

RICE POLAK



GALLERY

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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 — 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



pool party 30"x30" oil on board

My paintings often have a goofy, narrative quality. I continue to enjoy creating scenes viewed from above. This year I did a few interiors — paintings of large rooms using the same overhead perspective. Viewers can create their own story about what is going on in the paintings.

olga antonova

OIL PAINTINGS



composition with cups 14"x14" oil on canvas

For me, it's not about the subject matter at all — subject matter is just a pretext for my execution and sensitivity to technical issues. I'm getting closer to the divine harmony, closer to divinity, but not quite yet. That is what is great about painting — just when you think you are getting there, the point of achievement moves away. But, I want to catch that moment of solitude, that quiet harmony that people can relate to. That's what I'm after.

stanley bielen

OIL PAINTINGS

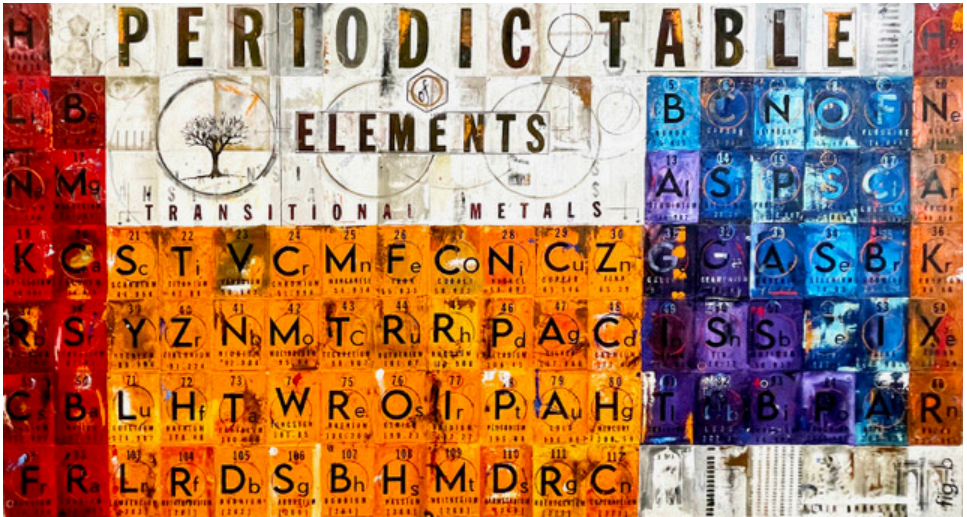


apples in shadow 9"x6.5" oil on paper mounted on panel

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



periodic table 91"x50" oil on multiple 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

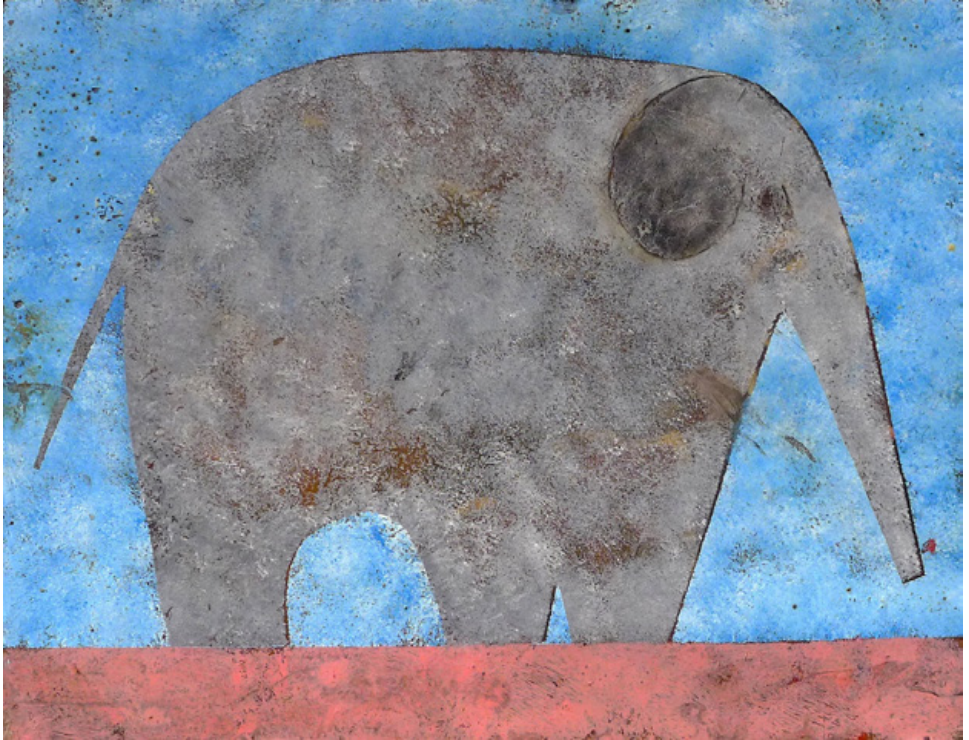


boys tea 11"x13" handpainted embroidery

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



wary pachyderm 11"x14" encaustic on wood

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.

kevin caron

SCULPTURE



foil 19"x6"x5" translucent ryno

My curiosity is a restless river. Charmed by sound, form, movement, I follow the river's currents, slowing to navigate narrows and peer into murky crannies, always asking, "What if I do this?" I ignore what I or anyone else has done before as a physical form takes shape in my mind. I deconstruct the piece into materials and techniques, always willing to discover, invent and improvise as the work comes to life.

william ciccariello

OIL PAINTINGS



orbit 10"x7" oil on panel

My interest is in the fragility, precariousness, decay and permanence of things; balanced by, and in opposition to, an imposed and regimented order. My paintings are referencing memory, longing and experience. These things that are lost to time's passage.

liz dexheimer

OIL PAINTINGS



mantou series, flight v 46"x46" oil on canvas

The conversation that occurs as colors react and interact with each other, each adding its own energy and dynamic, is fundamental to my approach in both my paintings and my works on paper. Gesture, movement, suggested form, the ambiguity of line and shape all come into play as well. My work, informed by the interplay of the ephemeral and the enduring in the natural world, emphasizes structure and pattern rather than a literal interpretation of subject matter.

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.

jennifer goldfinger

MIXED MEDIA PAINTINGS

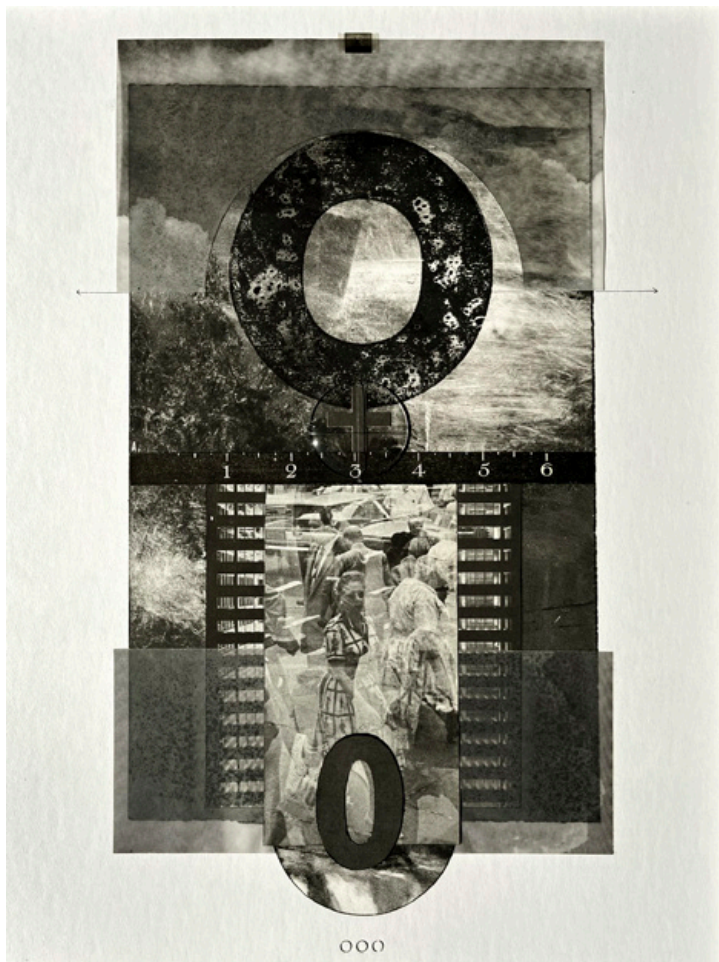


stinkweed 36"x 36" mixed medium with wax, oil stick & pastel

The interaction between found antique images and my own photography bring forward modern design balanced with nostalgic subject matter. Inspired by their posture and expressions, I layer encaustic paint and abstract drawing with other more traditional mediums combined with found vintage social artifacts like letters and yearbook messages. The accessibility and playfulness reflect my work in children's literature as an imagined context unfolds into a story of the viewer's own.

deb goldstein

COLLAGE



looking inside and out of the circle 16"x12" 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.

robert goldstrom

OIL PAINTINGS



anatomy lesson #41 10"x8" oil on linen panel

I am a realist painter but I am not a documentarian. I combine what I see with what I feel about what I see. All of my work, no matter what the subject, is about color, light, design and balance plus drama of some sort. There are often undercurrents of social politics or sex, but my images are always about something, otherwise why should I expect anyone to be interested — including me.

adam graham

MIXED MEDIA PAINTINGS



epoché #1: twilight rain 8"x14" acrylic & oil on canvas

The prose of paint. As a thought experiment I tried imagining the world before words. Without names for things everything becomes strange and inexplicable. I use the visceral language of paint instead of words to describe this nameless world. I wonder now what I feel that there are not yet words for. That's what these paintings are.

michele harvey

WATERCOLOR & OIL PAINTINGS



blending in 22"x18" watercolor on paper

Can time and time's passage be captured and conveyed by visual means alone? What are we and what is the world we live in if not the constant flux of change and impermanence? What I hope to express with this show of rural scenes is a wider worldview of transience and imperfection; what the Japanese would term: wabi-sabi. This is not merely a description of flaws and decay, but rather the nobility inherent in life and aging. The patina of time touches all things, both animate and inanimate. Time's imprint can be seen here in my immediate surroundings, much like anywhere else. While time's effects may be something many choose to look away from, it is the very fabric of life itself. I present it here as bittersweet in its beauty and authenticity. Perfect in its imperfection.

suzanne howes-stevens

OIL ON MAP PAINTINGS



tide pulse 30"x40" oil on map on canvas

Before her untimely death Suzanne wrote: 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



reader (crescent moon) 40"x30" 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'.

ellen lebow

INCISED INK ON CLAYBOARD



prayers for liars 24"x16" incised ink on board

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. In this series I've chosen to draw with a knife. There is an aspect of carving to it, the sensitivity of a blade sheering away a slice of black ink and clay, revealing the white beneath. It has for me the illusion of drawing with light, taking away the darkness in lowest relief to build up something luminous.

julie levesque

SCULPTURE, PHOTOGRAPHY & DRAWINGS

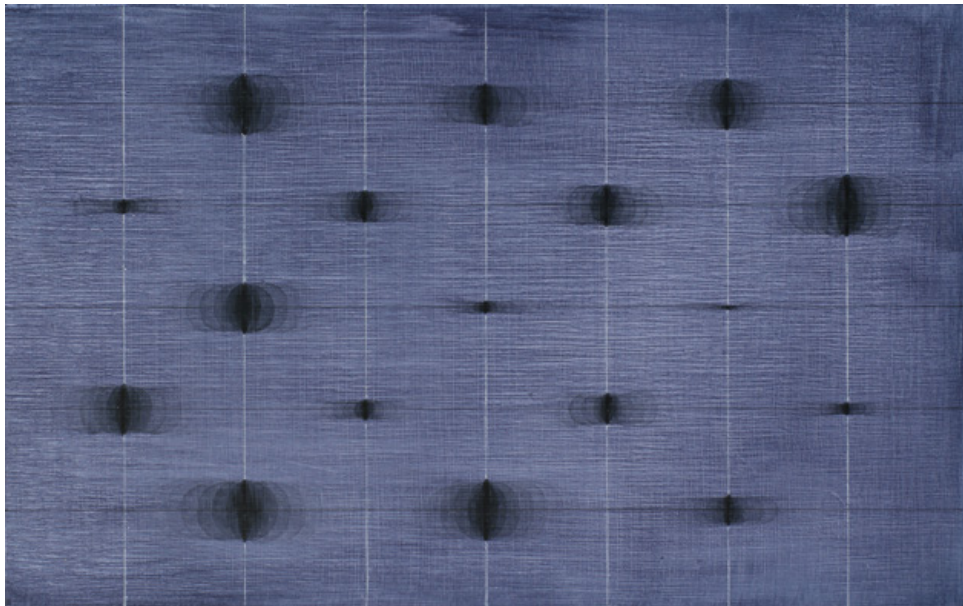


stealth I 16"x14" photograph on metal

I find the discovery inherent in new materials and processes incredibly inspiring as I try to connect unusual media to a monochromatic physical form. White lends a serenity and a quiet power to my work that brings all elements together in a unifying visual — slowly releasing details with patient, close inspection. It is the draining of color, the blanching of memory, purity, fog, snow, ice, immaculate conception, sacredness. It is absence, and at the same time, quiet presence.

anne lilly

WATERCOLORS & SCULPTURE



fathom b 6"x9" acrylic on panel

In these watercolors, I was searching for a forgiving way to work, one that would authentically extend from my existing vocabulary and concerns. Many of the same strategies that I used with my kinetic sculptures were brought forward: grid, geometry, increments, repetition, precision, and finely-resolved detail that rewards close looking. Similar intentions are pursued as well: to fuse together the opposing qualities of hardness and softness, and to awaken perception of space and emptiness.

willie little

MULTIMEDIA OIL & WAX PAINTINGS

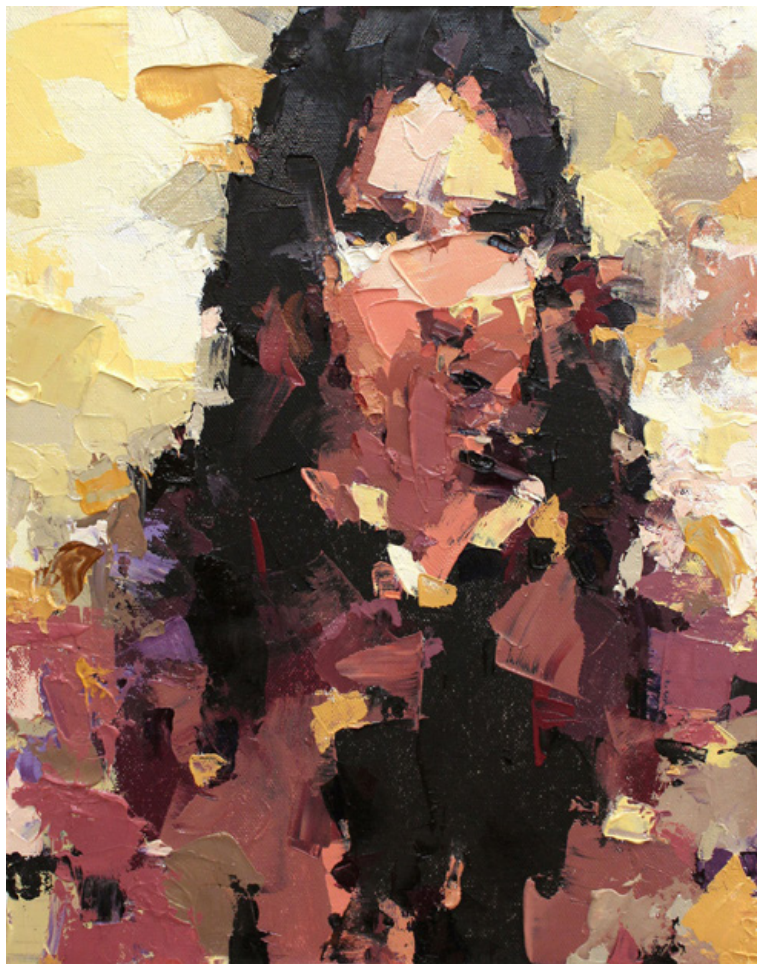


desert canyon 60"x48"x2" mixed media oil & wax on panel

There is so much going on beneath the surface: the application and removal of materials, the planning and contemplation, the waiting, the frustration, the scraping, gouging from the rage of the senseless murders of people of color, all are processes to make this work. But there is so much more to what's going on beneath the surface, especially during this past year. This country, this world is going through what should be an awakening of many sorts. It is up to us as human beings to accept change and make serious changes to make life better for mankind, on a planet we should cherish, not destroy. There is an old African proverb that goes like this: "If you want to go fast, go alone. If you want to go far, go together."

joshua meyer

OIL PAINTINGS



thursday with sharrona 14"x11" oil on panel

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



moons of neptune, larissa III 26"x25.5" dye sublimation print on aluminum

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.

bill miller

VINTAGE LINOLEUM ASSEMBLAGE



starry night 55"x61" vintage linoleum on panel

I wanted to work with recycled material and I discovered that the linoleum I was finding looked like pieces of a painting — a Van Gogh or an impressionist painting. I developed a desire to gather as much as I could. Along with being a collaborative artist, I was also a painter in acrylic and oil. I wanted to make those ideas out of flooring. There are a few things at play with using this material. Most compelling is that it was lived on. Whether it was a bedroom, kitchen, or living room, the scuffs and indentations show it.

victor mirabelli

OIL PAINTINGS



great expectations 36"x48" oil on canvas

I paint every day, sometimes early, often late into the evening. I paint because I love the process of self-discovery. The medium I use is oil. As I work the paint over the canvas, I begin to see an image evolve. As the paint builds and recedes on the surface, I look deeper to find its conclusion. Paint is so pure; you can't hide from it. I feel the structures are honest and forgiving.

craig mooney

OIL PAINTINGS



street wave 44"x44" oil on canvas

My work is a form of impressionism with a contemporary bent. These paintings come from a reality that never existed but is instantly recognizable. The work is purposefully ambiguous, and details are generally left out. I use brushes and pallet knives to build form, gesture and color into my paintings imbuing them with a cinematic quality.

pamela murphy

OIL PAINTINGS



discovery 25"x31" oil on canvas

I select figures from my large collection of old photographs to use as subjects for my paintings. I am interested in the fact that, although the people in the photographs may be strangers, they seem almost universally familiar. Living on a ten-acre farm, I am familiar with animals and the rural landscape, from which I also draw inspiration. All of my imagery has a strong sense of memory, history, and nostalgia, which the distressed surfaces of my canvases enhance.

nick patten

OIL PAINTINGS



beginnings 24"x20" 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.

sandra pratt

OIL PAINTINGS



faded barn 12"x12" oil on panel

My work is inspired by an emotional response to places I've seen and experienced. In particular the contrasts of light and dark. I enjoy using a painting knife for the the immediate bold statement it offers. I am a self taught artist, working with main shapes to form other shapes. There is a sense of familiarity and intensity when painting, almost sculpting the paint to form a scene of color harmony. The challenge is making the whole painting cohesive enough at a single session as the thick paint dries and going back is not an option. It's the most precious moment when a painting reveals itself to me and I paint intuitively that I start producing works that have a sparkle and intensity that I can't explain.

david prifti

PHOTOGRAPHY



aaron #2 10"x8" tintype

Before his untimely death David Prifti wrote: "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."

patricia raney

SCULPTURE

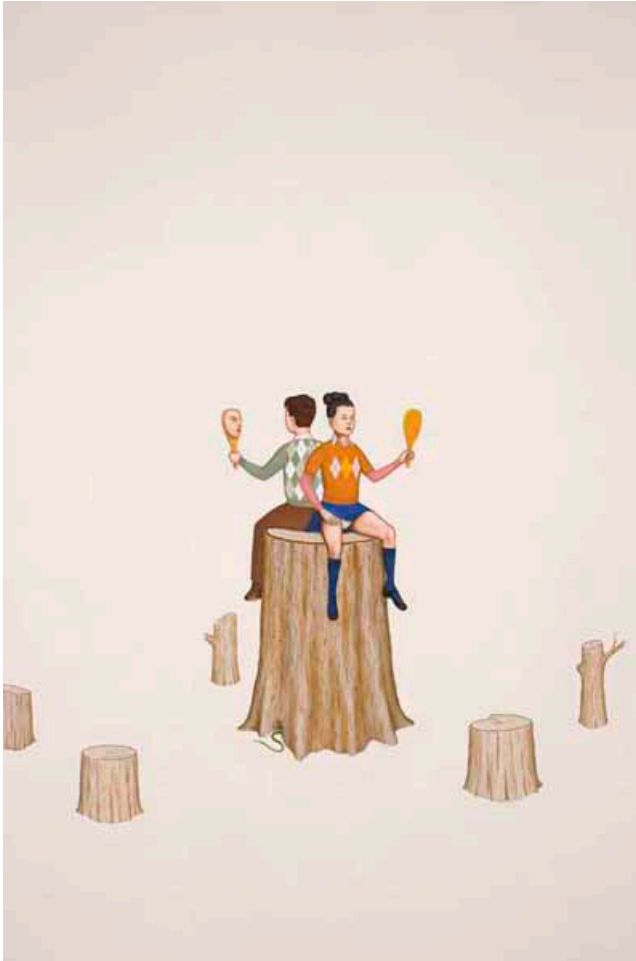


perro 19"x8"x9" mexican alabaster

The technique that I use is known as *taille directe*, or direct carving. I use no maquette or preliminary drawing, rather I start carving directly into the stone and work until the final composition emerges. Most stone carvers use pneumatic tools, but I prefer to use only hand tools: chisel, point, claw, rasp, and carbide sandpaper. My pieces proceed slowly as I interact with the grain and contours of the rock. In my work as a medical doctor I witness mental and physical suffering, seeing in the faces of my patients a wide range of emotion: pain, fear, shame, depression, anxiety, and I spend a good deal of energy trying to make a difference in their lives. So it makes sense that I choose to give the figures and faces in my stone carvings expressions that convey serenity.

edward del rosario

PAINTINGS & DRAWINGS



vices x 24"x20" 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



moon dog cafe 36"x48" oil, fabric 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.

christie scheele

OIL PAINTINGS



big sky over salt marsh 44"x68" oil on linen

With the right atmospherics, anything and everything can reflect a powerful beauty — from smokestacks or headlights on a road to a glorious summer day. Working in a terrain between the descriptive and the abstract, I explore both mood and shape, color, and surface, seeking to create an absorbing experience for the viewer.

matthew schofield

OIL PAINTINGS



black dog in doorway 4"x6" 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 hoarding of the incidental random moments in photographs. The resulting paintings are usually one to one scale re-creations of the original photographs installed in collage form; giving order and/or disorder to the cumulative imagery.

renè romero schuler

OIL PAINTINGS & SCULPTURE



quonna 64"x54" oil on canvas

In every work I create, I strive to show the imperfection, stress, and underlying beauty of the beings I portray. There are no fine characteristics or clearly defined attributes in these figures. They are "everyone" and "no one". They are stripped to their most essential elements... their most basic form. The meaning is in the "representation" of the image, not the image itself. Every mark is deliberate. I do not limit myself to any single medium. Texture is my vehicle. I am only limited to one message: our inner beauty transcends the physical, emotional, and mental. My work is deeply connected to my soul, and I attempt to convey that in everything that I do.

les seifer

MIXED MEDIA PAINTINGS



going home 20"x20" mixed media on panel

As someone who finds it much easier to paint than to talk about my paintings, there is one thing I do know: I will always create artwork, and it will always be mysterious to me. My work develops over weeks and months. Some are painted over older works from years ago. Scenes aren't planned out, but dictated moment by moment, always welcoming the elements of chance and time and the emotion of the day. Narratives are pretty loose, often filled with cowboys and revolutionary soldiers who have staked their claim on my work for years, etched into my neural pathways since childhood and brought back to life — and almost certainly letting slip my ambivalence about what it means to be American. More recently, I've also been drawn to narrower groups: families and friends and children, united by costume and repeated patterns.

valerie shaff

PHOTOGRAPHY



vermont cow 24"x24" photograph

The visible strength of my work comes out of an emotional connection to the subject. My photographs reveal a respectfully intimate perspective, whether it's a portrait of another species or of a human relationship. I find truth and authenticity irresistibly seductive.

steven skollar

PAINTINGS

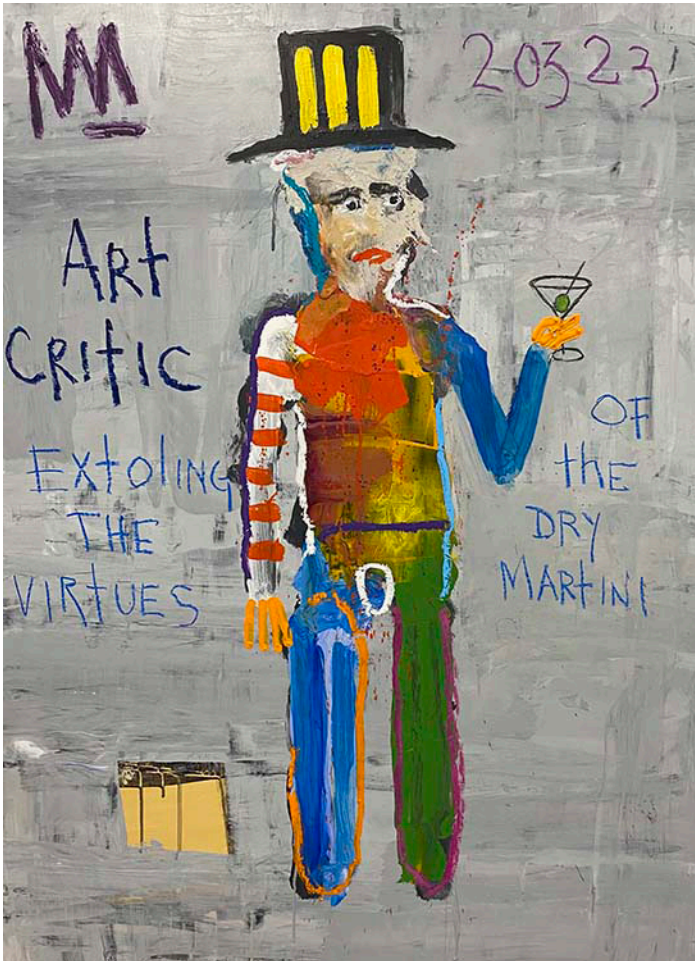


adoration of technology 30"x38" acrylic on panel

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. My art heroes have always been those that could tell a good story. Old masters like Caravaggio, Michelangelo, Rembrandt, Van Gogh; American masters like Rockwell, Parish, Hopper, Gil Elvgren, Frank Frazetta; Tom of Finland and Steven Spielberg were also master storytellers. A narrative thread is woven through both my figurative and still life paintings, with imagery both playful and iconic.

michael snodgrass

MIXED MEDIA PAINTINGS



art critic extolling the virtues of a dry martini 42"x32" acrylic 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.

mike stilkey

PAINTINGS ON DISCARDED BOOKS



the politics of lying 20"x9"x6" acrylic on discarded books

My art depicts a simultaneously wry and whimsical narrative about the experience of life. I look to everyday life for my artistic inspiration and ideas because I feel that this is where the most important and meaningful events occur. Many times, I will imagine the story behind discarded books that I have collected or that have been donated to me and will then express that story in my art, by using them as my canvas and then layering my own visual narrative over the existing object. This allows me to reuse and repurpose existing materials and objects and give them a second life as works of art.

sean thomas

OIL PAINTINGS



last stand 36"x36" oil and wax 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.

blair thornley

PAINTINGS & WATERCOLORS



nap time sandwich 30"x40" oil on canvas

My approach to drawing or painting is largely intuitive, rarely planned, although it is based on many years of drawing from careful observation. I like to see what I can imply rather than spell out, avoiding literal rendering as much as possible, and focusing on emotion, movement, gesture, and attitude.

james tyler

CLAY SCULPTURE

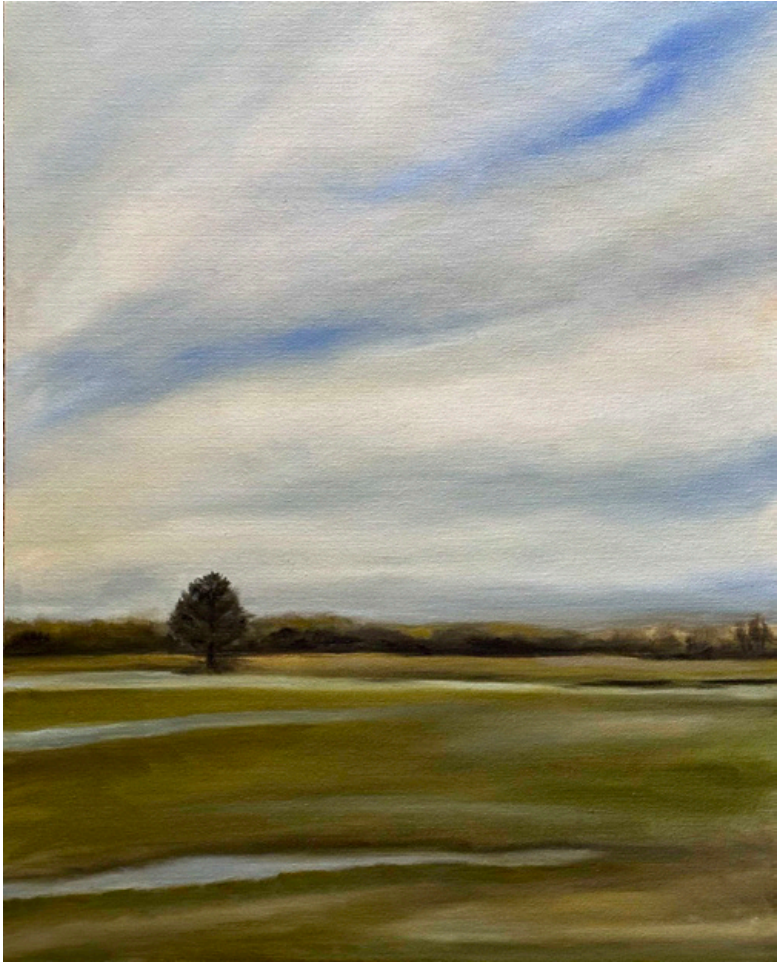


sandoval 30"x32"x15" patinaed clay

I feel I've finally been able to tap into that collective psyche... I'm trying to piece together the universal myths that you find in all cultures. My work is figurative, executed in fired terra cotta and finished with hand-rubbed metallic patinas. These near-life-sized figures reflect a variety of influences, the erotic sculpture of India combined with the exoticism of Africa and the Orient and the stylization of American Art Deco.

ruth williams

OIL PAINTINGS



still standing 20"x16" oil on canvas board

Solitude is where I find reflection and observation which has always been at the core of who I am and what I create. That, coupled with a strong intuitive sense, has guided me throughout my life and in my professional careers as a school counselor and psychotherapist and is evident in my artwork. Once completed, my work is no longer about what I felt while creating and becomes more importantly about the feelings and reactions it evokes in the viewer.

robin winfield

ACRYLIC & ARCHIVAL PHOTOGRAPHY



truro cottage 12"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".

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Rice Polak Gallery continues its partnership with **Artsy**
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open year round online and by appointment
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