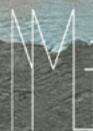




CHARITY BAKER

HORIZONS

JUNE 7 - JULY 29, 2022

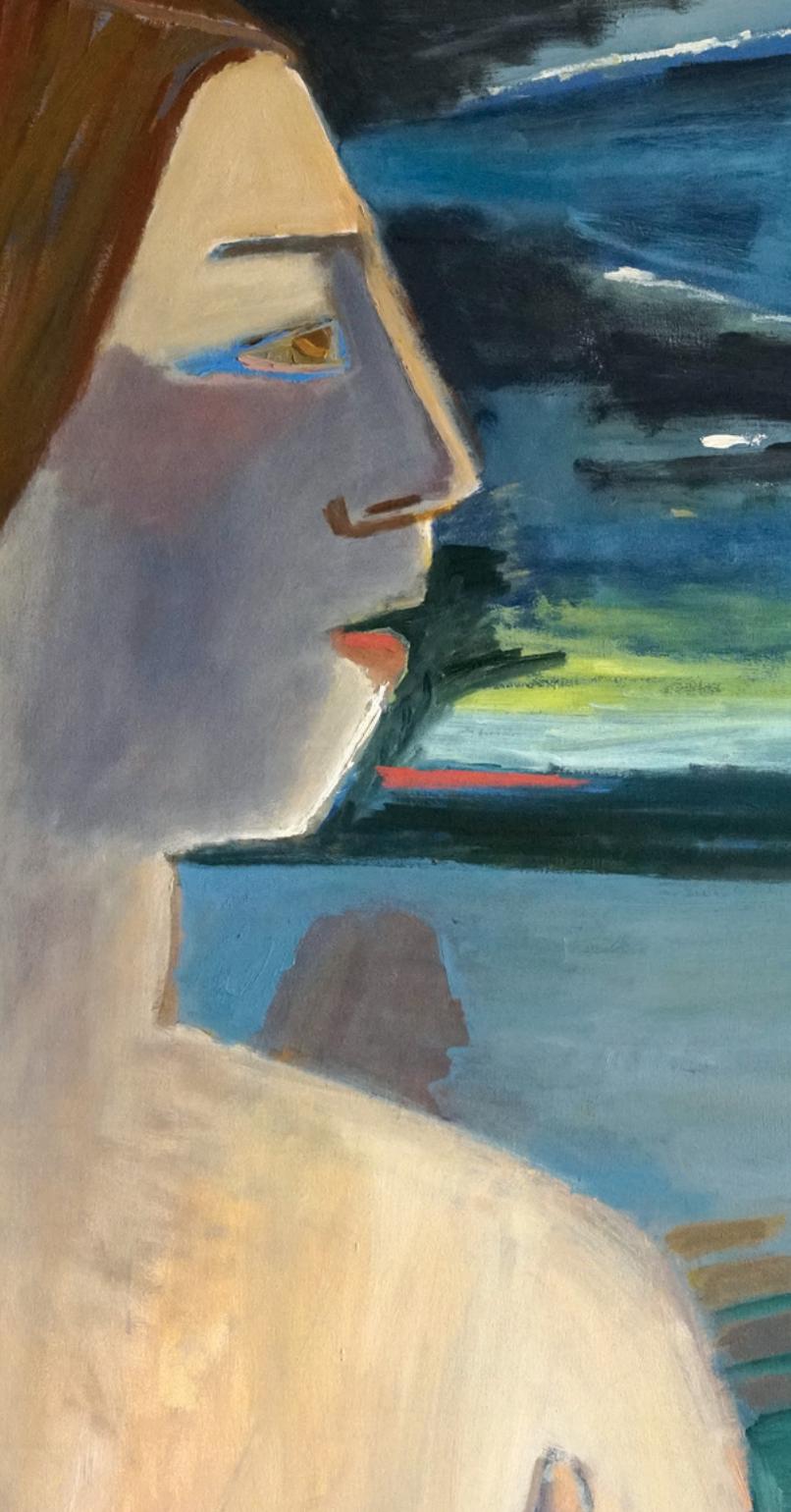


BRIAN REGO

HORIZONS

CHARITY BAKER + BRIAN REGO

JUNE 7 – JULY 29, 2022



HORIZONS

Horizons celebrates two artists whose inventive oil paintings depict figures interacting with the natural world. The exhibit's title refers to the literal horizon line found in landscapes, as well as an individual's inward experience. By integrating people into their representations of nature — sometimes overtly, other times subtly — Charity Baker and Brian Rego heighten the experience of the outdoors, drawing a connection between human nature and Mother Nature.

Charity Baker's landscapes reveal figures responding to the sublimity of nature. The individuals in Baker's world, often seen in profile, display a gamut of emotions linked to the ambiance of their environments. Reflective bodies of water, pastoral hills, and textured skies give way to figures in reverence, in contemplation, and sometimes in states of disquiet. In what appears to be a self-portrait, a woman stands anchored at the bottom of the pictureplane. Above her, a full moon casts rhythmic dots across a sweeping current. We can't help but wonder if the figure's meditative gaze is a reaction to the night sky. Through her penchant for creating mood with lighting, Baker conjures the many faces of nature, from awe-inspiring to haunting, and from transcendent to grounding. The artist describes herself as "captivated by an idealized view of humanity and landscape holding equal strength on the canvas."

Brian Rego's landscapes appear to embody the individuals within them. Horizon lines slope and enclose, creating a specific point-of-view personal to the artist. Unlike Baker, whose figures activate the foreground, Rego portrays individuals blending into the landscape, often mid-action and frozen in time. On a grassy knoll overlooking the sea, a woman's windswept hair becomes a prism of shadow and highlight. Rego begins each painting in nature, absorbing and recording the elements that define his visual experience. He brings the work to completion back in his studio, removed from the original source of inspiration. Through this distancing, Rego's landscapes shift from representations of the natural world, to perceptual portraits of nature. He remarks: "Through each piece, I get to document my life and the awful strangeness of being human."

— NANCY MARGOLIS GALLERY



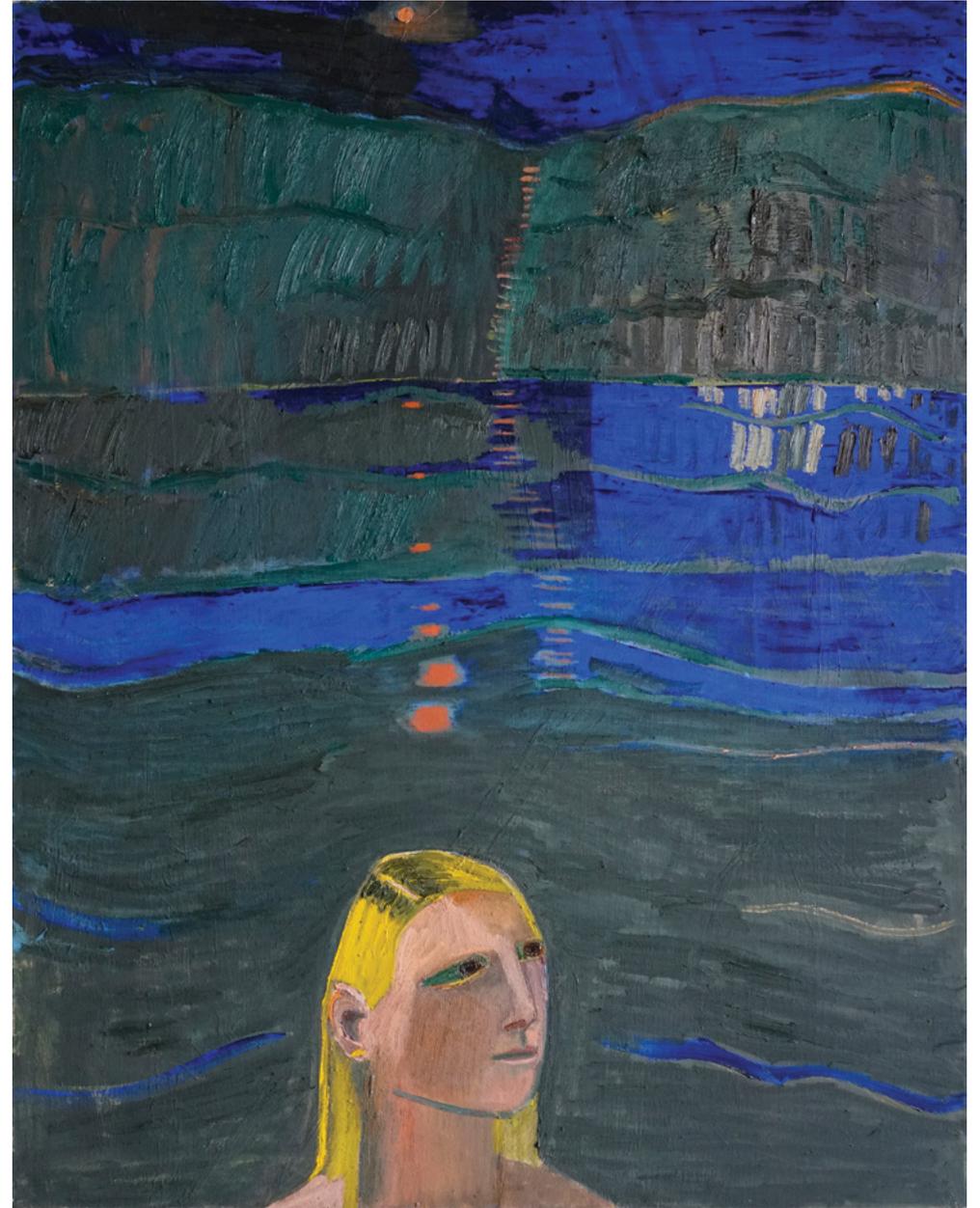
CHARITY BAKER

Lake Moon

2019

Oil on canvas

48 x 36 inches



BRIAN REGO

Woman at Sunrise Park

2021-2022

Oil on linen

22 x 26 inches



CHARITY BAKER

Two Falling Stars in the Day Sky

2020

Oil on canvas

48 x 48 inches



BRIAN REGO

Storm on the Battery

2021

Oil on board

11 x 15 1/8 inches



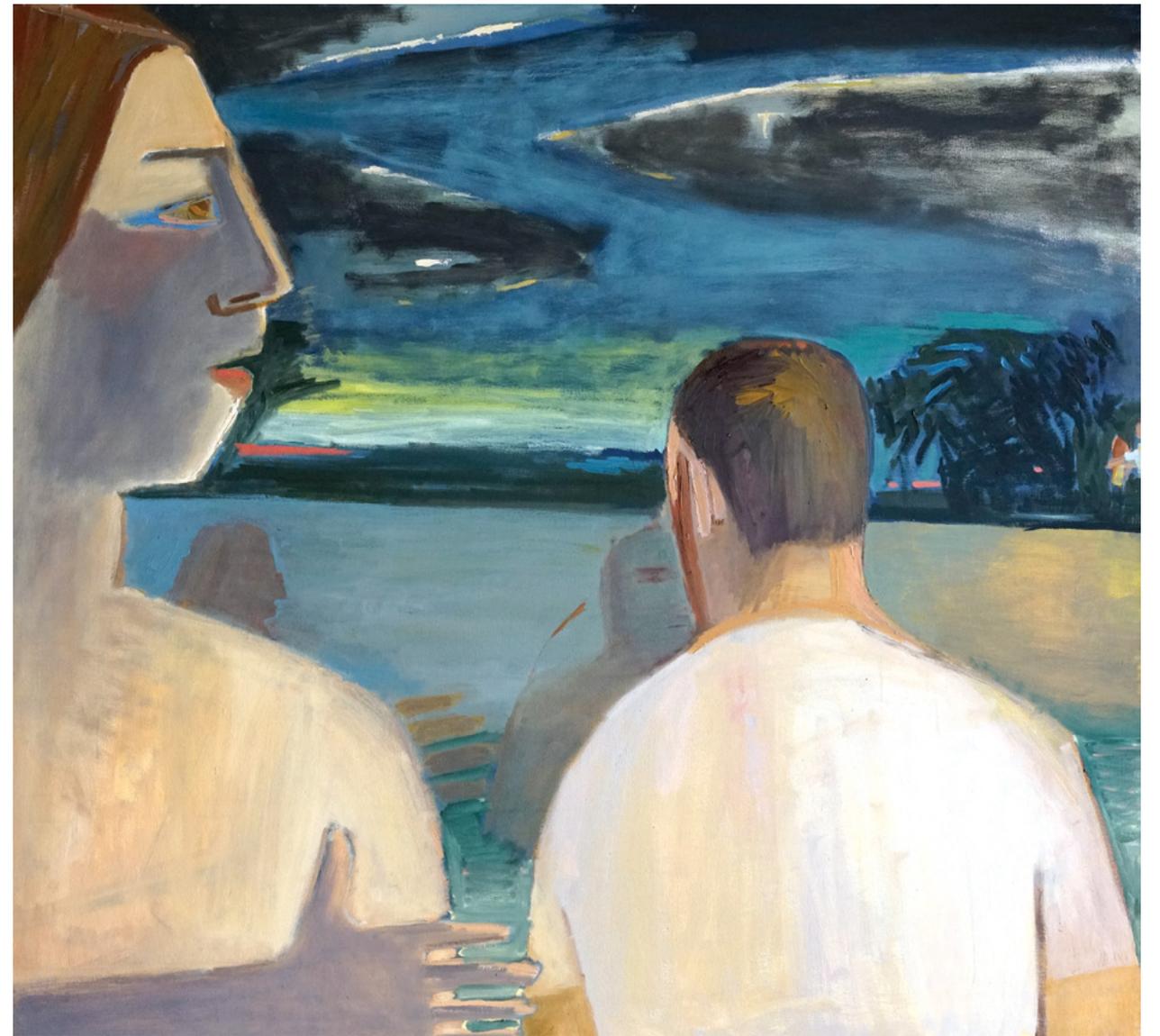
CHARITY BAKER

The Opposite View

2017

Oil on canvas

50 x 54 inches



BRIAN REGO

Discarded Glove

2020

Oil on board

13 ⁷/₈ x 17 ⁵/₈ inches



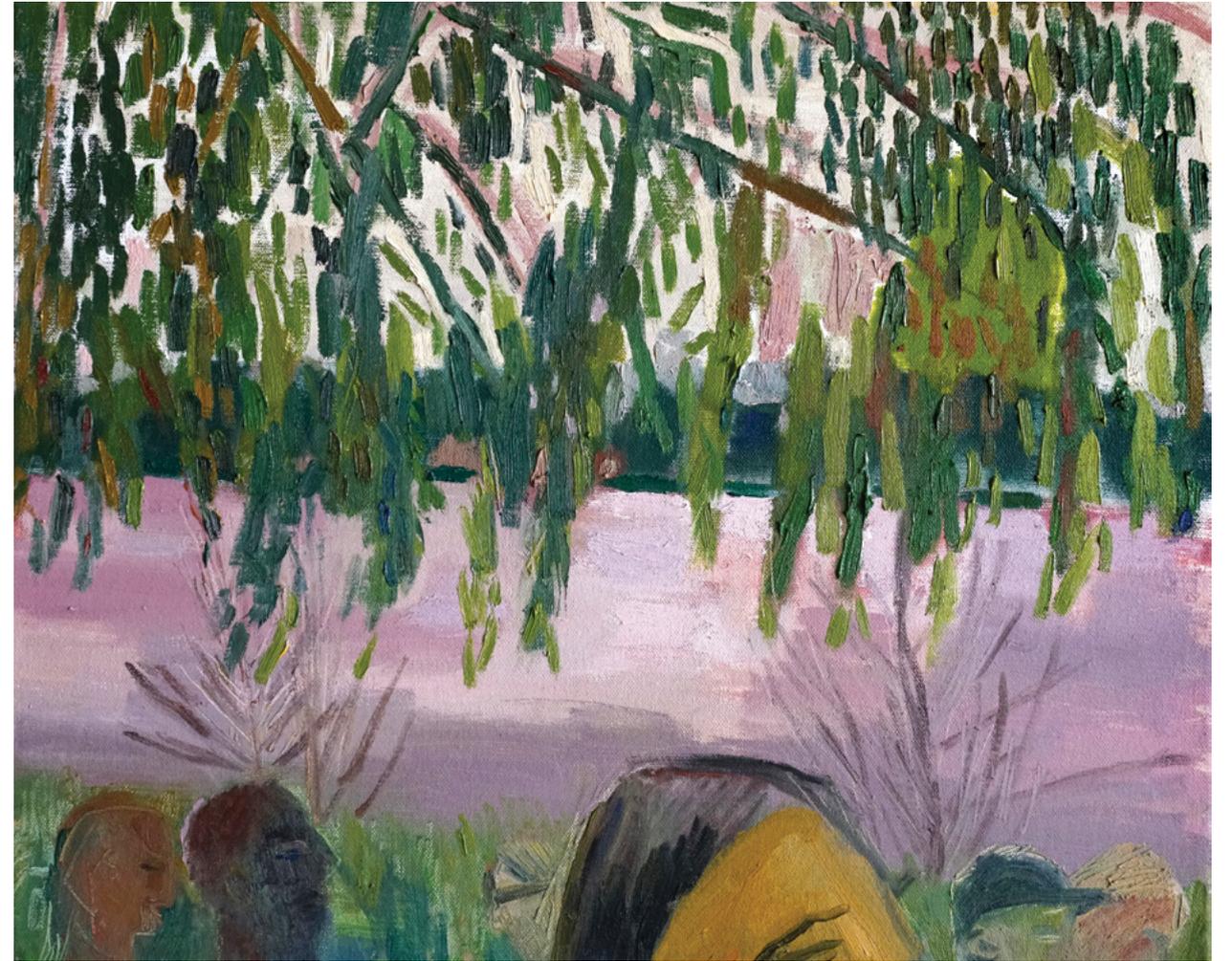
CHARITY BAKER

Morning People

2021

Oil on canvas

16 x 20 inches



BRIAN REGO

Sunrise Park

2021

Oil on board

15 1/8 x 18 1/8 inches



CHARITY BAKER

Spring

2019

Oil on canvas

30 x 30 inches



BRIAN REGO

Tether

2021–2022

Oil on linen

20 x 24 inches



I am captivated by an idealized view of humanity and landscape holding equal strength on the canvas. Geometry and light play a big role in this. Recent paintings have been seen as a return to a new romanticism and pastoral genre, but in a more enlightened, self-aware form to match our new age. My painting of figures is iconic rather than detailed or realistic in an attempt to capture the essence of humanity and relationships across settings. My body of work includes several large paintings of figures in the landscape and many small plein air landscapes from various locations; the work is partly autobiographical and follows my own engagement with people and places. In the summer of 2020, during the pandemic, I made a series of small sunset paintings on the Hudson River and that is serving my recent larger studio work.

— CHARITY BAKER





Charity Baker lives and works in New York City, NY. Formally trained in architecture at Pratt Institute, Baker earned her M.F.A. from the New York Studio School where she is currently a faculty member and Working Artist in Residence. She is the recipient of several awards, including the Mercedes Matter/Ambassador Middendorf Prize, the Hohenberg Travel Grant, and summer residency at Chataqua, NY. Baker's work resides in collections nationwide.



The paintings I make begin in nature, with large, abstracted forms of shape and color that emerge from my visual experience. I start with something found in the particular moment to get a sense of the significance and function of form within a larger narrative. I resolve the work in the studio, removed from nature, having altered the paintings through imagination and memory. *My desire is to arrive at a solution that unifies all of the pictorial elements within the narrative. This part of the process functions as a type of door through which I find a hidden world within myself. These paintings make it possible for me to have a space where personal narrative, direct observation, and my love for abstraction, converge. Through each piece, I get to document my life and the awful strangeness of being human.*

— BRIAN REGO

Brian Rego lives and works in Charleston, SC. Rego received his B.F.A. at the University of South Carolina in 2004, where he was the recipient of the Ed Yaghjian Award for distinguished undergraduate work. In 2007, he received his M.F.A. at the Pennsylvania Academy of the Fine Arts in Philadelphia, PA, and shortly afterwards co-founded the painting collective known as *Perceptual Painters*.

Rego has taught at numerous schools and programs such as the University of South Carolina; Columbia College; Mississippi University; Jerusalem Studio School; Art New England; and Mt. Gretna School of Art. Rego's work has been affiliated with the Columbia Museum of Art; Southside Gallery in Oxford, Mississippi; and the John Davis Gallery in Hudson, NY.





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