

STEPHEN HALLER GALLERY

PRESS RELEASE

STEPHEN HALLER GALLERY www.stephenhallergallery.com
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Gallery Hours: Tue-Sat 10:00AM – 6:00PM

Directions: Between 10th and 11th Ave. Subway: C, E to 23rd

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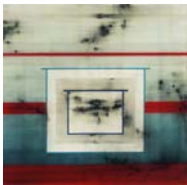
CONNECTIONS

June-30th 2011 – August 5th 2011

Stephen Haller Gallery is pleased to announce the opening of a new exhibition: CONNECTIONS, a gathering of key works by gallery artists and invited artists and a forecast of the upcoming season. This group exhibition reveals the connections, the shared sensibility, of the gallery's core group of international artists.



LINDA STOJAK'S paintings may be thought of as “psychological self-portraits.” Her iconography is the human body. Her work emerges out of a great tradition of painting and yet stands as uniquely her own. Linda Stojak’s paintings are an exploration of the very essence of what it is to be human. Her work is a highly charged yet subtle exploration of the personal, characterized by immediacy and a palpable painterly quality, and marked by a disquieting beauty.



GREGORY JOHNSTON'S work contains suggestions of calligraphic gestures. Critic George Melrod called these Johnston’s “icons of textual beauty.” Johnston divides his canvas into formal, almost architectural drawing. These paintings represent the mature work of an artist *The Wall Street Journal* heralded as one of the emerging success stories of his generation.



A distinctly fresh new vision has emerged from artist **NOBU FUKUI'S** experience spanning two cultures. Born in Japan, yet for many years a part of the New York art world, Fukui has a very contemporary sensibility steeped in the iconography of popular culture that appeals to both East and West. Oil paint, acrylics, three-dimensional beads, collage, these are some of the ingredients of his exciting new work. In a feature article in *Art in America* critic Carter Ratcliff writes: Fukui “blends a virtuoso control over his materials with an inexhaustible willingness to improvise.”



In his paintings **LLOYD MARTIN** deals with the transformative nature of time and use, the alterations of the original aspects of his environment - the post-industrial urban setting of his studio. Critic Meredith Mendelsohn writes in *ARTnews*: “Martin manages to communicate nostalgia for the shock and pop of radical new creative expression.” And CityArts critic Maureen Mullarkey describes his recent work as “his liveliest, rambunctious in its aggressive use of high-keyed color.”



The paintings of **JASON TRAVERS** are closely rooted in the impulses that guided 19th Century Romanticism. By using subtle color, light, and surface differences, these paintings vibrate with the opulence embodied in natural processes. Using a format of diptychs and multi-panel configurations, Travers’ paintings suggest the mythical and formal dialog of dualities. They do not hang passively on the wall, but play with the viewer’s spatial awareness.

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In the *Washington Post*, art critic Stephen Parks characterized the paintings of **JOHNNIE WINONA ROSS** as “extraordinarily beautiful and complex objects that evoke a humming meditative state.” Douglas Dreishpoon, Chief Curator of the Albright Knox, wrote in the Foreword to Ross’s monograph: “The balancing of divergent realms, fraught with tension, is a salient characteristic of this work, where temporal forces, like imaginary rivers glimpsed from the heavens, surge beneath plains of pure light.”



American painter **RON EHRlich** is a gifted colorist. The rigor of his five year study in Japan of the art of Bizen pottery-making lead to the development of a singular and very effective technique. Studying at Kansas City Art Institute and the Rhode Island School of Design he began to apply three dimensional techniques to two dimensional painting resulting in surfaces of extraordinary depth and complexity. Critic Dominique Nahas wrote: “At the heart of Ehrlich’s work is its ferocious daemonic energy which pulsates throughout the work.”



Best known for her hauntingly beautiful photography-based work and video portraits in light, British artist **SAM JURY** "weaves a contemporary web of illusion and wonder into scenarios of her own design," writes Michael Rush, Director of the Eli and Edythe Broad Art Museum. Her work will be included in *At 50: Krannert Art Museum 1961 - 2011* opening August 26th. Other exhibitions include: *forever is never* at Herbert F Johnson Museum, *Still and Still Moving* at the Irish Museum of Modern Art (where she was artist-in-residence), *Invisible Rays: The Surrealism Legacy* at the Rose Art Museum, and *Unnatural Selection* in London.



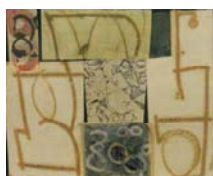
Louis Zona, Director of the Butler Institute of Art, wrote of **RONNIE LANDFIELD'S** work in the catalogue to his retrospective there: “No one exploits color as effectively as he does and few artists possess such a natural sense of organization, where every mark, every shape appears perfectly placed. To stand in front of a Landfield painting is to be transported into a world where color feeds upon color and every inch of the canvas is considered.” His work is included in the permanent collections of MoMA, the Whitney, the Metropolitan Museum of Art, the Art Institute of Chicago, and the Hirshhorn, among many others.



Exciting new photographer **KATE O'DONOVAN COOK'S** work is characterized by explorations of identity through role playing in ways both theatrical and fantastical. Cook, a recent graduate of the MFA program at Maryland Institute College of Art, is the subject of her photography. Her work is included in the permanent collection of the Herbert F Johnson Museum at Cornell.



MARGARET EVANGELINE, best known for polished stainless steel canvases transpierced with bullet holes, uses an underlying theme of “bursting” and “looping” to understand and extend the terms of painting. In recent oil paintings on canvas, Evangeline portrays a universe of repeating gestures. *Margaret Evangeline*, a monograph of the artist containing texts by Edward Lucie-Smith and Dominique Nahas, was recently released by Charta Artbooks.



French-born artist **MICHEL ALEXIS** explores language and the written word in his work. Painting and incising marks through the surface of gesso-soaked paper-on-canvas he constructs an evocative new language of the imagination. His use of nearly transparent paper in pale skin tones toys with the provocative, the transgressive, and the playful. Critic Jonathan Goodman in *Art in America* wrote of Alexis’ work: “The mystery of the painting is considerable; it is as if the artist has worked out a primal language of abstraction that makes sense on an intuitive level.”