

## *Lotte New York Palace* -MAIN LOBBY-



### **Nancy Lorenz**

Lemon Gold Water (*LNYP Commission*)

Mother of pearl, gold leaf, lacquer and pigment  
60h x 40w in

Represented by:

Morgan Lehman (212) 268-6699

535 West 22nd Street, New York, NY 10011

Nancy Lorenz combines a deep understanding of Post-War abstraction with a reverence for the craft and materials of traditional Asian art. Lorenz lived in Tokyo for five years, where she absorbed the idea that luxurious materials, such as mother-of-pearl inlay, lacquer, and gold leaf, can be used in a painterly way. Her work blurs the distinction between fine and decorative art.

After living in Japan, Nancy Lorenz earned a BFA in Painting and Printmaking at the University of Michigan. In 1988 she received her MFA in Painting from the Tyler School of Art, studying in Philadelphia and Rome. Lorenz received a John Simon Guggenheim award in 1998, and participated in the Cill Rialaig artist in residence program in Ireland in 2008, 2010, and 2012. She lives and works in New York City.

– Nancy Lorenz



**Antonio Murado**

Untitled 1 & Untitled 2 (*LNYP Commission*)

Oil on linen

60h x 40w in

Represented by:

Von Lintel Gallery (212) 242-0599

520 West 23rd Street, New York, NY 10011

Murado is an extraordinarily versatile painter with a voracious appetite for source material. His paintings range from heavily textured impasto dirges to melodious arias, and always demonstrate his virtuosity with materials and skill at creating subtle painterly effect.

Murado is an artist who would have been at ease in the most brutish abstract expressionist circles but is not afraid to paint delicate and unabashedly beautiful pictures.

Antonio Murado's work has been exhibited nationally and internationally for nearly two decades. His work is held by virtually every museum in Spain and is included in major public and private collections throughout Europe and the United States. A native of Lugo, Spain, the artist currently lives and works in New York

- Von Lintel Gallery

**Tad Wiley**Bimini Road

Enamel on wood

72h x 60w in

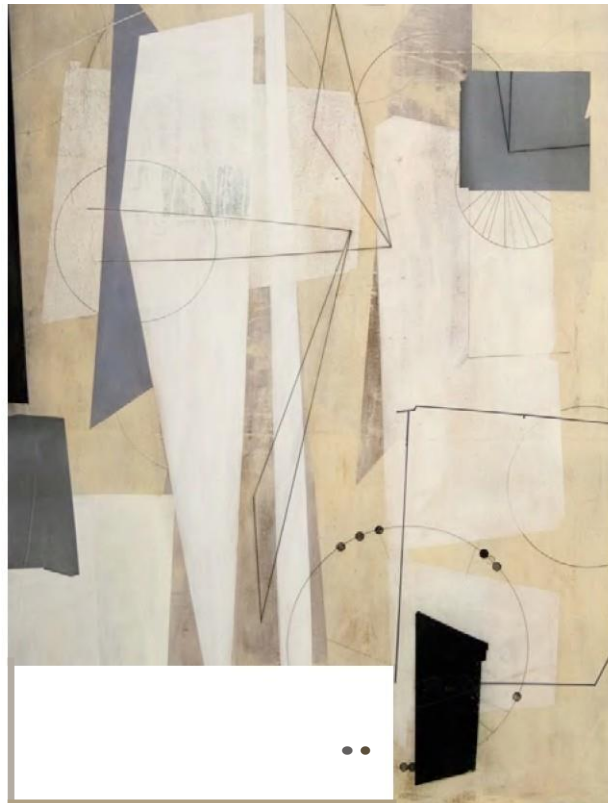
Represented by:

Sears Peyton Gallery (212) 966-7469

210 11th Ave, Suite 802, New York, NY 10001

New York painter Tad Wiley's recent oil-based enamel paintings on wooden panels continue to explore the themes and approach of his works on paper in the Water Log series. Although his methodology-luminous color on an armature of flat architectural drawing-remains essentially seamless between these two bodies of work, Wiley has managed to broaden the range of his motif in the new paintings, while deepening their level of free association. The paintings evoke, both through their iconography and the calibrated tone of their internal light, the stoic spirit of the Northeastern Seaboard. Wiley works in a vernacular that is pre-linguistic, but nonetheless of a kindred spirit to nautical literature, such as that of Melville. His use of pentimento and thinly washed glaze conjures up surfaces we associate with proximity to the shoreline, and place him in the broad company of modernists inspired by the ocean, from Whistler to Pinkham Ryder to Diebenkorn. There is also an affinity to the polychrome carving of the Pacific Northwest's Kwakiutl in his curvilinear forms, his symmetry and the frontal stance of his imagery. These are ambitious works in the cast of the heroic generation of American painting. From seminal influences, Wiley has wrought a highly individuated art.

*-George Lawson*

**David Collins****Scaffold**

Oil and acrylic on paper on linen

54h x 38w in

Represented by:

Kenise Barnes (914) 834-8077

1947 Palmer Avenue, Larchmont, NY 10538

My painting's visual language is culled from recollections of airports, homes, and construction sites. I render these industrial and domestic scenes in highly geometric planes and vivid colors. As the viewer is led through this complex maze, structures begin to assemble into familiar forms while simultaneously expanding and fragmenting. The inclusion of wallpaper patterns, in the form of actual antique samples and designs translated digitally onto Asian paper, I reference specific interiors from personal history and more general experience. However, the wall surfaces are never allowed to remain whole. They fracture, split and fall away to reveal other chambers or the suggestion of an outside realm. I am fascinated by these liminal spaces as a metaphor for the fluidness of memory.

As the space in my recent paintings shifts from expansive exteriors to quiet but compressed interiors, I think of the poetics of the clerestory window, a very old and simple architectural element. The clerestory window allows the exterior to enter the interior while preserving the privacy of the interior space. The clerestory is a go-between, a split level full of light and air that filters the nature and condition of the world outside into the interior.

*-David Collins*

## *Lotte New York Palace* -MAIN HOUSE GUESTROOMS-



**Karl Pilato**

*Tree with Lights in It*

Giclee on paper

Represented by:

Fresh Paint (323) 931 - 5835  
5835 Washington Blvd. | Culver City, CA 90232

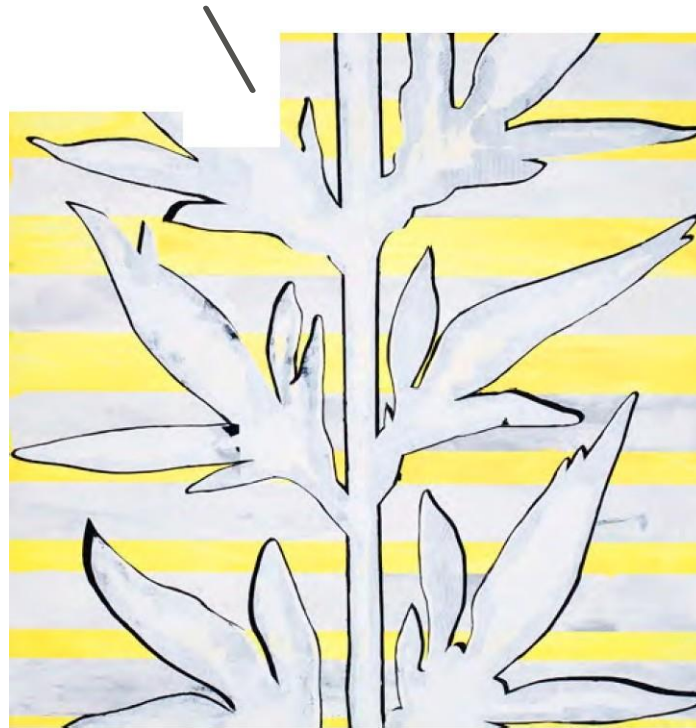
My artwork is rooted in gesture and abstract approaches to landscape. The intuitively drawn mark is the foundation of my process. Each mark's particular character leads to other gestures, which reflect, contrast, obscure, or enhance.

I build rhythmic structures. Marks tumble over and through one another to form areas of density and openness. I'm guided in this choreography by my search for simultaneous balance and continual movement.

Chinese and Japanese landscape painting and calligraphy have influenced my work. Marks emerge from and return to the white of the paper or the field of paint. Like in Chinese landscapes, the emptiness has substance. The results of built-up, intuitive gestures are suggestions of forces in nature, like wind, water, and trees. The sense of landscape is not of a static, particular scene; it is a sense of continual becoming.

*-Karl Pilato*





**Margaret Lanzetta**

*Saintala* 0665, 2009-2011

Giclee on paper

Represented by:

Kenise Barnes Fine Art (914) 834- 8077

1947 Palmer Avenue | Larchmont, NY 10538

My work draws inspiration from Buddhism, nature, Islamic architecture and sixties pop. Partly schematic, partly metaphoric, the work incorporates amalgams of geometric forms and organic plant forms juxtaposed with patterns and symbols extracted from architecture and surface textures of industrial materials. Repetition, a pervasive element, is used to explore larger issues of language, spirituality and cultural migration. Silk screening is a pivotal tool in my practice: oil and enamel, used fluidly with very porous screens results in rich, tactile surfaces, referencing the physicality of layered materials.

Motifs are derived from actual physical materials or photographs of nature and industry and transferred to screens or stencils. Offering a personal counterpoint to the anonymity of geometry, the process of silk screening, transformed into a "physical mantra"; melds the concrete with the spiritual.

*-Margaret Lanzetta*



**Allison Gildersleeve**

*From the Screenporch*, 2011

Giclee on paper

Represented by:

Asya Geisberg Gallery (212) 675-7525  
537 W 23rd St New York, NY 10011

The settings of these paintings are wooded areas hemmed-in by human habitation. They are the woods that border the roads and highways and fill the spaces between the houses of any small town. They are places gazed at, played in, trod upon, or driven past by the people that live there until they become as familiar and domestic as the dwellings where they reside. All of this human activity builds up a charge that collects everything in its path: the passage of time, the mix of emotions and activities piled up in that particular location, and the events to unfold there in the future.

When I paint these woods, I want it to feel as if all the stories that took place there are unfolding simultaneously. I start with various photographs that I have collected over the years from the same locale, some I've taken myself, some old family snapshots. I layer different elements of these sources on top of each other.

*-Allison Gildersleeve*

Allison received her BFA at the College of William and Mary and her MFA at Milton Avery School of Art at Bard College. She currently resides in New York

**Deborah Boardman***Studio Oill. 2012*

Giclee on paper

Represented by:

Heskin Contemporary (212) 967-4972

443 W 37th St New York, NY 10018

The light and airy quality of her paintings, especially the studies of her studio space that she makes regularly in an almost pious procedure, holds an ethereal nature that transforms them into an otherworldly space. Her brushstrokes are loose but confident, playfully exploring whatever it is she is painting with her hand as she moves the paint along. Within her studio, oil and gouache paintings are rotated about the walls, almost like a signifier of the mood for the day. Sketchbooks filled with colored pencil drawings can be found all around the space, like the ones from last year that contain hundreds of sketches of the lake, which she visits everyday as part of her morning ritual. They are quite lovely, cutting the page in half at the horizon line, separating water and earth from the sky and further showing her interest in her practice's ability to transcend the elements presented to her. Deeply absorbed in history and spirituality, and her relationship to the two, Deborah's paintings and other artistic endeavors are an extension of the spirit and the desire to connect it with greater forces in the world.

*-Kevin Wilson*





**Sydney Licht**

*Pile #1*, 2012

Giclee on paper

Represented by:

Markel Fine Arts (212) 366-5368  
529 West 20th Street 6W, New York, NY 10011

I am interested in updating the conventions of still life by picturing items that reflect the way we currently live. Remnants of our consumer culture have found their way into my work. Traditionally, still life paintings have portrayed items from the realm of the domestic....food, utensils, dishes, flowers and other elements that celebrate the table. Tabletops become resting places waiting to be sorted or discarded. Boxes are piled high to make room for more. An expanded color palette of Both wildly florescent hues and more subdued tones enables me to better articulate this aspect of my visual culture.

- Sydney Licht



**Sydney Licht**

*Still Life with Bundles*, 2012

Giclee on paper

Represented by:

Markel Fine Arts (212) 366-5368

529 West 20th Street 6W, New York, NY 10011

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- Sydney Licht



**Rob Nadeau**

Wastebook Drawings 1 - 2, 2013

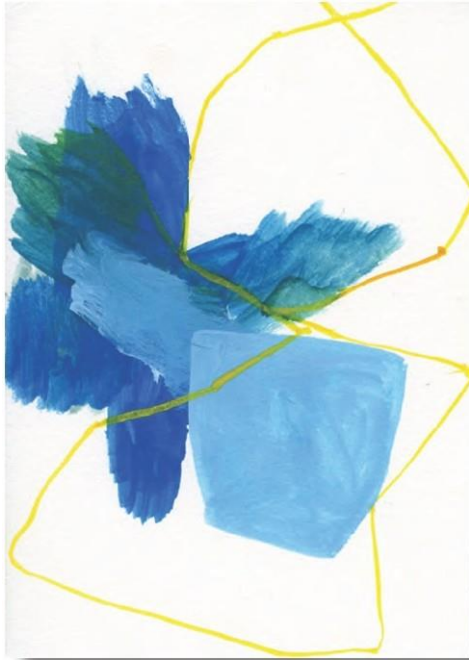
Giclee on paper

Represented by:

Mixed Greens (212) 331 - 8888  
531 West 29th Street, 1st Flr | New York, NY 10001

I make paintings that attempt to choreograph a collision between the orchestrated and the unintended. I am interested in the idea of a painting that refuses to compromise, of the insistence of an image upon escaping recognition and remaining abstract. The paintings are an attempt to work out of this space of psychological and visual tension. I employ a jury-rigged aesthetic approach with an emphasis on process and materiality, a conscious disregard for resolution or "finish" in the traditional sense, a slight hint of humor, and a flirtation with near constant failure. The inspiration for my work comes from my own personal history and both the visual culture and commercial residue that surrounds us in our everyday lives. Directed by a drawing-like process of free-association, I incorporate a variety of mark making approaches and materials to create the images while drawing on my passion for the act of painting and paint itself. It is a scumbled and infected formalism, a congress of flotsam, teetering on the brink of self-destruction. For me it is about taking chances and engaging in a desperate, yet somehow casual, search for meaning.

-Rob Nadeau



**Rob Nadeau**

*Wastebook Drawings 3-4*, 2013

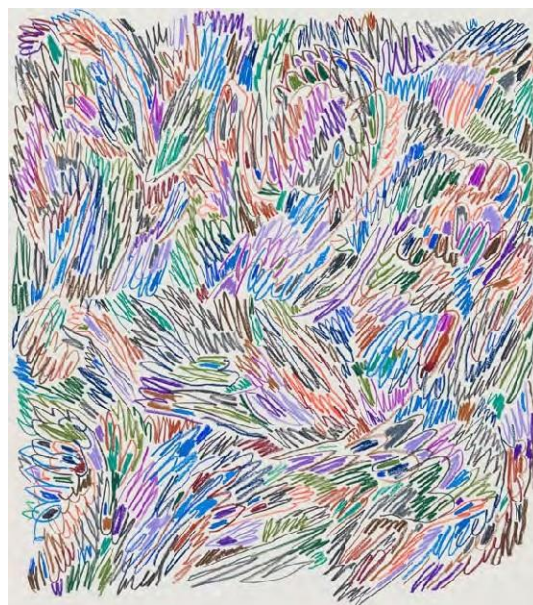
Giclee on paper

Represented by:

Mixed Greens (212) 331 - 8888  
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*-Rob Nadeau*



**Howard Fonda**

*Untitled, 2012*

Giclee on paper

Represented by:

Mixed Greens (212) 331 - 8888

531 West 29th Street, 1st Flr | New York, NY 10001

The difference between representation and abstraction is like the difference between clouds and sky.  
The origin of the debate is more useful than the debate itself.

I find painting an articulate means of exposing a range of emotion, both rational and irrational.  
Both rational, and irrational, experience define existence. Genre and form are choices like any other, used to articulate a cultural perspective and historical context.

- Howard Fonda





**David Collins**

*Lakehouse*, 2012

Giclee on paper

Represented by:

Kenise Barnes Fine Art (914) 834- 8077  
1947 Palmer Avenue | Larchmont, NY 10538

By layering geometric planes of vivid color, I render scenes inspired by architecture and the unreliability of memory. As the paintings develop, structures assemble into familiar forms suggesting dwellings or industrial buildings. Planes of color crop up to create floors, wall-like surfaces, eaves and overhangs. However, these architectural notions are never allowed to remain whole. They fracture, split apart, and fall away to reveal other chambers or the outside world. I am fascinated by these liminal spaces as a metaphor for the fluidness of memory.

As the space in my recent paintings shifts from expansive exteriors to quiet but compressed interiors, I think of a very old and simple architectural element, the clerestory window. It allows in the exterior world while preserving the privacy and integrity of the interior space. The clerestory is a go-between, a split level full of light and air that filters the nature and condition of the world outside into the interior.

- David Collins



**Chuck Webster**

*Untitled, 2012*

Giclee on paper

Represented by:

Stephen Zevitas Gallery (617) 778 - 5265  
450 Harrison Avenue #471 Boston, Massachusetts 02118

Chuck Webster's practice is a marriage of disparate traits: he paints whimsical forms that are the result of months of careful deliberation, and recreates recurring forms without loyalty to a single style. Webster says that he is drawn to "the just-off symmetry of things;" and this serves as a fitting description of his subjects. His works, which are often composed on panel or found paper, feature geometric and biomorphic forms, and have been described by critics as cartoon-like. Though abstract, Webster's subjects often have real-world counterparts, like his childhood town or the act of whale watching. One critic described Webster's images as "always realized without tape or rulers, giving his work personality, humor, and warmth."

- *Artsy.net*



**Lourdes Sanchez**

*Untitled XIX. 2012*

Giclee on paper

Represented by:

Sears Peyton Gallery (212) 966 - 7469  
210 Eleventh Avenue, Suite 8021 New York, NY 10001

Lourdes Sanchez is a Cuban-born artist who spent 18 years in Manhattan designing prints for the fashion industry. Over the recent decade, she has transitioned to exploring her own inspirations in hand-painted inks and watercolors. Her works are featured with well-known galleries and private-collectors.

"My objective with my designing, has been to capture an organic and moody yet optimistic spirit and have designs out in the world that in their own small way may invoke a feeling that underneath it all, it is a benevolent universe:"

- Lourdes Sanchez



**Alida Lachance**  
Abstract Color Block  
 Giclee on Paper

Represented by:  
 Hoffman LaChance Contemporary (314) 960-5322  
 2713 Sutton Boulevard, Saint Louis MO 63143

My work intends to create a story of continuity between the past and present. Imagery is closely associated with process. The mood and content of the work is largely a product of its surface and substance. The works begin on fresco where pigment is stained into wet plaster, creating either an image or an evocative worn surface. Once dry, multiple rounds of scraping and layering of paint takes place. Process is used to reveal small vignettes of development of the painting. Once the imagery has come together, illumination of the work with transparent glazes of oil color begins. Each oil glaze works through the other much like layered vellum, giving the painting an inner luminosity. Ultimately, I hope these paintings resonate with a broad spectrum of people, engaging the viewer in present time with a modern beauty created through worn surfaces and contemporary imagery.

*-Alicia LaChance*



**Josette Urso**

*Pine Rain*, 2012

Giclee on paper

Represented by:

Kathryn Markel Fine Art (212) 366 - 5368  
529 W. 20th Street 6W | New York, NY 10011

Teetering between urban and natural subjects I make exploratory paintings and drawings working directly and urgently in response to my immediate environment. My approach involves "moment-to-moment" extrapolation governed by intuitive leaps of scale, color and wayward geometry. Contrasts and cross-fertilizations unfold and are cumulative, non-linear, free flowing and interpretive. Space becomes an ambiguous and malleable substance and I delight in its manipulation as I meander acrobatically in a kind of gymnasium of convoluted mark making and image collision. All along the way, I engage the known as well as the unknown in unforeseen ways.

For me, drawing and painting parallel the act of seeing and are the most direct links to private time with the physical world. Despite the urgency of my process, as I work, time still slows down. My work becomes a record of this exploration and a reflection of my inherent energy and reason for living.

- Josette Urso





**Yolanda Sanchez**

*In the Heat of the Moment 4*, 2012

Giclee on paper

Represented by:

Kenise Barnes Fine Art (914) 834- 8077  
1947 Palmer Avenue | Larchmont, NY 10538

My work is a gathering of my awareness of being and my experiences of moving with and living among other beings, places and things. It is my desire to become a more "finely tuned observer" and to live more in the moment. Making art for me is a way of being present in the world; it is an act of attention. And through this attention, I give back and offer praise to the world. As such, my work is celebratory, expanding, opening, and about offering pleasure.

Nature, in a very broad sense, is my source of inspiration but I am not recreating the external world. In a non- intellectual way, I am translating and projecting thoughts, emotions and sensations, into a moment of meeting, working with light, color and mark and the materiality of the paint itself. I am holding a space for the viewer- to enter, to be there, to have a moment of contemplation, and to finish the work, as it were. Subject and object are dissolved and replaced by a presence- a "presence without form." There is no story to be told, just simply a desire to awaken.

- Yolanda Sanchez



**AnnaKunz**

*Pink/Blue*, 2012

Giclee on paper

Represented by:

Anna Kunz (773) 206- 5206  
3200 W Carroll 4041 Chicago, IL 60624

Anna Kunz makes works on paper, paintings, sculptures, installations and projects that seep out of the rectangle, often using painted and dyed fabrics that function like nets to capture and manipulate light and color. These experiential works are often combined with objects or surfaces that add complexity and invite viewers to structure the space in time by walking through them.

*-Anna Kunz*



### **Kathryn Lynch**

#### Grey-Orange Hudson #1

Giclee on paper

#### Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

Among Lynch's best works may be her nocturnes: a crescent moon hanging over a wine dark bay, a battery of windows illuminated by incandescent bulbs that seemed to pop white light or the green mist of a foggy daybreak. All in all Lynch worked to depict what she saw through the physical quality of both time and place. She visualized not the event itself but what it was to see; to invent through layers of paint different grades of luminosity.

In her most recent cityscapes Lynch has added intense color. These latest paintings present a more cheerful and energetic sense of a living city, a reborn city if you will. Today her city is bathed in French blue, the color of dusk when day shifts to night and the city is lit up by street lamp, headlights and neon signs as in *Bright Lights* and *Blue Night*, 2005.

It is a city filled by crazy cars and traffic, childlike in its appeal but also sophisticated in its liveliness and tenacity. "I try to capture"; she has said, "the noise, motion, and thrill of walking, thinking, looking and painting in New York."

- *Sears Peyton Gallery*

Kathryn was born in Philadelphia and lives in New York City. She studied at William Smith College in Geneva, New York and Skowhegan in Skowhegan, Maine. And she received her MFA at the University of Pennsylvania in Philadelphia, PA.



**Deborah Dancy**

*Giotto's Lute & The Orange Wall*, 2012

Giclee on paper

Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

My work is about surprise, color, process, and encounters with the self. From a host of references ideas emerge; fairy tales, children's drawings, jazz standards and film provide the springboard.

In the work there is a shifting terrain that exists between abstraction and figuration that is constantly in flux. Space is slippery; simultaneously deep and shallow. Lines are anxious, hesitant or defiant and either color is saturated or oddly muted and sometimes existing in the same space. These elements play off one another. Body fragments, architectural elements, tangible and furtive seem to insert themselves within an unfolding drama.

I find anxiety and delight in the process of making work, moving back and forth between drawing into painting and painting into drawing, coaxing process and ambiguity to enter into the image. It is within this space of abstraction and representation and the ambiguity of meaning I find the territory of discovery.

*-Deborah Dancy*



**Andrew Zimmerman**

2009, 59 & 2009, 63, 2009

Giclee on paper

Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

"The foundation of my work grows out of the rich history of modern painting, from Picasso to Jean Arp to Richard Tuttle. In my work I am interested exploring the intersection of painting and sculpture, of art and design, of the hand-made and the mass-produced. I am excited by the tension that arises from situating my work in between these traditional categories."

*-Andrew Zimmerman*

Andrew Zimmerman's work is governed by a process he invents, and re-invents, to create painted marks and assembled constructions. Each body of work often looks distinct from the previous collection, but the underlying pursuit is consistent — to discover and develop a process for making new forms.



**Deborah Boardman**

*Studio Oil 29*, 2012

Giclee on paper

Represented by:

Heskin Contemporary (212) 967-4972  
443 W 37th St New York, NY 10018

The light and airy quality of her paintings, especially the studies of her studio space that she makes regularly in an almost pious procedure, holds an ethereal nature that transforms them into an otherworldly space. Her brushstrokes are loose but confident, playfully exploring whatever it is she is painting with her hand as she moves the paint along. Within her studio, oil and gouache paintings are rotated about the walls, almost like a signifier of the mood for the day. Sketchbooks filled with colored pencil drawings can be found all around the space, like the ones from last year that contain hundreds of sketches of the lake, which she visits everyday as part of her morning ritual. They are quite lovely, cutting the page in half at the horizon line, separating water and earth from the sky and further showing her interest in her practice's ability to transcend the elements presented to her. Deeply absorbed in history and spirituality, and her relationship to the two, Deborah's paintings and other artistic endeavors are an extension of the spirit and the desire to connect it with greater forces in the world.

*-Kevin Wilson*



**Wynne Hayakawa**

*Untitled, 2012*

Giclee on paper

Represented by:

Andrea Schwartz Gallery 415-495-2090

545 4th Street | San Francisco, CA 94107

In this series I use the leaves, branches, and trunks of trees as a starting point. I don't make the image "abstract" so much as concrete--I render it in textured and layered paint. I work as the mediator between the tree image and the physical paint. Dancer Joanna Harris told me, "I choreograph with the music, then away from it." As a painter I work first from images, and then without them, or even against them.

The oaks, bays, tan oaks and redwoods of coastal California comprise the archetypal forest of my imagination. I try to paint two things that trees give me-- delight in light and shadow, and the feeling of enclosure and intimacy. We live our lives largely inside buildings. I hope the paintings will evoke the world outside. I hope we can exist for a while in that space among trees.

-Wynne Hayakawa



**Allison Gildersleeve**

*Untitled 1-8, 2013 (Commission)*

Giclee on paper

Represented by:

Asya Geisberg Gallery (212) 675-7525  
537 W 23rd St New York, NY 10011

The settings of these paintings are wooded areas hemmed-in by human habitation. They are the woods that border the roads and highways and fill the spaces between the houses of any small town. They are places gazed at, played in, trod upon, or driven past by the people that live there until they become as familiar and domestic as the dwellings where they reside. All of this human activity builds up a charge that collects everything in its path: the passage of time, the mix of emotions and activities piled up in that particular location, and the events to unfold there in the future.

When I paint these woods, I want it to feel as if all the stories that took place there are unfolding simultaneously. I start with various photographs that I have collected over the years from the same locale, some I've taken myself, some old family snapshots. I layer different elements of these sources on top of each other.

*-Allison Gildersleeve*

Allison received her BFA at the College of William and Mary and her MFA at Milton Avery School of Art at Bard College. She currently resides in New York

## *Lotte New York Palace* – TOWERS LOBBY–



**Annette Davidek**

Untitled 1 & Untitled 2 (*LNYP Commission*)

Oil on birch wood panels

40h x 36w in

Represented by:

Littlejohn Contemporary (203) 451-5050

547 West 27th Street, Suite #207, New York, NY 10001

Annette Davidek's paintings are derived from diagrams of plants, organic life forms as well as old technological illustrations. These sometimes quirky, repetitive images randomly mutate. Some shapes flatten, darken and become almost silhouettes. Florescent splays of color emerge from behind the flattened darker images. At times the images are almost translucent, similar to a light-soaked field seen in a microscope. Distinctions blur. Opacity and luminosity, repulsion and attraction, and tension and dissonance are concerns of the artist. Ghosted images vie with more clearly seen parts of her paintings. The captured, submerged and frozen images create a sense of depth and a record of her process.

Davidek's paintings personify processes of movement and growth in action as well as shape. Her syrupy lines often bleed, or dissolve, into the wood, and this fuzziness becomes a pictorial equivalent to energy. She employs repetition for a fundamental and formal purpose: mimicking the replication of development and the dynamic of movement.

*-Littlejohn Contemporary*

PO Box 3850, Vail, CO 81658

T 970.949.9096 F 970.949.1695

w [www.artadvisoryservice.com](http://www.artadvisoryservice.com)



**Andrew Zimmerman**

7.2012 & 5.2012

collage on paper

15h x 11w in

Represented by:

Sears Peyton Gallery (212) 966-7469

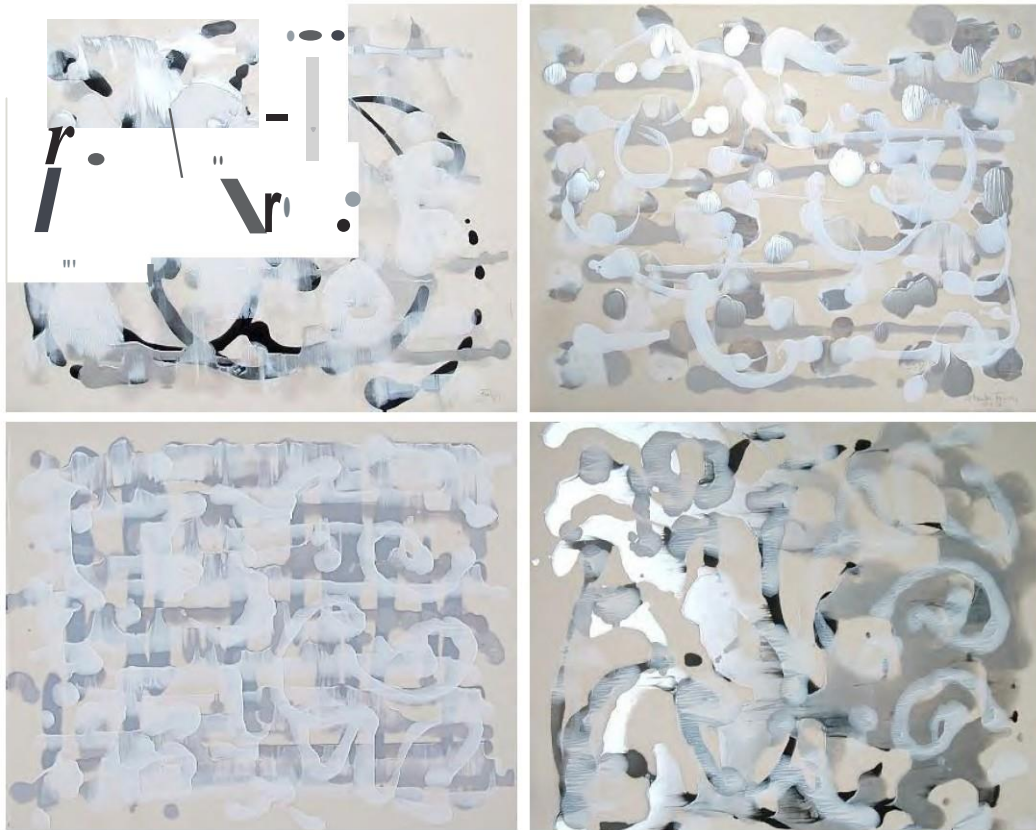
210 11th Ave, Suite 802, New York, NY 10001

Andrew Zimmerman's current body of work investigates pattern, repetition and color. He is interested in exploring and exploiting the contrasts between matte and glossy surfaces, organic and geometric shapes, saturated- and non-colors, under- and over-painting, and ultimately, painting and object. Each painting begins with a system in mind. Zimmerman takes the guesswork out of the process by dividing the painting into equal units, modular segments that eventually get filled with acrylic color. This method fragments the painting in a way that suggests pattern and rhythm, and also allows him to focus on small portions of the painting at a time. He favors opaque color and sharp edges, as seen in sign painting or architectural details.

Andrew Zimmerman (b. 1968 New Brunswick, NJ) studied painting at the Rhode Island School of Design (BFA 1991), and Industrial Design at the California College of the Arts (BFA 2000). In 1990 he was the recipient of a Skowhegan Fellowship Award from the Skowhegan School of Painting and Sculpture, Skowhegan, ME. In 2000 he was nominated for the IDSA National Merit Award. Public collections of his works include the Fidelity Investment Corporation, Boston, MA, Weill Cornell Medical Center, New York, NY and Alliance Bernstein LLP, New York, NY. Exhibition venues include the Drawing Center, New York, NY, The RISD Biennial, (curated by Robert Storr) Exit Art, New York, NY, and Galleria Guido Carbone, Torino, Italy.

– Sears Peyton Gallery





**Gudrun Mertes-Frady**

Random Moves #17, #18, #22 & #28

ink and watercolor on layered mylar

19h x 24w in

Represented by:

Markel Fine Arts (212) 366-5368

529 West 20th Street 6W, New York, NY 10011

As a timeless organizing principle, geometry is the underlying matrix or architecture of all my work. I am drawn to its symmetry and quasi-symmetry and the limitless potential to create my own world. My work is about clarity and structure, pared down to essential forms.

In my recent paintings, I use metallic pigments, like aluminum and graphite. I also use mica particles, mixed with my colors to affect a kinetic quality of illusory motion depending from which angle the work is seen. Some of the mica particles are coated with highly refractive titanium oxide, producing a dual effect when viewed from different sides. Combination with other colors results in the interference of light waves. I'm very interested to explore physical fact and psychic effect of color and form with this process.

I work toward the instant the painting has its own center, its own logic, physically and intellectually. Most of all I want my work to be about deceleration, in the spirit of the works by Olafur Eliasson and the Swiss architect Peter Zumthor, as a counter point to the ever accelerating whirl of our time, in which our lives seem trapped. There is one more thing of importance to me; I'm going blatantly for a sense of beauty.

- Gudrun Mertes-Frady



**Doug Glovaski**

Urbanhood #2

pencil and oil transfer on paper  
30 h x 22.5 w in

Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

Glovaski pushes, pulls, wipes, scrapes and smears the paint on his canvases, openly revealing his active process of editing and refining. As a result, his works emit a sense of playful experimentation. But what resonates with the viewer is an intense sense of place and mood. Whether dark and somber or bright and playful, Glovaski's works leave a long-lasting impression.

Mr. Glovaski was born in Saginaw, Michigan. His family moved to the Bay Area when he was seven and he has remained here ever since. Glovaski currently lives in San Francisco. His paintings are included in numerous public, corporate and private collections throughout the country.

*-Art Daily*

## *Lotte New York Palace* -TOWERS GUESTROOMS-



**Lisa Breslow**

Central Park Afternoon 4, 2011

Giclee on fine art paper

Represented by:

Markel Fine Arts (212) 366-5368

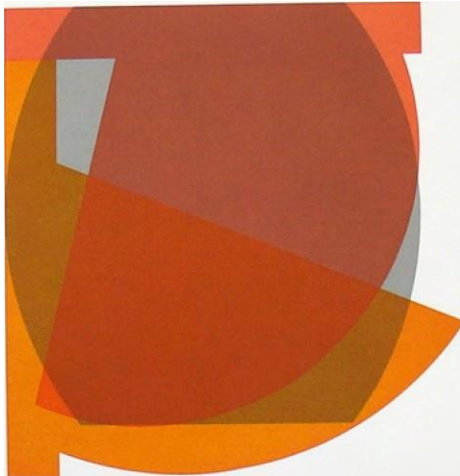
529 West 20th Street 6W, New York, NY 10011

Lisa Breslow's work is a love song to New York The Village and the High Line, Chelsea, Long Island City and Central Park; these are her constant subjects. In her paintings and monotypes, Breslow visually plumbs the paradoxes of the city, the silence within the noise, the stillness within the bustle.

She first started painting the park in 2006. Its draw for her is constant, from before dawn to late at night, season after season, in the clear light of Spring or dense Autumn fogs. For her, the park presents infinite possibilities. It pulls her to it, day after day.

She notes, "The very existence of a nature sanctuary in the middle of the city, the changing seasons, light and weather, the reflections, the beauty of Bow Bridge-these all keep drawing me back:"

- "Lisa Breslow's New York State of Mind"  
*CityArts*. November 20, 2012



**Willard Boepple**

W7 1.3.10 I & RTB II 21.10.09 X

Giclee on fine art paper

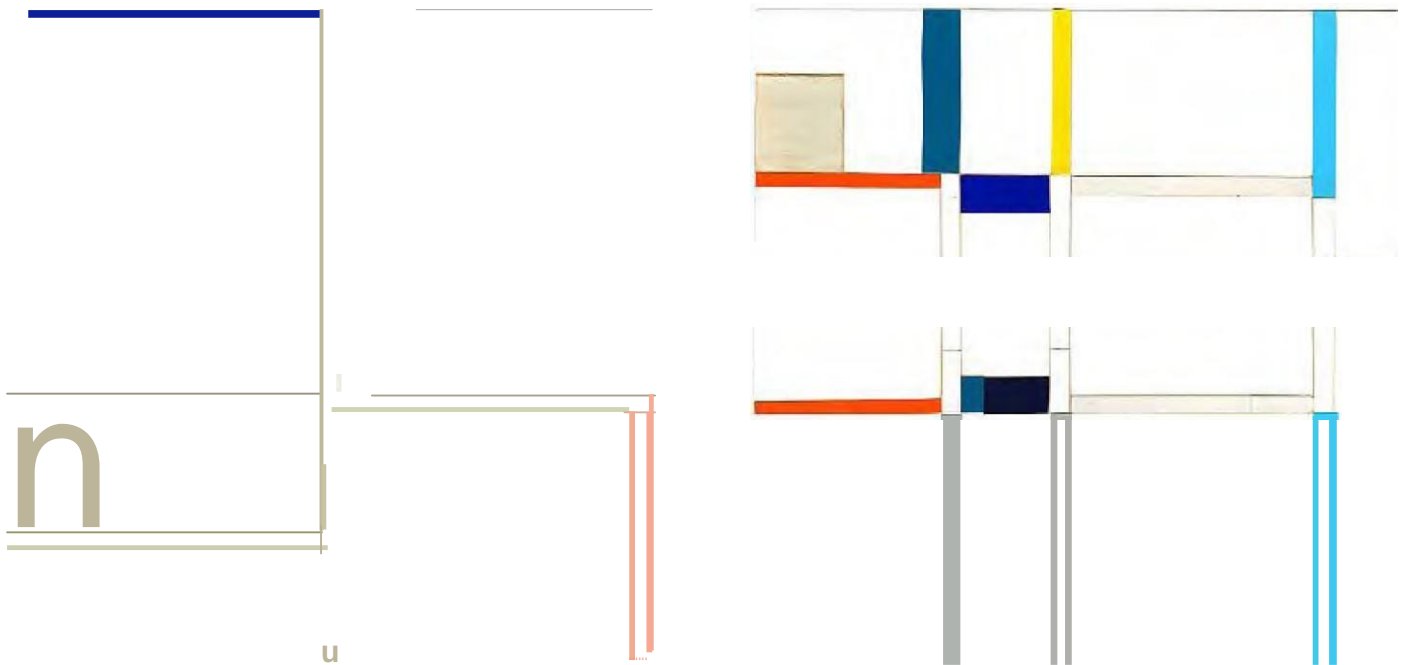
1Sh x 11w in

Represented by:

Lori Bookstein Fine Arts (212) 750-0949

138 10th Ave New York, NY 10011

Boepple was born in Bennington, VT in 1945, but grew up in Berkeley, CA. In the 1960s, he studied at the Skowhegan School of Painting and Sculpture, the University of California at Berkeley, RISD, and CUNY City College. After teaching at Bennington College and the School of the Museum of Fine Arts in Boston, he returned to New York, where he has lived for over 35 years.



**Suzanne Ulrich**

no. 1757 & no. 1760, 2010

Giclee on paper

Represented by:

Markel Fine Arts (212) 366-5368

529 West 20th Street 6W, New York, NY 10011

I think of myself as a painter; however, I have been making these small cut, torn, gouache painted and pasted paper collages now exclusively since 1997.

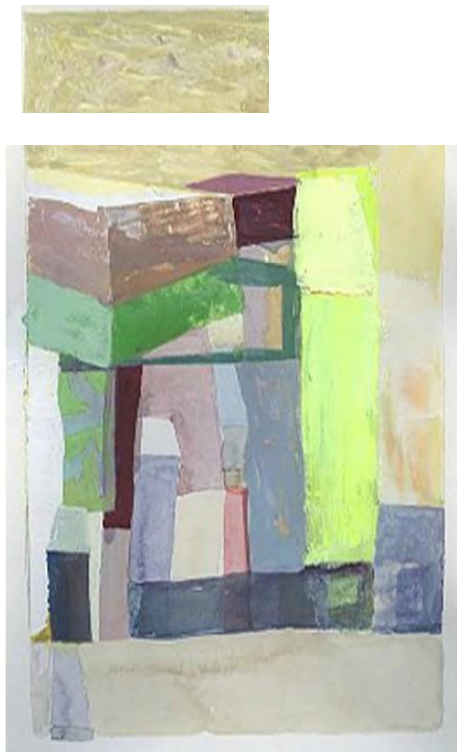
As a painting major years ago, reflecting back on that time, I had a design course I liked even more. Just playing with basic shapes really. I feel like I have come full circle.

Although I have always used collage as a break from painting, I painted. Losing interest in figurative work early on, I painted stripes, mostly in oil, mostly on canvas. Some large, some small, and some on paper.

I believe my more recent oeuvre is by far my most mature body of work. The possibilities are just endless. The rectangle for me both dominates and gives structure to the pieces. I work intuitively and pay great attention to the surface detail, the layering and lifting. And back to that design course—just playing with basic shapes and color. I love color! I intentionally avoid any illusionistic reference of any kind and work each piece until it becomes a composed, self-contained work of art.

*-Suzanne Ulrich*





**Sydney Licht**

Untitled, 2010

Giclee on paper

Represented by:

Markel Fine Arts (212) 366-5368

529 West 20th Street 6W, New York, NY 10011

I am interested in updating the conventions of still life by picturing items that reflect the way we currently live. Remnants of our consumer culture have found their way into my work. Traditionally, still life paintings have portrayed items from the realm of the domestic....food, utensils, dishes, flowers and other elements that celebrate the table. Tabletops become resting places waiting to be sorted or discarded. Boxes are piled high to make room for more. An expanded color palette of both wildly florescent hues and more subdued tones enables me to better articulate this aspect of my visual culture

- Sydney Licht



**Allison Gildersleeve**

Split

Giclee on paper

Represented by:

Asya Geisberg Gallery (212) 675-7525  
537 W 23rd St New York, NY 10011

The settings of these paintings are wooded areas hemmed-in by human habitation. They are the woods that border the roads and highways and fill the spaces between the houses of any small town. They are places gazed at, played in, trod upon, or driven past by the people that live there until they become as familiar and domestic as the dwellings where they reside. All of this human activity builds up a charge that collects everything in its path: the passage of time, the mix of emotions and activities piled up in that particular location, and the events to unfold there in the future.

When I paint these woods, I want it to feel as if all the stories that took place there are unfolding simultaneously. I start with various photographs that I have collected over the years from the same locale, some I've taken myself, some old family snapshots. I layer different elements of these sources on top of each other.

*-Allison Gildersleeve*

Allison received her BFA at the College of William and Mary and her MFA at Milton Avery School of Art at Bard College. She currently resides in New York.



**Doug Glovaski**

**Swarble #14**

Giclee on paper

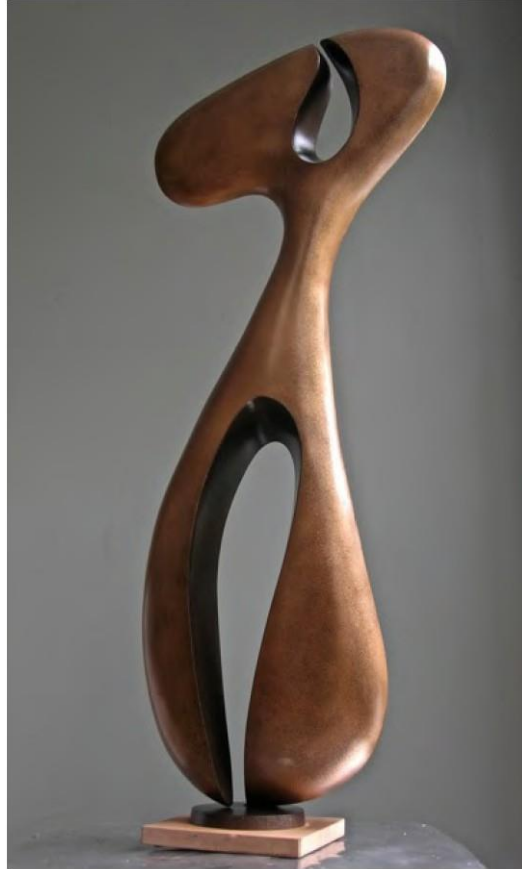
Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

Glovaski pushes, pulls, wipes, scrapes and smears the paint on his canvases, openly revealing his active process of editing and refining. As a result, his works emit a sense of playful experimentation. But what resonates with the viewer is an intense sense of place and mood. Whether dark and somber or bright and playful, Glovaski's works leave a long-lasting impression.

Mr. Glovaski was born in Saginaw, Michigan. His family moved to the Bay Area when he was seven and he has remained here ever since. Glovaski currently lives in San Francisco. His paintings are included in numerous public, corporate and private collections throughout the country.

*-Art Daily*



**Matt Gil**

NYP Commission

Aluminum Sculpture

Represented by:

Fresh Paint Art (323) 931-5835  
5835 Washington Blvd. Culver City, CA 90232

"I've always thought that the simpler the thing is the better and more powerful it is. This is also my challenge. The shape and form of everyday objects that surround me, such as animal shapes, body parts, posters, symbols and vessels, have been recurring themes in my work. My sculptures are an ongoing dialogue with the elegance and economy of the turn-of-the-century modernists.

I like the challenge of orchestrating the balance between the form of a sculpture, the negative space within the sculpture and the perceived space surrounding the piece. This perceived space or aura around one of my sculptures is very tangible. I see this pressure slicing and squeezing the sculpture from all sides as being the real force that gives life to the work. It is the beautiful balance between these three factors that I look for and which give emotion and soul to the piece."

*-Matt Gil*



**Deborah Zlotsky**  
Adjacent Possibilities  
Oil on canvas

Represented by:  
Markel Fine Arts (212) 366-5368  
529 West 20th Street 6W, New York, NY 10011

The title of this series--Adjacent Possibilities--borrows a scientific term, which refers to the way organisms and systems seek alternative states of being by shifting slightly from a designated path. When this happens, more complex relationships emerge. In my paintings, abrading, repainting and revarnishing lead to unexpected relationships, and I work in response to the changes that accumulate. Accidents repeatedly redirect me, blurring my understanding of the difference between accident and intention.

- Deborah Zlotsky

Deborah Zlotsky lives and works in Albany, NY. Zlotsky received her BA in Art History from Yale University and her MFA in Painting and Drawing from the University of Connecticut.



**Joseph Stabilito**

Candy Kiss, 2010

Giclee on paper

Represented by:

Fresh Paint Art

(323) 931-5835

5835 Washington Blvd. Culver City, CA 90232

Joseph Stabilito is an abstract illusionist artist whose painting technique creates the appearance of the third dimension. He emerged during the eighties out of the East Village scene in New York, but unlike many of his contemporaries his personal style has evolved. Although associated with the Abstract Illusionism movement, Stabilito has generational ties to New Wave tendencies, particularly East Village graffiti art, which gives a cutting edge to his otherwise elegant abstract painting. The illusionary elements in his paintings are not flaunted for special effects, but is simply one element of his multi-dimensional painterly vocabulary. In fact in his later paintings the illusions almost disappear. Each painting is a color study: his early color palette was composed of pastel colors on unprimed canvas, but the color in his later work has become much deeper, richer and complex. Symbolic allusions and graffiti, often in a humorous vein, are frequently part of his otherwise abstract compositions.

- Kass Meridian



### **Deborah Boardman**

Fall Studio & Winter Studio, 2010

Giclee on paper

#### Represented by:

Heskin Contemporary (212) 967-4972

443 W 37th St New York, NY 10018

The light and airy quality of her paintings, especially the studies of her studio space that she makes regularly in an almost pious procedure, holds an ethereal nature that transforms them into an otherworldly space. Her brushstrokes are loose but confident, playfully exploring whatever it is she is painting with her hand as she moves the paint along. Within her studio, oil and gouache paintings are rotated about the walls, almost like a signifier of the mood for the day. Sketchbooks filled with colored pencil drawings can be found all around the space, like the ones from last year that contain hundreds of sketches of the lake, which she visits everyday as part of her morning ritual. They are quite lovely, cutting the page in half at the horizon line, separating water and earth from the sky and further showing her interest in her practice's ability to transcend the elements presented to her. Deeply absorbed in history and spirituality, and her relationship to the two, Deborah's paintings and other artistic endeavors are an extension of the spirit and the desire to connect it with greater forces in the world.

*-Kevin Wilson*



**Sara MacCulloch**

Minus Basun, 2009

Giclee on paper

Represented by:

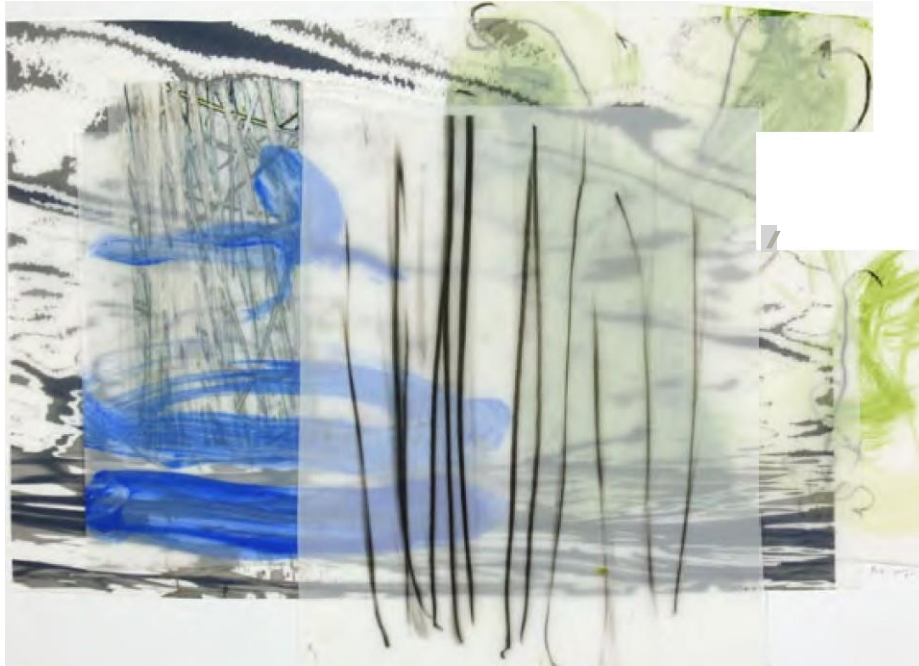
Markel Fine Arts (212) 366-5368  
529 West 20th Street 6W, New York, NY 10011

The challenge for me always is to capture what a place looks like and feels like (the time of day, the weather, the light), but also to have a relationship with the painting as I am making it. To be open to what may happen in the studio. I don't start with an exact idea of what the painting will look like when I am finished.

I do my paintings in one session in the studio. This is to allow for clarity in purpose, but also to give the work a sense of immediacy. I want the paintings to be fresh, to breathe. I don't want to overwork them. Sometimes there are drips or imperfections, but I leave them. Because for me sometimes the "mistakes" are what anchors the rest of the work

*- Sara MacCulloch*

Sara majored in painting at the Concordia University in Montreal and received her BFA in painting at the Nova Scotia College of Art and Design in Halifax. She currently resides in Nova Scotia.



**AvyClare**

07.07.22

Giclee and mylar on paper

Represented by:

Fresh Paint Art (323) 931-5835  
5835 Washington Blvd. Culver City, CA 90232

The overlay of human activity on nature is what I think about when making artworks. I play the tensions of logic, geometry and tendencies of disorder in nature. I am drawn to a reassembled landscape, where meaning is re-formed. I experience this intersection between human mechanistic activity and nature's deeper order and call it 'The Garden'.

- Avy Clare



**Deborah Zlotsky**

Bride

Giclee on canvas

Represented by:

Markel Fine Arts (212) 366-5368  
529 West 20th Street 6W, New York, NY 10011

In both my drawings and paintings, I work responsively, constantly altering relationships in a process of accumulating, assembling and revising. In nature, the way organisms and systems seek alternative states of being by shifting slightly from a designated path is understood as the adjacent possible. I refer to this phenomenon by arranging and rearranging relationships in my paintings to uncover unexpected anomalies. As I adjust one relationship, another slips out of balance. Overlaying, abrading, reconfiguring, and repeatedly repainting and revarnishing create slippage between the past, present and future, as accidents and change remain visible in each work. Although abstract, the work comes out of a personal awareness of the complexity, subtleties and coincidences of being in the world.

- Deborah Zlotsky

Deborah Zlotsky lives and works in Albany, NY. Zlotsky received her BA in Art History from Yale University and her MFA in Painting and Drawing from the University of Connecticut.



**Kathryn Lynch****Snowy Blue Hudson #1**

Giclee on paper

**Represented by:**

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

Among Lynch's best works may be her nocturnes: a crescent moon hanging over a wine dark bay, a battery of windows illuminated by incandescent bulbs that seemed to pop white light or the green mist of a foggy daybreak. All in all Lynch worked to depict what she saw through the physical quality of both time and place. She visualized not the event itself but what it was to see; to invent through layers of paint different grades of luminosity.

In her most recent cityscapes Lynch has added intense color. These latest paintings present a more cheerful and energetic sense of a living city, a reborn city if you will. Today her city is bathed in French blue, the color of dusk when day shifts to night and the city is lit up by street lamp, headlights and neon signs as in *Bright Lights* and *Blue Night*, 2005.

It is a city filled by crazy cars and traffic, childlike in its appeal but also sophisticated in its liveliness and tenacity. "I try to capture"; she has said, "the noise, motion, and thrill of walking, thinking, looking and painting in New York."

*- Sears Peyton Gallery*

Kathryn was born in Philadelphia and lives in New York City. She studied at William Smith College in Geneva, New York and Skowhegan in Skowhegan, Maine. And she received her MFA at the University of Pennsylvania in Philadelphia, PA.



**Kathryn Lynch**

Sailboat

Giclee on canvas

Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

While the palette may initially be perceived as monochromatic, each painting is a jewel encapsulating a specific environment. Through subtle tones of bottle green, midnight or sky blue, Kathryn Lynch's brushstrokes create a mixture of personal struggle and artistic triumph.

The work of Kathryn Lynch is constantly shifting, changing, and evolving. Each painting is an exploration and combination of an inner and outer world. Lynch describes her art making experience as "getting to go on an adventure." These paintings are bold, raw, and free by an artist who is not afraid of navigating uncharted territory.

*- Sears Peyton Gallery*

Kathryn was born in Philadelphia and lives in New York City. She studied at William Smith College in Geneva, New York and Skowhegan in Skowhegan, Maine. And she received her MFA at the University of Pennsylvania in Philadelphia, PA.



**Kathryn Lynch**

Study for Tug boat Series

Giclee on canvas

Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

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*- Sears Peyton Gallery*

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**Isabel Bigelow**

Yellow Top

Giclee on paper

Represented by:

Sears Peyton Gallery (212) 966-7469  
210 11th Ave, Suite 802, New York, NY 10001

Finding fertile ground in the space between abstraction and representation, Bigelow closes in on familiar elements. The surface of the painting is slowly built up to provide a textural support for the thin veils of color applied in layers. Each layer is restrained yet sumptuous, softly mingling with the layer underneath lending a diaphanous effect to the atmosphere of the painting.

A graduate of Harvard University and the Maryland Institute College of Art, Bigelow has exhibited throughout the United States. Her work is in the collections of The Columbia Museum of Art, Columbia, South Carolina, The Hood Museum of Art, Dartmouth College, Yale University Art Gallery, The New York Public Library, the University of Virginia and the Hunterdon Museum of Art, Clinton, NJ. She has been awarded a Pollock-Krasner Foundation award and residencies at the MacDowell Colony, Virginia Center for the Creative Arts, Yaddo and Millay.

- Sears Peyton Gallery



**Alida Lachance**

New York City Scenes Series (*Commission*)

Oil on canvas mounted to board

Represented by:

Hoffman LaChance Contemporary (314) 960-5322  
2713 Sutton Boulevard, Saint Louis MO 63143

My work intends to create a story of continuity between the past and present. Imagery is closely associated with process. The mood and content of the work is largely a product of its surface and substance. The works begin on fresco where pigment is stained into wet plaster, creating either an image or an evocative worn surface. Once dry, multiple rounds of scraping and layering of paint takes place. Process is used to reveal small vignettes of development of the painting. Once the imagery has come together, illumination of the work with transparent glazes of oil color begins. Each oil glaze works through the other much like layered vellum, giving the painting an inner luminosity. Ultimately, I hope these paintings resonate with a broad spectrum of people, engaging the viewer in present time with a modern beauty created through worn surfaces and contemporary imagery.

-Alicia LaChance





**Jeri Eisenberg**

Sugar Maple Flutters (red), No 4, 2007  
InK. on japanese paper and encaustic

Represented by:

Markel Fine Arts (212) 366-5368  
529 West 20th Street 6W, New York, NY 10011

My series, A Sojourn in Seasons, consists of five chapters of photo-based work created over the past five years. Each piece depicts the common wooded landscape of my day-to-day life, captured mostly in rural upstate New York where I live.

The images are firmly grounded in the natural world, reflecting the geographic region, season and light in which they were captured. By photographing with a purposefully oversized pinhole camera or a radically defocused lens, I capture trees and foliage as they are not often depicted. The images are sketches with light: details are obscured, and only the strongest elements remain,

The work speaks directly to the senses. It sits on the balance point between the concrete and the abstract, perception and memory, form and essence.

*- Jeri Eisenberg*