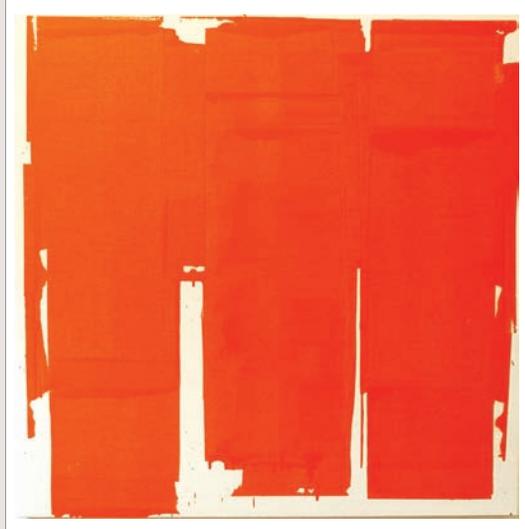


499parkavenue

THE LOBBY GALLERY AT 499 PARK AVENUE



Robert Polidori
View of Central Park and Trump Tower from the Time Warner Building, 2003



John Zinsser, *Reason and Belonging*, 2007

Acknowledgements

Doug Hall, *courtesy of Kinz, Tillou + Feigen, NYC*
Robert Polidori, *courtesy of Edwin Houk Gallery, NYC*
Karl Pilato, Robert Zakanitch, John Zinsser, *courtesy of Art Advisory Services, Inc.*

Curator Art Advisory Services, Inc.
Graphic Design Lenore Goldberg, Hines
Essay Rebecca Shea

499 Park Avenue and **Hines**, through their exhibition program, actively contributes to the cultural community as an expression of ongoing commitment to excellence in the visual arts and architecture.

For more information about this show, please contact
judith@artadvisoryservices.com

Robert Zakanitch, *Gold Center*, 1979



Surfacing

Doug Hall, Karl Pilato, Robert Polidori
Robert Zakanitch, John Zinsser

July 11 — October 16, 2007



Doug Hall (far left)
Teatro Comunale, Modena, 2002

Karl Pilato(left)
Tree with Lights 1



Surfacing is a group exhibition of paintings and photographs about the intersection of medium and imagery in contemporary paintings and photographs. The exhibit includes paintings by Karl Pilato, Robert Zakanitch, and John Zinsser, as well as photographs by Doug Hall and Robert Polidori. Each artist in *Surfacing* has mastered their medium and skillfully uses characteristics inherent in the medium to define their unique imagery.

In John Zinsser's (b. 1961) two paintings, *Reason and Belonging* and *Level Eight* the artist moves single color paint on the canvas' surface with controlled pours and squeegees creating graphic shapes. The contrast between the foreground and background colors pushes the painting's focus to the relationships of color and form; "imaging paint" as the artist describes it. Zinsser's paintings are like Haiku poems programmatic, responsive to nature, straightforward and inspiring. John Zinsser studied at Yale University and currently teaches at the New School for Social Research.

Karl Pilato's (b. 1975) painting, *Tree with Lights I* has the quick painterly gestures and natural light often found in plein-air watercolors or sumi-e ink paintings. But Pilato uses a slower drying more complex medium – oil – to record his nature inspired paintings. Pilato's oil paint creates a sense of permanence, grounding the large paintings' intricacies of light, space, and mark making. Karl Pilato studied at Maryland Institute, College and the Massachusetts College of Art.

Robert Zakanitch (b. 1935) an important contemporary artist, first reached acclaim in New York City's 1970's Pattern and Decoration movement. His two paintings *Gold Center* and *Scarlet Scarab* are energetic and expansive. Zakanitch generously uses acrylic paint in eye-catching, highly-pigmented colors. Acrylic paint was first developed in the late 1940s as house paint and is highly versatile. It can be worked like watercolor in thin glazes, layered on a canvas like oil paint or used to collage other papers to a canvas. Zakanitch's mastery of acrylic paint's multiplicity like layering, collage and fast-

drying time for large works enhances the large-scale paintings celebratory ideas of patterns and decoration. "Beauty is. It is as natural as breathing. Its allure is transforming and I never thought art was about anything else" (Zakanitch). Zakanitch has shown internationally for the past thirty years. Also an opera aficionado he recently designed the grand curtain for the new Miami Opera House.

Photographers, Doug Hall (b. 1944) and Robert Polidori (b. 1951) use similar imagery in the photos included in *Surfacing*. Both large-scale photographs feature rich architectural settings, dramatic distances, and romanticized light as composition. Both artists use formal imagery and evolving photographic technology to produce meticulously detailed, exalting scales and crystalline realism in their color photographs. Their photographs feel like vivid memories.

Since the late 1980's Hall has captured images of industrial and post-industrial society that address the tension between experiencing

spaces and the cultural conditioning of understanding places. Polidori travels all over the world, accessing to remote or restricted locations. He is fascinated by the remnants and traces of life. and his photos are often compared to historicizing paintings. In 2006, the Metropolitan Museum of Art exhibited Robert Polidori's photographs, *New Orleans after the Flood*. His popular books, *Havana* and *Metropolis* prove he is a master of urban portraits.

The five *Surfacing* artists share a passion for medium, imagery and the issues of contemporary art practices. Together their works are included in major museums' public collections and corporate and private collections including Yale University, Centre Pompidou, Paris; Kunsthau, Zurich; Museum fur Moderne Kunst, Vienna; MOMA, and Whitney Museum.

Rebecca Shea, June 2007