

# STEPHEN HALLER GALLERY

## PRESS RELEASE

STEPHEN HALLER GALLERY  
www.stephenhallergallery.com

542 West 26 Street  
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Gallery Hours:

T: 212 741-7777  
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Tue-Sat 10:00AM – 6:00PM

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

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LINDA STOJAK, *Figure 55*, 2010,  
Oil, mixed media on canvas, 60x60 inches

## **LINDA STOJAK**

*FROM THE MOMENT PASSED*

**Exhibition Dates: January 13 - February 19, 2011**

Stephen Haller Gallery is pleased to announce the opening of an exhibition **LINDA STOJAK: *From the Moment Passed***. The Guggenheim Award-winning painter is best known for works of disquieting beauty.

Linda Stojak is an artist of exceptional impact. Hers is an intensely personal work - paintings that might be called "psychological self-portraits." Her indelible images deal with feminist issues of power and identity. In this new series, as in her best-known work, Stojak confronts the self, identity, and the female body.

Critic Michael Amy has written that Stojak's paintings give "the illusion of almost intangible flesh, as open as a wound." He described the "flesh-like surfaces of her pictures - rich epidermises filled with the history of their own generation."

Aside from the underlying narrative impact of the work, Stojak is also focused on quite painterly concerns. *Art in America* critic Edward Leffingwell has written of Linda Stojak's paintings that they are "as formally compelling as they are moving."

Stojak's work consists mostly of a solitary figure emerging from a contrasting ground, a field of relentless palette-knife-wide strokes of oil paint obsessively worked and reworked until the brushstroke itself becomes the search for meaning - painterly explorations of the body and the existential themes incorporated there: a rumination in paint on life's great themes - birth, death, and sexuality.

Hers is a technique both sensual and gestural, an example of the expressionistic played against the conceptual. Linda Stojak's work is suffused with a profound humanity. In the words of critic Michael Amy: "her figures offer a remarkable evocation of our very lives."

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