

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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UNDERCURRENTS

Dec 1st 2011 – Jan 7th 2012

Stephen Haller Gallery is pleased to announce the opening of a new exhibition: UNDERCURRENTS, 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.



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.



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.



The exhibition includes key paintings by the late artist **LARRY ZOx**, 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 Hirschhorn and the Whitney Museums among many others. Recent exhibitions include *Painterly Abstraction* at the Guggenheim Bilbao, *Color in Flux* at the Weserburg, and *Blast From the Past* at the Palm Springs Art Museum



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.”

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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."



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.



Best known for her hauntingly beautiful photography-based work and video portraits in light, artist **SAM JURY** was honored with the 2011 Perlmutter Award from the Rose Art Museum celebrating emerging artists on the cusp of international acclaim. Her work is currently included in *At 50: Krannert Art Museum 1961 – 2011*, and *Collecting Stories* at the Rose Art Museum. Other exhibitions include: *forever is never* at the Herbert F Johnson Museum, *Still and Still Moving* at the Irish Museum of Modern Art (where she was artist-in-residence), and the upcoming inaugural exhibition of the Eli and Edythe Broad Art Museum.



Swiss-born, Paris-based photographer **CATHERINE GFELLER** creates beautiful evocations of the human presence in a blur of cityscape. "I see the outside world as an animated, living painting on a monumental scale," says Gfeller. Yet after studying art history, she chose to become not a painter but a photographer because, as she says, photography has a 'vital, direct connection with the real world.'



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."



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."



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.