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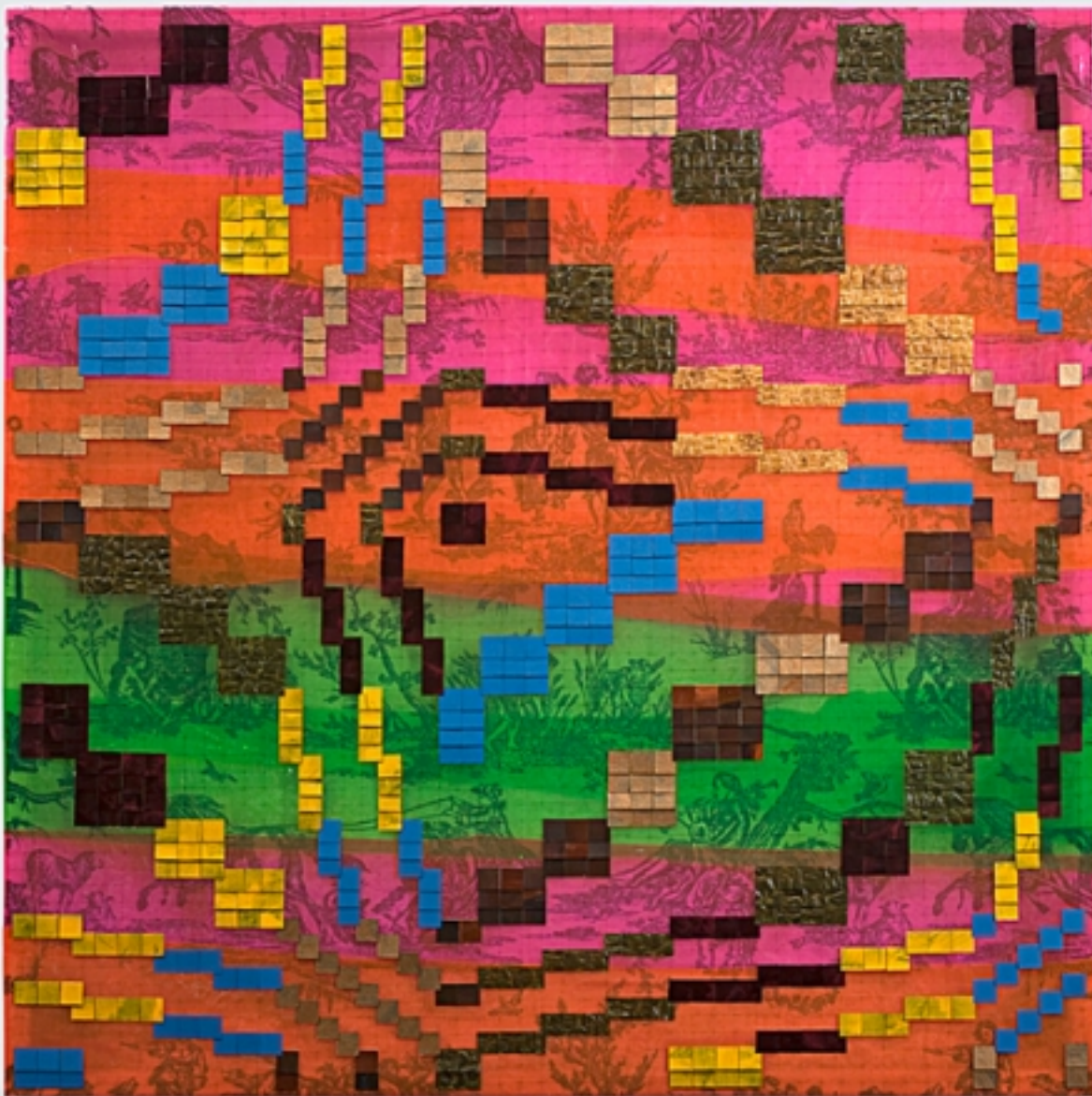
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January 6, 2009...12:01 am

## Doing the Jitterbug: Gerry Trilling at Epsten Gallery

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"Pastoral Traveler for the Oughts," fabric, netting, vinyl, painted chipboard, paper. Image courtesy EG Schempf.

Gerry Trilling

11 a.m.-4 p.m.

Epsten Gallery at Village Shalom  
5500 W. 123rd  
Overland Park, KS  
913.266.8413

Artist's site: <http://www.gerrytrilling.com>  
Gallery site: <http://www.villageshalom.org>

Hours: 11 a.m.-4 p.m Tuesday-Friday, 1-4 p.m. Saturday-Sunday  
Through: Jan. 25

Before we start, I acknowledge that I'm writing about only one artist in a group show. That will happen from time to time. It's not intended as a snub of the other artists in *Evermore: Pattern & Process* – it's a consequence of focusing on one artist each day unless there's a collaboration on shared pieces.

So when you go to the Epsten, I trust you won't stop at Gerry Trilling's work.

Start there, though, and give yourselves plenty of time to absorb her pieces. The colors and arrangements are striking enough at the outset, but you shouldn't let yourself stop at a once-over.

Everything in Trilling's portion of *Evermore* is based on the Jitterbug embroidery pattern. I wish I could show you a link, but I've only seen it in a book in her studio. It's asymmetrical and borderless, and she highlights different aspects of the pattern in each piece, so the common thread — so to speak — isn't immediately apparent.

That's just one reason you'll want plenty of time to see Trilling's pieces, which she calls “constructed paintings.” The term suits. She layers one medium over another over another, providing plenty of surfaces to catch the light. That deepens each piece, rewarding repeat viewings.

Trilling and I met at the show's opening in November. I later got to visit her studio in the Crossroads, so I got to see several pieces in progress. Just the planning stages, deciding the scale of the pattern and where each bit of material fits into the whole, would wear me out.

The *Evermore* opening was my first visit to the Epsten as well, and I was floored by the space — in a good way. You wouldn't expect to find a museum-quality gallery in a retirement center, but there it is. The high ceiling provides plenty of room for big pieces to breathe, and the light level strikes a perfect balance for the viewer's comfort.

And comfort is a good thing, when you're going to be somewhere for a while. Yes, that's a hint.

[1 Comment](#)

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# 1 Comment



Karen Techner

[January 6, 2009 at 11:27 am](#)

I too attended the Evermore show at Epsten Galleries while I was visiting Kansas City last month. I was especially pleased to see Gerry Trilling's work display on the large wall with several pieces next to each other. It gave me a greater perspective of the work and brought an understanding of continuity.

Thank you for your critic and well written piece.

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