

For Immediate Release
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Soliloquy
New Works By Katheryn Holt and Josh George
September 10 – October 17, 2009



Josh George, *Neoteric Well Wishers*
mixed media on canvas, 30 x 36"



Katheryn Holt, *Dressing Room*
mixed media on panel, 60 x 80"

September 10, 2009 - New York, NY. Tria Gallery will present the first exhibition in its new space at 531 West 25th Street, ground floor suite 5. *Soliloquy: New Works by Katheryn Holt and Josh George* will be on view from September 10 through October 17, 2009.

1.soliloquy - a dramatic speech intended to give the illusion of unspoken reflections. In a monologue, the speaker may be addressing other people. In a soliloquy, the speaker is always talking to himself or herself.

The subjects captured by Katheryn Holt and Josh George differ in certain respects. Holt paints women caught up in various social rituals. Her women are active, glamorous and oftentimes seem to have been captured from a film made in Hollywood's golden era. George paints men

and women out in restaurants or bars, also in active social settings. His characters feel current and present in the moment, yet somehow there is a timelessness to them, too. Their clothing and surroundings place them somewhere else, though we do not know quite where.

Despite the activity and social settings of Holt's and George's paintings, their figures express a sense of loneliness and isolation. They are looking away, or off into the distance, disengaged from the commotion of their immediate surroundings. It is as if each is having a private moment of reflection, a deeper, more profound conversation with himself or herself than the social setting would suggest. Holt and George are united in their uncanny ability to capture these private moments, these soliloquies not intended for others.

Katheryn Holt

My figurative paintings and drawings occupy a place between the private realm of memory and the more public realm of documentation and staging of women in television, print and film. Beneath the figures are silk screened images and text derived from historical family photos, Victorian book illustrations as well as vintage magazine beauty and cleaning advertisements. Excerpts of dialogue taken from television scripts written by my father in the 60's and 70's appear as well. Although these resonant signifiers are personal they are also reminders of a collective history we perhaps share in relation to media influence most particularly held by the generation of women who came of age during the feminist revolution in the 1960's and 70's.

Having grown up in Hollywood with a father who was a television and film writer and a mother who was essentially a 1950's homemaker, my life and work have been informed by these narratives and media based reality. The women I illustrate in my paintings are often derived from iconic leading ladies I have loved in old movies and television programs produced from the 1940's throughout the 1970's. The costumes worn by these production beauty queens inform my work in series and uniform patterns. Because my maternal grandmother was a seamstress to the stars, the world of vintage cinematic costuming holds a special significance in clothing my painted starlets and positioning them center stage in their pop memoryscapes. Polka dots, lace, gingham, beauty pageant bathing suits, itchy bitsy bikinis, and the upstairs maid's ensemble all cloak the female protagonists, characterizing them for scrutiny and amusement by the viewer. Through the use of transparent glaze and gestural sweeps of graphic linoleum colors, the women are framed and a light is cast upon them illuminating their form and revealing their function, which is to share their inner life and history with you, their audience.

This series of mixed media oil paintings by Katheryn Holt infuses the female figure with a cut and paste patchwork of history and textural content. Holt lays onto wood panels a ground of silk-screened images of old family photographs and magazine advertisements taken from women's magazines of the 1950's and 1960's. The single figures she renders on top of this text and nostalgic imagery gaze out at the viewer, but, more often turn away; receding into the flatness of the wood surface. Her process of cutting away paint and sanding down collaged paper leaves these women somewhat worn and stained. The text from the old advertisements and photographic icons peer through layered clothing lending shadow to the otherwise garish color of

the women's dresses. Like the layers of cracked surface paint and weathered advertisements found on aging city walls, these figures find themselves engulfed in a composition of pass

Josh George

Josh George has always been attracted to the exterior and interior urban landscape. "It holds a different kind of beauty," says the artist. "The decaying masonry work of time tested dwellings and the dismal skies that surround them. Quilt like patterns are revealed when you view through these arrangements. Shadows that cast on withered walls display individual windows where people go about their routine lives." The people in Josh George's paintings are engaged in static acts of everyday locality. They drink coffee, they smoke or stare at beer. They stroll about town hearing the urban world, but not quite listening. Everyone simply exists. "I use a barrage of materials to record these scores and a lot of fat paint knifed over torn strips of wallpaper and ugly product labels. The piece is finished with a delicate brush to define a street sign or a highlight on someone's wine bottle. "

Josh George has been influenced by many artists, including Degas and Mary Cassat, both excellent drawers, and the Ash Can artists George Bellows, John Sloan and Robert Henri. "I love the way they documented the changing city from a street level," says George. Contemporary artists Richard Diabankorn and Wayne Thiebaud have also served as inspiration for Josh who appreciates the liberties they took redesigning the cityscapes to fit their own views.

Tria Gallery specializes in contemporary painting and mixed media by established and emerging artists. In addition to artwork on exhibit, the gallery maintains an inventory of select works by its featured artists. Tria's three directors, Carol Suchman, Paige Bart and Latifa Metheny, are committed to presenting artists with compelling bodies of work, and ones whose stories should, in their opinion, be told.

This is Tria's first exhibition in its new space at 531 West 25th Street, ground floor, suite 5.

Tria is open to the public from Tuesday through Saturday, 11:00-6:00 or by appointment.

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