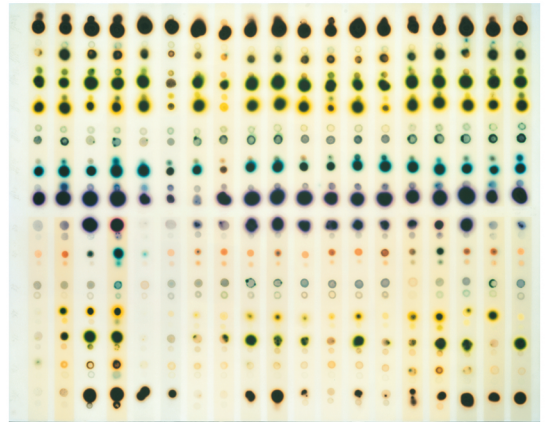




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Jaq Chartier, *Saturation Chart (9/02)*, 2002, acrylic, stains and paint on wood panel. Courtesy: Schroeder Romero Gallery, Brooklyn

NEW YORK SCHROEDER ROMERO GALLERY

JAQ CHARTIER: TESTING
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With our minds so conditioned to perceive the external world in technological terms, one could easily mistake Jaq Chartier's new collection of paintings as simple mimicry of scientific imagery. However, her work should not be understood as anything beyond what it materially represents: empirical tests that reflect various chemical reactions between stains of spray-paint and a coat of clear acrylic that evenly coats the wood-panel surfaces.

Saturation Chart 9/02 is comprised of lines of dots grouped in vertical pairs, with particular amounts of coloured paint blurring at different intensities as they dry into the translucent layer of acrylic. Similar to work by Helen Frankenthaler, Chartier explores the limits of lucid pigmentation, yet she is unwilling to surrender entirely to random abstraction as Frankenthaler did. Rather, Chartier seeks to confine colour within small circular spaces and reveal how it either gradates or saturates into different hues while drying. In *TipTest (1/03)* the artist challenges the durability of colours with extrinsic physical movement. Giving form to tone, each dot within Chartier's work takes on its own life, as randomness resides within effect.

4 Reactions is rather similar to the first piece, except in this instance the wood panel is divided into four grid-like sections that contain different degrees of artistic experimentation. *Red and Blue Deposits* appears more vibrant, yet relaxed, as the inks gradually seep downward, conveying a very subdued essence. This programmatic process leads repeatedly to an unpredictability that shows how far we have moved away from investing a high level of significance within the material aspect of a work of art.

Does this collection of new, abstract art prove that scientific subjects like microbiology have found representation within the realm of visual art? Although it is tempting to contextualise Chartier's work alongside scientific discovery, it should not be perceived in such literal terms. Chartier's interest in scientific depictions does not signify her own repetition of it, but rather a curiosity to move painting beyond it. Her work brings art back to one of its origins, as the articulation of biological-looking forms appeals to the organic nature of feeling.

JILL CONNER