

Pattern,

POWER.

Chaos and Quiet

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February 22 - March 31, 2018

Pattern, **POWER,** *Chaos* and Quiet

D. Dominick Lombardi, Curator
Organized through Katharine T. Carter & Associates

Artists have forever been drawn to nature as a subject. The sea, the sun, the sky and the land have long inspired some of the greatest art from all corners of the globe. The main difference between past manifestations such as the majestic vistas of the Hudson River School or the everyday beauty of the Impressionist painters is the art of today is now being filtered through a greater variety of omnipresent outside influences such as technology, politics, personal design or emotional states.

Through the art of Gloria Garfinkel, Brenda Giegerich, Sandra Gottlieb, John Lyon Paul, Nolan Preece, Mark Sharp, Susan Sommer and Martin Weinstein we will see and experience our world in a variety of ways where the very essence of what is natural is both challenged and embraced.



Gloria Garfinkel
Obi #7 (2001-02)
33" x 95 ½"

Gloria Garfinkel turns distilled shapes, patterns and colors found in nature into impactful compositions. By utilizing geometry to reorient their effect, Garfinkel treats us to a tango of contours and forms punctuated by brilliant colors and intriguing voids. Her *Obi* series in particular, has an overall horizontal format indicating landscape, however, the abrupt angles that accent the design speaks equally of mid-Modern architecture as it does to the harmony of nature. This combination or interweaving of nature and architecture recalls Garfinkel's study of Japanese culture and art, while the mix of delicately sweeping narratives and nuance elicits joy and optimism.

Cover Image; Nolan Preece, *Summit*, Chemigram, 16"x20"

Brenda Giegerich creates surreal scenes á la Joan Miró or Max Ernst to emphasize the importance of one of the basic needs to sustain life in nature: shelter. In doing so, Giegerich mimics the separation between living and life in our collective current state. Additionally, Geigerich is equally intrigued by what goes on inside the home and how those suspicious intricacies are contrasted by what is perceived from the outside as being nothing less than bucolic or safe domicile. The fact is, one only needs watch the news a day or so before some new horrific event takes place in a previously considered safe or secure enclosed environment.



Sandra Gottlieb
A Cloud Study, Sunset No.6 (2016)



Brenda Giegerich
Inside Outside (2017)
60" x 48"

Sandra Gottlieb's haunting and hypnotic photographic studies of clouds seem to bring all the powers of nature into one single moment. The fiery forms filled with volcanic moisture pose many thoughts of a climate gone awry, while the majesty of the shapes and the sheer volume captured cannot be fully grasped in practical terms. Some suggest we should look to the sky, to the heavens for answers, yet the information we seek can bring concern or doubt about our planet's future. So we look up and take in a sunset, a sunrise or a pristine blue sky and wish, or better yet, insist that this must never end.



John Lyon Paul
Rune

Nolan Preece sets his sites on the chaotic patterns that are somehow contained by the natural environment. To accomplish this, Preece paints directly onto photographic paper with darkroom chemicals to create intricate networks that recall the more visceral aspects of nature. Visually and dramatically, Preece reveals a spiritual level in nature that is not unlike the work of another visionary artist Charles Burchfield. While Burchfield used mostly watercolors to create his otherworldly vistas, Preece turns to science through photographic processes and chemistry to create his wild and wonderful renditions of a landscape that is stark in one respect, yet systemic and seamless overall.

John Lyon Paul uses bits and pieces of crosscut, rough-cut and repurposed wood to create moving abstractions. His assemblages, with their converging patterns and dynamic designs, breathes life back into the extracted wood, which at times, may result in referential subjects such a young and watchful deer or a curiously complex cabinet. The main intent here is the beauty and diversity of wood in an age where we are moving more and more into plastic covered technology that is absolute even before you get it home and open the packaging. Wood somehow breeds comfort, it has its mystery for sure, yet we can understand it on a level that is both familiar and fundamental.

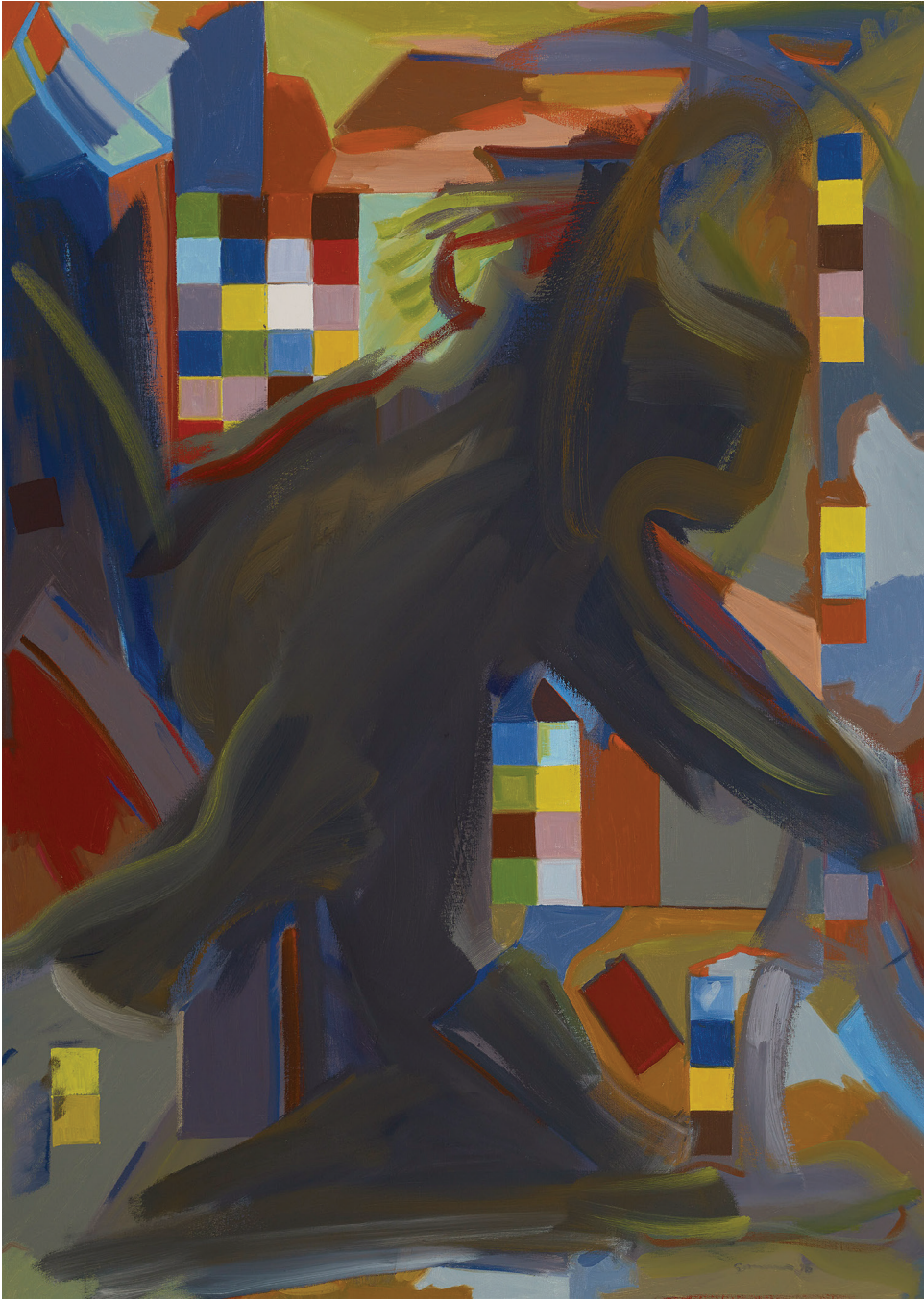


Nolan Preece
In the Thicket
21" x 15"

Mark Sharp creates fluid, rather nebulous abstractions that bring some of the basic elements of nature into a magnificent mix of coalescing textures and tantalizing tones. As a result, Sharp translates the most profound to the most benign aspects of nature into an afterimage of the subconscious. We see bits and pieces of flowery fabric, stained and painted in layer upon layer of thoughtful gesture culminating in a clash of patterns pressing and posturing for placement. This is nature applied, function foretelling form with forgotten fragments from the bottom of a clothing bin to the remnants found in some far corner of a fabric store.



Mark Sharp
Untitled 2239 (2016)
28 x 24



Susan Sommer turns her immediate natural environment into a glorious abstraction of colors and shapes. By allowing her observations to linger and transform, Sommer brings us new and challenging ways to experience nature. In her most recent paintings, Sommer has consistently added punctuating, and at times, totemic cube-stacked columns as structures to cut through or divide space. Other times, the geometric elements recede and give way to looming, personified forms that inhabit the darkest corners of nature. These figures, in works like *Deeply Puzzling* (2016) or *Hope 1* (2017) are hulking and imposing yet there is more of a feeling of fascination than fear in the face of the unknown.

Susan Sommer
Deeply Puzzling (2016)
48" x 36"

The complexity of **Martin Weinstein's** paintings create a dreamy atmosphere as nature is presented as a multiverse of time and space, even though there is more than enough familiarity in these voluminous vistas to keep the viewer grounded in the here and now. Moving from detail to atmosphere, then back to detail, Weinstein takes us on a whirlwind tour of our natural environment whether it is slowly seeping into our unconscious mind or inspiring us in our thoughts and waking dreams. And it is that dreaminess, that alternative awareness that attracts us to these works, as they are a perfect combination of memory and reality.



Martin Weinstein
Lily Beds, Evenings (2012)
37" x 40"

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900 Lafayette Boulevard
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