

The background of the cover is an abstract composition of various colors and textures. It features numerous overlapping circles and irregular shapes in shades of red, orange, yellow, grey, and pink. The colors are applied with a brush-like texture, creating a sense of movement and depth. The overall effect is a vibrant, multi-colored pattern that serves as a backdrop for the text.

LARRY GRAEBER

NEIGHBORHOOD

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2001

GREMILLION & CO. FINE ART, INC.
HOUSTON • AUSTIN • DALLAS

A Shapely Suspension

In Larry Graeber's recent paintings and sculpture, abstract form is the art's concrete essence. Tilted ovals, balanced rectangles, and other primal shapes are reference points in Graeber's universe of pure form. Collectively, these shapes exist somewhere between the eye and infinity, mediating the intervening distance. The relationship of shape to surrounding space is our playful guide through a colorful and physically charged world. Surrendering to its spontaneity refreshes the eye, sensitizing us to Graeber's particular aesthetic terrain.

Flotillas of vibrant ellipses hover randomly in Graeber's large oil paintings. With closer inspection, they reveal subtle and dramatic choices that both activate and balance the compositions. In several of these, a rich palette matches pink, green, yellow and blue ovals with their darker opposites or positions ovals against thickly mottled backgrounds. In other works, simple circles and lines create a geometric and overlapping tracery through which the paired ovals dance. The intersection of lines and solids is complicated by layers of overpainting, which have been crudely wiped or rubbed to expose passages of contrasting color. The resulting atmosphere is both distinct and chaotic, formal and formless.

By contrast, Graeber's wooden sculptures build elemental compositions upward and outward from the essential void surrounding them. One elegant assemblage combines long strips of raw wood with painted and rubber-coated panels. The strips rise together in a precarious cluster, interrupted by the square panels (one yellow, the other blue) which intersect at different heights and angles. These floating planes of ground and sky are suspended in mid-air on lanky stilts, a delicately balanced landscape existing on its own terms and wholly unto itself.

Another crudely fashioned work is part wing, part easel. In this case, horizontal panels are suspended on spindling legs to suggest a floating panorama. Painted with long, blue and white stripes, the panels are lashed together with wire, creating a bowed form that seems to represent the horizon and the mechanical means by which to reach it. In the paintings and sculpture, Graeber diligently fuses this evocation of distinct form and floating atmosphere. These combined elements are poised to either expand or collapse. That potential for generative change is the works' most potent and lasting impression.

John Ewing

Mr. Ewing is the art critic for San Antonio Current. He also is a contributor to Tema Celeste, Sculpture magazine, the New Art Examiner and ArtLies.



Brisk Green, 2000, oil on canvas, 66 x 55 inches

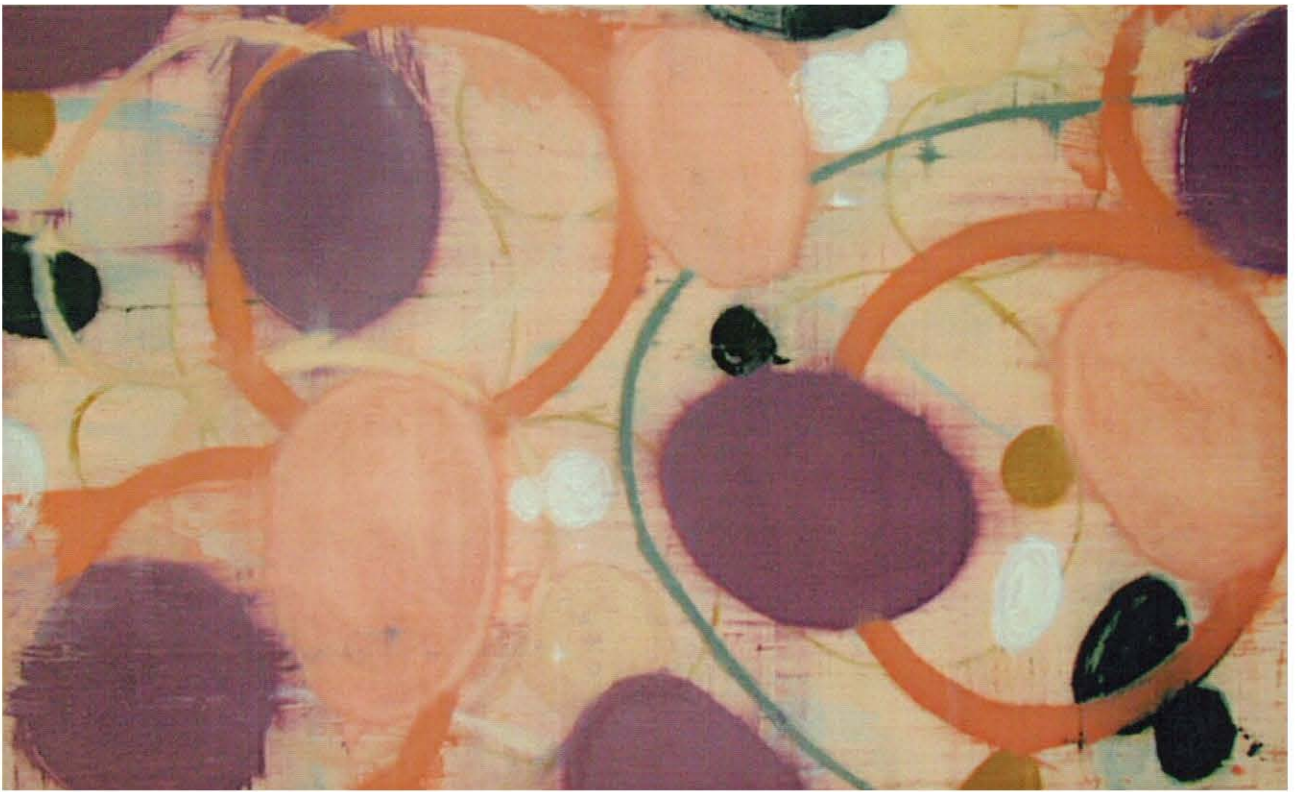
Neighborhood (proximity)

From day-to-day the better part of my world resides in a small studio in a comfortable residential neighborhood filled with older homes, green lawns, a variety of trees and meandering streets populated as much by people as by cars. A neighborhood of memories and desires. You can see it everywhere; people improving their homes, cultivating their lawns, recreating and daily making their way to work to further their dreams. Sounds familiar doesn't it?

For past shows I have used titles like Proximity, Provinces, and Chief Proximity. Subjects of location and place, even possession, many characteristics shared by the term neighborhood. In thinking about what to title this show it occurred to me that the term neighborhood is one of the faces of these previous titles. And as this has been an ongoing theme and endeavor in my paintings, the title seemed right. A show of paintings that exemplify approximate places, territories, regions and groups organized as shapes, line and color, more elusive but nonetheless neighborhoods, a universe of an obscure something, making and unmaking itself and making itself again.

For me the labor of painting is a compulsive wrestling with paint and markmaking that plays out as a game of intuitive drive and intention. Representations not of likeness but of something reminiscent, maybe familiar, episodes and journeys strongly anchored in the material of paint. Painted fictions hopefully satisfying to inquiry, prompted by their mystery and humor.

Larry Graeber



Purple Shift, 2001, oil on canvas, 47 x 76 inches

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