

RICE POLAK



GALLERY

2017 ARTISTS

430 commercial street
provincetown ma 02657
508 . 487 . 1052
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 — the gallery 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 and pop-ups in major cities gives the gallery important exposure to the international art community.

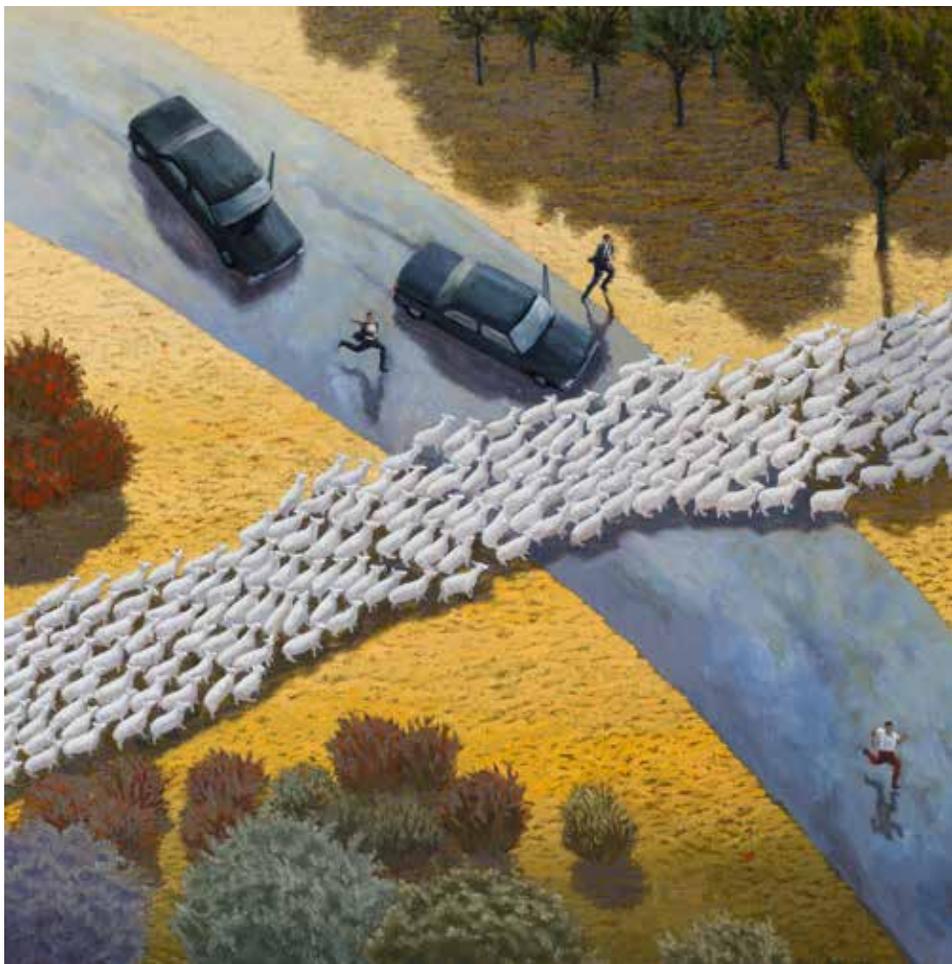
Rice Polak Gallery is a full service contemporary art consultancy. We can help you with your project whether residential or commercial from conception to installation. Our services include planning and budgeting, analysis of floor plans and space, presentation of alternatives, framing and installation.

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

bruce ackerson

OIL PAINTINGS



Baddy Redpants 24"x24" oil on board

My paintings often have a goofy narrative quality, related to what I have lived through or heard about, or imagined. The viewer stands apart and detached; the action is seen from a distance and often from above. I am primarily concerned with creating visually thrilling paintings, with rich colors and exciting composition.

olga antonova

OIL PAINTINGS

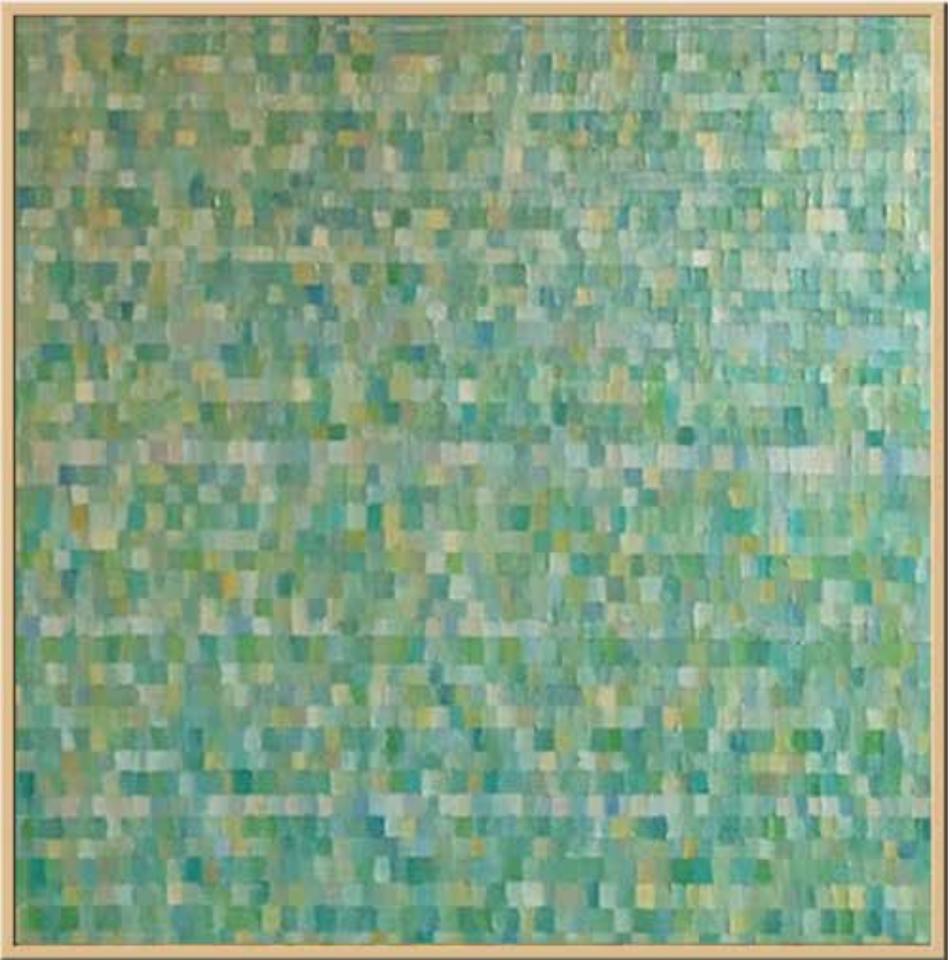


Composition of Cups with checked bowl 16"x16" oil on canvas

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



Blue Pond 36"x36" oil on canvas

Over the past several years I have been working in two related but different styles that I refer to as "color fields" and "color scapes". The color field paintings are abstract paintings that focus on color and color harmonies. Some of these paintings evoke horizons and landscapes while others tend toward musical and life rhythms. The color scape paintings share the love of color but are an ongoing series of imagined landscapes influenced by a life near the sea, trips to the countryside and passages from books and novels. These pieces tend toward simple, child-like renderings of patchwork countrysides and seascapes with little houses, rolling hills and dancing trees recalling more innocent times.

stanley bielen

OIL PAINTINGS



Tipple 8.75"x5.5" oil on paper mounted on panel

The attraction of the visible world and the attraction of artist materials, in my case oil paints, is what has guided my whole working life. The pleasure of seeing expressed through the medium of oil paint. The subject matter has not changed however, my approach to my materials constantly evolves.

blair bradshaw

OIL PAINTINGS/CONSTRUCTIONS



Flag 31"x58" oil on multiple wood panels

My work transforms complex chemical structures into common human experiences. Stacked, juxtaposed, separated and recombined, the familiar classroom elements are given new significance.

david bromley

PAINTINGS, SCULPTURE & EMBROIDERIES



Boys Tea 11"x13" hand painted embroidery

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

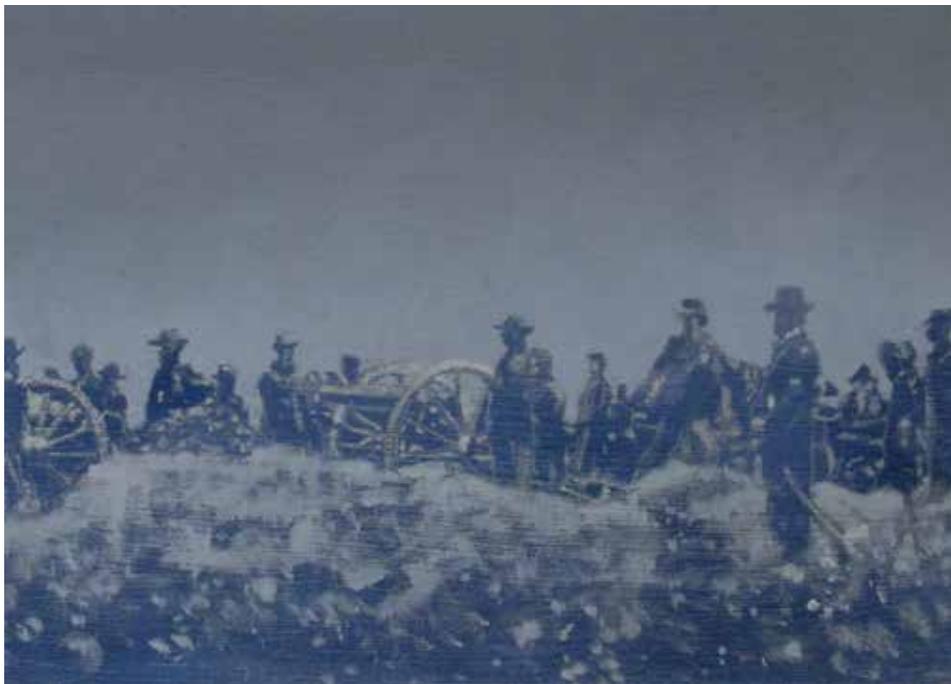


waterworks 14"x10"x2" oil & wax on wood blocks

My artwork is suffused with the world that my ancestors opened up for me, condensed in a pictorial narrative, sometimes secretive, or humorous, or biting, sometimes dipping into the absurd and surreal undercurrent of a community steeped in personal tragedy — but also in the ever present hilarity of the unbroken human spirit. It is dusk always in the hills of Harlan. Dusk is the color of waking dreams. Everything happens at evening-tide. The flying rabbits come out. The bicycling crows appear. The houses catch fire and the moon glows a baleful yellow. Dead salmon litter the banks of the Big Elk and all the neighbors lock their dogs away to save them.

william ciccariello

OIL PAINTINGS



Union Battery 7"x10" oil on panel

The most recent group of my work, soldiers and shipwrecks, continues my interest in portraying, from historical photographs, images of tragedy, fate and loss. These images that I work with impart a sense of solitude and convey a fleeting sense of time, a suggestion of a temporary and fragile world. I try to paint from these images quickly, to reflect this transience.

elli crocker

PAINTINGS & MIXED MEDIA



Amorphophallus Titanum 55"x42" mixed media on mylar

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.

vico fabbris

WATERCOLOR & GRAPHITE PAINTINGS"



Cappineo Blucido 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



Walking the Dog, Brooklyn 20"x20" oil on panel

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.

jennifer goldfinger

MIXED MEDIA PAINTINGS



Daisy Jane 24"x48" mixed medium with wax and oil stick

I'm fascinated by images from times of the past and the trends that show in their photographs. As well I love photographs of children in active play. In both, I often put myself in the subject's shoes and see their inner workings. I try to pull that narrative out with wax and other collage materials in a way that makes me feel satisfied that the audience can see the whole picture the way I see it.

deb goldstein

COLLAGE



Putting the sin in sincerely 12"x12" mixed media & found objects on paper

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



Silent Spring #1 18"x24" acrylic and oil on board

My recent landscapes of New Orleans and Provincetown began as a study of my anxieties projected on to the environment. How state of mind can distort perceptions of reality. What my observations revealed were very real changes in the environment. The heavy, sub-tropical downpours I saw as a child in New Orleans I began to see more and more over the last 18 years I've lived in Provincetown. No more winter ice flows into the bay. And now a rising sea level has swallowed the parking lot at Herring Cove beach. I see reflected in the in the puddles of rain a distorted landscape. My anxieties are a reflection of the changing landscape caused by human activity in which I am complicit. I am distorting the landscape as much as it is distorting me.

iren handschuh

SCULPTURE



Invasion III 4.5"x5.5"x5.5" choke cherry pits, ash & metal canister

The sculptures with pits represent a diary of experiences and friendships, they mark time in my history. All materials are by-products of some of my projects or issued of gatherings with family and friends. Often the materials are my motivation and they take me on a physical or mechanical investigation.

michele harvey

OIL PAINTINGS



Council 40"x60" 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 38"x48" oil on map on canvas

I 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. Physical changes have brought about work changes. Although the paintings continue to be map oriented my focus has become more highly detailed. The "preciousness" of limited time in my studio makes every brushstroke almost a sacred experience. The "doing" of the work is absolutely life sustaining. The process is now more important than the product. If the "product" speaks to the fragility of wetlands so much the better.

rebecca kinkead

OIL PAINTINGS



Horse and Rider 70"x59" 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



Villa Buonaccorsi 10"x10" 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



White Buffalo 36"x48" incised 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 & DRAWINGS

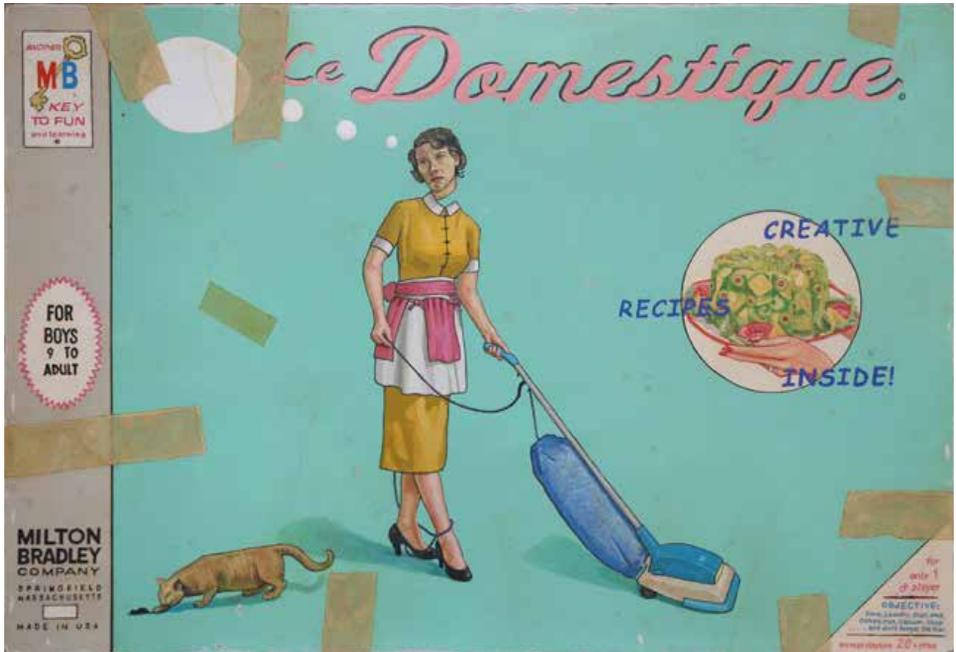


Carte Blanche II 40"x30" mixed media

Carte Blanche began with a discovery of dipping heavy watercolor paper in hydrocal — a super hard plaster. Once dry, it created a perfect drawing surface. It has evolved to as many as 32 individual pieces created from this medium — a combination of sculptural elements and drawing – hung tightly together in varying grid formations. But mostly these pieces are an exploration of the limits of a material...and the sheer joy of making.

tim liddy

OIL & ENAMEL ON COPPER



Le Domestique 13"x19"x.5" oil & enamel on steel

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



Conductor/Composer 36"x36"x36" 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 & WAX PAINTINGS



Jade Rust Forest 48"x48" mixed media, oil, wax, metal particles on wood

These are paintings inspired by my 14 years living in Northern California. Being surrounded by mountains, the Bay and the Pacific, I was impressed by the stark contrasts in the landscape as well as the water in all its forms. They are considered totems to a past, yet capture the eye of the present with an understated beauty.

shaun macdavid

OIL PAINTINGS



Red Roses 10"x10" oil on canvas

I love working with the combination of color and pattern that go into creating my still life paintings. I'm always looking for new shapes to paint as well. I find great joy in painting, and I hope the viewers of my artwork will experience it as well.

joshua meyer

OIL PAINTINGS



Shadowplay 12"x16" oil on board

These paintings 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.

susan mikula

PHOTOGRAPHY



Picture Book #3 48"x59"x2" archival pigment print on Japanese paper

My work is narrative, though not with a linear beginning, middle and end structure. Just as my style is figurative, though not literal, which gets me closer to the essence of things. Conveying beauty as I see and understand it is also an important part of my work, though not everyone agrees with what I find beautiful. My ideas sometimes form around an object or a scene and work their way out from there, but more often it starts with a concept that I want to explore, an exploration that I want to share, a feeling that I want to express. From conception through visualization to final selection, it's a form of distillation, a slow process, to find that which is necessary.

nick patten

OIL PAINTINGS



Caleb Cook House 28"x22" 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. Through working from photographs with the aim of creating believable paintings, I strive to bring a quiet drama to everyday scenes. My paintings are never intended to be "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.

swede plaut

BRONZE SCULPTURE



Model for Standing Figure 16"x3" 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 ironwork of 19th century central Africa.

david prifti

TINTYPES & PHOTO EMULSION



George and Jim 11"x13" photo emulsion on wood

"I desire to explore my life through the things that have shaped me: Relationships, memories, my sense of family, rites of passage and death. 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."

janice redman

SCULPTURE



Evidence of Forms 5"x7"x3" cotton & thread

I carefully wrap, stuff and sew vintage, well-used household items and mummify them in muslin and plaster thus lifting them from past lives and altering their physical memory.

edward del rosario

PAINTINGS & DRAWINGS



Dramas VI 40"x36" oil on linen

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.

donald saaf

MIXED MEDIA PAINTINGS

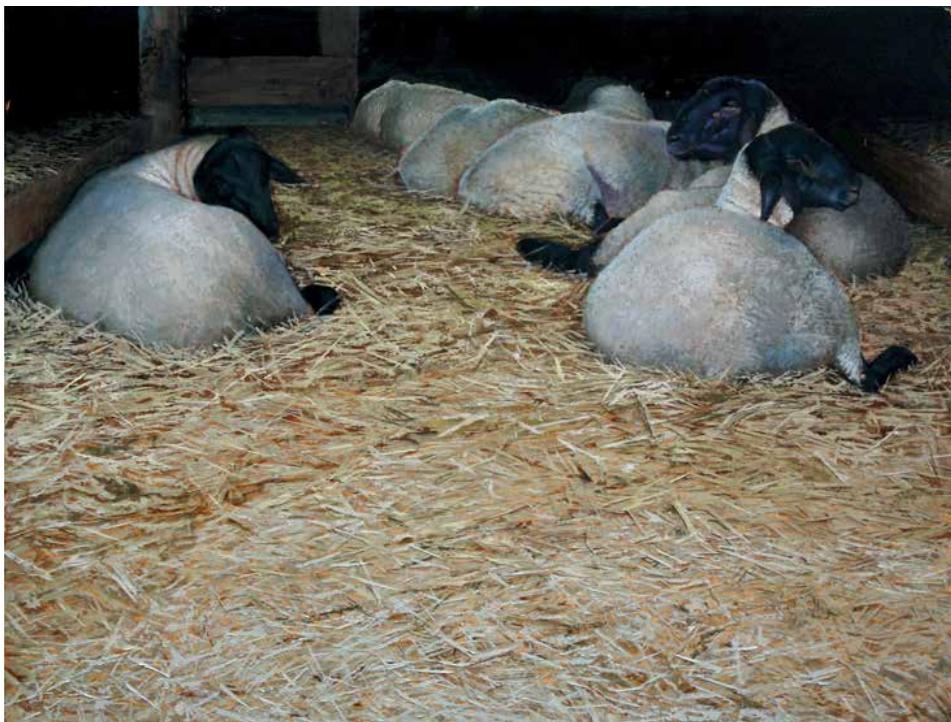


Westminster West 40"x40" mixed media & textiles on canvas

I have been exploring the place where fine art and folk art intersect. My subject matter draws from the local experience of community, family and immediate surroundings as well as an internal dream place. Although some of the imagery is very personal, I am always striving for the universal. The figures in the pictures are simultaneously 'me' and a sort of 'Everyman'. At times I approach a composition like a quilt, or even a stained glass window; breaking down the composition into luminous forms and shapes. I try to see the pictures simultaneously both for their 'story' and as pure abstraction. I'm interested in memory; the memory of place and experience. It's the moment that happens when the external world overlaps with the internal world.

nicolas v. sanchez

OIL PAINTINGS



Excavation 36"x48" oil on canvas

I think there is definitely a sense of struggle in my work. I focus on identity and the way its constructed and at the same time lost through the preservation of family history. Extracting from my bi-cultural experiences growing up, my family's rural Mexican history and the American Midwest, I use layered narratives to activate a personal sense of uncertainty yet a familiarity of space. Questions are constantly revealing themselves to me through the inheritance of my family's traditions and values from another place and time.

matthew schofield

OIL PAINTINGS

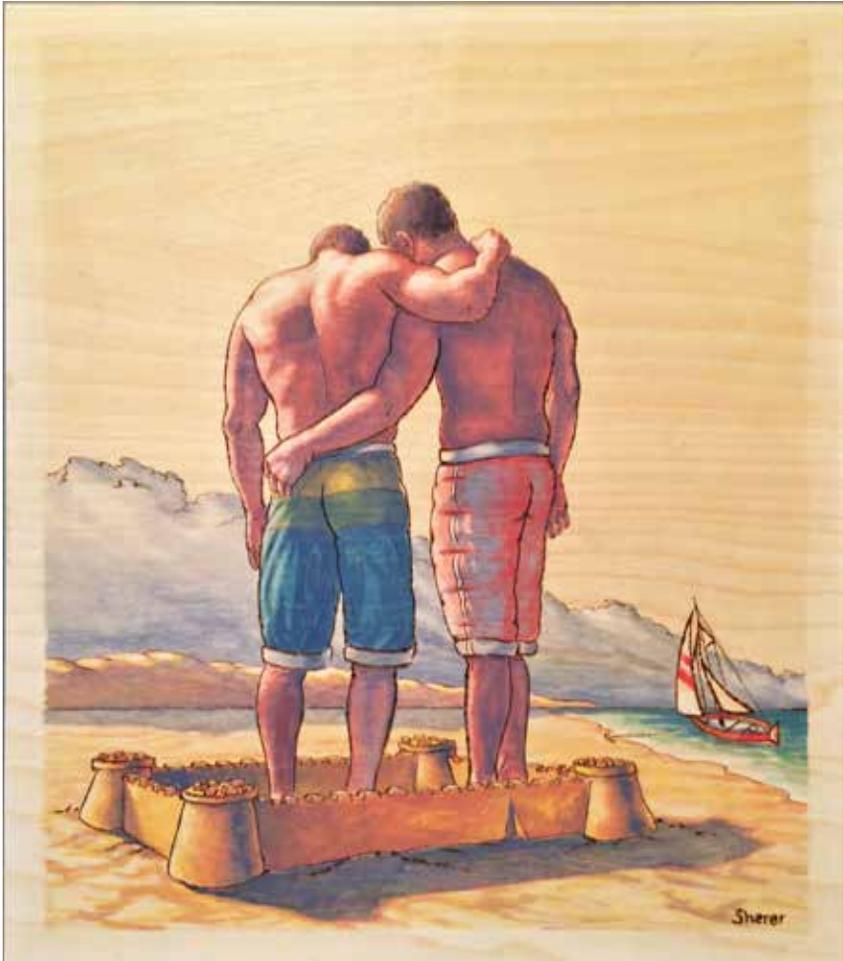


Photobook 14"x12" oil on mylar on panel

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 hording 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 & SCULPTURE



Stronghold 16"x18" pyrography and wood stains on panel

My art is influenced by classic 1960's 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



Boys Of Summer 30"x24" 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 PAINTINGS



Art Critic with Strange Dog 42"x32" mixed media 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. I found the passion and freedom I was so envious of by rendering my raw, crude figures, scratching them into heavily impastoed surfaces and using drips and splashes. I try to imbue each figure I paint with some characteristic or quality which is recognizable and, hopefully, will evoke an emotional response in the viewer.

sean thomas

OIL PAINTINGS



Industrial Forms (Pristine) 24"x24" 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



Road to Hector's 12"x24" archival pigment print from pinhole paper negative

My most recent work is a series of pinhole photographs made on the island of Vieques, Puerto Rico. The negatives were developed and fixed in a makeshift kitchen darkroom in an eco-friendly formula of coffee and salt water. The images are printed in pigment ink, then transferred to oxidized aluminum sheets. The finished pieces are suggestive of vintage tintypes, reminiscence of an era gone by.

james tyler

CERAMIC SCULPTURE



Taharga 36"x38"x24" patinaed clay

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



Summer Talk 30"x24" 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. I continue to create a series of oil paintings fashioning my contemporary "Everyman" from the Punchinello who appeared as a stock figure in seventeenth century Italian commedia dell'arte. No matter what adventure or trial Punchinello is thrown into — parade, gym, rodeo, fire, brawl, Punchinello continues to surprise with his unique combination of strangeness and familiarity.

robin winfield

ACRYLIC & ARCHIVAL PHOTOGRAPHY



Istanbul Tiled Patterns 16"x16" acrylic and fujiflex 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 PAINTINGS



Exo Planet 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.

julia zanes

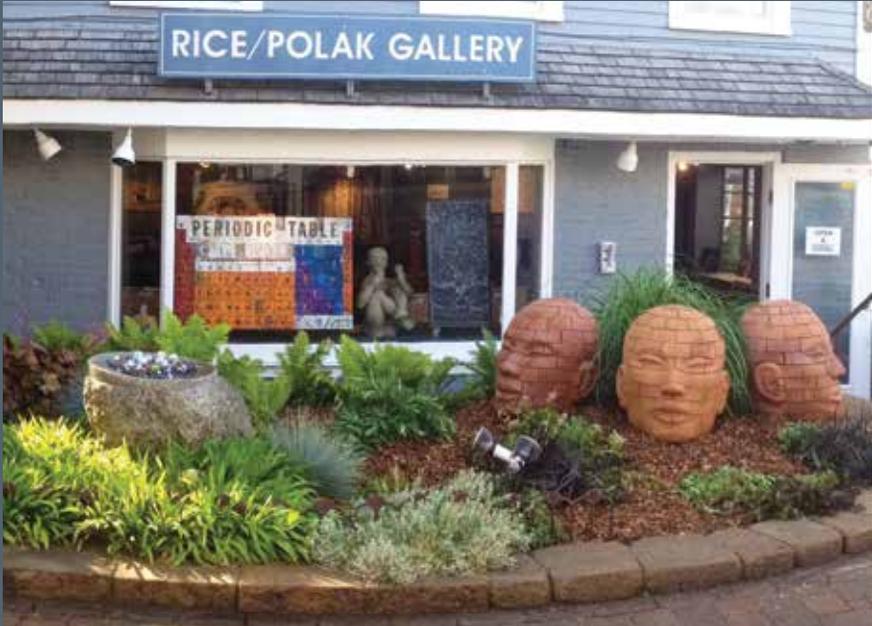
MIXED MEDIA PAINTINGS



Ancestor Boat 36"x44" mixed media on panel

Through color, collage, the interplay of deep and flattened space, pictorial devices associated with a figurative tradition and more, I attempt to enter those moments between sense and non-sense, when storytelling is at its most urgent. And while the aim is to create work that has the “fated” effect, I always strive to expose the process of narrative, of meaning-making that leads up to it. There is chance, there are mistakes and experimentation, but in the end, I would love for the result to be that it appears as if “everything is fated” even as the mystery of what precedes that fated effect remains with the viewer.

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Rice Polak Gallery is now partnering
with the online art collecting platform **Artsy**.

ARTSY

marla rice director
508-487-1052 / ricepolakgallery@yahoo.com
430 commercial street, provincetown ma 02657

ricepolakgallery.com

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