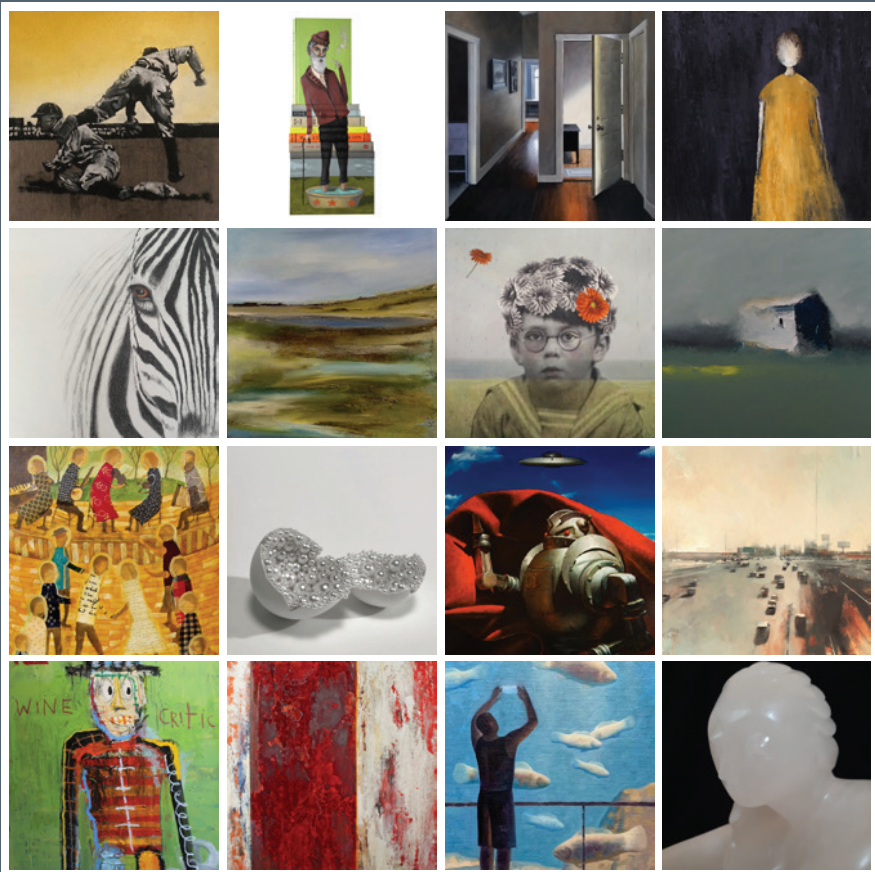


# RICE POLAK



# GALLERY

## 2020 ARTISTS

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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 — 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



*In from the Cold* 24"x24" 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 Goblet* 20"x20" 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.



# peter arvidson

## OIL PAINTINGS



*Sanctuary Town* 30"x30" oil on canvas

As I mature as an artist the meditative quality of art-making and art-viewing are becoming more important to me. I am drawn to work that is subtle and quiet yet deeply thought-provoking. A simple landscape or abstraction can open worlds of thought and pondering. This quality is often what I am striving for in my own work. Like many people these days, I can get caught up in the dazed world of tweets, breaking news and social media intrusions. I feel a daily need to depart this electronic network by meditating and making art. The paintings that result tend to be introspective and introverted in nature. The viewer has to seek them out and enter this quiet space.

# stanley bielen

## OIL PAINTINGS

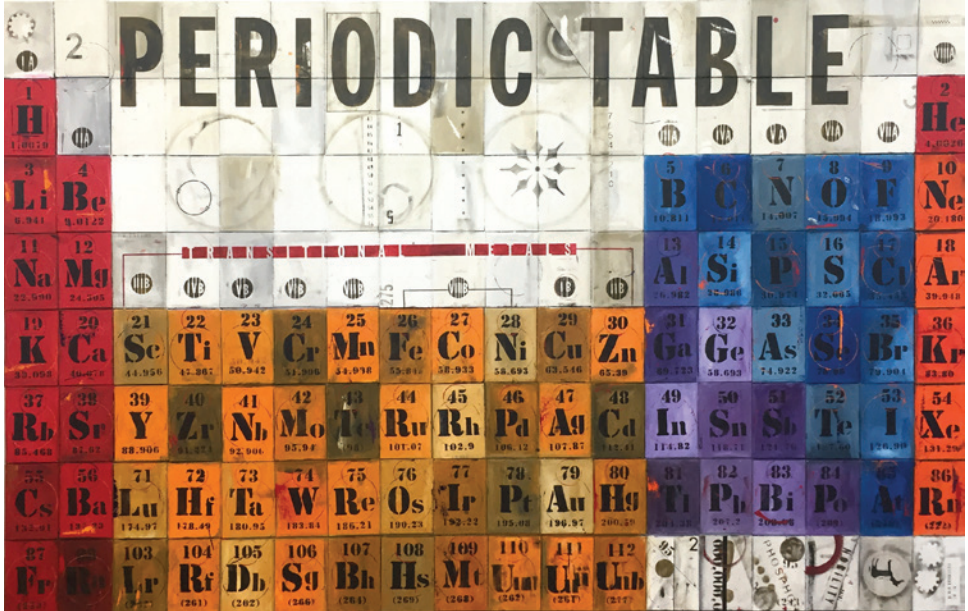


*Three Dots* 12"x14" oil on paper mounted on panel

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 40"x72" 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

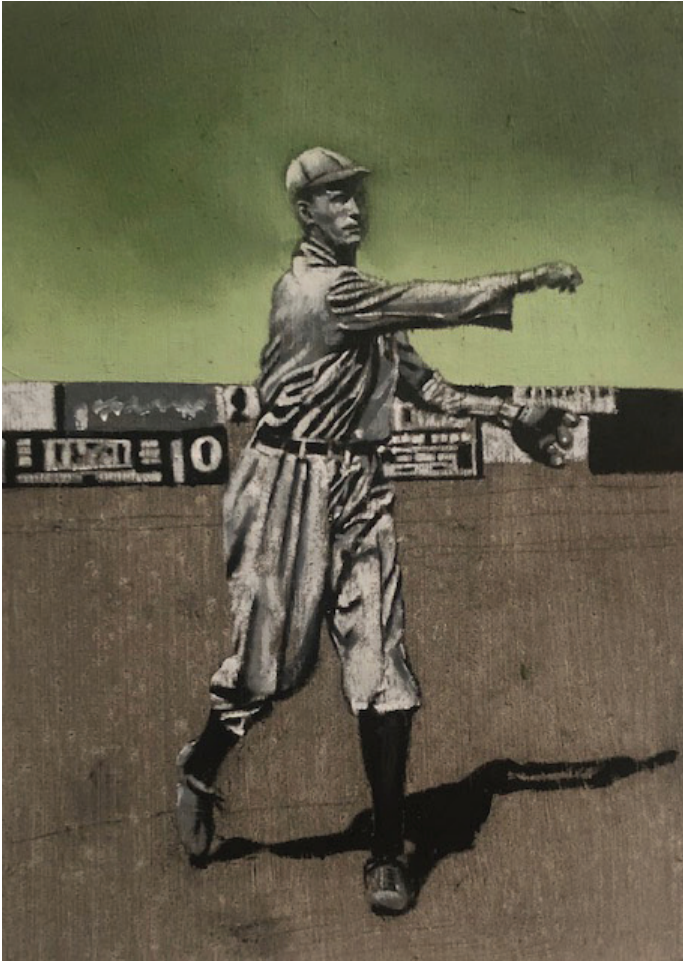


*lincoln and lolly rescue mary and bud* 12"x48" encaustic on panel

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



*Walter Johnson* 11"x8" oil on panel

These baseball paintings are referencing memory, longing and experience. Those things that are lost to time's passage. The focus on baseball players as a subject is one that I return to every once in a while. The subject represents complexity, skill and a slowing down of time. Players from the past represent a kind of nobleness and poignancy. They serve well as subjects. Baseball is one of the many things I miss during this difficult time.

# elli crocker

## MIXED MEDIA PAINTINGS



*Tapir* 32"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



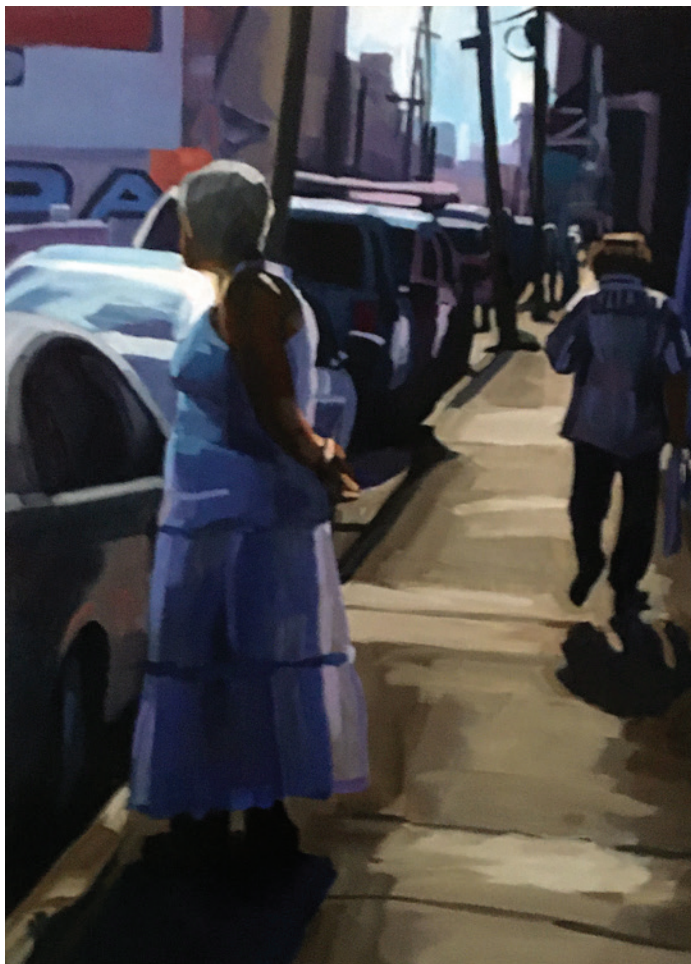
*Cappineo Blucido* 30"x22" watercolor on paper

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

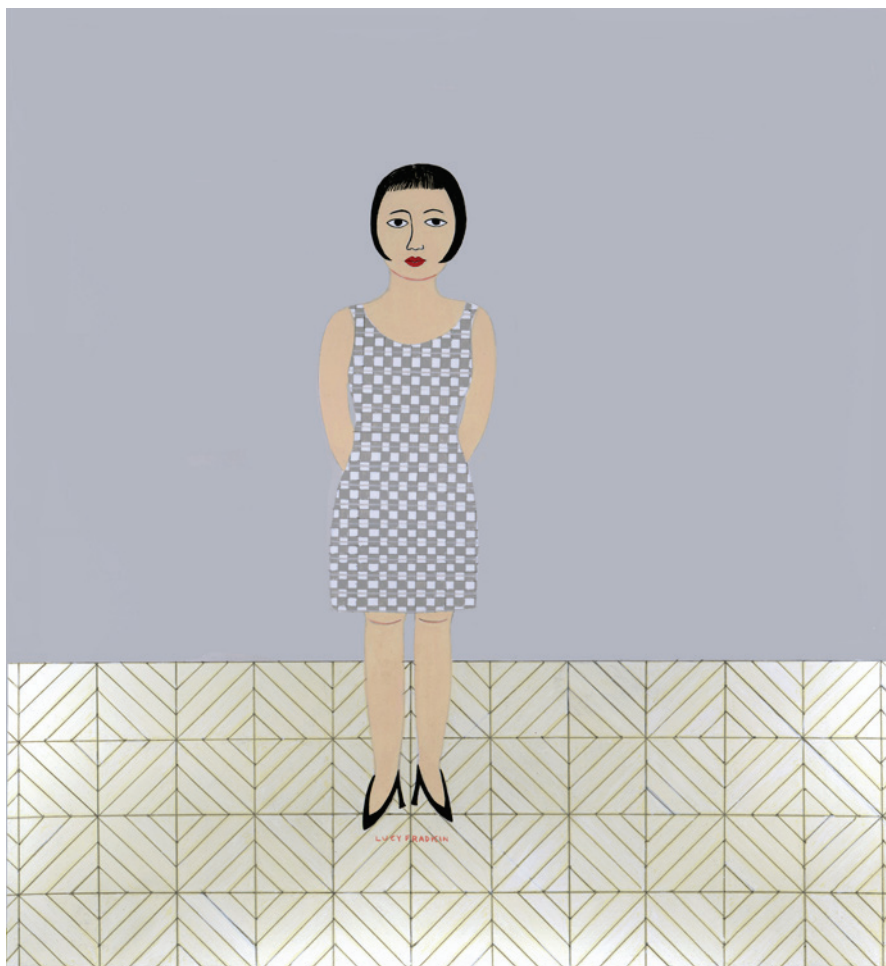


*San Juan Morning II* 30"x20" oil on panel

I am a contemporary American realist whose paintings and prints explore the relationship between people and their urban environment. My urban landscapes follow in the tradition of earlier realists such as John Sloan and Edward Hopper, depicting today's modern life in the streets, while reflecting modern themes of isolation and disconnection. I have always been drawn to capturing the light at a specific moment. My process involves bold applications of energetic marks and strokes, producing an abstract interplay of shapes that fall into place when viewed from a distance. I am not interested in producing a literal translation of my subject matter, I strive to ride the line between abstraction and realism.

# lucy fradkin

## MIXED MEDIA PAINTINGS



*Between the Line* 11"x10" mixed media & metallic thread on paper

Replete with references to ancient frescoes and mosaics, my paintings capture a timeless moment through a contemporary eye. Inspired by Indian and Persian miniatures and the sacred and folk arts, I make paintings of diverse individuals, often placing them in domestic settings. The figures are quiet and inactive, which contributes to the solemn and mysterious atmosphere of the scene. At times I incorporate collaged decorative elements or metallic stitching into the work. I develop intricate designs and motifs which become a subtle aspect of the surface of the work, using color and pattern to evoke emotion and tell stories of daily life where the viewer is drawn into an intimate world. My work is clearly inspired by the traditional, but the impact of personal history is evident in the quiet presentation of issues of gender and race.

# jennifer goldfinger

## MIXED MEDIA PAINTINGS



Betty's Beach 48"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



*Crowded Memory* 20"x15" paper ephemera, DNA film, glass watch crystals and glass lens

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



*At the Aquarium II* 10"x8" oil on linen panel

Over the last five years, I have painted many studies of people in and out of the water in Provincetown, using that material to create images of summer. These paintings are not actual scenes – I am not a documentarian – but, through the use of color, design and light, I carefully assemble these studies to tell monumental stories of life on the beach.

# adam graham

## MIXED MEDIA PAINTINGS



*Prose I* 27"x21" 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



*White Wash* 26"x20" 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



*Beyond and Between* 30"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



*Shake* 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'.

# ellen lebow

INCISED INK ON CLAYBOARD



*The Horse & the Crow* 24"x12" ink & wax 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 & DRAWINGS

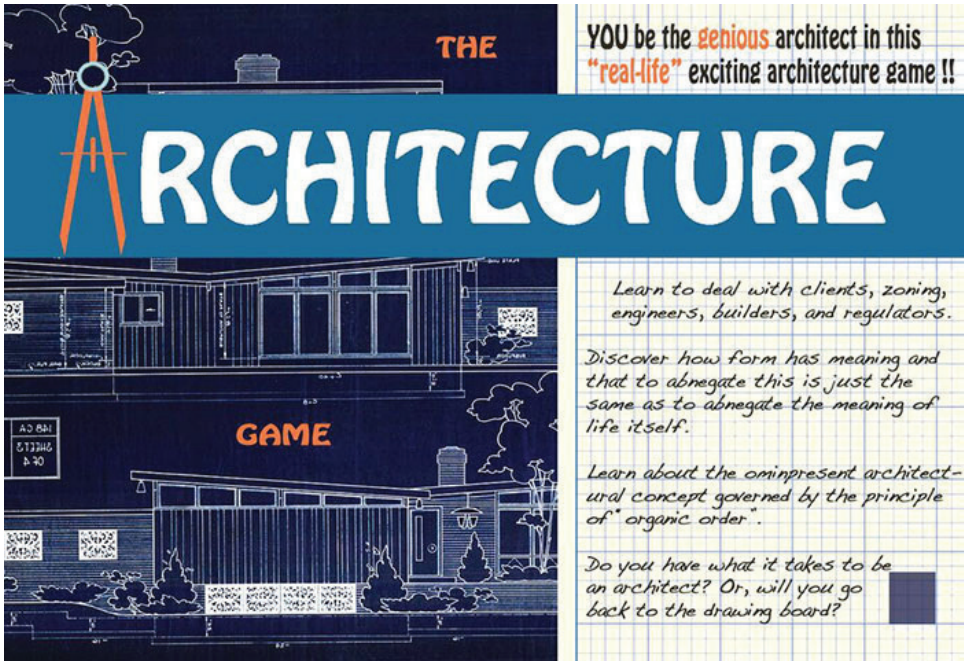


*Immaculate Preconception I (detail)* 3"x4"x4.5" eggshells, faux pearls, wood, metal, paint

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, quite presence.

# tim liddy

OIL & ENAMEL ON COPPER



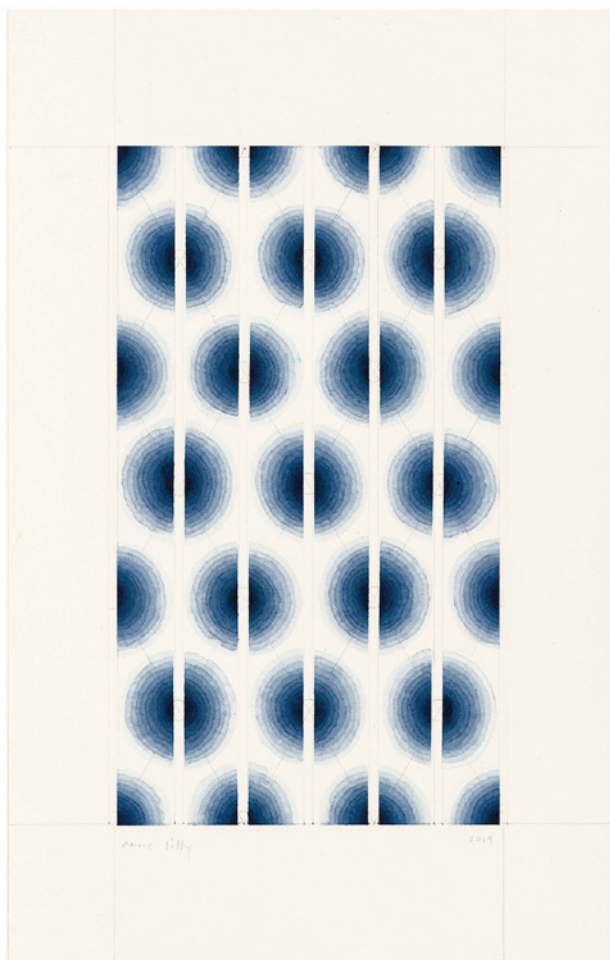
Architecture 13"x19"x1" oil and enamel on steel

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

## WATERCOLORS & SCULPTURE



*Oculi* 11"x7" watercolor & pencil on paper

Those familiar with my kinetic sculptures might recognize this body of work as a substantial departure. In these watercolors, I was searching for a more forgiving way to work, one that would authentically extend from my existing vocabulary and concerns. Many of the same strategies 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



*Violets & Roses* 40"x38"x3" mixed media oil & wax on panel

My abstract paintings are a hybrid of oxidation and oil paintings. I apply and then remove many layers of oil paint, wax and rust mediums to create surfaces that appear scraped, gouged, beaten to look like they may have been found in a dig. The earthy nature of these pieces is informed by my rural upbringing. The title of this series is called Crossroads. I find myself at a crossroads in this chapter in my life. The use of loosely placed brush strokes verses tightly precise grid depressions within the paintings suggest intersections or turns. The use of random verses exact movements become metaphors for those turns and choices as they may inform and determine future directions, shifts, dilemmas, challenges, successes and ultimate triumphs.

# joshua meyer

## OIL PAINTINGS



*Down East* 28"x24" oil on canvas

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



*We Sigh for Houses #12* 20"x19" Chromogenic print on Fuji Deep Matte 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.



# victor mirabelli

## OIL PAINTINGS



*Subtle Richness* 40"x40" 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.

# nick patten

## OIL PAINTINGS



*A Last Look* 32"x26" 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



*Wall Muse* 24"x1"x2" 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

PHOTOGRAPHY



*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.



# 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



*La Vaquera* 24"x18" 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



*Afternoon Walk* 20"x38" mixed media 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.

# connie saems

## DRAWINGS & PAINTINGS



*Tiger* 12"x12" graphite, colored pencils, mounted on wood panel

These portraits honor the significance of my relationship with animals from my life on the farm and my current life by the ocean. During the process of drawing I learned that the quality of the line revealed and intensified a sense of intimacy with these animals. Some of the qualities captured are conveyed through the type of line drawn: long flowing marks, short dark marks, curving lines or deep color. Memories push my pencil. I was in search for a relationship I could trust.



# nicolas v. sanchez

## OIL PAINTINGS



*Before Night III* 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



Schoolyard 5"x5" 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 recreations of the original photographs installed in collage form; giving order and/or disorder to the cumulative imagery.

# rené romero schuler

OIL PAINTINGS & SCULPTURE



Seventy Seven 54"x36" 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.

# steven skollar

## OIL PAINTINGS



*Crossing the Alps* 60"x48" oil on panel

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, Bruce of LA, 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



*Wine Critic with Hangover* 36"x24" 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.

# mike stilkey

## PAINTINGS ON DISCARDED BOOKS



*Exploring Nature with Your Children* 19"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



*Taxonomy (October)* 34"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.

# james tyler

## CLAY SCULPTURE



*Tunde* 50"x50"x48" terra cotta clay

My brickhead installations are unique colossal heads that invite us to identify with the world's ceramic heritages. Yet they are clearly contemporary, relics of a civilization not yet past... The ponderous weight of the brick constructions is juxtaposed with the ethereal nature of time. At the same, the heads are stylized portraits of everyman and everywoman. They are unique yet universal. They are us.



# ruth williams

## OIL PAINTINGS

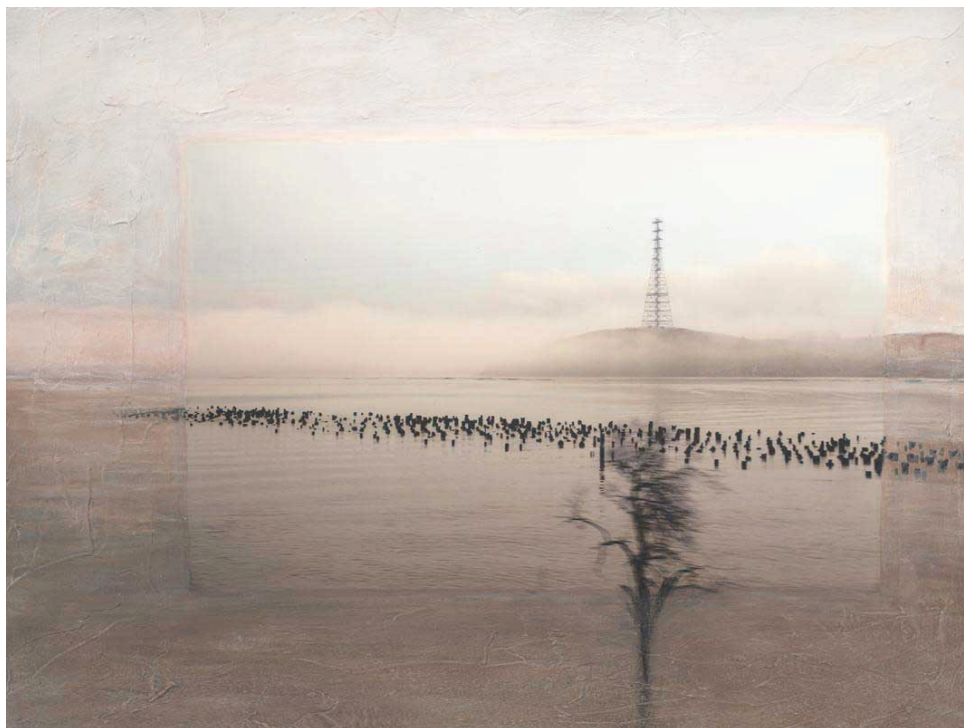


Peace 11"x14" oil on board

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



*Reflection from the Train* 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."

# julia zanes

MIXED MEDIA PAINTINGS



*Garden Fire* 32"x38" 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 go into 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.

# RICE POLAK



# GALLERY

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

ARTSY

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