

MIKE DARGAS, CAROLE FEUERMAN, NICK GENTRY, KATJA LOHER, İRFAN ÖNÜRMEŒEN, REGINA SCULLY, SEÇKIN PIRIM AND CHRISTIAN VINCENT

11.30.16-12.04.16
ART MIAMI

OPENING RECEPTION: Tuesday, November 29, 5:30-10 pm



NICK GENTRY
Switch, 2016
Film negatives and acrylic paint in LED lightbox
33.46 x 35.43in. (85 x 90cm)



CAROLE FEUERMAN
The Hug, 2008
Marble
44 x 20 x 20in. (111.8 x 50.8 x 50.8cm)
Ed 1/4



MIKE DARGAS
All Within My Hands, 2016
Oil on canvas
70.87 x 55.12in. (180 x 140cm)

Mike Dargas eludes a clear temporal distinction in his work. His images impress with their hyper realistic representation of people. The artist plays with the effect on the observer right from the beginning. Although the works appear to be photographs from a distance, on closer observation the large scale of the portrait establishes the precise observation of the artist's ability to master color shading rich with nuances that sharpen the image. We will exhibit a work by the artist *All Within My Hands* at Art Miami as a preview to our upcoming exhibition at the gallery that will open in January 2017.

Carole Feuerman's creative life has been, in her own words, "is about relationships . . . the essence of people. What people are about." Eleanor Munro said. "She was one of the three pioneers that started the hyperrealist movement in the '1970's by making life like sculptures that portray their models precisely." Working in many materials from painted resin to painted bronze, marble, glass, as well as painted canvases, and prints show her ability to traverse different mediums. We will showcase the best of her work in three different styles. "*The Hug*" has not been shown in 25 years and is part of a series of cast marble sculptures about relationships that Feuerman made in the 1980's.. "*The Hug*" explores the relationship between a man and a woman. The woman clutches the man suggesting that she is "taking" and the man's hands gently hold the woman suggesting that he is "giving." Both fragmented figures face each other but are separate implying they are two distinct people. The inside of both fragments are smooth and curvaceous while the outside is hyper-realistic. The smooth surfaces represent life's uncertainties with its ups and downs. *Tree* is a life size life-like sculpture of a woman representing the organic process of growth, strength, understanding, balance and fertility. The print edition of "*Serena*" is the first print Feuerman made. She uses vivid, happy colors and designed the suite of four to complement each other. We will exhibit is the last available suite in this edition of 30. Feuerman's quest has always been for images that elicit feelings. She believes seeing a replica of the human body poised in frozen motion is to suddenly be overwhelmingly struck by the commonality of people's experiences.

Nick Gentry works with obsolete technologies like 35mm film negatives, VHS cassettes, X-ray prints, and floppy discs. Gentry's work comments on the rapidity and scope of contemporary technological shifts. These materials, sourced directly from individuals all over the world, come together in one form to suggest a compound of shared experiences. By repurposing anachronistic technology, Gentry's work raises questions regarding consumerism, cyber culture, and identity, while simultaneously highlighting our relationships with technologies of both the past and the future. The portrait *Switch* explores the line where reality meets illusion and memory. Paul Laster writes of Gentry's portraits, "Creating a new form of portraiture that's influenced by the development of the technology, identity and cyber culture in contemporary society, Gentry doesn't consider the faces he forms to be the subject matter. His avatar's bodies become vehicles for information from the past."

Katja Loher stimulates dreams, imagination and humor while revealing perspectives that we often lack in everyday life. In her video sculptures she frees the video from technology showing art as a language. Peering into the glass sculptures is an intimate experience that addresses ecological urgencies. Her video creations urge viewers to shrink down to the level of insects empathizing with these tiny creatures. Eflin performers are choreographed revealing beautiful kaleidoscopic patterns mimicking the somatic, sonar-type communication found in ant colonies, beehives, and schools of fish inspiring us to look for answers from another viewpoint. *Why Did the Bees Leave* plays out the story that once the bees are extinct, humans will have to do the work of the bees because without the bees (our pollinators) we will have no fruits and vegetables.

İrfan Önürmen reveals the relationships and discrepancies between personal and public experience as seen through the lens of contemporary media. Önürmen addresses the impact of mass media on human experience and its visual representation through collage, painting, and sculpture. In *D Series No. 6*, the artist uses a unique aesthetic approach comprised of layering tulle and textile materials. Önürmen creates a mysterious tone that explores the concepts of vulnerability, transparency, fragmentation and depth, in the pursuit of harmony and dissonance. The viewer is asked to question what is veiled behind each layer. Dual meanings such as order and chaos emerge that are at times sober yet playful.

Seçkin Pirim explores form, color, and pattern in his conceptual sculptures. Working in a variety of media, his artwork examines the relationship between object and space, the dichotomy between nature and culture, and the line between art and design. His sculptures are neo minimalist forms of expression as well as contemporary strategies of art and design. They create an aesthetic that neglects social connotation and is able to form a post-futurist, post-constructivist and post-minimal vision of our world. In *Leaf* you have the duality of the smooth surface versus the ridged surface symbolizing tough times (ridged surface) and the feeling of euphoria and happiness after overcoming an obstacle (smooth surface).

Regina Scully creates micro-universes that resonate between the familiar and the unknown. Her paintings and works on paper become personalized dreamscapes for the viewer, with enveloping, rhythmic labyrinths to enter and travel through. In *Horizon 7* and *Horizon 9* the artist explores the concept of the horizon and the visual impact of the horizon line in space. The horizon appears as a line separating the two realms of earth and sky and is the furthest physical distance we can see. It is symbolic of dreams and goals, and of the possibilities that lie in the unknown future. It is a common experience in life, to stare out at the horizon and project one's longings and desires onto this line. Always present (even beyond the buildings or trees), it is a visual sight that connects us. At the same time, this ethereal line is similar to viewing a mirage in the distance. We each experience our own particular visions when looking at the horizon--ones that often fuse reality with the imagination.

Christian Vincent explores the dynamics of conformity and desire in social situations within the framework of a post-industrial world in his dream-like paintings. His strong compositions feel melancholic and evoke a sense of isolation. The subjects are often youthful figures on the verge of adulthood that capture a sense of innocence confronted with the compromises of modern life. A new work will be shown by the artist as a preview to his upcoming show at the gallery in March. A single female figure sits nude amongst the splashing waves of the ocean with her back to us triggering the spectator to stop and be a voyeur of this spectacle wanting to decipher what is happening in this scene.