

Michelle Grabner's paintings and silverpoints index the essentialism of time. Created with lines, marks, ticks, points, and dots Grabner's compositions are simply organized, accumulated, and sequenced, thus leaving virtually no space for the imagination or invention. There is nothing signified or expressed - nothing to be interpreted - only a methodical indication or trace of time's passage. Grabner's works underscore the poetics of constraints and sameness:

"With absolute conviction I believe and practice Ad Reinhardt's thesis put forth in "Extreme Routine". "One paints when there is nothing else to do" he writes. For Painting to be Painting — elemental visual vocabulary and meter unique to the language — everything else has to be "taken care of." It is a responsibility and privilege to work within its conditions. Painting is not Painting when it props up the self or attempts to tell stories. That activity is called picturemaking. Painting is larger than pictures but not larger than its limitations which are severe and singular and sweet." - Michelle Grabner

Beginning March 14th "Silverpoint Drawings with Guest Mobile," will be showing at The Green Gallery on Milwaukee's Eastside. The silverpoints are a continuation of Grabner's conviction and practice but utilize a new process using a metalpoint:

"Metal point, descendant of the stylus of classical times and ancestor of the modern pencil, a small sharpened metal rod used for drawing precise compositions on paper or parchment. The metal could be lead, silver, copper, or gold, but silverpoint was the most common choice because it is the most suited to permanent drawing, its stroke adhering unerasably. The silverpoint was of great value in producing the hard, clearly, defined line required, for instance, by miniaturists; modelling, emphasis, and light phenomena, however, had to be rendered either by means of repetitions, dense hatching, or blanks or else supplemented by other mediums." - Encyclopedia Britannica

"A monopoint... designates a special, often one-of-a-kind, wiping or printing that might also include direct painting onto an already worked etching plate, collagraph plate, woodblock, screen or lithographic stone. In some instances, editions can be pulled by using unusual wiping techniques, as Rembrandt did so inventively and ahead of his time..." - Ross, John, Romano, Clare, Ross, Tim, *The Complete Printmaker*, pp. 245-246