

## *Then & Now: Part 3*

June 22-July 24, 2021

### ARTISTS' STATEMENTS

#### Gael Mooney

My work explores the duality between the solidity and weight of form vs the transparency and dissolution of atmosphere and light. My 2008 tree painting recalls the light filtering through stained glass in the Gothic cathedral in France where I often paint. The focus of my more recent tree painting is on capturing the ascending movement of the branches which simultaneously assert and deny gravity so as to evoke feelings of awe, wonder and grandeur.

#### Nagib Nahas

The formal relations in my recent work are mostly derived, or elicited, from the images that I am rendering. In my previous work, by contrast, the structure was abstractly conceived, or conjured, and the imagery was incorporated within it.

#### Naomi Nemptzow

My visual concerns have remained the same: color relationships that make light; compositions that activate the full surface; gestures, shapes and lines that capture the energy of the subject before me. I have worked with a variety of subjects, materials, and degrees of abstraction over the years. Periodically, I circle back to direct observation of the urban landscape, often including the cars and trucks which animate city streets.

#### Iris Osterman

Over the decades my work has taken many paths, but I always return to the calm beauty of simple planes of color/light. There is some peaceful satisfaction in realizing this airy space on a flat surface.

#### Hearne Pardee

These pieces show the migration of my concern for the visual field from the wall to the floor. "Outlier" is a piece composed on the floor, to be placed onstage as dancers perform around it. "Field and Frame" arises from spatial investigations of my Davis neighborhood.

## Thaddeus Radell

Over the last three decades I have intermittently painted self-portraits. In 1984, I worked directly from a mirror. The portrait from 2021 was mostly, not completely, done without a mirror.

## Deborah Rosenthal

I am looking for the same things in my paintings now as I was then: a world of phenomena and sensations that can be intermingled or juxtaposed, taking in the microscopic and telescopic, constructed as a democracy of forms.

## Dena Schutzer

I have always gravitated to painting observations of daily life that catch my attention. It is usually some moment that I sense has a potential for compositional drama. Whether a chaotic scene of elevated trains at Queensboro Plaza in 1983 or the prismatic, disorienting, cantilevered glass buildings I pass on my way to work now, my response to the seen guides my hand.

## Tony Serio

In this earlier cityscape, the hard shapes of the architecture's geometry are defined by atmospheric color. I was interested in a more mechanical perspectival recession. My interests have shifted towards the more organic and gestural aspects of nature. I'm still interested in a recessive space, but one that is felt through observation. The Park has become my favorite subject as it combines structure and order with untamed nature.

## Rachel Siporin

My work implies narrative, frequently suggesting the interconnectedness of the figures, and often set in a particular timeframe and location. "Jazz Age," a color reduction woodcut from 2014, depicts a saxophonist and a woman who stares out at the viewer, the smoke rings connecting the seemingly isolated figures. In "The Conversation," a 2020 water-soluble wax crayon drawing, two figures are engaged in conversation, their poses frame boats on a canal in 1930's Mexico, the interior/exterior scene, a recurring theme in my work.

## Esmé Thompson

My paintings are celebrations of color and design making use of a wide range of source materials and linking patterns found in nature with aspects of man-made design. Early work was painted on shaped canvases or metal forms. In my current work complex spaces are made possible by the physical layering of painted wooden shapes.

## Ian Tornay

Both plein-air paintings were completed twenty years apart and finished in three working sessions in eastern Pennsylvania. The search for energetic and spontaneous brushwork in response to nature remains unchanged. Years of practice and patient reworkings solidifies an abstract feeling for form and color to achieve unique expressive mood for each painting.

## Grier Torrence

*Brooklyn Promenade* was painted mostly en plein air back when I lived in Brooklyn; the place seemed sparse and strewn with strangers. I returned thirty years later, and on location again, began painting the same view; then my memories populated the scene, *Twain*, as in Kipling's *ne'er the twain shall meet*.

## Evelyn Twitchell

Nature has always been a touchstone for me, whether I work representationally or abstractly. The focus of my work has shifted from exploring the appearances of things to the essences of things, but in both instances, it is the light, rhythms, and dynamics of the natural world that inspire and excite me.

## Carolyn Virgil

"Birthday Bouquet, Tremaine Lodge," 2005, reveals my love of color through gestural washes of paint made more luminous by the presence of the white paper showing through. "From Hudson River Park," 2021, shows a scattering of somewhat densely painted buildings transitioning into more translucent brushstrokes depicting sky and a shimmering river. The collaged boats bob with the movement of the currents. Matter dissolves into light.