

An abstract artwork featuring a complex web of thin, intersecting lines in black, red, and yellow against a white background. The lines create a sense of depth and movement. In the lower right, there is a large, textured area of red, resembling a splash or a pile of material, which is partially obscured by the lines.

Gelah Penn

Situations and Polyglots

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April 1–May 6, 2017

Introduction by Hyewon Yi, Ph.D.

Essay by Barry Schwabsky

Amelie A. Wallace Gallery

Hyewon Yi, Ph.D., Director and Curator

SUNY College at Old Westbury

223 Store Hill Road

Old Westbury, NY

oldwestbury.edu



Big Serial Polyglot Y (+1), 2016 (detail)
Plastic garbage bags, lenticular plastic, digital prints, acrylic paint,
stainless steel Choreboy, metal staples & eyelets on Mylar & YUPO
As shown: 108 x 126 x 96 inches

Constructive Improvisation

It is a great pleasure to host a solo exhibition at the Amelie A. Wallace Gallery, SUNY College at Old Westbury, by Gelah Penn, a Brooklyn-based contemporary artist known for her site-responsive sculptural installations and works on paper. Penn's abstract installations utilize industrial materials in spectacular ways. She has been exhibited widely in the United States, attracting many favorable critical reviews, and we are fortunate indeed to have Gelah Penn's recent oeuvre at Old Westbury.

Penn's exhibition, *Situations and Polyglots*, comprises two groups of new works: a site-specific installation reflecting the artist's response to the gallery space that will be realized over the course of ten days; and works on paper that defy conventional ideas of drawing. Both bodies of work share elements of sculpture and drawing. For example, her site-specific installation, *Situations*, can be viewed as "drawing in space," as it is characterized by lines and planes constructed of convoluted foam, mosquito netting, latex tubing, and plastic tarps. These web-like structures recall *Corner Counter-Relief* (1915) by Vladimir Tatlin, the Russian avant-garde Constructivist artist, for their strategic placement and inextricable relationship between material and form. Penn's lines also hark back to Marcel Duchamp's *Sixteen Miles of String* in "First Papers of Surrealism" (1942). Penn's tangle, however, is not obstructive, and, despite its wild and seemingly uncontrolled energy, is not without rules. Her creative

impulse draws upon her fascination with film noir—its poetically dark, shadowy sets and complex actresses such as Barbara Stanwyck and Jane Greer, who often played resilient and resourceful, if morally compromised, characters. Improvisation is another important part of Penn's process: the artist points out that as a single action in noir may change a character's narrative, so may a single decision during her installation influence the trajectory of the entire work. Yet there are no literal narratives in Penn's abstractions; rather, the impression of elements of film noir is visually expressed through her varied exercises in formal and material properties.

Penn's second group of works is the *Polyglot* series, in which she incorporates plastic garbage bags, metal staples, acrylic paint, and, in some cases, digital prints applied to lenticular plastic and Mylar. Folding, cutting, inserting, marking, and stapling techniques are used playfully, hiding and revealing shredded black garbage bags through incisions in the "paper" and at its edges. The result is the dual effect of seen and unseen; of clarity and opacity; of seriousness and lightheartedness; of high and low; of dark and light.

Hyewon Yi, Ph.D.
Director and Curator, Amelie A. Wallace Gallery
SUNY College at Old Westbury

Nuances Matter Barry Schwabsky

It's been more than a century since the "pasted-paper revolution" of Cubist collage. What was once new and disconcerting has become normal. In part that's because some of the consequential developments of this revolution seem so much more dramatic—for instance, the development of constructed sculpture, what Clement Greenberg described as "the new art of joining two-dimensional forms in three-dimensional space."

What Gelah Penn calls her works on paper are neither exactly collages nor sculptures, nor do they seem bent on revolutionizing art, but they would not exist without the example set by Braque and Picasso and their collages even as they evade the sculptural option of overt three-dimensionality, of which Penn has also availed herself in site-specific works that she refers to as installations—works that I will only mention glancingly, since I've not had the opportunity to see many in person. They're not collages because, well, look at the word: In French it means "gluing" or "pasting," and it implies a neutral surface, a support onto which other things are glued; but in Penn's work there's no glue—all the joining elements are part of the overt construction of the pieces, rather than invisibly binding the verso of one element to the recto of another. Typical of this are

staples that sometimes seem to crawl across the works' surfaces like black or red ants. Likewise, there is no neutral support, since what supports another element is always a formal component in its own right. They're not sculptures (even relief sculptures) because their distinct dimensionality is nonetheless still so closely tied to the plane (their own and that of the wall)—they are sculptural only in the way that, say, an oil painting with heavy impasto (for instance by Larry Poons) might seem sculptural relative to a painting with a completely flat surface (perhaps by Ellsworth Kelly).

In any case, this quality of in-betweenness is an aspect of Penn's work that was already identified in 2010 by Patricia Rosoff in what remains the fullest discussion of the artist's oeuvre: "Defined less by what it is than by what it is not, her work treads a middle ground (neither here nor there) that keeps her attentive to nuance by denying any kind of well-worn path." I would only add that this approach puts an onus on the viewer equally: Our enjoyment of these works depends on our own attention to nuances.

Rosoff described Penn's sculptural work as "three-dimensional drawing," a clear echo of Julio González's description of his constructed metal

sculpture: "drawing in space." In either articulation, the evocation of drawing points to a predominance of line—and thus (in accordance with the mainstream of aesthetic thought since the Renaissance) to the intellectual dimension of art as a capacity for defining form and revealing the essential character of whatever it describes, as opposed to color, supposedly the emotional, decorative, and fundamentally irrational power that seduces. In fact, compared to her works on paper, Penn's installations demonstrate the salience of both line and color (predominantly red, in the examples I've seen either in person or in photographs—the "hottest," most emotionally demonstrative of hues, but also, when it is bright, the one that makes the silhouette of a form most perspicuous, that gives it the most "edge," and therefore also the closest in function to drawing). The works on paper instead push deeper into the terrain of the "neither here nor there," a realm of indefinability or indistinguishability that is characterized by colorlessness as well as blurring.

These works deal with tones that are not exactly colors but, so to speak, nuances of non-color, of what Piero Manzoni called the "achrome." There are usually episodes of apparently distinct contrast, in which

elements in black or dark gray flare up against a generally whitish field—the black can be acrylic paint or a torn bit of plastic garbage bag—but these moments of contrast turn out to be something other than they might seem.

But to explain how these contrasts turn into something other than that—how oppositions turn into differences or into what I've called, following Rosoff, *nuances*—I have to backtrack a bit, because it is important to point out here that, although (as I've said) the artist refers to these pieces generically as "works on paper," it is more complicated than that, and for two reasons. One reason is that while the materials employed include paper, there are others that are used in a similar manner—notably Mylar and lenticular plastic; besides, even the paper is often not exactly paper but rather a form of papery plastic, for YUPO is (as its manufacturer's website explains) "extruded from polypropylene pellets." What's notable about this is that the materials are artificial, industrial products and that each one has a distinct relation to light—to translucency and opacity, to matteness and reflectivity—and that in every case this relation is somewhat different from anything found in the standard range of artists' papers.

The second reason why "works on paper" might be

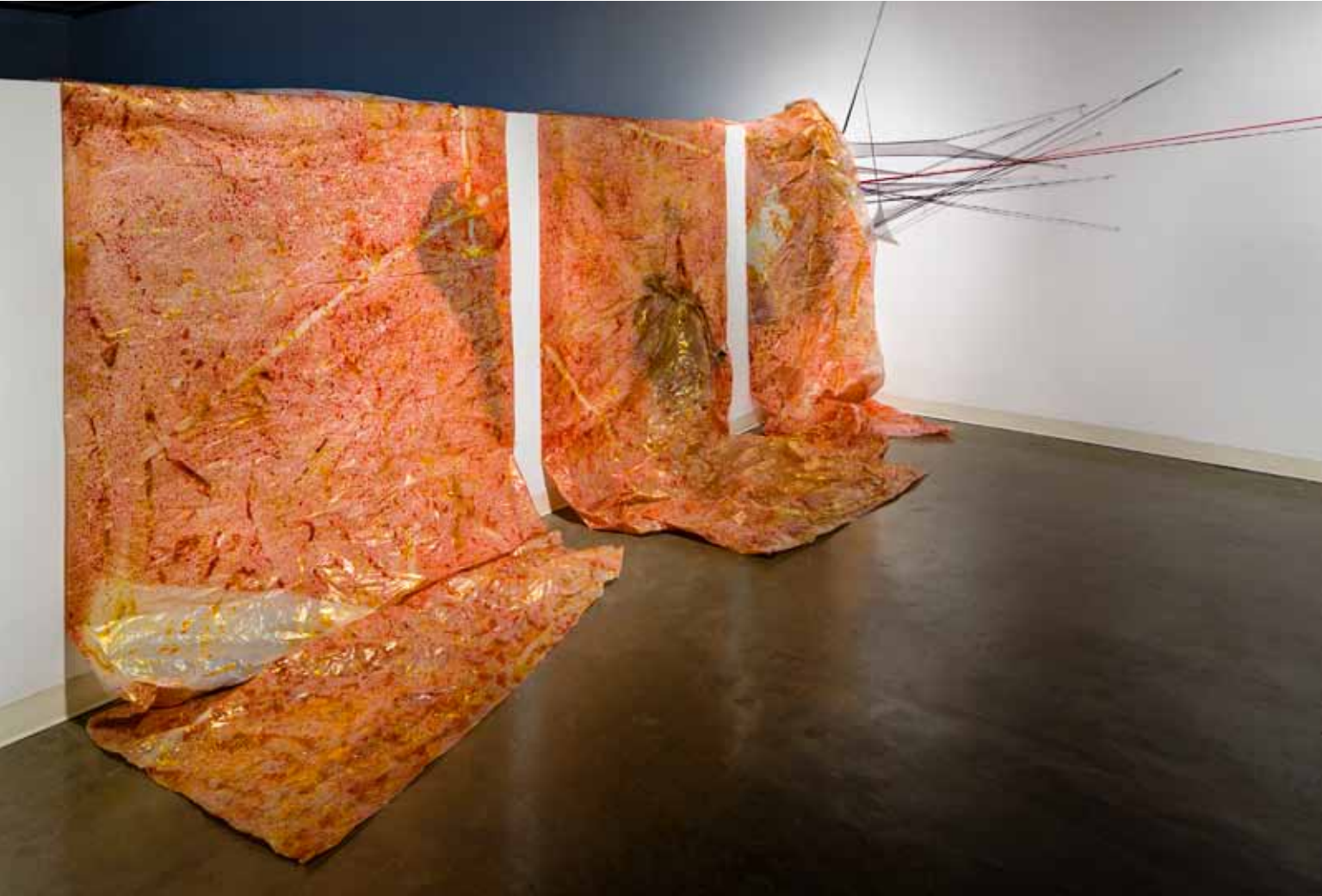
Situations

a misleading designation is perhaps even more important. Here, my quibble is not with the word “paper”—in the end I’d be willing to grant, albeit with all due hemming and hawing, that the various synthetic materials of which Penn avails herself could be classified as forms of or at least plausible substitutes for paper—but rather with the word “on.” The fact is that, even though prepositions are notoriously among the slipperiest and most indefinable words in the language, the word “on” barely touches how these works relate to the “papers” that are their predominant materials. Yes, sometimes something happens “on” the surface, but just as often something is going on *beneath* it (through a translucent material one sees, in a shadowy way, another), *through* it (thanks to a cut in the “paper” another material is able to make its appearance on both sides, that is, both veiled and

exposed), *into* it (the staples that pierce the surface but only show on the front, though they may be functional in invisible ways by holding two or more layers together), or simply *with* it (the folding that creates a permanent line or crease, which thereby becomes *part* of the paper).

It’s all these prepositional nuances that give Penn’s works on paper—there, I’ve stopped trying to hem the phrase in with quotation marks, despite my reservations—their substance. And yet on the other hand, no: It’s really the substances of which the works are made, the sheer physical stuff, which all these nuances are merely there to make evident, that give the works their affect. Or rather, once again, no: It’s not either one or the other, or after all neither one nor the other, but both: the nuances that show the matter *and* the matter that shows the nuances.

Barry Schwabsky is art critic for *The Nation* and co-editor of international reviews for *Artforum*. His most recent book is *The Perpetual Guest: Art in the Unfinished Present* (Verso, 2016).



Situations, 2017 (large details)
 Plastic tarps, foam rubber, lenticular plastic, Denril, plastic garbage bags, polyethylene sheets, stainless steel Choreboys, black foil, mosquito netting, latex & silicone tubing, mosquito netting, metal rods & staples, acrylic paint, rubber ball, upholstery & T-pins
 Approximately 132 x 432 x 365 inches
 Amelie A. Wallace Gallery, SUNY College at Old Westbury, Old Westbury, NY

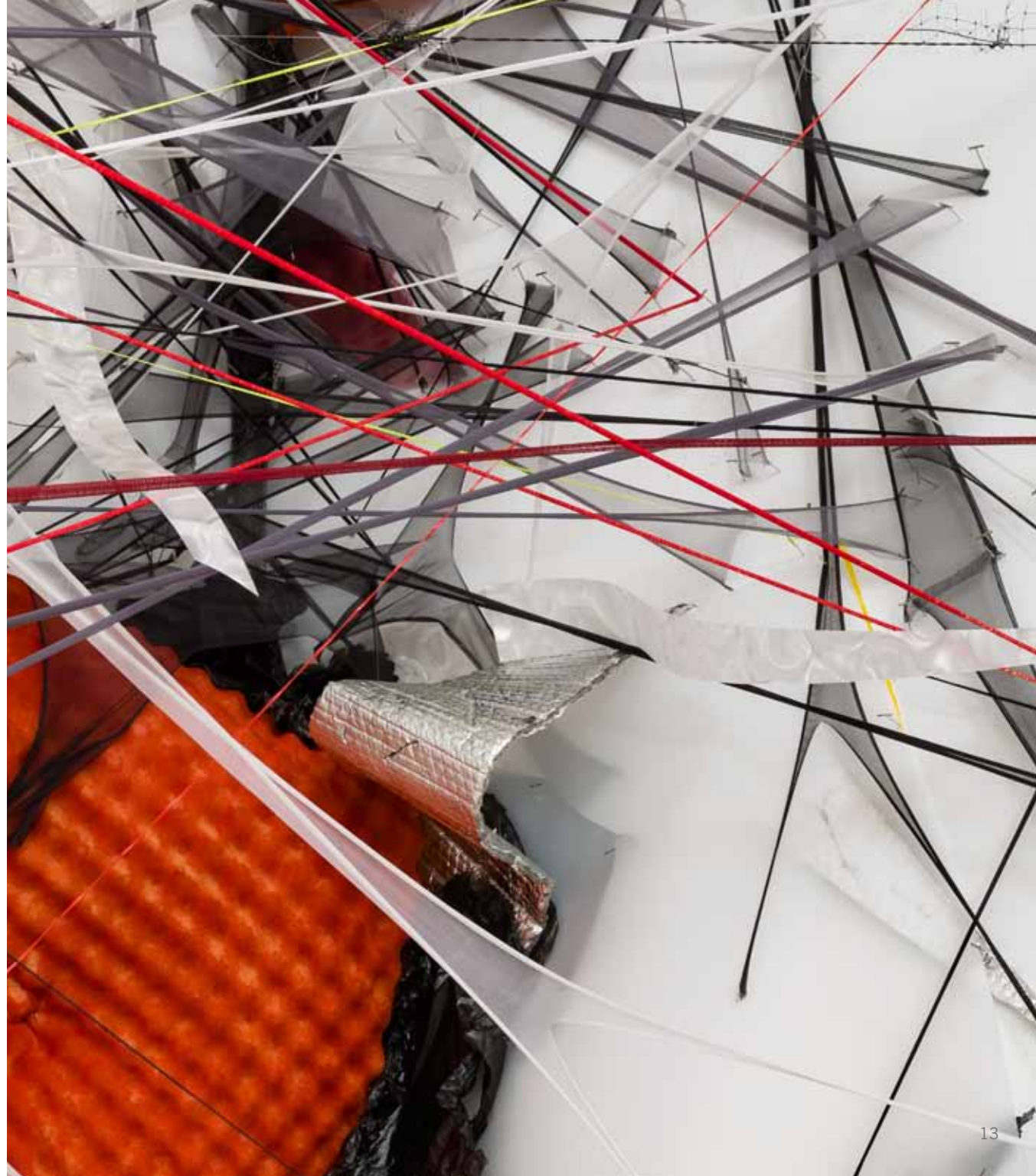


Situations, 2017 (large details)





The Big Red One, Two, 2017
 Mosquito netting, foam rubber, foiled thermal insulation, Mylar, lenticular plastic,
 plastic garbage bags, silicone tubing, monofilament, acrylic paint, Whiffle ball, T-pins
 Approximately 104 x 130 x 65 inches
 Studio view, detail (right)





Double Indemnity, 2015
 Plastic tarp, monofilament, foam rubber, YUPO, Mylar, silicone tubing, mosquito
 netting, copper and metal mesh, metal grill, plastic mesh, tape, acrylic paint, T-pins
 Each window approximately 96 x 192 x 48 inches
 Foley Gallery, New York, NY

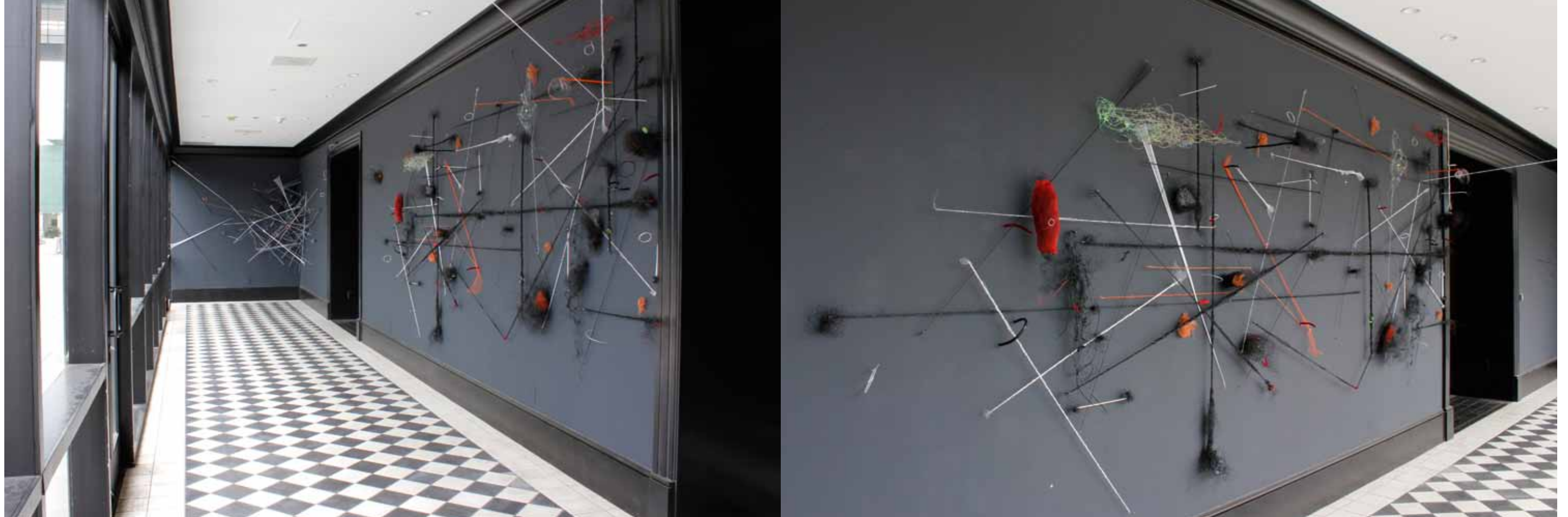


The Big Red One, 2013-15
 Mosquito netting, plastic tarp, silicone & latex tubing,
 monofilament, acrylic paint, ping-pong ball, T-pins
 Approximately 115 x 165 x 64 inches
 Studio view, detail (right)



Where the Sidewalk Ends, 2012 (large detail)
Mosquito netting, foiled thermal insulation, plastic &
latex tubing, plastic tarp, acrylic, T-pins
Approximately 169 x 132 x 73 inches
National Academy Museum, New York, NY





Shadow of a Doubt, 2010
 Mosquito netting, copper & plastic mesh, monofilament,
 plastic, silicone & vinyl tubing, T-pins
 Approximately 120 x 720 x 120 inches
 Carl Berg Projects, Los Angeles, CA

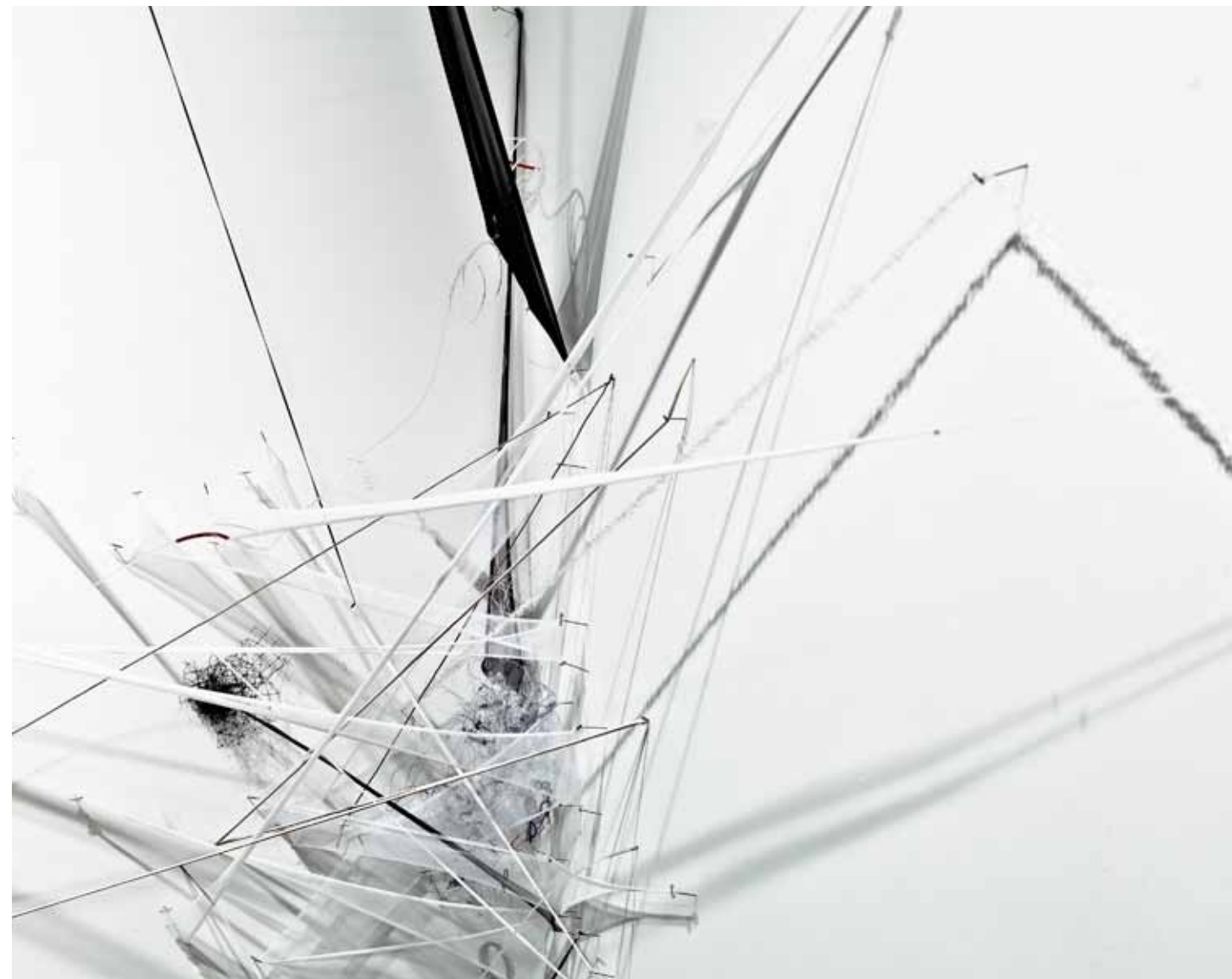


The Naked City, 2011 (details)
 Mosquito netting, plastic, silicone
 & latex tubing, plastic mesh,
 Whiffle ball, acrylic paint, T-pins
 Approximately
 144 x 240 x 180 inches
 Marie Walsh Sharpe Foundation,
 Brooklyn, NY





The Big Heat, 2011
 Mosquito netting, monofilament, plastic mesh, silicone &
 vinyl tubing, T-pins
 Approximately 120 x 168 x 192 inches
 Lori Bookstein Fine Art, New York, NY
 detail (right)



Polyglots



Big Serial Polyglot Y (+1), 2016
 Plastic garbage bags, lenticular plastic, digital prints, acrylic
 paint, stainless steel choreboy, metal staples & eyelets on
 Mylar & YUPO
 As shown: 108 x 126 x 96 inches
 detail (right)



Sliced Polyglot #2, 2016
Plastic garbage bags, metal staples & eyelets on Mylar
91.5 x 27.5 x 3 inches





Sliced Polyglot #7, 2016-17
 Plastic garbage bags, metal staples
 & eyelets on lenticular plastic
 96 x 32 x 2.5 inches
 detail (left)





Sliced Polyglot #1, 2016
Plastic garbage bags,
acrylic paint, metal staples
& eyelets on Mylar
80.5 x 43 x 2.5 inches



Sliced Polyglot #6, 2016
Plastic garbage bags, metal
staples & eyelets on Mylar
72 x 40 x 1.5 inches

Sliced Polyglot #4, 2016
Plastic garbage bags, metal staples & eyelets on Mylar
33 x 31 x 2.5 inches





Sliced Polyglot #3, 2016
 Plastic garbage bags, metal staples & eyelets on Mylar
 49.5 x 42.5 x 3 inches
 detail (left)



Sliced Polyglot #8, 2016
Plastic garbage bags,
metal staples & eyelets
on Mylar
36 x 23 x 2.5 inches



Sliced Polyglot #10, 2017
Plastic garbage bags,
acrylic paint, metal staples
& eyelets on Mylar and
lenticular plastic
54 x 28 x 1.5 inches

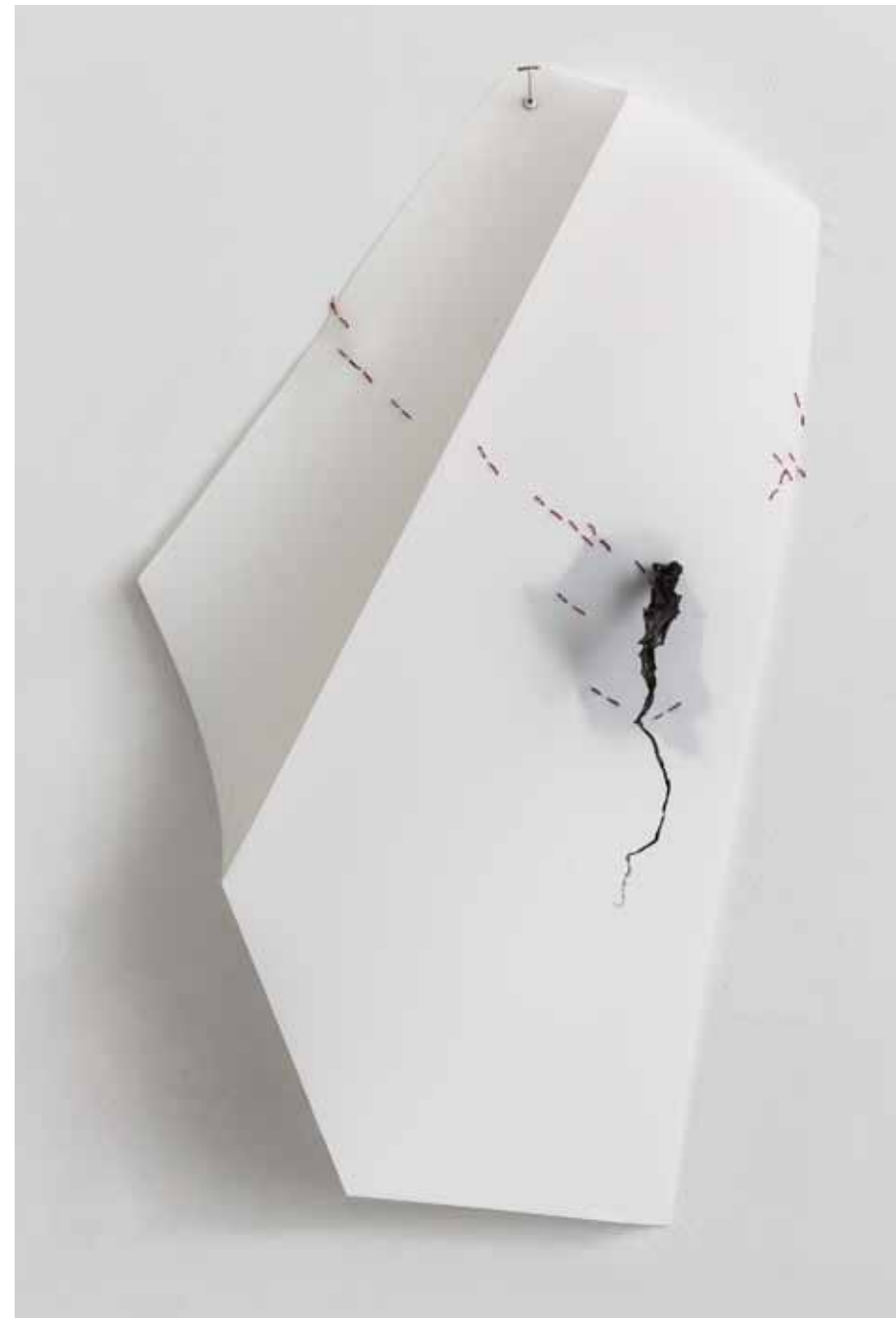


Sliced Polyglot #9, 2016
Plastic garbage bags,
metal staples & eyelets on
lenticular plastic
50.5 x 40 x 1.5 inches



Sliced Polyglot #5, 2016
Plastic garbage bags,
metal staples & eyelets
on Mylar
56.5 x 31.5 x 3 inches

Pierced Polyglot #1, 2017
Plastic garbage bags, metal staples & eyelets on Mylar
17 x 9.5 x 2.5 inches





24/04/2015/Gelah Penn, New York
Photo: André Smits/Artist in the World

“One Question/One Answer,” romanovgrave.com, May 27, 2016

GELAH PENN

Question:

I'm interested in learning about your relationship to the visual effects of weather, how nature moves and shapes form. Your installations often appear as a storm of materials, swirling through air or across doorways. One thinks of erosion and gravity as natural “parallels” to the force and movement embodied in your work. Do you think of such forces explicitly as you make your work?

Answer:

Not explicitly, no. I like the idea of weather as a metaphor for the work, but I probably need to characterize it as psychic weather. These visual storms are really more about interiorized events.

I'm interested in trying to capture and convey an oblique kind of narrative in abstraction. And for me, this narrative is grounded in anxiety. I have a profound interest in film, especially film noir, which informs the work. (All the installation titles are taken from films—*Clash By Night*, *Shadow of a Doubt*, *Detour*, etc.) I think this fascination is rooted in the nature of shadow, both metaphorical and actual. The backstory is that my parents were Holocaust survivors. The work isn't about that—it's not descriptive in any way—and their history isn't

my history. But it has an impact, obviously. It's the disquieting and sometimes chaotic background noise for much of how I think and approach things.

My way in is through the manipulation of almost ephemeral synthetic materials (plastic garbage bags, mosquito netting, monofilament) that I can stretch, knot and tear throughout whatever space they inhabit. These actions allow me to understand and come to grips with the architectural parameters of a given site. I'm completely hopeless when it comes to finding my way in a city or landscape, and that's probably another reason I'm drawn to installation.

In my sculptural drawings, the maelstrom slows down and the areas of perceptual incident are compressed into smaller, more isolated segments. There are expanses of untouched foggy layers where these events reside (calm before the storm?) and marks happen both on the surface and behind the translucent plastic I work on. I'm also embedding photographic images of my installation details as a way to reformulate my own history and concerns in this other medium. These two facets of my work—drawing and installation—are continuing to come in closer proximity to each other.

I think there has to be light as well as shadow, so I hope that seductive materials like optical plastic and Mylar draw the viewer in and keep her looking for a while.

Gelah Penn

b. Beaver Falls, PA

solo exhibitions

- 2017 *Situations and Polyglots*, Amelie A. Wallace Gallery, SUNY College at Old Westbury, Old Westbury, NY
- 2015 *Polyglot Y Unhinged*, Lori Bookstein Fine Art, Open Window Project, New York, NY
Double Indemnity & Polyglots, Foley Gallery, New York, NY
- 2010 *Shadow of a Doubt*, Carl Berg Projects, Los Angeles, CA
- 2009 *Clash By Night*, Real Art Ways, Hartford, CT
- 2008 *The Narrow Margin*, Rowan University Art Gallery, Glassboro, NJ
- 2006 *Detour*, Kentler International Drawing Space, Brooklyn, NY
Swing Time, Dam Stuhltrager Gallery, Project Room, Brooklyn, NY
- 2005 *On Dangerous Ground*, Realform Project Space, Brooklyn, NY
- 2001 *Gelah Penn: New Work*, 354 Exhibitions, Brooklyn, NY

selected group exhibitions

- 2017 *Noir: Defining the Melodrama*, Longwood Art Gallery, Bronx Council on the Arts, Bronx, NY
- 2016 *Alumni Exhibition*, San Francisco Art Institute, San Francisco, CA
Selections from the Collection, Weatherspoon Art Museum, Greensboro, NC
PLACE: Dawn Clements, Cynthia Lin, Gelah Penn, Fran Siegel, Equity Gallery, New York, NY
Sideshow Nation IV: Thru the Rabbit Hole, Sideshow Gallery, Brooklyn, NY
- 2015 *Volume 2*, Schema Projects, Brooklyn, NY
Diphthong, Shirley Fiterman Art Center, New York, NY
Seeing Sound: Jane Harris, Alex Paik, Gelah Penn, Odetta Gallery, Brooklyn, NY
Sideshow Nation III: Circle the Wagons, Sideshow Gallery, Brooklyn, NY
Paperazzi 4, Janet Kurnatowski Gallery, Brooklyn, NY
- 2014 *Global Books*, Bibliotheque Municipale Louis Nucera, Nice, France
Plane Talk(ing), Key Projects, Long Island City, NY
6018 Wilshire, Edward Cella Art & Architecture, Los Angeles, CA
Art on Paper 2014, Weatherspoon Art Museum, Greensboro, NC
Large and Small, Kentler International Drawing Space, Brooklyn, NY
Sideshow Nation II: At the Alamo, Sideshow Gallery, Brooklyn, NY
Paperazzi 3, Janet Kurnatowski Gallery, Brooklyn, NY
- 2013 *The Language of Painting*, Lesley Heller Workspace, New York, NY
CONstruct/ConSTRUCT: The Organizing Principle, Clark University, Wooster, MA
Paper, AndrewShire Gallery, Los Angeles, CA
Paper, Mirror, Torn, Brian Morris Gallery, New York, NY
Sideshow Nation, Sideshow Gallery, Brooklyn, NY

- Paperazzi 2*, Janet Kurnatowski Gallery, Brooklyn, NY
- 2012 *Paper Band*, Jason McCoy Gallery, New York, NY
Cut Up, Storefront Bushwick, Brooklyn, NY
Morphed, Janet Kurnatowski Gallery, Brooklyn, NY
The Annual: 2012, National Academy Museum, New York, NY
Textility, Visual Arts Center of New Jersey, Summit, NJ
Paperazzi, Janet Kurnatowski Gallery, Brooklyn, NY
- 2011 *Chain Letter*, Samson Projects, Boston, MA
Summer Paper, Lori Bookstein Fine Art, New York, NY
2+2=4, Elizabeth Harris Gallery, New York, NY
On the Wall/Off the Wall, Lori Bookstein Fine Art, New York, NY
Paper 2011, Janet Kurnatowski Gallery, Brooklyn, NY
It's All Good: apocalypse now, Sideshow Gallery, Brooklyn, NY
- 2010 *Off the Wall*, Allegra LaViola Gallery, New York, NY
Paper Works, Janet Kurnatowski, Brooklyn, NY
It's a Wonderful 10th, Sideshow Gallery, Brooklyn, NY
- 2009 *Gelah Penn, Daniel Brodo, David Brody*, Jancar Gallery/Projects, Los Angeles, CA
Drawing Itself: A Survey of Contemporary Practice, Brattleboro Museum, Brattleboro, VT
Multi[Ply], Studio Theatre Gallery, Middlesex County College, Edison, NJ
UrbanSuburban, Kansas City Jewish Museum, Overland Park, KS
Summer Session, Dam Stuhltrager Gallery, Brooklyn, NY
Inside Abstraction, Janet Kurnatowski Gallery, Brooklyn, NY
Degrees of Density, Kentler International Drawing Space, Brooklyn, NY (travels to Arkansas Arts Center)
Linear Abstraction, McKenzie Fine Art, New York, NY
It's a Wonderful Life, Sideshow Gallery, Brooklyn, NY
- 2008 *Present, Perfect, Continuous*, Nurtureart, Brooklyn, NY
The Notion of Line: Contemporary Drawings, Alpan Gallery, Huntington, NY
The Persistence of Line, Kentler International Drawing Space, Brooklyn, NY
Site 92: Phase II, Smack Mellon, Brooklyn, NY
Your Documents Please, Museum of Arts & Crafts, Itami, Japan (travels to Budapest, Berlin, Bratislava, Guadalajara)
Peace, Sideshow Gallery, Brooklyn, NY
- 2007 *Radius*, Metaphor Contemporary Art, Brooklyn, NY
Variations in Black & White, Brooklyn Academy of Music, Brooklyn, NY
War is Over "Again," Sideshow Gallery, Brooklyn, NY
- 2006 *New Works: Leslie Roberts, Chris Martin, Gelah Penn*, Holiday, Brooklyn, NY
Major Drawings, Carl Berg Gallery, Los Angeles, CA

Parts to the Whole, Vox Populi, Philadelphia, PA
War is Over, Sideshow Gallery, Brooklyn, NY
2005 *Gyrations*, Kentler International Drawing Space, Brooklyn, NY
Project Diversity, Corridor Gallery, Brooklyn, NY
New '05, Nurtureart at Spike Gallery, New York, NY
2004 *Drawings: Form, Content, Materials*, Delaware Valley Arts Alliance, Narrowsburg, NY
Merry/Peace, Sideshow Gallery, Brooklyn, NY
2003 354 Exhibitions, Brooklyn, NY
2001 *Momenta Art at White Columns*, Brooklyn & NYC
2000 *The Brooklyn Project*, 354 Exhibitions, Brooklyn, NY
1999 Flatfiles, Pierogi 2000, Brooklyn, NY
1998 *Eich Space*, New York, NY
Seeing Money, Rotunda Gallery, New York, NY
1997 *Artwalk NY*, New York, NY
1995 Buoys: Marking the Place, Art Initiatives, New York, NY
Art Initiatives, New York, NY
1994 *Sculpture Center*, New York, NY
Mass Exposure, Art Initiatives, New York, NY
1993 *Songs of Retribution*, Richard Anderson Gallery, New York, NY
Sculpture Center, New York, NY
1992 *On Paper*, Sculpture Center, New York, NY
1986 *The Inspiration Comes from Nature*, Jack Tilton Gallery, New York, NY

fellowships/awards

2017 FID Prize Finalist
2016 Tree of Life Individual Artist Grant
2014 Yaddo Visual Artist Fellowship
2010/11 Marie Walsh Sharpe Foundation/Space Program
2006 Saatchi Online Magazine Critic’s Choice
1989 MacDowell Colony Visual Artist Fellowship

collections

Weatherspoon Art Museum, Greensboro, NC
The Columbus Museum, Columbus, GA
Brooklyn Museum Library, Brooklyn, NY
Cleveland Institute of Art, Gund Library, Cleveland, OH
Chase Manhattan Bank, New York, NY
Fox Rothschild, LLP, Philadelphia, PA

NV/da Architects, New York, NY
O'Neill McVoy Architects, New York, NY

interviews, essays, artist books

“Our Community: Gelah Penn,” NY Artists Equity, Aug. 2016
Penn, Gelah. “One Question, One Answer,” *romanovgrave.com*, May 27, 2016
“PLACE Q&A: Dawn Clements, Cynthia Lin, Gelah Penn, Fran Siegel, Jonathan Rlder,” Equity Gallery, May 2016
Penn, Gelah. “On Process: Gelah Penn,” *tiltedarc.com*, Apr. 2015
Silvis, John. “Gelah Penn,” What I Am Seeing Now, studio visit with John Silvis, Nov. 21, 2014
“Gelah Penn,” *Gorky’s Granddaughter*, video interview with Christopher Joy & Zachary Keeting, Feb. 2012
“Chroniques,” artist Gelah Penn, poet Claude Minière, publisher Gervais Jassaud/*Collectif Generation*, 2011
Penn, Gelah. “Criss Cross,” *NYFA Current*, Oct. 2011
“Limits,” *Allotrope*, Issue #03, Oct. 2011
“Featured Artist: Gelah Penn,” *Making the Art Seen*, Nov. 2010

curatorial projects

2016 *PLACE: Dawn Clements, Cynthia Lin, Gelah Penn, Fran Siegel*, Equity Gallery, New York, NY, curated by Gelah Penn and Jonathan Rider
2015 *Diphthong*, Shirley Fiterman Art Center, New York, NY, curated by Stephen Maine and Gelah Penn
object’hood, Lesley Heller Workspace, New York, NY, curated by Inna Babaeva and Gelah Penn

selected bibliography

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Landi, Ann. “Under the Radar: Gelah Penn,” *Vasari21*, Mar. 2017
Artists to Artists, Vol. 2 (2002-2016), Sharpe-Walentas Studio Program, catalogue
Making History Bushwick, Arts in Bushwick, exhibition catalogue, 2016
Panero, James. “Gallery Chronicle,” *The New Criterion*, Nov. 2015
Corio, Paul. “Seen in New York, September 2015,” *Painters’ Table*, Oct. 7, 2015
Mendelsohn, John. “The Ghost in the Machine: Diphthong at the Fiterman,” *artcritical.com*, Oct. 5, 2015
Panero, James. “Gallery Chronicle,” *The New Criterion*, Oct. 2015
Stevenson, Jonathan. “Revitalization by Contamination: Object’hood at Lesley Heller Workspace,” *Two Coats of Paint*, August 2, 2015
Mermall, Madeleine. “Object’hood at Lesley Heller Workspace,” *Arte Fuse*, Aug. 2015
Laster, Paul. “9 Things to do in the NY Artworld Before July 24,” *observer.com*, July 20, 2015
Editors. “9 Art Events to Attend in New York City This Week,” *artnews.com*, July 20, 2015
Scozzaro, Carrie. “Out of the Ordinary: Gelah Penn Uses Unconventional Materials to Make Her Mark,” *Inlander*, Nov. 7, 2013
Cohen, David. “Artcritical Pick: Paper Band at Jason McCoy Gallery,” *artcritical.com*, Aug. 2012

Samelson, Henry. "Geloh Penn," *Buddy of Work*, Apr.7, 2012

Price, Marshall N. "Constellation: The 2012 Annual," National Academy Museum, exhibition catalogue, Jan. 2012

Birmingham, Mary. "Shifting Dimensions in *Textility*," Visual Arts Center of New Jersey, *Textility*, exhibition catalogue, Jan. 2012

Mattera, Joanne. "Material Means: Diverse Practices, Common Threads," *Textility*, Jan. 2012

Hurst, Howard. "Summer in Dumbo: A Visit to the Sharpe Foundation," *Hyperallergic*, Jul. 6, 2011

Naves, Mario. "Art in Brooklyn. Who Knew," *Too Much Art*, June 25, 2011

Rosoff, Patricia. "Geloh Penn: Surface Tensions," *Sculpture Magazine*, Nov. 2010, Vol. 29, No. 9

Kalm, James. "Off the Wall at Allegra LaViola Gallery," *Rough Cuts*, Youtube, July 10, 2010

Martin, Karen. "Degrees of Density at Arkansas Arts Center," *InArkansas.com*, July 2, 2010

Catlin, Roger. "Clash By Night: Shadows Become Art," *Hartford Courant*, Aug. 20, 2009

Symmes, Marilyn. "Degrees of Density," Kentler International Drawing Space, exhibition brochure, 2009

Butler, Sharon. "I like line, too: Linear Abstraction at McKenzie Fine Art," *Two Coats of Paint*, Jan. 22, 2009

Wong, Denise. "Present, Perfect, Continuous," Nutureart, exhibition brochure, 2008

Kotik, Charlotta. "The Persistence of Line," Kentler International Drawing Space, exhibition brochure, 2008

Genocchio, Benjamin. "Drawings Set Apart in a World of Lines," *The New York Times*, Mar. 9, 2008

Budick, Ariella. "Review: Serena Bocchino, Geloh Penn, Art at Alpan," *Newsday*, Mar. 7, 2008

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Frank, Peter. "Major Drawings at Carl Berg Gallery," *Artweek*, Apr. 2006, vol. 37, issue 3

Ollman, Leah. "Around the Galleries: Major Drawings at Carl Berg," *The Los Angeles Times*, Mar. 10, 2006

La Rocco, Ben. "Geloh Penn, International Drawing Center," *The Brooklyn Rail*, Mar. 2006

Schmerler, Sarah. "Geloh Penn: Detour," Kentler International Drawing Space, exhibition brochure, Jan. 2006

Rosof, Libby. "Parts of What's Up," *Roberta Fallon and Libby Rosof's Artblog*, Jan. 8, 2006

Kalm, James. "Critics Pic: Geloh Penn at Realform Project Space," *Wagmag*, May 2005

Bace, Bill. "Buoys: Marking the Place," exhibition catalogue, 1995

Gerrit, Henry. "Review," *ArtNews*, Nov. 1982

education

San Francisco Art Institute, San Francisco, CA; BFA

gelohpenn.com

Situations, 2017 (detail)



This catalogue accompanies the exhibition
Gelah Penn: Situations and Polyglots
April 1–May 6, 2017
at the Amelie A. Wallace Gallery,
SUNY College at Old Westbury, Old Westbury, NY
and is supported in part by a Tree of
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Front Cover:
The Big Red One, 2013-15 (detail)
Mosquito netting, plastic tarp, silicone & latex tubing,
monofilament, acrylic paint, ping-pong ball, T-pins
Approximately 115 x 165 x 64 inches

Back Cover:
Big Serial Polyglot Y (+1), 2015 (detail)
Plastic garbage bags, lenticular plastic, digital prints, acrylic
paint, stainless steel choreboy, metal staples & eyelets on
Mylar & YUPO
As shown: 108 x 126 x 96 inches

Inside Back Cover:
Barbara Stanwyck in *Double Indemnity*, 1944 (screen grab)



