

BIG IDEA

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January 31 - February 25, 2017

Margery Amdur, Gabe Brown  
Gordon Fearey, Andrea Ferrigno  
Margaret Fitzgerald, Elizabeth Gourlay  
Erin Hunt, Marilyn Jolly, Marilyn Kirsch  
Megan Klim, Melanie Kozol  
Willie Marlowe, Mel Prest  
Kathleen Shaver, Grace Summanen

**THE PAINTING CENTER**

547 West 27th Street, Suite 500, New York, NY 10001

Tuesday - Saturday, 11- 6 pm, [www.thepaintingcenter.org](http://www.thepaintingcenter.org)

## BIG IDEA

A big idea can be expressed in any format in any style. Substance would be the real physical matter of which the works consist and which has a tangible, solid presence. Scale would be the relative size or extent of the works. So small scale works that pack a big punch would work for the proposed theme and concept.

When passion and intellect have an emotional reaction, the artist begins the work of creating; interpreting their feelings and allowing their intellect to hold sway long enough to formalize the two. It is not a dominance of intellect over emotion but a tentative merging of the two powers, holding together tenaciously to create an impact, to produce the stuff that matters, a big idea. The artist prepares themselves with supplies, time, ambition, energy and courage to accomplish and produce tangible evidence of what they experience. The work attests to the journey and the artist establishes a solid presence, a sense of satisfaction in their results. Each piece communicates and welcomes participation and contact. The work creates a context for understanding and sharing of new information, knowledge and emotions. The depth of the work is not determined by proportions but the breath of its influence and often it's the great smallness that astonishes us the most, the ability to say so much so modestly.



**Gabe Brown**, *Night Climb*, 2016, Flashe, oil on linen over wood panel, 13.5" x 10.5"



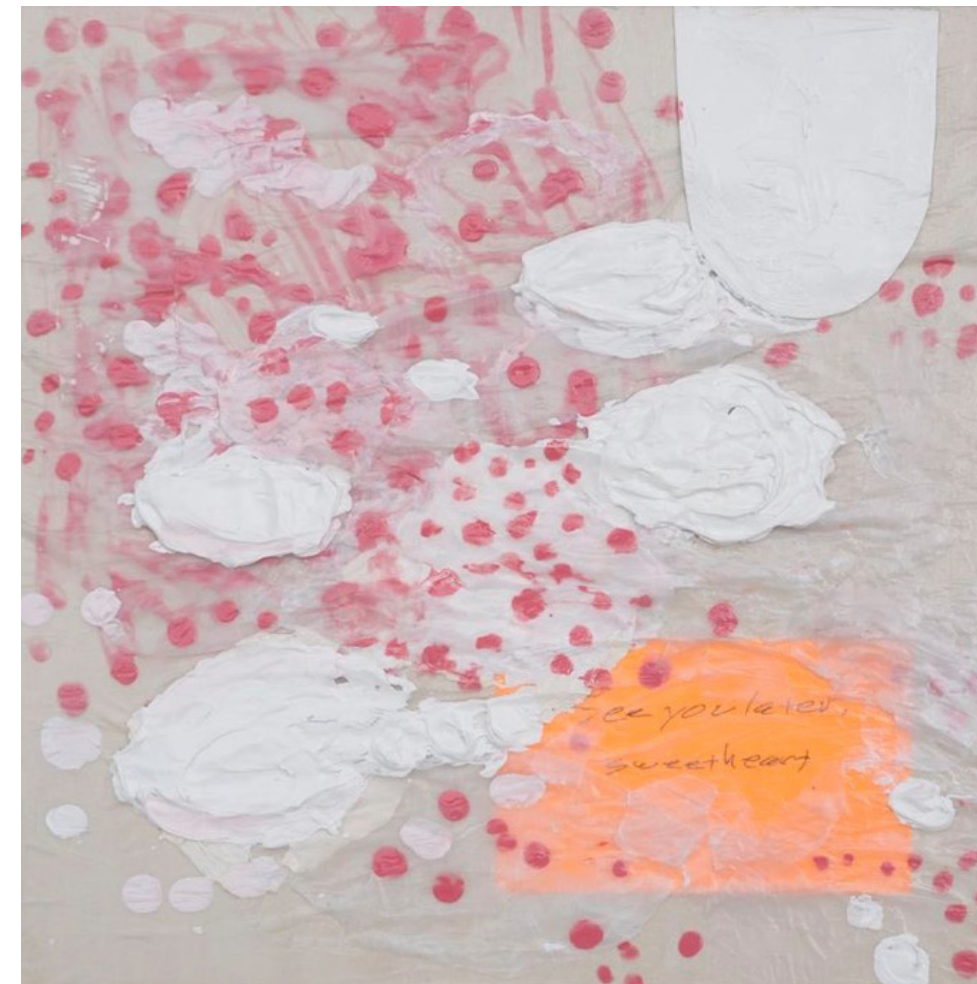
**Andrea Ferrigno**, *Blooms in Blooms*, 2016, Gouache on panel, 18" x 18"



**Erin Hunt**, *Hello, I'm in Here*, 2016, Oil on canvas, 14" x 11"



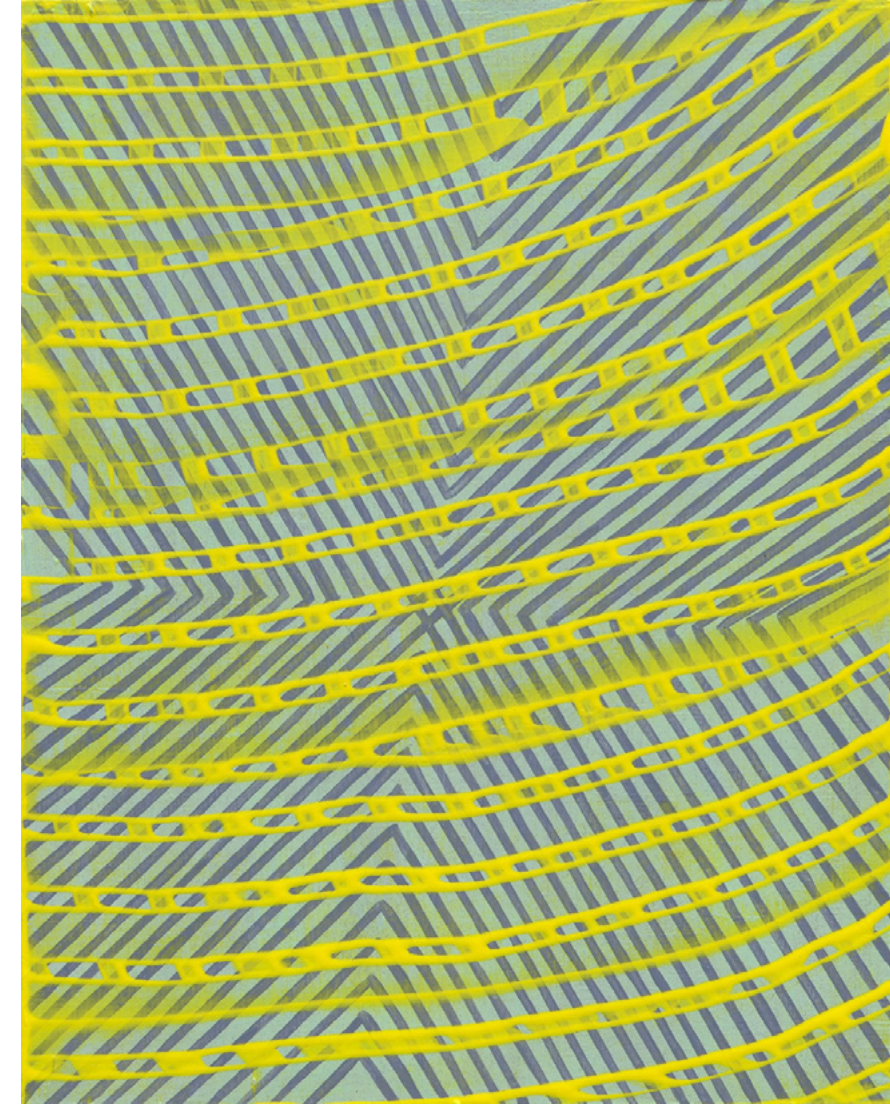
**Kathleen Shaver**, *Small Painting 39A*, 2015, Oil on paper, 12" x 16"



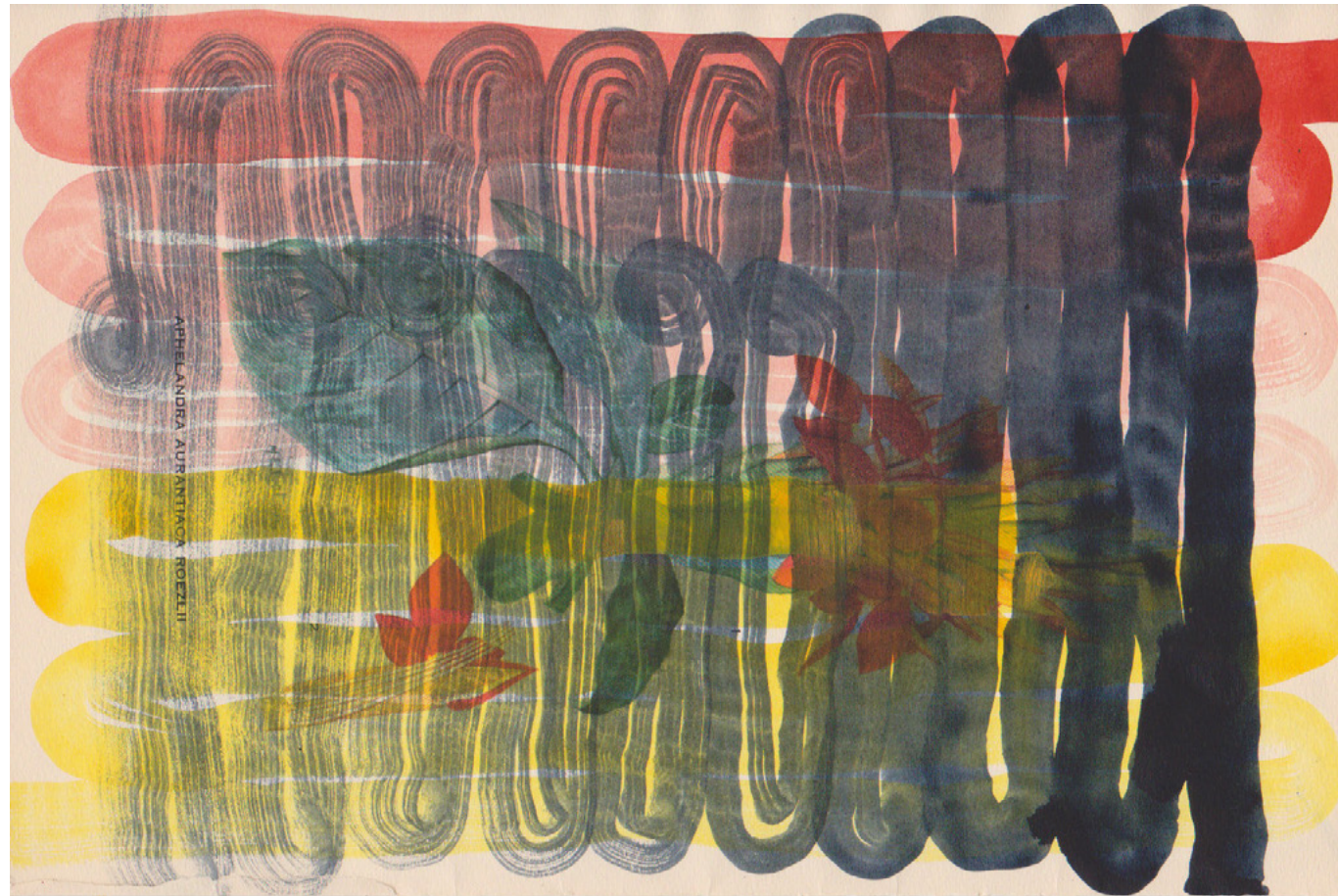
**Marilyn Jolly**, *Everyone I Love Will Disappear* 2016, Acrylic, collage on panel, 12" x 12"



**Elizabeth Gourlay**, *Zurma 5*, 2016, Flashe on linen over panel, 12" x 9"



**Mel Prest**, *Acoustic Blur*, 2014, Acrylic, phosphorescent acrylic on panel, 14" x 11"



**Gordon Fearey**, *Aphelandra Aurantiaca Roezli II*, 2016, Watercolor on botanical print, 7" x 10"



**Melanie Kozol**, *Eshanness*, 2015, Watercolor on paper, 9" x 20"



**Margery Amdur**, *Small Amass #8*, 2017, Foam on canvas covered with ink, gouache, pastel pigment, 30" x 30" x 6"

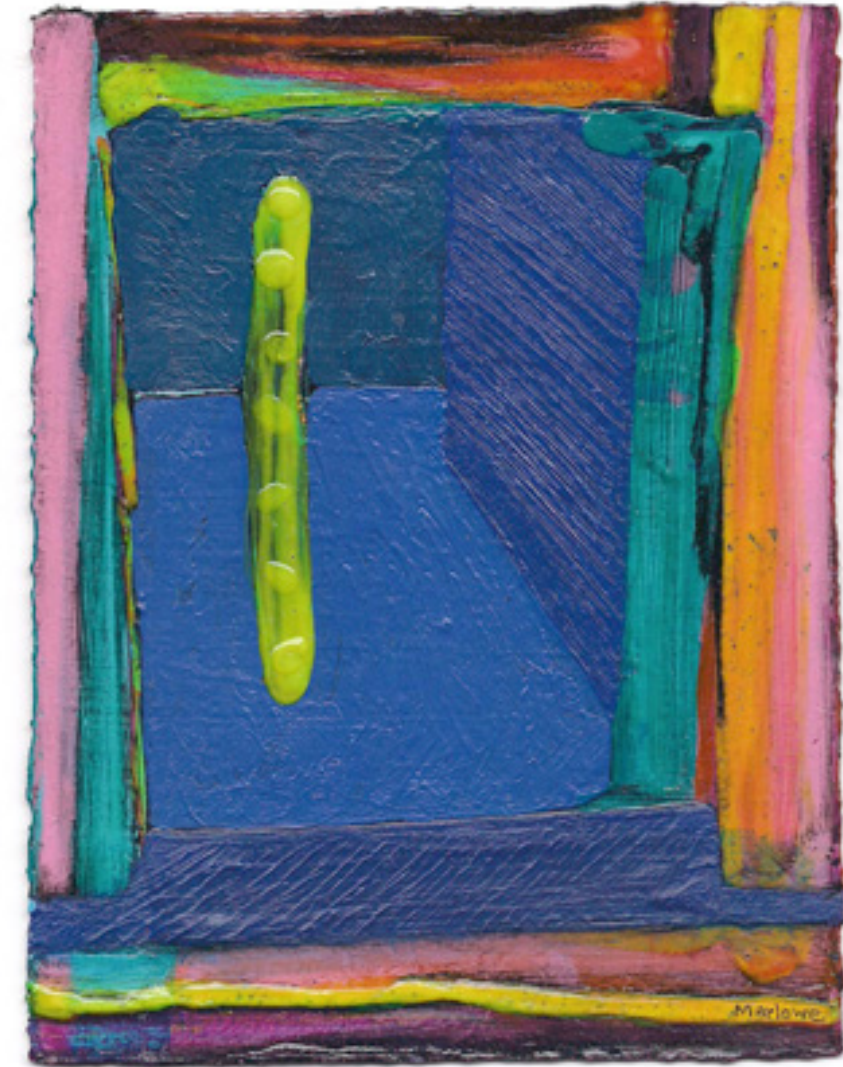


**Marilyn Kirsch**, *Yellow, Black and Red*, 2012, Oil paint on tracing paper, 26" x 22.5"





**Megan Klim**, *Stitched*, 2016, Encaustic, wire, thread, shellac on wood, 8" x 8"



**Willie Marlowe**, *Glass Rod*, 2010, Acrylic on paper, 12.75" x 13"



**Grace Summanen**, *Sideways*, 2016, Acrylic, latex, fabric on wood, 15" x 15" x 4"



**Margaret Fitzgerald**, *Landscape 1*, 2016, Oil on canvas, 20" x 20"

## Artist Statements

**Margery Amdur** - My work continues to be hands-on, low tech, and labor intensive. Common, easily accessible, commercially manufactured materials are repurposed to create unexpected tensions. I accumulate, manipulate, arrange, adhere to canvas, then embellish w layers of ink, gouache and pastel pigment, thousands of miniature geometric pieces of foam to create densely-layered, extravagant, and undulating wall constructions, though appearing rigid at first glance, yield to the touch of one's hand.

**Gabe Brown** - The paintings aim to create a secret recipe for an inner landscape of the human condition; narrative vignettes that are both alluring and mysterious. Nature, and those elements existing in its microcosm become metaphors for a strange and at times super reality, a parallel universe that questions the natural scheme of life itself.

**Gordon Fearey** - My paintings are about the lifecycle and integrity of brushstrokes. I want the viewer to be able to see the sequence of my actions and how individual strokes are born, live, and die. Other forces: weaving, the element of time, theatre improv, the unedited mark.

**Andrea Ferrigno** - My work is inspired and informed by systems extracted from science and mathematics. These systems serve as a trellis to engage the spiritual and emotional dimensions of being through creative engagement. In my studio practice, the freedom to continually search, question and push into new territory is of the utmost importance.

**Margaret Fitzgerald** - I strive to make work that exists in a state of flux. A place where diametrically opposed conditions can exist simultaneously. I want my work to be gritty and fresh, incomplete and finished. I'm interested in contradictory states of being such as growth and decay and hope and despair.

## Artist Statements

**Elizabeth Gourlay** - I think of the work as a meditation on color and form. The shapes and lines create my own vocabulary of abstract forms. They are resonances with inner emotional states, elements of feelings or sub-conscious thoughts combined with conscious thought about color, form and geometric structure.

**Erin Hunt** - Beginning from found abstractions in the form of objects and debris from around the studio or home, the paintings are made in a process that formally meanders between the realms of observation and invention. The work reflects the search for a particular character or identity for the painting by way of seemingly inconsequential ephemera and is a personal index of time, place and subjective experience.

**Marilyn Jolly** - I feel a strong connection to the Japanese concept of Wabi Sabi, sometimes described as an appreciation of beauty that is imperfect, impermanent and incomplete and is often centered on the idea of transience. The essence of a thing, repetition, imperfection, process and time, observation of the natural world; these are some of the influences on my work. Attention to my breath, noticing/present awareness in my mind, body and the world around me are what I strive to understand as these aspects of my thinking inform my work.

**Marilyn Kirsch** - My paintings explore the tension between random acts and carefully planned decisions. There seem to be recognizable images in my work, but they are elusive. They are closer to apparitions than to real objects or landscapes. This deliberate ambiguity reveals how meaning can be found where it was not intended.

**Megan Klim** - This series uses encaustic as the main medium juxtaposed with other materials to define and to punctuate a space. Whether the spaces are opaque or transparent, structured or not; the materials chosen work with and sometimes against each other causing a quiet tension that invites you into an area to take a closer look.

## Artist Statements

**Melanie Kozol** - As a contemporary landscape painter, I explore both familiar and distant lands. My work begins outdoors where I document the environment through drawing, painting and photography. During August 2015, I sailed with the Clipperton Project on two small sailboats around the Shetland and Orkney Islands, a remote subarctic archipelago dating from the Mesolithic Period. These watercolors present a visceral experience of spectacular cliffs, exposed shores and the turbulent North Sea.

**Willie Marlowe** - These paintings are inspired by three artist residencies at the Emily Harvey Foundation in Venice. As an abstract painter, I fell under the spell of La Serenissima and was drawn to the history, the architecture, the shimmering reflections of the water, and to the colors of the translucent Murano Glass.

**Mel Prest** - The paintings move between parallel planes of viewing. These works are system-less and intuitive, with colors extracted from observation and accidents. Physical atmosphere and hue discordance create perceptual puzzles, like suitcases with hidden compartments. When the lights turn off, new works appear emerge. I use metallic, glow in the dark and interference colors to create paintings that shift in response to the viewer. Flashes of light, reflections, or absorbent darks are transitory elements that invite further investigation.

**Grace Summanen** - My work blurs the lines between painting and sculpture along with high and low art. Currently I am using fabric to explore texture, line and movement. In painting, fabric is a common still life subject; instead of painting the illusion of the fabric, I am painting the fabric itself. This abstracts the subject matter for inspection, exploration, and transformation.

**Kathleen Shaver** - For me, painting is primarily about mark making and the physicality of paint. Working intuitively, against the frame of accumulated concepts, I aim to capture the mysterious, inexpressible aspects of human existence. Often, I feel kinship with the Lascaux cave painters as I search for a more primal and essential meaning through the painting process.