

FULLY  
SATUR

AND

**JULIE GROSS**  
**JIM OSMAN**  
**SCOTT REEDS**

**Curated by Scott Reeds**

**Hampshire College Art Gallery**

the 1990s, the number of people in the UK who are employed in the public sector has increased by 1.5 million (from 2.5 million in 1980 to 4 million in 1998) and the number of people in the public sector who are employed in the health sector has increased by 1.2 million (from 1.3 million in 1980 to 2.5 million in 1998) (Department of Health 1999).

There is a growing emphasis on the need to improve the quality of care provided by the public sector. This has led to a number of initiatives, including the introduction of the Health Care Act 1999, which sets out a framework for the regulation of health care providers, and the introduction of the Health Care Act 2001, which sets out a framework for the regulation of health care workers.

The Health Care Act 1999 also introduced the concept of 'clinical governance', which is a system of accountability for the quality of care provided by health care providers. Clinical governance is a system of accountability for the quality of care provided by health care providers. It is a system of accountability for the quality of care provided by health care providers.

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# FULLY SATURATED

Essay by Melissa Benson

RARELY UNENCUMBERED BY THEORY, judgment and agenda, the question of color — how to use it, when to use it, whether to use it — is often freighted with meaning. But for the three New York-based artists whose work is included in Fully Saturated — Julie Gross, a painter, Jim Osman, a sculptor, and Scott Reeds, a printmaker — color is less about principles than possibilities. Despite their different interests, mediums and styles, all three artists push the potential of their materials and processes to explore the heightened sensation of color and its relationship to form.

## Julie Gross, Painter

*"I am compelled by the discrete relationships that emerge from the interplay of color and form."*

PRECEDING EACH NEW WORK with meticulously composed compass drawings and fully executed color studies, Julie Gross leaves no room for "chance operation," in her paintings. Drawings of circles and forms adapted from circles, conceived by Gross as "vessels for color," are precisely transferred from tracing paper to a square canvas. Making no distinction between figure and ground, leaving no evidence of gesture or hand, predetermined colors, uniformly uninflected, are applied to the canvas to create an utterly still picture plane.

Yet Gross' paintings throb with syncopation, "a kind of dance that pulsates across the surface," belying the stillness of the picture plane. In fact, it is the carefully constructed stillness — the surface tension — that triggers animation of form through color and the animation of color through form. The gesture and spontaneity withheld through the making of the painting is restored in the viewing.

## Jim Osman, Sculptor

*"...I think about the weight of a color; its opacity, how it 'holds up.' In other words, how it functions with form."*

DRAWING WITH PIGMENT-INFUSED plaster on meticulously crafted wood boxes, many no larger than a brick. Jim Osman uses

idiosyncratic colors aren't applied so much as they are injected. As if color itself could occupy space, two-dimensional line drawings — of architectural elements, furniture, books, flags — are understood as three-dimensional objects: with rigorous internal logic, a "chair" appears in profile on the side of a box, as leg tips on the bottom and from above, a bird's-eye view of seat and back. "A brick drawing — that is how I thought of them initially — could be both flat like a painting and have depth like a sculpture."

Like his wall pieces, Osman's floor sculpture also challenges expectations of meaning and purpose: Spaces have uses, but what? Objects balance atop one another, but why? Books can be opened and read, but by whom? Yet efforts to decode each inscrutable story are futile: the reward is not in the answers but in the questions themselves.

## Scott Reeds, Printmaker

*"I am looking for a visceral sensation from color in the large prints"*

SCOTT REEDS' MOST RECENT work, the result of both technical and formal innovation, is a delivery system for the sensation of color and a showcase for the unique alchemy of printmaking. In two distinct lines of inquiry, Reeds explores the impact of unmediated color and printmaking's "capacity for surprise."

In a series of larger prints made with an image derived not from drawing and composition but from the shape of the plate itself, color is neither contained by form nor is form defined by color; rather, color and form fuse into a single experience with near-physical properties. Seemingly lit from within, a hot color expands, throwing off energy while cold color — tight, compact, focused — draws energy inward.

In a group of smaller prints, more complex compositionally and therefore more intimate, unplanned layerings and intersections of fluid and transparent color expose the gesture and movement of drawing, capturing the "brilliant unpredictability of printmaking."

# JULIE GROSS



ABOVE:  
*Hide-Seek*  
2006  
4 part gouache on paper. (Each panel 20" x 20") 40" x 40" total size

RIGHT:  
*Biome 3*  
2009  
flashe on mylar. 72" x 36"

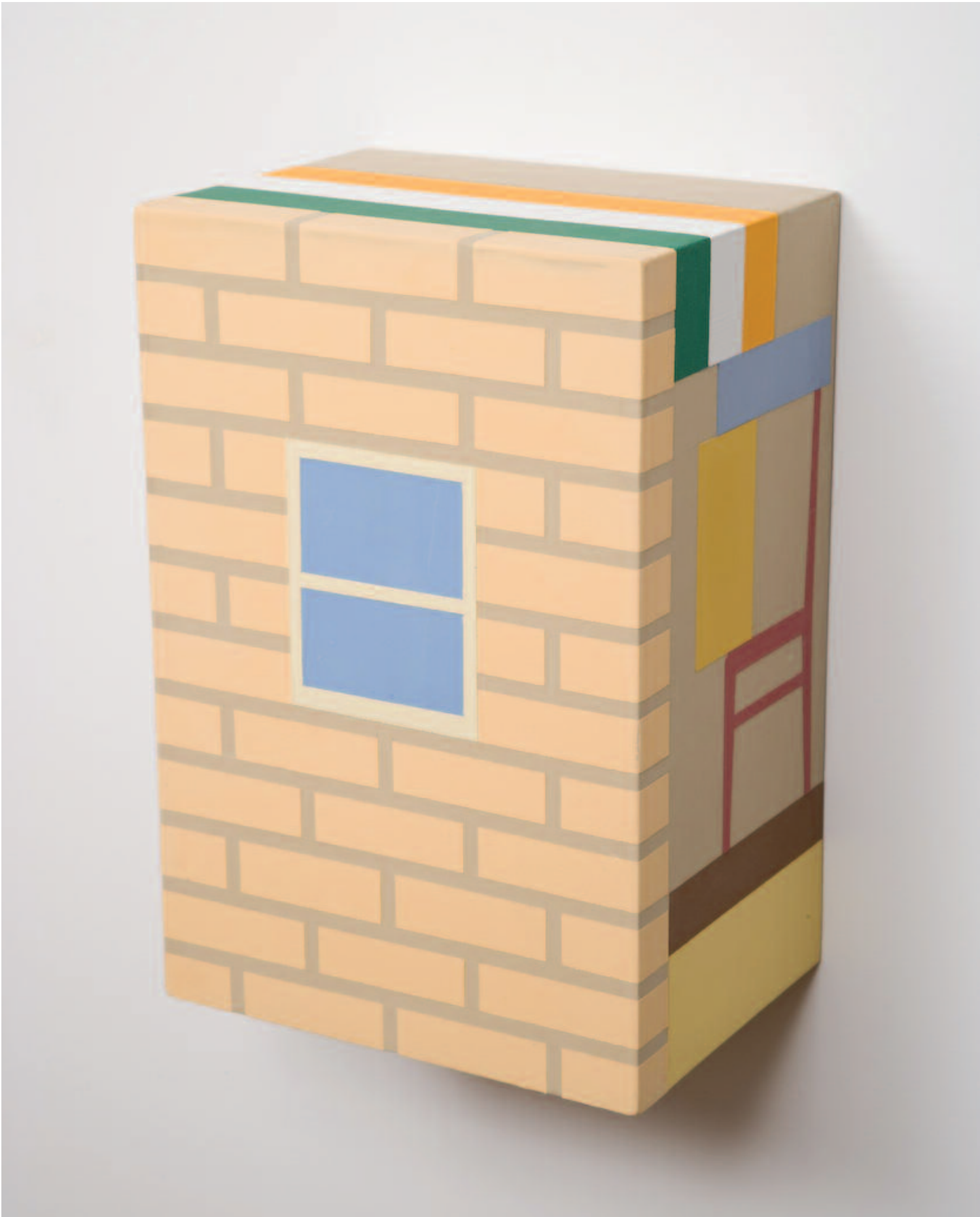


# JIM OSMAN



ABOVE:  
*Ashlar, Portico, Flag*  
2008  
*Plaster, Paint, Paper, Plexiglas*

RIGHT:  
*Ivory Coast*  
2006  
*Pigments, Plaster*



# SCOTT REEDS



ABOVE:  
*Capillary*  
2009  
60" x 40" intaglio on paper

RIGHT:  
*Caldera*  
2009  
60" x 40" intaglio on paper





# BIOGRAPHIES

## Julie Gross

Has a BFA from Pratt Institute and an MA from Hunter College. She has been making art in New York City since 1972. She has had a number of solo shows in New York as well as two & three person shows, and her work has been represented in many group exhibits around the United States. She is the recipient of grants from National Endowment for the Arts, CAPS, & Pollock/Krasner, and fellowships to Yaddo, Macdowell, Albee & Ucross Foundations, Virginia Center for the Creative Arts, Millay Colony, Altos de Chavon & the Bau Institute in Otranto, Italy. In summer of '06 she received the National Academy Museum's E.A. Abbey Mural Painting Grant.

Her work is represented in more than 35 public, and numerous private, collections in the US and Europe. Her work has been featured twice in New American Painting, ('03 & '05) and reviewed in the New York Times, Arts Magazine, Art in America and others. Her writing has also been published in Heresies and Appearances magazines. Julie has taught at Parsons School of Design, FIT, RISD, Pratt Institute & Syracuse University as well as the Center for Advanced Design in Kuala Lumpur, SADI in Seoul, and KIDI in Kanazawa, Japan.

## Jim Osman

Is a sculptor working and living in Brooklyn, New York. He has had solo shows at Lesley Heller gallery, five myles gallery, Dartmouth College, University of Scranton, Denison University; and many group shows including The Brooklyn Museum, University of Texas, and Metaphor Gallery. Several artists' residencies at MacDowell Colony, and Yaddo. Grants from Brooklyn Arts Council and Artists space.

He has been curating outdoor sculpture shows for five years at the ART LOT. He currently teaches at Parsons the New School for Design. He received his MFA and BA from Queens College CUNY

## Scott Reeds

Is a printmaker and painter living in Brooklyn. He recently was a Hampshire faculty member and continues teaching at Trinity College in Hartford. Reeds received an MFA from The Yale School of Art and a BFA from U.C. Berkeley. His prints are included in the collections of the Brooklyn Museum, The Library of Congress and the New York Public Library among others.

He was awarded Visual Artist Fellowships from the National Endowment for the Arts and the New York Foundation for the Arts. His paintings and prints have been exhibited in group and solo shows in New York City and throughout the US and internationally.

### CREDITS:

Concept and Design: LevinsonBlock LLC, [www.levinsonblock.com](http://www.levinsonblock.com)

Photography: Jeffrey Sturgis

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academics/1473.htm](http://www.hampshire.edu/academics/1473.htm)

**MARCH 2 – 31, 2009**

Monday – Friday:  
10:30 am – 4:30 pm  
Closed Saturday  
Sunday: 2 – 5 pm