

# RICE POLAK



## 2015 ARTISTS

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# 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.

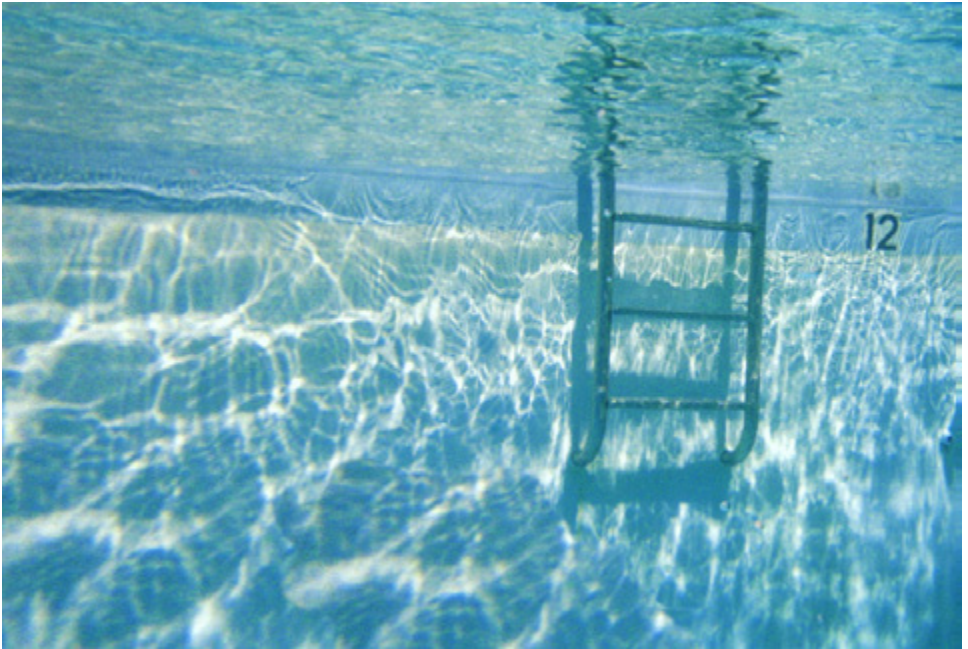
Rice Polak's ever-changing website offers a chance to stay current with the gallery's artists and events. Collectors are able to preview and purchase new works as they arrive.

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



*Presents for Everyone* 12'x12" 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



*Dragonfly on Stacked Cups on Polka Dots* 19.5"x29" 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



*Ain't It a Thrill to be So Free* 36"x36" oil on canvas

The focus of my painting in this abstract series is the subtle harmonies of color. I'm interested in how a painting may initially seem monochromatically "red" or "white" but in reality have several different hues working towards a wholeness and a resolved balance. I hope the viewers of these works can take their time looking, let the colors flit across one's mind, attain a sense of peace/tranquility and become detached from the everyday anxious world. That's what I like art to do to me.

# aliza augustine

PHOTOGRAPHY

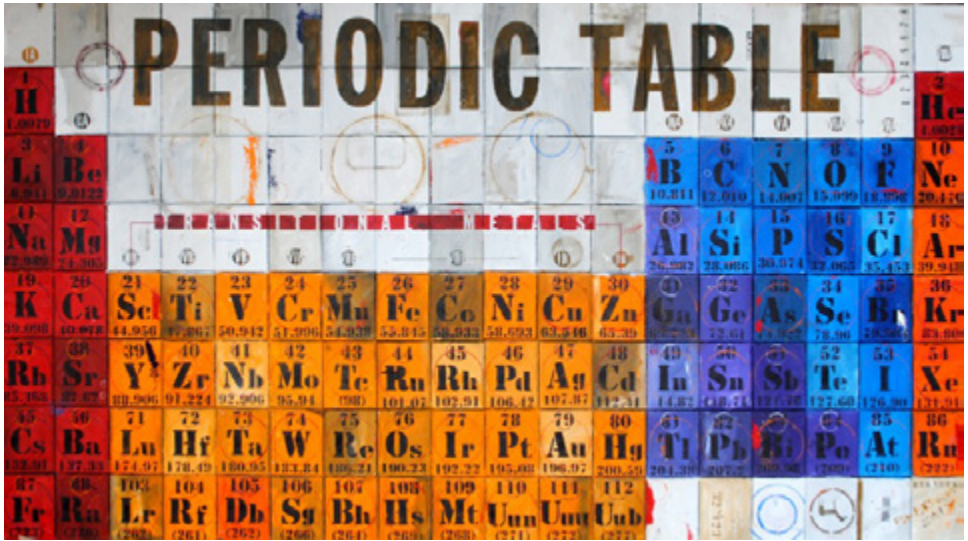


*Counters are for Glasses* 20"x30" digital photo printed on fujiflex

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.

# 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**



*Storybook II* 39"x32" oil on multiple panels

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

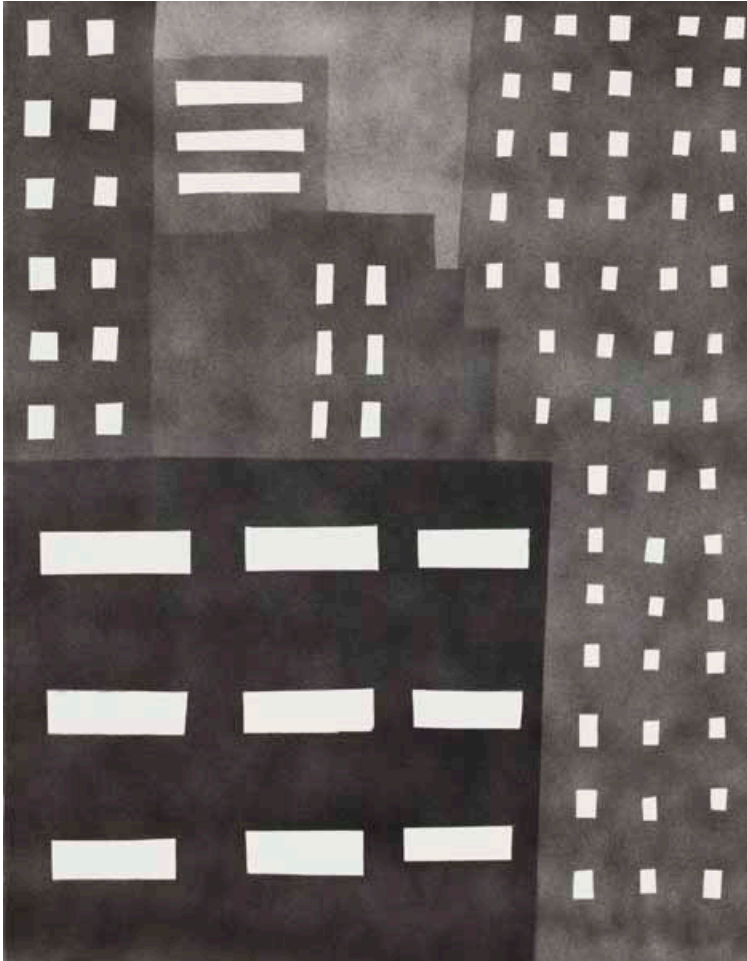


*infestation* 8.5"x8.5" encaustic on panel

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 carroll

## PAINTINGS



*New York #73* 18"x14" spray paint on canvas

The images in my paintings come from long urban hikes through all five boroughs of New York City. The final paintings in acrylic on paper, or spray paint on canvas, document the experience of moving through the dense urban space early on a Sunday morning when the city is the most quiet. I am particularly interested in the relationship of the buildings to each other, the juxtaposition of old and new, ornate and plain, and the abrupt changes in scale so specific to New York. Retaining the simplicity and spontaneity of the original drawings, the paintings are like pages in a journal that relay information in as straightforward a manner as possible. Concentrated and pared down, organized and numbered, these images are my attempt to capture, and make tangible, the soul of the city.

# william ciccariello

## OIL PAINTINGS



*Unknown* 11"x14" oil on panel

In the scores of old cemeteries across Cape Cod are innumerable gravestones carved with names, birthdates and the phrase "Lost at Sea". These tombstones are weathered memorials to the people who never made it back to the safety of shore, the ships that they were on wrecked, their prospects hopeless and doomed. These people-less paintings of shipwrecks represent loss, despair and tragedy; they show the relics and ruins of ships wrecked by nature, a testament of great endeavor and lives lived but, also, of great suffering and lives lost.



# elli crocker

PAINTINGS & MIXED MEDIA



*Knotted Earth (The Burren)* 16"x20" mixed media on clayboard

We stand on layers of life accumulated over millennia, knowing that we too will become part of these strata of spirit, sand, soil, and stone. We stand on the shoulders of those who stood and crawled and crept before us, as one day we will hold the generations that will succeed us. We stand in gratitude and awe, fear and hope.

# donna dodson

## WOODEN SCULPTURE



*Silver Fox* 29" tall wood, pigment, enamel

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



*Orkidea Asiatica* 30"x22" 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



*Couple, Red Chairs* 20"x20" oil on panel

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# 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

## ASSEMBLAGE



Life is a Dream 8"x9" paper, ephemera, tea bag, mixed media

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



Snow Storm 12'x9" oil & acrylic on panel

My new series of paintings is called 'Provincetown'. Returning to the same spots season after season, year after year I see the relation of time to space playing out like an epic drama. The great variety of light here is always beautiful but never the same. How that light transforms the environment from ordinary to sublime is what these paintings are about.

# michele harvey

## OIL PAINTINGS



*Denouement* 50"x40" 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



*Surfing* 16"x16" oil on map on canvas

I continue to work with maps and wetlands, a call for the stewardship of our environment, and also a reminder that one can't hold on to water, it has no boundaries, and can't be contained. The compassion and curiosity of children for small and often helpless creatures provide inspiration for a recent body of work. Composing the elements in fanciful ways in which the real and imagined co mingle for magical effects are inspired by Persian miniatures. Sea creatures have become symbols of human response to unexpected and life altering events. The imagined journeys of my grandchildren on powerful horseshoe crabs have evolved into my personal metaphor for these events. These "living fossils" are at once seductive and terrifying but embracing them can result in an expanded journey.

# rebecca kinkead

## OIL PAINTINGS



Cannonball #82 60"x48" oil & wax on canvas

These paintings are based on memories, both personal and borrowed. They are an attempt to explore a collective human experience. Details and features remain ambiguous, inviting the viewer to seek something of themselves in the work. The figure (human and animal) has provided a generous vehicle for color, form and surface to evolve. Paint and wax are layered, dripped and scraped to create a sense that the subject is still emerging... still 'becoming'.

# mallory lake

## PASTEL DRAWINGS



Bevagna 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



*El Niño* 18"x36" 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 & PAINTINGS



"SAW" & "WAS" 17"x14"x3" mixed media

Tying together opposing forces has been the mainstay throughout my work. Presence/absence is at the core of this as well as an exploration of the mind and language. There are so many different ways of seeing and perceiving reality. As we age, those nuances can shift back into the very basic meanings they had when we were children — by subtraction rather than addition. I also use white in my work as another means to strip difference out of subject matter and to homogenize disparate parts.

# tim liddy

## OIL PAINTINGS



Circa 1973, Barbie 9.5"x22"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



*Chiasmus* 25"x25"x25" 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

## MULTIMEDIA OIL AND WAX PAINTINGS



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

In 2013 I suffered a near death illness. During my recovery, these multimedia paintings — beginning with *Blood Orange* — metaphorically reflected my intense anger, rage, passion and desire to dig myself out from near death with a resilience and determination to gouge and scrape away from the surface — the dark disparity — into the light of life, survival to thrive, give thanks and have gratitude to be alive.



# joshua meyer

## OIL PAINTINGS



*Brouhaha* 22"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



*Essence Redux* 22"x28" 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



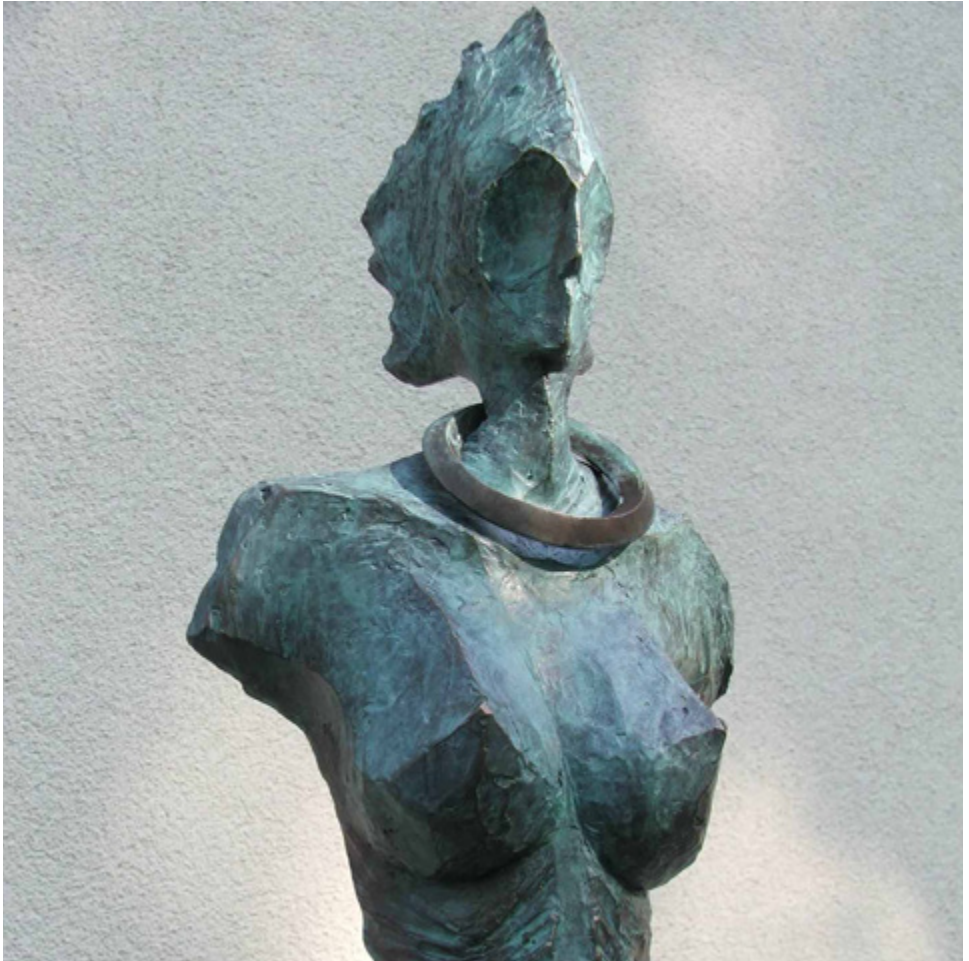
*Provincetown Dune* 12"x12" oil on canvas

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



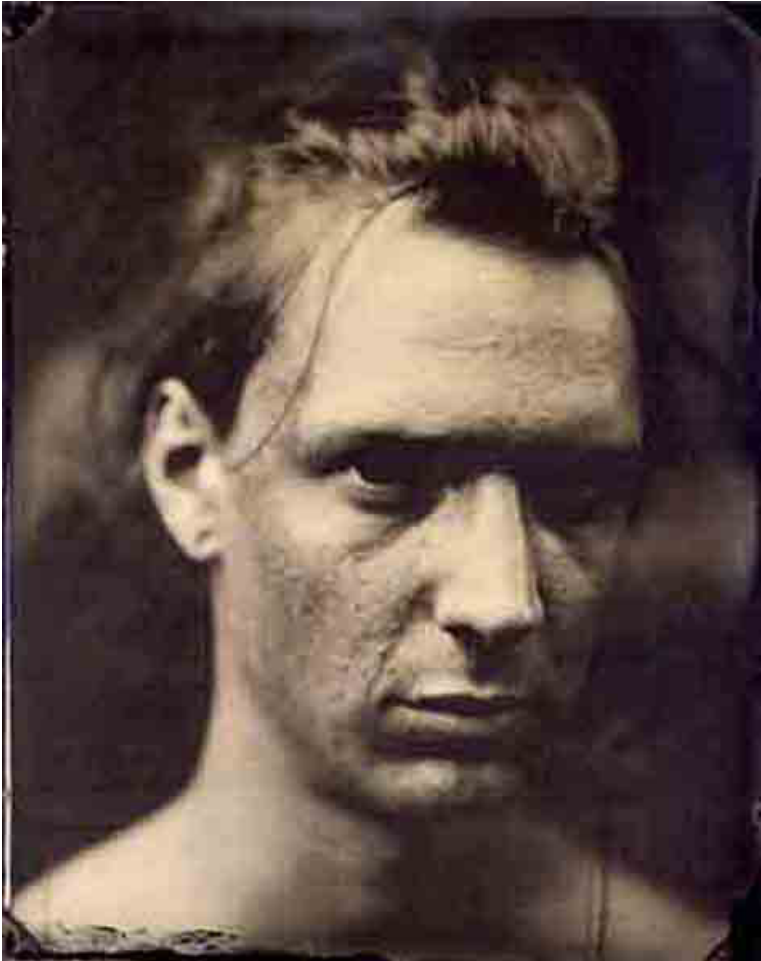
*Guardian Figure (detail)* 96" tall bronze

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 & PHOTOGRAPHIC ASSEMBLAGE

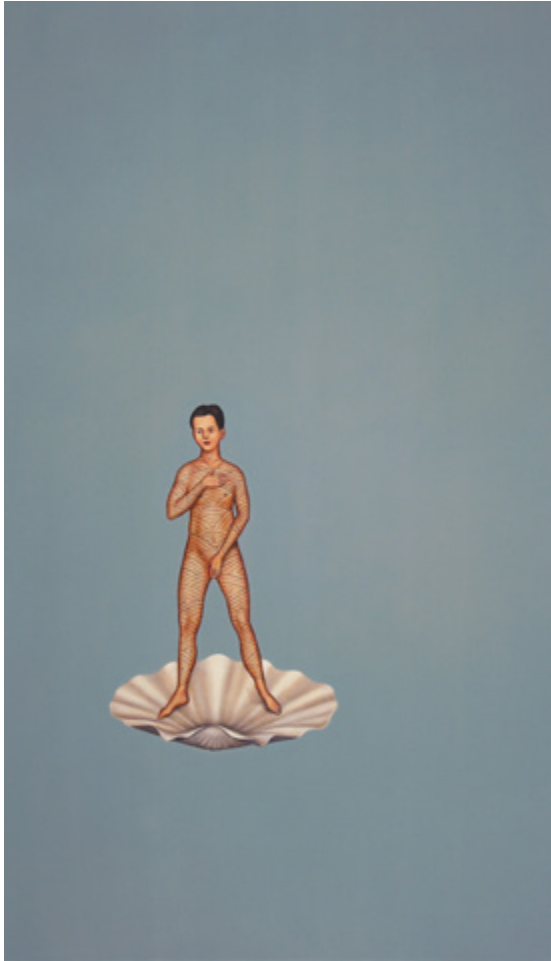


Aaron 10"x8" tintype, wet plate collodion on metal

Through the juxtaposition of images, found objects and ephemera, I create autobiographical associations that become symbolic, conveying a sense of personal history and the passage of time. The reusing of old materials allows me to resurrect them into a new form." Prifti also made tintype portraits of students, friends, and acquaintances. Long exposure times required great concentration from both artist and subject, producing psychologically charged images. "What begins with an attention to the physical appearance of the subject develops into an evolving exploration of the sitter and myself."

# edward del rosario

## PAINTINGS & DRAWINGS



Venus 24"x12" 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.

# matthew schofield

## OIL PAINTINGS



Page 1 11"x14" oil on mylar

This series explores snapshots painted with unsentimental observation. I am interested in observing the idiosyncratic nature of the photographer and their subjects. The overarching theme of my work has been painting snapshots and overlooked moments while attempting to order the outcome of random sequences. I create installations of small paintings by digging and sorting through boxes and piles of hundreds of inherited slides and photos. It is part of an on-going exploration of collecting and hoarding of the incidental random moments in photographs. The resulting paintings are usually one to one scale recreations of the original photographs installed in collage form; giving order and/or disorder to the cumulative imagery.

# robert sherer

## PYROGRAPHY ON WOOD PANEL



*Local Boy* 14"x11" pyrography & wood stains on panel

My art is influenced by classic 1960s illustrations because memories of my youth resemble the style and period. I use actual camp craft materials and techniques to imbue my works with an air of authenticity. I burn the linear aspects onto panels with a wood-burning tool and then colorize them with archival wood stains. The intent of my work is to unearth from memory those pivotal moments when the natural love of men for one another diminishes the social construct of male competition. I hope my works will help others to reconnect with the springtime of life.



# steven skollar

## OIL PAINTINGS



*Natalie and Grey* 15"x19" 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 & MIXED MEDIA



*Lobster Poacher* 48"x32" oil & collage on panel

Since I had no academic training in art, I studied art books and taught myself to paint. I had no voice of my own, so I copied the impressionists and the Post Impressionists. I worked hard and got better over time, but I found it brought me little joy. I was envious of the Beatnik Abstract Expressionist artists I saw around North Beach in San Francisco. It was their passion and freedom of both lifestyle and painting technique that appealed to me. I took many years off from painting to do life. When I returned to it I determined to do work that came out of my need for self expression and not to imitate historical models. I began to unlearn what I had learned about painting and tried to paint as a child and a primitive.

# dawn southworth

MIXED MEDIA



Prophecy 40"x30" mixed media on fabric

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, 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.

# sean thomas

## OIL PAINTINGS



Vessels (Parity) 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 & MIXED MEDIA ON FABRIC



*Ficus Seed Pods* 16"x20" photography on fabric

My work is informed by the natural world, focusing on found organic objects gathered from the local landscape – whether nearby my home in Vermont, or in Vieques, Puerto Rico. Working with dried botanical subject matter calls to mind the regenerative cycle of life, of birthing, dying, and birthing again. My challenge with each new set of subjects is to discover a unique way to present them photographically. It feels like a dialogue between nature and myself that asks "Who are you, and how do you want to be seen?" Found objects are arranged together in a composition, exposed by strobe lighting on a custom light box, and photographed digitally. A life-size print of the image is made on a sheet of inkjet film, which is then transferred to a piece of fabric.

# james tyler

## CERAMIC SCULPTURE



*Brickhead Trio* 30" 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

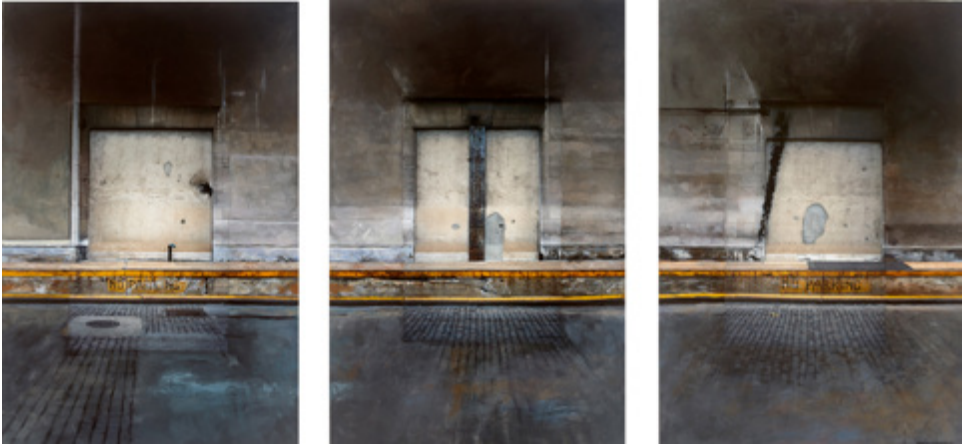


*Secret Right* 32"x26" oil on panel

Provincetown is important to me. It is a place of Eros and Romance, where I met my husband over 20 years ago and where my parents met in 1948. In this new cycle of 10 paintings, *Punchinello's Provincetown Stories*, my ubiquitous figure visits P-town. The paintings can be understood as a continuous story, as individual episodes, or as groups of interrelated actions. The narrative is malleable.

# robin winfield

ACRYLIC/ARCHIVAL PHOTOGRAPHY



*No Parking (triptych)* 36"x76" acrylic & fujiflex crystal archival print

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



Exo Planets 32"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.

# RICE POLAK



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# GALLERY