

## Blue Mountain Gallery at Galerie Mani

Galerie Mani is pleased to announce a show of 23 artists from the Blue Mountain Gallery, New York. The exhibition dates are March 7 – April 4. Please join us on Saturday, March 7 at 7 p.m. for a reception. Janet Sawyer, an artist from Blue Mountain Gallery, will attend the reception and talk about the gallery. This exhibition is the second phase of a mutual exchange between Blue Mountain Gallery, New York and Galerie Mani, Berlin.

Blue Mountain Gallery is an artist run co-operative founded over 30 years ago in a downtown New York tradition dating back to the early 1950's. Many artists in New York at that time formed "co-ops" as an avant-guard alternative to the conservative uptown galleries. In the decades that followed, new downtown co-ops were formed by figurative artists at a time when other styles had become the dominant form. Blue Mountain Gallery is one of the longest running, best known and most acclaimed of the galleries continuing this tradition. Currently the gallery exhibits a wide range of work ranging from figurative to imaginary to abstract.

on exhibit

MARJORIE AUERBACH

*New York Rooftops*, 8" x 20", oil on linen  
*Regatta on the Hudson*, 9" x 19", oil on linen

Marjorie Auerbach paints images of events in nature, from the sun filling her downtown Manhattan studio to waves crashing over swimmers playing in the surf. For the Galerie Mani show she will exhibit two scenes of New York, one of sailboats on the Hudson River and one of ornate Dutch-style rooftops.



NANCY BEAL

Nancy Beal focuses on capturing the dazzle of a summer day in large plein air paintings. These two still life paintings include the bounty of her garden. The gesture of brushstroke, abundant light and celebration of nature combine in dynamic balance.

*Coreopsis in Spanish Pot*, 20" x 20", oil on linen (left)  
*Mock Orange in Ginger Jar*, 19" x 16, oil on linen (also on exhibit)



LESLIE BRILL

*End of Summer* is my homage to the figurative background from which I come. "Through the window" is a more symbolic representation of the subject at hand. Both types of work are representative of my current interests.

*Through the Window*, 9.25" x 11.25", oil on panel (left)  
*End of Summer*, 12.5" x 9.5", oil on board (also on exhibit)



SUZIE BUCHHOLZ

Suzie Buchholz's work is a joyous explosion of color, movement and light. Her mixed media abstract paintings play vibrant colors against deeply layered drawings and artifacts. "Lucky Penny" and "Forced Hand" are whimsical works that recall Kansas snowstorms, big skies and the pleasures of making things by hand. Suzie studied painting in Aix-en-Provence, France and received a BFA from San Francisco Art Institute.

*Lucky Penny*, 16" x 20", oil pastel, acrylic, graphite, paper (left)  
*Forced Hand*, 16" x 20", oil pastel, acrylic, graphite, paper (also on exhibit)

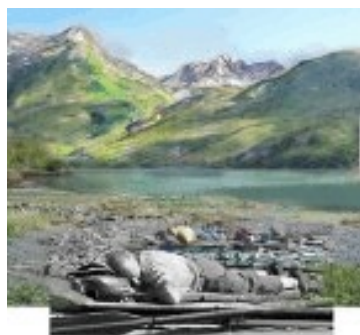
MARCIA CLARK



Clark has been painting in the Arctic for over ten years. What began as studies of glaciers, eventually led to a search for ice and concerns about climate change, witnessed firsthand. The two pieces in this exhibition are from trips to the Svalbard Archipelago (Norway) and to Greenland, small panels on board and aluminum. Other works can be seen in her catalogue "In Search of Ice" at Galerie Mani.

*Ice Mountain, Svalbard, 12 x 15", oil and oil stick on panel (left)*  
*Museum with Boat, 8" x 8", oil on aluminum (also on exhibit)*

ANNE DIGGORY



Anne Diggory has recently begun including digital work as part of her creative process. These two surreal landscapes include juxtapositions of painted and photographic detail. They began as paintings and then Diggory added photographic details into a digital image of the paintings, printed the new collage, and continued painting.

*Alaskan Dream, 20" x 20", acrylic & digital collage on paper (left)*  
*Opening, 20" x 20", acrylic & digital collage on paper (also on exhibit)*

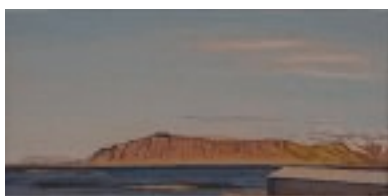
ROSEMARY DUNBAR



*Surfacing Swimmer* is part of the "Swimming to Cuba" series which depicts abstracted swimmers. All of the pieces are on Cuban cigar box lids. You can see elements of the cigar box surfacing in the background of the image. There is a certain irony of swimmers swimming to Cuba depicted on Cuban cigar boxes, since mostly everyone in Cuba swims away from Cuba on homemade and unstable boats.

*Surfacing Swimmer, 6.25" x 9", Oil on cigar box lid*

SHARYN FINNEGAN



These two paintings are the mountain, Mt. Akrafjall, that I saw across the harbor from my window in Reykjavik in May, 2007, when the daylight lasted forever every day. My hope is that they distill the pleasure of that experience.

*Akrafjall Morning, Iceland, 6" x 12", oil (left)*  
*Akrafjall Evening, Iceland, 6" x 12", oil (also on exhibit)*

on exhibit

OWEN GRAY

*The Red Parrot, 9.5 x 8", oil on panel*  
*Bather and Snakes, 9" x 9.5, oil on panel*

Owen Gray's paintings are imaginative compositions of water and nature, thick vegetation and animals are inspired by his fantasies. His ability to evoke a sense of danger and playfulness is derived from his dreams of swimming with aquatic creatures.



LOUISE GUERIN

*Red Earth B* is one a series of paintings of remote areas visited recently. "Guerin's choice of landscapes reflect the majestic scenery of her native New Zealand - both the raw power of nature and the impact of human habitation upon those terrains."

*Red Earth B*, 14" x 18", oil on canvas (left)  
*Last Lamp B*, 14" x 18", oil on canvas (also on exhibit)



SAM JUNGKURTH

The figures in Sam Jungkurth's new series, "Nudes in a Geometric Landscape", occupy abstract worlds much like city dwellers exist in contemporary architecture; yet, they retain their human focus.

*Threesome*, 18" x 12", oil on line (left)  
*Big Brother*, 18" x 18", oil on linen (also on exhibit)

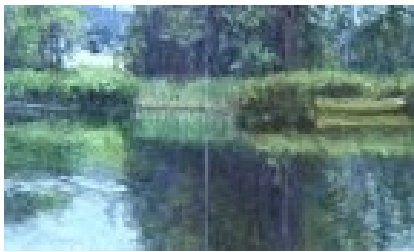
On exhibit

*Still Life with Pomegranate*,  
18" x 20", oil on canvas

*Still Life with Oyster Shells* ,  
16" x 16", oil on canvas

CHARLES KAIMAN

Charles Kaiman was a student of the renowned American painter Edwin Dickinson. Kaiman's still life paintings continue his tradition of American still life by using modulation of color -value. Working by direct observation from the motif, in natural light, Kaiman creates still lifes that juxtapose lyrical chiaroscuro passages with architectonic construction and chromatic and textural counterpoint.



MARGARET LEVSON

Much of her work is executed in and around her Catskill home near Margaretville, NY. She is primarily a plein air painter, preferring to work directly from nature. "Light dances on the surfaces suggesting the vitality and structure of nature in a very personal voice. . . ."

(Catskill Mountain News, Margaretville, NY, October 12, 2005)

*Pond with Canoe (diptych)*, 18.5" x 20", oil on linen

On exhibit

Untitled Landscape,  
18" x 16", oil on paper  
Untitled Landscape 2,  
18" x 16", oil on paper

HELENE MANZO

These studies started with observed landscapes and then evelved into paintings of feelings, dreams and memory.



ERICA C. PRUD'HOMME

My work has always been driven by a love for the natural world, its forms, colors and light. It is representational yet addresses the moods and rhythms of nature: the depth of a pond, the energy of a wave or river, the vitality in a tree or human limb.

*Off California IV*, 9" x 18", oil on wood (left)  
*Off California V*, 8" x 12", oil on canvas (also on exhibit)



ALEXANDER PURVES

The watercolors of Alexander Purves are made from the direct observation of nature. His approach emphasizes the immediacy of the medium and its ability to capture – with minimal means – the ephemeral quality of light. "[His] subjects are innately unglamorous ...yet following Ruskin in this tendency to embrace the overlooked in nature, Purves keeps coaxing eloquence out of brambles and rocks."

*Rock Study*, 14" x 16", watercolor (left)  
*Bramble Study*, 14" x 16", watercolor (also on exhibit)

On exhibit

*The happiest day of her life was when she erected the monument and left the evil town for good*, 18" x 21", etching

*Just when I thought I was safe, it got me just below the surface*, 18" x 21", etching (also on exhibit)

VICTORIA SALZMAN

Victoria Salzman takes delight in making multi-image prints that overlap into ongoing visual themes that are both inspired and ludicrous. She is a master at interweaving visual imagination with literary invention.



JANET SAWYER

These two works are from Sawyer's current series of observed and imagined celestial phenomena. She has had fifteen solo exhibits in New York, Paris and other locals and is in numerous collections including the Metropolitan Museum of Art in NY.

*Phase*, 20" x 20", acrylic on canvas (left)  
*Traveler*, 20" x 20", acrylic on canvas (also on exhibit)



BARBARA SEGAL

*House on Gardiner's Bay* - Built a hundred years ago, 300 feet from the water, the small house has been buffeted by countless storms and hurricanes and is now threatened by a rising sea level. Barbara Segal passes it every day and was intrigued by the way the light falls on its protective girdle of rocks.

*East Hampton Weeds* - Barbara Segal views this mass of plants from her studio window. It changes continually and offers new excitement from hour to hour and from season to season.

*House on Gardiner's Bay*, 16" x 20", oil on board  
*East Hampton Weeds*, 13" x 12", oil on board (also on exhibit)

on exhibit

ROBERT SIEVERT

*Self Portrait*, 12.5" x 14", oil on panel  
*At the Sink*, 14.25" x 17.75", oil on panel

Robert Sievert's paintings seek to eliminate preconceived thought and he attempts to make a direct connection between his hand, brush and perception. The works are figurative representations of the human condition.



LINDA SMITH

Linda Smith creates watery patterns reflecting the emotions of young swimmers, whose presence impacts on this precious element.

*Mermaid*, 18" x 14", oil on canvas (left)  
*Roar*, 18" x 14", oil on canvas (also on exhibit)

on exhibit

BURTON VAN DEUSEN

*Tempest in Black*,  
18.25" x 16.25", charcoal on Rives BFK

Burton Van Deusen, a painter of energetic landscapes that are primarily clouds, will be exhibiting a charcoal cloud drawing. He says : "Exploring the range of values of charcoal marks on paper is most exciting. It works so perfectly with my emotional cloudscape search."



ROSE WEINSTOCK

They are from my newest body of work which I call "Cloudscapes". I paired these two paintings because of the similarities in color. Often the colors of sunsets are so amazing that they do not seem real.

*Mountain Sunset*, 18.75" x 18.75", oil on  
*City Sunset*, 18.75" x 18.75", oil on linen (also on exhibit)