

*Form-Space-Light Gallery*  
Contemporary Abstract Sculpture and Painting

**Press Release  
For Immediate Release**

Group Show

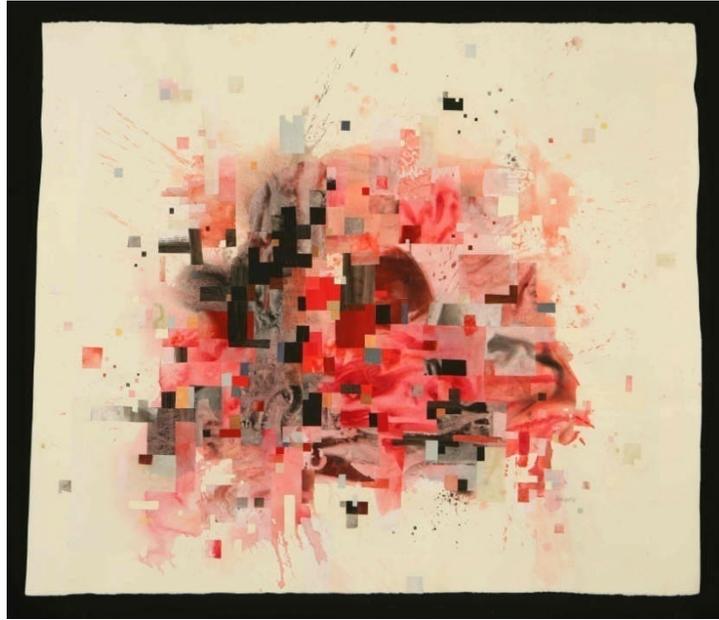
“Inspired Geometries”

Julia Hensley  
Joseph Keppler  
John Parkinson  
Mike Sweeney

Recent Painting and Sculpture

June 6<sup>th</sup> thru July 19<sup>th</sup>  
2008

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Hours: By appointment



Julia Hensley  
“This Storied Heart” 2008  
Acrylic & Gouache Collage  
on Watercolor Paper  
52” w x 45”h

06/10/08 Seattle, WA

Form-Space-Light Gallery is pleased to announce the opening dates for our new group show “Inspired Geometries”. A four person exhibit of recent painting and sculpture by Julia Hensley, Joseph Keppler, John Parkinson and Mike Sweeney.

**Public opening during the Fremont First Friday  
Art walk June 6th from 6pm – 9pm.**

**Artist reception on Saturday June 14th from  
6pm – 9pm.**

**Closing reception Sunday June 20<sup>th</sup> 2pm – 5pm.**

Selected for the inclusion of geometry as a strong compositional principle in their work this group demonstrates a range of individual approaches.

However firmly rooted in the practice of modernist abstraction they may be the influence and integration of even traditional subjects as figuration and landscape is still in evidence.

Seattle painter and Pratt Instructor Julia Hensley is unveiling two of her most recent works on paper completed in late winter of this year. She is well known for her meticulously crafted and intimately scaled abstract urban landscapes.

Her previous work organized the “banal chaos of urban detail” into flattened grids of carefully modulated, painted and cut paper squares and rectangles interwoven together not unlike a quilt or one of Mondrian’s grid’s.

Julia’s latest work, the expansive and seminal piece “This Storied Heart” (pictured above) represents a breakthrough in her evolution of working with the grid and cubic pixilation. Moving away from strictly depicting urban scenes and external realities she is now staking new ground in the realm of the true “non-objective” composition. Working in a looser and highly intuitive way, “This Storied Heart” represents a slow natural accretion of cubic pixels, color washes and elusive imagery with no contrivance by the artist during the process. The result is a collage of remarkable organic complexity that visually mirrors the vicissitudes and intricacies of life and the human heart with a photographic clarity. Demonstrating equal measures technical skill and emotional sensitivity Julia has lead us to a place unforeseen at the beginning of her latest artistic journey.

Joseph Keppler, local poet/sculptor, has been exploring the expressive possibilities of steel for two decades. Working primarily with found elements & scrap steel that he substantially reworks and rearranges, Keppler nevertheless delight’s in the inherent abstract qualities of steel and the geometric ordering of the material. In the catalog from his last show, he writes

*“Steel’s sexiness, its attractiveness, is visceral. Steel always projects to me that it’s still steel even if I make it look like a hand or paint it or stack it”*

In spite of steel’s cold unyielding quality Keppler coaxes remarkable humanness from the material.

He says *“Working in language and steel I think about each as human material. I work in both mostly as I find them, as directly as I can, to make different art with varied ideas of form, content and expression. I’m a constant novice who entertains any serious concept: reality, idea, specificity, void, figure, rhetoric, surface, ground, hermeneutics, context, intention, attention, chance, color, finality, representation, abstraction, being, nothingness, proportion, scale, order, gravity, balance....”*



Joseph Keppler  
“Shield Target” 2004  
Steel  
16”w x 46”h x 3”d

Form-Space-Light Gallery owner John Parkinson offers up two large format hard-edged geometric abstractions. Although identically sized octagonal shaped canvases these two paintings work in somewhat different directions.

“Helter Skelter” reexamines that late 50’s and 60’s concept of the painted image as sculptural object. Parkinson’s goal was creating a composition defined by the parameters of the shaped canvas yet at the same time trying to see how much “pictorial space” he could squeeze out of a really spare composition of just hard stripes. Setting diagonal striped areas of saturated primary and secondary colors against neutral tones that move against one another “Helter Skelter” exhibits a number of intriguing planes and edges locked together in complex radial symmetry and rotational movement.

“Pinkie and Blue Boy” (pictured) seeks to expand the rigid geometric format of “Helter Skelter” by carving out some illusionistic space within the composition. The addition of isometric representations of a cube and “stave” nicely balance the composition and create a certain air of mystery.



John Parkinson  
 “Pinkie & Blue Boy” 2008  
 Acrylic on Canvas w/aluminum  
 74”w x 83”h

Seattle’s longtime Minimalist sculptor Mike Sweeney is showing a variety of sculpture along with two elegant expressionist circles executed in sumi ink on rice paper.

His newest wall composition “Kinnear Park” is pictured at right. A master of understated nuance where every element of the composition is carefully managed and nothing superfluous remains, the old adage “less is more” applies.

This composition like most of Sweeney’s work is a hybrid of sculptural and painterly techniques. Traditional sculpture is about shaping the material into a dense positive form that often relegates the negative spaces around the object into a secondary role. As seen in “Kinnear Park” the substantial negative space captured around the two positive elements as well as their critical spatial relationship are fundamentally important. Working almost exclusively in plate steel cut into a basic vocabulary of geometric shapes, the artist utilizes the wall as his canvas and his astute eye to create compelling compositions.

Sweeney’s skillfully restrained application of paint and textural effects coupled with his use of axonometric projection, perspective and carefully controlled shadows create the convincing illusions of volume and depth evident in his work.



Mike Sweeney  
 “Kinnear Park” 2008  
 Etched & Painted Steel  
 72”w x 57”h x 2.5”d