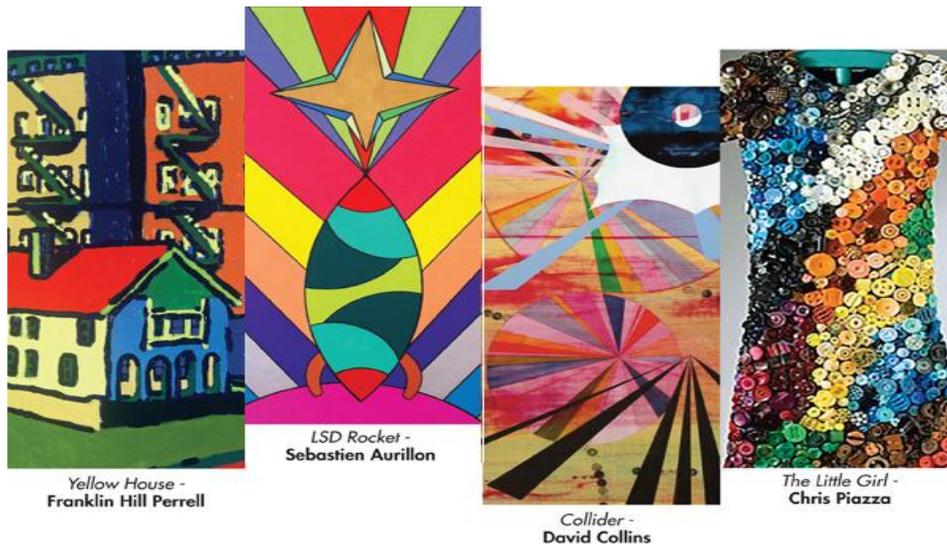




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The New Fauves
Sébastien Aurillon, David Collins, Franklin Hill Perrell
with Chris Piazza



January 10 —March 30, 2013, at Tria Gallery, New York

Tria Gallery presents *The New Fauves* from January 10, 2013, through March 30, 2013. The opening night reception is on Thursday, January 10 from 6:00 to 8:00 p.m.

The Fauve painters were a loose group of early twentieth century modern artists, such as Matisse and Derain. The work of the Fauves (in French, “wild beasts”) is emphasized by bold, painterly qualities and brash, unrealistic color as opposed to representational or realistic values. As a movement, Fauvism lasted only a few years, from around 1904 to 1908. Contemporary painters,

however, continue to be influenced by these vibrant works. The four artists whose work is on exhibit have all been inspired in their own way by the brilliant color palette and emotion of the Fauve movement. Their works, whether on canvas or mixed media, capture the essence of the movement with a contemporary flair.

Sébastien Aurillon

Born outside of Paris, France, Sébastien Aurillon's curiosity in aesthetics grew as he regularly frequented the Centre Pompidou and the Musée d'Art Moderne de la Ville de Paris. Later on, working as a young adult for various French luxury groups in Paris, he was constantly surrounded by the intricate images of these high-end brands and found himself drawn to the study of volume, shapes and colors. Influenced by the contemporary masters, and with a growing passion for art, he taught himself to paint and quickly left the corporate world in order to fully immerse himself in his new artistic endeavors. This new journey eventually brought him to New York City, where he has been living for the past six years.

Aurillon's playful works on canvas, which depict people and places conjured up in his fertile imagination, utilize neon colors, sharp-edged images and bold graphic designs. He has shown internationally and is represented by galleries in both New York and Paris.

David Collins

Collins' earliest preoccupations as a painter were with Matisse and Derain, as well as Munch, Gorky, and Hartley. He institutes restraints on his handling of paint by favoring hard mechanical edges and relies on brilliant color and a sensual paint quality. In terms of composition, he enjoys a play between the mind and eye, where spatial relationships are at times confirmed or denied by color and form. Like the Fauves, Collins uses color to its full emotional capacity whether working on paper, canvas or panel. This is achieved by means of vibrant saturation and surprising color harmonies.

Collins received his B.F.A. from Rhode Island School of Design. He has had over a dozen solo exhibits throughout the country and has participated in countless group exhibits. His collectors include public and private corporations as well as private collectors worldwide.

Franklin Hill Perrell

Perrell's paintings depict deserted beaches and unpopulated landscapes. His palette is striking – orange skies, blue streets, red weeds. The use of strong colors is for him a statement of individuality – it seems based on fundamental inconsistencies that are modulated through the entire spectrum. Although every color is regulated by an outline, the result is direct and spontaneous. The combination of discipline and freedom gives to the work a tension well suited to the subject matter. For all these reasons, Perrell's work can truly be described as “fauvist”.

First and foremost an artist, Perrell uses his artistic talents in myriad capacities. While continuing to paint, he also served as the Head Curator for the Nassau County Museum of Art for over fifteen years. Today he continues to curate exhibits and lead tours of New York's museums, galleries and artists' studios.

Chris Piazza

Besides taking a great deal of time to produce, Piazza's work is about the relationship she has with the things out of which they has evolved -- experiences, ideas, people and objects. The richness of the materials and their often humble, original purpose make the work a part of the history of the people who came before her.

"The Little Girl Who Wouldn't Shut Up", a mixed media sculpture, is made up of thousands of brightly colored buttons. The "dress" form literally tells the story of the history of buttons, starting with Bakelite and mother of pearl to more contemporary glass and plastic. The piece shows extraordinary attention to detail and remarkable technical virtuosity. The artistic expression and unexpected colors qualify it as a contemporary fauve piece.

A fixture of the vibrant Brooklyn art scene, Piazza has had a solo exhibit at The Brooklyn Academy of Music as well as two solo exhibits at Tria. Her work has been displayed at The Cathedral of St. John the Divine and at museums nationally.

It is the mission of **Tria Gallery** to exhibit a balance of established artists with impressive resumes and exciting young talent, showing representational and abstract work, painting, sculpture, mixed media and installations. The common denominator is that the Tria artist has a unique, authentic voice and a compelling body of work which the directors feel should be given an audience.

Tria is open Tuesdays through Saturdays from 11:00 to 6:00, or by appointment. For more information, please visit www.triagallerynyc.com.