

Daniel Ranalli at Gallery Kayafas in Boston

Provincetown and the Outer Cape have a long history of painting. The artist's colony there is over 100 years old, and perhaps the oldest in the U.S.

As with such places, there are certain subjects or motifs that are painted many times over the years by many artists. There is also a great deal of similarity in how they are composed and painted.

This series is based on the Day's Cottages in North Truro. I have used a search engine to look for "Day's Cottages Paintings" on the Web and reinterpreted those paintings by hyper-pixelating the images. All began as paintings, though I have adjusted color at times



Day's Cottage Painting #1

2016

Archival Pigment Print

22"x22" and 30" x 30", editions of 6



Day's Cottage Painting #3

2016

Archival Pigment Print

22"x22" and 30" x 30", editions of 6



Day's Cottage Painting #4

2017

Archival Pigment Print

22"x22" and 30" x 30", editions of 6

ABOUT THE ARTIST

✘ Daniel Ranalli has been working as a visual artist for over 40 years. His work is in the permanent collections of over two dozen major museums here and abroad including the Museum of Modern Art (NY), Museum of Fine Arts Boston, San Francisco Museum of Modern Art and National Gallery of American Art (Smithsonian). He has been included in over 150 solo and group shows in the U.S. and abroad.

Although largely situated within the medium of photography, Ranalli's work can also be characterized as formalist and/or environmental. The images are frequently rooted in the balance between control and chance – such as the unforeseen results in the photogram, the found scrawls on an unerased chalkboard or the path of a snail in wet sand.

In 1993 Daniel Ranalli founded the Graduate Program in Arts Administration at Boston University where he taught until 2015. He also wrote extensively on artist issues for several publications in the 1980s and 1990s. Daniel Ranalli lives in Cambridge and Wellfleet, Massachusetts with his wife the painter, *Tabitha Vevers*.

Daniel Ranalli – *Iconic Cape Cod Paintings (This Is Not A Photograph)*

April 12, 2019 0- May 18, 2019

Gallery Kayafas, Boston, MA



FRAMING SPECIFICATIONS



NIELSEN FLOATER FRAME

Profile: N1314

Type: Metal Floating Frame

Finish: German Silver

Carl Buttke "Reflections" watercolor series

We are always interested in how our customers frame their artwork. When talking with Carl Buttke we learned that he painted watercolors and framed them without glass or acrylic. I asked him if we could share the process he uses with our customers. He generously agreed to tell us how he protects the watercolors from dust, moisture, and even water.

ABOUT THE WORK

Currently I am painting a series I refer to as "Reflections". These are watercolor paintings meant to convey the mystery between the real and imagined by painting images of forest reflections on our waters of the San Juan Islands.

I paint these images abstractly using an abundance of water and a heavily loaded brush with paint either laid directly onto the paper or into a pool of water already laid down on the paper. I use hot press watercolor paper having a smooth surface on which to lay the pool of water or paint. This series lends itself to a limited pallet dominated by Hooker's Green and Indigo and the mixing of colors on the paper rather than on the pallet. For example, the dark almost black areas conveying shadows in the forest is accomplished by laying down a pool of Indigo into which is added Hooker's Green and then mixed on the paper to produce a deep dark and alive color. The result is a painting unique for watercolor with vibrant deep contrasting color, mostly low key, with varying intensity and texture.

My paintings are then finished to display them without having to be framed behind glass thus eliminating glare of light on the artwork. I stretch and mount hot press watercolor paper on a framed or cradled panel such as Ampersand Gessobord or Claybord with a Natural pH adhesive. When the painting is finished, I spray it with Golden Archival Varnish to seal the painting and provide UVLS protection to reduce light damage. It is then sealed again with Dorland's Wax, which adds a unique texture to the surface of the painting. This coating results in protection against dust, moisture, and even water. I have used this process for paintings varying in size from 12 x 9 inches to 60 x 30 inches.



"Anchored at the Twin Madronas", Watercolor, 24 x 18 inches, 2018.




"Mountain Lake North", Watercolor, 20 x 30 inches, 2018.



"Reflections of Summer", Watercolor, 20 x 30 inches, 2017

ABOUT THE ARTIST

 Carl paints primarily from nature and from his travels throughout the U.S. and Europe as well as creating abstract nonrepresentational paintings. He paints mostly with watercolor and acrylic. Carl began painting as a child in Wisconsin, followed by a career as a consulting transportation engineer. In 1993 he resumed his childhood desire of becoming an artist by studying at the Pacific Northwest College of Art continuing education program in Portland, Oregon, in the studio of James Kirk for over 15 years, and with Stephen Quiller.

Carl has painted extensively in villages throughout France, including Monet's Giverny garden, Spain and Portugal. Currently he is painting landscapes of the San Juan Islands

and the Pacific Northwest as well as abstract nonrepresentational images.

He currently shows his paintings at the Orcas Island Artworks and at the Crow Valley Gallery on Orcas Island, Washington.



"Shallow Bay Triptych", Watercolor, 3 at 56 x 28 inches each, 2017

FRAMING SPECIFICATIONS



METRO FLOATER FRAME

Profile: 122

Type: floater frame with and without cradled panel

Wood and Finish: unfinished cherry

Purchasing Option: length, chopped, chopped with wedges, or completely joined

Michael Dixon "I, Too, Sing America" at David Richard Gallery in New York

I, Too, Sing America, is an exhibition of recent and new paintings by artist Michael Dixon at David Richard Gallery. This series is comprised of self-portraits that explore

blackness; the value of black bodies in America; historic violence against those bodies; and the artist's feelings as a bi-racial Black man.

The paintings are self-portraits and are oil on canvas. Dixon's approach is reductive with no background or setting, thus emphasizing only the figure and how the artist is perceived by himself and viewed by others. The focus is on the brush stroke, minimizing the details and capturing only the essence of emotions, expressions and gestures. The broad and bold gestures are soulful, conveying tension, frustration, pain, horror, dismay and sorrow, the artist's experiences on a regular basis.



Michael Dixon "We Have Not Ended Racial Caste in America; We Have Merely Redesigned It", Oil on canvas 20"x20", 2015



Michael Dixon "I'm a Black Man in a White World", Oil on canvas, 36"x36", 2017



Michael Dixon, "The New Jim Crow, Oil on canvas, 60"x48" ' 2015



"MICHAEL DIXON

I, Too, Sing America"

April 7, 2019 – May 5, 2019

David Richard Gallery, New York, NY

FRAMING SPECIFICATIONS



"I have the George Zimmerman Blues, Jazz Hands", 2018, Oil on

canvas, 48" x 48"



METRO FLOATING FRAME

Profile: 124

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

Wood & Finish: maple clear finish with black interior

Purchasing Option: joined frame with matching splines