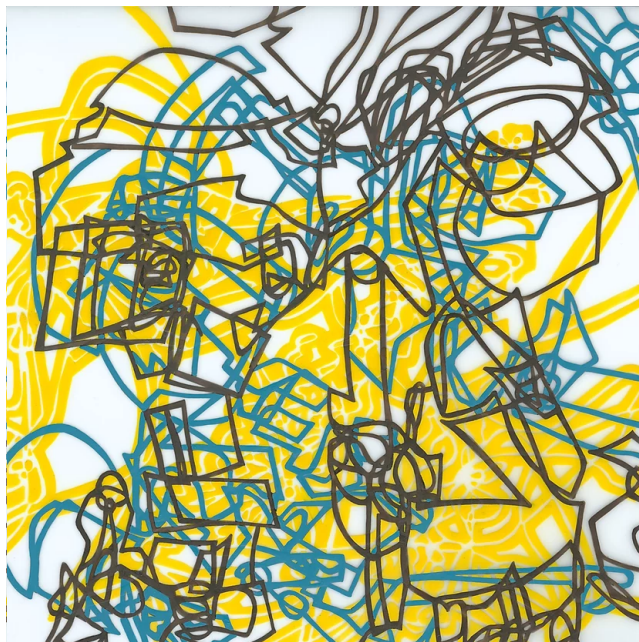


SMALL WORKS SHOWCASE 2022

Press Release

Burgay / Frontini / Lobotsky / Pettee-Olsen / Sokol-Kramer / Spindelman / Van

Cura

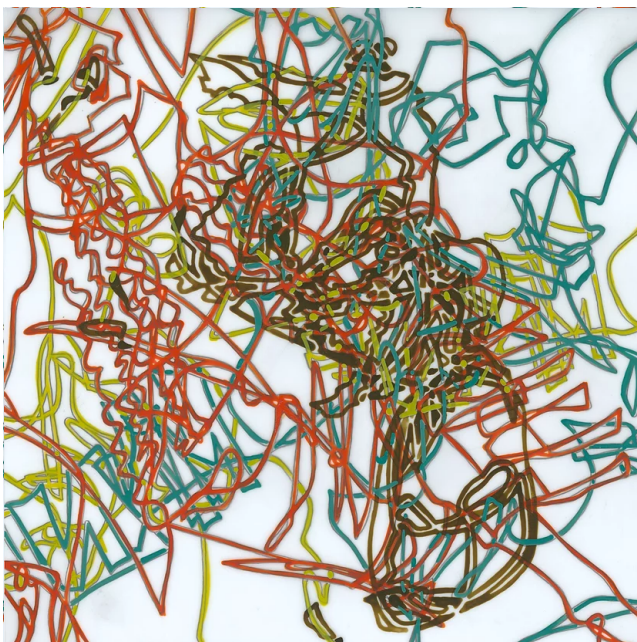


Marjorie Van Cura: Untitled 1621 (2022)

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SMALL WORKS SHOWCASE 2022

ANDREA BURGAY
THOMAS FRONTINI
JOANNE LOBOTSKY
MARGARET PETTEE OLSEN
BERNICE SOKOL KRAMER
MARGOT SPINDELMAN
MARJORIE VAN CURA

July 15-September 15, 2022

There is a special feeling we have when we come into contact with a work of art, and it's that feeling that is the impetus not only for budding collectors everywhere, but for those of us in the industry who will spend a lifetime looking at and engaging with the art and artists of our time, to write on and curate them. Small Works Showcase 2022 brings a broader selection of creative talents together than in the past. Each has enjoyed recent career highlights, receiving critical praise, being exhibited as a solo artist, and enjoying the sale of their work. Each has been exhibited by me in the past, either in-person or online. I feel that cumulatively they present a strong impression of what kinds of creative vision are percolating in the current scene. Yet their work is not trendy, but is instead extremely rigorous and honest. Some of these works are meant to be intimate yet are by no means lacking in stature. The effect they impose is significant. I hope that you will enjoy looking at them and will consider owning them as well. Please contact me at the bottom of each page where it

indicates so. I would be happy to engage any inquiries. Works can be purchase directly on the site.

David Gibson

Below find statements on each of the artists featured here.

ANDREA BURGAY'S "Fictions" series uses commercially printed paperback books and magazines as the support. These compact objects possess color and heft, previously printed surfaces, and are recognizable objects mined from mass media. Burgay fills her books with layers of matter that erupt from the surface like unseen minerals emerging with the shifting of tectonic plates. Burgay brings the layers of meaning to the surface so that we can engage with them freely. There they are, complex and ambiguous, massing into mounds of color and hand-torn form, not trying to establish any other relationship to meaning than what can be attained aesthetically.

THOMAS FRONTINI is best described as an allegorical painter. He presents a version of the world that is Edenic, devoid of societal complication, yet metaphorically redolent. His stage is the world, but the world with everything slightly askew; or with vital parts missing; or his subject focused upon so intently that it excludes everyday contexts. Frontini presents us with scenes that are a pastiche of complex themes such as existence, youthful vitality, nature, civilization, myth, and the passage of time. Spatial arrangements of recognizable objects, persons, places, as well as mysterious and oblique ones—symbolic embellishments if you will—present us with experiences that are only to be had in paintings. By creating an atypical progression of the real, Frontini creates a morally ambiguous universe to which we can easily apply new experiences and values.

JoANNE LOBOTSKY creates abstract materialistic work with highly textured surfaces on layered or torn paper. The texture in her collages is built through acrylic paint, various gel mediums, textured paper, layers of paper, corrugated cardboard and other materials. Her work is driven by process, experimentation and a natural evolution - not by a preconceived end result. Lobotsky grew up on a farm, so nature's details, physicality and growth processes are her main inspirations. As she states: "My work is in the space between painting and sculpture and is characterized by textured, layered, curved or torn paper. There are three bodies of work that sometimes overlap: collage on the standard rectangle, collaged paper in unusual shapes and three dimensional collage. The texture in my work is built with different materials including acrylic paint - often along with various textured gel mediums, layers of paper including textured paper, Japanese, Indian and African papers, corrugated cardboard, paper mache, sand and other materials. The final result is process-driven through my response to materials as they are used. Imperfection, abjectness and roughness coinciding with beauty and a kind of humble elegance are my main goals. Of importance is the physicality of the work without reference to illusory space. Nature is my biggest source of inspiration for shape, color and texture."

MARGARET PETTEE OLSEN'S paintings speak to our visual culture in which we are inundated with imagery on computer screens, smartphones, high-definition televisions, and other devices of what the artist calls our "media-driven version of experience." Informed by abstract traditions, she ventures into new territory with the latest developments in pigments and with a sensibility that taps into the turbulence of our times. All paintings are built from the relationship of elements, but her energetic canvases push boundaries with layers of distinct, dissimilar actions and strategies that resist coherence. Bold, non-referential colors reside on different reconfiguring planes, and applications of light-reflective media appear differently when seen at different angles. Insistently interactive, Pettee Olsen's canvases are mutable perceptual events that partake of ambiguity, boundlessness, and sensation. Pettee Olsen is relentless in combining varying painterly gestures, which she additionally breaks up with bars and irregular floaters. Movements into space or from edge to edge are interrupted by shimmering details and hues that reside on the surface. Composed of autonomous passages that transmit to one another, her paintings optically and viscerally suggest sound and rhythm combinations that register physically and hint at Pettee Olsen's early study in dance. Drawn from the last few years, the selected works allow the viewer to acquaint themselves with the range of her expression and yet to discern her ever-expanding vocabulary. Created over a period of time, each painting is its own field of operations, but the artist's process may introduce a theme and variations from one to the next. Our need to find consistency is rewarded by finding threads within contingencies

and variations from one to the next. Our need to find consistency is rewarded by finding threads within contingencies, which in the real world may bring us to truth or have us adhere to constructed fictions. (Stephanie Grilli, Art Historian, Ph.D. Yale)

BERNICE SOKOL KRAMER'S works are a tangle of personal associations so successful mined that they present as universal. The symbols in them are real objects speaking to the gradient of lived experience. They give evidence to a process of introspection in which one seeks a simple reflection only to have an indirect and loaded, emotionally skewed image thrown back at them. When the artist wants to talk about humanity, she can look no further than her own reflection. In this she is no different from modern masters like Giacometti and Francis Bacon, whose images reflected some element, however morphed by the demands applied to simple vision. Sokol Kramer paints with pictures, some parts of which are originally drawn by her. Sokol Kramer creates psychologically loaded spaces in small works. The admixture of images sampled and drawn, the projective quality of the images, and a way of pushing them together to use negative space and create visual tension. Many of the parts she uses to build her scenes, figures, and faces are part of an emotional register that connects to beauty and body issues from her childhood and adolescence. The images that populate these collages emerge from every crevice of the artist's past life, and their selection and ordering, if you can call it that, reflects the raw welter of memory combined with an urgency to give testament to everything that once mattered. What results in the final version is not a polite image of life as we know it in passing, like the light from a distant star communicating its end passage. Rather Sokol Kramer transmutes the energy of everything that everything that ever came into contact with her star, and what we receive is an imposed gravity, as if one could be made to feel the weight of walking on it, of seeing life distinctly from that one perspective, taking in the same recollections, breathing the same air, claiming the same scars. Sokol Kramer's work collaborates with primal energies to give us hyper-conscious knowledge.

MARGOT SPINDELMAN states about her own work: "Things fall apart." This occurs to me often. Floods. Deaths. Elections. Uncertainty. Loss. For the last few years my process encompasses this. I start a drawing with a line or a tear or a stroke. The next step is to build by adding a mark, or by adding another piece of paper by stapling/gluing/taping. Or the next step is to take it apart. And repeat. Coalesce and then separate, depart and arrive. These are explorations of fragility and resilience. In some images, there is a definite tilt toward instability. In others, forms interlock to assure cohesion. Each piece's narrative is formed by this process of creation and destruction.

MARJORIE VAN CURA makes drawings inspired by and culled from real time events and their satellite suggested optics. Van Cura is one of a limited number of artists I have encountered who have access to internet based information dramatized by real life events, and not only informed by information systems and methods of documentation available through projective media, but have used it to create new forms of art. Van Cura culls a variety of images from newsworthy events that may include natural disasters, man-made accidents, and social protests. She then completes an aesthetic examination of each photograph, mining it for certain visual structures that could be said to underlay the structure of each image, and she then undertakes a ghost tracing of these structures, creating sequential traces from each image until she has collected a rich aggregate of abstract forms. What Van Cura brings to her practice is a measure of restraint that manifests as a reductive aspect in the selection of forms. She pursues a variety of scenarios in which tragedy has transformed the everyday, prosaic appearance of ordinary locales, which she then mines for the multiplicity of possible vestigial tracings to inform a diverse and polymathic vision that expands upon our comprehension on the making of expressive marks.

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