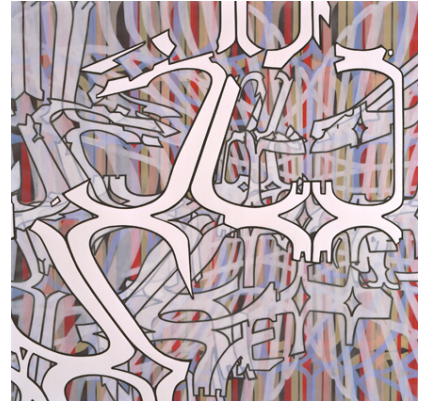


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AMY ELLINGSON: *Recent Work* **May 11 – June 24, 2006**



Opening Reception with the Artist: Thursday, May 11th, 2006: 5.30 – 7.30 pm

SAN FRANCISCO – In her second solo exhibition with Haines Gallery, Amy Ellingson debuts a stunning new series of vibrant oil and encaustic paintings. Utilizing the aid of a computer, Ellingson's compositions begin with simple geometric shapes that she replicates, stretches and reconfigures into increasingly complex patterns. These intricate networks of form and color are then layered one against another using discreet, muted yet translucent, layers of oil paint. Atop these layers she encases the work with encaustic, an ancient painting technique. The resultant works are engaging and elegant with an energizing sense of materiality and surface; their wood panel support further adds to their object-like quality. Ellingson's dedication to repetition and devotion to process are part of her self-proclaimed investigation of "formal repetition, variation and mutation within limited serial systems and networks."

The process of creating the work is as much a part of this examination as is the viewer's response to the resulting work. The artist writes: "My paintings are *sui generes*, complete in and of themselves, and as free of external reference as possible. The repetitive nature of my practice expresses my belief that the ubiquity of pattern that shapes and defines existence and that constitutes *all* identity is deeply significant. We define ourselves by our habits, rituals and traditions—all of which are maintained and reinforced by repetition—as well as our patterns of consumption and production. I have immersed myself in a study of repetition and difference, dissolution and resolution, sameness and variety, and I am interested in the way that identity is asserted through subtle difference, much as individual identity is expressed in nature through minute difference in genetic coding. Distinctions between related paintings address fundamental issues of digression versus conformity, divergence versus convergence, and individuality versus community."

Nothing could be more apparent in this important new series. The groupings of related works are punctuated by stand-alone paintings that appear to have missing connections within the networks. The top encaustic layer of aptly titled, *Variation/Mutation (brown, blue, red, white)*, 2006, is broken and disjointed. Amy's work is often described as referencing DNA or related genetic traits, and this painting's difference or denial of the "normal" pattern sets the viewer off – igniting primarily thoughts of difference versus sameness.

In 2005, Ellingson had a highly successful New York debut at Charles Cowles Gallery. Her paintings are in numerous important private collections, as well as, the Contemporary Museum in Honolulu and the Permanent Collection of the US Embassy in Tunisia. She lives and works in San Francisco and is an Associate Professor of Painting at the San Francisco Art Institute.

Images provided upon request. For more information please visit www.hainesgallery.com.