

Four Artists

Charlotta Kotik and I chatted on and off about art, artists, styles, media and all that, during the seemingly never-ending COVID period. When I mentioned I was planning the exhibition of four artists, rather unrelated in their styles and thus a challenging proposition, Charlotta, the former Contemporary Curator at the Brooklyn Museum with a reputation for an immaculate eye, generously accepted an invitation to work on the project together.

The result is this un-dogmatic exhibition of work by two sculptors and two painters assembled for the sheer pleasure of seeing the physical manifestation of the process of art making.

Amongst the large-scale monumental sculptures and installations that claim their space and territory, small, carefully worked pieces tend to be often pushed into the background. With the work of the two sculptors, **Gunnar Theel** and **Gerard McCarthy**, this exhibition intends to re-direct the focus towards work small in scale but large in intent and association.

The two painters, **Kathleen Maximin** and **Michael Filan**, explore abstraction to the fullest, testing many of its permutations. The large and striking canvases of Filan juxtaposed with the smaller, more intricate and luminous work of Maximin bade the viewer to contemplate the richness of sources and their transformation during the creative process.

Kathleen Maximin, a largely self-taught painter, equates her painting method with music-making. "I'm creating music on a canvas, while I focus my thoughts on color." Kathleen uses a variety of techniques and materials; the richness of her surfaces is often created by imprinting fabric into the wet paint, and by sumptuous areas of layered paint and over-painting. Nevertheless, the artist shows an unerring sense of when to stop her hand, and herself, from applying yet one more stroke.

In the process of arriving at the compositional structure of his paintings **Michael Filan** began observing the basic interplay of vertical and horizontal elements manifested in the urban environment. Over time these basic structural principles entered his work. Although the painting is very much a result of the incidental working process, the artist is constantly editing painted elements as if there were an invisible master plan. He eliminates any features that he sees as irrelevant to his intentions within each painting. He identifies strong and effective elements and retains them as they materialize during the painting process.

The planes and solid colors employed in each painting evoke a three-dimensional feeling and express spaces that exist in the artist's imagination.

Gerard McCarthy's work in the exhibition consists of several groups of monochromatic stoneware sculptures, dense, solid and small in scale. The figures have a Paleolithic heft to them and sturdy monolithic look. Some seem to gossip, some sway in dancelike movements, and some others suggest engagement in political protests. The artist states: "The figures, in fact, are imagination-sized bites of the world. These assembled parts of cognition are not models of large-scale monuments. Their massive qualities are concentrated into hand-sized forms that expand within the imagination. It is impossible not to be aware of their hand-built physical presence. Interpreting human bodies and emotions within these abstract forms is fundamental to the processes of understanding, and its link to our lived experiences."

Gunnar Theel's Habitable Sculptures reveal his long-standing interest in architecture. The exhibited works from that series, the small welded and painted steel pieces, are partly inspired by de Chirico's cityscapes and partly adheres to the artist's vision of sculptures often becoming the inspiration for architecture. While small in scale they still evoke the magic of such masterpieces as le Corbusier's Chapel in Ronchamp or later works within the distinguished oeuvre of German architect Erich Mendelsohn. Albeit in many of Gunnar's works there is a nod to the poetic, overall the work is guided by the Bauhaus economy of "simplification of design and refinement of proportions".

Charlotta Kotik, Hanne Tierney
Brooklyn, January 2021



Kathleen Maximin was born on the island of St. Lucia and raised in St. Croix. She began drawing and painting at the age of five. As a young child she was overawed by watching a man paint beautiful landscapes of the island and she decided to be an artist. Her work has been show at Berkely College 2012, YMCA Group Exhibition 2009, Next Thursday Live Art Show 2013, Terra Firma Live Art Show, Sonoma, CA 2016, Chelsea Art Exhibition, New York, NY 2017

Michael Filan's paintings have been featured in solo and group exhibitions in galleries and museums including the Jane Voorhees Zimmerli Art Museum of Rutgers University; the Koussevitzky Art Gallery of Berkshire Community College in Pittsfield Massachusetts; the JMS Gallery in Philadelphia; the Nicholas F. Rizzo Gallery in Chatham, New Jersey; and the Berlin Kunstproject in Germany. In New York City he has had exhibitions at Artists Space; the Bronx Museum of the Arts; the Atrium Gallery of LaGuardia Community College; the Landmark Gallery; the Lobby Gallery of the Durst Corporation; the Mary Anthony Gallery; and the Shirley Fitterman Gallery of City College University of New York

Gerard McCarthy studied at Goldsmiths College, London and the Whitney Museum Independent Study Program. He started his curatorial career at The Brooklyn Museum and has since organized many exhibitions for non-profit organizations including Elizabeth Foundation for the Arts. Gerard McCarthy has most recently exhibited at The Elizabeth Foundation for the Arts, Skoto Gallery/New York and at Capella Orsini, Rome and Galerie Punto G, Pietrasanta, Tuscany, Italy. Additionally he has written numerous catalogue essays as well as articles for various publications including *Art in America*. He has worked with clay for many years.

Gunnar Theel has been exhibited and is represented in numerous collections—select shows include exhibitions at New Hope Arts, New Hope, PA; A New Leaf Gallery, Berkeley, CA; the Norman Rockwell Museum, Stockbridge, MA; the Shanghai Spring Art Salon, Shanghai, China; The Madison Mile at The Hollycroft Foundation, Madison, CT; Pier Walk, Chicago, IL; ART/OMI, Omi, NY; Pratt Institute Sculpture Park, Brooklyn, NY; and Contemporary Sculpture at Chesterwood, Stockbridge, MA. His sculptures are in collections in America and Europe including the Museum of Modern Art in Jacksonville, FL (JMOMA); The Metropolitan Museum of Art, New York, NY; Hall Financial Group, Dallas, TX; and Shanghai Krupp Stainless, Pudong, China, and others.

KATHLEEN MAXIMIN



Indian Summer. 36" x 48"
Acrylic on canvas, 2020

Untitled. 30" x 40"
Acrylic on canvas, 2020

Untitled. 30" x 40"
Acrylic on canvas, 2020



Quiet Storm. ~30 x 40"
Acrylic on canvas, 2020



Jubilee. 30" x 40"
Acrylic on canvas, 2020

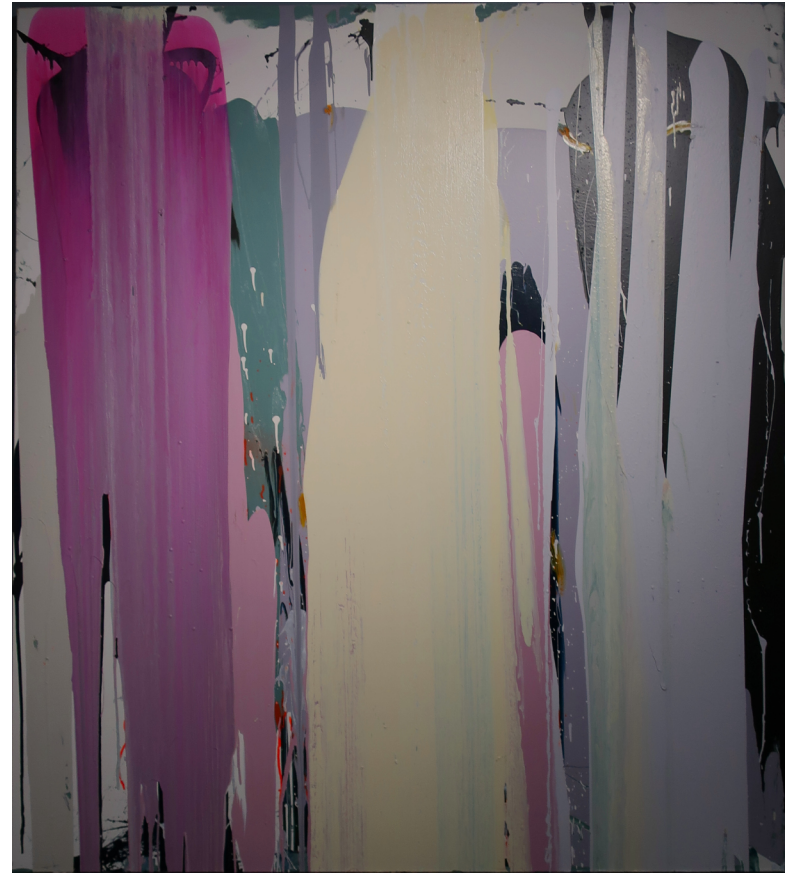


Untitled. 30" x 40"
Acrylic on canvas, 2020

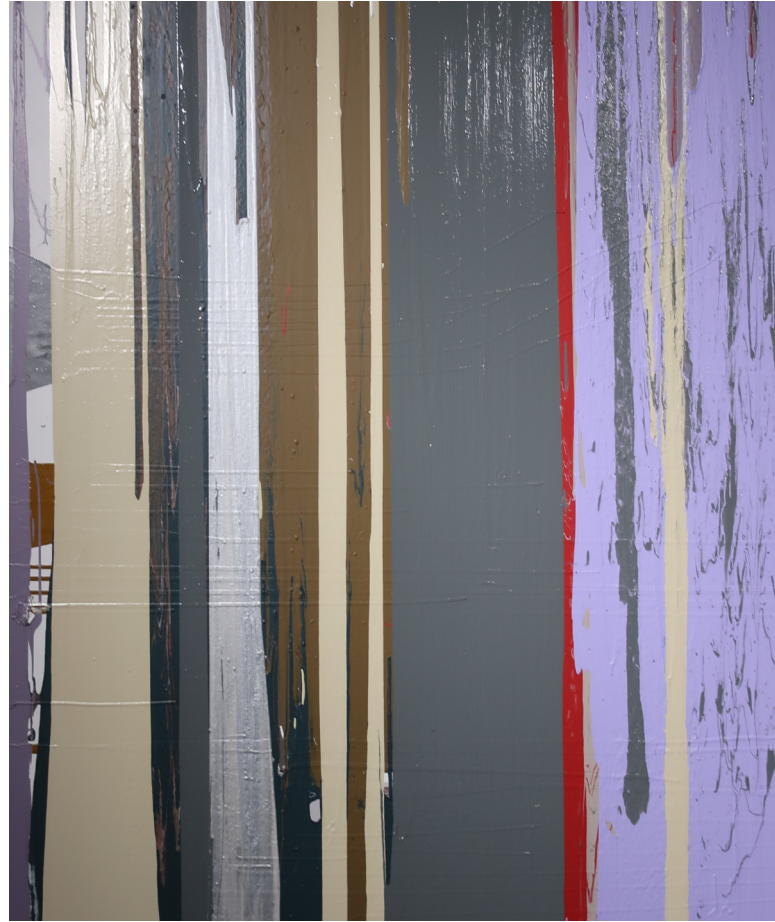
MICHAEL FILAN



Cuneiform. 60" x 70"
Enamel on canvas, 2020



The Dignity in This. 60" x 70",
Enamel on canvas, 20220



The Freedom of Nepal. 60" x 70"
Enamel on Canvas, 2020

GERARD MCCARTHY



From Upper left, clockwise:

A kneel (for Colin Kaepernick). 11 x 5 ½ x 9", Stoneware, 2020

Reading. 6 x 9 x 4 ½ ", Stoneware, 2020

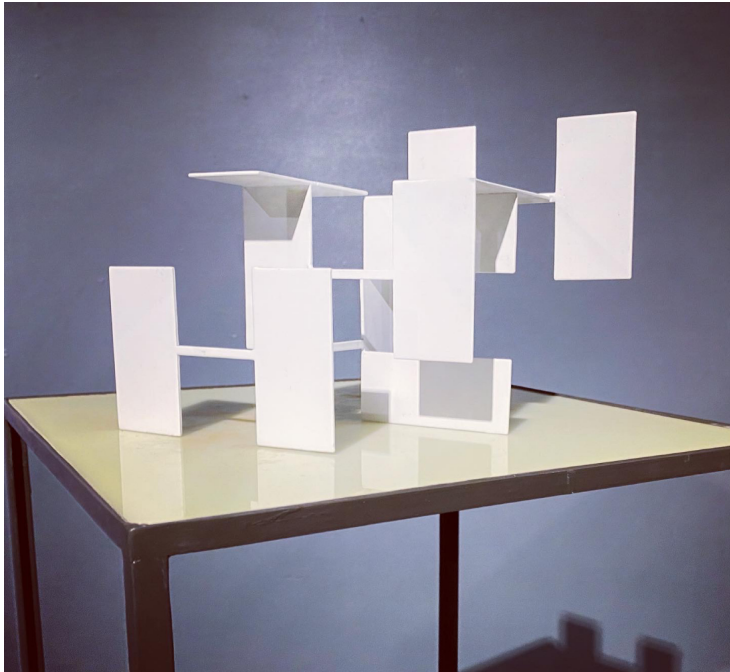
Move. 11 ½ x 4 x 3", Stoneware, 2020

Meeting 1. 9 x 7 x 5 ½ ", Stoneware, 2020

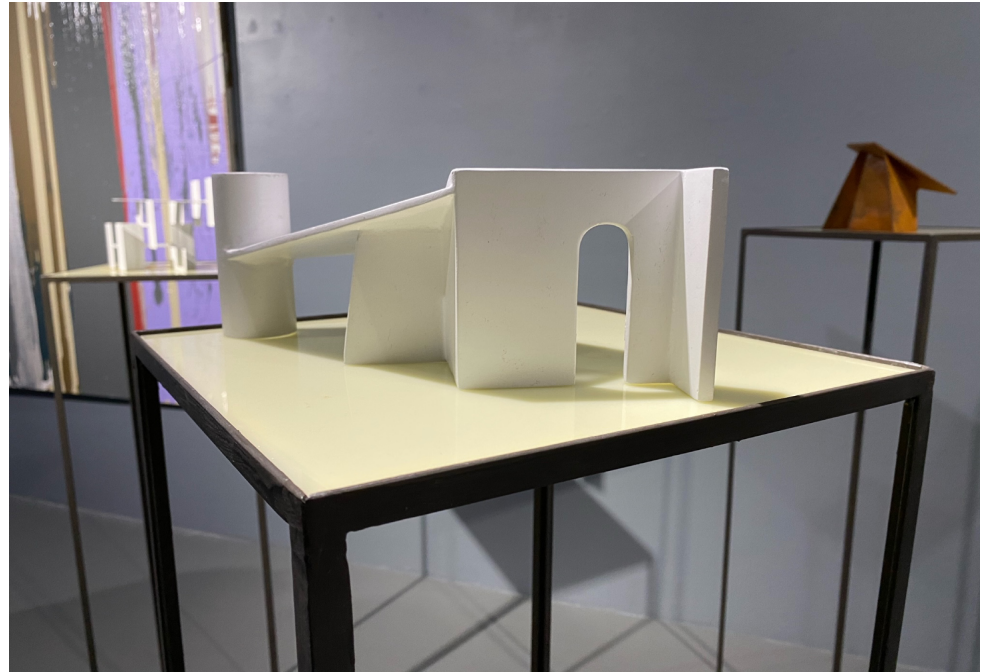


Installation of Stoneware Sculptures

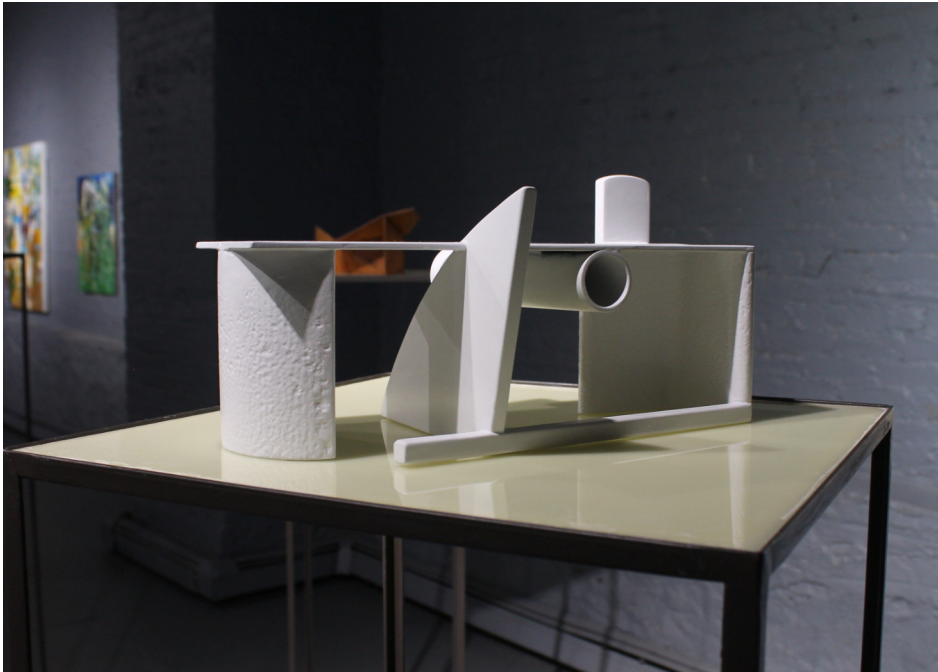
GUNNAR THEEL



S. 282 welded steel, painted
4 ¾ x 8 x 4 ½", 2019



S. 288 welded steel, painted
5 ¼ x 6 ¼ x 7 ½", 2020



S. 285 welded steel, painted
5 $\frac{3}{4}$ x 11 $\frac{5}{8}$ x 7", 2019



S. 287 welded steel, painted
10 $\frac{3}{4}$ x 9 $\frac{3}{4}$ x 4 $\frac{3}{4}$ ", 2019



A socially distancing opening on January 16, 2021



FiveMyles was founded and incorporated as a non-profit in 1999. Our mission is to advance public interest in innovative experimental work; to identify and exhibit the work of underrepresented artists, and to engage the local community through participation in the arts.

Our space is entirely wheel chair accessible.

FiveMyles is in part supported by the New York State Council for the Arts, Public Funds from the New York City Dept. of Cultural Affairs in partnership with the City Council, Council Member Laurie Cumbo, The Jacques and Natasha Gelman Foundation, the Shelley and Donald Rubin Foundation, the Spunk Fund, Inc., the Perlmeter Foundaiton, and our artist talks are supported by Humanities NY.

DIRECTION

Take the 2, 3, 4 or 5 train to Franklin Avenue.

Walk two blocks against the traffic on Franklin, turn left onto St. Johns Place, walk ½ block to 558 St. Johns Place.

FiveMyles is located within easy walking distance from the Brooklyn Museum.

GALLERY HOURS

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Or by appointment.

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