

Gallace's intimate paintings are based on photographs taken artist in her native New England. Gallace achieves an unsettling balance between the personal and the nondescript in her images. The settings depicted are familiar representations of tranquil New England homes and landscapes, but upon closer examination the focus shifts from subject to the physical presence of paint as a descriptive mark. Gallace's materialist treatment of the medium engages painting's classic lexicon of color, surface, and form through the iconographies of traditional landscape painting.

Applied with a wet-on-wet technique, the visibility of Gallace's brushstrokes emphasize the medium's physicality. Reductive blocks of color and shadow evoke naturalism, however Gallace's palette is often restricted to a range of cool blues, whites, and greens. Her serial compositions employ structural components, such as the mid-horizon line, open sky, and the central subject as linguistic elements. She refines her subjects to their essential signs, addressing the relationship between observation and representation.

“Part of what makes Gallace's work so odd and enthralling is that it comes as close as possible to being what it resolutely is not. This is a truly contemporary problem for art: the amazing, awkward potential of the vernacular in the light of the indifference and availability of the ready-made . . . another difference from the quotidian vernacular is in Gallace's handling of paint itself. No stroke is misplaced. The difference between the brushstroke going left to right or right to left matters, even if it is complicated to say how. Because she has stared at, observed, studied (by taking snapshots), and spent time remembering the distortion of actual fog, she is able to show the similar distortion techniques of paint and representation, which affect how nature is seen.”

-Bruce Hainley, “Seen and not seen,” *Frieze*

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