

Then & Now: Part 1

April 13–May 15, 2021

ARTISTS' STATEMENTS

Martha Armstrong

The Orchard is orderly, controlled. In *Fall 2020* I've let go of control and the painting took me a new direction partly because of Covid with its anxiety and confusion, partly because it was where I was already going.

Kamini Avril

There is focused looking with the eyes, and there is interior focus: a mixture of memory and feeling. External observation provides material for invention, and can also reveal more than the seen. I go back and forth, aiming for integration.

Rita Baragona

Focus on color harmonies unites the “then” still life, 1995 to the “now” gardenscape, 2021. Now I search out luminous color and rhythmic cadences, which best express energetic impermanence beneath form's solidity. Over time, my color has evolved to encompass nonlinear spatial complexities truer to my perception of nature's underlying design.

Temma Bell

Every painting is a different challenge, having to do with light, balance, rhythm and color. Never the same but always the same challenge to have the painting work. 50 years of painting and one is still trying.

Monica Bernier

I started off with a commitment to draw and paint from observation. Sometime in the late 1990's I found myself wanting to explore the quandary of what the world presents and what is more internalized, with the hopes of achieving a more essential vision.

Robert Braczyk

When I left art school in the 1970's I didn't at the time quite grasp how a search for form would come to dominate my professional life. Form that is resonant with a sense of felt life has always been my goal. Both *Insane Man Walking* and *Pile*, though forty years apart, strive to achieve that core objective. That amazes me.

David Bradford

In looking back over the last decades, to my surprise, I find that I have been engaged by the same pictorial ideas, but have approached them in many different ways. These two works (separated by 32 years) are constructed in a frontal space, and one that attempts to activate the entire rectangle, using improvisational color.

Diana Cabouli

I have always worked from direct observation regardless of the subject matter, and a great deal of what was important to me in my earlier work still is. However, when I work on landscapes I'm actually a part of nature—the smells and sounds, the constant changes in light, the unpredictable color and form—and it's immediate, my decision-making is quicker and more spontaneous. The unexpectedness in being outdoors excites me and challenges me in new ways.

Simon Carr

I have drawn and painted animals since I was young. The first painting is from a show at Bowery in the mid-80's. The second is from last summer. Both depict the landscape of upstate New York.

Glen Cebulash

As the saying goes, the more things change the more they stay the same. I would like to think that in this juxtaposition of paintings, made some twenty years apart from one another, the through line is apparent enough. Perhaps it's only natural, even consoling in a way, to be able to say, "see, this thing I'm doing now makes perfect sense; it's just another chapter in a coherent narrative."

Audrey Cohn-Ganz

The excitement and challenge of working from perception, whether my mother in 1975 or a model on a Zoom screen during the pandemic, has not diminished. Line has evolved from a means of description to a tool for discovery of form, space and pictorial content. The power of geometry to anchor parts to the whole is a source of my current inquiries and inspirations.

Anne Delaney

People, objects, flowers etc. are still my subjects, but now the space in which they exist holds equal weight.

Colleen Franca

In the earlier painting, which was exhibited in a 1985 Bowery Gallery Invitational show, I was interested in capturing the light and shadows of the houses out my back window in Greenpoint. The more recent painting is of my husband painting in the Greenwood cemetery where we we have been going to paint over the last few summers. Similar to the early painting I was interested in the light but in this case I was trying to find light in the shadows.

Barbara Grossman

I like both of these paintings very much, even though they are quite different from one another. Painting has little to do with progress but the evolution of the artist as they work through their ideas and passions. Time is the medium for the viewer.

Suzanne Guppy

I am still working from perception, seeing the essential and the whole. Over time I learned to allow more improvisational play in the interpretation and the color palette.

Richard LaPresti

Idyll and *Sojourn* are plein air paintings. *Idyll* was painted at Jones Beach on Long Island and *Sojourn* at the historic Hudson River School site of South Lake. Both were fine tuned in the studio.