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UPCOMING GROUP SHOW

Up to 32 works

Dec. 31, 2013-Jan. 31, 2014

George Billis Gallery

521 W. 26th Street, B1

New York, NY 10001

(212) 645-2621

• SHOW LOCATION NEW YORK, NY

KAREN WOODS AND CHRISTOPHER STOTT

Sense of space

Contemporary realist artists **Christopher Stott** and **Karen Woods** both delight in their chosen subject matter. While Stott's still life paintings capture the texture and character of familiar vintage objects such as typewriters and books, Woods uses the framework of a car window to crystallize her spontaneous streetscapes. This December both artists will be paired together for the first time in a two-person show at George Billis Gallery in New York.

"The work complements each other as they have the motive to create a moment of contemplation for the viewer," states Stott.

Normally Woods' streetscapes stem from her commute to and from her Boise, Idaho, studio, but for this show she set her work in New York City. She took three trips to "The Big Apple" to gather photo references for her latest oil paintings, all of which she hopes convey the joy of sensory overload in New York City.


"It has a different feel, more about moving through an unfamiliar place and not knowing where I'm going but enjoying the beauty of it," muses Woods. "My visits to New York have stretched me as a painter; the quantity of visual stimuli and trying to edit it down to something that shows the complexity of the environment and yet reduces it to a manageable perspective. It's much more about an experience than a detailed realistic impression. I want the viewer to guess where it is at the most and prefer them to connect with a feeling."

Woods' two new pieces, *Crossroads* and *Lexington*, best represent experienced moments of being in New York, of viewing the familiar in unfamiliar ways. In the former work she offers a shift in perspective from a car's exterior rearview mirror with glare and light sources coming from every direction. Of *Crossroads*, she explains, "For me, being there is such an overwhelming experience, and I'm trying to

communicate that through the frame of the window and looking down one street while going down another."

Stott's compositions are deliberately familiar and intentionally composed with meticulous attention given to the objects rather than an obvious narrative. For this, his first exhibition at the gallery and on the East Coast, Stott will be introducing a new audience to his oeuvre by offering a range of themes on a smaller scale.

"Working on a smaller scale means I work on finer characteristics of the objects I paint," he says. "I've found myself working with smaller brushes, which has me honing in and looking more intently." •

For a direct link to the exhibiting gallery go to 

www.AmericanArtCollector.com



Karen Woods, *Green Lincoln*, oil on panel, 6 x 12"



Christopher Stott, *Mint Rotary Telephone*, oil on canvas, 18 x 24"



Christopher Stott, *On We Go*, oil on canvas, 18 x 18"



Karen Woods, *Crossroads*, oil on panel, 4 x 4"