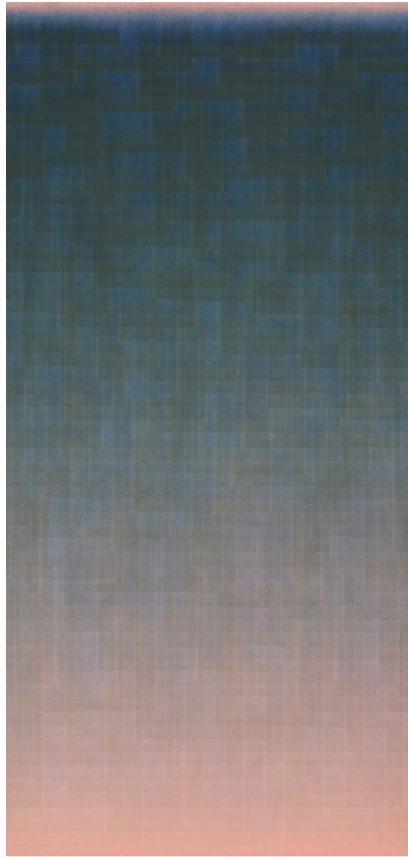


CYNTHIA-REEVES

GABRIELE CAPPELLI · SHEN CHEN · ALISA DWORSKY · GEORG KÜTTINGER · LLOYD MARTIN · DOUG TRUMP



palm beach
MODERN + CONTEMPORARY
AN INTERNATIONAL FAIR PRESENTED BY **art miami** | HOSTED BY **WPB**
WEST PALM BEACH

JANUARY 11 -15, 2018
BOOTH PB335

VIP Preview: Thursday, January 11, 5 pm - 9pm
Fair hours: Friday - Sunday 11am - 7pm, Monday 11am - 6pm

CYNTHIA-REEVES realizes art projects, public art programming, site-based installations, and gallery exhibitions, with an emphasis on a specificity of materials, the creative process, and an appreciation of the individual's mark. The artists with whom we work share this process-apparent sensibility in sculpture, site-based works, painting, and works on paper.

We demonstrate this commitment in a wide range of services: curating for corporate collections; advising municipal public art initiatives; creating permanent site-based works for companies, medical campuses and luxury hospitality groups; and private client consulting for personal contemporary art collections.

We have initiated public art projects in the US and abroad, placing large-scale works in the public domain for both permanent and temporary installations.

Our exhibition program includes an appreciation of the mutability and the unexpected within the art process. In this spirit, we invite artists into the gallery at 1315 MASS MoCA to initiate a project on site. Visitors can converse with the artist, observe the process as the artworks take shape and, in some instances, engage in the making of the art. This dynamic exchange between artist and audience expands into an awareness on both sides of just how impactful artwork can be, and to understanding the critical interaction of craft, aesthetic criteria, and depth of experience in any installation.



GABRIELE CAPPELLI

Gabriele Cappelli is a London-based mid-career artist born in Forlì, Italy in 1972. Cappelli discovered art at a very young age -- his grandfather was an architect and designer who inspired his passion for abstract art, and his uncle was the art critic Mario Verdone. Together, they introduced him to technical and theoretical art issues. His frequent trips to Rome as a child allowed him to spend time with his grandfather and fellow artists, and begin an inquiry that is still at the center of his practice.

The artist writes: "I've always been close to the arts. Growing up in Italy I've always been surrounded by beautiful antiquities. Despite studying economics, when I moved to London in 1997, I decided to paint full-time. My goal was to create contemporary paintings that would celebrate all those colors and textures I remember from those Roman antiquities – a way to realize those most unique colors."

Cappelli is a painter in the modernist tradition, evoking a European sensibility and a reverence for beauty. His selective use of a soft, tonal spectrum make his paintings quite generous, perhaps due to his unabashed, yet sophisticated, celebration of color.

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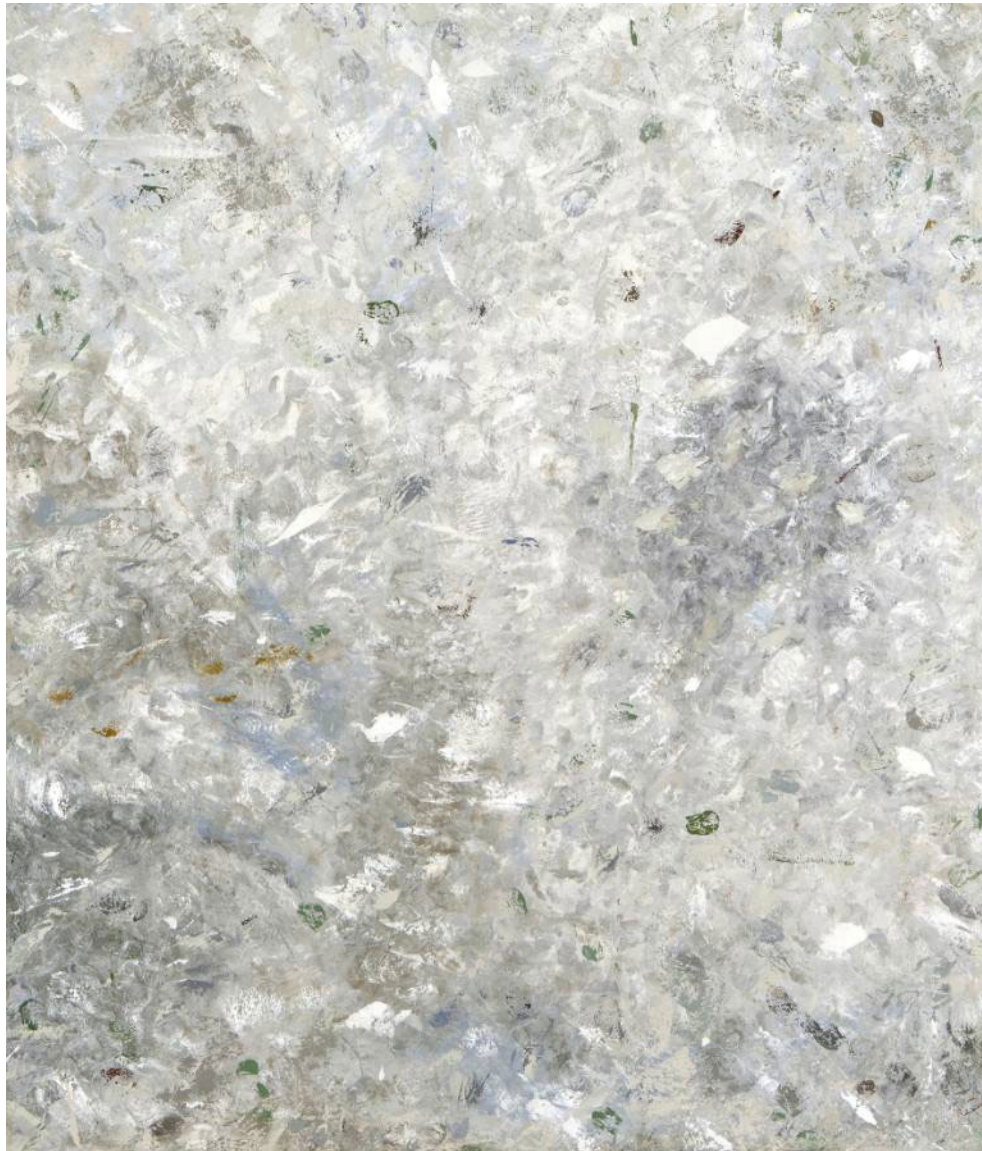


Gabriele Cappelli, *Untitled White*, 2015
oil on canvas, 63 x 71 inches

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Gabriele Cappelli, *Untitled Grey*, 2014
oil on canvas, 55 x 47 inches

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RECENT WORK



Gabriele Cappelli, *Composition 144*, 2016
oil on canvas, 47 x 55 inches

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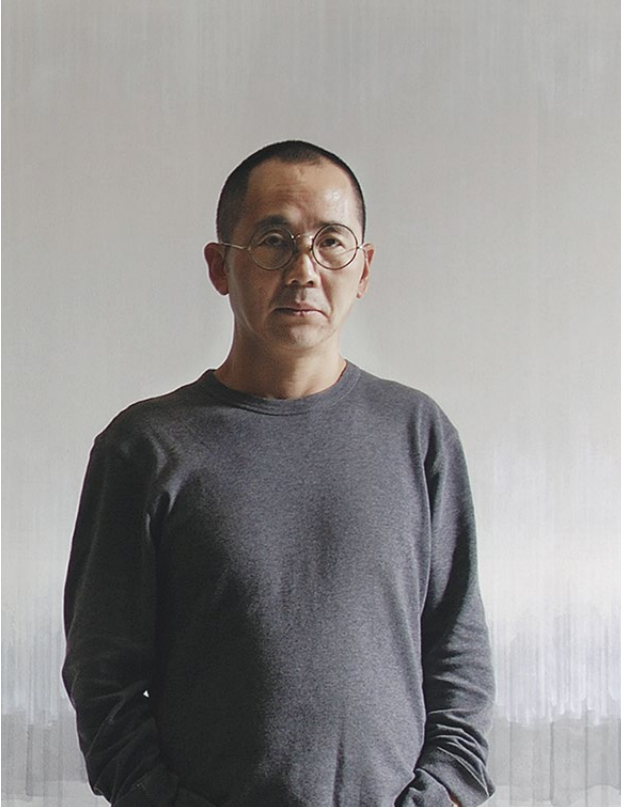
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Gabriele Cappelli, *Composition 162*, 2016
oil on canvas, 43 x 47 inches



Gabriele Cappelli, *Composition 164*, 2015
oil on canvas, 47 x 71 inches



SHEN CHEN

HIGHLIGHTS

Singer Museum of Art, Singer Laren, Netherlands

Queens Museum of Art, Queens, NY

Museum of Modern Art, Shanghai, China

Museum of Chinese in America, New York

Fortune 500 Company, Charlotte, NC, commission

Overlaying of strokes is an action of negating. I cover the paint with paint in order for a painting to dissolve the painting itself. Such dissolution is a long process that involves time and order, stretching from the beginning to the end. Through the very intimate process of 'stroke-laying', the artist thereby enters a void and dismisses all thinking. Such reflection of the inner spirit is a poem of a stream of consciousness. The strokes as artworks are but the remainder of the process and the trace of time and spirit. –Shen Chen

Shen Chen's meticulous layering of color belies a rigorous discipline grounded in a meditation on breath. To create his subtle ombré surfaces, Chen works with the canvas on the studio floor. He layers the paint in precisely calibrated vertical brushstrokes; the discrete horizontal lines visible on the surface are a record of where each brushstroke – and attendant breath – ends. Of the latest body of work and his studio practice in general, American art critic Robert Morgan, who has studied Chen's work for a decade, writes in the artist's catalogue:

In contrast to other important Chinese artists living or who have lived in New York, Chen functions solely as a painter. He is very clear about his position. He is committed to painting as a form that gives him space and time to do what he wants and to express what he needs (without necessarily being expressive)...He is...intent on working with the surface, using acrylic paint the way he was trained to use ink. (Robert C. Morgan, Paintings in Memory of Time and Infinity, 2014.)

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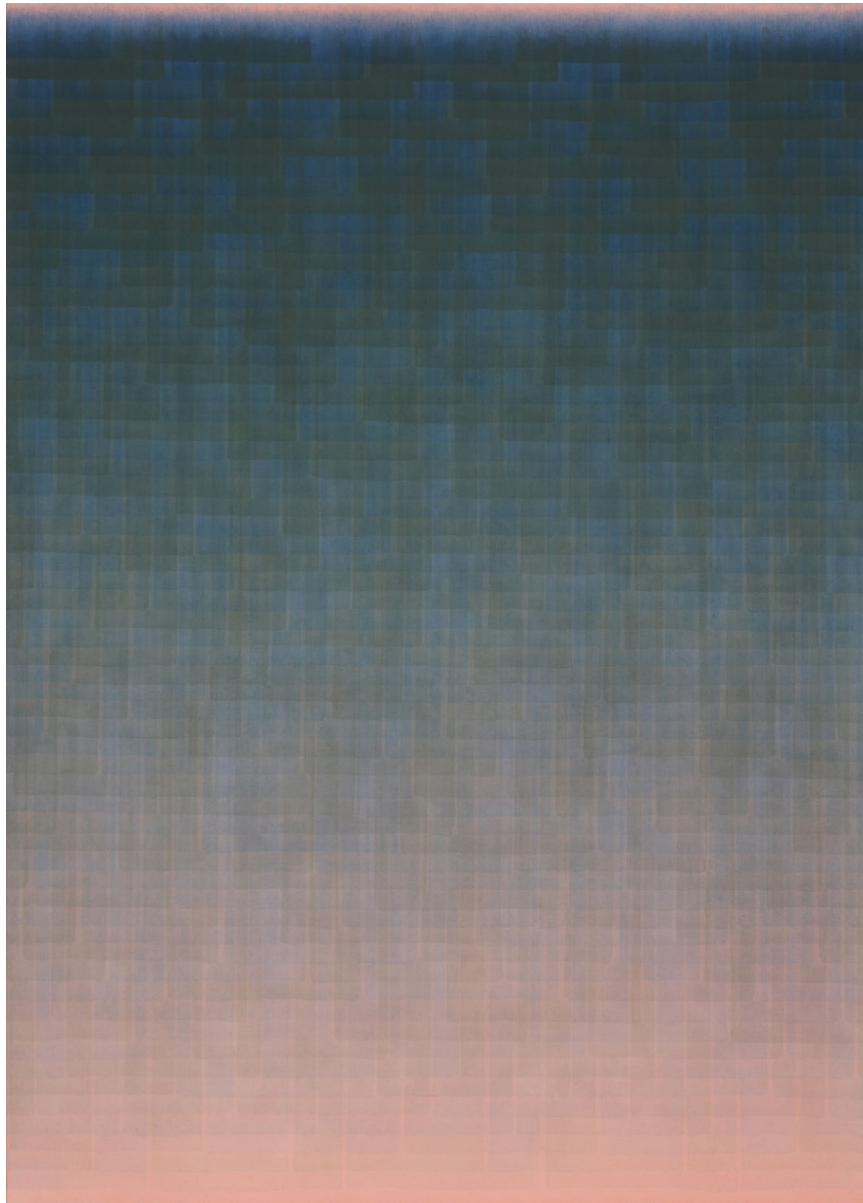


Shen Chen, *10166-12*, 2012
acrylic on canvas, 54 x 44 inches

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Shen Chen, *11711-15*, 2015
acrylic on canvas, 64 x 46 inches

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Shen Chen, *11711-15*, 2015
acrylic on canvas, 64 x 46 inches
Installed at CYNTHIA-REEVES, Walpole, NH

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Shen Chen working in studio, Brooklyn, NY



ALISA DWORSKY

HIGHLIGHTS

Vermont Arts Council Grant

Berkshire Taconic Foundation Grant

Sustainable Arts Foundation Grant

Yaddo Residency Fellowship

MA from Yale University

Alisa Dworsky is an artist and architectural designer whose work includes sculpture, installations, buildings, drawings and prints. With a cross-disciplinary approach, she allows her work in one discipline to influence her work in another. She is interested in how structure and force give shape to form, and how we use geometric systems to order our environments. Her drawings are inspired by movement and rhythms imparted by textiles, agricultural patterns, computer drawings, topographical maps, and architecture, and they begin the inquiry that ultimately becomes larger sculptural forms.

Dworsky was awarded a Yaddo residency fellowship for winter 2015. She has received six grants from the Vermont Arts Council, four grants from the Vermont Community Foundation, and grants from the Berkshire Taconic Foundation and the Sustainable Arts Foundation. She earned a Masters in Architecture from Yale and a BA from Stanford in both Studio Art and International Relations. She is cofounder of the architectural design firm, Terra Firma Inc. (now DS Architects), with her husband Danny Sagan. Dworsky has taught architecture and art at Norwich University, Stanford University, The Yale Graduate School of Architecture, Ball State University and the Yestermorrow Design-Build School.

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Alisa Dworsky,
Installed at the Brattleboro Museum, Brattleboro, VT

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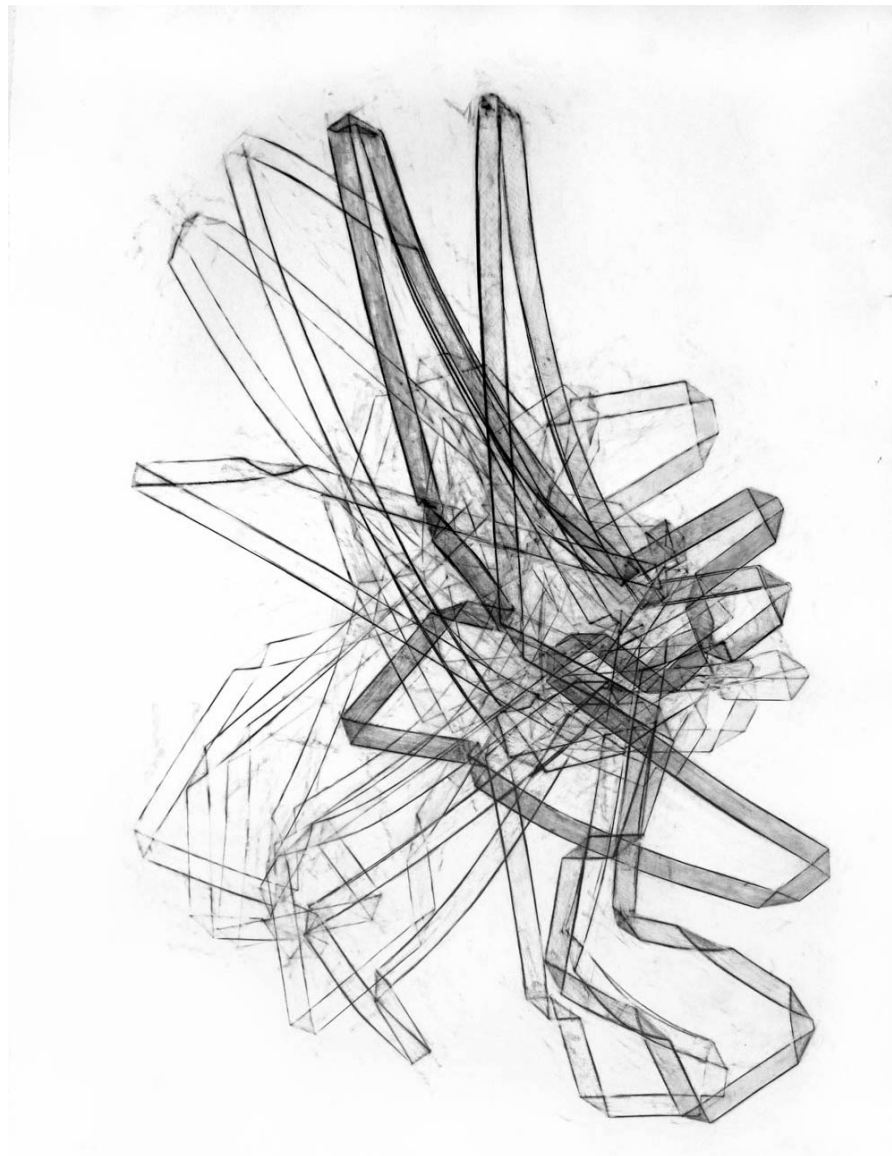


Alisa Dworsky, *Entwine 8*, 2015
graphite on paper, 50 x 38 inches

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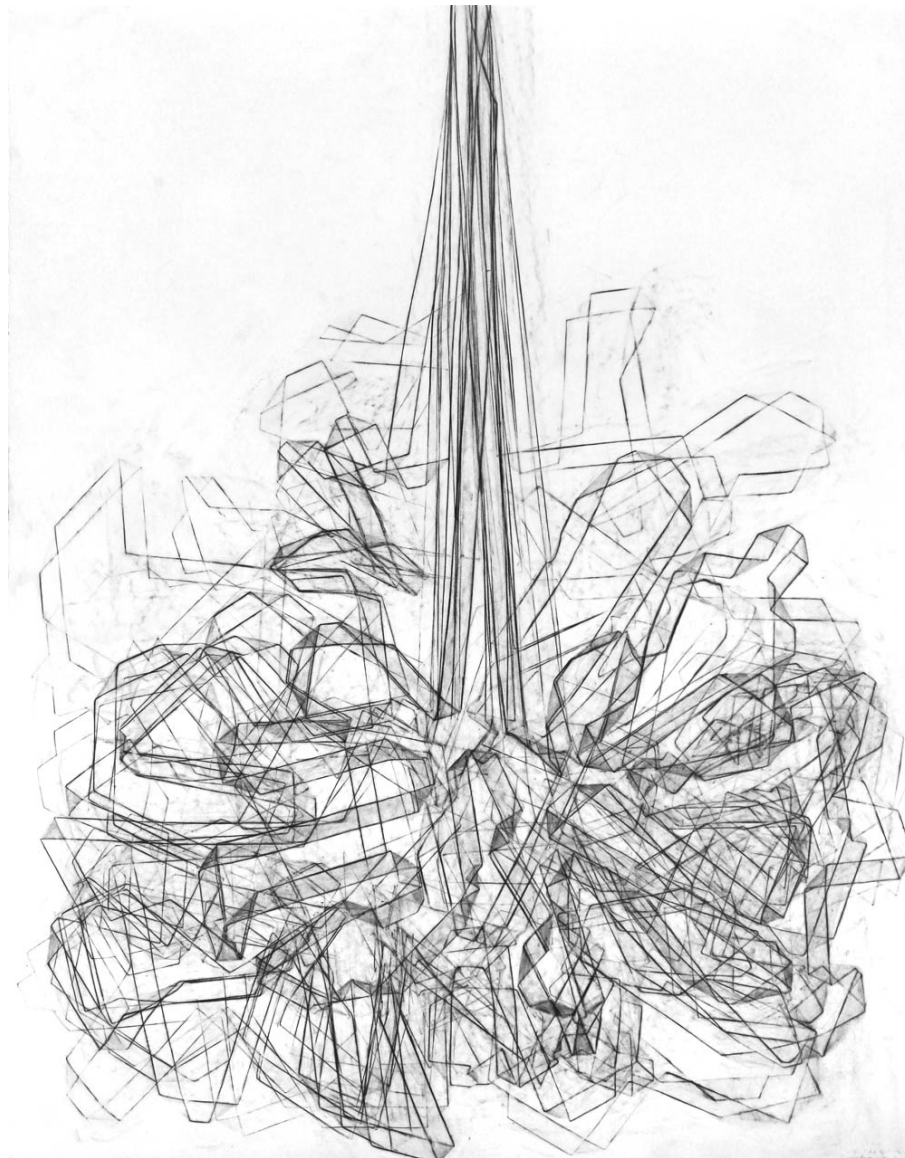


Alisa Dworsky, *Mosh 3*, 2015
graphite on paper, 50 x 38 inches

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Alisa Dworsky, *Ravel 2*, 2015
graphite on paper, 50 x 38 inches



GEORG KÜTTINGER

In Landscapes: Remixed, Georg Küttinger creates photography assemblages, or “remixes”, which he presents as single images. During the “collage” process, the perspectives are stretched, shifted, and compressed in the picture frame, dissolving the confines of a static single space and time model and offering instead, different points of view on the same landscape within a single picture plane. The ephemeral single photos taken from different points of view within a particular landscape fracture that landscape. During the remix process the artist interprets individual elements of the landscape anew offering his viewers simultaneously dynamic panoramas and imaginative landscapes.

His work has been shown internationally in Germany, United States, Italy, The Netherlands, Belgium, Canada, Denmark, South Korea, Switzerland and else. Kuettinger is also being presented at contemporary art fairs in New York, Miami, Paris, Basel, London, Toronto, Amsterdam, Zurich among others. He currently lives and works in Munich.

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Georg Küttinger, *Niagra 3*, 2017,
photography, 78 $\frac{3}{4}$ x 39 $\frac{1}{4}$ inches, edition 1 of 5

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Georg Küttinger, *Tides*, 2017,
photography, 21 1/4 x 71 inches, edition 3 of 5

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Georg Köttinger, *Salinas -whole day sequence*, 2016,
photography, 21 1/4 x 71 inches, AP

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Georg Köttinger, *Waterfall*, 2017,
photography, 78 $\frac{3}{4}$ x 39 $\frac{1}{4}$ inches, edition 1 of 5

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Georg Küttinger, *Gornergletscher*, 2016,
photography, 78 $\frac{3}{4}$ x 39 $\frac{1}{4}$ inches, edition 4 of 5



LLOYD MARTIN

HIGHLIGHTS

The Federal Reserve Art Collection, Washington DC, collection

Rhode Island State Council on the Arts, Painting Fellowship

The Cleveland Museum of Art, Cleveland, OH, collection

The surfaces of Lloyd Martin's paintings are beautiful and rich, a staged progression of revealing and concealing his meticulous underpainting. The outer most layers – confident swaths of clear color – barely mask the underpinning layers, and here is where the work finds its depth and dimension. The tonal relationships pull the eye to Martin's progression of geometric forms, while registering his satisfying placements of these forms in the picture plane. His artful use of negative space creates an open arena for the color forms to resonate – a study in balance and cohesion. As quoted in the artist's 2006 catalog essay by Wang Pin-Hua, "with these frame-like lines, Martin creates a seemingly wider structure of multi-layered space by dividing and reconstructing the images, making the paintings extend far beyond the boundaries of the pictures".

Curator Lisa Russell writes, "Lloyd Martin's reductive abstractions speak to the essential nature of painting and form...The interplay of elements is like echoes that resonate and leave one with a feeling of suspended time. Contemplative in nature, these eloquent paintings act as meditations, eliciting both visceral and cerebral responses." Additionally, Martin's work has been reviewed by The New York Times, Art in America, Art New England, and City Arts.

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Lloyd Martin, *Blue Bender*, 2017
oil on canvas, 72 x 84 inches

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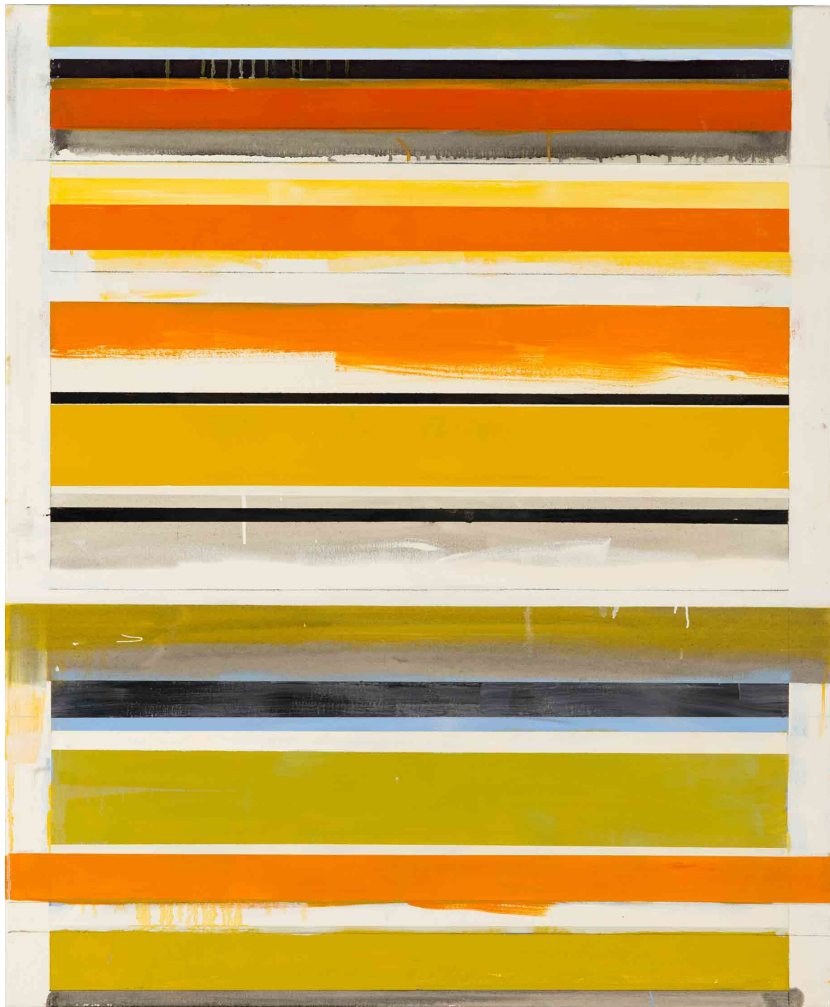


Lloyd Martin, *Small Blue Bender*, 2017
oil on canvas, 40 x 30 inches

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Lloyd Martin, *Tier (2)*, 2013
oil on canvas, 48 x 40 inches



Lloyd Martin, *Tier (1)*, 2013
oil on canvas, 48 x 40 inches

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Lloyd Martin, *Red Slip*, 2016
oil on canvas, 40 x 30 inches

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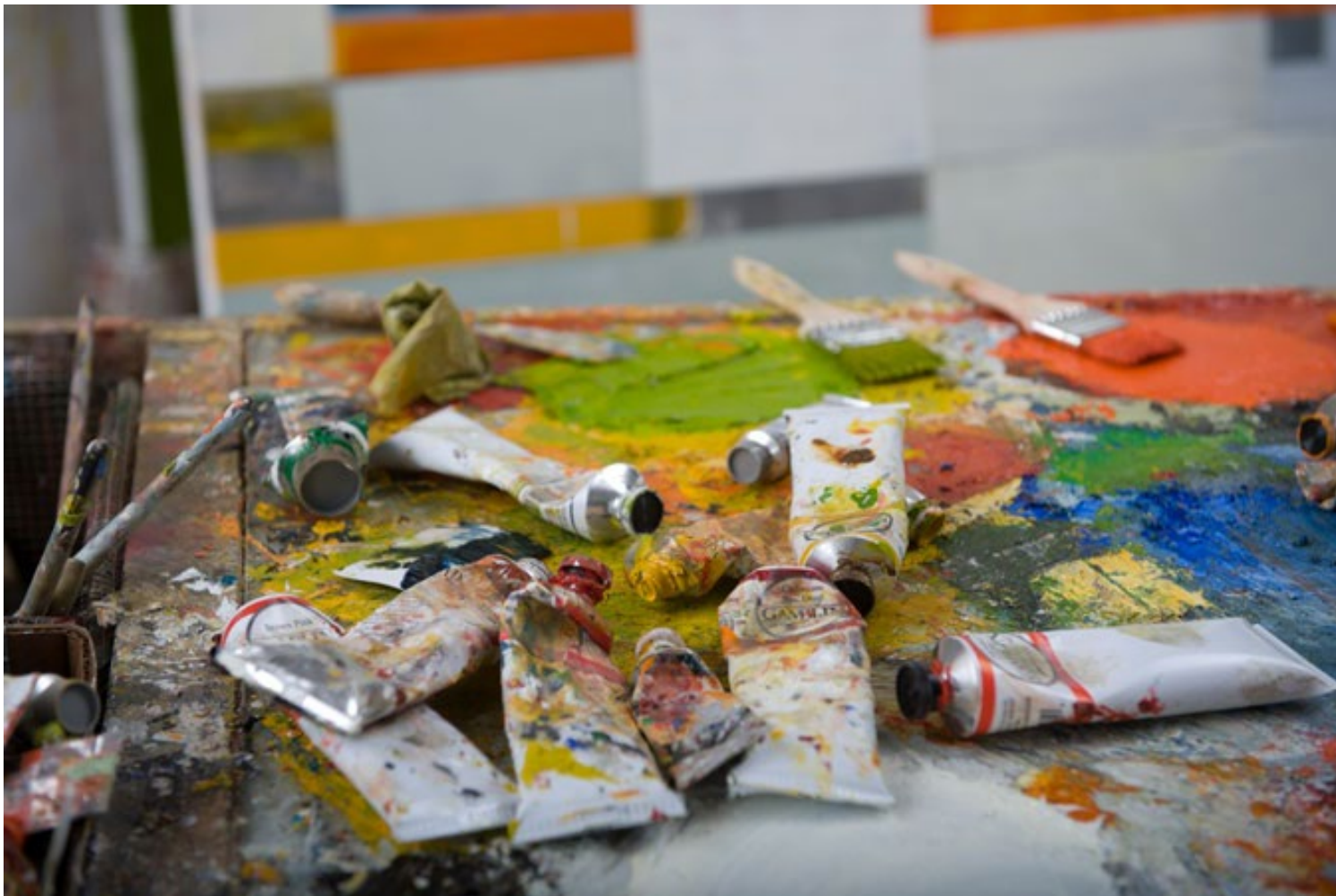


Lloyd Martin, *Tower*, 2017
oil on canvas, 60 x 96 inches

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Lloyd Martin, work in studio, Providence, RI



DOUG TRUMP

HIGHLIGHTS

Chrystler Museum, Norfolk, VA

Mead Art Museum, Amherst, MA

Brattleboro Museum and Art Center, VT

Florence Griswold Museum, CT

Vermont Institute for Contemporary Art, Chester

Trump consistently pursues a unique visual language, combining quick, gestural marks with broad swaths of paint, continuously layering and, at times, sanding back into those layers to create an archeological quality to the works. The strength of his composition is derived from an association with architectural and landscape elements, as well as the figure: clear horizontals and verticals, intentionally broken by definitive brushwork. Because the strong frameworks of these compositions are interrupted, there is always a portal through which the viewer can tease out his own narrative - a jazz-like storyline that underpins every painting. Trump's working methodology is indeed a 'call and response', whereby the history of marks and gestures compel an artful reply. Trump is the willing respondent, addressing and readdressing the surfaces over time, until the visual activities have settled into a cogent, natural conversation. It is a wonderful thing to enter into -- to become part of that exchange.

It is through his spontaneous yet measured approach that Trump imbeds his paintings with vitality. Given the inevitable dialog that develops over time, these paintings contain agitation and friction that serve their compositions well, and the viewer is provided ample room to receive their kinetic energy.



Doug Trump, *Perhaps Strike Up the Band*, 2008
oil, pencil, and ink on canvas, 46 x 46 inches

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Doug Trump, *Reunion*, 2017
CYNTHIA-REEVES, Walpole, NH

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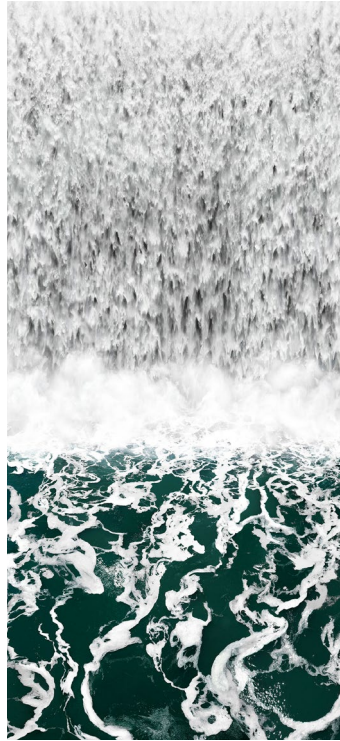
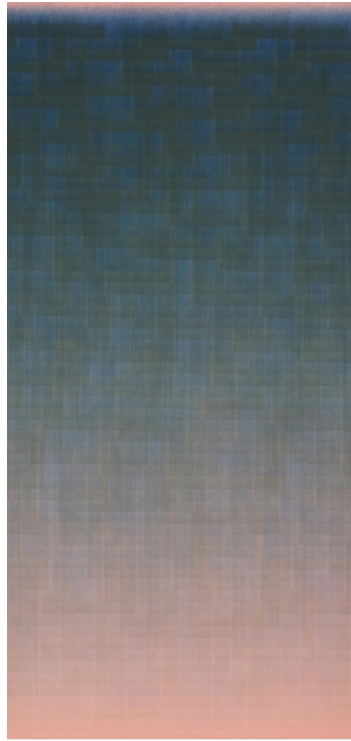
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Doug Trump, *Reunion*, 2017
CYNTHIA-REEVES, Walpole, NH

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