



**IMAGE SCHEMA**  
**BRIANNA BASS | IVELISSE JIMÉNEZ**

**LATCHKEY GALLERY**

**SEPTEMBER | OCTOBER 2022**





# **IMAGE SCHEMA**

Brianna Bass | Ivelisse Jiménez

September 07 - October 23, 2022

LatchKey Gallery  
New York, NY



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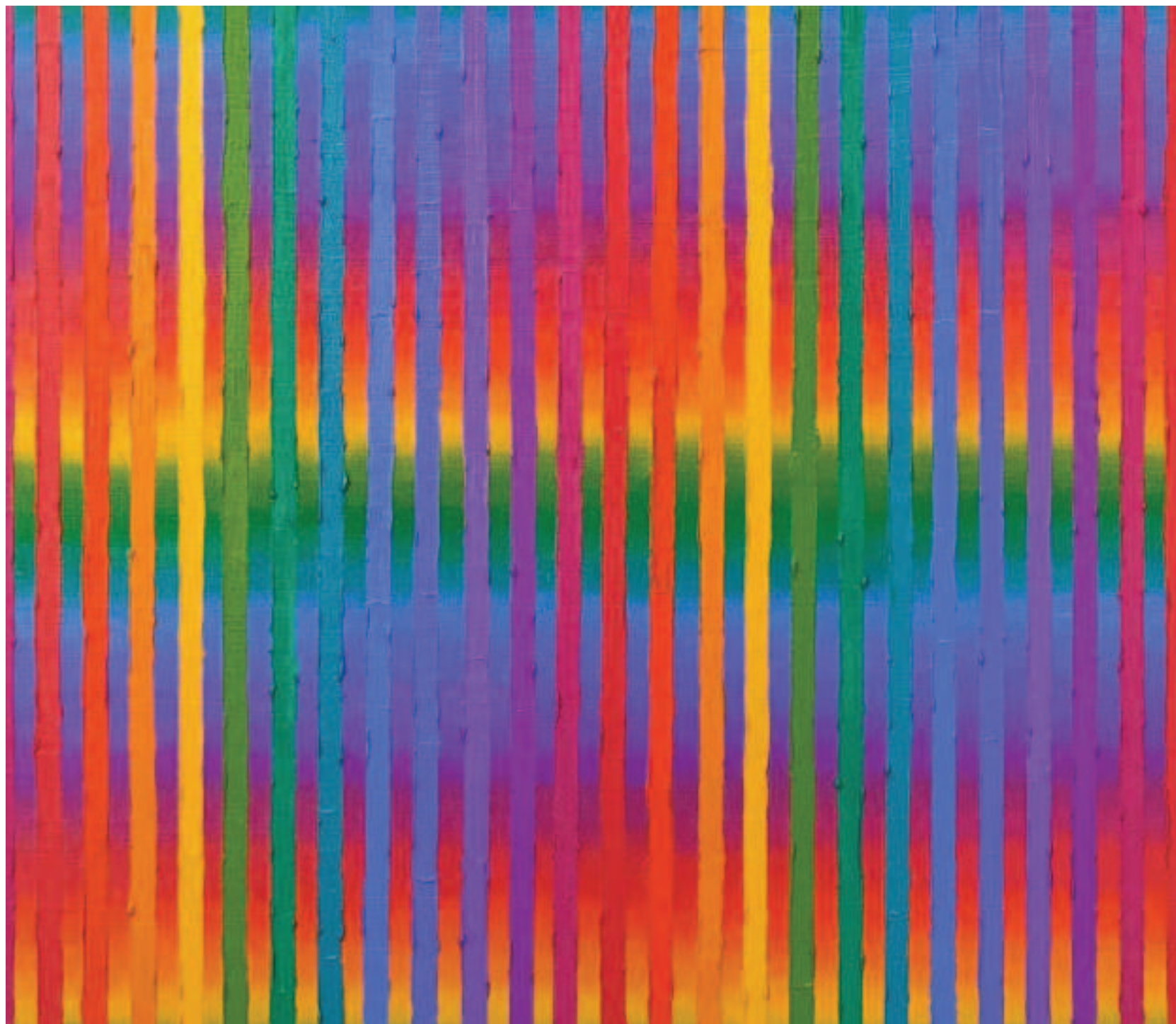
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Essay by Sara Reisman  
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Cover: *Cell Eye Space, Cell Eye Space*  
(Brianna Bass)  
Back: *Image Schema #3* (Ivelisse Jiménez)

Opposite: *Event Axis*, 2022  
Brianna Bass  
Oil on panel  
24 x 24 in





# Proto Sensory: Brianna Bass and Ivelisse Jiménez

By Sara Reisman

In their two-person exhibition *Image Schema*, artists Brianna Bass and Ivelisse Jiménez articulate two distinctly individual forms of abstract art, specifically painting, that underscore the expansive potentials embodied by their respective syntheses of visual expression, color theory, and form. Building on abstraction's historic role as a universal language, so coined by the Abstract Expressionists at the end of World War II, Bass and Jiménez test the limits of what is communicated by artwork that registers as non-representational.

For more than two decades, Jiménez has developed her own unique vision through abstract painting, often extending beyond the confines of the canvas into architectural configurations, to map how meaning is generated, especially in the context of what she refers to as 'inhabited space.' With a keen awareness of the limitations of language, her writing about her motivations as an artist both emphasizes and resists the constraints of language. She writes, "I was captivated by being able to build from the uncertain, abstraction, to allude to what is not said, to allude to what is not clearly seen..." In the introduction to a book documenting her work between 2008 and 2018, titled *IntervalOS: Operating Systems*, she references her experience of Hurricane Maria in 2017, when her studio in Puerto Rico was flooded, reminding her of a radical decision made twenty years before to erase all of her works after living in New York City for six years. Giving them a simple brush of white paint, she was able to start over. As a writer more at home writing about conceptual art, Jiménez's gesture made me think immediately of Lucy Lippard's compendium of conceptual art, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, in which Lippard discusses how artists attempt to "restructure perception." Lippard cites the work of artist Mel Bochner, who unpacks the word "image" as something beyond representation, linked to the imagination as projection, "the exteriorizing of ideas about the nature of things seen."<sup>1</sup> In *Six Years*, she notes Bochner's assertion as having been made in 1970, a moment when his own work operated, much like Jiménez's architecturally scaled works, as installation.

Upon entering LatchKey Gallery, Jiménez's *Image Schema #3, 2022*, requires an active approach to the work, forcing a decision about how to navigate -is it through the installation or around it?- to experience the rest of the exhibition. Made of Plexiglass, mylar paper, vinyl, and canvas, *Image Schema #3* immerses the viewer in swaths of blurred painterly gestures that give way to moments of transparency, generating layers of light, color contrasts and combinations. Jiménez's practice upends how painting operates into the realm of intervention, bringing it into an expanded field somewhere between painting and sculpture, conjuring associations with the Drape paintings of the late artist Sam Gilliam, whose work was recently described by Melvin Edwards as having "always questioned space."<sup>2</sup> Jiménez's work also questions fundamental aspects of painting, that of the canvas, and space.

While Jiménez's practice is largely concerned with what can be represented by painting, Brianna Bass draws the viewer into the work in such a way that prevents full comprehension of the work from a single vantage point. Jiménez's installation is physically immersive whereas Bass' paintings are optically encompassing. Her paintings are built from finely mapped, hand-painted lines that behave like Op Art from a certain distance. On closer inspection these marks are disrupted by visible brush strokes, the presence of her hand, which enrich Bass' geometric compositions, giving them a textural quality that is at once hard and soft, both smooth and fuzzy. This appreciation for such contradictions is key to accessing the perceptual features of her work. In an earlier series of paintings titled *Chromaphone*, she used combinations of colors to represent musical notes in order to depict her experience of moderate hearing loss. In my initial encounter with Bass' paintings, the geometry of her patterns struck me as suggestive of the near-hallucinogenic edges of perception that occur in an ocular migraine episode. Before any sense of pain sets in, patterns bleed into one another as if animated, much like the all-encompassing effects of the weaving of blues, reds, oranges, yellows, and pinks, within the double circular forms of *Cell Eye Space Cell Eye Space*, 2022. The vibrations generated by these color contrasts are further activated by the variations in each cell of color, produced chromatically and in her subtly unsteady application of paint.

These variations in texture have been noted in writing about Bass' work as imbuing her paintings with a personal affect.<sup>3</sup> What strikes me is how these patterns align with the imperfections and variations inherent to the production of textiles, especially those produced by indigenous cultures. To my eyes, these works of Bass' underscore two impossibilities: that a painting remains static, and that perception is fixed in place. As Bass has contended with a shift in her auditory faculties, perhaps other senses have kicked into gear. Her ability to create prismatic paintings that register as hard-edged from afar, and fuzzy up close denotes a sensitivity to light and color, triggering a variety of perceptual possibilities on the part of the viewer. For me, the question has always been about whether two people see color in the same way. In a review of her *Chromaphone* exhibition in 2020, Bass noted that she is often asked if "she is synesthetic, implying an overabundance of sensory information. But, in fact, she feels as if she is working with a lack of sensory information."<sup>4</sup> That her work generates more sensory effects is a tribute to the possibilities afforded by painting. Here, in a dialogue between Brianna Bass and Ivelisse Jiménez's paintings and installations, we come to understand that abstraction operates in paradoxical ways; it can be enigmatic yet revealing, intimate, and inclusive, showing how these contradictory conditions can bring artist and viewer closer to an experience of art that keeps evolving from all vantage points.

1 Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Berkeley ; London: University of California Press, 1997), xv

2 Roberta Smith, "Sam Gilliam, Abstract Artist of Drape Paintings, Dies at 88," *The New York Times*, June 27, 2022.

3 Interview: Brianna Bass | LOCATE Arts." n.d. Locatearts.org. Accessed October 5, 2022. <https://locatearts.org/the-focus/2020/interview-brianna-bass>.

4 Greta Cross, *Chromaphone: The Standard*, September 18, 2020, [https://www.the-standard.org/life/chromaphone/article\\_a6e6cfbe-f912-11ea-ba03-eb3db716f0e7.html](https://www.the-standard.org/life/chromaphone/article_a6e6cfbe-f912-11ea-ba03-eb3db716f0e7.html).



## ABOUT THE ARTISTS

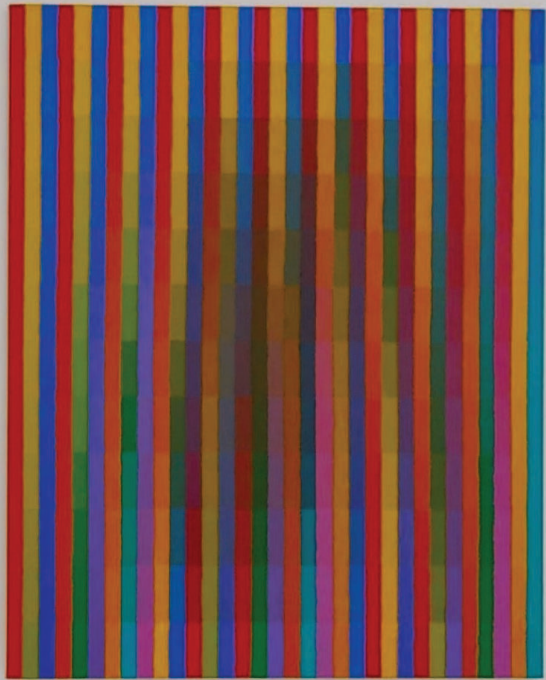


**Brianna Bass** (b. 1990, Knoxville, Tennessee) earned her MFA from Yale School of Art in 2022, and her BFA in Painting and Drawing from the University of Tennessee at Chattanooga in 2013. She has presented in public lectures with Stoveworks and Yale University, and has exhibited work nationally and internationally at Jeffery Deitch Gallery in NYC, Missouri State University, and Tree Art Museum in Beijing, China. She co-founded and developed the operations model of Mineral House Media, an artist-run platform designed to enrich emerging artists' agency within their communities.

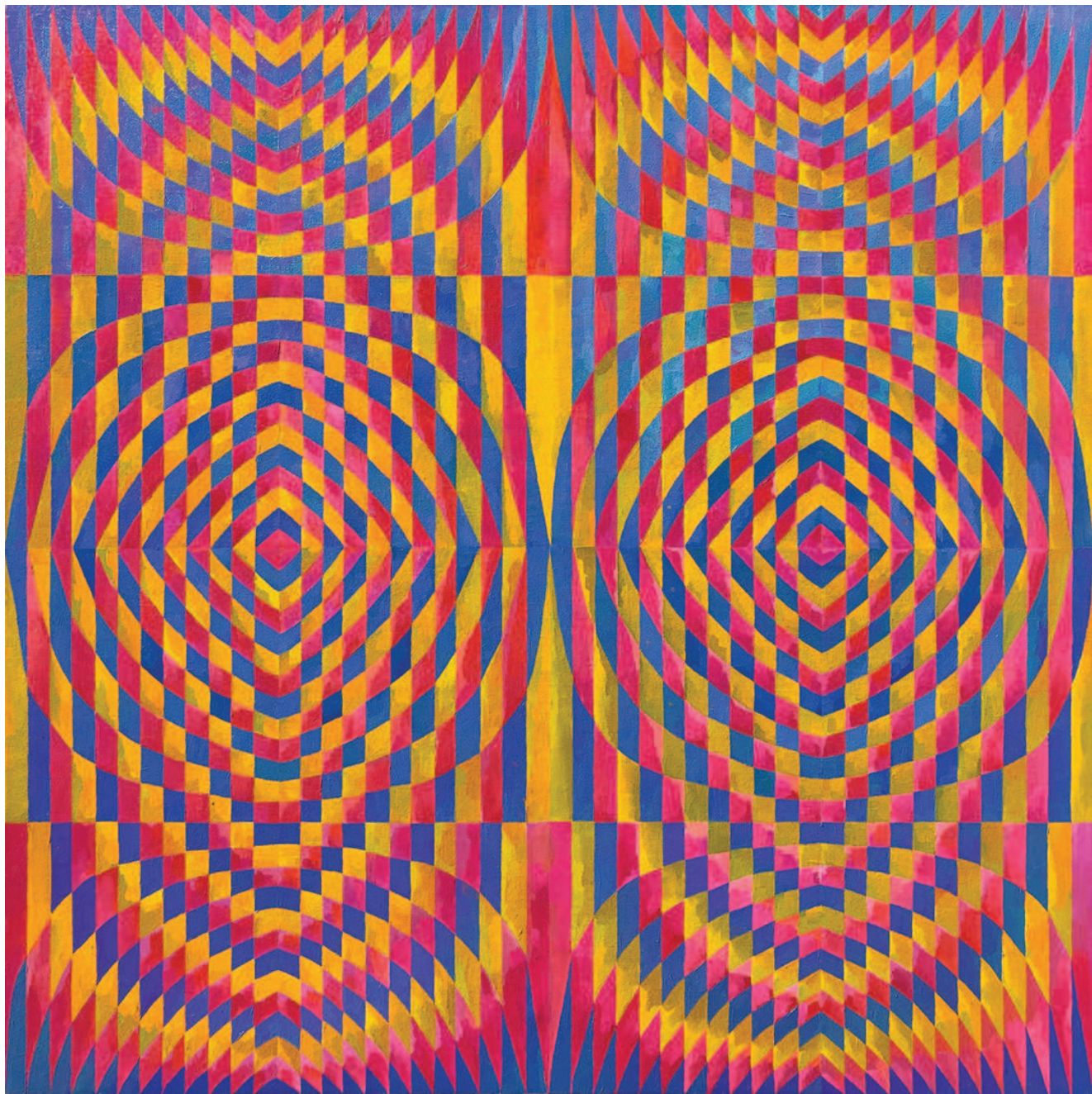


**Ivelisse Jiménez's** (b. 1966 S.J., Puerto Rico) installations and assemblages present visual propositions regarding change and the construction of meaning in dialogue with the inhabited space. Her work has been exhibited in the United States, Europe, The Americas and Puerto Rico at museums, galleries, biennials, art fairs and other institutions. She has been part of the Museo del Barrio Biennale NYC, Prague Biennale, Cuenca Biennale and ARCO project rooms in Spain, among others. Awards include The Joan Mitchell Award for Painters and Sculptors, The Adolf Gottlieb Foundation Grant and Arte Laguna Prize. Collections include Museo del Barrio NYC, Bronx Museum NY and Museo de Puerto Rico, San Juan where she is exhibiting her work currently.

Jiménez has a BA in Humanities from the University of Puerto Rico, Rio Piedras and MFA in Studio Arts from New York University. After living and working in NY for 20 years, she now has her residence and studio in Puerto Rico.



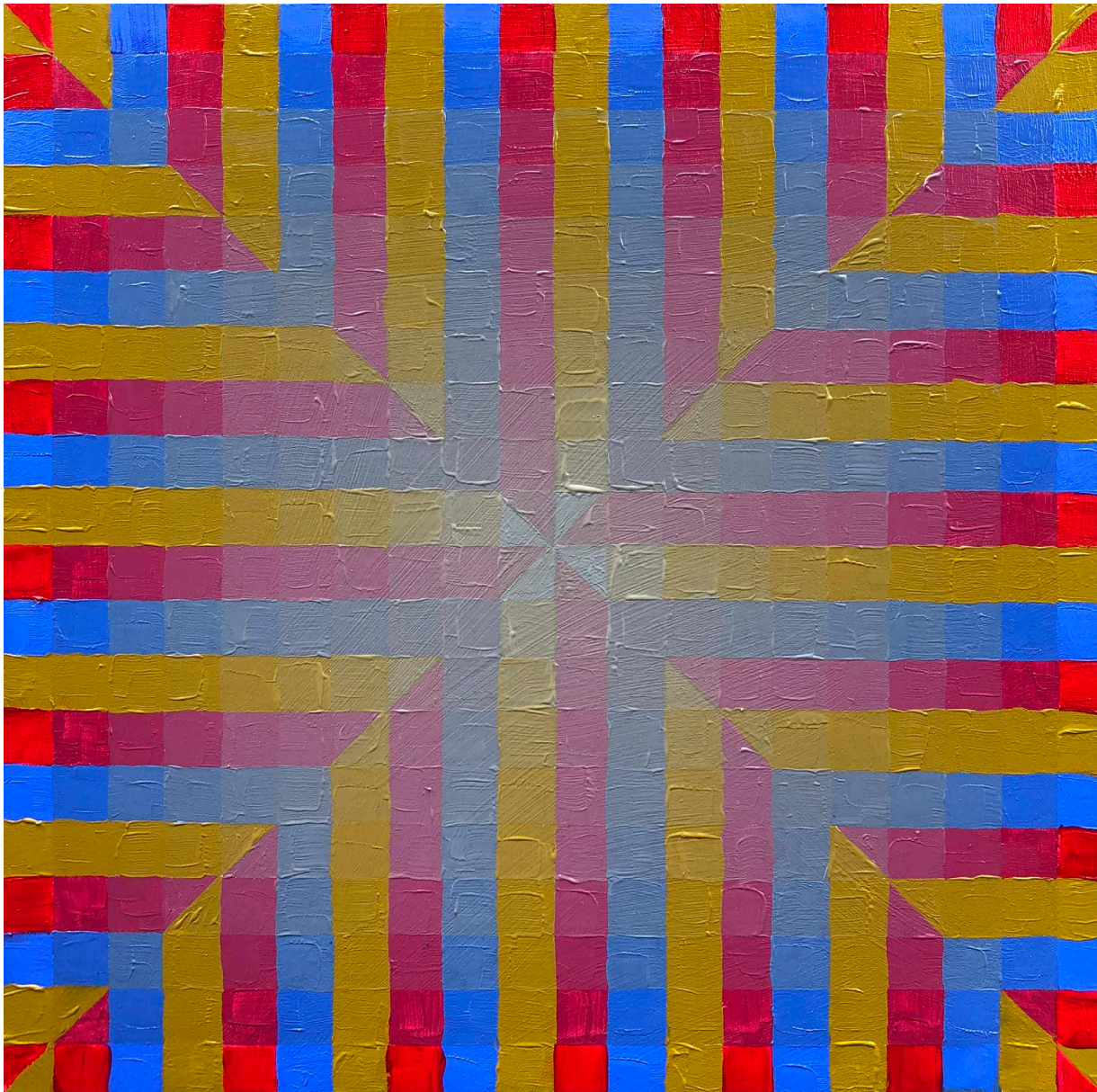




Left: *Image Schema #3* installation view with Brianna Bass's *After the Shadow*

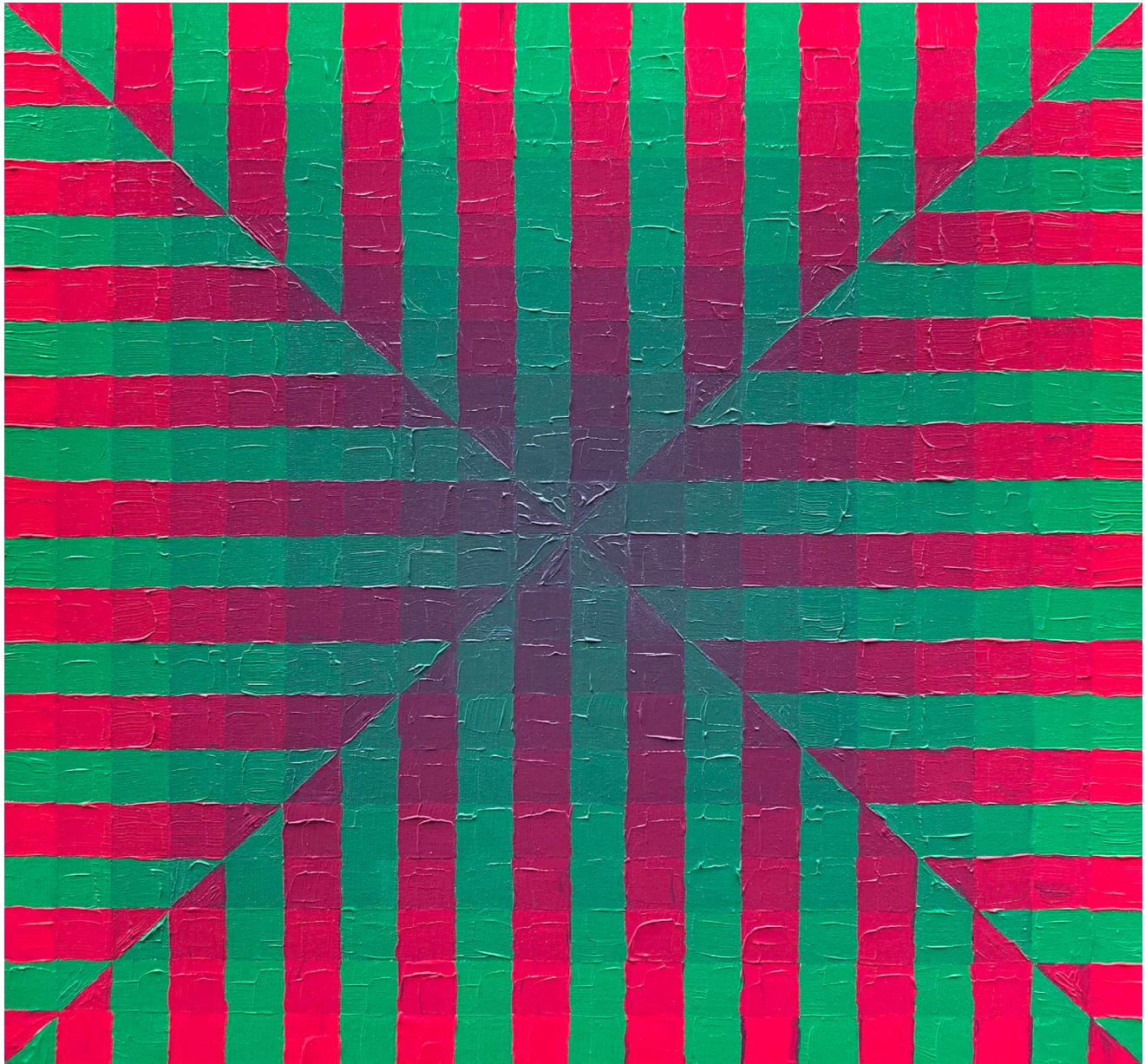
*Cell Eye Space, Cell Eye Space, 2022*  
Oil on canvas  
48 x 48 in





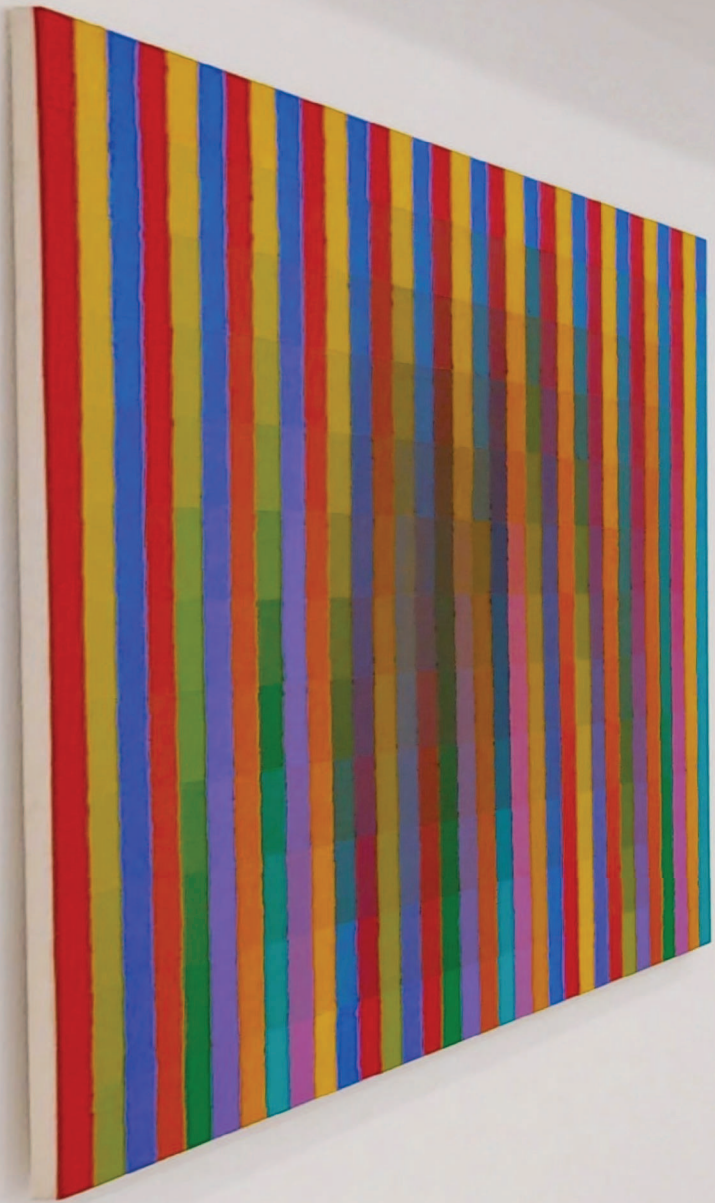
*Bode, Blur, 2022*  
Oil on panel  
10 x 10





*Antonymy*, 2022  
Oil on panel  
10 x 10 in



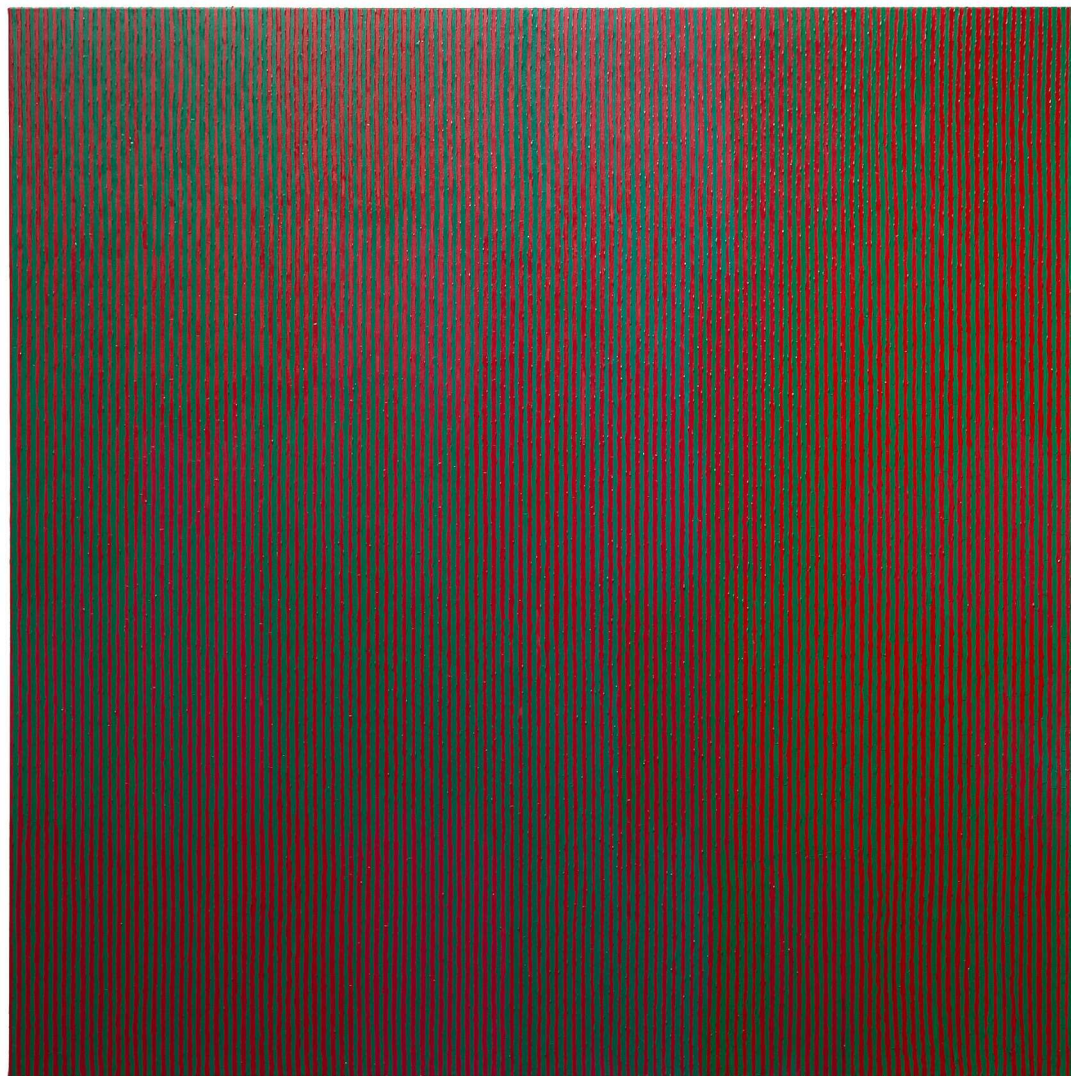




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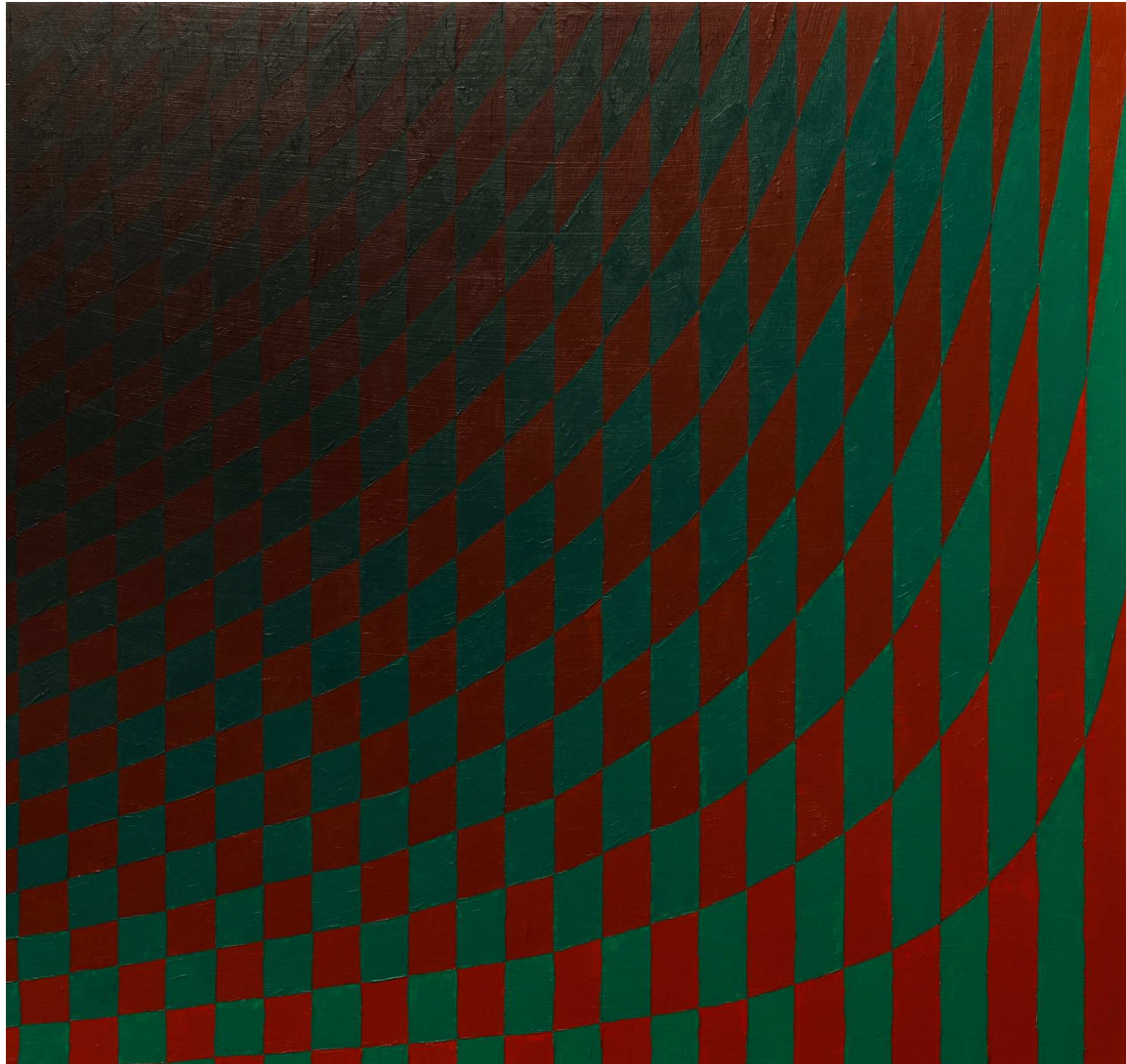






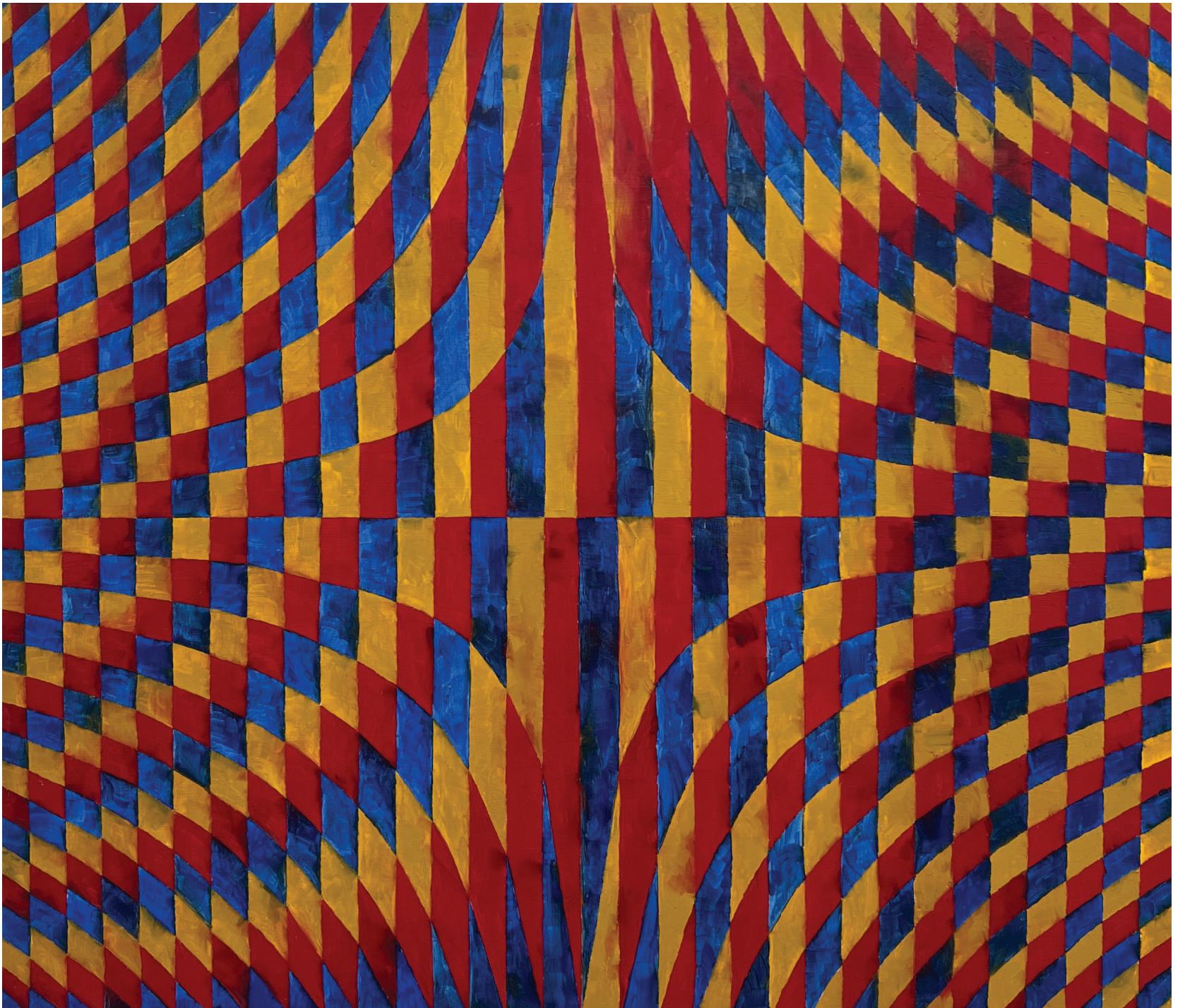
*Yes and No*, 2021  
Acrylic on canvas  
60 x 60 in





*Bent Field Exchange*, 2021  
Acrylic on panel  
24 x 24 in









*Don't Look Down, 2022*  
Oil on panel  
24 x 24 in.

*After the Shadow, 2020*  
Acrylic on canvas  
60 x 48 in











Installation shot including: *Image Schema #3* & *Image Schema #4*



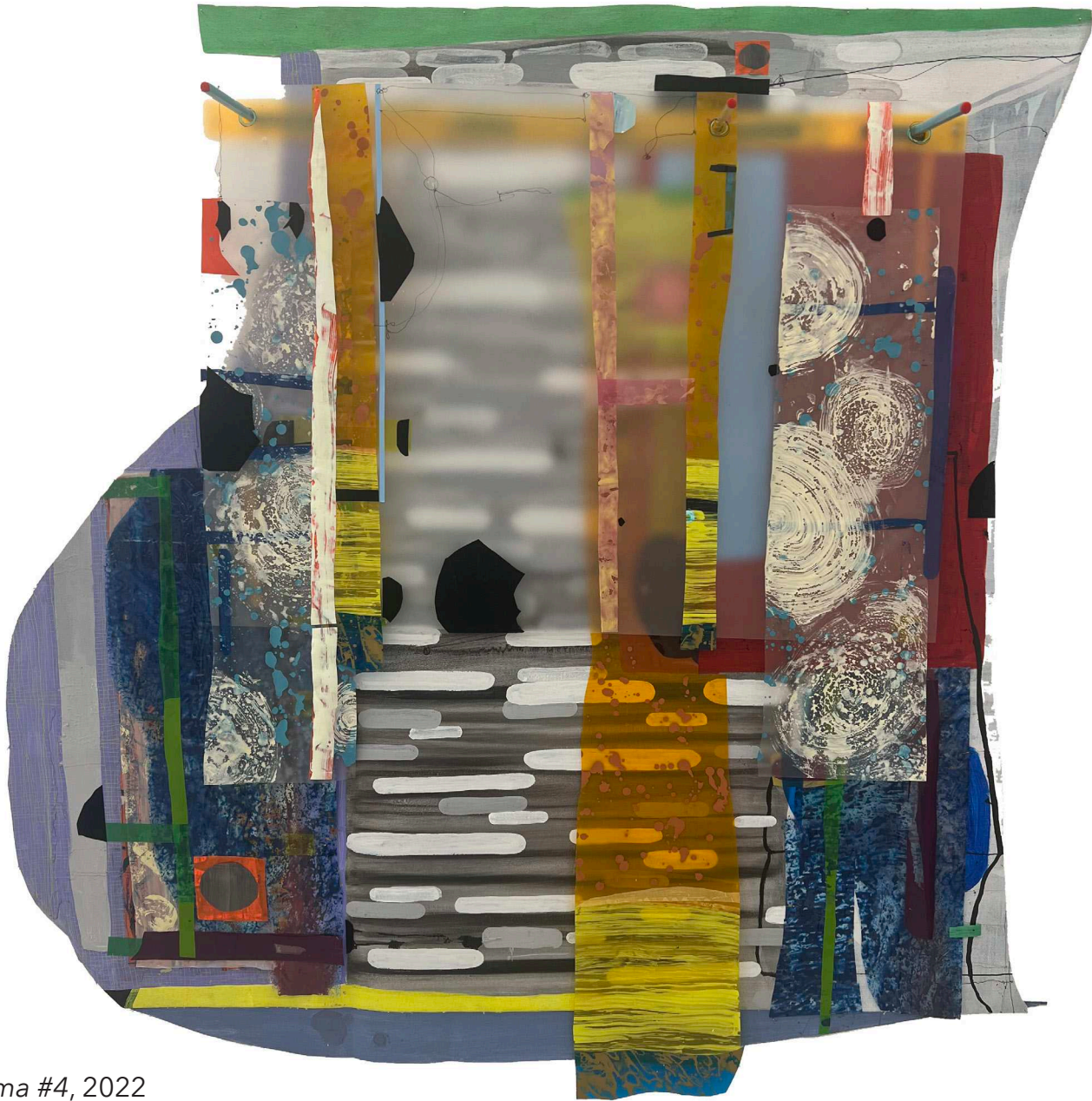


*Image Schema #2, 2022*  
Plexiglass, mylar, vinyl, & canvas  
54 x 44 in



*Image Schema #1, 2022*  
Plexiglass, mylar, vinyl, & canvas  
82 x 66 x 5 in





*Image Schema #4, 2022*  
Plexiglass, vinyl, & canvas  
51 x 51 x 6 in



*Image Schema #5, 2022*  
Vinyl  
38 x 24 in



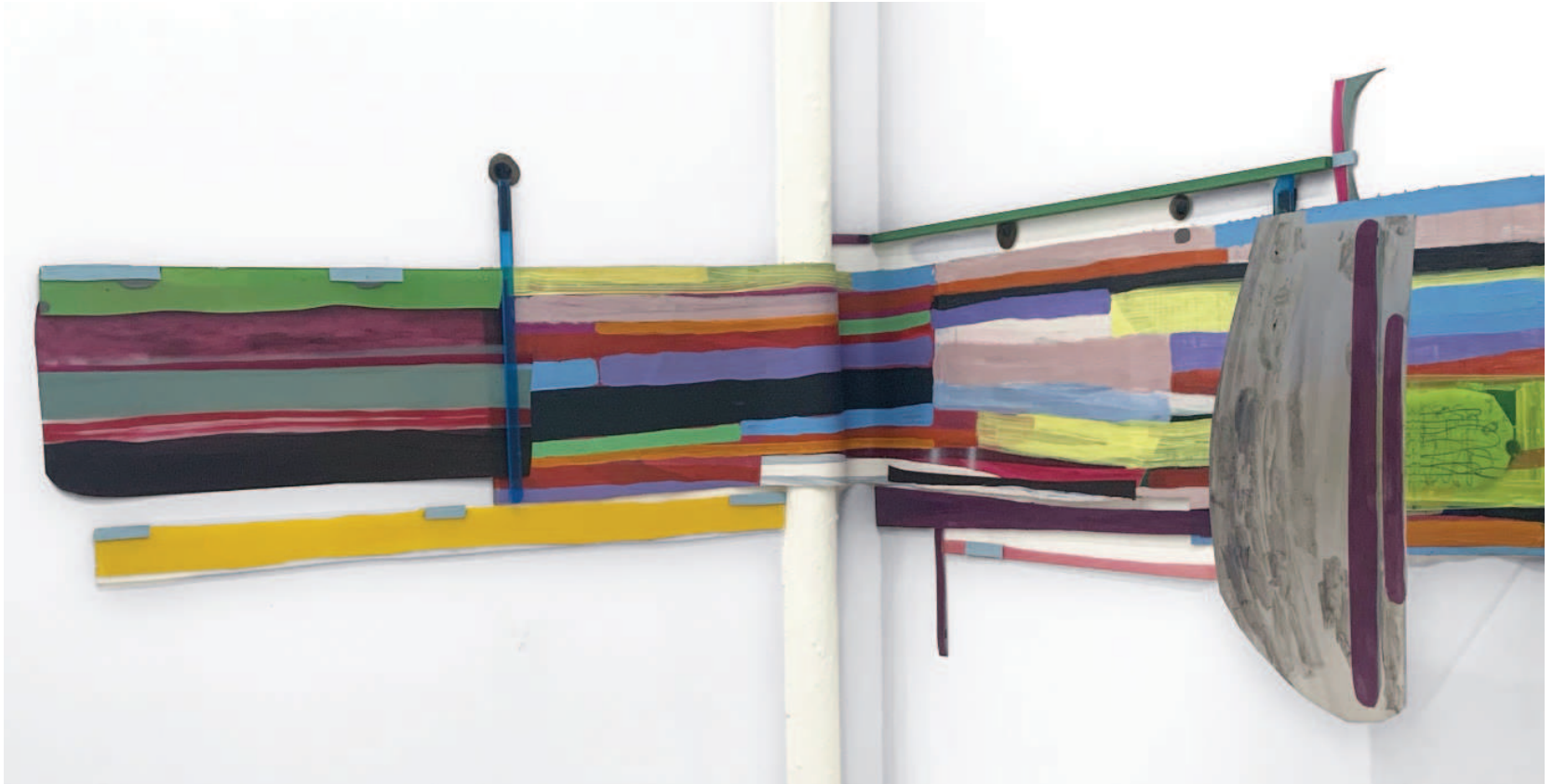


*Archive of Our Errors*  
#4, 2021  
Mixed media collage  
20 x 16 in



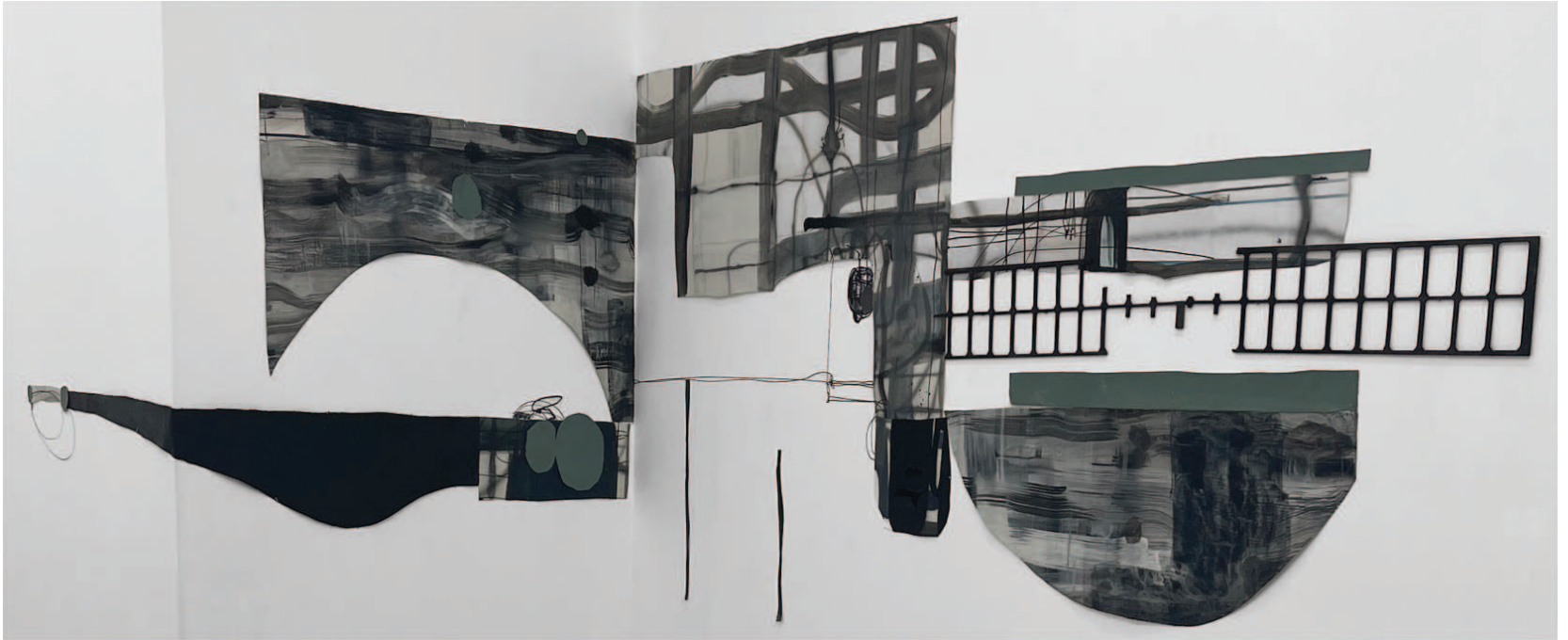






*Image Schema #7, 2022*  
Plexiglass, vinyl, & canvas  
24 x 87 in

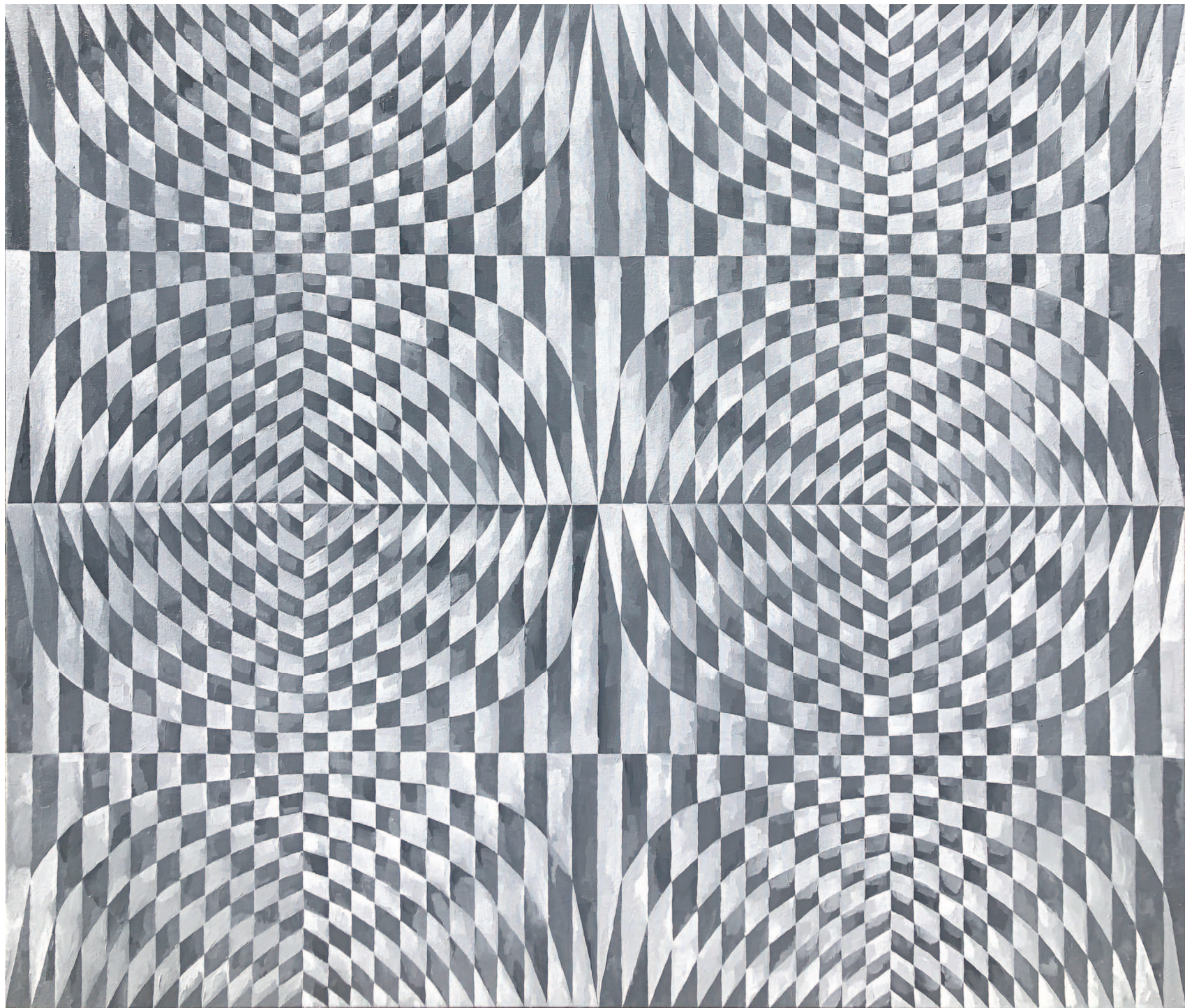
Left: Detail shot of *Image Schema #7*



*Image Schema #8, 2022*  
Ivelisse Jiménez  
Plexiglass, vinyl, & canvas  
43 x 142 in

Right: *Shiver, 2022*  
Brianna Bass  
48 x 48 in  
Oil on Canvas







**LatchKey Gallery**, New York, N.Y., is proud to present, *Image Schema*, a sensory-filled experience of abstract works by Brianna Bass and Ivelisse Jiménez. *Image Schema* highlights the visible gaps between perception and comprehension, cognition and language—revealing the inflexibility and rigidity of our conceptual associations. Through color, texture, and pattern, *Image Schema* investigates abstraction beyond the boundaries of the canvas creating a phenomenological experience of color and space. Each of the artists directly engage viewers through their distinctive visual language resulting in a sensory dialogue between the observer and the work of art.

Brianna Bass' compositions are a visual dance for the eye, manipulating our senses through color and form. Her paintings are characterized by illusions of depth and movement, resulting in sensations of expansion and continued space. The interplay of gradient colors, created via mathematical formulas cause subtle shifts which transform and manipulate the other. These vibrations disrupt the site-line creating an all-encompassing environment that visually consumes the observer. Separating Bass from her Op Art influences is the artist's imprint of brushstrokes, which are left visible, exposing the artists movements. These impasto-like marks rise and fall, allowing for a more emotional and personal reading of the painting.

*Image Schema #3*, an installation by Ivelisse Jiménez an iteration originally created for Museo de Arte Puerto Rico are seductive portals of cascading fields of vibrant color. Her literal play with depth and space allows visitors to step into her paintings and experience the artist's vibrant palette. Her compositional language of layered vinyl shapes wander in irregular orbits, climb surfaces, reach ceilings, and spread onto adjacent walls. The assemblages are paintings made of mixed materials, colorful layers, that seemingly defy the confines of painting to add a sculptural element to the works.



Pulling us in different directions at the same time, her compositions seek to defeat the sensible self and induce an awareness of the multiple considerations by which our world might otherwise be ordered. With calculated mischief their colors, textures, shapes, patterns, and transparencies invite the viewer to a tasting of bewildering sensations, enticing them to make sense of the rhapsody of its parts.

Shifting from the color filled environments of Bass and Jiménez, their distinctive abstract languages come together to create a monochromatic space where tone and shape become the foundation of their dialogue forming an equally intense visual experience. *Image Schema* is a sensory induced experience allowing visitors to immerse themselves into the artists creations revealing the inflexibility and rigidity of our conceptual associations.



Installation View, *Image Schema*









