

Brickbottom Gallery
Somerville MA
Exhibition: **January 27 - February 26, 2022**

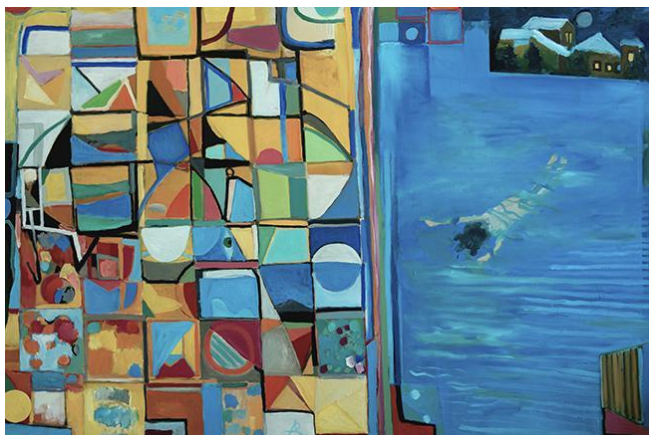
Alexandra Rozenman ~ Jo Ann Rothschild ~ Philip Gerstein

Space <--> Color <--> Movement:
Lyrical Realism into Poetic Abstraction

The following is an exhibition Proposal, submitted December 2021.

[FOR EXHIBITION STATEMENT, SCROLL PAST THE IMAGES]

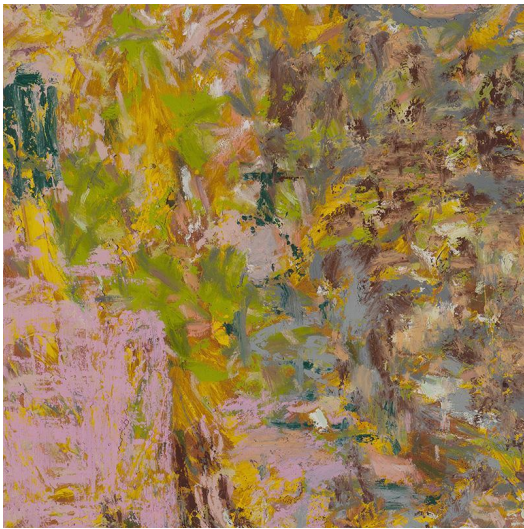
IMAGES



Alexandra Rozenman: "Diving into Modernism"
40x60", Oil on canvas, 2017

Jo Ann Rothschild: "7-9-2013"
66" x 96", Oil on canvas, 2013

Philip Gerstein: "Metamorphoses"
40x30", Oil stick, acrylic & mixed textural media on wood panel, 2016



Alexandra Rozenman: "Stardust of Modern Art and my cordless Vacuum Cleaner"
36x18", Oil on canvas, 2019

Jo Ann Rothschild: "9-24-2020"
9x12, Oil on linen, 2020

Philip Gerstein: "Summer Bountiful"
24x24", Oil stick and acrylic on wood panel, 2017



Alexandra Rozenman: "Frying Eggs for Francis Bacon"
 58x57", Oil on canvas, 2019

Jo Ann Rothschild: "The Trip"
 94 x 112", Oil and mixed media on canvas, 1989

Philip Gerstein: "Extreme Butoh"
 36x36", Oil stick, acrylic, flashe, lacquer, glitter, and textural media on wood panel, 2021



Alexandra Rozenman: "Intermission"
20x16", Oil on canvas,

Jo Ann Rothschild: "4-15-2013"
24x36, Oil on canvas, 2013

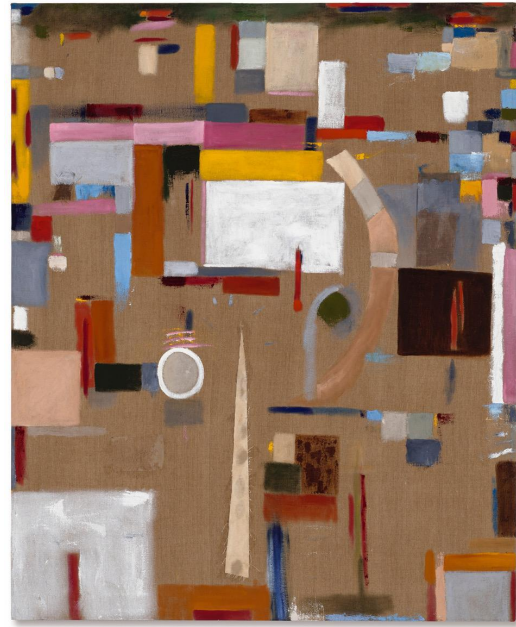
Philip Gerstein: "The Minstrel Show (Intermission)"
40" x 30" , oil stick, acrylic, & textural media on wood panel, 2020



Alexandra Rozenman: "Setting Sails"
18x24", Oil on canvas, 2019

Jo Ann Rothschild: "After Mack"
26" x 30", Oil on linen, 2013

Philip Gerstein: "Born Again"
30" x 24", Acrylic, lacquer, textural media on wood panel, 2021



Alexandra Rozenman: "Waiting for DeChirico in the Pool"
60x50", oil on canvas, 2014

Jo Ann Rothschild: "Mid Century"
55x45", Oil on linen, 2018

Philip Gerstein: "Les Jeux des Enfants (= Games Children Play)"
30" x 30" acrylic, glass beads, collage, and mixed textural media on wood panel, 2018

Alexandra Rozenman ~ Jo Ann Rothschild ~ Philip Gerstein

Space <--> Color <--> Movement: Lyrical Realism into Poetic Abstraction

Whether we choose to realize it or not, we are highly permeable beings.

Our inner landscape extends well outward, while the totality of our surroundings does not end at the thin boundary of our skin.

How would one depict such permeability, such continuity, such sense of belonging, in painting? That was one of the questions that preoccupied artists over this past century. And the answer to it resulted both in the invention of abstraction and in the many modifications to realism and the many *-isms* of the 20th century.

As painters, and especially color-based painters, we now live in particularly exciting times. We can choose to situate ourselves on the shoulders of so many giants, aided by the universal availability of art historical images in full color over the web.

The three painters -- **Alexandra Rozenman**, **Jo Ann Rothschild**, and **Philip Gerstein**, friends and allies in real life – come together in this show, delighting in the painted surface and its many illusions, allusions and revelations. Each presents a different, equally engaging approach to forming a composition, unifying the painterly field of action, and utilizing color in emotional, constructive and psychologically complex ways.

Of the 3 artists in this exhibition, **Alexandra Rozenman** regularly alludes to art history most directly, as can be immediately surmised from such painting titles as “Frying Eggs for Francis Bacon”, “Falling in Love with Matisse”, and “Waiting for DeChirico in the Pool”! She sets up and then skillfully departs from conventional perspective, to make realism fresh again through paradox, sheer inventiveness and sense of humor. On the way, she uses strong color and noticeable impasto – and almost every perspectival device in the book... . Her paintings tell a story, describe an almost theatrical scene -- but it’s a visual story, which does not require or follow a verbal narrative to open itself up to the viewer. And yet, a certain mystery remains and often pervades her lyrical offerings, adding colorful complexity to the experience.

The 2 other painters veer deeply into abstraction, while utilizing heavy impasto, textural materials, and the full panoply of color, from ecstatic to peacefully calming and from color field to near-object push and pull.

Jo Ann Rothschild is one of the deans of abstract colorists in Boston, painting in a variety of sizes, from very large down to the dimensions of the printed page. Her very large canvases initially often utilized geometric grids, which helps organize and purpose such sizable works. With years of experimentation, the grids have become largely internalized, to pave the way to

using several distinct modes of compositional organization. All along, love of color and color perspective, tempestuous brushwork and unexpected linear and near-figural elements have been the hallmark of her painting. Such works as “7-9-2013”, utilize the complexity of multiple forms played against two contrasting backgrounds, forming an especially exciting, effective and affecting visual layering. A deep seriousness and caring for life shine through her canvases and give an even greater complexity to her eye arresting work.

The several modes of abstraction that characterize the paintings of **Philip Gerstein** are typical of the variety in his approach; he contends this is what keeps his work fresh and truly non-repetitive. Gerstein utilizes textural materials for a matte relief-like impression in many of the paintings, often combined in the same work with such materials as glass beads and even glitter, playing with dissolving light and evoking the feeling of floating, lightness and evanescence. His landscape-facing work can echo Rozenman’s exteriors with heavy direct brushstrokes and impasto (e.g.: “Summer Bountiful”). In contrast, his “The Minstrel Show (Intermission)”, in its apparent flattening of space and interplay of color areas, provides a vivid counterpoint to a similarly titled Rozenman’s “Intermission”, to highlight the many options of organizing the painting space and variously but unmistakably affecting the viewer.

The near-musical vibration provided by the color-filled work of these three painters will act in concert in this exhibition to offer a particularly rich, layered and expanding experience, in the midst and in positive contrast to our year of toil, contraction and isolation.