



NANCY BEAL

The art critic and poet Gerritt wrote in his review of a One Penn Plaza exhibit:

“Beal makes a theatrical event out of a garden blooming in summer, convincing us of the authenticity of her outlook by sheer detail and design.”

I have an intimacy with my gardens and I am interested in the dialogue between what I see and the paint itself. Foregrounds are one-to-one correspondence and the views tend to go off east to the Taconic Mountains. All landscapes are painted *en plein air*. I savor the interconnections between the stem and the flower structures set against the vista of an expansive landscape.

I have had 18 one-person shows, the most recent one at the Gallery Northeast in Kinderhook, New York in October of 2022.



Suzanne Lacke

I am an artist currently living in Salisbury Connecticut.

I received a bachelor's degree in Art History from the University of Pittsburgh and an MFA from the University of California at Berkeley. In addition I studied at the Art Student League in New York City. There I studied figure drawing, painting and sculpture. I spent a long time sketching people in the subways, streets, cafes and bus stations.

After moving to California and receiving my MFA I continued with my interest in painting and drawing people in the streets in the setting of the times: in car windows, views from restaurants, people walking down the streets, sitting on trains and in restaurants and cafes. Living in Berkeley California it was inevitable that an unhoused person would be in my field of vision. I painted from sketches, people posed for me and I worked from photographs. I could say my Perspective and Perception is that of an outsider looking in.

After moving to Connecticut I have established myself in a studio nearby in Millerton New York and continue to paint people, still lifes and landscape. I continue to develop my series of people in the landscape, city scape, and town scape. I also keep up an active figure drawing practice in my studio.

I am a member of the Blue Mountain Gallery in NYC and exhibit my work at local colleges, libraries and in my studio in Millerton.

Suzanne Lacke
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Miroslav Vrzala

Born in the Czechoslovakia in 1960, came to the US in 1970. Graduated Pace University in Pleasantville, NY in 1983. Now self employed since 1995. Now living in NJ.

As a young kid, I always loved to draw, paint and later on loved to take photographs. I got interested in photography in 1978 when I got a part time job in a department store selling camera equipment. I shot slides, both Kodak and Fuji until about 1995, during which time I entered local photo shows and participated in local camera clubs.

In 2009 when I purchased my first digital camera and haven't put it down since. During this time I entered local, national and international shows, been published, and received numerous awards during this time.

My photos are in public and private collections in the Americas, Europe and Africa. My technique is simple, get up early to photograph the early light, this can be done for both land and cityscapes. With today's technology, you can take photos in the morning, download, process, frame and hang your photo the same day.

“Look ahead, look up, look down, look right, look left, don't forget to look behind, there is always something to photograph.”

Cristian Ivan

PATTERN MATCHING

For the last few millennia our image-makers were mostly painters. During the last century or so artists explored new technologies in creating images, photography being one of them. Firmly embraced by some great artists, photography became a major art form. On a strange circuitous route I try to use photography to bring homage to those who with brush and paint built a part of our ancient and modern souls. The result is photography that longs to be painting.

Reading of images is so different from reading of the written word. We, modern humans, are so vigorously trained in reading and understanding the written word, yet so feebly, if at all, in reading images. We spend comparatively far more time with the written word, than deeply comprehending the images, framed or not, static or dynamic, that envelope us thicker and tighter every day. Although we are powerful pattern-matching entities, all too often we miss the significance of the fast moving images around us. And lately, there is a deluge of images.

So here is my proposition: slow down and look around. Let's meet, virtually, and spend some time with, and in, these images, imaginary characters, or imagined worlds. Tell me what YOU see, and why, and how, and even tell me the story behind these images that YOU bring to this encounter. In a way, you are the real creator of that ineffable mist of communication, that most important outcome of any artwork.

Cristian Ivan was born and educated in Europe. A part of that education was artistic, complementing a scientific and engineering training that lead to a career in the computer and telecommunications fields. One of the artistic endeavors resulted in several solo and group photography exhibits here in the metropolitan area, and in Europe. Another was creating stage design for dance performance. Works of art from those exhibits were acquired for private and corporate collections.

Website: cinemagus.com

Tom Artin

Born: November 12, 1938,

Bloomington, Indiana

Died: July 23, 2023, Sparkill, New York

Education: Princeton University, BA, 1960, PhD, 1968

Tom Artin was a fine art photographer whose subjects ranged from landscapes, seascapes and cityscapes to portraits, florals and stilllife.

Artin began taking, developing, and printing images in the early 1950s, and continued to capture photographs for over six decades.

Most of his photographs originated as medium format images shot on film with vintage Rolleiflexes and a Hasselblad, though he also worked with 4" x5" and 8"x10" view cameras. In later years, he added digital cameras to his toolbox, specifically several Sony cameras outfitted with Carl Zeiss lenses. In the digital lightroom, he processed images scanned from negatives and transparencies in Photoshop and printed on Hahnemühle water-color type papers via Conetech Piezography, a Quad-tone digital black and white printing process developed for the Epson inkjet printers.

In the 1950's Artin outfitted his own dedicated darkroom at home and devoted his high school senior chemistry project to the chemistry of photography, which included fabricating and printing on his own photographic paper. In 1956, he worked as a photographic assistant to William Vandivert, staff photographer for Life and Time magazines, and one of the founders of Magnum. Tom's photographic career ran in parallel with a career as a medieval scholar and college teacher, which he left in 1979 to pursue yet a third career as a professional jazz musician.

Artin's original prints, limited edition prints, and posters are sold world-wide.



EXHIBITIONS

- Retrospective, Artin Arts Gallery, Sparkill NY, December 2023
- **Blue Hill Art & Cultural Center**, 1 Blue Hill Plaza, Pearl River, NY 11/18/2023- 5/3/2024, Inside/ Outside, Works by 7 a featured artists
- Solo exhibition, Union Arts Center, Sparkill, NY, November 2020 – February 2021.
- Group show, Seeing Trees, Hall of Science, Queens, NY, March, 2012-July, 2012.
- Solo exhibition, Piermont Library, Piermont, NY, April, 2012.
- Group show, Dominican College, Sparkill, NY, March, 2012.
- Exhibition of 25 photographs, in Seeing Trees, Blue Hill, Pearl River, NY, Feb, 2011- July, 2011.
- Exhibition of 24 photographs of Jazz Musicians, Blue Hill, Pearl River, NY, July 2010- Jan, 2011.
- Solo exhibition, Summer Light, images from Sweden, at Restaurant Relish, Sparkill, NY, January-May, 2008
- Solo exhibition at Tenafly Gallery, Tenafly, NJ, Sept.-Oct, 2007
- Solo exhibition at Freelance Café, Piermont, NY, Sept.-Oct., 2005.
- Solo exhibition at Freelance Café, Piermont, NY, January-May, 2002.
- Solo exhibition, Panorama Americana, at Kunst Genuss Gallery in Hamburg, Germany, May-July, 2001.
- Two-person exhibition at the Edward Hopper House, Nyack, NY, October, 1999.
- First solo exhibition, Whose Woods These Are, Arts Alliance of Haverstraw, NY, April, 1997. Reviewed by Vivian Raynor in The New York Times, May 18, 1997.
- Group show, In the Eye of the Beholder, March, 1998, sponsored by the National Trust for Historic Preservation at Lyndhurst, Tarrytown, NY.
- Solo exhibition, March On!, documenting the August, 1963 March on Washington, Martin Luther King Center, Spring Valley, NY, October 1999 – May 2000.



Richard Kirk Mills

Thoughts on being “Inside Out”

“As with rosy steps the morn
Advancing, drives the shades of night;
So from virtuous toils well-borne,
Raise thou our hopes of endless light”

- sings Irene, from G. F. Handel’s Oratorio *Theodora*

The paintings in this exhibit were done primarily between late 2019 through the pandemic isolation of 2020 into 2021. A solitary and quiet focus on my immediate surroundings, mostly my Delaware County studio and the light flowing in and out, helped keep me somewhat sane. Though the paintings did get dark as Covid then a family health crisis unfolded. A narrative arc emerged.

I wanted to work larger, hoping to get it all in one go, sometimes successfully, though there were later tuneups. I was interested in the daylight streaming inside; then at night the studio lights pouring out into the landscape. The bright light of early fall 2019 gave way to a long Catskills winter and the forced enclosure of Covid. The light, the darkness, and the solitude are all in the paintings.

By the 2020 winter solstice I became fascinated by the few minutes of fading quicksilver light between day and night. I could see inside (reflection) and outside at once. “One Hour” compresses many moments as in a time lapse; “Between the Glass and the Bed” bends toward fading daylight; “Inside, Almost Dark” towards the long night.

I used thin washes of oil on heavily textured jute. I associate a rough texture like jute with a heavy impasto, but instead allowed the surface to come forward, the unsteady image teetering near the picture plane.

I am interested in abstract, built and composed painting without losing the specific place, time or emotion. Finding that intersection is tricky.

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ELEANOR GRACE MILLER

A classically trained artist, Eleanor Grace Miller received her BA from Monmouth University, where she studied under Eleanore Mikus and Bernard Aptekar, one of the original SOHO Ten Downtown, and continued her studies at the National Academy School of Fine Arts. Miller has exhibited extensively throughout the East Coast, both in fine art galleries and corporate venues, and is the recipient of numerous awards, including Best of Show at the Museum of Fine Arts, Springfield, MA, the Anna Hyatt Huntington Award from the National Arts Club, and the Gamblin Artists Award from the Salmagundi Club. Her work is in both private and corporate collections. She is currently on the faculty at RoCA and the Pelham Art Center.