



WHITNEY ART WORKS



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Summer 2008

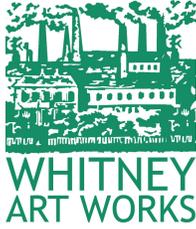
June 2008
July 2008
August 2008

(sub)- Urban
The Arc of Visibility
Sean Foley & Yeshe Parks



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June 2008

(sub)Urban

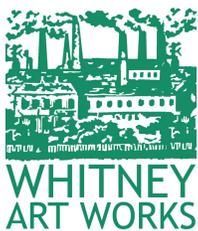
Richard Hutchins & Brian Lynch

Whitney Art Works kicks off summer with works by two artists who create masterful explorations of the everyday. **Richard Hutchins'** lush, multi-paneled oils are exuberant studies of the cotton-candy colored corners of suburban America, while **Brian Lynch's** works on paper capture the essence of his subject, people on the street, with the quick gesture and powerful movements that typify city life.

(sub)urban: works by Richard Hutchins and Brian Lynch are on view from the June 6 to June 28. A reception for the artists will be held on June 6 from 5-8pm during the First Friday Art Walk. Gallery hours are Wednesday through Saturday from 12-6 or by appointment.

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Richard Hutchins

Richard Hutchins exhibits paintings from his ongoing series of works that explore the proliferation of suburbia. His imagery of swimming pools, cars, houses and sprinklers, and distant figures swimming and mowing the lawn are unflinching tableaux of suburban life in all its Technicolor glory. Many of his works are spread across multiple panels, with the serial nature and detached viewpoint suggesting a narrative but keeping the viewer behind its protective gates, outside looking in.

For more information on [Richard Hutchins](#).





Richard Hutchins, *Swing*, Oil on canvas
Richard Hutchins, *Summer*, Oil on canvas.



Richard Hutchins, *Evening Swim*, Oil on canvas
Richard Hutchins, *Swimmers*, Oil on canvas

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Richard Hutchins, *Garage*, Oil on canvas
Richard Hutchins, *Street play*, Oil on canvas



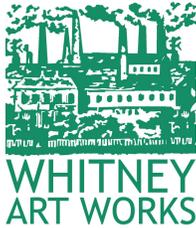
Richard Hutchins, *Food Mart*, Oil on Canvas



Richard Hutchins, *Mustang*, Oil on canvas

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Brian Lynch

Brian Lynch's work draws its power from the direct approach and sense of immediacy. Working in a variety of media on paper he creates character and narrative in his figural studies through a few masterful strokes of line. Neighborhood toughs in puffy parkas pose on corners, workers wait for the bus and the elderly shuffle by with their shopping carts, all captured with by Lynch's expressionist and energetic line.

In the artist's own words, "I try to keep the imagery of my work within the realm of my own experience. Everyday experiences, humorous situations and street life are the base from which much of my work evolves. In my recent prints, I have been investigating the interaction between digital technology and the hand drawn image. This exploration has led me to adapt traditional printmaking methods with drawings made in a hand held Palm Pilot. In a Palm Pilot, the lines are cold and reduced to pixels, yet the image still retains the descriptive and expressive qualities of original drawings. Small, immediate sketches become the basis for large prints that paradoxically suggest both the intimacy of direct observation and the technological interventions of contemporary digital media."

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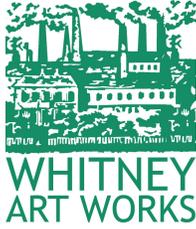
Brian Lynch, *Untitled*, Ink on paper
Brian Lynch, *Surfer*, Print on paper



Installation Shots of *(sub)Urban* at Whitney Art Works

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July 2008

The Arc Of Visibility

Michael Torlen & Wendy Prellwitz

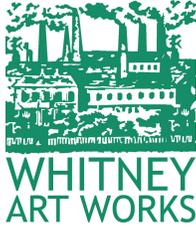
This July, Whitney Art Works presents "Arc of Visibility: Between the Shore and the Sea: works by **Wendy Prellwitz** and **Michael Torlen**.

The paintings and monotypes on display by **Wendy Prellwitz** reflect the artist's attachment to Monhegan Island and Ireland and a lifetime of gazing out over rocks and water.

Michael Torlen's ongoing series *Songs for My Father*, is a body of over 1,000 landscape works inspired by his interest in the Maine coast, the sea, National Parks and the northern romantic tradition.

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Michael Torlen

Michael Torlen's ongoing series *Songs for My Father*, is a body of over 1,000 landscape works inspired by his interest in the Maine coast, the sea, National Parks and the northern romantic tradition. The watercolors at Whitney Art Works from this series were painted in 2007, in the open air on Monhegan Island, near Lobster Cove. Each work was executed in transparent watercolor and opaque gouache on a different colored paper, affording a unique appearance to the "reserved" paper areas.

Also on view are selections from a narrative series *Sanger Fra Mor (Songs From Mother)*. This work is a critical visual essay using commercial fishing, oral history, and autobiographic images to focus on fishing, the ocean, and the environmental crisis. He draws upon his experiences both as a young boy aboard ship with his father and as a crewmember on a commercial tuna boat.

Of note: Michael Torlen will be teaching a watercolor workshop, the English Method, in July 2008 at MECA, continuing studies program, in Portland, Maine. Contact Cheslye Ventimiglia at MECA, continuing studies program, 207.873.5742 ext. 760, for more information and registration.





Michael Torlen, *Drawn to the Sea*, Watercolor on paper
Michael Torlen, *Marine Light*, Watercolor on paper



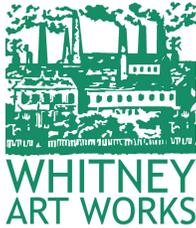
Michael Torlen, *Monhegan Sea and Clipper*, Watercolor on paper
Michael Torlen, *Tuna Clipper Heading in*, Watercolor on paper



Michael Torlen, *Tools of Trade*, Watercolor on paper

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Wendy Prellwitz

The paintings and monotypes on display by **Wendy Prellwitz** reflect the artist's attachment to Monhegan Island and Ireland and a lifetime of gazing out over rocks and water.

In her own words, "Monhegan is a special place, giving my life continuity and inspiration, finding familiar rocks, seeing something new ...and just being there. The western coast of Ireland, in County Mayo is another special place. The rolling boglands and massive sky - with churning clouds or glowing mist - has intensified my study of the rock patterns by the edge of the sea and also pulled my focus up and out over the coastal landscape.

Like Monhegan, there is an isolation in Mayo and a beautiful austerity, with nothing in between the landscape and oneself. I have found that experience to be intense and profound. I have continued to paint water over the years, still captivated by luminous coastal situations- the drift of the sea and atmosphere in diffuse morning light, the glow of moonlight - and am still connected to the enormity of space, and the sense of an expansive place beyond, like a fascinating infinity that pulls one outside of oneself."





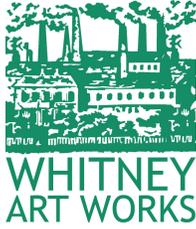
Wendy Prellwitz, *Fissures 10*, Print on paper
Wendy Prellwitz, *Fissures 13*, Print on paper



Wendy Prellwitz, *Fissures 1*, Print on paper
Wendy Prellwitz, *Fissures 2*, Print on paper

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August 2008

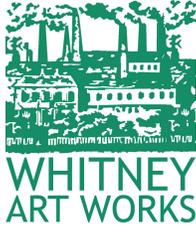
Sean Foley & Yeshe Parks

This August at Whitney Art Works there will be an explosion of color with whimsical new works by **Sean Foley** and **Yeshe Parks**.

Through painting, drawing, and collage the show is a microscopic and macroscopic investigation of the inexplicable, unpredictable, and chaotic nature of things. The work consists of abstract and figurative forms that generate action packed and alluring motion. Combining visual components from cartoons, animation and elements from our everyday lives, this work re-contextualizes the way we view relationships between these disparate elements.

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Sean Foley

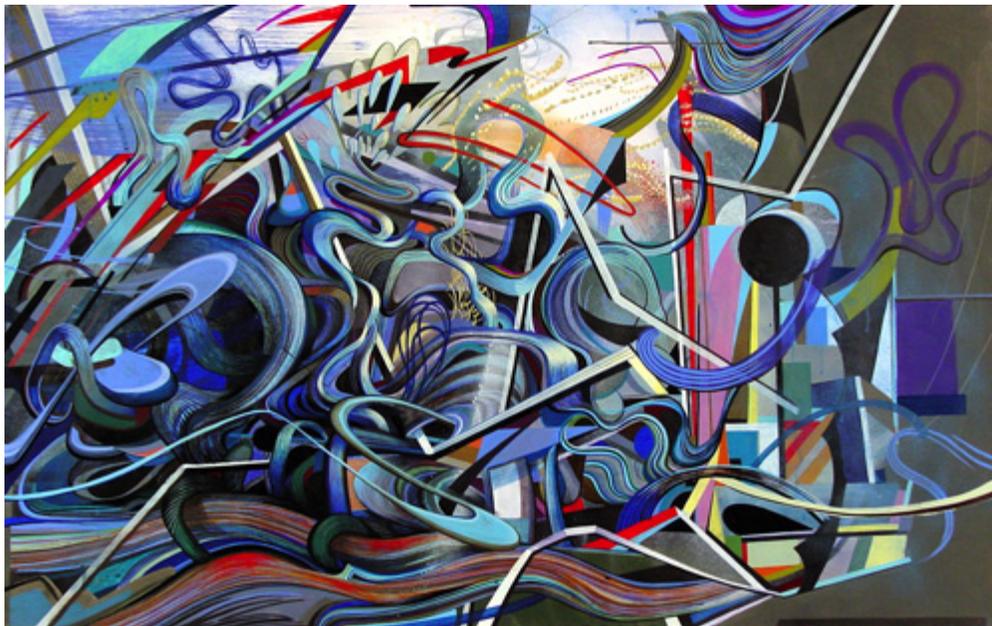
In **Foley's** own words, "I view my paintings as monsters; messy, captivating, silly, but irrevocably prodigious creations unconcerned with being anything in particular." With his carnivalesque figurative abstraction Sean Foley playfully creates a sense of wonder and invention. Without a static moment in his large-scale paintings, Sean creates a vortex of action through line, color, rhythms and gestures. The paintings are executed in the spirit of doodling, allowing the form to evolve into colorful awkward grotesqueries for their own sake.

A graduate from the Herron School of Art in Indianapolis, Sean Foley earned an MFA from The Ohio State University. He has had numerous solo exhibition, including *Phantasmagoria* at the Center for Maine Contemporary Art in Rockport and has been part of many group exhibitions, including the Biennial Exhibition at the Portland Museum of Art where he won the Juror's Award in 2003. Formally the head of the painting department at Maine College of Art, Sean currently teaches at Ohio State University.





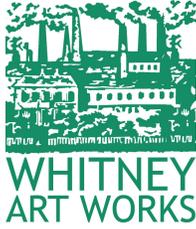
Sean Foley, *Totem*, Gouache, watercolor, and flash on paper
Sean Foley, *Menace*, Oil and Acrylic on Canvas



Sean Foley, *Deluge*, Watercolor and Gouache on paper

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Yeshe Parks

Yeshe Parks' collages investigate our existence in comparison to the greater whole. From the infinitely small to the inconceivably large, Parks inspects social and cultural fabrics, a relationship between scale, metaphorical object, and himself. His work is informed by a childhood world-view in which "dumpsters were skyscrapers and skyscrapers were speed bumps for satellites. I was adept at shifting perspectives, from the miniature to the large. It helped strengthen a deep appreciation for my surroundings on all levels."

Yeshe Parks is a recent graduate of the University of Maine. His work has been featured in the Portland Museum of Art Biennial Exhibition and at the Center for Maine Contemporary Art. This is his first exhibition with Whitney Art Works.





Yeshe Parks, *Two by Two*, acrylic and collage on panel



Yeshe Parks, *Thank you for such a balanced insight*, mixed media on book cover



Yeshe Parks, *Counter wait*, collage and acrylic on panel

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