



SCATTERING THE CONSTANT
BRIANNA BASS

LATCHKEY GALLERY
SEPTEMBER 08 - OCTOBER 15
2023

SCATTERING THE CONSTANT
Brianna Bass

September 08 - October 15, 2023

LatchKey Gallery
New York, NY



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Artworks © 2023 Brianna Bass

Essay By Clare Gemima

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Cover: *Cosmological Redshift*, 2023 | Oil on canvas | 54 x 72 in.

Opposite: Installation view





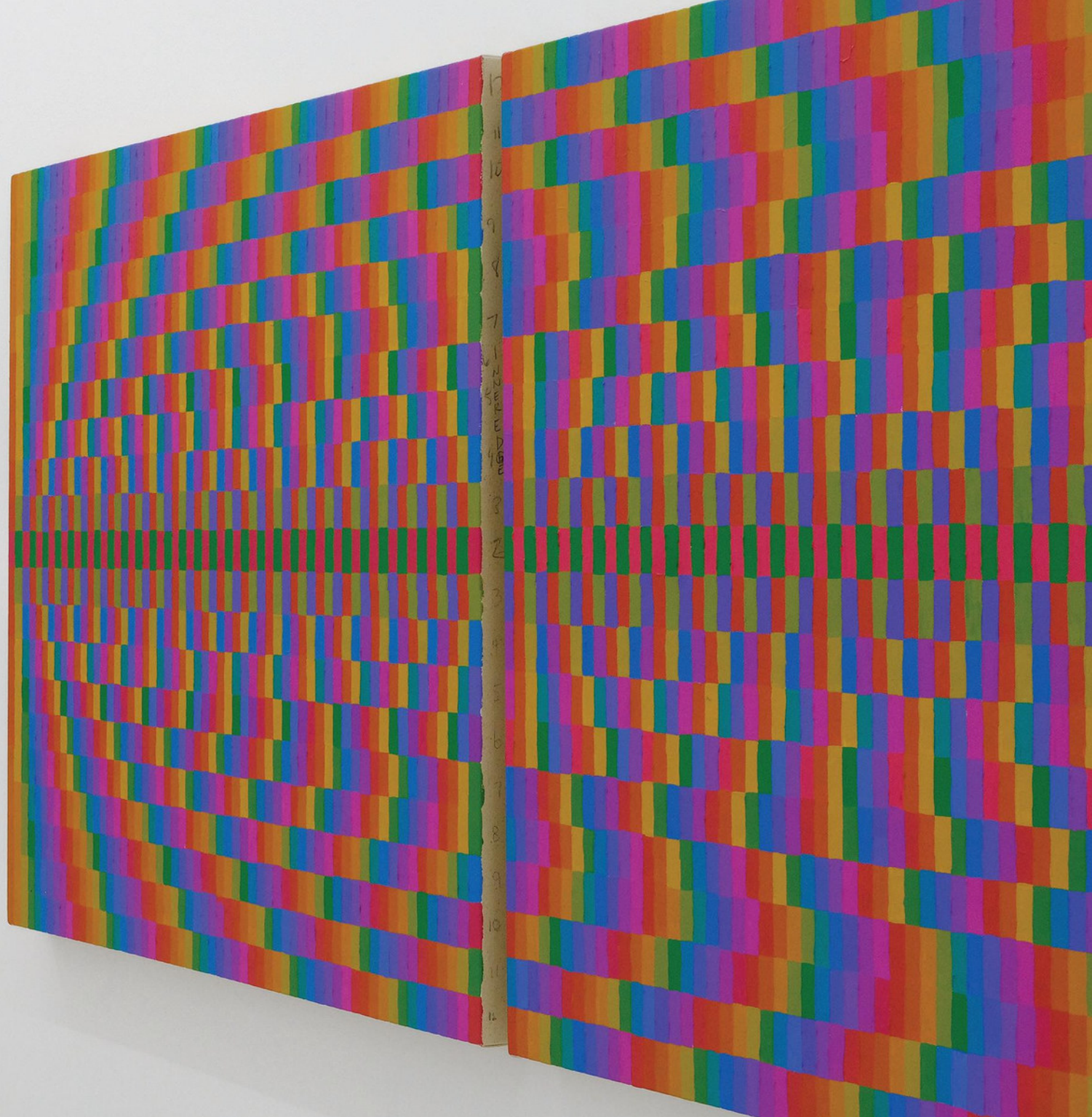
Brianna Bass's compositions are a visual dance for the eye, a dynamic interplay of gradient colors and numerical formulas, used in conjunction with the color wheel to create illusions of movement and expanding space. Her paintings explore the limits of color theory, utilizing colors as codifiable units within an image to forge a relationship between optical and linguistic realms. Brianna's constantly evolving visual games invite viewers to hover at the boundary between art and science, showcasing the beauty and complexity of natural patterns. In contrast to the flatness common in geometric painting, she relies on shadows, warbling edges, and visual noise to interrupt and expand perception, creating an environment wherein the observer can forge a synesthetic experience.

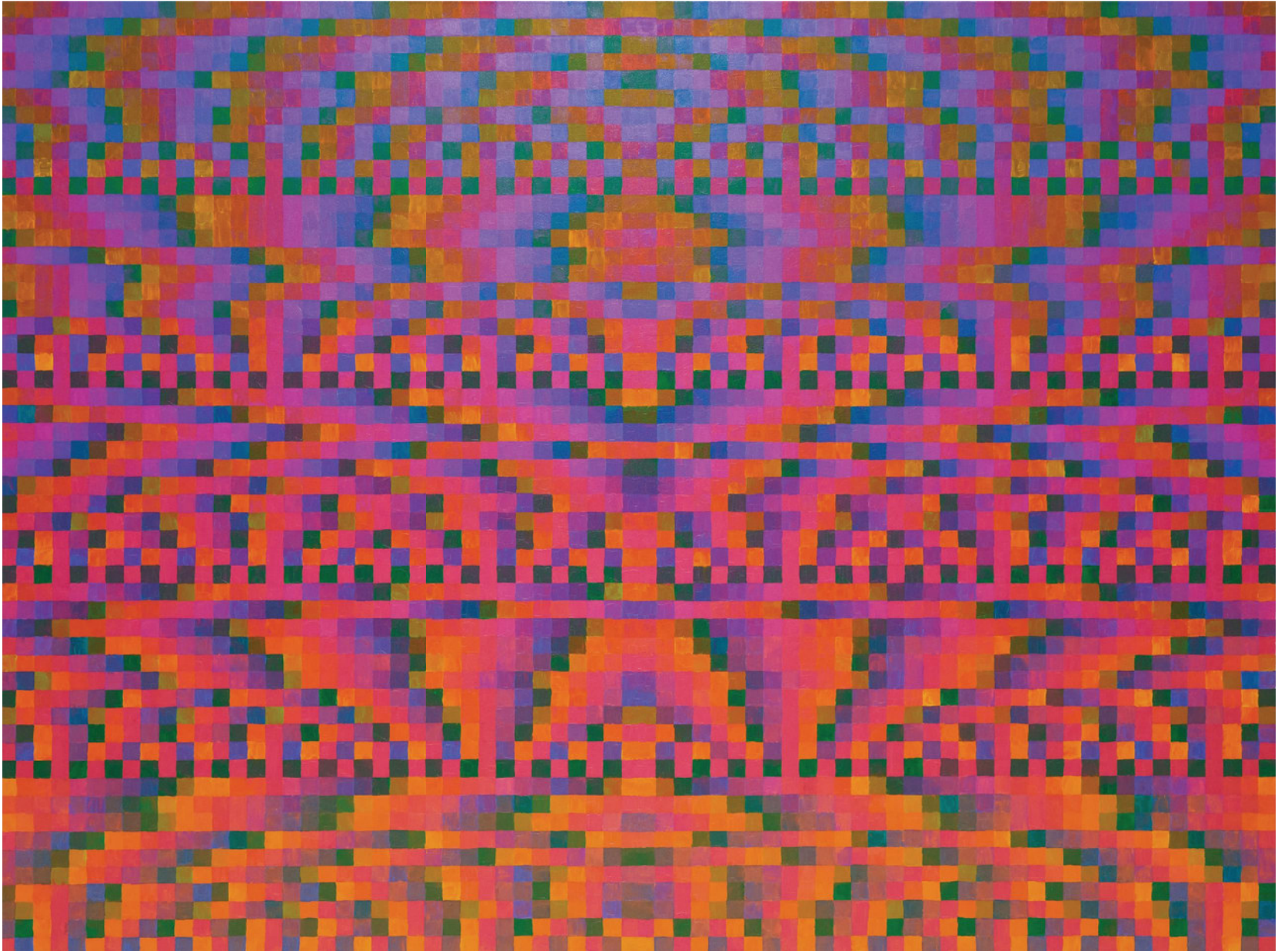
Brianna Bass (B. 1990) earned her MFA from Yale School of Art in 2022, and BFA in Painting and Drawing from the University of Tennessee at Chattanooga in 2013. She has presented in lectures with Missouri State University, Pratt Institute, and Yale University. She has exhibited work nationally and internationally at Jeffrey Deitch Gallery (NY), Latchkey Gallery (NY), The Green Family Foundation (TX), Noh-Art in Naples, Italy, and Tree Art Museum in Beijing, China.



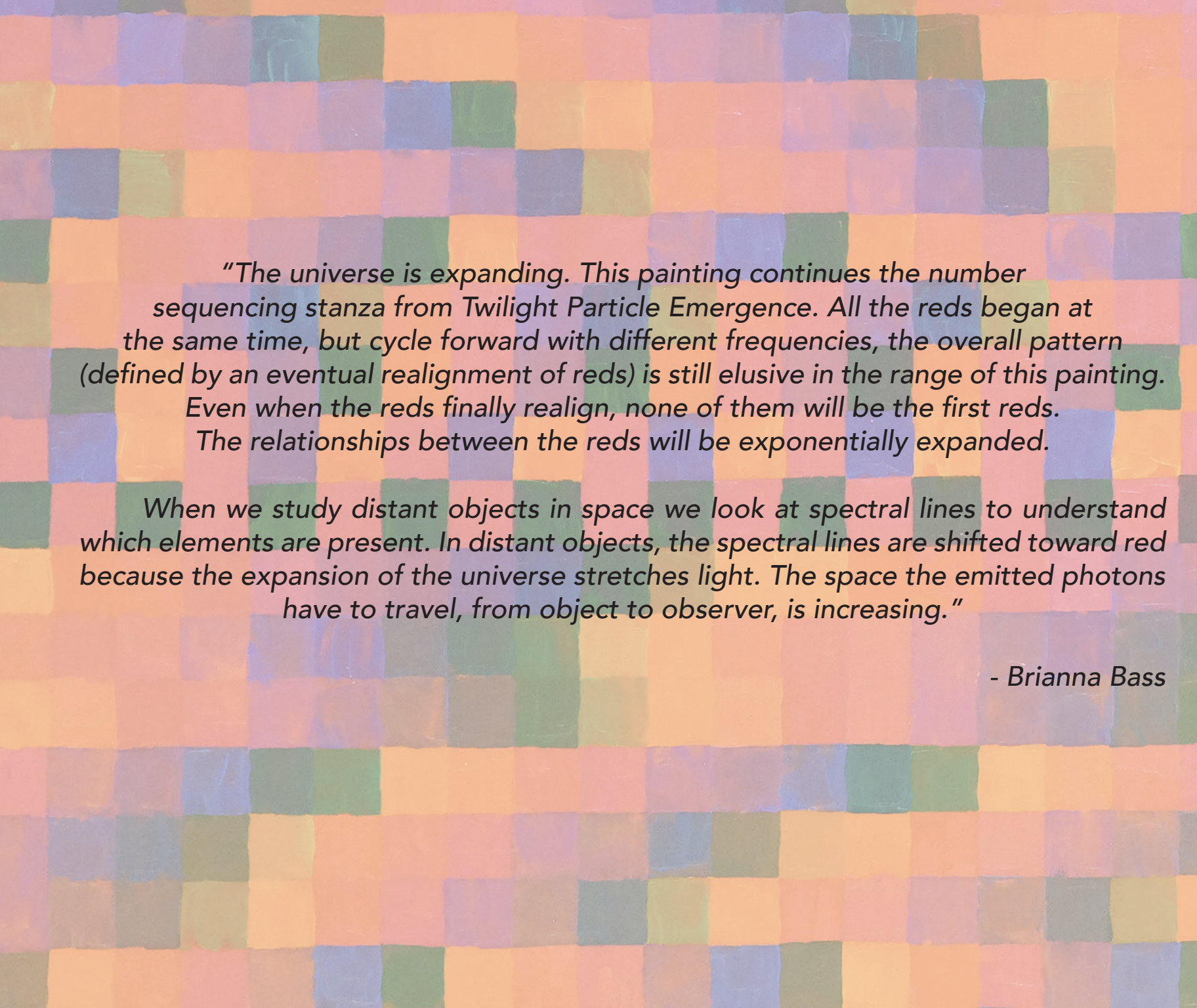
Installation, main room.







Cosmological Redshift, 2023 | Oil on canvas | 54 x 72 in.



"The universe is expanding. This painting continues the number sequencing stanza from Twilight Particle Emergence. All the reds began at the same time, but cycle forward with different frequencies, the overall pattern (defined by an eventual realignment of reds) is still elusive in the range of this painting. Even when the reds finally realign, none of them will be the first reds. The relationships between the reds will be exponentially expanded.

When we study distant objects in space we look at spectral lines to understand which elements are present. In distant objects, the spectral lines are shifted toward red because the expansion of the universe stretches light. The space the emitted photons have to travel, from object to observer, is increasing."

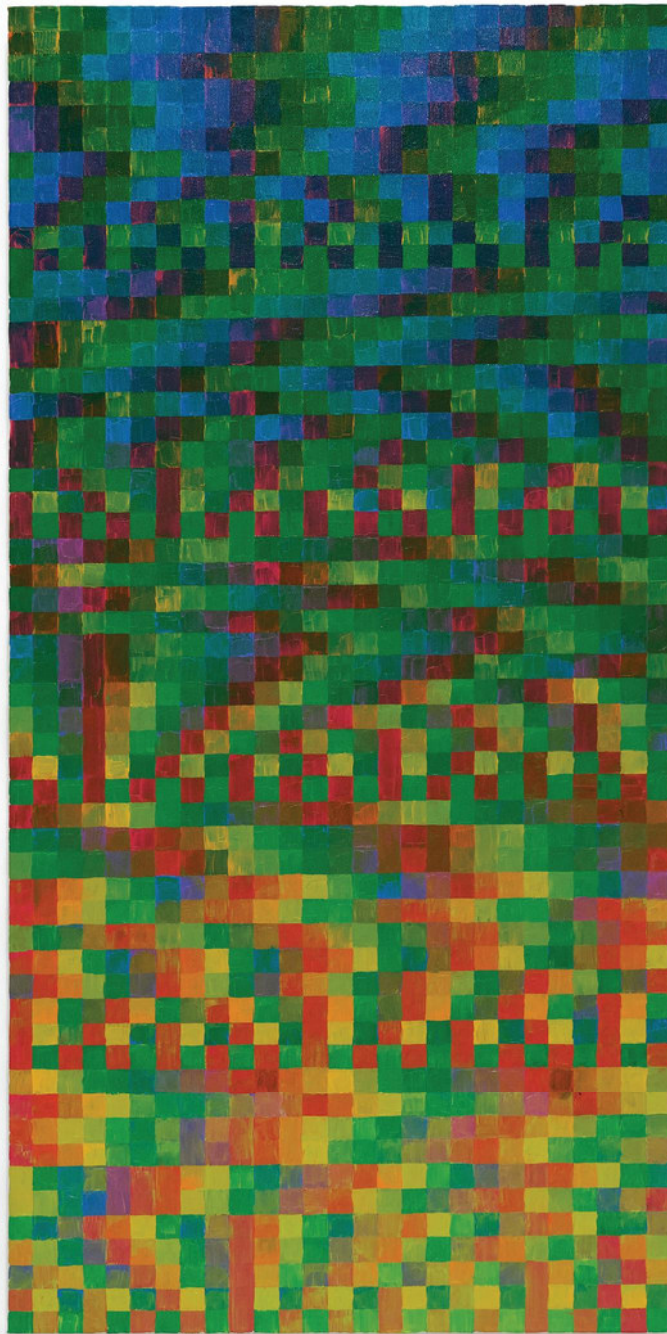
- Brianna Bass



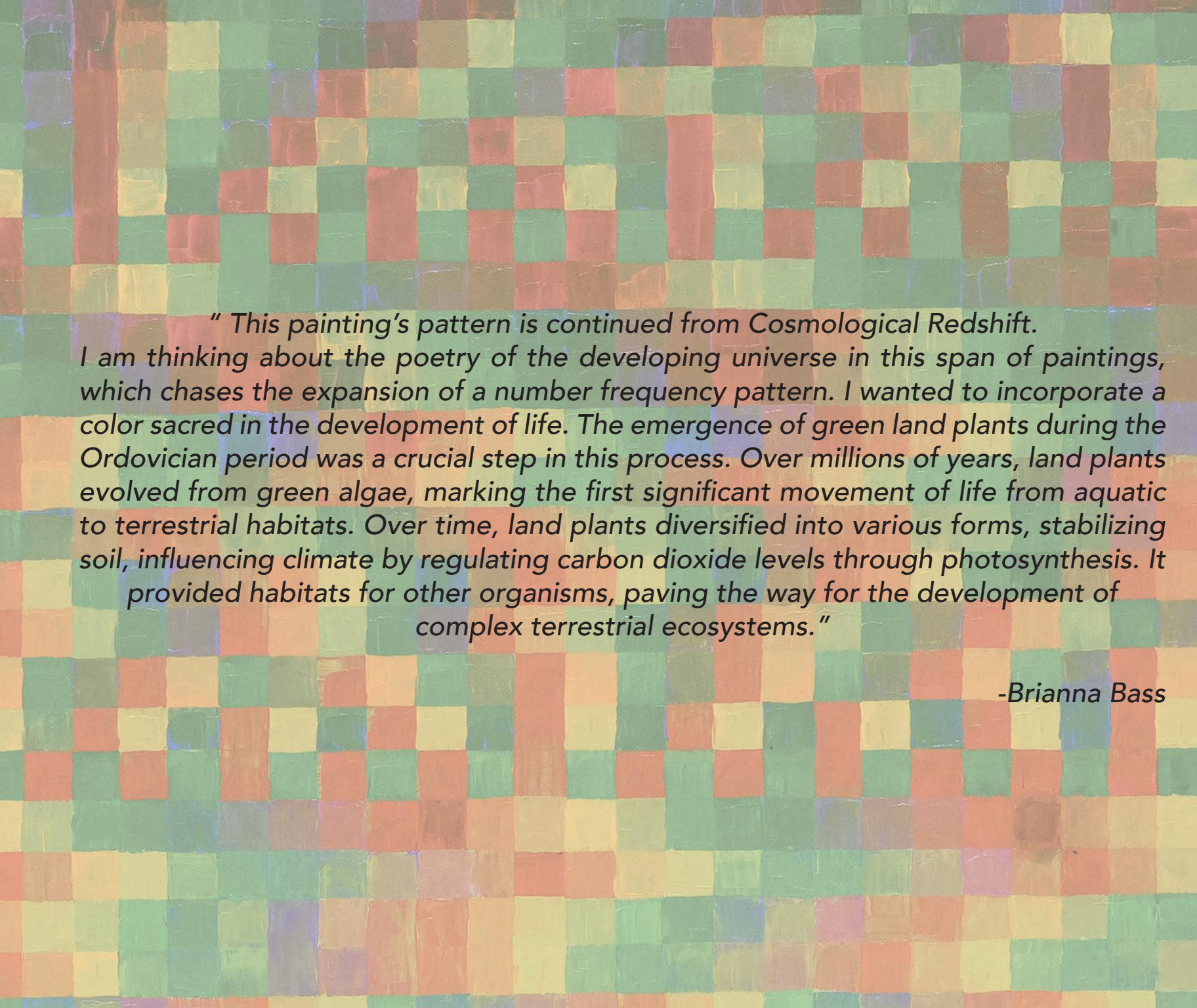
Evolving Echo, 2023 | Oil on canvas | 40 x 40 in.



Walk-in installation view from 173 Henry St.

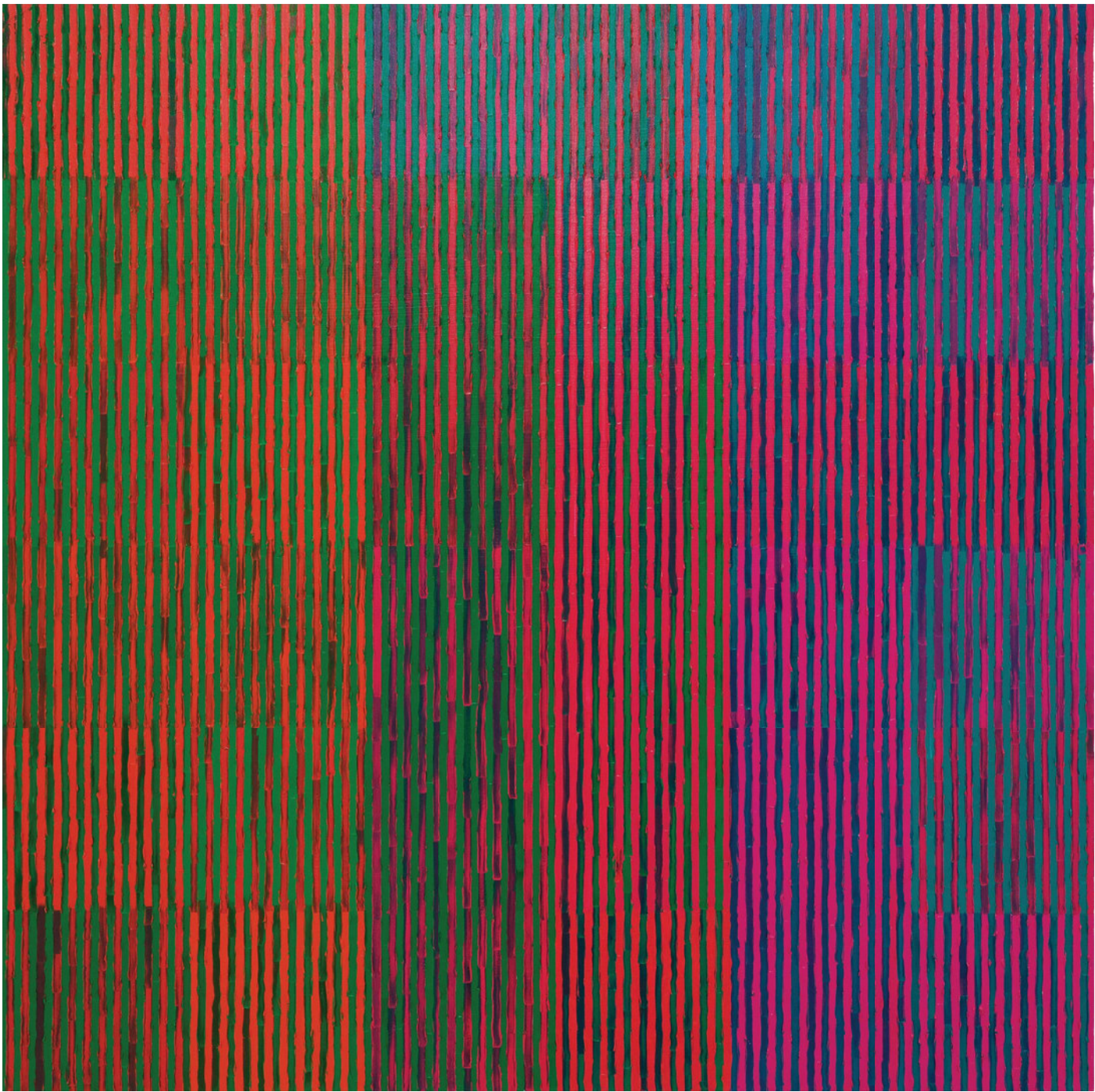


Ordovician Green, 2023 | Oil on canvas | 36 x 18 in

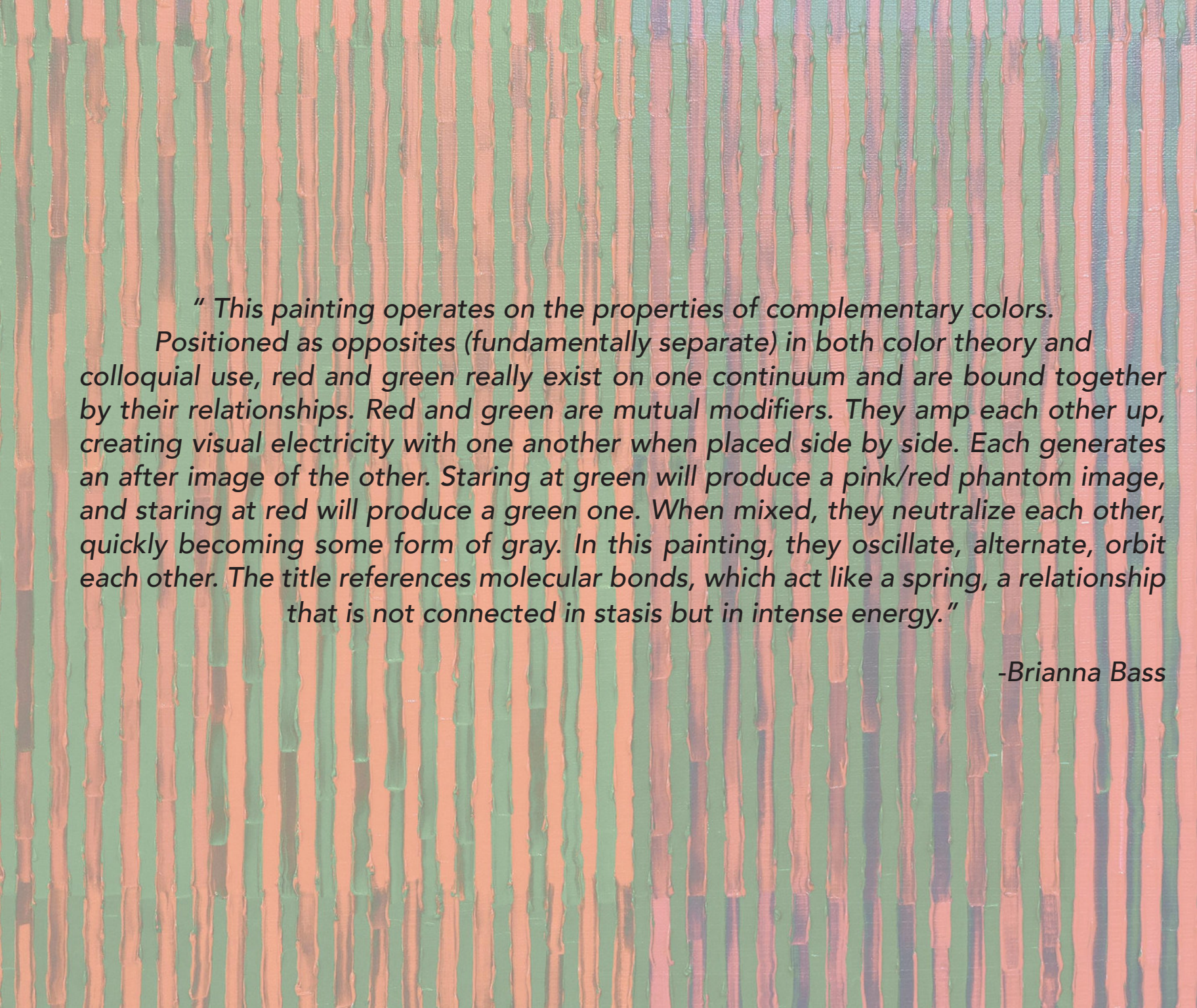


" This painting's pattern is continued from Cosmological Redshift. I am thinking about the poetry of the developing universe in this span of paintings, which chases the expansion of a number frequency pattern. I wanted to incorporate a color sacred in the development of life. The emergence of green land plants during the Ordovician period was a crucial step in this process. Over millions of years, land plants evolved from green algae, marking the first significant movement of life from aquatic to terrestrial habitats. Over time, land plants diversified into various forms, stabilizing soil, influencing climate by regulating carbon dioxide levels through photosynthesis. It provided habitats for other organisms, paving the way for the development of complex terrestrial ecosystems."

-Brianna Bass

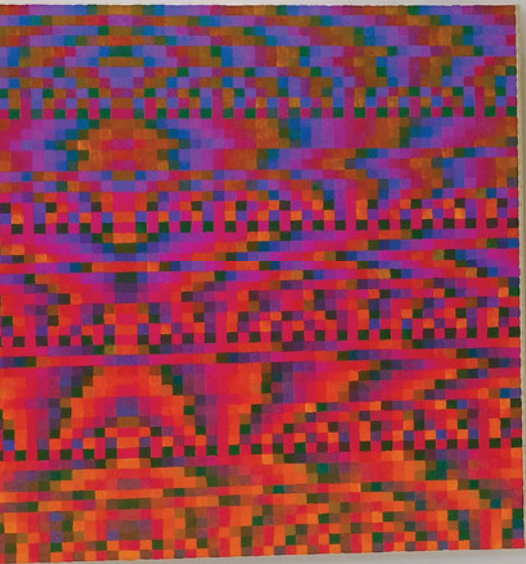


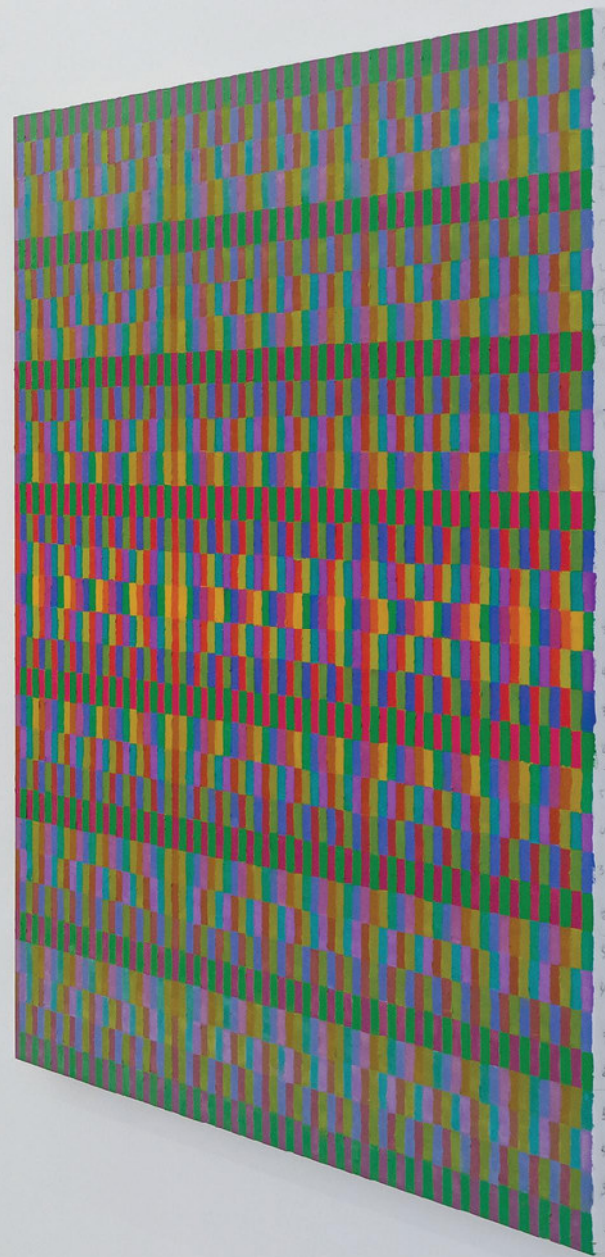
The Bond is a Spring, 2023 | Oil on canvas | 36 x 36 in.

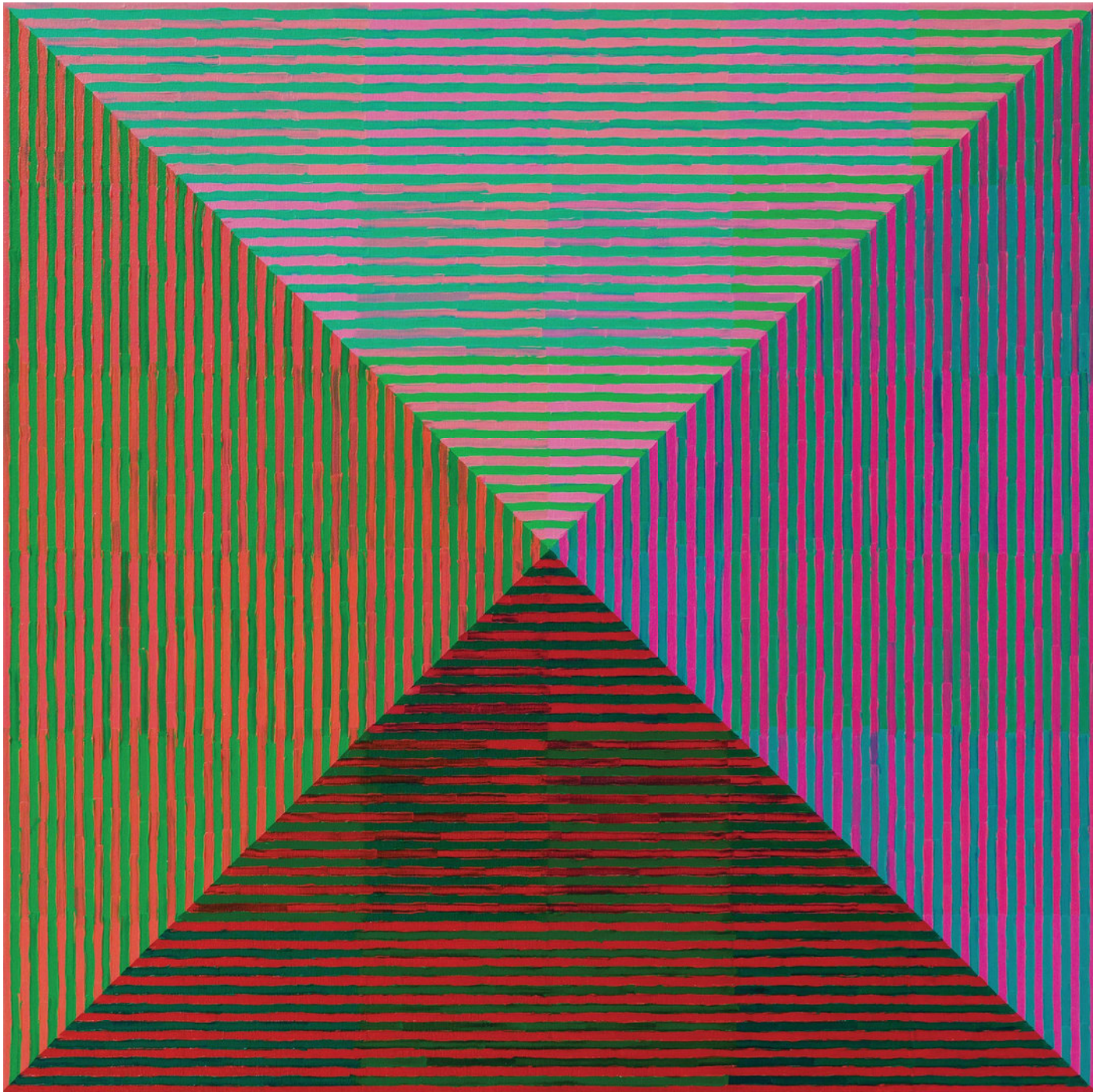
The background is a painting consisting of numerous vertical stripes of red and green. The stripes are of varying widths and are slightly irregular, creating a textured, vibrating effect. The colors are complementary, and their side-by-side placement creates a sense of movement and energy.

" This painting operates on the properties of complementary colors. Positioned as opposites (fundamentally separate) in both color theory and colloquial use, red and green really exist on one continuum and are bound together by their relationships. Red and green are mutual modifiers. They amp each other up, creating visual electricity with one another when placed side by side. Each generates an after image of the other. Staring at green will produce a pink/red phantom image, and staring at red will produce a green one. When mixed, they neutralize each other, quickly becoming some form of gray. In this painting, they oscillate, alternate, orbit each other. The title references molecular bonds, which act like a spring, a relationship that is not connected in stasis but in intense energy."

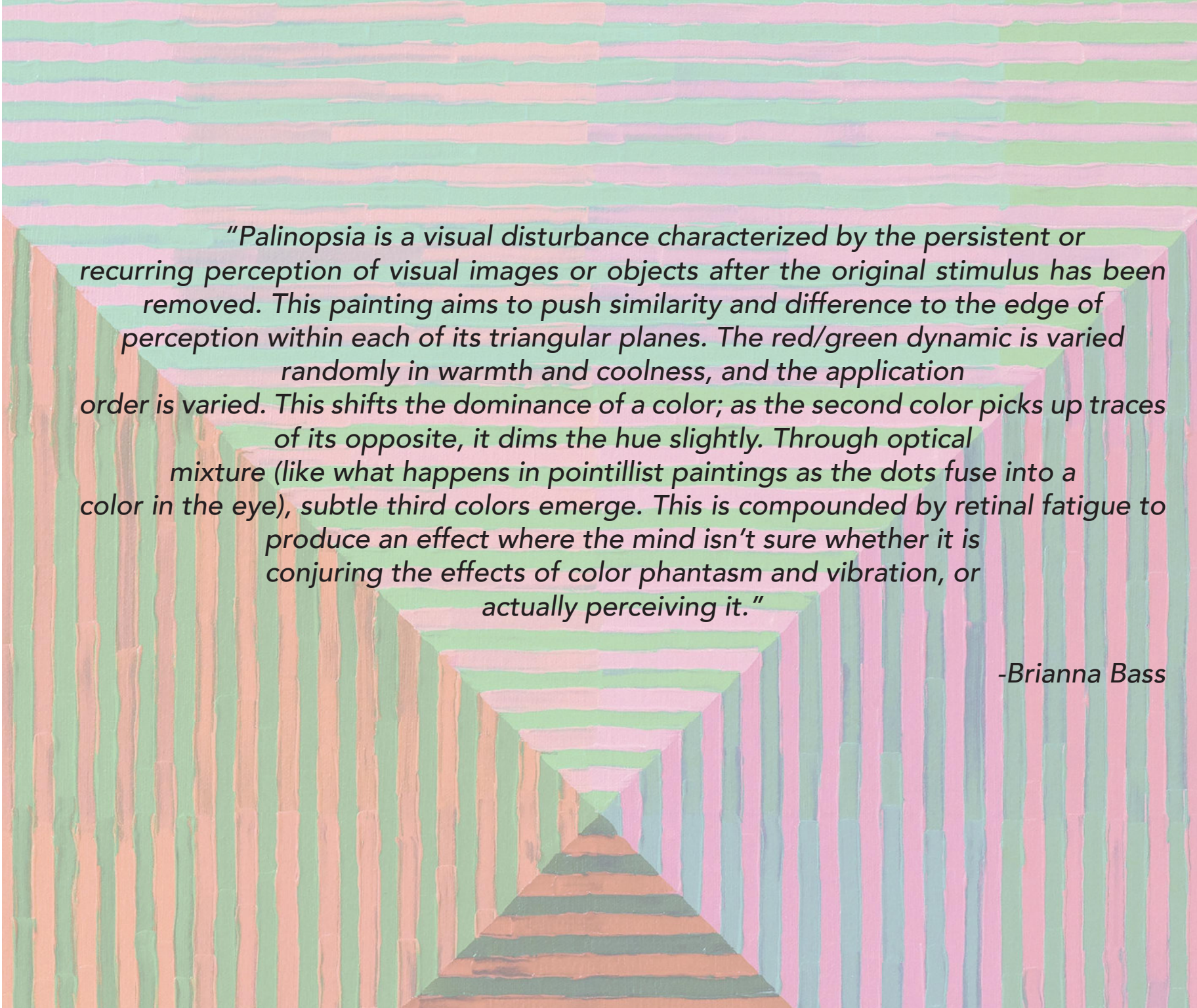
-Brianna Bass





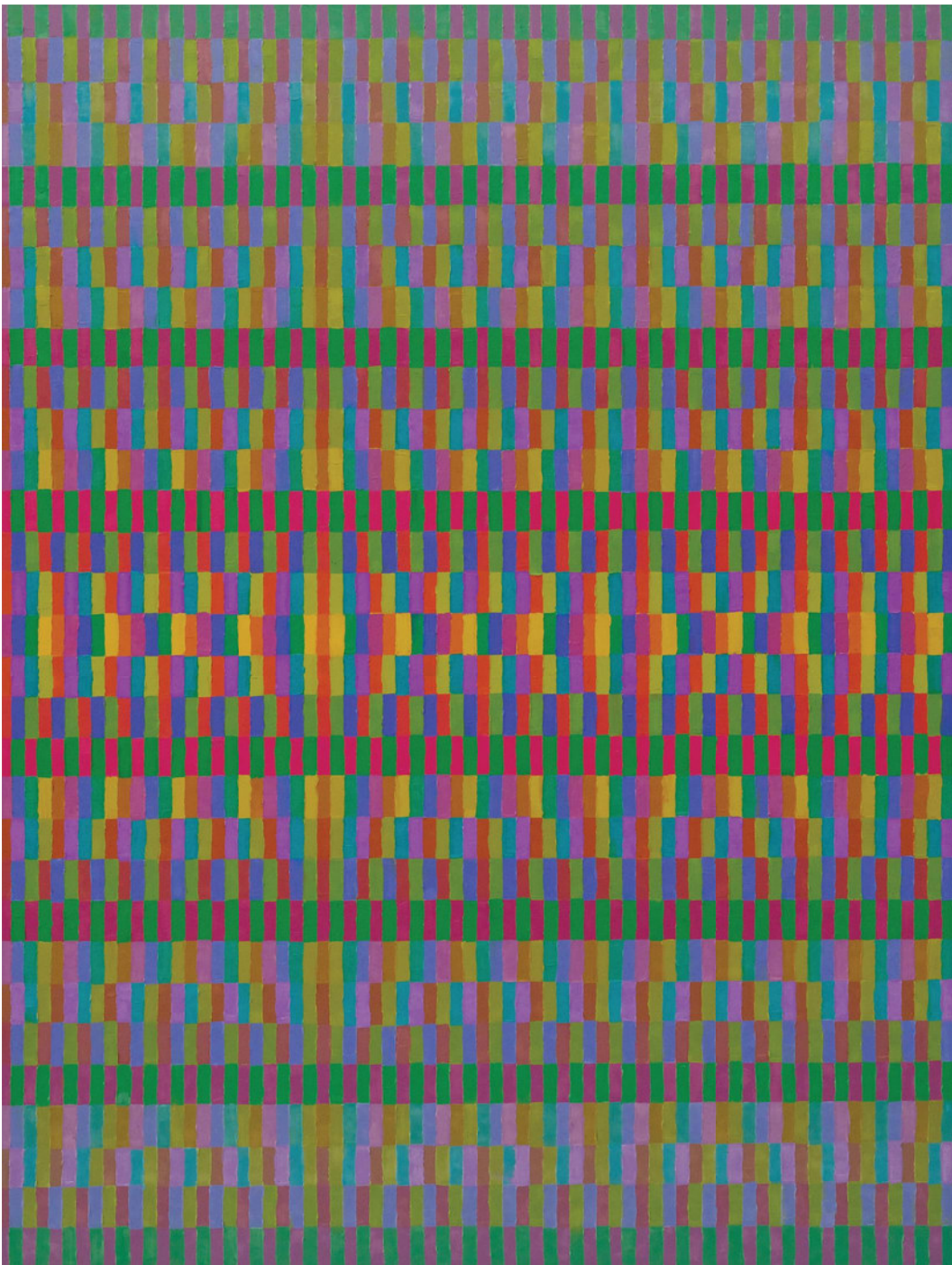


Palinopsia, 2023 | Oil on canvas | 30 x 30 in.



"Palinopsia is a visual disturbance characterized by the persistent or recurring perception of visual images or objects after the original stimulus has been removed. This painting aims to push similarity and difference to the edge of perception within each of its triangular planes. The red/green dynamic is varied randomly in warmth and coolness, and the application order is varied. This shifts the dominance of a color; as the second color picks up traces of its opposite, it dims the hue slightly. Through optical mixture (like what happens in pointillist paintings as the dots fuse into a color in the eye), subtle third colors emerge. This is compounded by retinal fatigue to produce an effect where the mind isn't sure whether it is conjuring the effects of color phantasm and vibration, or actually perceiving it."

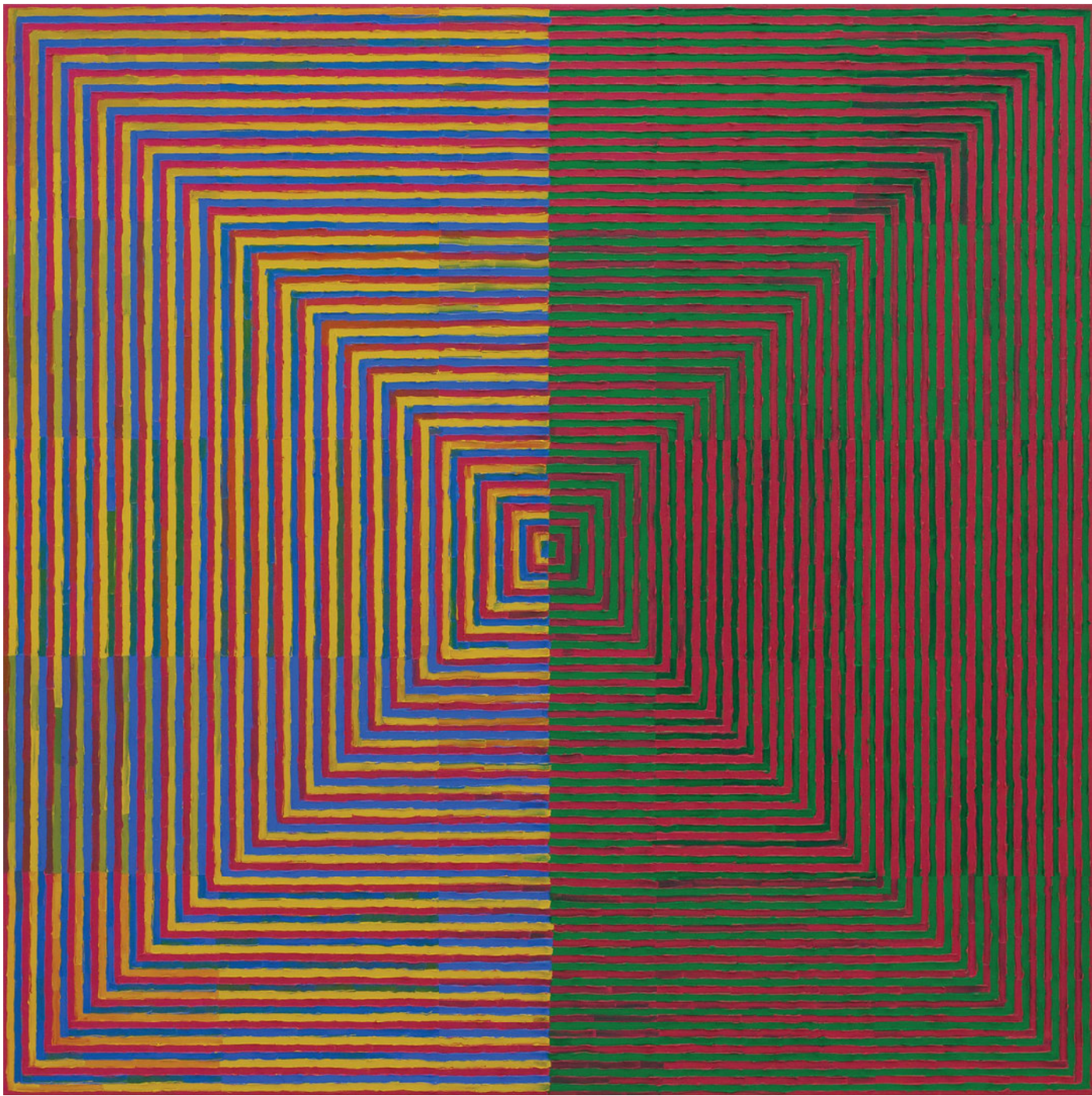
-Brianna Bass



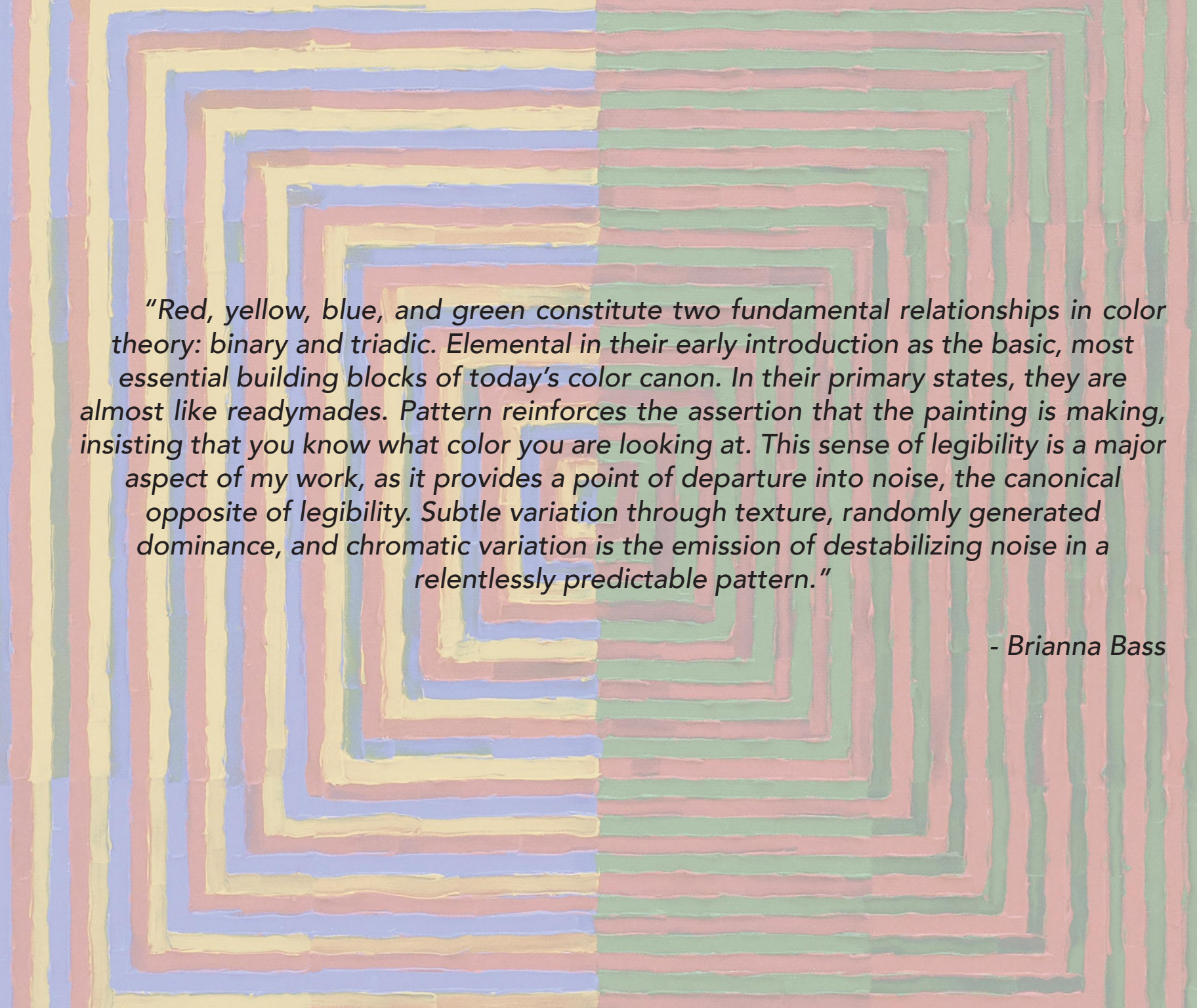
Time Ruffle, 2023 | Oil on canvas | 48 x 36 in.

"Entropy is a way of distinguishing the past from the future. In thermodynamics, systems naturally move from a state of lower entropy (order) to a state of higher entropy (disorder). Our understanding of time accords with our observations of this law: seeing something dissolve is an intuitive experience of time, while seeing it reform is not. There are micro-scale measurements that predict symmetries under time reversal (t-symmetry), but the progression of increasing entropy at a macro scale is a fundamental principle in how we interpret phenomena in the universe, such as the irreversibility of ongoing processes."

- Brianna Bass

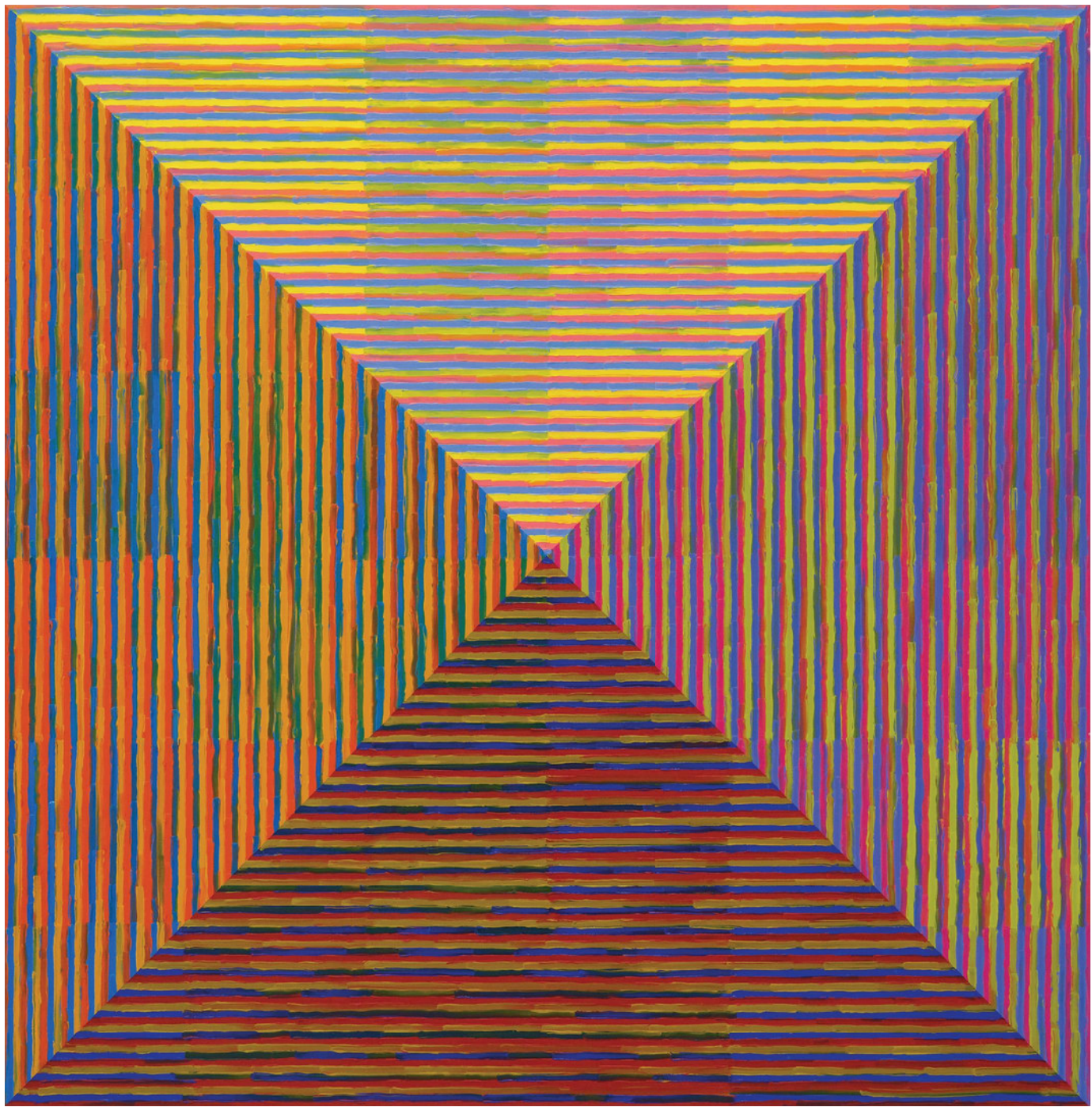


As Way of Formation Between Phonetic Dust and Language, 2023 | Oil on canvas | 36 x 36 in.

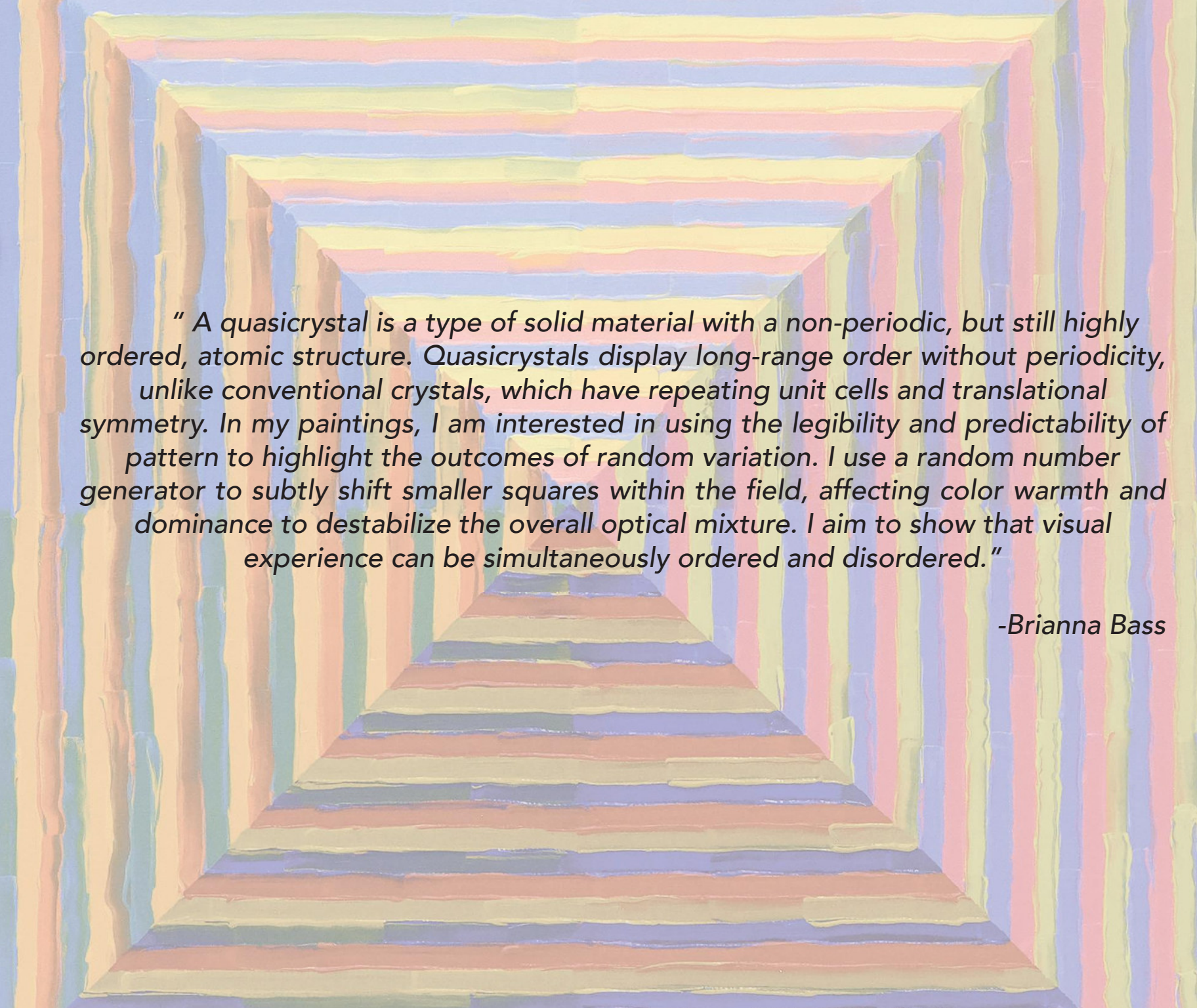
An abstract painting featuring a series of concentric squares. The squares are divided into two main color groups: the left side is composed of red, yellow, and blue, while the right side is composed of green and red. The lines are thick and textured, creating a sense of depth and movement. The overall effect is a complex, layered pattern that draws the viewer's eye towards the center.

"Red, yellow, blue, and green constitute two fundamental relationships in color theory: binary and triadic. Elemental in their early introduction as the basic, most essential building blocks of today's color canon. In their primary states, they are almost like readymades. Pattern reinforces the assertion that the painting is making, insisting that you know what color you are looking at. This sense of legibility is a major aspect of my work, as it provides a point of departure into noise, the canonical opposite of legibility. Subtle variation through texture, randomly generated dominance, and chromatic variation is the emission of destabilizing noise in a relentlessly predictable pattern."

- Brianna Bass



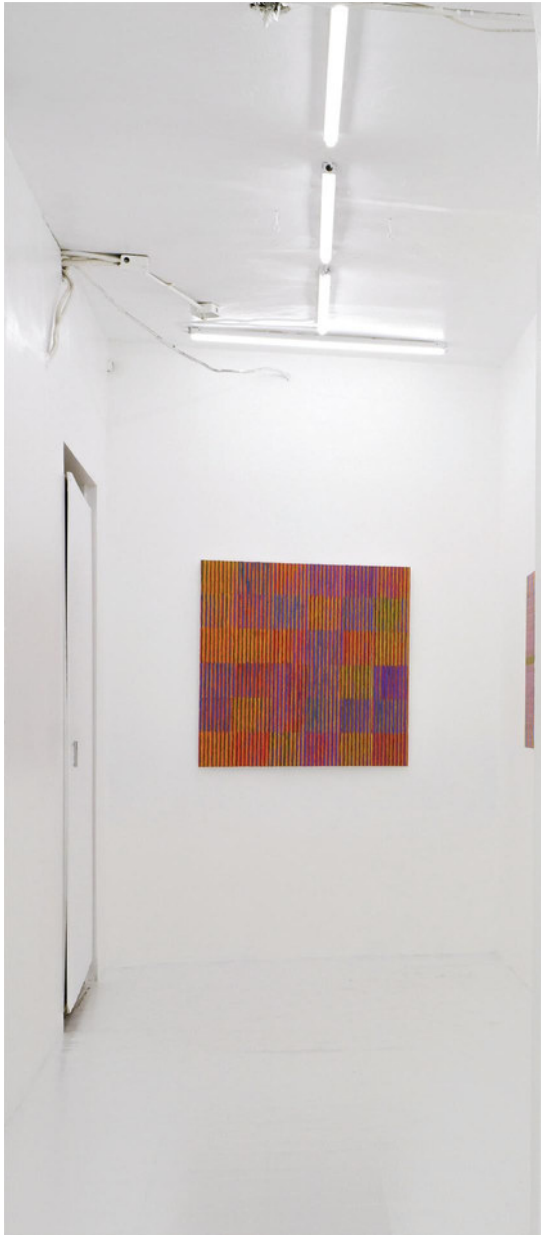
Quasicrystal, 2023 | Oil on canvas | 40 x 40 in.

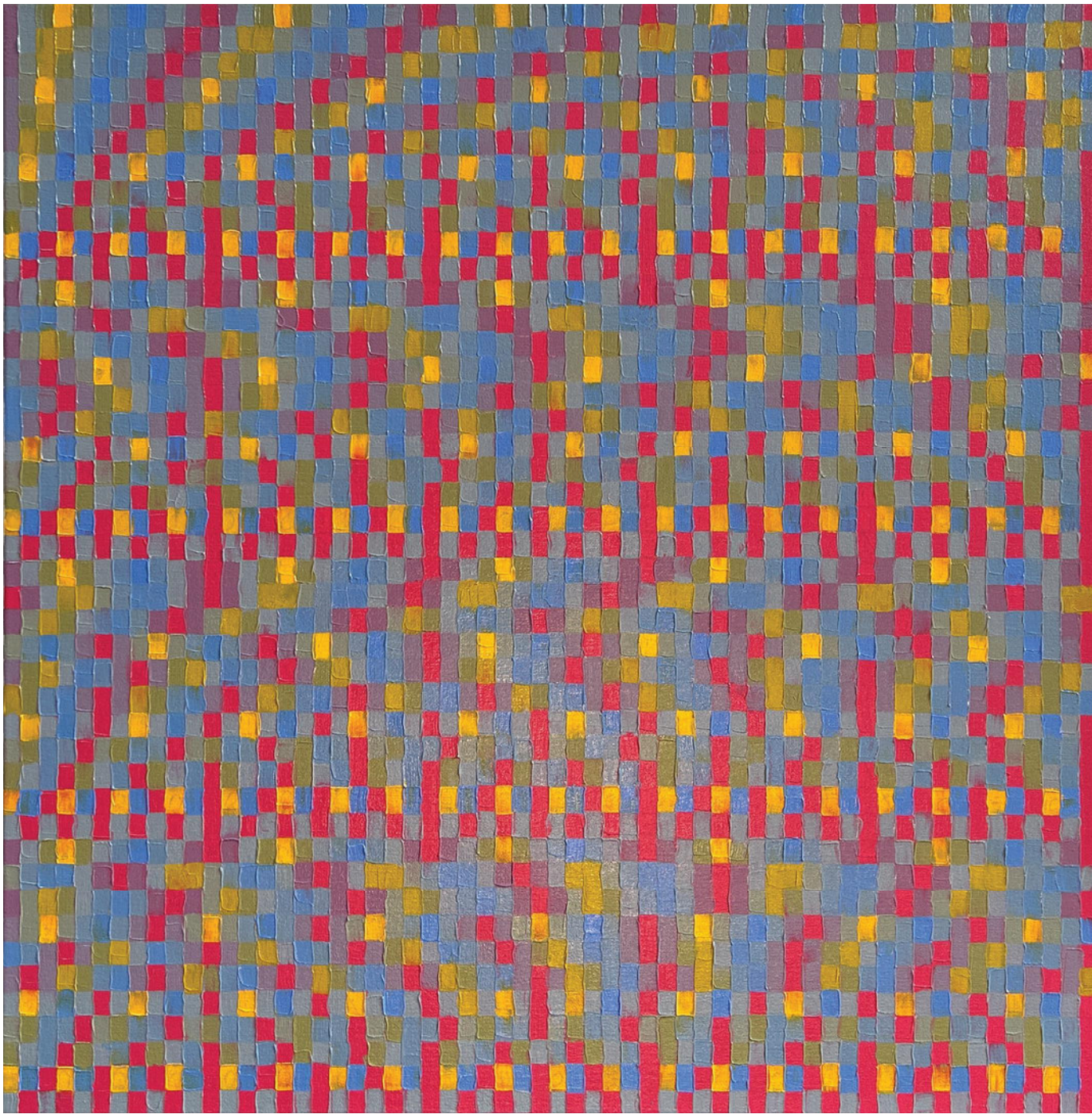
The image is a painting of a perspective view of a hallway. The walls and floor are covered in horizontal stripes of various colors, including yellow, orange, red, purple, and blue. The stripes are slightly wavy and have a textured, brush-painted appearance. The perspective is from the end of the hallway, looking down its length, which creates a strong sense of depth and movement. The overall effect is one of a vibrant, almost vibrating space.

" A quasicrystal is a type of solid material with a non-periodic, but still highly ordered, atomic structure. Quasicrystals display long-range order without periodicity, unlike conventional crystals, which have repeating unit cells and translational symmetry. In my paintings, I am interested in using the legibility and predictability of pattern to highlight the outcomes of random variation. I use a random number generator to subtly shift smaller squares within the field, affecting color warmth and dominance to destabilize the overall optical mixture. I aim to show that visual experience can be simultaneously ordered and disordered."

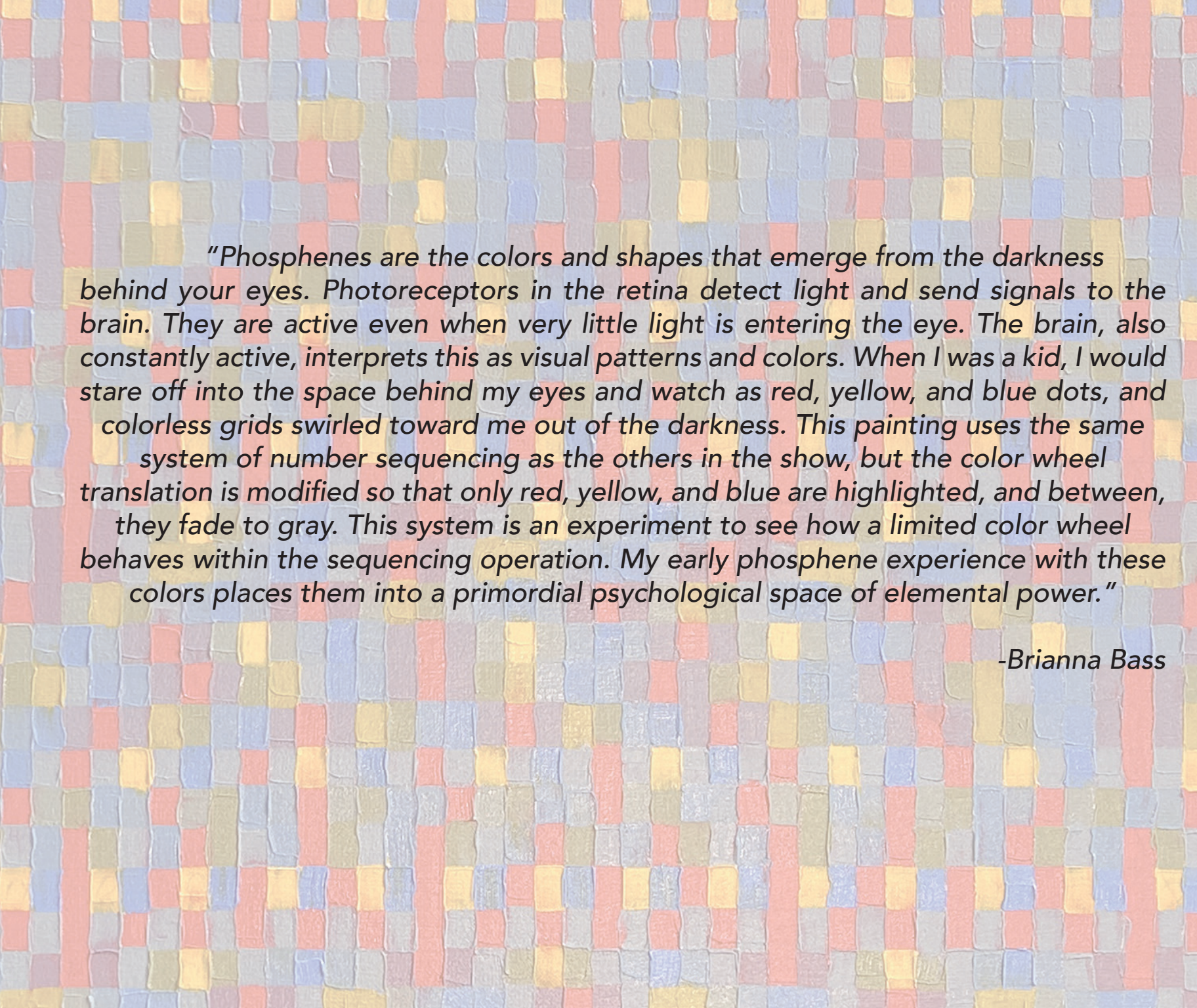
-Brianna Bass





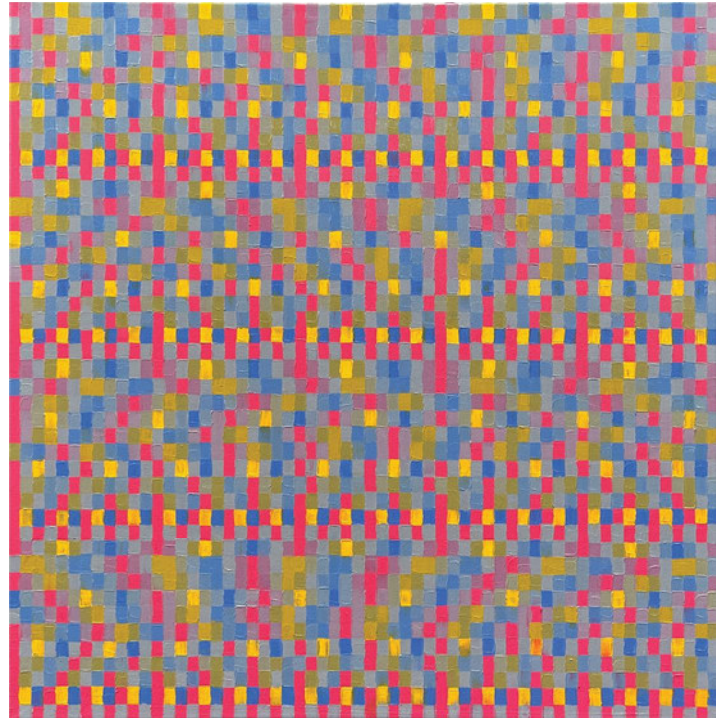
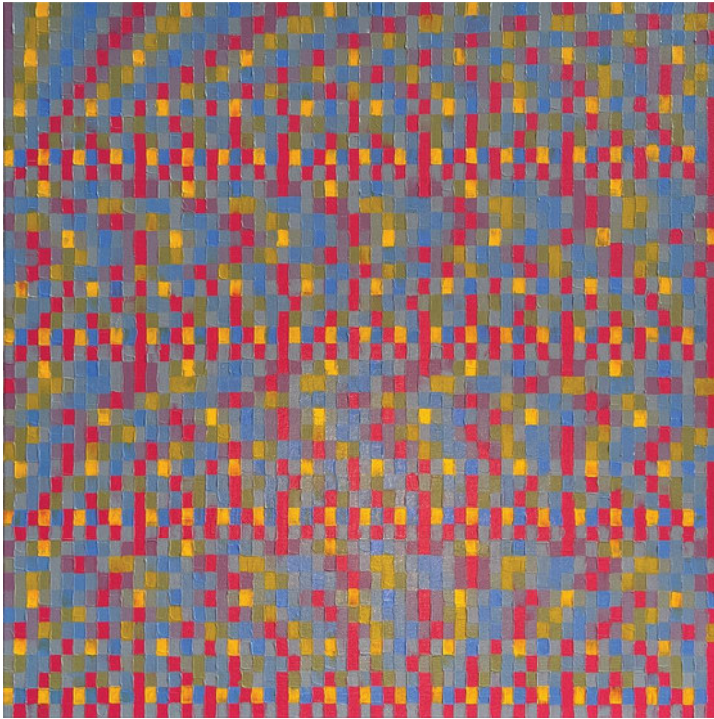


Tessellation of Ocular Noise, 2023 | Oil on canvas | 30 x 30 in.

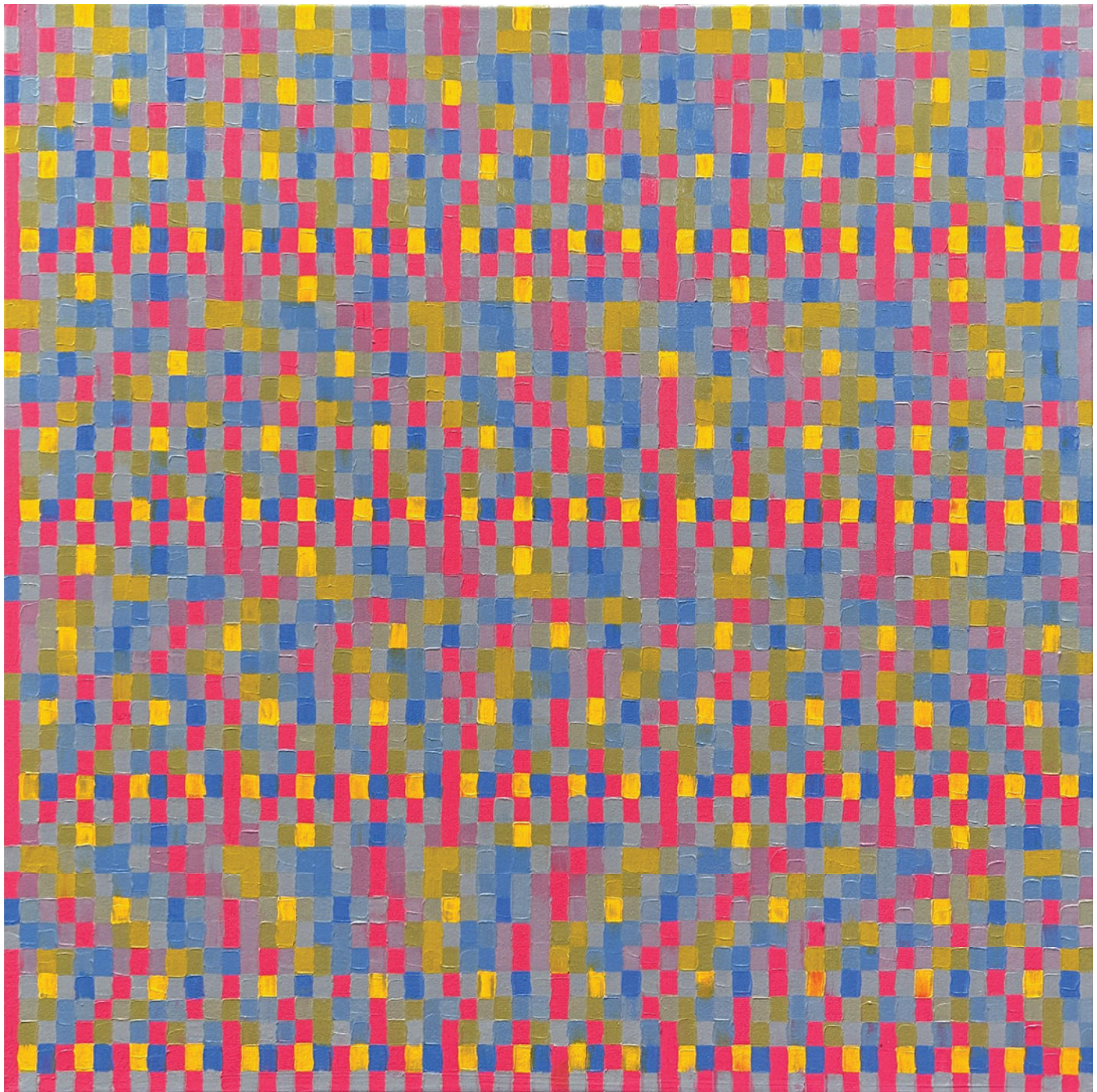


“Phosphenes are the colors and shapes that emerge from the darkness behind your eyes. Photoreceptors in the retina detect light and send signals to the brain. They are active even when very little light is entering the eye. The brain, also constantly active, interprets this as visual patterns and colors. When I was a kid, I would stare off into the space behind my eyes and watch as red, yellow, and blue dots, and colorless grids swirled toward me out of the darkness. This painting uses the same system of number sequencing as the others in the show, but the color wheel translation is modified so that only red, yellow, and blue are highlighted, and between, they fade to gray. This system is an experiment to see how a limited color wheel behaves within the sequencing operation. My early phosphene experience with these colors places them into a primordial psychological space of elemental power.”

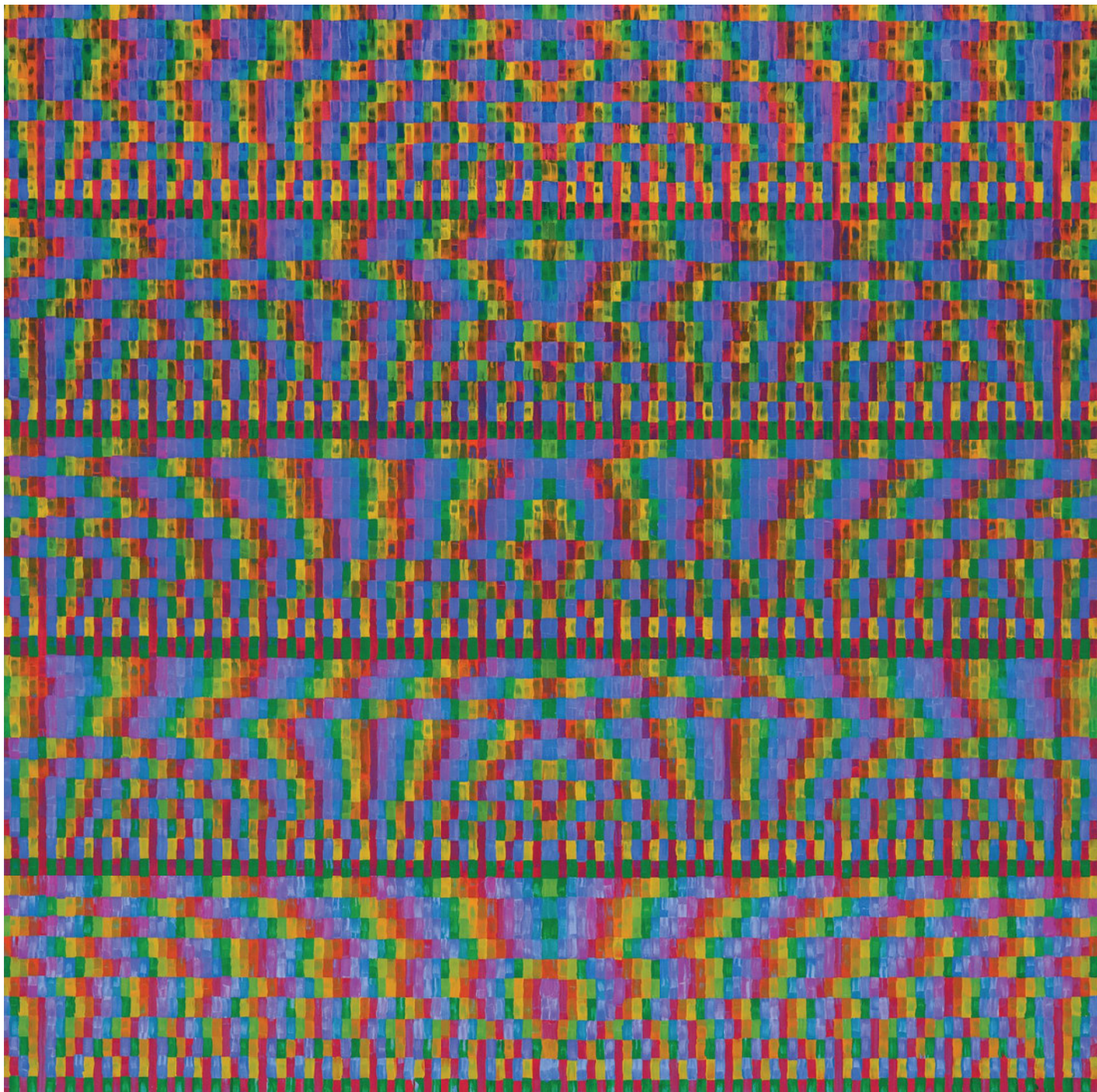
-Brianna Bass



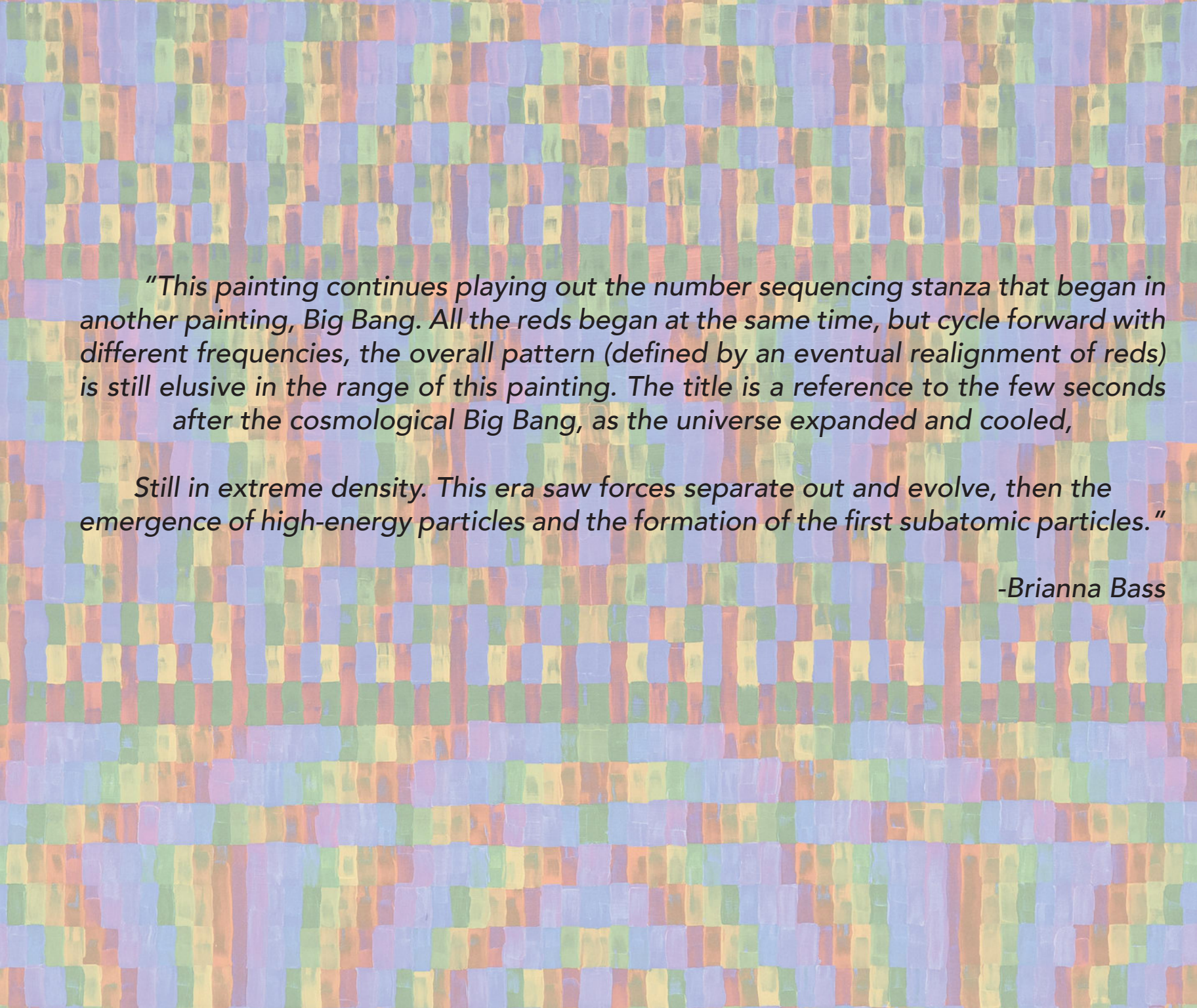
Tesselation of Ocular Noise & Continuation of Ocular Noise as a diptych, 2023 | Oil on canvas | 30 x 60 in.



Continuation of Ocular Noise, 2023 | Oil on canvas | 30 x 30 in.



Twilight Particle Emergence, 2023 | Oil on canvas | 60 x 60 in.



"This painting continues playing out the number sequencing stanza that began in another painting, Big Bang. All the reds began at the same time, but cycle forward with different frequencies, the overall pattern (defined by an eventual realignment of reds) is still elusive in the range of this painting. The title is a reference to the few seconds after the cosmological Big Bang, as the universe expanded and cooled,

Still in extreme density. This era saw forces separate out and evolve, then the emergence of high-energy particles and the formation of the first subatomic particles."

-Brianna Bass

SCATTERING THE CONSTANT

by Clare Gemima

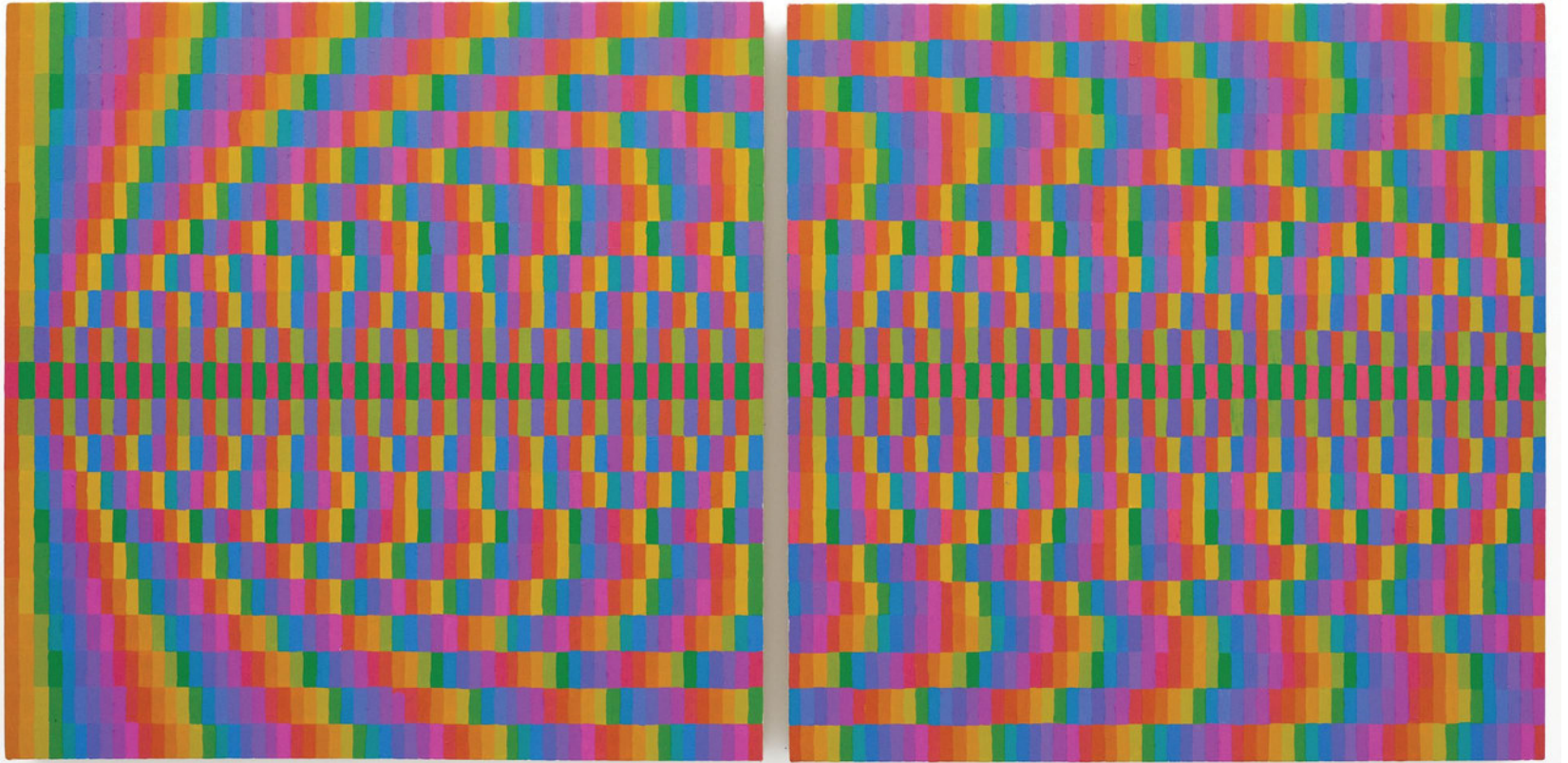
There is not a single person on this planet that speaks, intonates, or interprets words or languages in the exact same way as the next. Even in smaller communities on the fringes of society that communicate in archaic dialects seem to utter from a different chord. In *Scattering the Constant*, synchronicities between random numeric variations and the traditional color wheel aid to envision Brianna Bass's own dialect, accounting for over ten new formulaically painted, chromo-maniacal, and indeterminate equations.

Muted and interchanging greens and purples on the upper and lower sections of *Time Ruffle's*, (2023), composition vitalize in classic rainbow shades by the time they meet in the center. Defined as the measure of disorder or randomness, or more broadly as a system to distinguish future from past, Bass has chosen to respond to a concept known as entropy by color blocking a pattern that frantically embodies the inexorable principle of time, and (more soberly), life itself. *Twilight Particle Emergence*, (2023), immerses us in a moment inspired by the cosmic Big Bang theory where the universe expanded and cooled while retaining its primal density. Through deft use of color mixing and matching, Bass paints an insanely sporadic pattern that draws us into a major epochal collision. True to her kaleidoscopic signature style, Bass's translation could quite easily illustrate a resounding sound wave from two large crash cymbals forcefully chiming. Through colorizing dissolutions of order and chaos, many of the works in *Scattering the Constant* compel viewers to extrapolate their own micro or macro perceptions of duration, limitlessness, and irreversibility.

In a more disseminated composition, *Cosmological Redshift's* evolving shades of red scatter and bounce psychedelically across the canvas in reference to the work's eponymous praxis. In astronomical terms, 'redshift' is a phenomena that occurs from light waves stretching as the universe expands. During this process, light emitted by galactic particles is stretched, and readings reflect rosy, pinkish shifts as the Universe expands. This work in particular beckons viewers to a confluence of art, in this case the color red's colossal caché amongst her peers on the wheel, with the eccentricity of science, where in which red proves to harmoniously exist in outer space. Other works such as *Chromanumeric Dissolve*, *The Bond is A Spring*, *Quasicrystal*, and *Palinopsia* (all 2023), similarly encourage viewers to partake in their own existential-minus- intellectual-plus-emotional-ponder.

Bass exposes viewers to realms of information and ideas beyond terrestrial boundaries entirely outside of her and Earth's own reach. Agnes Martin and her unwavering dedication to observing the infinitesimal distinctions in existence, as well as a marriage with minimalism, resonate deeply within Bass's methodical paintings. "Look between the rain, the drops are insular; everything is in the interval," Martin's contemplative quote of life's minutiae, echoes Bass's own hyperopic nature to paint inside, but most definitely outside the lines. Martin's profound assertion that "the idea of infinity itself presupposes an incomplete subject, and the work of repetition is the impossibility of completion" lends to the image of Bass physically crafting *Scattering the Constant* in her idyllic Connecticut studio, deep into the night and day. In this shared odyssey with Martin, Bass has skillfully melded precisional techniques to inventively translate life's subtleties and hidden intricacies.

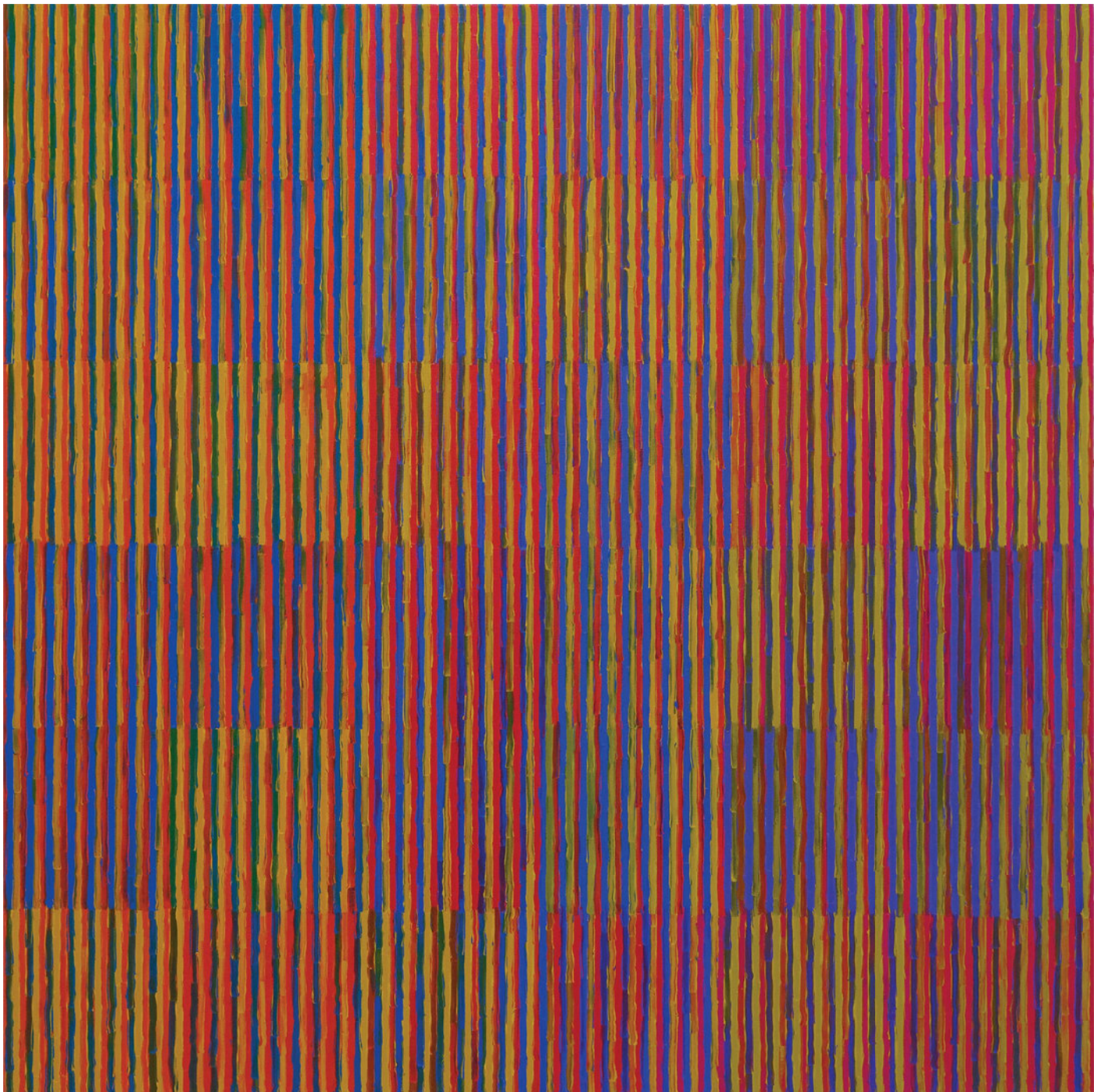
Scattering the Constant triumphantly explores infinite realms, celebrating the convergence of math, art, and cosmology. In her latest body of work, Bass employs rulers and numbers with unwavering precision, inviting us to grapple with the universe's unsolvables. Her palette defies human imagination, bending the color wheel's limits into painted indices scattered throughout Latchkey gallery. With its tessellated squares, cell clusters, and delicate and blubbery oil strokes, this exhibition visually embodies abstract theories and cosmological concepts. It not only celebrates the rich tapestry of human experience literally and metaphorically, but also defies convention, and embraces the infinite power of not always having an answer.



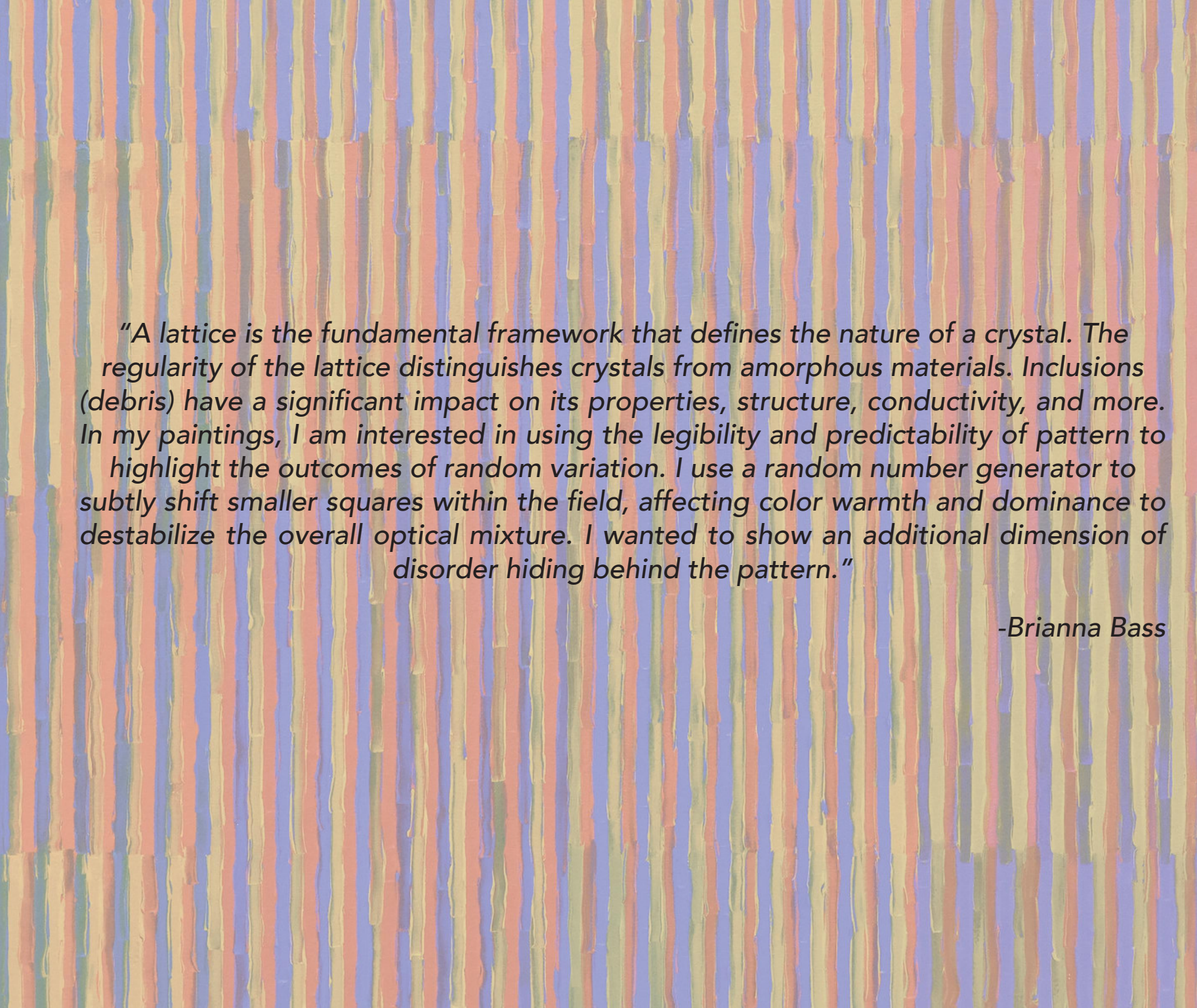
Chromanumeric Dissolve / Invisible Wheels, Diptych, 2023 | Acrylic on canvas panel | 30 x 60 in

"This piece shows a layered number sequencing operation that continues throughout the patterns in the rest of the show, either as a continuation of one long pattern, or branching adjustments to the system itself. The pattern stanza contains lines of number frequencies: 1,2 repeated, 1,2,3 repeated. 1,2,3,4 repeated, through 12. Colors are selected through corresponding geometries of the color wheel. Reds are in the 1 position, beginning a pattern framework that expands as the number sequencing plays out. This stemmed from a curiosity about how degrees of order and disorder would emerge within the number relationships. Through color, the numbers are given another valence of legibility. Mirroring the pattern helps visually describe the tendencies of form, and helps me double check my work, so that I can accurately understand how long it takes for the [reds] to sync up again."

-Brianna Bass



Debris in the Lattice, 2023 | Oil on canvas | 40 x 40 in

The background of the image is an abstract painting consisting of numerous vertical, irregular stripes of color. The primary colors are a vibrant blue, a warm orange, a bright yellow, and a muted green. The stripes vary in width and intensity, creating a complex, textured visual effect that suggests a crystalline or lattice-like structure. The overall composition is dense and rhythmic, with the colors blending and overlapping at the edges of the stripes.

“A lattice is the fundamental framework that defines the nature of a crystal. The regularity of the lattice distinguishes crystals from amorphous materials. Inclusions (debris) have a significant impact on its properties, structure, conductivity, and more. In my paintings, I am interested in using the legibility and predictability of pattern to highlight the outcomes of random variation. I use a random number generator to subtly shift smaller squares within the field, affecting color warmth and dominance to destabilize the overall optical mixture. I wanted to show an additional dimension of disorder hiding behind the pattern.”

-Brianna Bass

PRESS RELEASE

LatchKey Gallery presents *Scattering the Constant* by Brianna Bass, an exhibition of electrifying abstract paintings that highlight how color seduces and deceives the eye. *Scattering the Constant* runs from September 8 through October 15, 2023 at 173 Henry Street, NYC and is Bass' first solo show with the gallery.

Brianna Bass creates paintings of extraordinary beauty that linger in the mind.

Her works generate sensory effects full of movement and intensity that vibrate deeply from the canvas, enveloping the viewer. Utilizing the universal language of the grid, Bass explores how color interacts profoundly to beguile the eye.

She investigates the complex and organizes the chaotic. Using an intersection of logic-based systems, mathematics, and color theory, Bass creates a rigorous method that has unexpected but defined conclusions

The works are a rare fusion of systematic process and expression. Bass' physical combination of paint creates deep optical mixtures of space, form, dimensionality, color, texture, light and shadow. They demonstrate an artist leading, deepening and extending discussion about color theory and rule-based art.

Bass synthesizes the aesthetics of visual language and the poetry of scientific expression. In *Quasicrystal*, a 40 inch square painting of radiating, primary-colored lines, predetermined numbers vary the paint application to produce a static of subtly randomized color relationships, which disrupt the two-dimensional surface to exhibit both order and chaos, extending in all directions.

Bass draws from a direct lineage of art history and conversation, referencing, expanding and interacting with movements and artists, including the experiments of Emma Kunz, Alfred Jensen and Sol LeWitt, and optics of Bridget Riley.



Installation view, final room in the exhibition.

