

New Artists Join Addison Art Gallery

The New Guys at Addison Art Gallery, opening on July 10 through 17

Opening reception on Saturday, July 11 from 5:30 to 7:30 pm

ADDISON ART GALLERY will present a joint exhibition opening on July 11 of new work by four artists who have recently joined the gallery, **Jeff Bonasia, Marc Kundmann, Colin Page and John Wood**. Two of these painters took part in a painting excursion to Maine in the fall, which inspired the Paintapalooza! show at Addison Art Gallery and also the Cape Cod Museum of Art last February.

Jeff Bonasia's friendship with Addison Art Gallery artist Paul Schulenberg led to his being invited to join the gallery. Last summer Paul mentioned that a group of these friends were planning to go to Maine to paint in September, and invited him along. "When Paul told me about this gang being assembled, it sounded great—a big old house on the Maine coast and lots of painting and painters. I was in!"

Bonasia had been going to the Addison Art Gallery for many years to admire the work. "Helen and Domonic [Boreffi] have a way of finding talented artists that are really connected to the Cape," he explains. "I think visitors and collectors notice and appreciate that." His connection to the Cape started long ago; he came to Brewster for vacations as a child, and was later married in Provincetown. His wife was from Orleans, and they would vacation there every summer with their son. Eventually, they bought a house there. "Even though I had visited Addison Gallery many times through the years, I really only got to know Helen better through the Paintapalooza show earlier this year," he said. "I think Helen is a great marketer of work. She does a lot for her artists and promotes what they do well. I've always been impressed with the effort she puts into marketing the work and how she and Domonic maintain a very comfortable feeling at

the gallery for visitors and collectors."

Bonasia's work is much influenced by a sense of place: "I think when you're connected to the Outer Cape for so many years as I have been, it sort



Jeff Bonasia

of seeps into you—the people and the places, the fishermen, the small businesses, the nature of coastal vacation towns, the locals, the washashores, the vacationers, and how the spirit of the place shifts as the seasons change." One of his favorite quotes is by Robert Henri, the late, great teacher at the Art Students League, who said, "There are moments in our lives, there are moments in our days, when we seem to see beyond the usual. Such are the moments of our greatest happiness. Such are the moments of our greatest wisdom." For Bonasia, that captures why creative folk—artists, writers, musicians—do what they do. "I'm really happy to be participating in that in my own way," he says.

Over the last twenty years, **Marc Kundmann** has worked professionally as a graphic designer, creating and communicating messages with



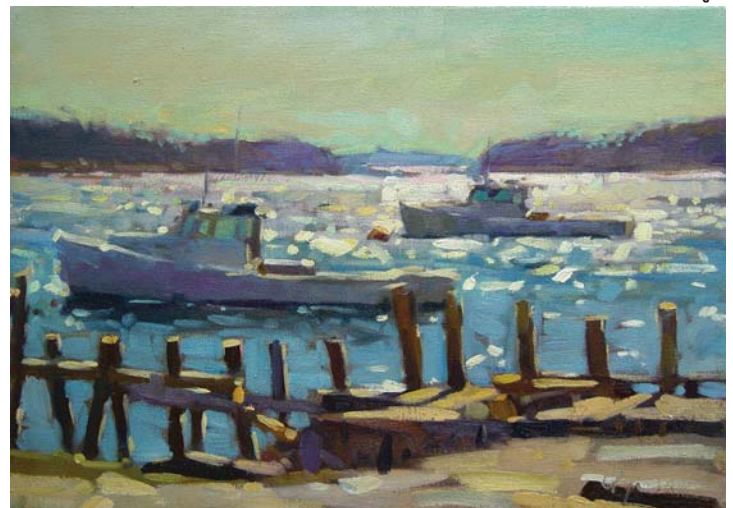
Mark Kundmann

both type and imagery. He began to pursue his interest in painting eight years ago as an antidote to working in front of a computer screen, a mouse and keyboard being his main tools of artistic expression and "the only evidence of my work being ephemeral pixels on a screen." He enjoys the physical and direct nature of painting, the end product being something real, tangible and lasting. His recent work is an exploration of painting with encaustic wax, one of the oldest forms of painting. The technique allows him to build and remove textured layers of color, transparency, and metallic foils and pigments. "My hope is that these layers create not only intriguing and beautiful surfaces, but also give emotional life to the subjects, whether figures or structures, and hint at the mystery inside," he explains. He has a BFA in Graphic Design from the

University of Illinois, and has studied painting at the Provincetown International Art Institute with Jim Peters, and taken workshops at the Fine Arts Work Center in Provincetown with Robert Henry, Bert Yarborough, Tom Knechtel, and Richard Baker. He lives in Provincetown.

Colin Page first came to Addison Art as part of the Paintapalooza! group. A Copley Society member, Page says, "I'm thrilled to be joining Addison Gallery. It's a great space, and I'm excited to have a stronger connection to the Cape. Painting is my release. It involves a certain amount of emotional, intellectual, and physical concentration all at once. After I paint I feel refreshed, excited and drained. Painting is making everyday scenes into the poetic. Through painting a place I find moments of beauty in the space around me. The painting should look as though it breathes and has a life

Colin Page





Jim Wood, "Work Horses"

and presence of its own." All his paintings are done almost entirely on site and are meant to capture the atmospheric feeling along with his own moods of each part of that day. "With respect to both the technical and spiritual aspects of art, I am guided by the paintings and words of Rembrandt van Rijn, Pierre Bonnard, Henri Matisse, Richard Diebenkorn, Don Kunz, Claude Monet, and Willem deKooning, among others," he says. He received his art education at the Baltimore School for the Arts, RISD, and Cooper Union.

John Wood lives in Cambridge, MA, and joined the gallery last August. "I was looking for a gallery to exhibit my work and applied to Addison. They saw my work and thought I would be a good fit," he says. Wood has painted all his life, but did not take art seriously until he retired from a career in science, at which point he decided he wanted to be a professional painter. He

holds a BS and PhD degrees in science, and has since taken art courses at Mass. College of Art, the Museum School in Boston, the Virginia Polytechnic Institute, and the School of the Corcoran Gallery, Washington, DC. His paintings are representational, and they tend to be large and detailed. His large portrait of freshman Franklin D. Roosevelt hangs in the suite occupied by FDR when he was a student at Harvard a century ago.

Of his work, he says: "In a lifetime, many arresting images are recorded in a person's memory, and perhaps by his camera, and some of these deserve to be developed into paintings. I tend not to paint 'pretty' pictures, instead favoring images that make a statement, record an ambience, or pose a question or contain ambiguity that is provocative enough to make a gallery visitor pause and think for a few heartbeats." www.addisonart.com



Jim Wood,
"Trumpet"