

STEPHEN HALLER GALLERY

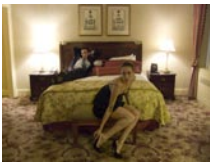
NEXUS

July 1– August 7, 2010

Stephen Haller Gallery is pleased to announce the opening of a new exhibition: NEXUS a gathering together of key works by gallery 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.



Exciting new photographer [KATE O'DONOVAN COOK'S](#) *The Waldorf Series* explores issues of gender and the ambiguity of relationships. O'Donovan Cook plays with the idealization of a romantic relationship, subverting it by portraying both characters: she is the male and the female engaged in this ambiguous scenario. Her work is characterized by explorations of identity through role playing in ways both theatrical and fantastical. *The Waldorf Series* is in the permanent collection of the Herbert F Johnson Museum at Cornell.



American painter [RON EHRLICH](#) is known for achieving rich surfaces and subtleties of tone. Ehrlich melds the textures rooted in Japanese ceramics with the spontaneity and vitality of action painting. Years spent in Japan studying the art of ceramics at a monastery profoundly influenced Ehrlich’s approach to painting. The gifted colorist uses a blow torch among other techniques to meld parts of his paintings in an intensely sophisticated palette. Critic Dominique Nahas wrote: “At the heart of Ehrlich’s work is its ferocious daemonic energy which pulsates throughout the work.”



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”. *Traces*, Ross’s upcoming solo museum exhibition, opens at the New Mexico Museum of Art in August.



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. Martin begins his process by photographing his immediate surroundings, yet that influence may be detected only in a color situation or a spatial metaphor. His compositions reflect synthetic rhythms such as the serrations found in ventilation or heating units, or alterations of architectural situations. His work reflects the pleasures of symmetry as found in nature or the constructed.

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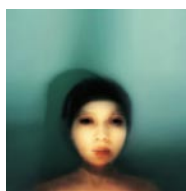
Austrian-born [JOHANNES GIRARDONI'S](#) work incorporates the use of enamel, plexiglass, or encaustic and wood creating a "structured painting." Peter Lodermeier, in the recent Girardoni monograph, writes of his work: "Opposites and contradictions, as well as the complex dialectic between them, are Girardoni's fundamental themes... Border experiences and their dialectics as an artistic theme are no contrived, theoretical matter for Girardoni, but constitute structures that are deeply anchored in his personal experience." This "Face Box" exhibits the mystery inherent in Girardoni's work.



The exhibition includes key paintings by the late artist [LARRY ZOZ](#), a master of color and form. Zox's signature style – the splicing of a color field to give the sensation of shifting planes has evolved into the graceful looping patterns of his more recent work. Zox's work is represented in the collections of MoMA, Tate Modern, the Metropolitan Museum of Art, the Guggenheim Museum, the Hirshhorn Museum, and the Whitney Museum among many others.



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."



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 author Michael Rush, former Director of the Rose Art Museum. Recent 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.



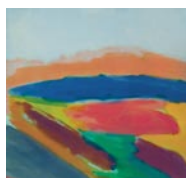
[KATHY MOSS](#) uses biomorphic forms as intriguing metaphors. Moss employs a meticulous technique to create paintings that are at once intellectually provocative and sensuously appealing. She plays in subtle and sophisticated ways with her subject matter while maintaining a remarkably painterly quality.



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 Jonathon 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."



[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.



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.