

Karen LaMonica Essay on Ilona Sochynsky

Stripping images to their barest essential is principle in Sochynsky's dialogue. While at first her selection and execution of composite fragments may seem like generalizations, they are quite precise. Exploration of a subject from a close vantage point merely leads to further abstraction. These are compositions that offer a bounty of juxtaposed information, comparative to simultaneous thought or events, offering how something is experienced, in total, then processed, and filed in its personal message to each individual's viewpoint.

From the onset, Sochynsky defined her mission by the constancy of style and evolving imagery that articulates through different aspects of her art's growth and essence. A variety of impulses inform her art: The discipline of cubism, the provocation of Duchamp and DaDa, the emancipation of color of the Fauves and its progression through Orphism of Robert and Sonia Dulaunay, with their strong colors and geometry. We see the evocative shape shifting and story-telling of Juan Miro. Making the leap through Rosenquist's Pop Hyperrealism, the artist commands space like Giorgio De Chirico. Through Sochynsky's eyes we have a Dali brand of Surreal shapes floating in space. Broken objects, floating biomorphic forms and engulfing textures wrap the viewer in their bounty, beauty and boldness.

From extremely small to large scale, the range of works shown allows the viewer to peek into or be engulfed by sumptuous, often repeating elements of an advanced visual vocabulary. We are never quite sure if, as the viewer, we are swimming with them or it is they that are swimming around us. The range shows us that Sochynsky is ever ready to transform any small maquette into an expansive experience. Scale is no obstacle.

Whether an orchestration of sweeping, undulating interactive rhythms or a complexity of shapes in multiple colors, shifting perspective and interacting as in a kaleidoscope, extraordinarily expressive and thematic ranges offer the viewer a process of slow revelation rather than one 'aha' moment. The viewer is forced to ask, "Where? Why? What?" is it that presents itself so candidly, can barely be grasped, yet engulfs the viewer in a holistic way? Interlocking, overlapping fragments offer different experiences simultaneously. While they have no correspondence to reality, they are enigmatic and evocatively suggestive of any number of 'things' in our archetypical library... the Akashic Record inclusive of both what we pass through and what passes through us in our lives.

Capriccios is a summation of prior periods and works to date, still evolving and exploring the continuum beyond the canvas. Visual and psychological impact composite of fragments push the boundaries of frame and dimension, Sochynsky admirably moves among the ranks of Frank Stella and Elizabeth Murray. Earlier exploration in her *Fragments* series re-amalgamates into solid oneness of form that is new, undefinable, yet familiar cohesive whole. Shaped canvases become giant dancers in a fantasy realm, an interaction of abstract and realistic forms, each informed by the other. And always, her experimentation of depth and tone harken to a timeline of fine art past, present and future.

Karen LaMonica
Chief Curator
Phoenix Crowne Holdings, Inc.