

DOLBY CHADWICK GALLERY

Jaq Chartier *In Solution*

Dolby Chadwick Gallery is pleased to announce *In Solution*, an exhibition of new work by Jaq Chartier, on view from May 5 to June 2. Chartier's works engage the materiality of her chosen media, highlighting the dynamic and extraordinary properties of different inks, dyes and stains, spray paints, and acrylic resins, as well as the often surprising ways they interact with one another.

The works featured in this exhibition are all part of Chartier's ongoing Testing series. Each features vertical or horizontal bands populated with lines of color at varying intervals; in *BG/Orange (9 Whites)* (2018), for example, nine rows of fluctuating widths each contain a series of short, vertical strokes of colored dyes that move fluidly between blues, greens, ochres, and umbers, bleeding into one another and at times only announcing their presence through the faintest of impressions. The compositions are ordered and precise, possessing all the hallmarks of what could be described as a controlled scientific experiment, and yet they are also uncanny and electrifying. Their formal affinities to the basic building blocks of organic life—cellular structures, ladders of DNA—infuse them with a generative, life-giving potential energy. It is as if the marks could all of a sudden lift from the surface and coalesce into the fractal form of a leaf or a shell, or into a matrix of firing neurons. Chartier notes: "In the end I think I'm mostly trying to make something that looks like nature made it rather than a human being."

Analog images from biology and microbiology, as well as those of other organic forms, serve as one of her primary influences. She also cites music, including the rhythmic beats of certain types of electronica, and a range of art historical sources, such as Agnes Martin's Zen-inspired minimalism; Josef Albers's investigations of color, form, and perception; Robert Irwin's and James Turrell's experiments with white and colored light; Karl Blossfeldt's early 20th-century photographic studies of organic matter, and the work of scientist-artists active in the early days of photography, among others. She additionally maintains a special interest in the abstract artist Thomas Nozkowski, who tirelessly invents variations within a narrow range of options.

Chartier's process invariably starts with a plan, though one she's not beholden to: "I think of it as setting the stage for my actors (the materials) to perform within, or as a kind of scaffolding. I look for a simple modernist structure that will hold things together in an interesting way compositionally, but also leave room for improvisation once things are underway." To make her works, she applies different ink formulations to the surface of a wood panel, which she first custom gessoes and sands to a smooth finish. After the inks dry, she adds layers of different white spray paints and acrylic. In the final steps of the process, the resultant bleeding produces exquisite and often unpredictable staining, wherein the marks take on an ethereal, almost luminous quality. She

DOLBY CHADWICK GALLERY

likens the drying process to waiting for a polaroid to develop, and the attendant sense of mystery and anticipation it triggers.

The act of waiting and, by proxy, themes of time and change are also central to her work in other ways. Because a commitment to testing and experimentation is the driving force behind her practice, it is easy to view each work as an immutable record of a given test's outcome—a moment frozen in time, like "bugs in amber." In reality, the works are "slow-motion performances changing imperceptibly over time as the materials continue to interact." Chartier is a master color mixer and has both an advanced technical and intuitive understanding of how color operates. Thus, although she cannot always anticipate the exact course they will take as they metamorphose, her colors don't deteriorate or sour but rather harmoniously play on, slowly advancing from one note to the next as if part of an infinite musical score. As color is her first love, she is constantly mixing new formulas that behave in complex and unforeseen ways, thereby keeping her perpetually engaged in the process of creation.

Chartier has always been fascinated by materials and emphasized experimentation in her own work. An opportunity to teach a series of workshops for an acrylic company, however, prompted a fateful shift in her perception when, one day, she saw one of her visual sample boards—created to demonstrate the material's properties—as art in and of itself. At the time, her own work was informed by a modernist grid—inspired, in part, by images of gel electrophoresis (a method for separating and analyzing macromolecules), which feature a grid layout and notations. As such, the marriage of the formal processes of scientific study and of fine art was not far afield. Science and art, in general, are not far afield in that both scientists and artists negotiate daily between the known and the unknown, and are comfortable occupying that uncertain space where the payoff of discovery is potentially right around the corner. "We each use our own specialized processes as entry points to explore our little pieces of the world," Chartier observes. "And when we're lucky, we find more than we set out to."

Jaq Chartier earned a BFA in painting from the University of Massachusetts in 1984 and an MFA in painting from the University of Washington in 1994. Her work has been exhibited in museums across the United States and Europe, including at the Bellevue Art Museum; the Berkeley Art Museum; the Frye Art Museum, Seattle; Kunsthau Center d'art, Biel/Bienne, Switzerland; Kunstmuseum, Ahlen, Germany; the San Jose Institute of Contemporary Arts; the Seattle Art Museum; the Sonoma Valley Museum of Art; the Weisman Art Museum at the University of Minnesota, Minneapolis; and Zentrum Paul Klee, Bern, Switzerland. She has been reviewed in *Art in America*, *Art NEWS*, *Artforum*, *artnet.com*, *New York Observer*, *San Francisco Chronicle*, and *Village Voice*.

DOLBY CHADWICK GALLERY

Jaq Chartier

Education

- 1994 MFA, painting, University of Washington, Seattle
- 1984 BFA, painting (Cum Laude), University of Massachusetts, Amherst
- 1980-81 Syracuse University, New York

Solo Exhibitions

- 2018 In Solution, Dolby Chadwick Gallery, San Francisco
- 2016 Hunting Color, Elizabeth Leach Gallery, Portland
- 2015 A Fever in Matter, Dolby Chadwick Gallery, San Francisco, CA
- 2014 Base Gallery, Tokyo
- 2013 Elizabeth Leach Gallery, Portland, OR
Platform Gallery, Seattle, WA
- 2011 Morgan Lehman Gallery, New York, NY
- 2010 Elizabeth Leach Gallery, Portland, OR
- 2009 Platform Gallery, Seattle, WA
- 2008 Haines Gallery, San Francisco, CA
Elizabeth Leach, Portland, OR
- 2007 Schroeder Romero, New York, NY
- 2006 University of Michigan, Institute for the Humanities, Ann Arbor, MI
Platform Gallery, Seattle, WA
- 2005 Elizabeth Leach, Portland, OR
LIMN Gallery, San Francisco, CA
- 2004 Schroeder Romero, Brooklyn, NY
LIMN Gallery, San Francisco, CA
- 2003 Schroeder Romero, Brooklyn, NY
William Traver, Tacoma, WA
- 2002 Frumkin/Duval, Santa Monica, CA
LIMN Gallery, San Francisco, CA
Cervini Haas, Scottsdale, AZ
- 2001 William Traver, Seattle, WA (also 1998, 1997, 1996, 1995)
- 2000 Cervini Haas, Scottsdale, AZ
- 1997 Laura Russo, Portland, OR

Selected Group Exhibitions

- 2018 Making Life Visible, Falconer Gallery, Grinnell College, IA
- 2017 Dealer's Choice, Woodside/Braseth Gallery, Seattle

DOLBY CHADWICK GALLERY

- Artist as Subject: 20th Anniversary Celebration, Dolby Chadwick Gallery, San Francisco, CA
- 2016 Pairings: 16 Artists Creatively Combined, Sonoma Valley Museum of Art, Sonoma, CA
- 2015 Diphthong, Fiterman Gallery at Borough of Manhattan Community College, NY (Sept)
- 2014 Real Abstract, Linda Hodges Gallery, Seattle
- 2013 Chamber Music, Frye Art Museum, Seattle
Materialized, Robischon Gallery, Denver
Atmospheric Weather: Artwork from Seattle Public Utilities' Collection, Seattle
Municipal Tower, Seattle
- 2012 Elles: SAM Gallery, Seattle Tower Building, Seattle
Elles : Platform, Platform Gallery, Seattle
- 2011 One Thing Leads To Another, San Jose ICA, San Jose, CA
Seattle As Collector, Seattle Art Museum, Seattle, WA
- 2010 Default State Network, Morgan Lehman, New York, NY
Expansion, Robischon Gallery, Denver, CO
The Power of Selection, part 3, Western Exhibitions, Chicago, IL
Northwest Mid-Career Artists, Seattle Public Utilities Portable Works, Seattle Municipal
Tower Gallery, Seattle, WA
- 2009 Genipulation: Genetic Engineering and Manipulation in Contemporary Art,
CentrePasqueArt, Kunsthhaus
Centre d'art, Biel Bienne, Switzerland
- 2008 Genesis – The Art of Creation, Zentrum Paul Klee, Bern, Switzerland
Does DNA Define You? Sun Valley Center for the Arts, Ketchum, ID
- 2007 Diagnose [Art]: Contemporary Art Reflecting Medicine, Museum im Kulturspeicher,
Würzburg, Germany
Human Nature II: Future Worlds, SoFA Gallery, Indiana University, Bloomington, IN
A Gathering of Friends, inaugural exhibition, Golden Foundation for the Arts Gallery,
New Berlin, NY
Beneath the Skin, LIMN Gallery, San Francisco, CA
- 2006 Diagnosis [Art]: Contemporary Art Reflecting Medicine, Kunstmuseum Ahlen, Germany;
and the Museum im Kulturspeicher, Würzburg, Germany
Potentially Mighty, plm Gallery, Toronto, Canada
Building Tradition, Whatcom Museum of History and Art, Bellingham, WA
Aesthetics Analytics, SAM Gallery, Seattle Art Museum, WA
- 2005 5 Painters, Platform, Seattle, WA
Neddy Artist Fellowship Exhibition, Tacoma Art Museum, Tacoma, WA
North by Northwest, Winston Wachter, NY
University of Washington School of Art, MFA Alumni Invitational Exhibition, SAM Gallery,
Seattle Art Museum, Seattle, WA
- 2004 DNA: Art & Science - the Double Helix, Contemporary Art Museum, University of South
Florida, Tampa (online exhibition), Tampa, FL
- 2003 Portals, Urban Institute for Contemporary Arts, Grand Rapids, MI

DOLBY CHADWICK GALLERY

- Components, Elizabeth Leach Gallery, Portland, OR
- 2002 Gene(s): Contemporary Art Explores Human Genomics, Henry Art Gallery, University of Washington, Seattle, WA [Travelled through 2004: Berkeley Art Museum, UC Berkeley, CA; Weisman Art Museum, University of Minnesota, Minneapolis; Mary & Leigh Block Museum of Art, Northwestern University, Evanston, IL]
- 2001 Theory or Faith, LIMN Gallery, San Francisco, CA
- 2000 4 x 4: Four Decades of Univ. of Washington Alumni, Jacob Lawrence Gallery, University of Washington, Seattle, WA
- 1999 Neddy Artist Fellowship Exhibition, Seafirst Gallery, Seattle, WA
Pacific Northwest Annual, Bellevue Art Museum, Bellevue, WA
- 1998 Hands On Color, Bellevue Art Museum, Bellevue, WA
Pacific Northwest Annual, Bellevue Art Museum, Bellevue, WA
- 1997 Drawings...A Bi-Coastal Invitational, Meyerson & Nowinski Gallery, Seattle, WA
Pacific Northwest Annual, Bellevue Art Museum, Bellevue, WA
They Came Here First! Center on Contemporary Art, and Bumbershoot: The Seattle Arts Festival, Seattle, WA
- 1996 Combined Talents: Florida National, Museum of Fine Arts of Florida State University, Tallahassee, FL
Artists Council Exhibition, Palm Springs Desert Museum, Palm Springs, CA
- 1995 September Competition, Alexandria Museum of Art, Alexandria, LA
- 1994 Pacific Northwest Annual, Bellevue Art Museum, Bellevue, WA
- 1993 Dehesive, University of Washington, Seattle, WA
Faber Birren Color Award Show, Stamford Art Association, Stamford, CT
- 1991 The Figure: Personal Views and Collaborations, Northampton Center for the Arts, Northampton, MA
Common Past, Recent Work, Wheeler Gallery, University of Massachusetts, Amherst, MA
- 1990 Viewing Ourselves, Hampden Gallery, University of Massachusetts, Amherst, MA
- 1989 Art and Soul, Hampshire College, Amherst, MA

Awards and Grants

- 2013 Purchase Award - Portable Works Collection, Seattle Public Utilities
- 2011 Contemporary Northwest Art Awards finalist, Portland Art Museum, Portland, OR
- 2006 Neddy Fellowship Award nominee, Behnke Foundation, Seattle (also 2005, 1999)
- 2004 Visual Arts Grant finalist, Creative Capital Foundation, NY
Special Projects Grant, 4 Culture (Cultural Development Authority of King County), Seattle, WA
- 2002 Artist Trust/Washington State Arts Commission Fellowship, Seattle, WA
- 2001 PONCHO Special Recognition Award, administered by the Betty Bowan Award Committee, Seattle Art Museum, WA
Joan Mitchell Foundation Award nominee, New York, NY
- 1999 Artist Trust GAP Grant (Grants for Artists' Projects), Seattle, WA

DOLBY CHADWICK GALLERY

Betty Bowan Award Finalist, Seattle Art Museum, Seattle, WA
Centrum Residency, Port Townsend, WA

Selected Biography

- 2015 Grovier, Kelly. "Art Since 1989," New York: Thames/Hudson, (reproduction).
- 2014 FitzSimons, Margie. "Art and Science, Part II," Art-Antiques-Design.com, 10/21/14, (reproductions).
Geijutsu Shincho Magazine, July, p. 111, (reproduction).
ST 37, I'm Not Good, Cleopatra Records. Painting featured on album cover. read review of album on Aural-Innovations.com
- 2013 Harper's magazine, image reproduced in New Books section, December issue, p. 85.
Langner, Erin. "Disappearing Act: Jaq Chartier's Climate-Changing Paintings," New American Paintings Blog, 9/30/13 (reproductions).
Speer, Richard. "Jaq Chartier: Ultra Marine," Willamette Week, 5/17/13.
Weibel, Peter, and Ljiljana Fruk (eds.). Molecular Aesthetics, Cambridge, Mass.: MIT, pp. 242-245, (reproductions).
- 2012 Beal, Suzanne. "Seattle: A Celebration of Elles," art ltd, November/December, p. 42, (reproduction).
- 2011 Baker, R.C. "Best in Show:...Jaq Chartier at Morgan Lehman," The Village Voice, 3/30/11.
Haber, John. "Color As Obsession," haberarts.com New York 3/18/11, (reproduction).
Heinrich, Will. "On Display:...Jaq Chartier at Morgan Lehman," The New York Observer, 3/8/11, (reproduction).
- 2010 Studio Visit, Volume 10, juried by Steven Zevitas, Needham Heights, Mass.: Open Studio Press, pp. 36-37.
Wilson, Stephen. Art+Science Now, New York: Thames & Hudson, p. 32, (reproduction).
- 2009 Battenfield, Jackie. The Artist's Career Guide, New York: Da Capo Press, pp.133-134+, (reproduction).
Genipulation, exhibition catalog, CentrePasqueArt, Biel Bienne, Switzerland, pp. 54-59, (reproductions).
Hackett, Regina. "Jaq Chartier and the memento mori of a color field," Another Bouncing Ball, 5/1/09.
Mattera, Joanne. "Fair and Fair Alike: Miami 2009," Joanne Mattera Art Blog, 12/15/09, (reproductions).
Reichle, Ingeborg. Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art. Austria: Springer Wien New York. pp. 237-241, (reproductions).
- 2008 Baker, Kenneth. "Wauson remembered at Haines," San Francisco Chronicle, 7/5/08.
Brady, Patti. Rethinking Acrylic, Cincinnati: North Light Books, p. 152, (reproduction).
Genesis - The Art of Creation, exhibition catalog, Zentrum Paul Klee, Bern, Switzerland.
Speer, Richard. "Profile: Jaq Chartier," Art Ltd. West Coast Art + Design, September, (reproduction).

DOLBY CHADWICK GALLERY

- Studio Visit, Volume 4, juried by Carl Belz, Needham Heights, Mass.: Open Studios Press, pp. 32-33.
- 2007 Human Nature, catalog for the exhibition, SoFA Gallery, Indiana Univ. Bloomington, p. 63, (reproduction).
- 2006 Cantú, John Carlos. "Disintegration at the core..." Ann Arbor News, Feb. 5, p. C2, (reproduction).
- Diagnose [Kunst], catalog for the exhibition, Kunstmuseum Ahlen, Germany, p. 133, (reproduction).
- Dwell, "In the Modern World," 10/06, (reproduction).
- Faigin, Gary. "Jaq Chartier at Platform Gallery," artdish.com, 9/23/06, (reproduction).
- Grant, Adriana. "Ink that makes you think," Seattle Weekly, 10/4/06, (reproduction).
- Graves, Jen. "Profanity, Testing, Explosion," The Stranger, 9/14/06, (reproduction).
- Hackett, Regina. "Jaq Chartier breaks down decay...", Seattle P.L., 9/8/06, p. 29, (reproduction).
- Pence, Elizabeth. "Jaq Chartier at Platform Gallery," Artweek, November, pp. 22-23 (reproduction).
- Langley, Matthew. "Jaq Chartier @ Platform Gallery," Matthew Langley/weblog, 9/19/06, (reproduction).
- Scott, Carrie E. A. "State of the Art," Seattle Magazine, June, p. 123-124, (reproduction).
- 'Testing' by Jaq Chartier, exhibition catalog, Inst. for the Humanities, Univ. of Michigan, Ann Arbor.
- 2005 Engelson, Andrew. "Visual Arts Pick: Five Painters," Seattle Weekly, 7/13/05.
- Kangas, Matthew. "Abstraction and revelations," Seattle Times, 7/8/05.
- Koplos, Janet. "Report from Seattle: Plugged In and Caffeinated," Art in America, Sept., p.69, (reproduction).
- New American Paintings. Vol. 61. Pacific West Coast edition. Needham Heights, Mass.: Open Studios Press.
- Perry, Vicky. Abstract Painting Concepts and Techniques, New York: Watson-Guption. Reproduction p. 125.
- Reichle, I. Kunst aus dem Labor: Zum Verhältnis von Kunst und Wissenschaft im Zeitalter der Technoscience. Austria: Springer Wien New York. Reproductions on book cover and pp. 225-229.
- Wiggin, Ashley. "The Art of Science," Seattle Magazine, May, 2004, p. 30, (reproduction).
- 2004 Berry, Colin. "Jaq Chartier and Elizabeth Scheidl at LIMN Gallery," Artweek, June, pp. 12-13, (reproduction).
- Baker, Kenneth. "Art grapples with science and politics," San Francisco Chronicle, March 27, (reproduction).
- Jaq Chartier: Testing. Seattle: Marquand Books.
- Maine, Stephen. "Dateline Brooklyn," Artnet.com, 9/30/04, (reproduction).
- Pepper, Keane A. "The October Art Crawl," FREEwilliamsburg.com, October
- Shaviro, Steven. "Genetic Disorder," Artforum, January, p. 42, (reproduction).

DOLBY CHADWICK GALLERY

- Stillman, Nick. "Jaq Chartier: Sun Tests at Schroeder Romero," MinusSpace.com, November, (reproductions).2003
- Bullis, Douglas. [100 Artists of the West Coast](#). Atglen, Pa.: Schiffer Books. Reproductions pp. 172-173.
- Connor, Jill. "Jaq Chartier: Testing," [Contemporary](#), no. 53/54, pp. 117-118, (reproduction).
- Lovejoy, Bess. "Weird Science: Art and Chemistry Collide in the Lab of Jaq Chartier," [Resonance](#), no. 38, pp. 32-33, (reproductions).
- Pepper, Keane A. "The April Crawl," FREEwilliamsburg.com, April.
- 2002 DeVuono, Frances. "Gene(sis) at the Henry Art Gallery," [Artweek](#), July/Aug., p. 22.
- Engelson, Andrew. "Dot Matrix: Jaq Chartier smears the line between art and science with her DNA-inspired blobs," [Seattle Weekly](#), March 28, p. 63, (reproduction).
- Failing, Patricia. "Seizing the Moment," [ARTnews](#), March, p. 76.
- Hackett, Regina. "Messing with Mother Nature," [Seattle Post-Intelligencer](#), April 6, p. E-1.
- Religion & Ethics NewsWeekly, [Bioethics and the Book of Life](#). New York: Thirteen/WNET, (images on video box & booklet).
- Roth, Charlene. "Jaq Chartier and Amy Ellingson...", [Artweek](#), March, p. 17, (reproduction).
- Staiger, Alex. "At the Crossroads where Science and Art Meet," [Art Access](#), May, pp. 10-11, (reproduction).
- Welles, Elenore. "Amy Ellingson and Jaq Chartier," [ArtScene](#), Jan., pp. 12-13, (reproduction).
- 2001 Cullum, Jerry. "Seductive Changes," [Atlanta Journal-Constitution](#), Dec. 28, p. Q5. [New American Paintings](#). Vol. 31. Pacific West Coast edition. Needham Heights, Mass.: Open Studios Press.
- Westbrook, Lindsey. "Theory or Faith," [San Francisco Bay Guardian](#), 8/15/01.
- 1999 [Neddy Artist Fellowship Exhibition](#), exhibition catalog. Seattle: Seafirst Gallery, (reproduction).
- 1998 Farr, Sheila. "Hands on Color at BAM...", [Seattle Times](#), 11/17/98, p. E1.
- Hackett, Regina. "Color hits the big time...", [Seattle P-I](#), 11/27/98.
- McTaggart, Tom. "Leaving a paper trail," [Seattle Weekly](#), 8/20/98, p. 32, (reproduction).
- 1997 Burkman, Greg. "Digging in Deeper," [Art Access](#), 3/97.
- Farr, Sheila. "Drawing on inspiration," [Seattle Weekly](#), 7/16/97, p.33.
- Knode, Marilu. "Dehesive," [Aorta](#), Summer-1997, p. 14.
- McTaggart, Tom. "Biology Lessons," [The Stranger](#), 5/22/97, p. 56, (reproduction). [New American Paintings](#). Vol. 13. Pacific West Coast edition. Needham Heights, Mass.: Open Studios Press.
- Smith, Cary. "Intergalactic Interpretations," [News Tribune](#), 7/6/97, p. F1.
- 1995 [Foo Fighters](#). Capitol Records/Roswell Records. Reproductions on CD booklet, album cover, & cassette J-card.

DOLBY CHADWICK GALLERY

Selected Collections

Amgen, Seattle

Chambers Hotel, New York

City of Seattle, Portable Works Collection

Microsoft

Oregon State University, Corvallis

The Progressive Art Collection

Rosetta Inpharmatics, Seattle

Schwartz Art Collection, Harvard Business School

Swedish Medical Center, Seattle

Tacoma Art Museum, WA

USAA

Wellington Management