

Critique Session for ‘Summer Group Show III’ with Rudy Gutierrez | July 12th, 2018

On Thursday, July 12th, 2018, NY-based Artist, Illustrator, Pratt Professor and graduate, Rudy Gutierrez, held an artist critique session here at Onishi Gallery for international group exhibition ‘Summer Group III’ through Onishi Project.

In this session, for the third in the series of summer annual group exhibitions through this project, Rudy thoroughly interprets the multiple artworks within this impressive group, varying in mediums and origins, and offers his interpretation and evaluation. Through Onishi Project, we offer these critiques to help the participating emerging artists in their development and to introduce a re-evaluation of the artists’ works through the eyes of a professional critic.

Onishi Project’s ‘Summer Group Show III’ consists of six international artists hailing from Mexico, Japan, Sweden and within the U.S., with works consisting of geometric wooden sculpture, expressive photography of empty and occupied spaces, works on canvas shrouded in mystery and also familiarity, festive and playful *Dia de Muertos* works on canvas, as well as mixed media abstractions and simplistic, interpretive imagery of the every day landscape.

Here, we will go through each artist’s critiques one by one as lead by critic Rudy Gutierrez:

Artist: Charlotte Jonasson Falk, Sweden

Charlotte Jonasson Falk, a multi-faceted artist, uses what surrounds her to influence the fluidity and freshness of her art. Color, shape, structure, and the balance of light and space are most important to the artist and it is the past experiences of her life that have influenced her art making to date. The works seem to be windows into the artists’ expression, from the places she visits, the people she meets and the nature that surrounds her. After researching the artist and her works, our critic noticed that she uses the same theme, being that all of her works are full of color, simplicity and the use geometric shapes and varying line work through out. It seems that she usually sticks to primary colors – red, blue, green – and then adds a pop of natural elements such as gold or silver to create another dimension.

Within the two works that she chose to show in this exhibition, they both show somewhat figurative but also expressive qualities. In ‘SimpliCity’ for example, Charlotte shows a skyline to the right and then a fragmented half circle in the center with gold, semi-drawn out lines, which seem to connect the foreground to the back. All of her works have a dominant color, and a prominent shape to go along with it. The main focal image would either be circular, oval or triangular; very geometric and a bit mathematical. In this specific work, there are two elements - the real and the imaginary. There is obviously a skyline, or perhaps it is implied, as in ‘Loving Heart’ with skyscrapers to the right and fading out of view in the back, along the edge of a body of water, but then, in the immediate front, forcing the viewer to gaze at it, is this large shape, done in what appears to be one stroke, in glittering gold. Could it represent the sun, or the moon? Perhaps both? Calling this type of work simplistic is an understatement in that it isn’t simple at all, yet forces the viewer to stop and stare for a while, to meditate on it, as Rudy puts it *“these feel very yogic to me.”* There is much movement and spontaneity, being that there are solid, structural shapes but then a sort of lose flow from the brushstrokes used. Our critic felt that these works are constantly moving between the artists’ view of reality and also her beautiful spirit. The wide strokes she uses, be it with a brush or palette knife, are very expressive and creates many layers. The more our critic studied Charlotte’s works, the more he saw her positive outlook on life and discovered the reason behind her artworks. As Rudy describes *“It is a very emotional spreading of her work, they make you feel uplifted.”* These playful, multi-dimensional windows into the artists’ soul are truly beautiful and calming to the viewer. Charlotte seems to welcome us into this beauty that she has created, these imaginary landscapes, and ease us in to transition into another realm.