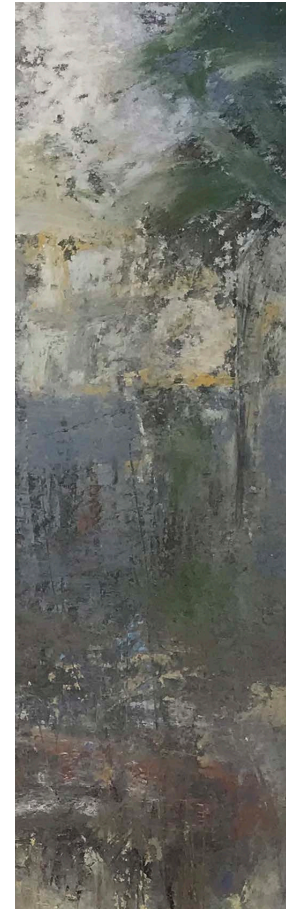
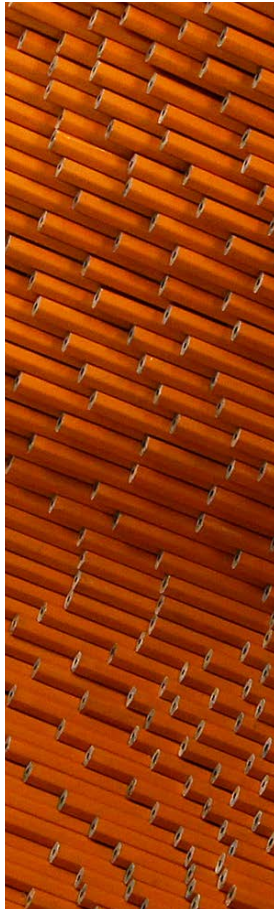


# CYNTHIA-REEVES

WILLARD BOEPPLE · JESSICA DRENK · YECHEL GAGNON  
LLOYD MARTIN · RAY RUSECKAS · KAREN SILVE · DOUG TRUMP



**art** Pier 94  
**new york**  
PRESENTED BY art miami

MAY 3 - 6, 2018  
VIP PREVIEW MAY 3  
BOOTH ANY301  
PIER 94, NYC

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.



## WILLARD BOEPPLE

### HIGHLIGHTS

Museum of Fine Arts, Boston, permanent collection

Storm King Art Center, permanent collection

Metropolitan Museum of Art, permanent collection

National Academy of Arts and Letters

Mead Art Museum, Amherst College

Royal Academy of Arts, London

The German Embassy, London

Willard Boepple is an unabashed modernist — an innovator who works within a well-defined sculptural tradition made new through his passion and his wonderful sense of surprise. Boepple's sculptures make manifest the latent friction and release in their geometries, creating a changing symphony of negative spaces as one surveys his sculptures from different perspectives. He emphasizes economy and restraint in the judicious placement of each linear element: these works are both concise and quite light, creating beautiful dance-like structures of complexity and ease.

Willard Boepple was born in Bennington, VT in 1945 and currently splits his time between Vermont and New York City. He is represented in New York, London, and New England. His work is included in the public collections of The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; Storm King Art Center, Mountainville; and the Fitzwilliam Museum, Cambridge, UK, among others. He was elected to the National Academy of Arts and Letters in New York in 2010 and his work was included in their 2015 invitational exhibition.

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Willard Boepple, *29.11.16.E*, 2016  
monoprint, 26 1/8 x 24 1/4 inches



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Willard Boepple, 29.11.16.O, 2016  
monoprint, 26 1/8 x 24 1/4 inches



## JESSICA DRENK

Jessica Drenk is an American artist raised in Montana, where she developed an appreciation for the natural world that remains an important inspiration to her artwork today. Tactile and textural, her sculptures highlight the chaos and beauty that can be found in simple materials. Drenk's work is also influenced by systems of information and the impulse to develop an encyclopedic understanding of the world.

Drenk's work can be found internationally in private collections, as well as corporate and university collections within the US. Drenk has been the recipient of several awards, including an Artist Project Grant from the Arizona Commission on the Arts, and the International Sculpture Center's Outstanding Student Achievement in Contemporary Sculpture Award. Her work has been pictured in *Sculpture*, *Interior Design*, and *Curve* magazines, as well as *The Workshop Guide to Ceramics*. Her work has recently become a part of the Fidelity art collection and the Yale University Art Gallery.

Drenk has an MFA in 3D Art from the University of Arizona and a bachelor's degree from Pomona College where she was an art major. A working artist since 2007, Drenk's home and studio are currently in Florida.

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Jessica Drenk, *Speleothem*, 2017  
pencils, wood glue and poly acrylic clear coat, 95 x 25 inches



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Jessica Drenk, *Speleothen*, (detail), 2017  
pencils, wood glue and poly acrylic clear coat, 95 x 25 inches





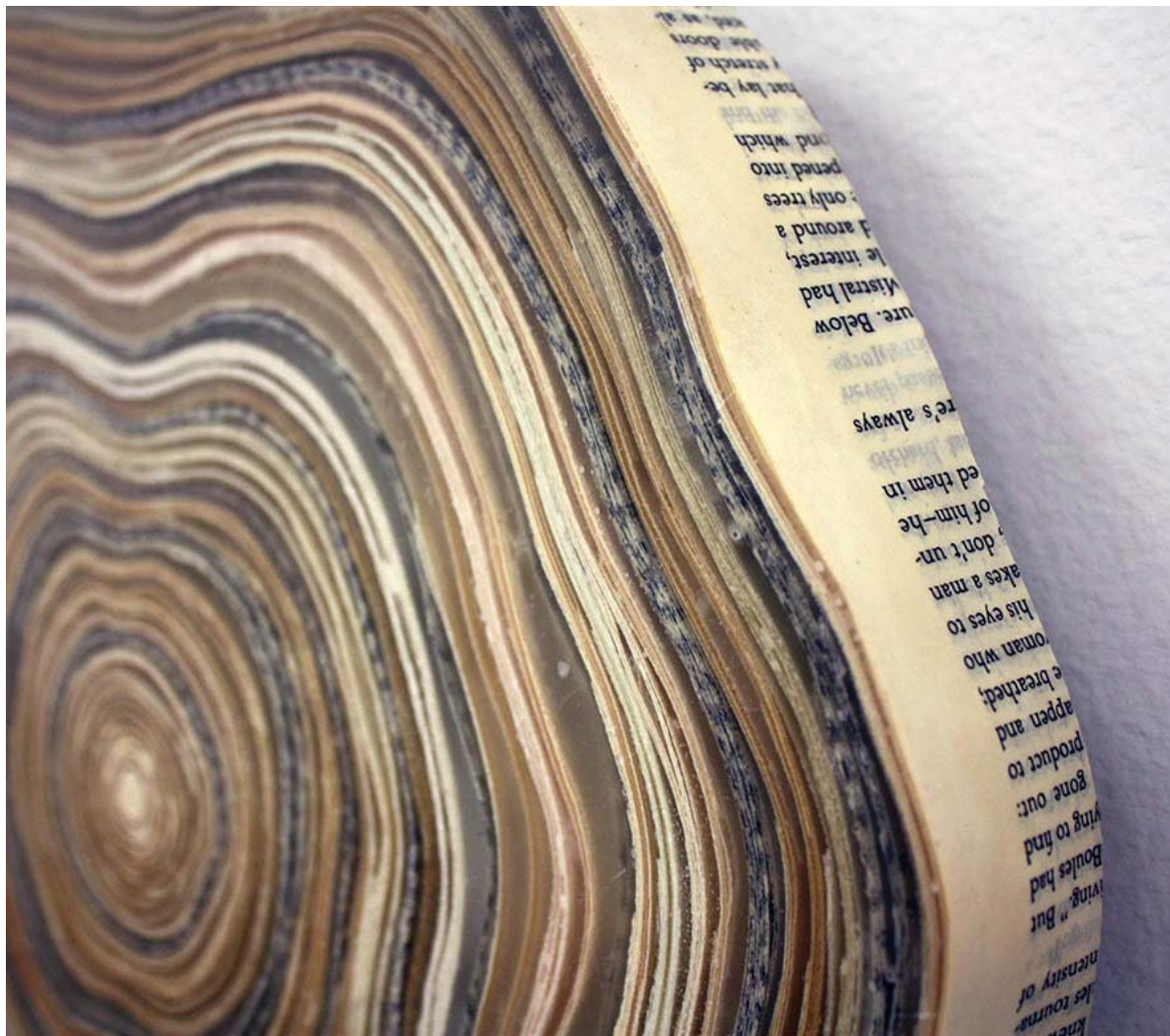
Jessica Drenk, *Circulation 6*, 2017  
book pages and wax, 36 x 36 inches



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Jessica Drenk, *Circulation 6*, (detail), 2017  
book pages and wax, 36 x 36 inches

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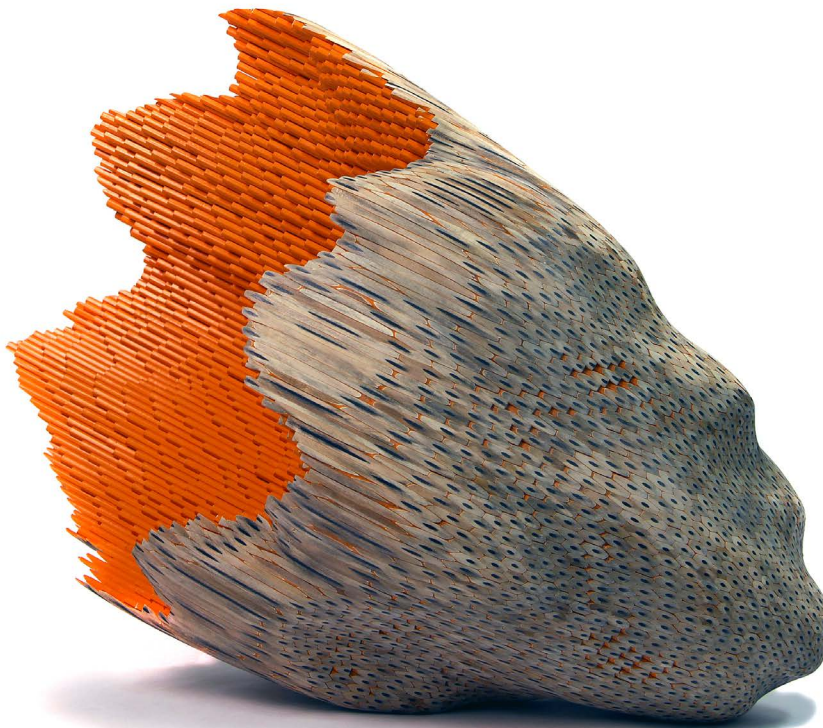
Jessica Drenk, *Implements 60*, 2017  
pencils, 29 x 14 inches



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Jessica Drenk, *Implements 60*, 2017  
pencils, 29 x 14 inches



## YECHEL GAGNON

### HIGHLIGHTS

National Art Museum, China

McMaster Museum of Art

Conseil des arts de Longueuil, 4 Grants

Centre d'hébergement de Rigaud, permanent installation

Sainte-Catherine Municipal Library, permanent installation

University of Montreal, permanent installation

La Licorne Theatre, permanent installation

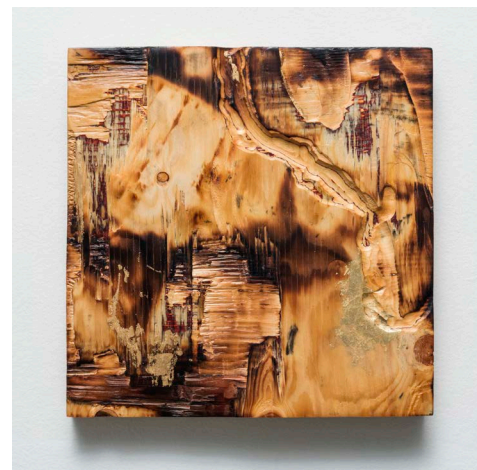
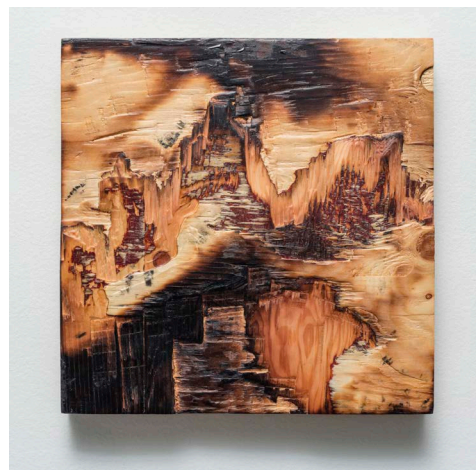
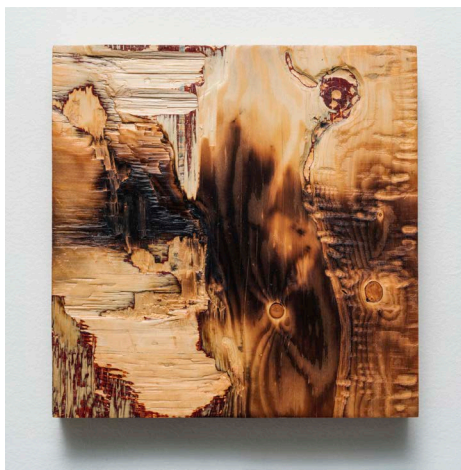
Close engagement with the material qualities inherent to each form and medium has served as the foundation for Yechel Gagnon's artistic practice, encompassing plywood bas-reliefs, embossed prints, frottage drawings, cast-aluminium works and large-scale architectural installations. Her approach marries diverse inspirations, including traditional Chinese painting, abstract expressionism, the generative art of Tara Donovan, the works of contemporary French artist Fabienne Verdier, and the distinguished architectural team Herzog & de Meuron. Engaging different media has allowed her to nurture a fluid, dialogical process capable of informing and renewing itself across disciplines. Gagnon's approach employs tools and techniques devised for unfolding, layering and de-layering to unearth imagery from the material at hand. The resulting pieces allude to worlds of dissonant tension and balance, composed of voids as well as signs, of emptiness aside human presence, and of the natural with the artificial.



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Yechel Gagnon, *Les Nocturnes I-IV*, 2017  
carved and burnt plywood, 11  $\frac{3}{4}$  x 11  $\frac{3}{4}$  inches



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Yechel Gagnon, *Les Nocturnes I*, 2017  
carved and burnt plywood, 11  $\frac{3}{4}$  x 11  $\frac{3}{4}$  inches

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Yechel Gagnon, *Les Nocturnes II*, 2017  
carved and burnt plywood, 11  $\frac{3}{4}$  x 11  $\frac{3}{4}$  inches



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Yechel Gagnon, *Les Nocturnes III*, 2017  
carved and burnt plywood, 11  $\frac{3}{4}$  x 11  $\frac{3}{4}$  inches



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Yechel Gagnon, *Les Nocturnes IV*, 2017  
carved and burnt plywood, 11  $\frac{3}{4}$  x 11  $\frac{3}{4}$  inches



## 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 offer pulsating linear movement, blurring the boundaries of precision with his graphic patterning. His meticulous handling of paint and color allow the eye to focus on individual squares and rectangles while registering a larger picture plane in-the-making — inferring a painting within the painting. 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."

The artist is a graduate of the Rhode Island School of Design. A recipient of several fellowships in painting, as well as in drawing, his work is in the prominent collections of the Cleveland Museum of Art, Ohio; the Mead Art Museum, Massachusetts; and the University Art Museum SUNY, New York, among others. Martin's work has reviewed by The New York Times, Art in America, Art New England, and City Arts. The artist lives and works in Providence, RI.





Lloyd Martin, *Shim (sm 2)*, 2015  
oil on canvas, 40 x 48 inches



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Lloyd Martin, *Collate*, 2016  
oil on canvas, 40 x 56 inches



## RAY RUSECKAS

Ray Ruseckas, who is known for the deep, natural earth tones of his pastels, has turned his eye in recent years toward the riverways and treescapes of New England. Beginning with his own treeline along the Green River, and the hillside above his home where the wood's edge meets a broad swath of open fields, he began to study how that intersection of bramble meets tree, grasses to bramble, water to grass edge. All of these views are integral to our sense of the region.

Ruseckas has been developing his talent over the past twenty years, and the sureness of his hand is evident in this new series of work. He has a unique sensitivity to the landscape, and the moodiness and depth of the palette imbues each scene with a sense of the unknown.

Working in tandem with friend and co-conspirator, Wolf Kahn, the two often set out together during the summer and fall, traipsing across fields and stopping on the side of dirt roads in search of the perfect plein air compositions. As is his wont, Kahn sets up his pastel table and chair to take advantage of the close view of the side of an old barn; Ruseckas positions himself most often to contemplate the view over the rolling fields and the delineation of the woods and hedgerows.

Ruseckas' work is marked by a certain sense of mystery: he is sensitive to the nuances of the changing light and thus tonal shifts of the landscape under the quixotic New England skies, and has great respect for the what the land has to offer: its depth of color, the texture of the fields, the mass of tree branches, the weight of the sky, the volume of the landscape itself. These elements cohere to create a strong sense of 'witnessing' the landscape, of participating in the landscape.... an unusual and generous experience for the viewer.



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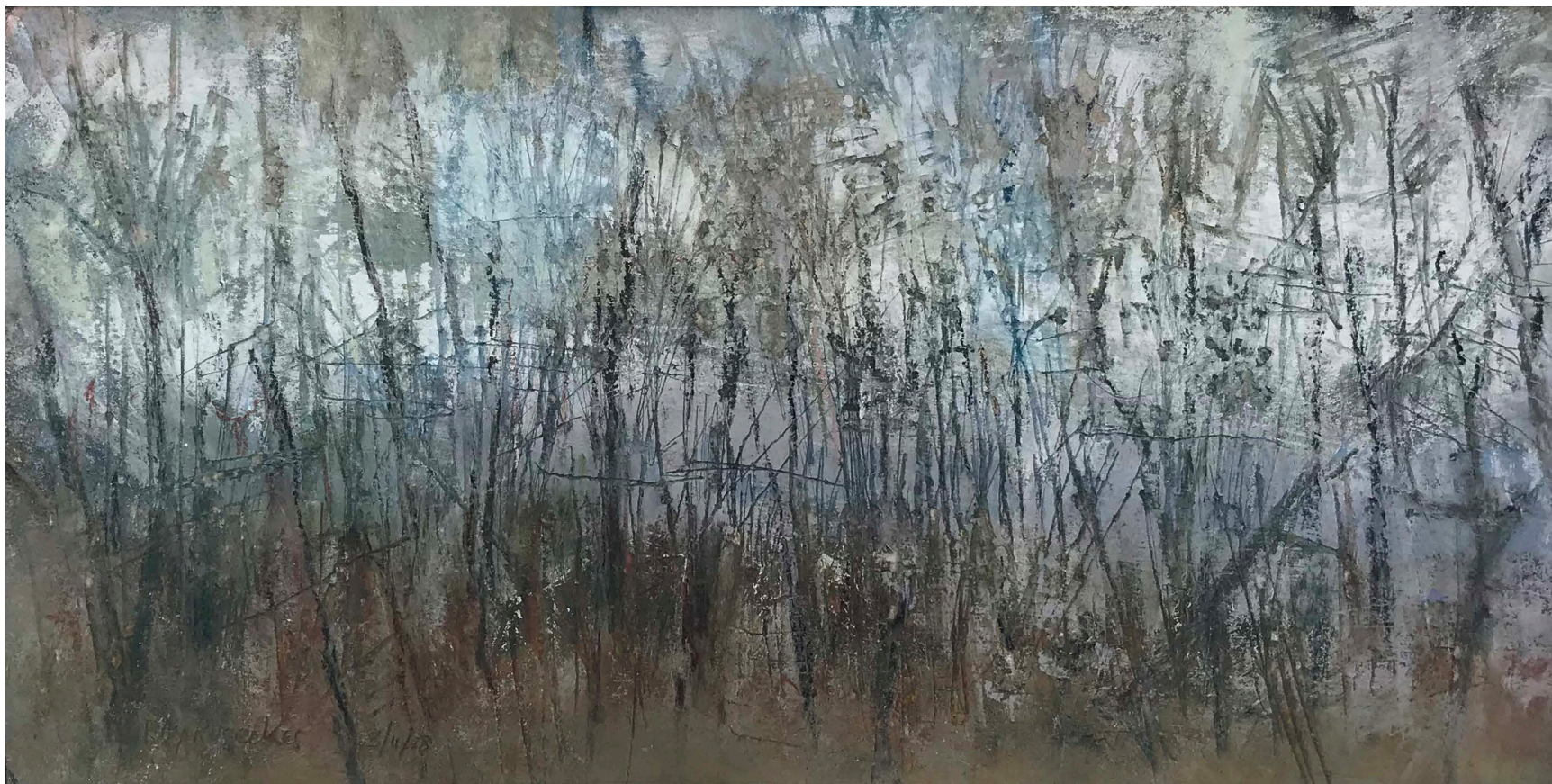
Ray Ruseckas, *Tangled up inblue*, 2017  
chalk pastel, 17 x 18 ½ inches



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Ray Ruseckas, *Edge of island Pond*  
chalk pastel, 6 x 12 inches





## KAREN SILVE

Silve was born in Springfield IL. Her mother, who is the daughter of an artist and a French chef, exposed Silve and her three siblings to art through visits to museums and classes. Silve's family moved a number of times during her childhood, finally settling in Tuscaloosa AL. She was involved with art through high school and went on to receive a BFA from the University of Alabama, whose painting faculty, including the Italian artist Alvin Sella, had a strong abstract orientation. A formative experience, especially for her color sense, was the summer Silve spent painting the landscape in France at the Leo Marchutz School in Aix-in-Provence. She currently maintains studios both in Portland and in the south of France.

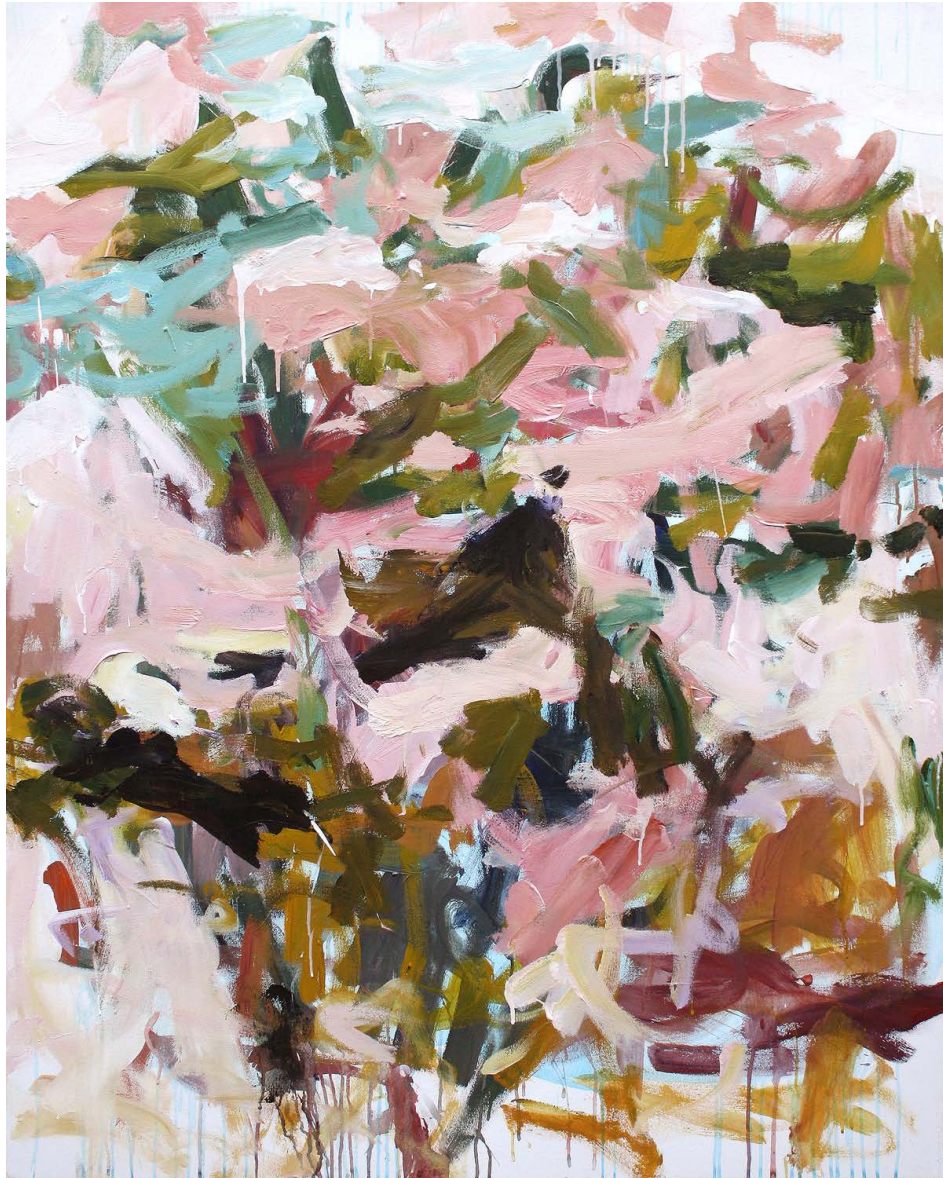
As an undergraduate, Silve developed an interest in Abstract Expressionist and Fauvist painting, and they informed her early figurative abstractions. She studied in the graduate painting and design programs at the University of Denver, creating abstract work that was inspired by the landscape, and by the color lessons she learned in France. Later, the Abstract Expressionist painters Willem de Kooning and Joan Mitchell, and the German artist Gerhard Richter became important influences on her work.

Silve has exhibited her work extensively in solo exhibitions including at the Portland Performing Arts Center, the Forsyth Center Gallery at Texas A&M University, the Visual Art Center of Northwest Florida, the Tuscaloosa Performing Arts Center and the West Linn Public Library in Oregon. Group exhibitions include those at the Jemison-Carnegie Heritage Museum, Talledega AL, and the Art in Embassies Program, Doha, Qatar.

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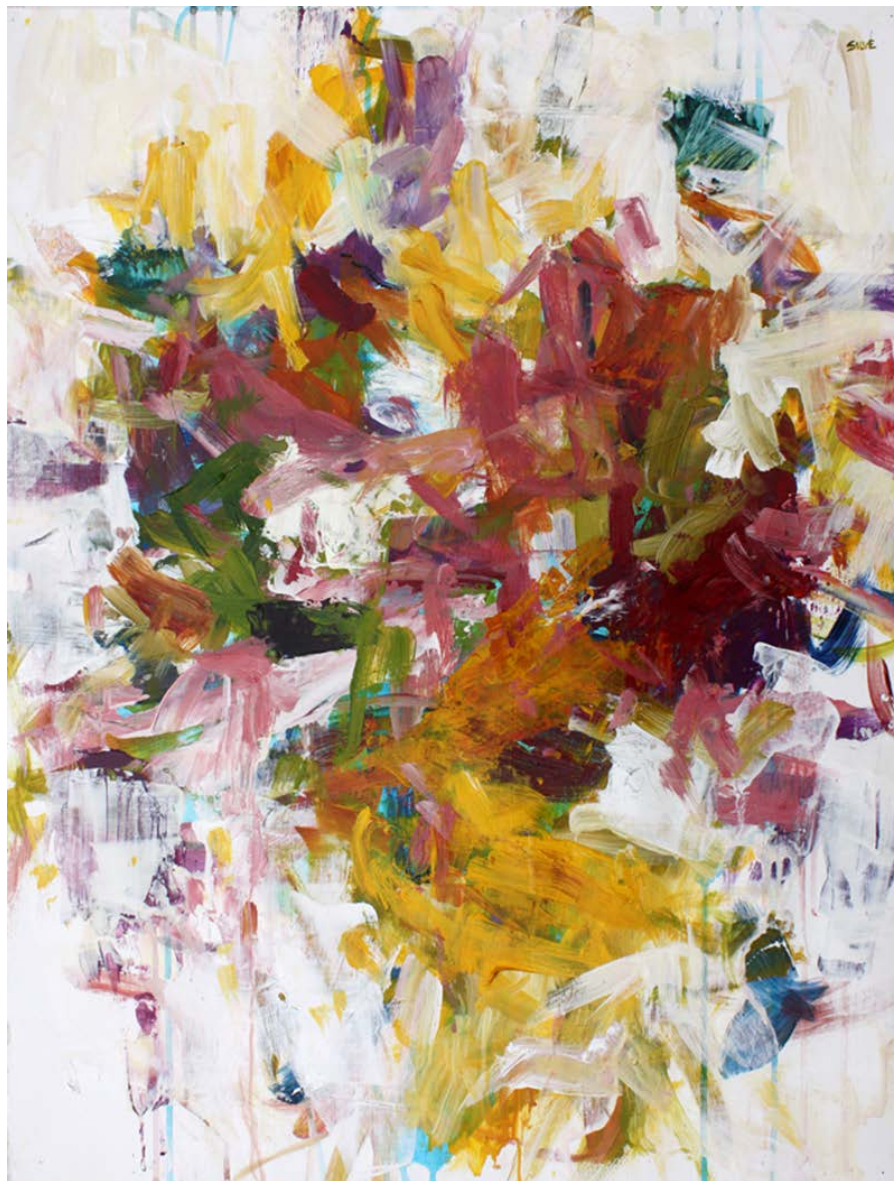
Karen Silve, *Pink Ripples*, 2017  
acrylic on canvas, 58 x 46 inches



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Karen Silve, *Attraction II*, 2013  
acrylic on paper, 30 x 22 inches

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Karen Slve, *Amorphous*, 2013  
acrylic on paper, 30 x 22 inches





## DOUG TRUMP

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.

Trump has shown his work over several decades in New York, Atlanta, Santa Fe, San Francisco, and at art fairs throughout the United States and abroad. His work is included in numerous private and corporate collections.

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Doug Trump, *Willie and Friends*, 2012  
oil, pencil and ink on polyester screen, 46 x 46 inches



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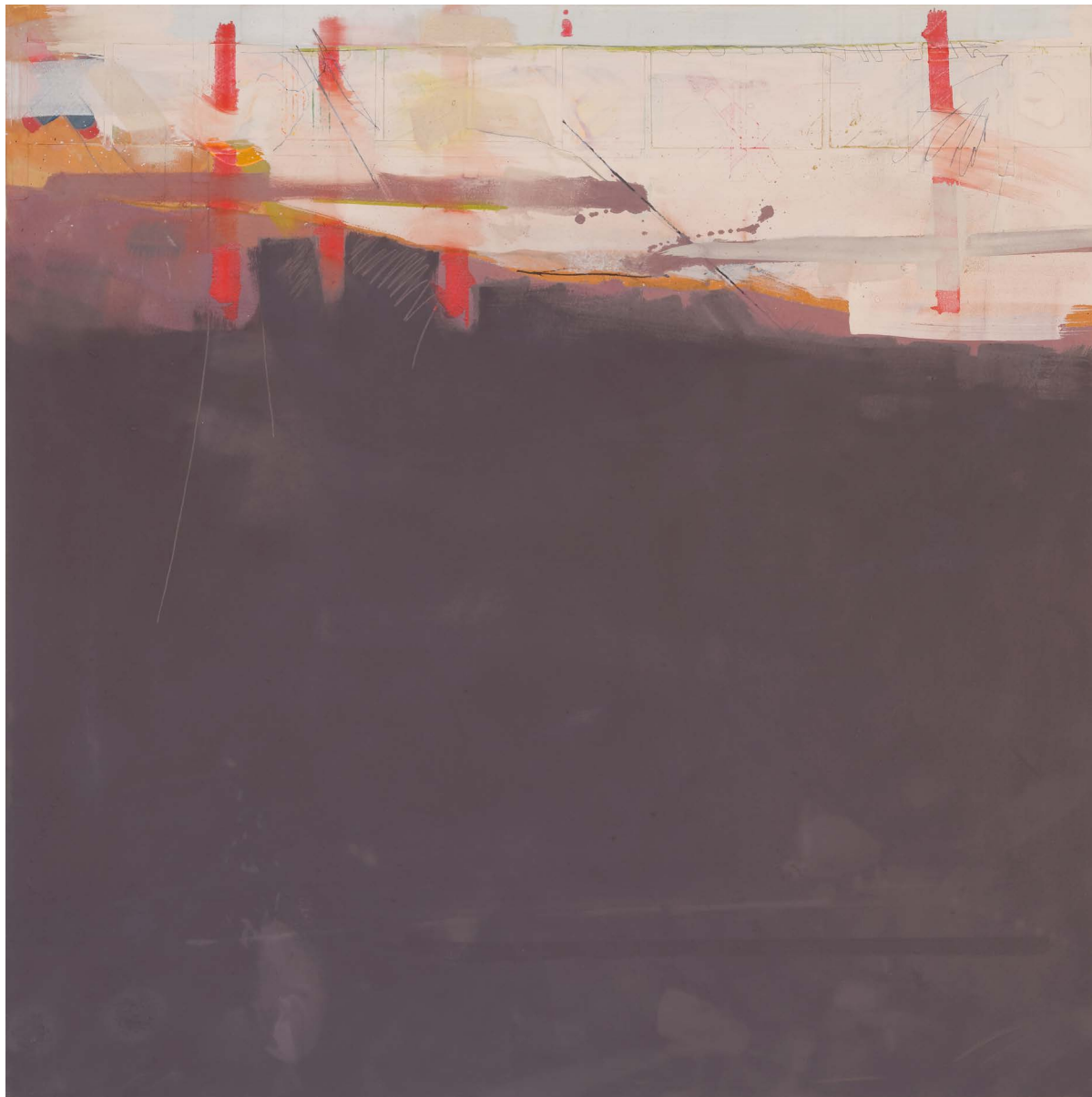


Doug Trump, *Prudence*, 2012  
oil, pencil, collage, ink and marker on poly mesh, 46 x 46 inches

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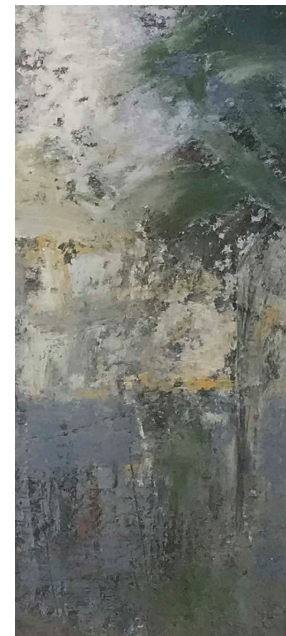
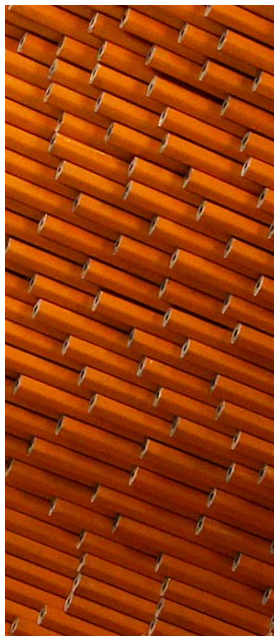


Doug Trump, *Maiden*, 2014  
oil, pencil, collage and ink on canvas, 46 x 46 inches



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Thursday, May 3	5pm-8pm [First Night]
Friday, May 4	11am-5pm
Saturday, May 3	11am-5pm
Sunday, May 3 March	11am-9pm