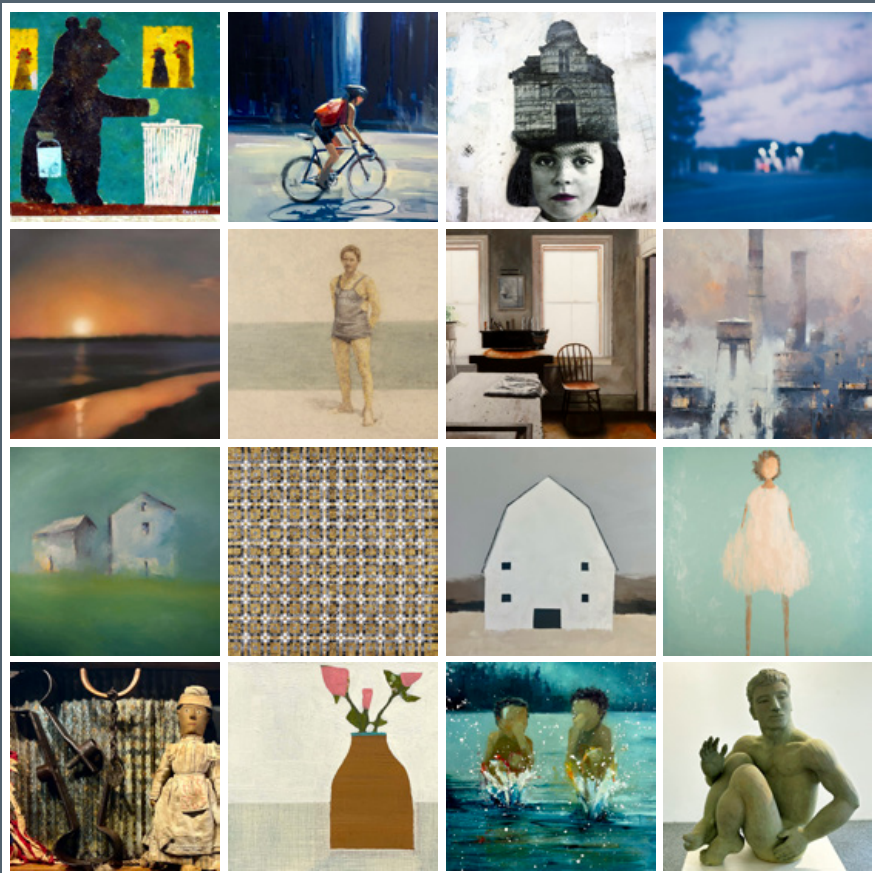


RICE POLAK



GALLERY

ARTISTS

430 commercial street
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ricepolakgallery.com

RICE POLAK GALLERY

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

By embracing a cross-section of aesthetic approaches — painting, drawing, sculpture, photography and installation — 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



stuntman 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



stacked cups with venetian glass 16"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.

stanley bielen

OIL PAINTINGS



dotted bowl 15"x19" 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.

david bromley

PAINTINGS, SCULPTURE & EMBROIDERIES

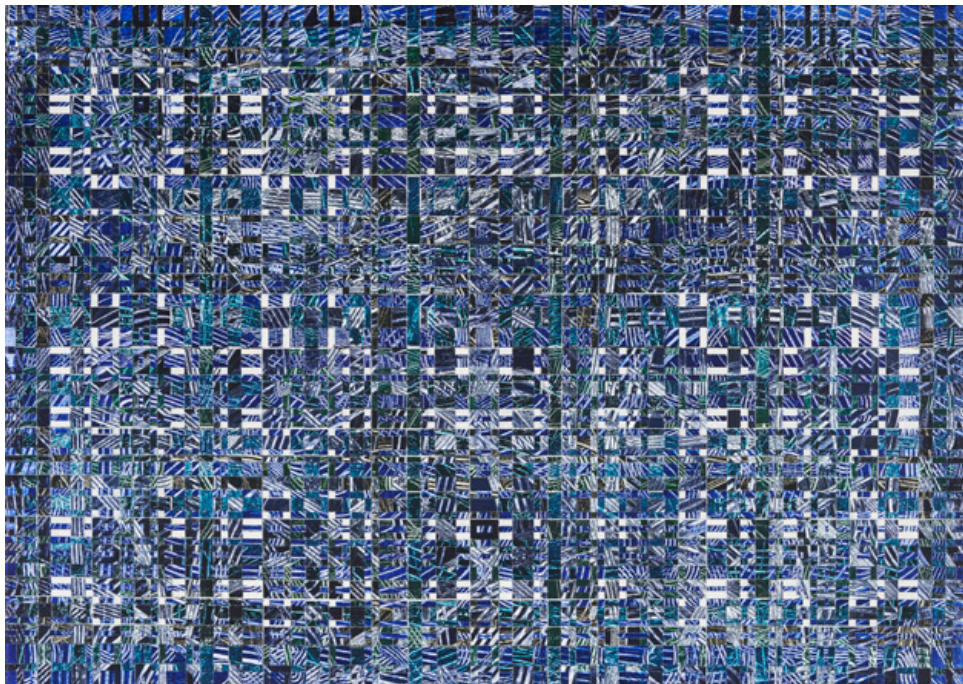


boys tea 11"x13" hand painted embroidery

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.

Iainard bush

PAINTINGS



coalescence #3 24"x34" acrylic on canvas

I create paintings because of an obsessive need to give expression to the idea of infinite beauty and the mystery of being. This need arises from my experience of the joy and wonder of this world. My work has a kinship with the tradition of sacred geometry. Process is central to the work. It is a kind of alchemy: I combine the elemental, formal aspects of abstraction, which includes experimenting, inventing, exploring and exercising my powers of observation and analysis.

larry calkins

PAINTINGS & SCULPTURE



hungry bear 11"x12" encaustic and mixed media on birch 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



lower 48 (partial chapter) oil on panel

These 48 paintings, titled "Lower 48", are a narrative of the life of a man, Jeremiah Smith, in the mid to late 1800s. It is a work of fiction. It chronicles Jeremiah Smith's life from an orphaned young boy, through his experience as a drummer boy in the Civil War, meeting other characters that figure as touchstones in his life and to his death; encountering and experiencing tragedy, loss, hardship, violence and, occasionally, joy. It is a story of a fragment of life in America in the last part of the 19th century. This story, "Lower 48", continues to explore these ideas of loss, impermanence and fragility, and in doing so, tells a story of a life not wholly forgotten.

liz dexheimer

OIL PAINTINGS



coastal conversations 48"x30" oil on canvas

I take elements of the landscape as a point of departure to convey something more abstract; what's exciting/driving me now is the cadence, fluidity, and lyricism I've observed in various locations — spillovers of tangled greenery, vegetation in wetland environments, the unexpectedly graceful arcs and serpentine outlines of rocks fallen from the heights of buttes and outcroppings. These form the structure for my current narrative about how color, shape, pattern, and gesture work together, playing with the picture plane and evoking the idea of place in the abstract.

jennifer goldfinger

MIXED MEDIA PAINTINGS

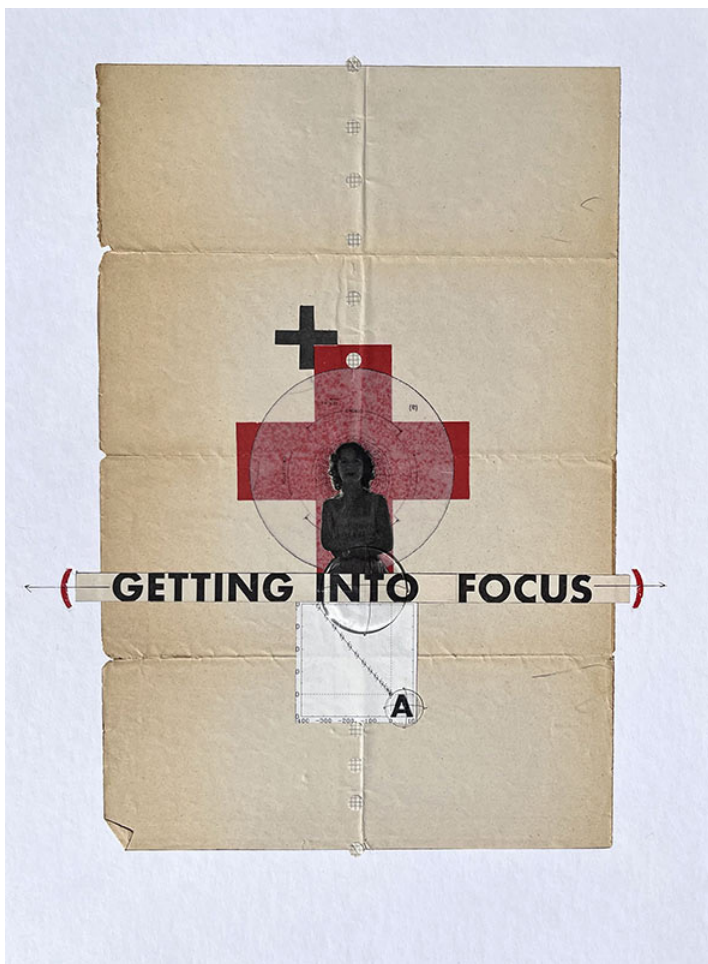


no. 19 48"x36" mixed medium with wax, oil stick & pastel on panel

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



rescue is at hand 16"x12" paper ephemera and watch crystals 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.

robert goldstrom

OIL PAINTINGS

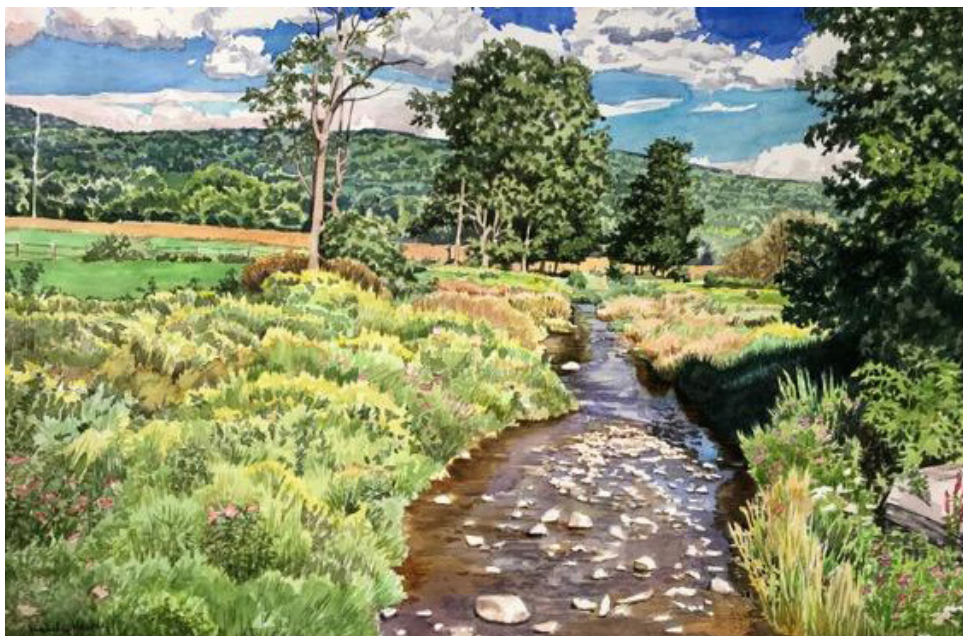


anatomy lesson #74 10"x8" oil on linen panel

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.

michele harvey

WATERCOLOR & OIL PAINTINGS



route 51 bridge 21"x28" 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



swimmer on the mark 48"x60" oil and 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

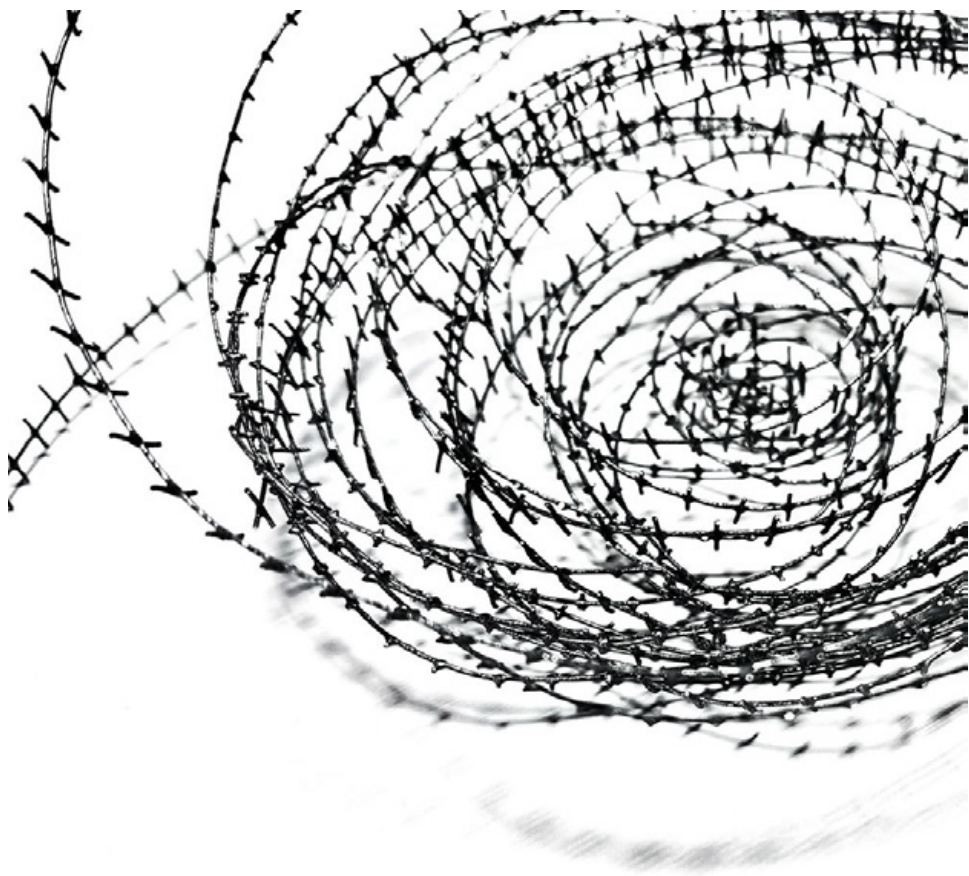


feline 18"x20" clay bas relief

This year I've taken an aesthetic "leap" into an entirely new medium, new for me, but as old as civilization, teaching myself to model, with clay or gypsum, images in bas relief. The result is more like "two-and-a-half" dimensions, a shallow sculpture rising from a flat surface. The departure from two dimensional pieces and to shaping an image not just with lines but with shadow and light, offers an endless capacity for expression.

julie levesque

SCULPTURE, PHOTOGRAPHY & DRAWINGS

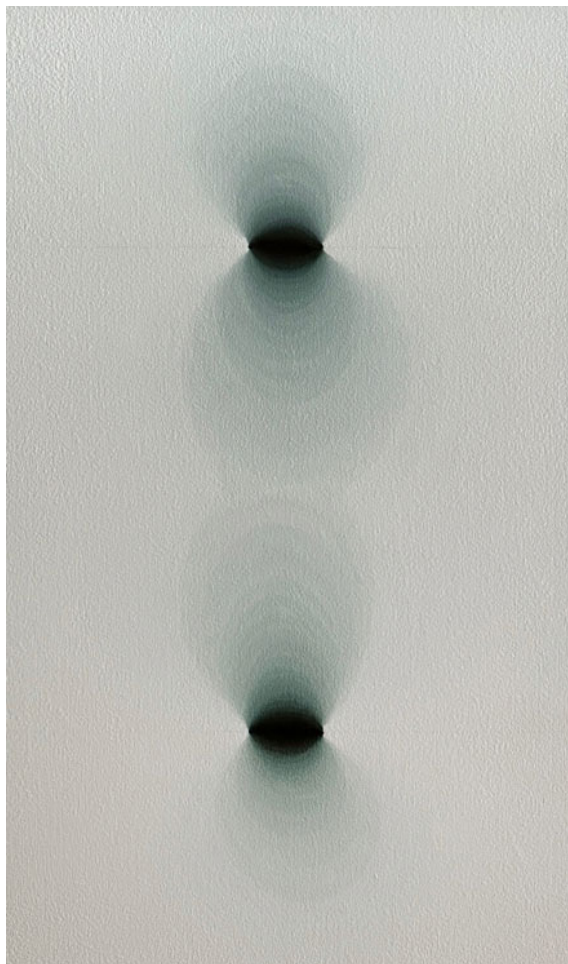


boundary: fence, coil 16"x16" photograph on metal

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, quite presence.

anne lilly

PAINTINGS



sonus b 19.5"x12" oil and pencil on panel

In these paintings, 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



turns misty blue 45"x48" 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



entangle 40"x36" oil on panel

I paint people over long stretches of time by building up thick impasto. These exposed layers of paint invite the audience into my creative process. Each daub holds a memory, and when they overlap, you can see time elapse. I try to immerse the viewer in my process — I want you to feel what it is like to be making the painting. This format allows my paintings to tell stories about how we change and how we reconcile multiple, competing truths.

susan mikula

PHOTOGRAPHY

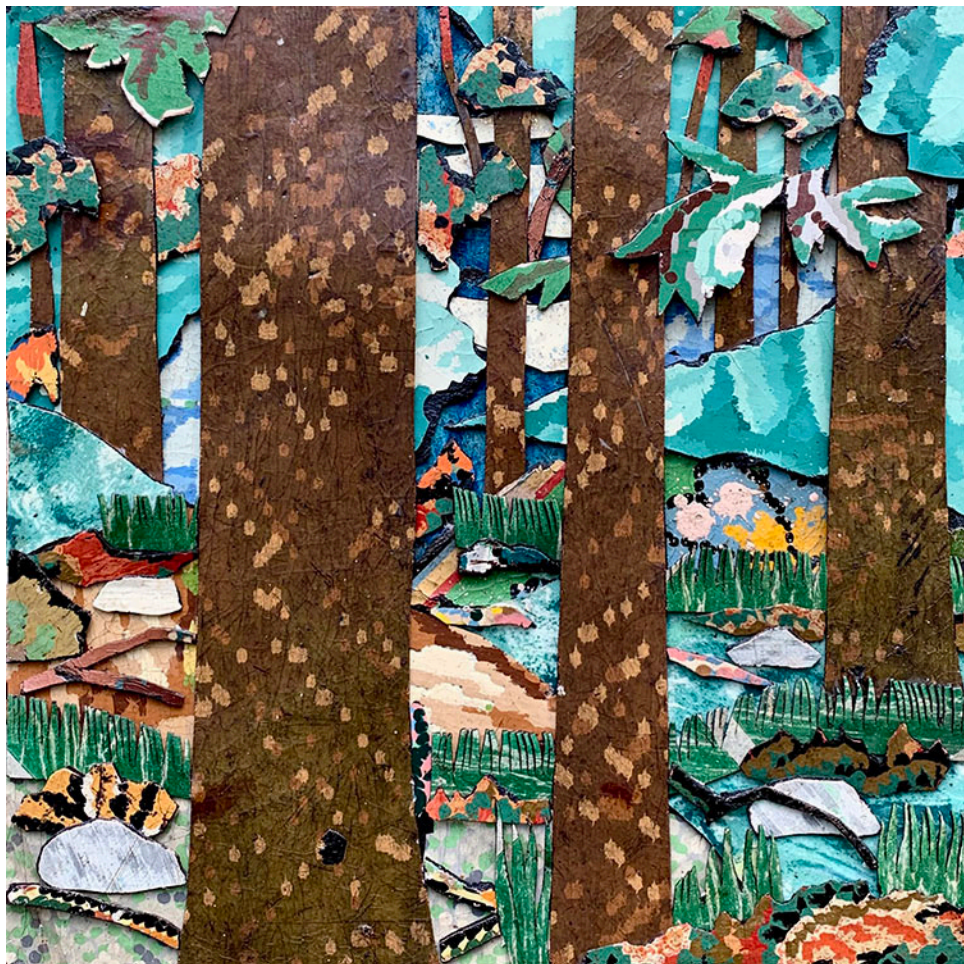


moons of neptune psamathe | 16"x15.5" dye sublimation print on aluminum

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



forest study 12"x12" 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



dusk 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.

craig mooney

OIL PAINTINGS



red sack 24"x24" 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



batter 16"x15" 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



for conversation at the mary heaton vorse 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.

sandra pratt

OIL PAINTINGS

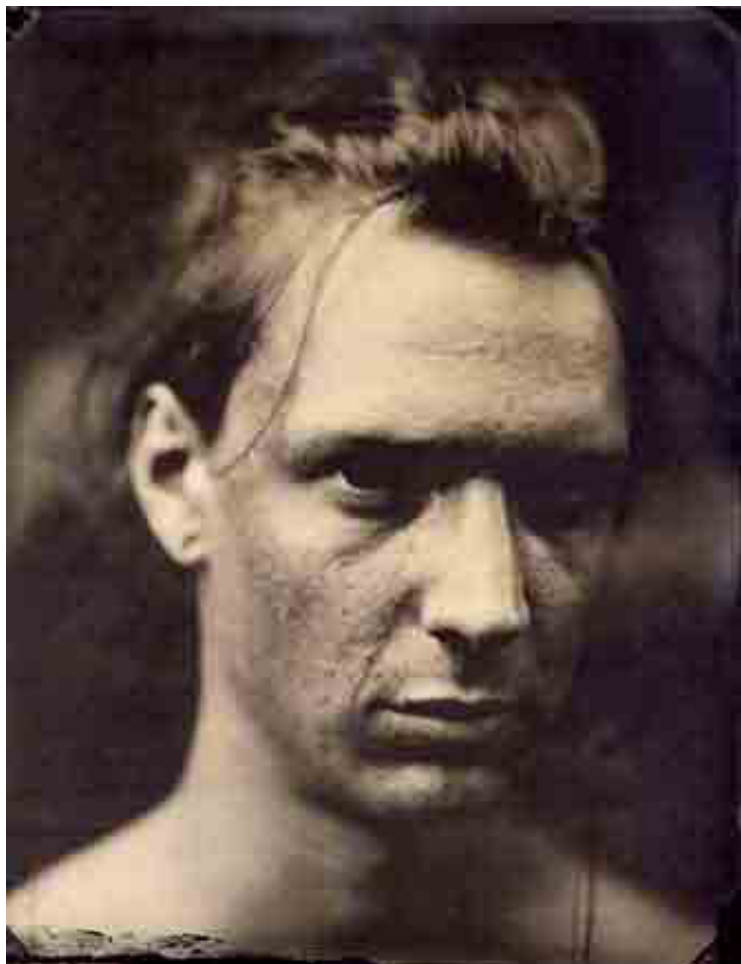


hickory barn 24"x30" oil on canvas

Through painting, I communicate my inner world. It is a medium through which I can express innermost thoughts, feelings, and insights, enabling viewers to experience a sense of enlightenment and connection that transcends the mundane. It allows me to navigate the complexities of my inner world, capturing moments of joy, sorrow, and everything in between. With each stroke of the brush, I unravel a part of myself, expressing what words cannot articulate.

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.

kurt reynolds

ASSEMBLAGE



carrying neptune 22"x33"x8" mixed media

My studio is a repository of objects, some of which have lost favor or purpose. Each object, like a single bead separated from a necklace, becomes a pearl in the visual narrative of the pieces that I create. Embedded in these assemblages are themes relating to the ocean, the fragility of people's lives and political issues of the past and present. During the past few years, I had been exploring the nautical past, the maritime history and industry of Provincetown through my assemblages. I have incorporated antique and vintage sailcloth, hand fashioned fishing line and netting, wood or various types and age, pegs and parts from deconstructed musical instruments, together with other objects as memorabilia.

ellen rolli

MIXED MEDIA PAINTINGS



terrain 36"x36" acrylic on canvas

As a contemporary painter, I am interested in interpreting subject and emotion in an abstract, intuitive way. The process, daring paint application, color, texture, and the element of discovery inspire me. In my process, I use materials instinctively. This allows more freedom, more risk-taking. As a painting evolves, I react to the dialogue between us. I do not search for the literal truth of subject; I seek an expressive, personal interpretation.

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

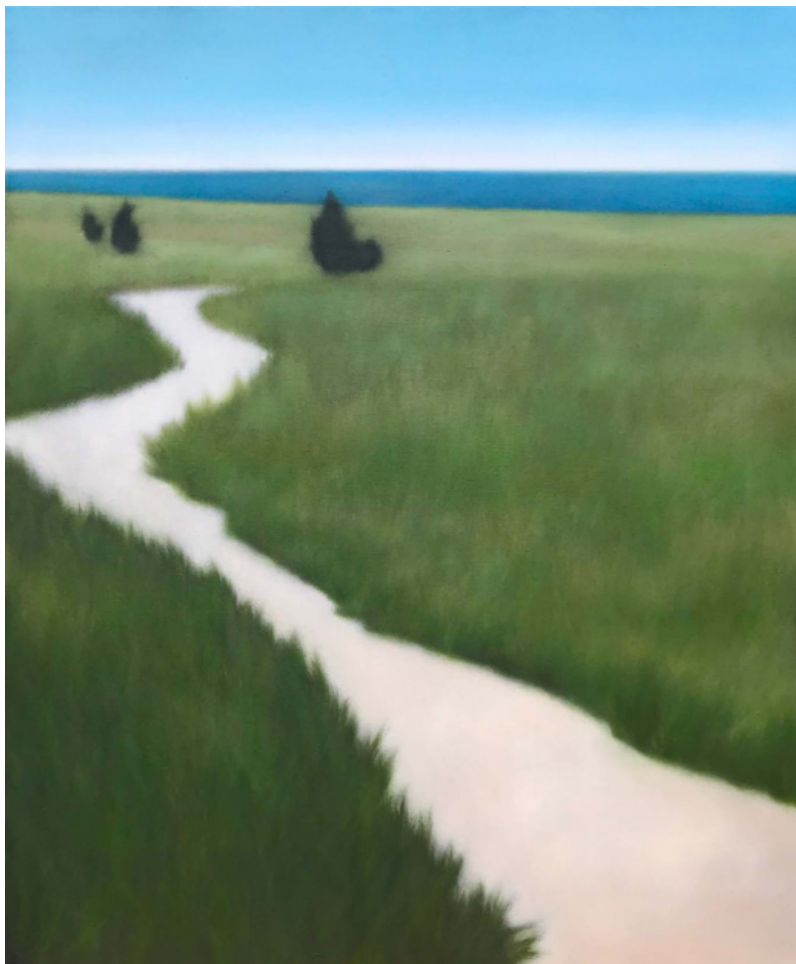


village tree 68"x36" oil and fabric on canvas

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



path over the headlands 48"x40" 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



beach at midday 3.5"x4.5" 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 over-arching 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



chamber 46"x40" 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



labor brings joy 16"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 stocky dog 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 thurber carnival 20x9x6" 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



car culture (10W) 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. The current body of work extracts material from specific locations in Arizona, Pennsylvania, and New York. The references accumulated over the past years are processed and manipulated to create imagery that emphasizes fragmented color and space, linear repetition, and atmosphere.

blair thornley

PAINTINGS & WATERCOLORS



martinis at 7 36"x48" 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



Iaru 28"x18"x31" 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



melting skies 20"x16" oil on canvas board

My recent work continues to pull me towards that which mesmerizes and inspires — the powerful, multidimensional, unapologetic and at times flamboyant faces of nature. If my paintings transport the viewer from the place where they are to a place that ignites a memory or a longing I consider myself successful. I bring the outside in and hope to make that a palpable experience for the observer.

robin winfield

ACRYLIC & ARCHIVAL PHOTOGRAPHY



a corner of india 24"x36" acrylic and fujiflex archival print on panel

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 continue my quest to find beauty in the mundane — in walls of cobbled bricks or crumbling stucco, old faded signs and freshly painted walls, the myriad of colors in mosses and molds, the architectural details from ancient to modern day designs.

RICE POLAK



GALLERY

Rice Polak Gallery continues its partnership with **Artsy**
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open daily in season

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