

Stephen Magsig at George Billis Gallery in NYC

The paintings for this exhibit are based from direct observation and from my photographic reference of the Cityscapes of New York. I work in oils on linen canvas and linen panels in the simple and direct Alla Prima method. Although my work is representational I am more interested in the “Story” of the scene and the “Plasticity” of the paint than in creating an exact representation of the subject.



Stephen Magsig “Bus Stop Cafe”, 42 x 36



Stephen Magsig “Webster Hall” 42 x 36



Stephen Magsig “Washington Square Hotel” 42 x 36



Stephen Magsig “Cornelia Street” 42 x 36

About the Artist

I have been painting for over 30 years. I have had more than 25 solo shows and numerous group shows. I currently show with the George Billis Gallery in New York, NY the David Klein Gallery in Birmingham, MI and the Blue Rain Gallery, Santa Fe, NM.

My work is in over twenty-five corporate and museum collections and in hundreds of private collections.



Artist: Stephen Magsig

Stephen Magsig
May 2 – May 27, 2017

Opening Thursday May 4th 6:00 – 8:00 pm
George Billis Gallery
New York, NY

FRAMING SPECIFICATIONS AND ADVICE



FLOATING FRAME

Profile: 121

Type: floating frame for 1-1/2" deep canvas paintings

Wood & Finish: Maple frame with 13 black opaque finish

Purchase Option: joined wood frame

Framing Advice: Fitting Floating Frames

Andrea Pramuk at FW Gallery in Baton Rouge

I have always dealt with issues of fragility, weakness and decay, but as I look deeper, this work is becoming more about overcoming these challenges in terms of physical, psychological, environmental, social or in other words, the human condition from a feminine perspective. Going even further, these messages can be understood at a deeper level encompassing the earth, cosmos and spiritual world as well. There is a consistent thread of interconnectedness that runs through each work, happening spontaneously without forcing it during the painting process. Possibly, it's a message from the subconscious realm.

The introspective visual language I'm developing stems from my own life and art experiences, but the messages

of interconnectedness I am discovering in the process relate on a fundamental level to others, making my personal story less important as it relates to the picture itself. This allows for a more fulfilling interaction for others with the work and makes it less about me; I can just be the conduit. I love the act of painting; what the painting is about seems less significant or at least, less specific and more natural, like breathing instead of seeing.



Andrea Pramuk, Wingspan 1, Ink and acrylic on Claybord, 40x80"



Andrea Pramuk, Counting and Touching What Exists, Ink and Acrylic on Claybord, 35 x 70



Andrea Pramuk, Wingspan II, Ink and Acrylic on Claybord, 40 x 80



Andrea Pramuk, Plexus, Permanent Ink on Claybord, 30 x 60



About the Artist

Born and raised in Baton Rouge, Andrea received formal art training at LSU, Kansas City Art Institute, the University of Texas at Austin and the SACI program in Florence, Italy. After a 20 year career in artist materials, she continues the exploration of materials through her experimental and abstract work in mixed media. Home is in Austin, Texas, the one place that nurtures her holistic and universal approach to making art.



Andrea Pramuk

April 7, 2017 – May 20, 2017

FW Gallery

Baton Rouge, LA

FRAMING SPECIFICATIONS AND ADVICE



FLOATER FRAMES

Profile: 122 or Profile: 122_C

Type: floater frame for panel paintings on 3/4" cradle

Wood & Finish: maple frame with charcoal finish

Purchasing Option: Unjoined Wood Frame cut to size with wedges

Framing Advice: Fitting Floater Frames

KAT CHAMBERLIN SPRING/BREAK ART SHOW

SPRING/BREAK Art Show 2017

SPRING/BREAK Art Show is NYC's curator-driven art fair. Participants are selected through vetted applications and provided a central theme for the art fair. The unique venues are donated to the curators and artists for each curatorial project to be realized during a major international arts week. Kat Chamberlin's exhibit was in a room curated by Nicholas Cueva.



Kat Chamberlin "Clackity Click" Graphite on paper, 2016, 25 x

25



Kat Chamberlin, "Big Quarry" Graphite on Paper, 2017, 48 x 38



Kat Chamberlin "Sticks and Stones II No.3"
Graphite on Paper, 11 x 11, 2015



Kat Chamberlin, "Call and Response" graphite on paper, 2017,
25 x 25



Kat Chamberlin "SPRING/BREAK" Art Show



ABOUT THE ARTIST

I am a Brooklyn-based interdisciplinary artist working in drawing, installation, and video. As an Armenian raised in Turkey, my work explores the stories we tell to fill vacuums of knowledge or language due to suppression or trauma.

My current series of drawings and objects are based on new language creation or using codes as coping mechanisms for communication. In the intuitive drawings, geometric forms protrude from a landscape by means of erasure. The method of subtraction by erasure speaks to an existing absence and a survivalist need to articulate from a flat graphite void. Sometimes mythologies are born in the absence of clear truth, producing glyphs and ritual symbols. Other times, language leads to the definition of space; architectural structures become stacked floors, tombstones, mausoleums, and undefined totems.

Kat Chamberlin

SPRING/BREAK ART SHOW

March 2, 2017 – March 5, 2017

New York, NY

FRAMING SPECIFICATIONS AND ADVICE



101 maple with pickled white finish

METRO GALLERY FRAME

Profile: 101

Type: Floating Gallery Frame

Wood & Finish: maple frame with pickled white finish

Custom wood Spacer: 1/2" wood frame spacer

Purchasing Option: joined wood frame

Framing Advice: fitting gallery frames

June Stratton At Distinction Gallery

My paintings are imagined blends of beauty and nature. These paintings are often intentionally idealized representations of emotional impressions from my dreams – entwined with elements of the earth, sky and water that surround my real world. I use symbols and my feminine viewpoint to tell a very loose, abstracted narrative. As in my dreams, my muses cannot see all things, are sometimes unable to speak and frequently appear to be floating.

I add silver to my paintings because the finished image reflects the ambient light that surrounds it. This makes the artwork change visually depending on the perspective of the viewer. This, I think, adds to the ethereal quality of my subjects' stories.



June Stratton “Seahorse Sound”, Oil and Silver Leaf, 36 x 48



June Stratton, “Terre Verte” Oil and Silver Leaf, 36 x 36



June Stratton, “Pearls in Blue” Oil and Silver Leaf, 12 x 12



June Stratton, “Beach Dreams” Oil and Silver Leaf, 12 x 12

ABOUT THE ARTIST

June Stratton is a native of Northern California’s Bay Area where she attended the College of Fine Arts and Crafts in Oakland until 1979. She currently lives and works in Savannah Georgia. With a 25-year span of successful exhibitions, her works have been acquired by many major collections including Bank of America, US Department of State, The Mayo Clinic and Texaco Incorporated.

June Stratton: In the Garden

April 8, 2017 – May 6, 2017

Distinction Gallery Escondido, CA

FRAMING PRESENTATION



FRAMING SPECIFICATIONS AND ADVICE



METRO FLOATER FRAME

Profile: 122 or Profile: 122_C

Type: floater frame for panel paintings on 3/4” cradle

Wood & Finish: ash wood frame with pickled white finish

Purchasing Option: joined wood frame
Framing Advice: fitting floater frames

Lynette McCarthy "Life after Death" MFA exhibition

This series provides an extended look at the physical and psychological shifts that occur when negotiating the role of widower. My work chronicles one of the eldest members of my family, documenting the everyday while providing a critique on the quiet and isolating conditions of his current stage of life. I am primarily concerned with the experience of death, the issues of bereavement and memory, and how these conditions redefine the self.



"Looking For Midnight" © LynetteMcCarthy

My photographs predominately speak to my great-uncle's lived experience through the domestic space. I evoke my late aunt's presence, as evident throughout the details of their home. Burdened with reflective loss and stagnation, the home operates as a mausoleum of sorts, maintaining the appearance of their married life. My images acknowledge my aunt's absence and her continuing presence, but also recognize my uncle's unalterable sense of loss.



"The Silent Generation" © LynetteMcCarthy



"Lear" © LynetteMcCarthy

Although my images push the boundary of family photography,

they parallel the social and emotional communication of the family album. Much like family photos, they can be interpreted as ways of understanding the familial, but avoid the cliché, celebratory occasions and instead, provide a visual record of everyday experiences.

My intention with this body of work is to transgress against the modern discourse of death and grief by capturing subtle but poignant moments as a strategy that confronts this stage of life while simultaneously highlighting an otherwise socially opaque group in contemporary society.



“Ham Hock Soup” © LynetteMcCarthy



“The Rifleman” © LynetteMcCarthy



Lynette McCarthy

“Life After Death”

MFA Exhibition
April 7, 2017 – May 21, 2017
Snite Museum of Art
University of Notre Dame
Notre Dame, IN

FRAMING SPECIFICATIONS AND ADVICE



METRO GALLERY FRAME

Profile: 106 and Profile: 102

Type: standard gallery frame and thin gallery frame

Wood & Finish: walnut wood frame with clear lacquer finish

Purchasing Option: joined wood frame with contrasting splines

Custom Wood Strainer: 3/4” wood frame strainer with crossbar

WE CAN MAKE IT The Prints of Corita Kent

Corita Kent was a fine art printmaker and educator. In her teaching and her art, Corita Kent emphasized the importance of words. Individual letters were used as sources for shape and form, and graphically rearranged to make a visual impact. The content of the words was of equal importance. She drew inspiration from poetry, literature and philosophical texts.



Corita Kent, American 1918 – 1986 *Yellow Submarine*, 1967 Photograph by Arthur Evans, Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles, CA.



Corita Kent, American 1918 – 1986 *Someday is Now*, 1964 Photograph by Arthur Evans, Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles, CA.



Corita Kent, American 1918 – 1986 *New Hope*, 1966 Photograph by Arthur Evans, Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles, CA.

ABOUT THE ARTIST

American artist and educator Corita Kent (1918-1986) used art as a tool for communicating messages of faith, activism, and

social responsibility. A Sister of the Immaculate Heart of Mary, Corita taught in the Art Department at Immaculate Heart College in Los Angeles from 1947 through 1968. There, she developed a signature style of printmaking that combined the bold and graphic visual strategies of Pop Art with calls for social justice and understanding. Corita sought “revelation in the everyday,” and in her vibrant images sampled text from street signs, poetry, philosophy, advertising slogans, scripture, and song lyrics. This group of provocative prints from the 1960s, a period when Corita’s work became increasingly political, poses broad philosophical questions about the most pressing issues of the day—civil rights, racism, poverty, war, and injustice. However, the work is infused with joy and hope for the future.

This exhibition was organized in response to Marquette University’s 2016-17 Forum: *Freedom Dreams Now*, a year-long series of inclusive conversations that look with new eyes at the challenges that inequality presents at the national level and within Milwaukee.



WE CAN MAKE IT : The Prints of Corita Kent

February 2, 2017 – May 21, 2017

Haggerty Museum of Art

Marquette University Milwaukee, WI

FRAMING SPECIFICATIONS AND ADVICE



101 maple with white painted finish

METRO GALLERY FRAME

Profile: 101

Type: Standard Gallery Frame

Wood and Finish: maple frame with white opaque finish

Purchasing Option: joined frame with matching splines

Framing Advice: Fitting Gallery Frames