

DURHAM PRESS BLOG

NEWS, EVENTS AND A BEHIND THE SCENES LOOK AT PRINTMAKING

March
29,
2008

**New Durham Press prints
@ Marty Walker Gallery**



Tonight marks the opening of *Recent Prints* by Polly Apfelbaum, Roland Fischer, Beatriz Milhazes, James Nares and Alison Elizabeth Taylor at **Marty Walker Gallery** in Dallas, Texas. All of the prints in the show are recent projects completed at **Durham Press**, and for Roland Fischer's *Facades on Paper III*, James Nares' *GO* and Alison Elizabeth Taylor's *Idylls*, this is the first time they will have ever been exhibited outside of the print fairs. The show runs from March 29th to May 3rd, 2008 with an opening reception tonight, March 29th, from 5-8 pm. For more information, please visit www.martywalkergallery.com and click on "Current Exhibition."

The Marty Walker Gallery website features the following press release for the show:

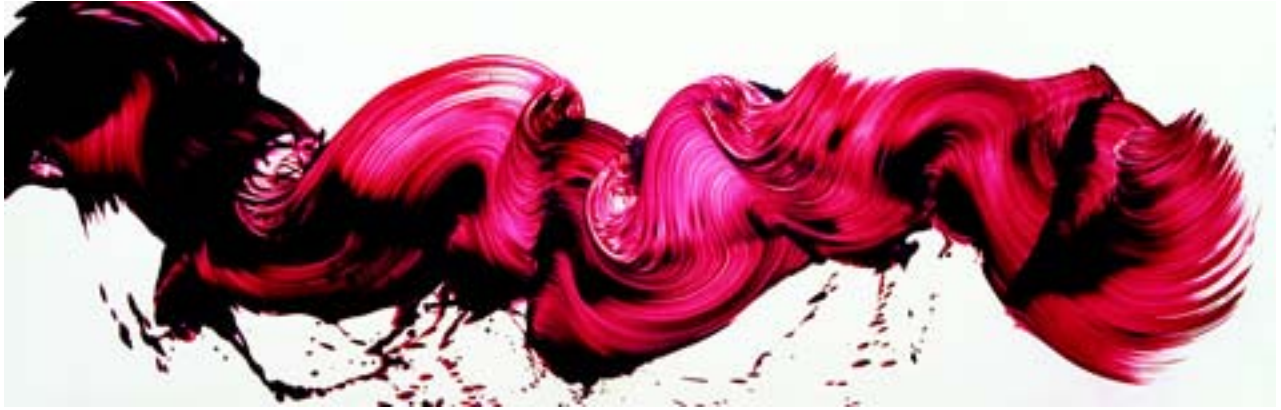
Marty Walker Gallery presents recent prints from **Durham Press**. Celebrating its 20th anniversary, Durham Press has earned a reputation for impeccable quality among artists, dealers and curators worldwide. A fine art print publisher based in a turn-of-the century schoolhouse in Bucks County, Pennsylvania, the Press has published and produced over one hundred limited edition contemporary prints with influential artists from around the world. Its projects have been placed with major museums and contemporary art collections, including the Museum of Modern Art and Whitney Museum of American Art, and the Press is a member of the IFPDA. This exhibition features extraordinary new prints by **Polly Apfelbaum, Roland Fischer, Beatriz Milhazes, James Nares, and Alison Elizabeth Taylor.**



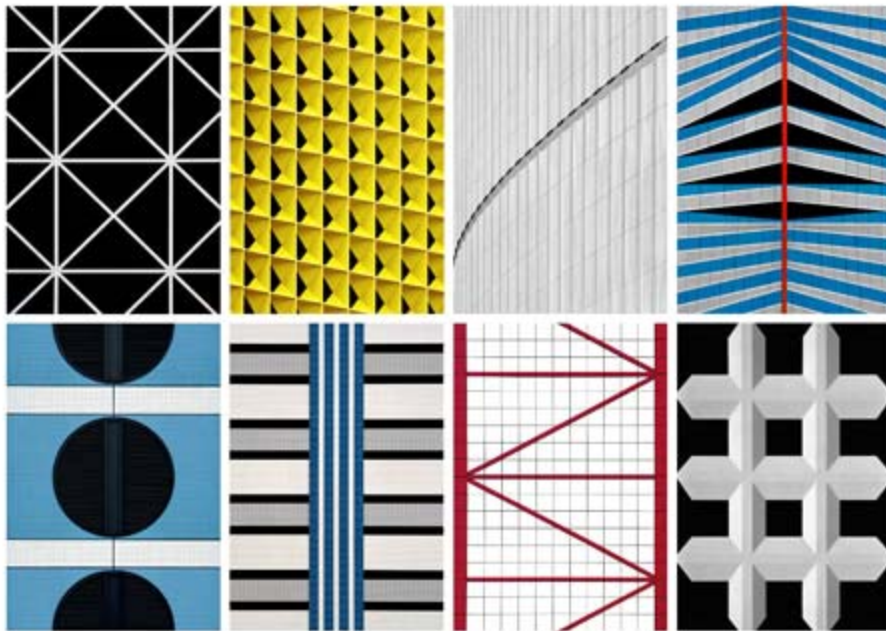
Polly Apfelbaum's new multicolor wood-block prints recall the artist's marker on silk-rayon velvet wall pieces, part Josef Albers, part Gene Davis, with the same pop sensibility that informed her flower series. The woodblock monoprint in the exhibit consists of a composition of stripes featuring a spectrum of up to eighty colors. Apfelbaum's ubiquitous stripes simultaneously address color theory, fashion, pop culture, and rhythm, revealing themselves as both cliché yet iconic. Apfelbaum's work is included in numerous museum collections, including the Armand Hammer Museum of Art, Dallas Museum of Art, Kemper Museum of Contemporary Art, Chicago Museum of Contemporary Art, and Magasin 3 Stockholm, Sweden.



Brazilian artist **Beatriz Milhazes** embraces motifs that might become kitschy in less skilled hands. Heavily influenced by both the botanical gardens outside her studio and her sister's dance company, the flirtatious colors and festive patterns are steeped in carnivalesque rhythms and landscape of her native Brazil. Milhazes has exhibited extensively, showing at the 2006 Shanghai Biennial and the 2004 Venice Biennale. Milhazes has work included in the collections of The Metropolitan Museum of Art, Guggenheim, 21st Century Museum of Contemporary Art, Kanzawa, Japan, and Museo Nacional Centro de Arte Reina Sophia Madrid, Spain.



For **James Nares**, painting is a sort of ritual process. A finished work, comprised of a single “perfect” brushstroke, in some ways relates to Asian calligraphy. However, unlike working with ink on paper, open to the caprices of chance, Nares reworks canvases over and over until a precise gesture appears capturing the perfect brush stroke. Born in England, Nares has worked and lived in New York since 1974. Nares work is included in many collections, including Albright Knox Museum, Museum of Modern Art, and the Whitney Museum of American Art.



German photographer **Roland Fischer** photographs sections of buildings’ façades in such a way as to flatten their geometry and create two-dimensional abstract compositions that are simple and starkly beautiful. Closely cropped buildings allude to both abstract painting and portraiture, purposefully concealing the context and size of large buildings in order emphasize their unique decorative and geometric patterns. Work by Fischer is included in collections, such as the Margulies Family Collection, Merrill Lynch London, Microsoft, and Museo Municipal de Arte Contemporáneo de Madrid, among others.



And in the OTHER GALLERY, recent Columbia graduate, **Alison Elizabeth Taylor** masterfully works ambiguous scenes of small-town adolescent angst in a suite of screenprints published by Durham Press making their exhibition debut at Marty Walker Gallery. In this suite, Taylor continues to portray suburban small-town scenes of mischief, boredom, and awkwardness, among barren landscapes and tacky interiors. Taylor's narratives are sharp social critiques displaying the banal and the abject in her dystopic vision of modern life. Taylor's mundane landscapes are executed in the antiquated medium of marquetry (wood veneer inlay), for a solo exhibit at James Cohan Gallery, May 22 -June 21st, 2008.

