



"Smoke and Mirrors" by Shelley Thorstensen part of Counterpoint:the Leap from Vision to Print exhibition Courtesy Dolan/Maxwell

Shelley Thorstensen's exhibition, "Counterpoint: The Leap from Vision to Print," consists of 31 prints, color and black-and-white. These are definitely not figurative or narrative; the closest I can come to a general characterization is romantic abstraction.

The artist describes them as "a direct expression of consciousness, as in a feedback loop in which the bilateral symmetry of the plate/the print directly reflects my physical/mental imprint. I feel myself looking at myself in a mirror, psychologically facing myself while working."

The prints are for the most part palpably emotional effusions; some of the color prints, such as *Eating Light* and *Repeat After Me*, are intensely lyrical and poetic. One can readily believe that the artist is deeply engaged - not only with the images that emerge as she works, but with the process of making them.

One is particularly impressed with Thorstensen's mastery of media. Many prints involve multiple processes, including etching, mezzotint, lithography, relief, screen printing, woodcut, and chine collé - just about every graphic process known.

The ease with which she combines these processes and exploits their individual strengths gives her prints uncommon presence and, more often than not, transcendent beauty.

http://www.philly.com/inquirer/columnists/20100516_Art__Paintings_from_a_meticulous_illusionist.html#ixzz0o6I2hE8f