

Michon Weeks

Craig Krull Gallery. "Imperfect Geometry: Katrin Aason B. Brittany Mojo, Tanja Rector, Michon Weeks," April 1-May 13, 2023

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Imperfect Geometry is defined as the actual geometric shape of an old building that has been altered due to weather or human intervention. What was once a crisp vertical line may now be wobbly, like the edges of a Morandi still life. The four women in this exhibition employ a geometric structure in their work, not in strict and justified lines of plumb but shaped by the more imprecise caress of the hand. Their sense of geometry is not necessarily a principle to be adhered to but a starting point, shifting the static to a dynamic sense of play. The ceramics of Brittany Mojo embody the repetition of hand-built coiling methods, not smoothed and "perfected," but pinched and squeezed with the evidence of her fingerprints pressed into the clay. Her surfaces are covered with uneven black and white checkboard patterns, no two squares being the same, a haphazard geometry, more fluid, like a rippling flag. Costa Rican artist Katrin Aason B. uses strips of vinyl and ribbon to weave patterns over wooden stretcher bars to create abstractions influenced by Mayan and Incan textiles, as well as present-day weaving processes practiced in Puebla, Mexico, and the Sacred Valley in Peru. Her stretching of these materials allows for bends, bowing, and inward curls, creating incidental shifts in symmetry and an activated, dimensional surface. Michon Weeks makes small egg tempera paintings on wood panels that have a slightly recessed plane, creating a subtle framing device on an otherwise flat surface. Her humble, isolated shapes, sometimes drawn from late medieval liturgical artwork, delightfully ignore that indented rectangle and quietly assert their singular presence, floating in a metaphysical, indeterminate space, like a Robert Therrien drawing, but rendered in modest daubs of paint. Tanja Rector assembles cut pieces of linen, canvas, and solid-colored cotton into abstract patterns that are sewn together and stretched over irregular pentagons (5 unequal sides). As Leah Ollman writes, her curves and angles "align in jaunty rhythms like fragmented building blocks of poems." And "pulling the sewn collage around a frame sometimes exposes seams; the rows of stitches contribute their own minute percussive beats to the overall musicality."



Presented, 2022. Egg Tempera on wood panel, 13 ¾" x 8"