

FOR IMMEDIATE RELEASE

**GALLERY ARTISTS: PRE-CHRISTMAS EXHIBITION****Willem Andersson, Anne Canfield, Edward del Rosario, Gregory Hayes, Eva Hild, Aubrey Levinthal, Sylvia Naimark, Melodie Provenzano and Hiro Sakaguchi**

December 1, 2016 – January 7, 2017

Reception: Thursday, December 1, 6-8 pm

Nancy Margolis Gallery is pleased to announce *Gallery Artists: Pre-Christmas Exhibition*, a selection of works by nine gallery artists, Willem Andersson, Anne Canfield, Edward del Rosario, Gregory Hayes, Eva Hild, Aubrey Levinthal, Sylvia Naimark, Melodie Provenzano and Hiro Sakaguchi. The exhibition will be on view from December 1, 2016 through January 7, 2017. A reception will be held on Thursday, December 1, from 6 to 8 pm. Please also be informed that the gallery will be closed for the holidays from December 25<sup>th</sup> through January 2<sup>nd</sup>, 2017.



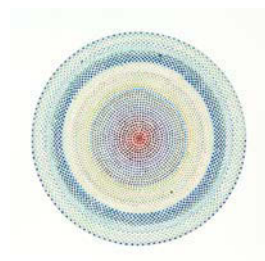
**WILLEM ANDERSSON** works with graphite and paint on canvas, paper and wood. With a distinct style and expression, his paintings and drawings are an unusual narrative poetically depicting the social structures we follow in the home, workplace, and everyday life. Meticulously detailed, his work draws the viewer into a surreal world of haunting images: a uniformed man with a bandaged face, billowing smoke from burning buildings, odd bulbous formations, people half submerged in water. In the painting "Onlookers," Andersson paints on wood panel with exposed grain, a grim scene of a burning house as a motionless crowd observes. It is almost as if we are in the back of the group mesmerized, watching the rhythmically drawn curlicues of smoke waft out the windows as this shocking scene unfolds. The interaction between Andersson's solemn characters and his dark and unsettling scenes, poignantly reference his critical view of society. Deftly composed, in his own inimitable style, Andersson's compelling narrative and challenging ambiguities leaves the viewer on his or her own to unravel and interpret the story.



**ANNE CANFIELD**, working small naturally, creates jewel-like paintings and drawings depicting a solitary place or quiet moment. In the paintings, she favors an appealing palette of bright, saturated color, giving a dreamy quality to the interior domestic scenes and landscapes. A front of a house, a bicycle left near a train station, miscellaneous objects on a shelf in a living room- Canfield transforms ordinary objects into timeless moments. People are strikingly absent yet surprisingly not missed. Quiet, immobile, and tightly painted, these landscapes, interiors, and exteriors suggest another genera of painting: the still life. In spite of their diminutive size, Canfield's paintings command attention equal to a much larger work.



**EDWARD DEL ROSARIO** makes meticulous oil paintings that create a drama around imaginary characters in a stage-like environment. The figures tell a story. They expose an event, a happening, a mysterious state of enigmatic ambiguity. With the mood somber to playful and humor tongue in cheek, the work begs the question of what is really going on. Is it beginning or ending? Is it a serious confrontation or simply an innocuous game? Del Rosario's main theme is the struggle for power, and in this make-believe theatrical presentation, the viewer is challenged to interpret, learn and comprehend. The artist works with flat planes, minimally drawing figures and giving careful attention to realism and detail. The painting is composed and placed in a surround of color. The artist's color palette, always rich in hues deep and soft, is applied with thread-like brushes, making it obvious that this style of painting requires endless hours of work and patience.



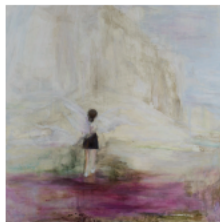
**GREGORY HAYES** makes paintings meticulous in concept and application. A select group of Hayes' Circle Color Array paintings will be on view in this exhibition. The circle shape is based on a toroid shape. As the name of the Color Array series suggests, Hayes is much concerned with color, and especially with color mixing. In each work, the drips play a part in a large-scale color-based pattern; yet, on a small- scale, each drip contains its own kaleidoscopic pattern of color. The paintings are intriguing from two perspectives, close up and from afar. Examining the drips close up gives an intimate experience where the whole of the painting is revealed in each part of each drip. The viewer sees how colors are picked and laid out. From afar, the drips together create a whole new pattern collectively. Sometimes the pattern is more contrasting with bands of light color and then bands of dark rich colors alternating. Other times the pattern is softer and subtle. Color shifts slowly transpire through a few bands of drips. Looking at each pattern and evaluating these shifts is reflective and meditative. There is a cool mood to such a calculated and articulate work. The difference in color within each drip and then within the painting as a whole along with varying patterning is what makes Gregory Hayes's paintings truly unique and exquisite in person.



**EVA HILD**, creates ethereal, flowing ceramic sculptures, for which she is well known. Interested in the dualism between negative and positive space, explorations of air, light, and movement are central to her works. The inspiration and impetus for all of the work Hild describes as coming from an inner swirl of feelings some dark, some conflicted, and powerful that she finds a way to translate into a mix of calm beauty, arresting and forceful. Today clay and metal share equal importance in her practice. The clay encourages a more intimate connection, the metal, a grander expression that reveals an impressive monumental spirit.



**AUBREY LEVINTHAL** subject's come from Levinthal's personal experiences grandiose or mundane; a trip to Paris, a gallery opening, eating, sleeping. Any visual experience is on the table as a point of departure. Through the process of making the painting, pulling from distorted memory and attempting to satisfy formal concerns of composition, color and structure invariably arrive at some new, unforeseen place. Space might be flattened, color deepened, multiple experiences layered. When the imagery is heightened by these formal shifts, when form and content seem somehow equally present and aware of each other that is the stopping point. The artist's comment, "when the paintings possess their own bizarre, visual moment much like the initial visual spark that implored me to make a painting in the first place, I am satisfied."



**SYLVIA NAIMARK**'s paintings, dark and moody, search to describe the emotions trapped in-between a collective consciousness and the personal self. They reflect everything that feels inevitable, something implicit that she can't let go of and needs to be visualized. There is no predisposed program. The initial idea is rarely presented in the outcome and if so, it has been filtered through a tumultuous untraceable maze. Collected items, drawings, documents and photos, can all be distilled down into an integral part of Naimark's painting process. The figures are all residents of the borderland where abstraction meets actuality. One work adds to the next in an unorganized stream of thought and experience. They bear different messages and represent spiritual possibilities and new meanings to established episodes that were, will and will never be. There might be a hidden narrative in the works and the artist says might because they are undefined to even to her. Animals appear as bearers of serene messages. They represent our inner and most intimate way of handling others and ourselves. A transient memory of another memory can describe life, death, and everything in between in natural way as if they never happened.



**MELODIE PROVENZANO**'s work is much more than still life painting. Each piece is painted with the utmost detail. Her compositions are filled with a diverse array of nostalgic, common objects that together suggest endless interpretation. Provenzano works on one painting at a time, making it her world until its completion. She begins by assembling the objects on a tabletop. Her skill in composing elaborate arrangements comes from her ten-year background as a window dresser for Saks Fifth Avenue. The objects in each of the still life arrangements are chosen deliberately, based on the level of emotional reaction and meaning Provenzano gleans from them. Setting them up is like playing, arranging, rearranging, studying how they look until she arrives at a composition she likes. Melodie says, "This part of the process is quite fun. I respond to the visual and emotional stimulation of how objects relate, reflect light, cast shadows and inhabit space." Once she is satisfied with the placement of the objects, she begins to draw, and paint the composition from life.



**HIRO SAKAGUCHI**'s work is influenced by two diverse cultures: Japan, where he grew up, and the US, where he now resides. In his paintings, Sakaguchi creates a universe filled with contrasts that are playfully and metaphorically presented. The theme of war is shown whimsically, a child's game. Children's toys become the iconographic instruments of war and destruction, and motion within the painting suggests a chaotic, out of control world. His drawing defines the structure of the painting, coupled with soft pastel hues to complete its form. A mix of memory, dreams, fantasy and reality are present, revealing the core of the artist and his magical inner world.