

THE MEASURED BUT FULLY CREDIBLE BRUSH-STROKES CONTAINED – BUT JUST BARELY – IN ANDIS APPLEWHITE’S PRINTS ARE POWERFULLY EMOTIVE. PALPABLY ENERGETIC, THEY INCLUDE WHIRLING DISKS OR SPHERES, VERTICAL SLASHES, ZIGZAGGING CALLIGRAPHS, AND SIZZLING DRIPS. THE PALETTE LEANS TOWARD THE PRIMARY COLORS, ALONG WITH BLACK AND WHITE, WHICH LEND AUTHORITY TO HER UNIQUE VISION AND ECHO THE PRIMAL NATURE OF HER GESTURES. APPEARING TO CONSIST OF AN ACCUMULATION OF DISCRETE BRUSHSTROKES, THE WORKS ARE PRODUCED WITH A REDUCTIVE PROCESS OF SILKSCREEN PRINTING IN WHICH THE STROKES ARE FIRST PAINTED ON THE SCREEN. THEY FUNCTION LIKE STENCILS THAT PREVENT THE INK, PRESSED THROUGH THE SCREEN AND ONTO THE PAPER, FROM COVERING THE AREAS BLOCKED OUT BY THE STROKES. THE LINES AND DRIPS ON THE PAPER CONTAIN PROGRESSIVELY CONCEALED STRATA OF COLOR WHILE THE “BACKGROUND” IS FORMED BY THE LAST RUN OF INK.

THE SCREEN SERVES AS A MEDIATING DEVICE BETWEEN THE ARTIST, WHO NEVER DIRECTLY MARKS THE PAPER, AND THE PRINT, ALLOWING HER TO NEGOTIATE THE OPPOSITE POLES OF SPONTANEOUS EXPRESSION AND DISPASSIONATE REPRODUCTION. AS IF COMMENTING ON THE POSTMODERN CONDITION AND OUR REFUSAL TO PRIVILEGE THE GESTURAL MARK AS AN UNMEDIATED SIGN OF FEELING, APPLEWHITE WANTS AND HAS IT BOTH WAYS. REFERRING TO A PAIRING OF OPPOSITES, **SYZYGY** INCLUDES ABSTRACT “COUPLES,” EACH HALF OF WHICH IS DISTINGUISHED BY FEMININE OR MASCULINE ENERGIES. BEYOND THIS BINARY DISTINCTION, HOWEVER, IS THE SYNTHETIC NATURE OF HER PROJECT. IN EACH PRINT, SPONTANEITY IS MARRIED TO PRUDENCE, SINGULARITY TO MULTIPLICITY, AND – MOST PERSUASIVELY – FEELING TO REASON.

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