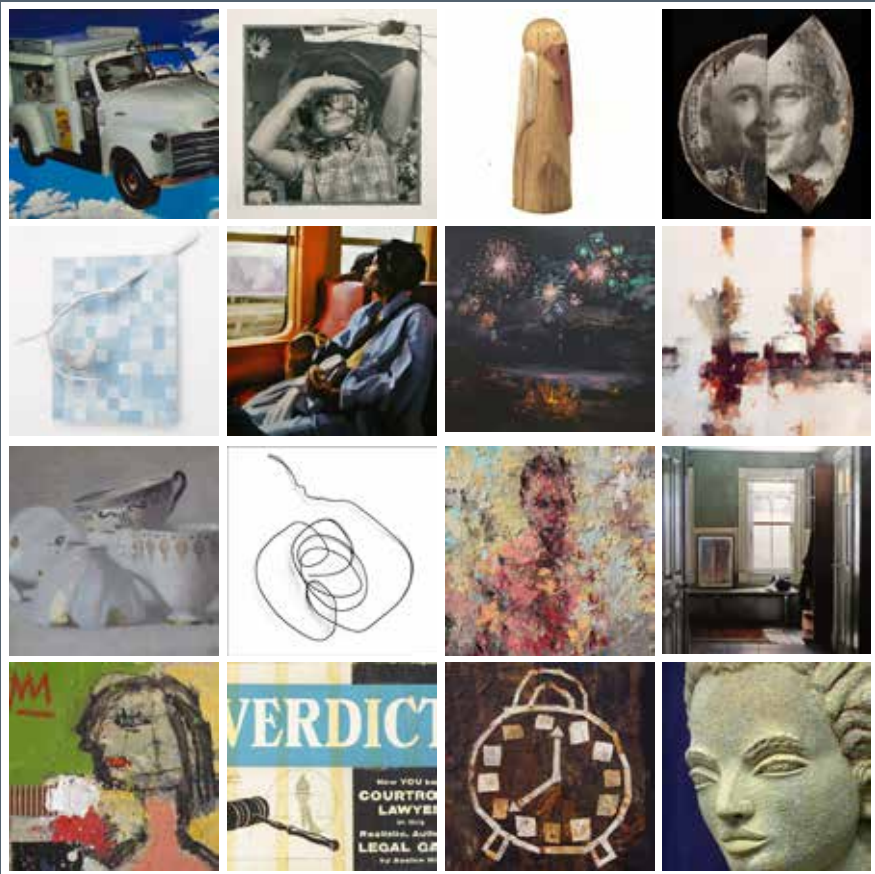


RICE POLAK



GALLERY

2014 ARTISTS

430 commercial street
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ricepolakgallery.com

RICE POLAK GALLERY

From its inception in 1987, the Rice Polak Gallery has evolved into one of Provincetown's primary venues for contemporary art. Shaped by Director Marla Rice's bold vision, the gallery offers a rich spectrum of artistic diversity, intelligence and engagement with the world.

By embracing a cross-section of aesthetic approaches—painting, drawing, sculpture, photography and installation—Rice Polak creates a trusting and dynamic collaboration between artist, director and audience that offers a fresh take on art. An atmosphere of challenge and excitement fills the gallery, populated with works that are emotionally charged, often humorous, sometimes political, and always alive.

Rice Polak continues to extend its roots into Provincetown's deep arts heritage. At the same time, the gallery's participation in the vibrant culture of art fairs in major cities like Miami and New York gives it important exposure to the international art community.

Rice Polak's ever-changing website offers a chance to stay current with the gallery's artists and events. Collectors are able to preview and purchase new works as they arrive.

In any economy, in every generation, great art is more than a great investment. It offers ever renewing, tangible value and the most important, secure return of all—the company of inspirational beauty.

r i c e p o l a k g a l l e r y . c o m

Luciana abait

MIXED MEDIA PHOTOGRAPHY



Ladder #12 37"x55" photography/mixed media on canvas

Underwater Series is directly influenced by my experience of living in Miami and currently in Los Angeles. My works deal with the many aspects of the world below the surface in swimming pools. My focus is on the architecture found underwater such as ladders, corners, steps and the magnificent light that shines through the surface and creates theatrical and surreal atmospheres. Abstract elements such as bubbles and reflections and also swimmers are shown creating a macrocosm in this submerged environment.

bruce ackerson

OIL PAINTINGS



House on Stilts 24"x24" oil on board

The bird's-eye view of most of my paintings is fun to play with – the action is seen from a detached distance, and all sorts of angles are possible on the picture plane. Once I figure out the subject and layout of a piece, the rest is about making thrilling colors.

olga antonova

OIL PAINTINGS

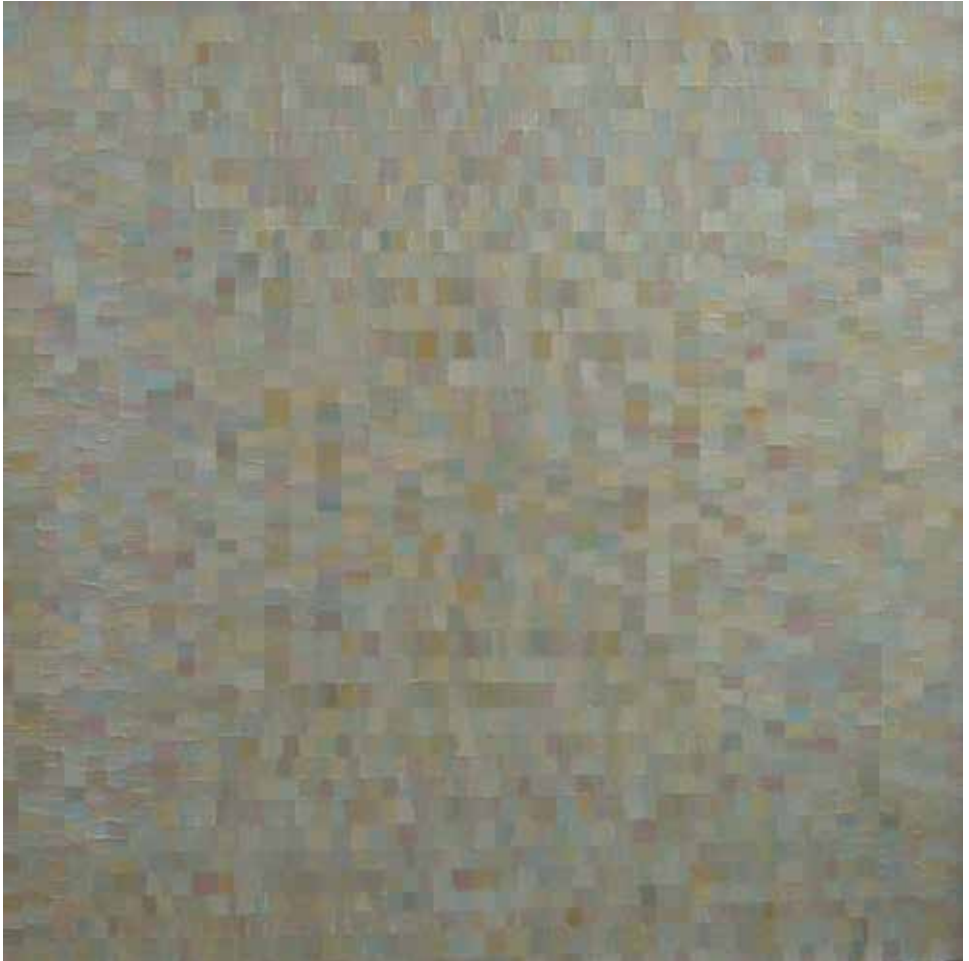


Tin Box 16.5"x23" oil on canvas

When I'm in the kitchen I'm fascinated by the piles of cups, plates and ladles, looking so much like this fragile life of ours – one wrong move and everything is in pieces. However painting isn't really about that – it's about finding the harmony through the elements of painting: color, form and composition.

peter arvidson

OIL PAINTINGS



By the Sea 16"x16" oil on panel

For the past year I have been refocusing on my abstract paintings, which emphasize color and color harmonies. These pieces are painted in loose grids and concentric squares that are often monochromatic with related colors gently introduced and juxtaposed. Some of these paintings evoke horizons and landscapes while others tend toward musical and circadian rhythms. Creating these works is an almost meditative process that brings me a lot of peace while concentrating on the nuances of color and repetitive mark-making.

aliza augustine

PHOTOGRAPHY



Counters are for Glasses 20"x30" digital photo printed on fujiflex

Using a camera, I play with dolls. I use my art practice to retell visual stories, echoing the way that I was told tales of war and escape as a child on my grandfather's knee. Fascinated since childhood by dollhouses, I was also influenced by English children's book illustrations from *The Secret Garden*, *The Little White Horse* and too many fairy tale books to count. They provided me with a refuge from a noisy and disruptive household, and became an early influence for how I now retell and re-narrativize my life in my work.

pedro bonnin

OIL PAINTINGS

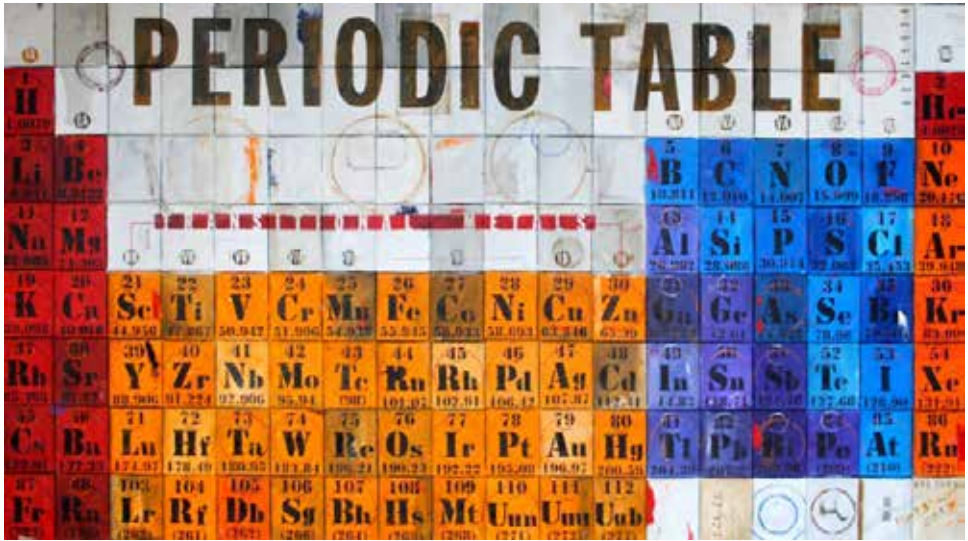


Hard to Forget 32"x43" oil on canvas

I would like to think of my work as a mirror. A mirror that reflects not necessarily the world of physical objects around us but our inner world instead. The world of feelings, emotions, dreams, drives and thoughts that inhabit us. I believe in art that illuminates the life of the soul, both the uncharted regions of the self and its dark motivations and also the well known obsessions like love, death, hope, remembrance and desire that makes us human. We should be able to fall in love with an artwork like Narcissus did with his own image at the pond. And like Narcissus, even at the risk of our own lives, we should reach out to the artwork and learn that what's in front of our eyes was, from the very beginning, already living inside of us.

blair bradshaw

OIL PAINTINGS



Periodic Table 72"x42" oil on canvas

My work transforms complex chemical structures into common human experiences. Stacked, juxtaposed, separated and recombined, the familiar classroom elements are given new significance. I have always been drawn to capturing the light at a specific moment. There was a lot of experimentation and soul searching about my subject matter during the last decade, the result of which is that I have rededicated myself and am painting the figure in urban settings. What I now love with a passion is painting the light on these figures in their surroundings. I am doing a new series of paintings, bringing the figure inside, painting the light from a window or a passing subway car. I think that my work in many ways IS me. I'm that solitary figure, alone but not lonely. Headed somewhere or maybe just thinking about it. Perhaps the viewer can put themselves into my paintings. I hope so.

david bromley

PAINTINGS, SCULPTURE & EMBROIDERIES



Butterflies 16"x20" oil on canvas

My works are based on children; impressions of the joy and innocence of childhood. The compositions are reminiscent of bygone days and loaded with toys, pets and adventures lost and found. The paintings hint at both innocence and enigma in the way that they bring together elements that vacillate between nostalgia and symbolism. They could be seen as metaphors for life's challenges.

larry calkins

PAINTINGS & SCULPTURE



byways 12"x12"x2" encaustic painting (fixed tiles, box frame)

lately i've been working in stone as an antidote to a world going too fast. the rhythm of stone is appealing to me. the sacred accumulation of time speaks to me. i've been applying that to my painting techniques as well. slowly building encaustic wax with the tools of the ancients. i'm trying to find the absolute essence of what i make. simple and plain spoken.

william ciccariello

OIL PAINTINGS



Assabet River Undercut 18"x28" oil on panel

I'm always thinking about gravity, both the gravitational pull and force of nature and the solemn and serious force in life. Things are always falling down and I wish I could keep that from happening or, at least, help to lift them back up again.

elli crocker

PAINTINGS & DRAWINGS



Portage, Woman with Dog 55"x42" mixed media on mylar

For many years I have been exploring our relationship to the natural world and specifically the human/animal interface, our connections to the "other" and that which is elemental within us. The tension with the animal is an essential aspect of our humanness. I seek to portray that which is animal within us, as well as that which is divine – and this may be one and the same.

donna dodson

WOODEN SCULPTURE



Mrs. Pea Hen 29"x9"x8" tall wood & paint

My artwork celebrates the mystical relationship between human beings and the animal kingdom. Through hybrid female-animal forms that I sculpt in wood, I flesh out sensuality, sexuality and soul with a well-proportioned figurative vocabulary. The natural grain of the wood interacts with the form and shape of my sculptures. I often stylize each piece to enhance the girl, woman, princess, queen or goddess within. The mouths, or in some cases beaks, are closed symbolizing the mysteries they embody. I use color in both subtle and bold ways to activate each piece. My inspiration comes from ancient iconography and mythological imagery.

vico fabbris

WATERCOLOR & GRAPHITE PAINTINGS



Altovaria Rocciosa 22"x15" watercolor on paper

Although these plants do not exist, from the moment I visualize and write about them they become tangible. The work involves a constant search for new forms, colors, and narratives. I let myself go to chance, to intuition, without forcing – letting whatever comes come – without error or corrections. With contemporary language, I use art to challenge our knowledge about what is real in nature, science, history, and more importantly, confront man's impact on nature.

lisbeth firmin

OIL PAINTINGS



Woman on a Train 20"x20" oil on panel

I have always been drawn to capturing the light of a specific moment. There was a lot of experimentation and soul searching about my subject matter during the late 2000s, the result of which is that I have rededicated myself to painting the figure in some urban setting. What I now love with a passion is painting the light on these figures in their surroundings. I am doing a new series of paintings, bringing the figure inside, painting the light from a window or a passing subway car. I think that my work in many ways IS me. I'm that solitary figure, alone but not lonely. Headed somewhere or maybe just thinking about it. Perhaps the viewer can put themselves into my paintings. I hope so.

richard foye

RAKU VESSELS



Crackle Vessel 38"x10" raku

This pottery is made in the spirit of three traditions; the Raku ware of feudal Japan, the luster glazes from Egypt and Persia and the smoke fired earthenware that is made throughout the world by unsophisticated cultures. I use coarse clay and mix my materials by hand. the firing is fast and dramatic with signs of the fire on many pieces. The form is crucial in the success of clay pots. The glaze is mere clothing to enhance the form. If a shape doesn't have dignity, no glaze no matter how spectacular will help.

deb goldstein

COLLAGE & MIXED MEDIA



The Science of Attraction 11.5"x11.5" paper lunch bag, ephemera, glass slides, ink

As I am looking at the visual landscape in my studio, my work comes very organically from the paper and objects I have in my sights. There is no preconceived image: I start, arrange, rearrange and build adding my personal signature elements to tell a story. The dominance of line is essential. I tie together objects and paper to evoke a sense of age, memory and time.

adam graham

OIL PAINTINGS



The Tempest #2 (Snow Storm) 18"x24" acrylic & oil on board

My latest series of paintings is called "The Tempest". It picks up where my last series "Impression Noir" left off. In that series I reintroduced black into my palette to reflect my darkening mood about existence. My mood was distorting my perception of reality. I was deforming my landscape with emotional projections. "The Tempest" motif is about storms. It is where power meets freedom. It is where my landscape projects back onto me. It is where the dialectic with my environment begins and I can begin to find some emotional balance in that space.

michele harvey

OIL PAINTINGS



Interlude 50"x72" oil on linen

Art never fully captures the ineffable quality of nature. That is precisely what makes it so captivating. The artist (as instrument for art), becomes a vessel in which the world shapes itself anew. What's created offers a taste of the mystery that is the world. The best art is not passive. It is an invitation. It requires the viewer to bring their own feeling, understanding and experience to the process, becoming one with it. This commingling breathes new life into an otherwise lifeless creation and assures its continuance. Art becomes shared experience or awareness looking at itself, from another of its infinite perspectives.

suzanne howes-stevens

OIL ON MAP PAINTINGS



Earth Anchored #2 38"x48" oil on map on canvas

I've been working with maps for over 20 years. This has become my Tabula Rasa. My experience and observation of the universe can be explored on these surfaces. Travel and mapping allow me to navigate my relationships to the rest of the world as it evolves and as I evolve. I can overlap and merge images that speak to me and which help to define how we can inhabit and affect our surroundings without causing damage. The disintegration of land at water's edge is a constant reminder of the need to maintain stewardship of it.

mallory lake

PASTEL DRAWINGS



Toward the Setting Sun 12"x12" pastel on paper

I seek to evoke a response by my arrangement of light and dark in settings where recognizable objects merge into half-realized forms. To achieve this effect I employ tonality – value relationships in a scale from light to dark – reserving the use of the lightest and darkest values for accents, and arranging them in contrast to dominant mid to dark tones. I use softened and differentiated focus, a suppression of details, and a limited palette in favor of tonal unity. To quote photographer Edward Steichen, a master of tonality, "The real magician was light itself – mysterious and ever-changing light with its accompanying shadows rich and full of mystery."

ellen lebow

INK ON INCISED CLAYBOARD



Jesus Cursing the Fig Tree 36"x48" incised black ink on clayboard

Drawing was how I began to grasp the world at an early age. I understand it as my element, striving to make a stroke as immediate and alive as a breath. However, I have chosen to draw these with a knife. There is an aspect of carving to it, the sensitivity of a blade sheering away a slice of ink and clay, be it wide or thin as a hair, revealing light. It has the illusion of drawing with light, taking away the darkness in lowest relief to build up something luminous.

julie levesque

SCULPTURE & MIXED MEDIA



Parsing Nature 14"x11" mixed media (faux pearls, bronze, watercolor, wood, paint)

Artifice, the remaking of natural objects and the pixilation of computer imagery is foremost in my mind in creating my latest body of work. I am creating natural forms to expose the building blocks of their structure without using organic materials. I find the discovery inherent in new materials and processes incredibly inspiring as I try to connect an unusual media to a physical form.

tim liddy

OIL PAINTINGS



Circa 1979 Oy Vey 20.5"x10"x2" oil & enamel on copper

I initially wanted to create a time capsule of the board games Americans played — focusing on the design, gender stereotypes, social themes, and evolution. There were some strange and very questionable social/political decisions made within the themes and designs of these games. It was the times we lived in then. They are as much sculpture as they are paintings. Primarily on copper or steel, they are in the size of the original. Everything, including the tape, stains, and tears are documented and archival.

anne lilly

KINETIC SCULPTURE



This & That of You 24"x24"x24" stainless steel

In his new book, "Art as Therapy," Alain de Botton proposes that one worthy function of art is to promote psychological wholeness. This intention struck a clarifying chord in me, as one striving to bridge chasms of opposition. My work forges bonds of reciprocity between analytical thought and intuitive perception, and between our experience of body versus the action of machines. I use movement, initiated by the viewer, to set a sculpture in motion. While the work itself is clean, crisp, and antiseptic as a geometrical proof, its movement is complex, fluid, and indeterminate, unfolding with a sense of randomness and eventual decay back to stillness.

willie little

OXIDATION PAINTINGS



Giraffe Orange 40"x48"x3" multimedia oil, wax, rust medium on board

My work celebrates my rural upbringing while documenting a fading part of the American landscape. My new excavation paintings are a natural progression in my creative process. The use of many layers of oil, wax medium and sometimes rust medium makes for dynamic results; the surface is scraped, gouged, beaten – removed to look like they may have been found in a dig.

ben matthews

PAINTINGS



Not to Bee Brand Honey 46"x42" acrylic on canvas

My paintings capture, in a funny, fantastic way, unspecified periods of Americana. The paintings are a synthesis of Victorian carnival posters, 1950s advertisements and zany botanical subjects. I attempt to make the paintings look realistic by gouging their surfaces, letting ghost images shine through, and literally tearing their edges. I try to provide an artifact from a time that can't be placed.

joshua meyer

OIL PAINTINGS



All the Breaks 24"x28" oil on canvas

These pictures need to ask more questions than they answer. I paint people – not just forms and bodies – but people I know well and people I care about. The person, the paint and the painting always push back at me. The paintings should change every time you approach them, just as time changes the people I paint, and just as time and circumstance change the way I see and experience the world.

nick patten

OIL PAINTINGS



From Before 50"x40" oil on panel

Settling on a composition for one of my room interior paintings is a progressive process. I pick and choose the most interesting and necessary elements from an array of photographs, often adding items from my imagination. Light & Dark is a primary focus of my painting, with particular attention to brush stroke and gradation in the darkest areas. Though working from photographs with the aim of creating believable paintings, I strive to bring a quiet drama to everyday scenes. My paintings are never "photographic." In part, my aim is to make paintings where the content of the image is most compelling, and how the painting was made is secondary. In a sense, attempting to make the work exceed the medium.

anne peretz

OIL PAINTINGS



Horseleach Pond 38"x38" oil on canvas

Landscape is a living spirit and force to be engaged with. Whether calming and enveloping, violent or bleak, a relationship develops between the painter, the landscape and the canvas. It is in this interaction where the development of my paintings abides. I do not paint a likeness of a dune, an ocean, a mountain or city street. I paint what I am emotionally ready to receive from that image at a particular moment in time. What I feel when I see a dune roiled by a three day storm its sands and growth upended, or the isolation of a winter windswept hill, or the white bleached rocks jutting between thistles on a rugged biblical landscape, or the ominous dark history emanating from the mountains and paddies of Vietnam – these are the subjects of my painting. Images triggering personal experience and some with historical and perhaps universal resonance drive my passion to paint.

swede plaut

BRONZE SCULPTURE

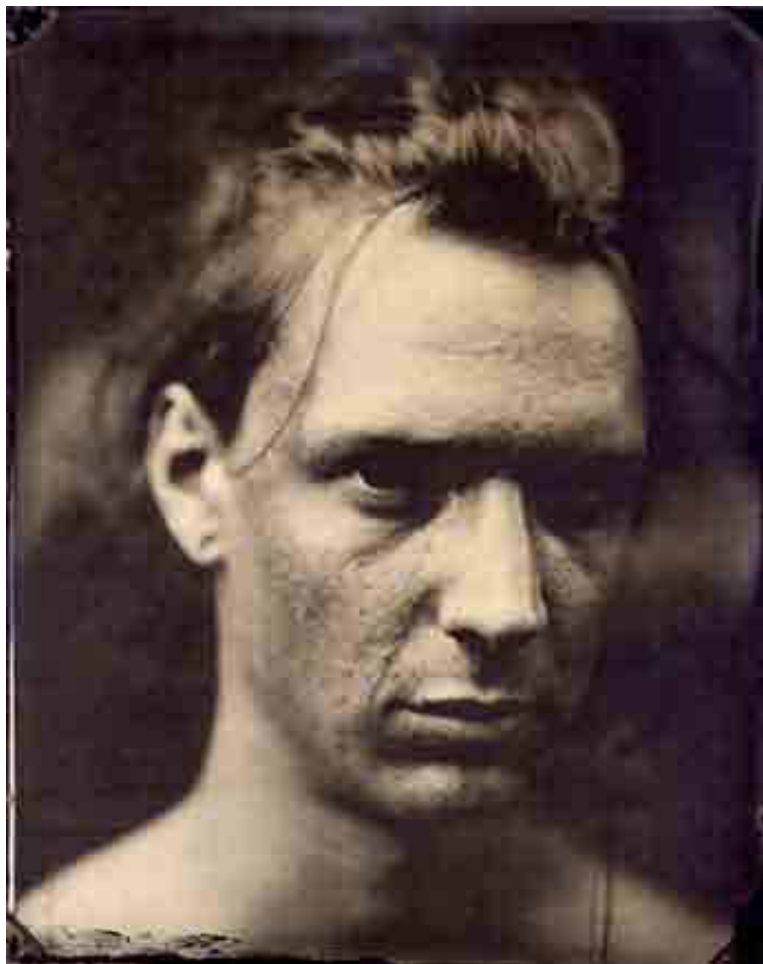


Muse, X 20" tall" bronze

As a sculptor I carry on tradition. It is a primeval desire to record. It is an urge to satisfy sensory curiosity, both visual and tactile. For me it began as a young child modeling with a piece of wax or clay. I continue to work primarily with these materials. My finished work is cast in bronze through the traditional lost wax process. The focus of my work is the female figure. For me the female figure offers all the attributes necessary for lifelong study: smooth plane, deep fissure, gentle curve. I relish the use of mixed cultural and religious iconography in my work. In recent years my primary influences are the figurative stone work of the Greek Cyclades Islands circa 2700-2400 B.C. along with tribal iron-work of 19th century central Africa.

david prifti

TINTYPES & PHOTO EMULSION



Aaron 10"x8" tintype, wet plate collodion on metal

"I desire to explore my life through the things that have shaped me: Relationships, memories, my sense of family, rites of passage and death." Using an 8"x10" view camera and the 19th century wet plate collodion process, David made tintype portraits of students, friends and acquaintances. His interest lay in the power of a photograph to describe his subject clearly and with power.

edward del rosario

PAINTINGS & DRAWINGS



Contest of Champions III 24"x30" oil on linen/panel

I have been using painting to explore a narrative that deals with power struggles and the aftermath of a post post-colonial world. My paintings, oil on linen and painted on an easel, consist of a cast of characters staged on minimalist color backgrounds. The cast of characters is numerous but finite and the compositions and backgrounds vary from painting to painting. The compositions are snapshots of characters engaged in some ambiguous comedic or dramatic scene drawn from the narrative. The scenes often redefine the narrative, and over the years, have modified and transformed it into an organic meta-narrative.

steven skollar

OIL PAINTINGS



Vanilla Fantasy 46"x34" oil on panel

I believe that through the study of the finite, one can see the infinite. I work very hard. I make mistakes, I have some successes, I love the journey.

michael snodgrass

OIL & ACRYLIC PAINTINGS



Art Critic with Neo Classical Dog 22"x36" oil & collage on panel

Not having been trained academically as an artist, I spent the first part of my life learning to paint and draw what I saw. Then, one day I realized that what I really wanted to paint was primitive art, child art, expressive art. I have spent the second part of my life unlearning what I knew about art. The second part has been much harder.

dawn southworth

MIXED MEDIA



Façade 60"x40" mixed media on paper

Working with a multitude of materials affords me boundless room to experiment with techniques and processes. I draw, paint, sew, collage, hammer, burn, and wrap. My work begins with the act of collecting, both in the tangible sense and also in memory. My studio houses well loved fabrics, burnt ironing board covers, found and rusted metals, assorted tree fragments, vintage hand-written journals, photographs and reclaimed canvases. It is with these worn and forsaken objects that I simultaneously create and destroy, adorn and strip down. I strive to create a discourse between the tales embedded in these artifacts and my own stories and memories. It is important for me to retain the sense of testimony and nostalgia that my materials evoke while constructing my own narratives.

inez storer

MIXED MEDIA PAINTINGS



Sailing to Havana 20"x24" mixed media on board

Searching through “artifacts” for source material is a way of accessing my process and painting procedure. This terrain informs my work which often leads me to return to my own history, which was filled with many persistent secrets and untold stories. My constant “hunts” either flea marketing or other endeavors, helps to invent my own history. Making art is the evolutionary way to engage, from palette to paint to surface.

sean thomas

OIL PAINTINGS



Vessels (Schema) 48"x48" oil on panel

I use paint to manipulate the context of everyday surroundings. Tensions and spatial relationships are continually evaluated and adjusted, resulting in layered works which reinforce a sense of harmony, time and eventual decay.

christine triebert

PHOTOGRAPHY



Debris #10 & Rock #14 12"x24" photograph mounted on wooden panel

My work is informed by the natural world, especially the shapes and forms of organic life I find near my home in Vermont. My most recent work "Geomorph" was inspired by the dramatic effects of Hurricane Irene on my local landscape. The graphic repeating patterns seen in the flood's aftermath of strewn rocks, piles of debris, broken branches, downed wires and layers of sand, became the subject matter for this series of connective images. Creating this body of work has given me a powerful means to find beauty within destruction and to make visual order out of chaos.

james tyler

CERAMIC SCULPTURE



Brickhead 50" high (each) terra cotta sculpture

My figures revel in a motion and rhythm that is perhaps reminiscent of the sculptural heritages of the east. Stylistically rounded thighs and torsos complement the sculpture's ethereal nature with a marked physicality. It is through pose and gesture, rather than detailed realism that I seek to capture the human experience.

patrick webb

OIL PAINTINGS



Orange Light 24"x36" oil on panel

My paintings for the last 20 years have explored the experiences of a contemporary version of the commedia dell'Arte clown Punchinello. I have found this figure co-opted from a distant culture has become the perfect vehicle for my exploration of the uncanny experience of otherness. In my most recent paintings Punch walks out into the night time beach to disrobe, unmask and gather with friends, other Punchinelli and family. It is a world filled with mystery and implication.

robin winfield

ACRYLIC/ARCHIVAL PHOTOGRAPHY



Doorway, Agra, India 20"x24" acrylic and fujiflex crystal archival print on board

Urban and industrial architectural design, patterns and details have always fascinated me and I have photographed them in my travels throughout the country and the world. I use these photos as a starting focal point and paint over and out from them to create my own "reality/surreality."

rusty wolfe

INCISED LACQUER



Mystery 48"x48" incised lacquer on panel

My new favorite resource material is antique game boards. When you combine the opportunities provided to you by the intersection of geometry and color, the possibilities are endless. In my new body of work, I draw inspiration from the way colors age and the new patinas that time reveals. Together they produce fascinating results.

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GALLERY