

# The New York Times

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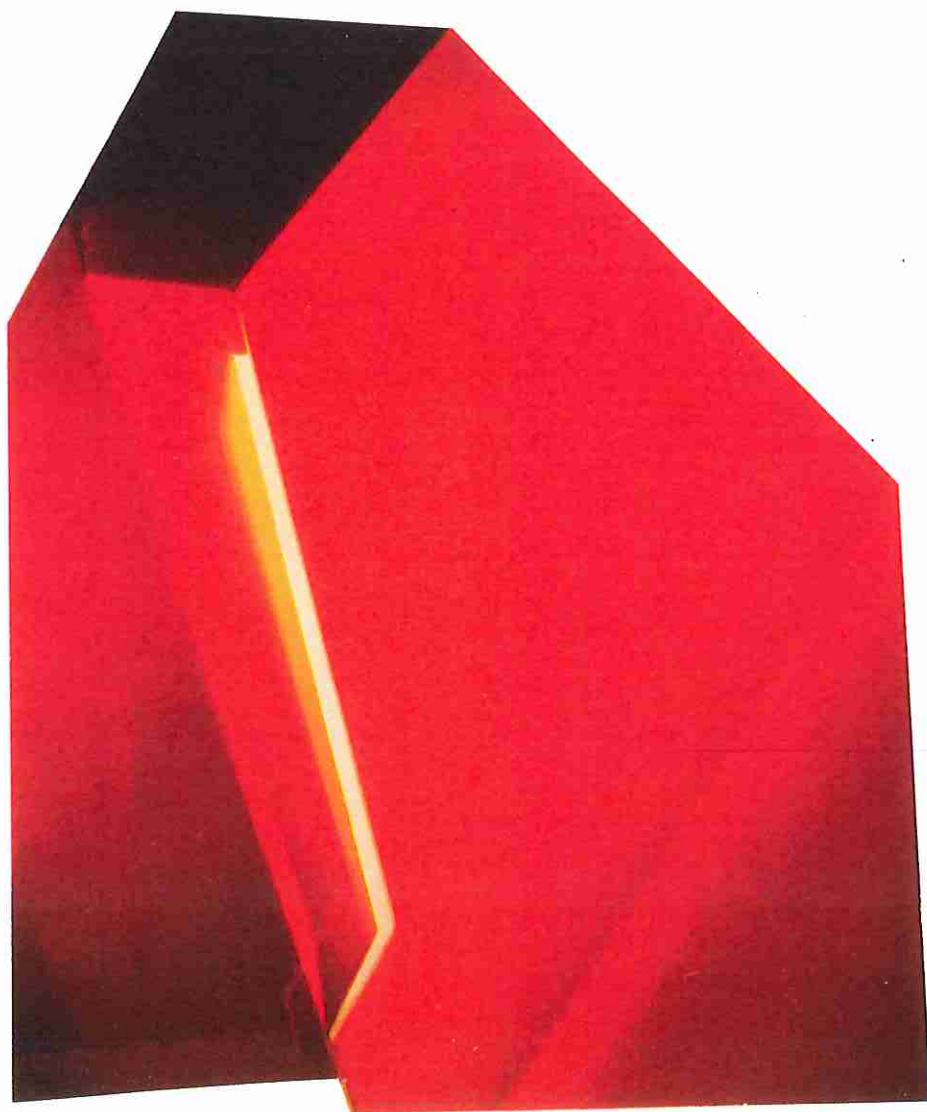
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**ART**

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THE NEW YORK TIMES, SUNDAY, JANUARY 7, 2001



There is a high-tech quality inherent in the glossy surfaces of Ms. Mann's three-dimensional photographic constructions and this gives them a very contemporary character.

The feeling is reinforced, too, by some of the bright-toned, wall-mounted works that look like stark, frozen mutations. Among these, the curved and angled sculpture "Yellow Green Stripe" is the most effective.

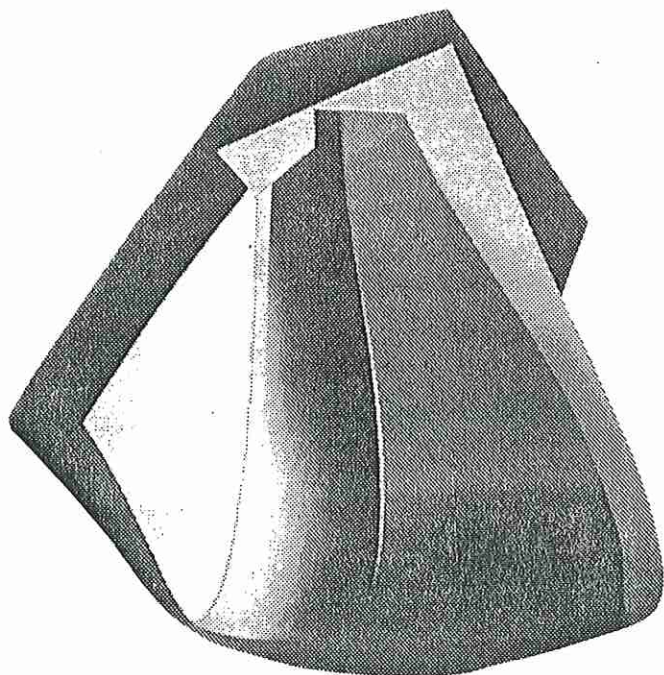
Ms. Mann's freestanding pieces are part of a series of geometric constructions she has been exploring since the mid-1980's. A vertical slit allowing an illuminated stripe and variable shadows is a complex feature in recent examples like "Red, Yellow Stripe." It is a direction with considerable potential.

Phyllis Braff

"Red Yellow Stripe," by Katinka Mann

## Photographs That Confound

HELEN A. HARRISON



"Grey" by Katinka Mann.

### Space Sites 1

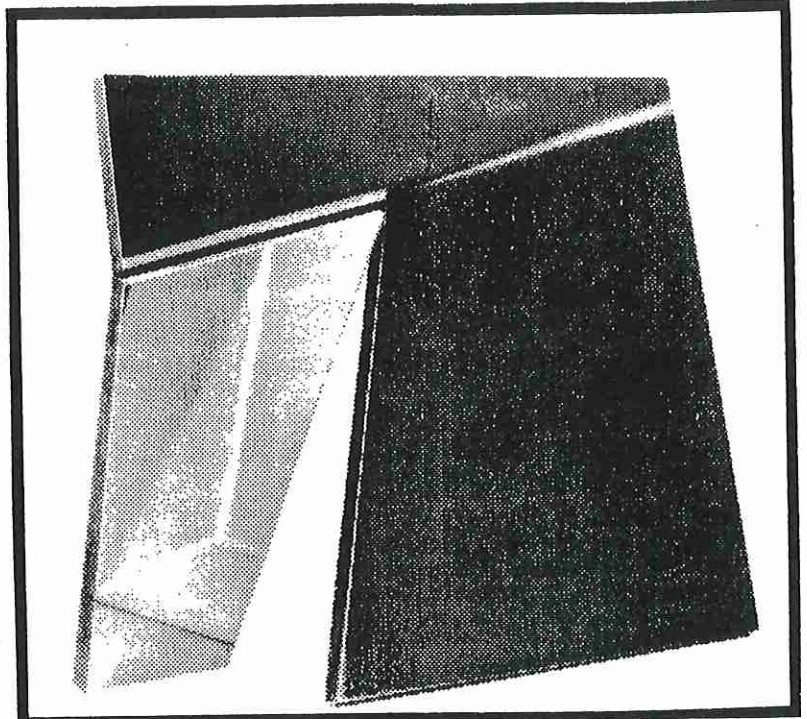
Using photography to reinterpret earlier work, Katinka Mann has transformed shaped canvases into cut and folded wall reliefs that subtly tamper with the evidence before our eyes. Texture, dimension and, above all, spatial relationships are redefined in terms of a new and remarkably effective approach to perception.

Ms. Mann has employed light to color and model the original shapes, making interior spaces glow and exterior planes shimmer with unseen radiance. Her Polaroid and Cibachrome prints are then reshaped to confound notions of depth and surface, negative and positive, recession and protrusion.

In "Grey," for example, a shadowed area is brought forward, physically defying its implicit depth. "Brown With Opening" turns an apparent hole into an advancing shape. In several works, highlighted textures are belied by the prints' smooth, shiny surfaces. Colors that sparkle with the metallic luster of hot-rod enamel are also illusory, evoked by the nuances of reflected light.



# Originality Stands Out in Sculptural Variety



The front view of "Red 3" by Katinka Mann

SUNDAY, JULY 31, 1983

By PHYLLIS BRAFF

**U**NTIL this century, sculpture usually meant solid, three-dimensional representation, and it was presented either on a pedestal or as part of an architectural scheme. Innovations that date from approximately 1910 have brought radical changes in the whole conception of what sculpture might be, and the resulting artistic freedom has unleashed the imagination and stimulated a wealth of stylistic ideas.

The kind of originality in Katinka Mann's work reminds us that one of the most powerful characteristics of contemporary art is the spirited license with which materials are crea-

tively combined to invent modes of expression that often have lasting significance.

The Mann pieces are dynamic, angled geometric constructions that rather ingeniously use the camera as part of the approach — much as a person would use wood, clay or pigment. In this instance the artist photographs segments of the shaped white paintings she has previously exhibited (they were often referred to as "sculptural"), but she varies the angles and varies the light conditions, the gels, filters, film speeds and film types in order to produce differently toned surfaces that will give a continuously flowing shine over a grainy texture. The resulting prints are mounted on foam board, cut, slit, structured and placed in a large Plexiglas container with reflective panels that create multiple repetitions of the tightly compressed abstract shapes.

What seems so special here is the way the glistening processed surfaces generate soft, effervescent visual qualities. The misty, subtle gradations are really the film's reaction to bouncing light and thus are introducing sensations normally beyond the range of the human eye. These are the softest of tonalities, a bit fuzzy, with spots of very great light intensity.

Form, of course, is Mrs. Mann's basic sculptural subject, and one reacts strongly to the disciplined architecture of space and spatial illusion that simulates movement and a perspective that is impressively bold for the modest size of the weightless photo-sculpture construction.

These are decidedly original visual experiments, with a straightforward simplicity that keeps them from seeming contrived.

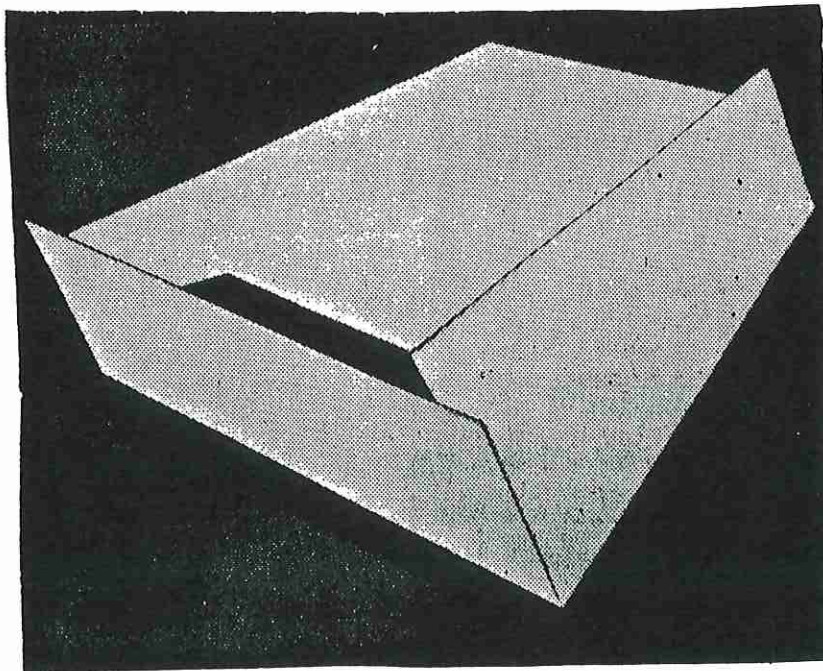
# The New York Times

SUNDAY, NOVEMBER 6, 1977

ART

## Views Through A Classical Prism

By DAVID L. SHIREY



Katinka Mann is an abstractionist who uses geometric planes to create her own world with its own spaces and movement and its own references. Her canvas-wood constructions are in a way bamboozlers, hoodwinking us into believing that they are things they are in reality not. The works are stationary, fixed to and suspended from the walls, and yet they appear to move through the gallery interior as if they were unmanned hang gliders or ingenious Concorde miniatures.

Flat areas simulate movement and volume in a variety of directions, invading wall areas and projecting into the observer's territory. The two-dimensional surfaces are in effect Jekylls and Hydes that can assume their natural magnitude as well as a third dimensional look. The works can be big and yet they defy their size with an appearance of lightness.

Since the constructions are made of canvas stretched into a variety of shapes over wood armatures, we might be led initially to believe that they belong to the painting family. The truth is that their chromosomes are more closely allied to the sculpture family.

And for as simple as they are, the pieces are charged with romanticism. The canvas, which is unrelieved with design or paint, shows that it has a multiple personality, generating stimulating patterns of light and shadow. The edges, too, are exciting phenomena, doing a great deal more than coordinating parts of the constructions. They control the thrust and energy of the pieces, here softening them, there hardening them, while subtly playing to the textures, masses and volume.