel Fields
Curated by D. Dominick Lombardi

The three artists in this exhibition: Kathleen Elliot (CA), Kaethe Kauffman (HI) and Bobbie Moline-Kramer (CA) have the artist's mentality to extropolate, to build outward while balancing mystery with clarity to project their personal visions. Kathleen Elliot is driven by the beauty of nature and man's ability to distort, disrespect and redirect its fruitful functions with only monetary gains in mind. Sugar-laden products that endanger even further our reliance on a heavily processed and unhealthy food supply expand the message and the madness of the profit-first abusers. Kaethe Kauffman's stream of consciousness flows through thoughts of mind and body connections that culminate in an array of mysterious physical representations. Points of interest can fall anywhere on the human body from a toe to a knee or neck, yet all of these works have the same sort of awareness that there is a fine line between soulless suffering and comforting serenity. With her intimate mixed media paintings, Bobbie Moline-Kramer moves us from clear representation to non-objective art utilizing veils of transition and transcendence. We see in each piece a symbolic conversion that varies in intensity and emotion depending on the expression of the previously painted portrait and the intensity of the ensuing abstraction. At only six by six inches, they pack an emotional punch that catapults the viewer into an elusive narrative of personal associations driven by eye-to-eye contact with subject.

NUMBER OF OBJECTS:	53 works by 3 Artists. Sizes, dates and media featured on pdf presentation (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	150-180 running feet depending on installation.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	2-D work will be sent ready to hang; Elliot's 3-D work will require several presentation stands.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

Parallel Fields

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

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