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Artists & Makers Studios 1 Parklawn Hosts a Gorgeous Two Exhibit Opening for September

“400 Days” – Robert Stark

***Gallery Talk** at Parklawn with Robert Stark on First Friday at 7:30pm

After painting realistic landscapes for 25 years Robert Stark began working abstractly. Ten years later beginning a series of plein air paintings in the Adirondacks during the summers and working abstractly in his studio during the winter. Eventually the works merged into elements from both worlds.

Individual paintings are begun intuitively, and old habits steer the work towards unresolved earlier works, like music it is about scales, chords, majors and minors, and practice. Robert tries to paint daily, a difficult day often as rewarding as a good day, it is about persistence and keeping the heart light.

Essay regarding Stark’s work by Henry Allen, September 30th, 2014

Former Cultural Critic, the Washington Post, Pulitzer Prize for Criticism 2000

“I’ve watched Robert Stark paint his pictures for years and years. The recent ones are big pictures with the solidity of an old-fashioned bank, reworked and impastoed till they acquire their dark glow.

There’s a sense that, standing in front of them, you’re all by yourself looking into the heart of nature, at something you weren’t meant to see, a back-brain world as it is now and might have been a million years ago.

But then there are startling little accents that signal the artist’s sensitivity – a brush load of blue dividing earth colors, a random bright green or orange like a switch that turns the painting on. They’re color gestures that remind me of the blocks of bright color in Hans Hofmann paintings. The difference is that Hofmann seems to have chosen those colors to make an intellectual point. Their selection has the tenuousness of theory.

In Stark’s work, those bright moments spring from an irresistible urge, from optic joy, unexplainable except as an instinct that says “Throw a piece of blue in there” and it all comes alive.

If, as I do, you trace abstract-expressionism back to the rise of landscape in the Renaissance, you will see prehensile bits of Renaissance perspective amid Stark’s pictures – the long, interrupted horizontals, the blocks of color moving forward and backward. Landscape haunts Stark’s pictures – water views, distant hills, lily-pad marshes.

As a much-exhibited photographer early in his career, Stark knew the skills of creating depth not with perspective but with focus. In his mid-career landscapes he saw that color and the size of details could do the same thing. Now he appeals to the brain’s most ancient tools for constructing landscape and distance, while at the same time providing a context of modernist flatness. The tension between the two concepts invites viewers into the picture, forcing them into a never-ending struggle to reconcile them. Stark is the viewer’s partner – it’s a partnership that never ends.”

“Inside, Outside” – Rosa Inés Vera

***Gallery Talk** for “Inside, Outside” at Parklawn with invited speaker Jorge Gastelumendi who is the Global Director of Water and Energy Policy at The Nature Conservancy, on September 14th from 3-4pm

As our wetlands and sea shores are affected by climate change, these features of the environment become more dear. This exhibition depicts landscapes, the "Outside," or their views from afar and their intimate connection to the "Inside," the components of these views such as plants and flowers.

Gallery Talk "Conservation in the Amazon"

Jorge Gastelumendi is the Global Director of Water and Energy Policy at The Nature Conservancy where he oversees the water and energy policy practices globally, including renewable energy and sustainable hydropower, source water protection, and water markets since 2015. Before this, Jorge was the Senior Policy Advisor for International Climate Policy at The Nature Conservancy where he led the Conservancy's Climate Finance team supporting in-country financial arrangements. In this capacity he was lead advisor since mid-2013 until the adoption of the Paris Agreement to the Government of Peru in its dual role as UNFCCC COP20 Presidency and as co-chair of the Green Climate Fund's Board.

Before joining the Conservancy in 2008, Jorge was carbon fund manager at The World Bank's Carbon Finance Unit. In Peru, he headed the Environmental Law Department at Grau Law Firm and provided expert analysis on Peru's Policy Framework for the Clean Development Mechanism. Jorge was a professor at Georgetown University Law Center until 2012 and was a teaching fellow for community organizing courses at Harvard University. He holds a J.D. from Peru's Catholic University, an MSc. in Energy and the Environment from the University of Calgary and a master's in public administration from the Kennedy School of Government – Harvard University.