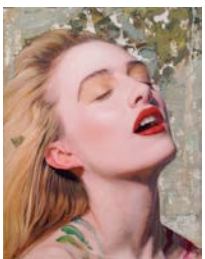


Group Exhibition: SUMMER SESSION

July 10 – August 17, 2013



Chrisa Biddy turns to Facebook and other social networks for inspiration for his oil and watercolor paintings. His subjects are self-represented, captured via their smart phones or digital cameras, and observed within the context of their respective lives. Biddy uses these vernacular images to transport the subject from its original common state- a snapshot, to a pared down representation of our current social media zeitgeist.



James Gortner's painted image begins as a constructed composition of many other artist's original works. Via friends' donations, thrift stores, street finds, the cleaning of college art studios, and the Internet, Gortner has an ongoing empirical model for his exploration of expanded authorship. Once the background mosaic is solidified, Gortner then begins to paint upon it using traditional oil painting tropes, but enhances the surface sculpturally with collage, ripped and reassembled canvases, and found objects. Gortner may then ask other artists to intervene in the painting, further complicating his model for artistic authorship. Through the technical process and conceptual scope of the project, Gortner produces a multidimensional social mirror, plane, or lens between artist(s) and the viewer.



Greg Haberny integrates his multi-faceted artistic vision with his knowledge of filmmaking, and like a storyboard, the strategic decisions and quiet psychologies that steer the viewer to take notice of his visual intentions individually and as a whole. While each piece is an integral part of a larger statement on global capitalism, consumer culture and media perversions of the truth, Haberny avoids the pitfall of repetitiveness by constantly injecting a strong dose of anarchy and humor. Haberny's smaller works often rely on their self-proclaimed "status" as false artifacts, such as a baseball autographed by God. These relics are meant to be collected as individual statements, however their presence elevate the overall experience of discovery and perfectly balance the power of Haberny's larger works.



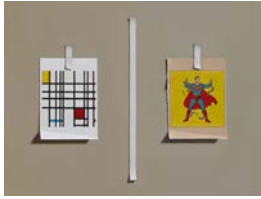
David Lyle's painstakingly reductive painting process is a very crucial element to the evolution of his final images. Each piece is rendered using only black paint and turpentine. Lyle begins his process by priming a panel with white gesso. He then paints a thin, rich, oily black veneer over the primed panel, slowly and systematically developing his images by removing some of the black paint with a cloth. In doing so, Lyle renders layer upon layer of various values of black paint resulting in his signature-style of luminescent works.



Jason A. Maas After Sandy struck New York City and his studio building in Red Hook, Maas started volunteering full-time in the relief effort and has been stationed in Rockaway ever since. These experiences led to the reinterpretation of his drawing practice to involve social practice and to include multiple media using Sandy as a focus for making socially conscious work about this ongoing disaster. He often uses the drawing surface as a starting point, building and demolishing drawing panels, designing and printing wallpaper, salvaging and installing discarded Rockaway materials, and creating videos on a green screen. He is interested in expanding the contemporary dialogue of social practice by helping other artists find ways to be inspired through opportunities to volunteer both locally and abroad

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Anthony Mastromatteo's painting, "Ideal" is built around the concept of the similarity of visual language in building images of the ideal in both "high/fine art" and "low/popular art." Each of the images uses a very similar vocabulary of primary color and black outline and both are from exactly the same time...the Mondrian is from 1937-42 and is in the collection of the Tate and the Superman image is from 1942. Both express a perfection and idealism despite being from very different worlds using reorganizations of the same simple elements.



Bobby Mathieson captures historically or culturally significant moments in his work and expands on the emotional content through his paintings and imagery through the use of vibrant shocking color and form.



Andy Mister finds most of his images on photo-sharing sites like Flickr, making the images themselves "crowd sourced." His graphite and paper hyper-realistic drawings ask the question, "Can a mass-produced cultural experience adequately address that culture's spiritual needs, and if so, how?" His use of medium reflects and comments on the inherently superficial and ultimately futile gesture of, for instance, celebrity idolatry, while the sheer size and detail of the work, combined with the intensity, discipline, and mechanical labor required to create it infuse the work with a feeling of the sublime missing from the events depicted.



In his paintings, **Cobi Moules** creates a fantasy world in which only he exists. Through the multiplication and overwhelming presence that he takes within the landscape, he is both taking precedence over the landscape as well as integrating himself into it; specifically into a space with an art historical background of being one that represents the manifestation of God and the insignificance of the individual. The landscape, based off the Hudson River School style, is a stand in for his own Christian upbringing. He seeks to renegotiate his relationship, as a queer and transgender person, with this upbringing and the act of being told he unnatural through such Christian lens. The importance becomes the experiences of his multiple and overall presence; engaging in different activities: playing, exploring his 'selves' exploring nature and becoming part of it.



Aaron Nagel's paintings exemplify his enduring admiration for classical oil painting, its medium and traditions, and employs them to create lush renderings of the female form. Along with his stringent adherence to technique and impeccable deftness of hand, a large part of Nagel's process is to seek out models and venues that communicate a distinct emotive reaction. Once selected, the inherent nature of the muse and how they interact with the location plays an important role with the ensuing compositions.

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Tim Okamura draws inspiration from the emotionally expressive power of the human face, the rich cultural identity of New York, and the evocative urban landscapes found outside his studio in Bushwick, Brooklyn. Most of his work is large in scale with oil manipulated into highly textured layers so that curly afros and shirt cuffs jump from the canvas. Each subject is captured in reverential detail, and juxtaposed against the raw, coarse reality of New York City facades.



James Rieck's paintings are compositions painted from digitally composited studies of figures in grandiose landscapes. The figures are clearly models poached from advertisements and the landscapes are classic displays of manufactured nature; but combined, they are 'on location!' The clothing models have been transported to exotic lands, but we know that they are not actually there. These people were not in these places; they were not interacting with the nature. This revelation brings home an almost universal feeling of displacement, and yet no matter how disquieting, there is a peaceful feeling of serenity, as if that is exactly how the narratives and compositions should be.



Originally trained as a painter, **Cayce Zavaglia** switched to embroidery 11 years ago in an attempt to reference an embroidered piece she had made as a child growing up in Australia. Zavaglia's portraits of friends and family are hand sewn using crewel embroidery wool and take approximately 6-8 months to complete. From a distance, they read as photo-realistic paintings, and only after closer inspection does the work's true construction reveal itself.

For more information, please contact:

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