

GALLERI URBANE

at

PULSE

AN EXCLUSIVE PREVIEW

INCLUDING WORK BY

DONALD MARTINY



STEPHEN D'ONOFRIO



JESSICA DRENK



LORING TAOKA

MELINDA LASZCZYNSKI

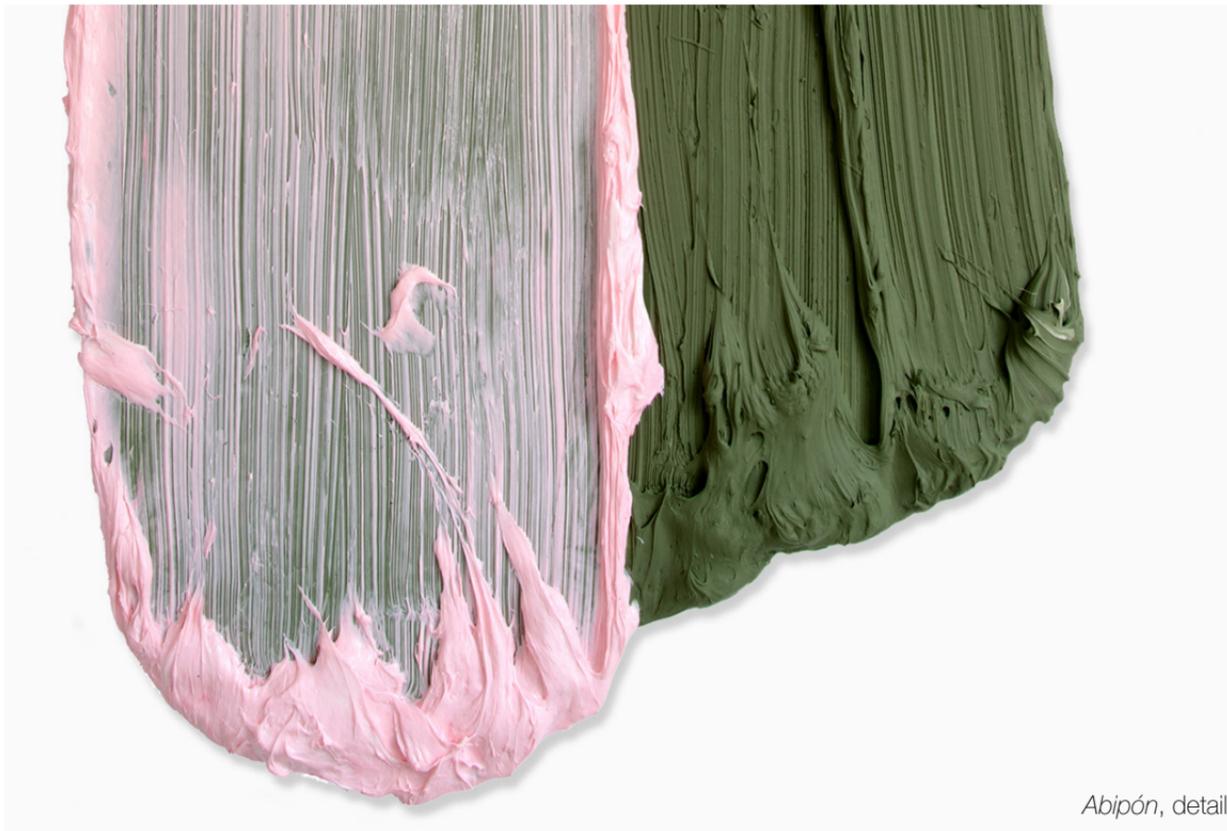
DONALD MARTINY

"Donald Martiny's work forces us to question the established definitions which form the backbone of our understanding of painting as both a pursuit and a product, and of paint as a medium. In challenging the viewer in these ways, it is not only visually exciting but intellectually invigorating." - Professor Deborah Swallow, Märit Rausing Director, The Courtauld Institute of Art

Donald Martiny was born in Schenectady, NY in 1953 and currently lives and works in Chapel Hill, North Carolina. He studied at the School of the Visual Arts, The Art Students League in New York, New York University and the Pennsylvania Academy of Fine Arts. Museum exhibitions include the FWMoA, Courtauld Institute of Art, Alden B Dow Museum of Art, Falmouth Museum, and the Cameron Art Museum. In 2015 Martiny received a commission from the Durst Organization to create two monumental paintings that are permanently installed in the lobby of One World Trade Center in New York City. In 2015 Martiny received the Sam & Adele Golden Foundation for the Arts Residency Grant and his work has been featured in the Huffington Post, NPR, Philadelphia Inquirer, VOGUE LIVING | Australia, New American Paintings | South and Woven Tale Press. Martiny's work is represented by galleries in Europe, the US and Australia and is collected internationally.



Abipón, 2017
Polymer and dispersed pigment
93 x 48 in.
\$28,000



Abipón, detail



Untitled (Yellow), 2017, polymer and dispersed pigment, 48 x 72 in, \$22,000



Tutelo, 2017
Polymer and dispersed pigment
52 x 42 in
\$16,500



Tutelo, installed



Tutelo, detail

LORING TAOKA

My work is an extension or contemplation on the act of perception--lines of demarcation are only contextual. I use basic geometry as a point of departure, creating overlapping, incomplete, and illusory shapes in various stages of flux. Squares fade into squares; circles are completed in a two-way mirror's reflection; a rectangle is created by smaller rectangles. Two-dimensional planes engage and interrogate the three-dimensional space in which they sit while three-dimensional surfaces flatten reflected parts into two-dimensional images. The shapes visually weave with one another, simultaneously acknowledging and undoing their respective qualifiers.

I am interested in the spaces we occupy and how we change in relation to different environments while remaining a solidified, identifiable self. Being able to pass or acclimate to certain scenarios, draws out the overlapping space that separate those distinctions. I investigate this fluctuation, balancing on the fence that divides opposing signifiers.

Loring Taoka (b. 1986) was born and raised in New England. He holds an MFA from the University of North Texas (Denton, TX) and a BA from the University of Toledo (Toledo, OH). Taoka's work has been featured in exhibitions and publications such as CES Gallery (Los Angeles, CA), Vox Populi (Philadelphia, PA), and New American Paintings. His solo exhibition, *Soft Edge*, opened at Galleri Urbane (Dallas, TX) in the fall of 2016. Taoka currently lives and works in Northwest Arkansas.



Loring Taoka
*(untitled - circle overlapping
extruded biarc)*, 2017
Acrylic on plexiglass
24 x 18 in
\$1,500



Loring Taoka
*(untitled - two biarcs overlapping
two annuli pairs)*, 2017
Acrylic on plexiglass
24 x 18 in
\$1,500



Loring Taoka
*(untitled - rectangle overlapping
two stadia)*, 2017
Acrylic on plexiglass
24 x 18 in
\$1,500



Loring Taoka, installed



Loring Taoka
(untitled - annular sectors), 2015
Acrylic on plexiglass
24 x 18 in
\$1,500



Loring Taoka
*(untitled - stadium and two
removed stadia)*, 2016
Acrylic on plexiglass
24 x 18 in
\$1,500



Loring Taoka
(untitled - annulus/circle/rectangle), 2016
Acrylic on plexiglass
24 x 18 in
\$1,500

STEPHEN D'ONOFRIO

My work explores the relationship between physical spaces and the objects we fill them with. Often focusing on typical domestic decor and household ornaments, the work makes these inherently empty objects into simplified symbols and patterns that can then be rearranged and compressed to carry a formal sensibility. Currently, my work has concerned the idea of the painting as ornament, with stock subjects of landscape, still life, and portraiture becoming knickknacks. I distill, consolidate, and appropriate the overwhelming amount of generic design aesthetic in the commercial decor market when working. Rather than fight the inherent kitschiness of this visual language, I embrace the imagery so the work can, in turn, become a critique of the subject it is representing.

Stephen D'Onofrio is a contemporary visual artist, focused in painting. Stephen's work is characterized by an interest in the home decor market, the mass commodification of art, and the generic visual lexicon that accompanies the design market. Stephen lives and works in Chicago, IL and has had solo and group exhibitions throughout the city and nationwide. Most recently, he showed at The Stolbun Collection in Chicago and was featured in the national publication "New American Painting." Stephen received his MFA from The School of The Art Institute of Chicago in 2016, and will continue to paint in his South Side studio for the foreseeable future.



Potted Plant, 2017
Acrylic on canvas
56 x 44 in
\$5,800



Lemon Philodendron, 2017
Acrylic on canvas
56 x 52 in
\$6,200



Still Life with Plants, 2017, acrylic on canvas, 52 x 68 in, \$6,200



*Wallpaper Series -
Black Flower Print, 2017*
Acrylic on canvas
71 x 48 in
\$5,800



*Wallpaper Series -
Pink Flower Print, 2017*
Acrylic on canvas
71 x 48 in
\$5,800



*Wallpaper Series -
Yellow Flower Print, 2017*
Acrylic on canvas
71 x 48 in
\$5,800



Still Life pattern, 2017
Acrylic on canvas
48 x 54 in
\$5,400



Lemon Basil, 2016
Acrylic on canvas
56 x 64 in
\$6,800



Lemon Basil, detail

MELINDA LASZCZYNSKI

I am a compulsive collector of things that have potential. My studio is filled with materials I'm sure are magical: pink lumber, holographic film, scraps of acrylic paint peeled from the inside of jars. I'm partial to shiny stuff, bright colors, and absurd things from the dollar store. Materials are combined to be simultaneously attractive and off-putting, creating tension and contradiction. A glittery film acts as a mirror that doesn't work quite right, producing a disrupted, hazy reflection. I think of these paintings as portals. They're jewel-like and a little ominous. My work often becomes figurative by referencing the body or reflecting the viewer. Overall, my studio practice is playful and unapologetically girly. I am, however, a formalist at heart, invested in the language of painting and experience of looking.

Melinda Laszczynski received her MFA in Painting and Drawing from the University of Houston in 2015 and her BFA in Painting from the Cleveland Institute of Art in 2010. She is currently in residence at Lawndale Art Center in Houston, Texas as part of their 2016-17 Artist Studio Program. She recently had solo shows at Cardoza Fine Art and gallery HOMELAND in Houston, TX. She has participated in group shows at multiple venues across Texas, including Galveston Artists Residency (Galveston), Inman Gallery (Houston), and was included in the 2015 Amarillo Museum of Art sculpture biennial. Her work is included in the collections of University Hospitals in Cleveland, Ohio, and UT Tyler in Tyler, Texas. Laszczynski was featured in New American Paintings MFA Annual #111 (2014) and #123 (2016).



Tropic Slice, 2017
Acrylic, lenticular print, glitter, latex and vinyl film
on panel
24 x 18 in
\$2,600



Swallowed by Fresh Cut Flowers, 2017
Acrylic, glitter, lenticular print on panel
14 x 11 in
\$975



Nightwalk, 2017
Acrylic, spray paint, crushed glass,
and paint skins on panel
12 x 9 in
\$900



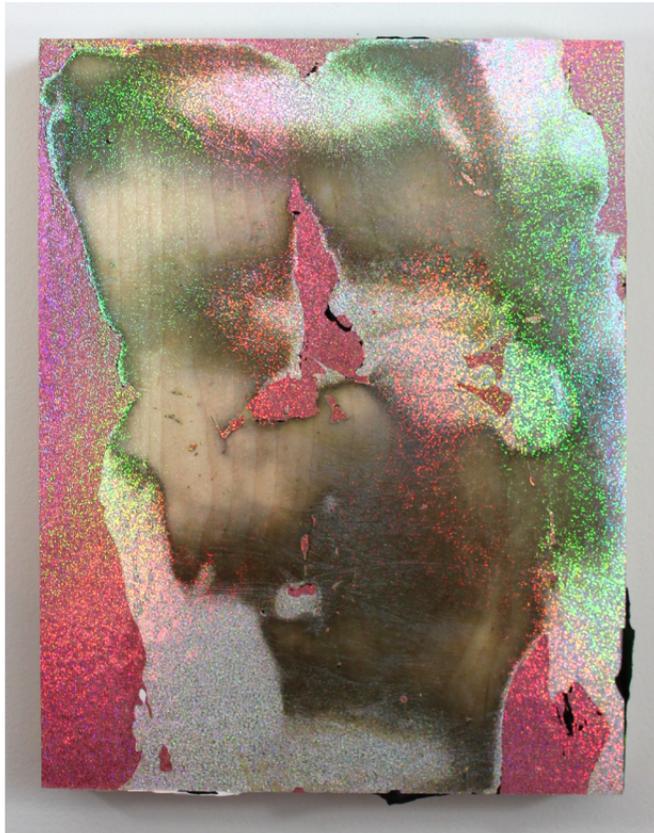
Yes Honey, 2017
Acrylic, spray paint, and paint skins on panel
12 x 9 in
\$900



Too Slow, 2017
Acrylic on vinyl on panel
30 x 24 in
\$2,900



Feeling in the Dark, 2016
Spray paint, acrylic, and paint skin on panel
14 x 11 in
\$975



Pink Smoke, 2017
Acrylic on vinyl on panel
14 x 11 in
\$975



Two Slices, 2016
Acrylic on lenticular print mounted on panel
10 x 8 in
\$875



A Million Sister Moons, 2017
Acrylic, glitter, and paint skin on panel
14 x 11 in
\$975

JESSICA DRENK

Jessica Drenk is an American artist raised in Montana, where she developed an appreciation for the natural world that remains an important inspiration to her artwork today. Tactile and textural, her sculptures highlight the chaos and beauty that can be found in simple materials. Drenk's work is also influenced by systems of information and the impulse to develop an encyclopedic understanding of the world.

Drenk's work can be found internationally in private collections, as well as corporate and university collections within the US. Drenk has been the recipient of several awards, including an Artist Project Grant from the Arizona Commission on the Arts, and the International Sculpture Center's Outstanding Student Achievement in Contemporary Sculpture Award. Her work has been pictured in *Sculpture*, *Interior Design*, and *Curve* magazines, as well as *The Workshop Guide to Ceramics*. Her work has recently become a part of the Fidelity art collection and the Yale University Art Gallery.

Drenk has an MFA in 3D Art from the University of Arizona and a bachelor's degree from Pomona College where she was an art major. A working artist since 2007, Drenk's home and studio are currently in Florida.



States of Matter, 2017, Dallas, Texas



Circulation 5, 2017
Book pages, wax
35 x 34 in
\$10,000



Circulation 5, side



Circulation 4, 2017
Book, wax
20 x 20 in
\$5,000



*Reading Our Remains: Book of
Knowledge Vol. 10, 2017*

Book, wax
10 x 7 x 1 in
\$1,200

Reading our Remains:
Webster's Seventh, 2017
Book, wax
10 x 7 x 2 in
\$1,200





Reading our Remains series, 2017
Books, wax

GALLERI URBANE

2277 Monitor St. Dallas TX 75207

galleriurbane.com

325.226.8015

art@galleriurbane.com