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Art Review: June Fitzpatrick knows where to draw the line

By DANIEL KANY

When I first learned June Fitzpatrick would dedicate the entire year at both of her galleries to drawing, I wondered if that wouldn't drain the well. But her shows have only gotten stronger throughout the year. "Drawing the Line #8" is a great show featuring seven excellent artists, most of whom have footing both in Maine and New York.

Not only has Fitzpatrick kept her flavor while sticking with drawings, but she also seems to have further refined it. Her shows at her MECA space have kept an air of sophistication and elegance while being surprisingly accessible. I think the key is that we have become comfortable with seeing works on paper presented unframed even in leading galleries: Only two of the seven artists' work are framed. The result isn't simply more casual -- it brings us literally closer to the processes of the artists. By more easily sensing the intention and actions of the artist, we can better see their talent, effort and intelligence.

The most obvious examples are [Avy Claire's](#) 8-foot-tall ink on Mylar trees made from lines of script, in which Claire writes out phrases from the news she hears on the radio. That the trees are all virtually the same terrific drawing only points out their internal logic. Doing Internet searches from her phrases, for example, could lead you to pinpoint the exact times and dates she worked on these drawings.

Moreover, I have never seen drawings anywhere in which the real time of their making is so well spelled out to the viewer. Claire writes out words as she hears them from the radio, and any viewer can read them at the pace of the spoken word and feel the piece come together in real time. It's brilliant.

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Avy Claire's "P. serotina, 11.08.23-28," 2011, ink on Mylar.