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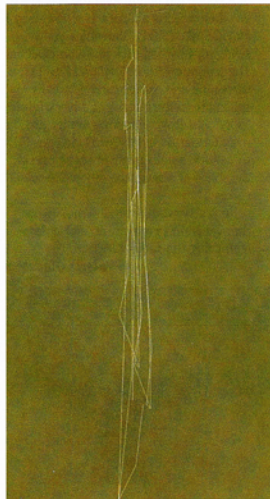
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Kate Shepherd

Galerie Lelong

The title for Kate Shepherd's exhibition "And Debris" was an oxymoron of sorts. The artist is well known for her immaculate conceptions and elegant coloration, in evidence here despite the title. There were her hallmark monochromatic panels in olives and lavenders, blues and brilliant reds that have become part of her signature palette. And, as usual, the layered enamel paint, radiating a burnished glow, transforms the surfaces into something more elusive and mirrorlike, their depth variable, depending on the light they reflect and refract.

The difference, however, in these striking new paintings is the drawing—the fine, diamond-sharp, angled skeins of white lines that cut across the pristine surfaces. Stretched top to bottom or sideways, they are the nervously charged "debris" of the more geometric constructs of Shepherd's previous works, Newman's "zip" undone in, say,



Kate Shepherd, *Drummer Parent Olive 70*, 2010,
oil and enamel on wood panels, 90" x 50".
Galerie Lelong.

Violet Grey African Rabbit Skin (2010). They contribute greater unpredictability to the compositions and are based on computer-generated patterns that Shepherd extrapolated from more ordered designs using architecture and animation programs. But this veering toward the chaotic is relative. Her understated production retains its reserve and its architectonic sensibility despite the interjection of an expressiveness that adds impact but not litter to her work.

The 17 delicate wire sculptures, on the other hand, were more direct, seeming spontaneously configured and appealingly fanciful, their twisty open shapes like the outline of figures liberated from the confines of the two-dimensional.

Suspended from wires, the free-hanging sculptures, installed along the main axis of the gallery, looked like the ghosts of a colonnade of statues, their lightness echoing the delicacy of Shepherd's drawing and signaling another direction for this smart and always engaging artist.

—Lilly Wei