

MELHOP

GALLERY 07077

ARTWORK CATALOG

for

Affordable Art Fair NYC 2024

Affordable
Art Fair

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melhopgallery.com

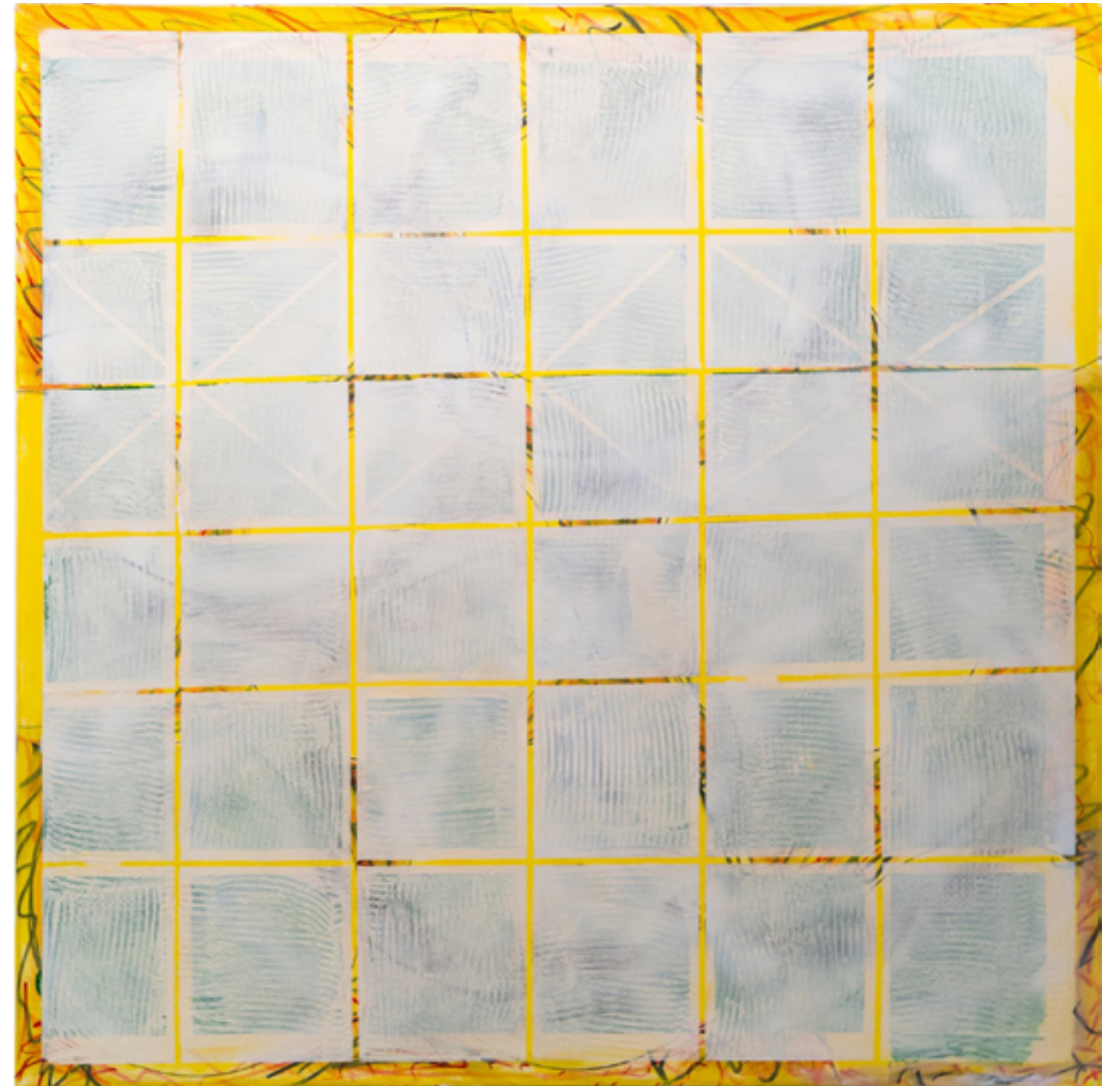
RICHARD GLICK

Short Bio

Richard Glick holds a Bachelor of Fine Arts degree from The Ohio State University. He has studied at *Accademia di Belle Arti di Perugia*, Italy, and *Cité Internationale Universitaire* in Paris. His university courses concluded with a contemporary painting independent study group in New York City, as well as in management at a major Fifth Avenue retailer. He continued to reside in Manhattan and was active in the commercial furniture and design community, while working on his artistic pursuits.

Glick has been back in Chicago for some time and has been working on a new series of large paintings called "BLOCKED". Some of these will be shown at the upcoming Affordable Art Fair in Manhattan this fall. He was in a group show this spring in *Nuu Muse* Gallery in Dallas, TX and currently his work is displayed at City Haus Chicago Gallery.

His work is in private collections and businesses in New York City, Chicago, Dallas, Miami, Palm Springs, San Francisco, Phoenix, East Hampton, Paris, and Washington D.C.

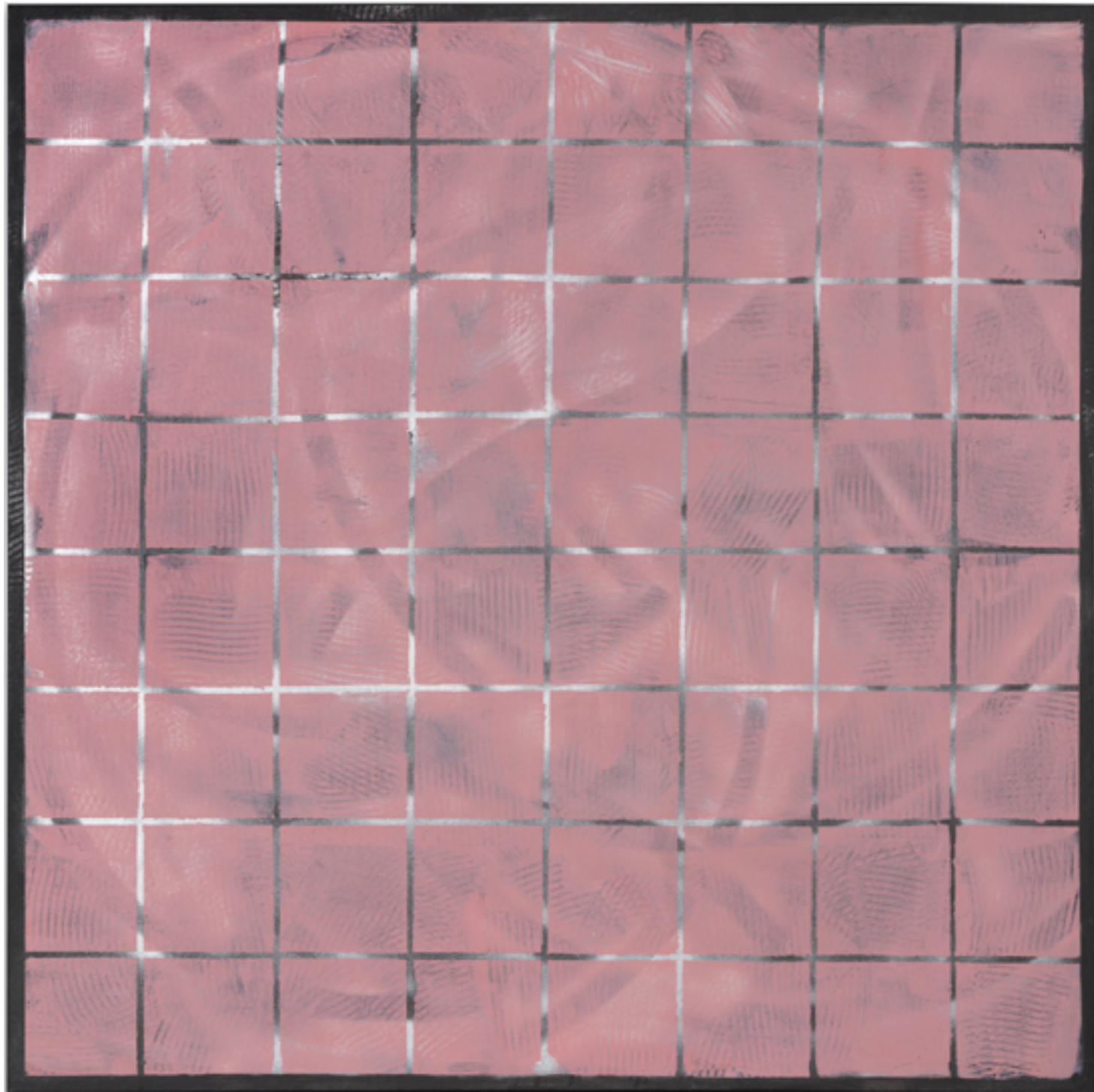


Blocked - Spaced Out Skies 2023

Acrylic and spray paints, inks and stencils on canvas, 40" x 40" x 1.5"

Richard Glick

\$4,400.00

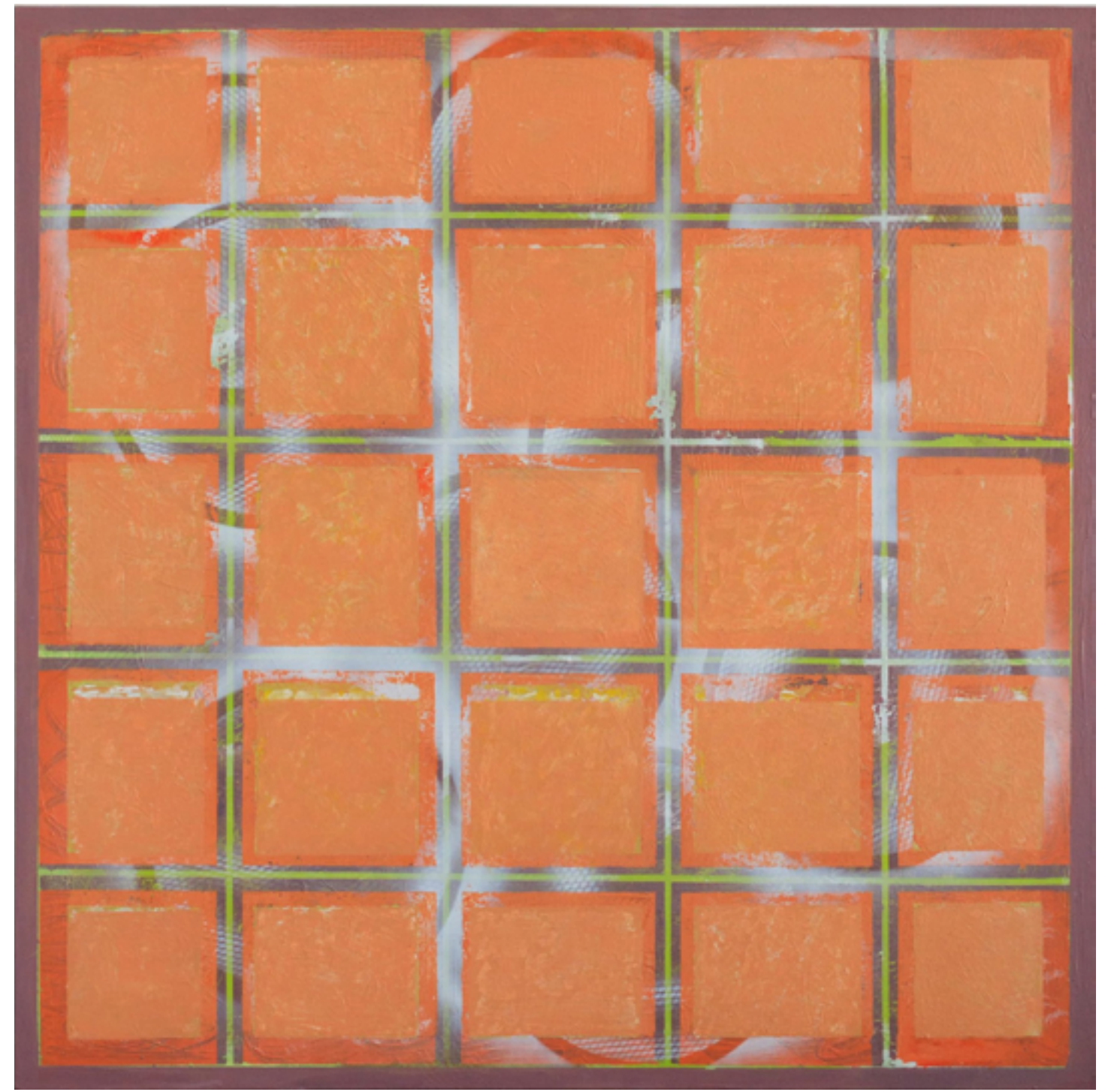


Blocked - Pink Skies 2023

Acrylic and spray paints, inks and stencils on canvas, 40"x 40" x 1.5"

Richard Glick

\$4,400.00



Blocked - Tangerine Skies 2023

Acrylic and spray paints, inks and stencils on canvas, 40"x 40" x 1.5"

Richard Glick

\$4,400.00

Artist Statement

From *Studio 54*, to finding love in the village, to building a studio in Chicago, my paintings reflect my experience—the changes I’ve gone through in my life—the new things, the old things, the past, and the present. Each painting is an experience that takes time and is created in stages. I add and delete elements as I paint and often return to old paintings to recreate and reinvent them. In some ways, I never really see a painting as finished.

The things that interest me aren’t representational, they are emotional and universal: the feeling of space and texture and layers. The designer in me sees the balance of composition, color, shape, and scale.

Several of my paintings are named with the word “beyond” in the title, something I think about very often. Why beyond? I think it’s because I’m fascinated by the primitive and infinite beauty of how I imagine space to be beyond our vision and our own environment. It’s bigger than I am, bigger than we are. But the realities of a canvas—its edges, lines, and borders—serve as a metaphor for the boundaries that I place on myself. I’m a naturally private person with a narrow comfort zone. The adding and removing of layers of paint speak to my desire to hide from the unknown. But being private doesn’t mean being isolated. I am surrounded by family and friends. In the end, I am both excited by—and hesitant to enter—the world that exists beyond my control.



Unraveling-Red

Acrylic and spray paints, 30”x 30”x1.5” inks and stencils on canvas, 2024

Richard Glick

\$3,500.00



Portrait of Richard Glick



Dusk, monprint, ink on Arches paper, 16" x 12" unframed, Richard Glick, 2021. \$495



Loud Silence, 2020

Acrylic and spray paints, inks and stencils on canvas, 18 "x 18" x 1.5"

Richard Glick

\$1250.00



Planet Power, 2020

Acrylic and spray paints, inks and stencils on canvas, 18 "x 18" x 1.5"

Richard Glick

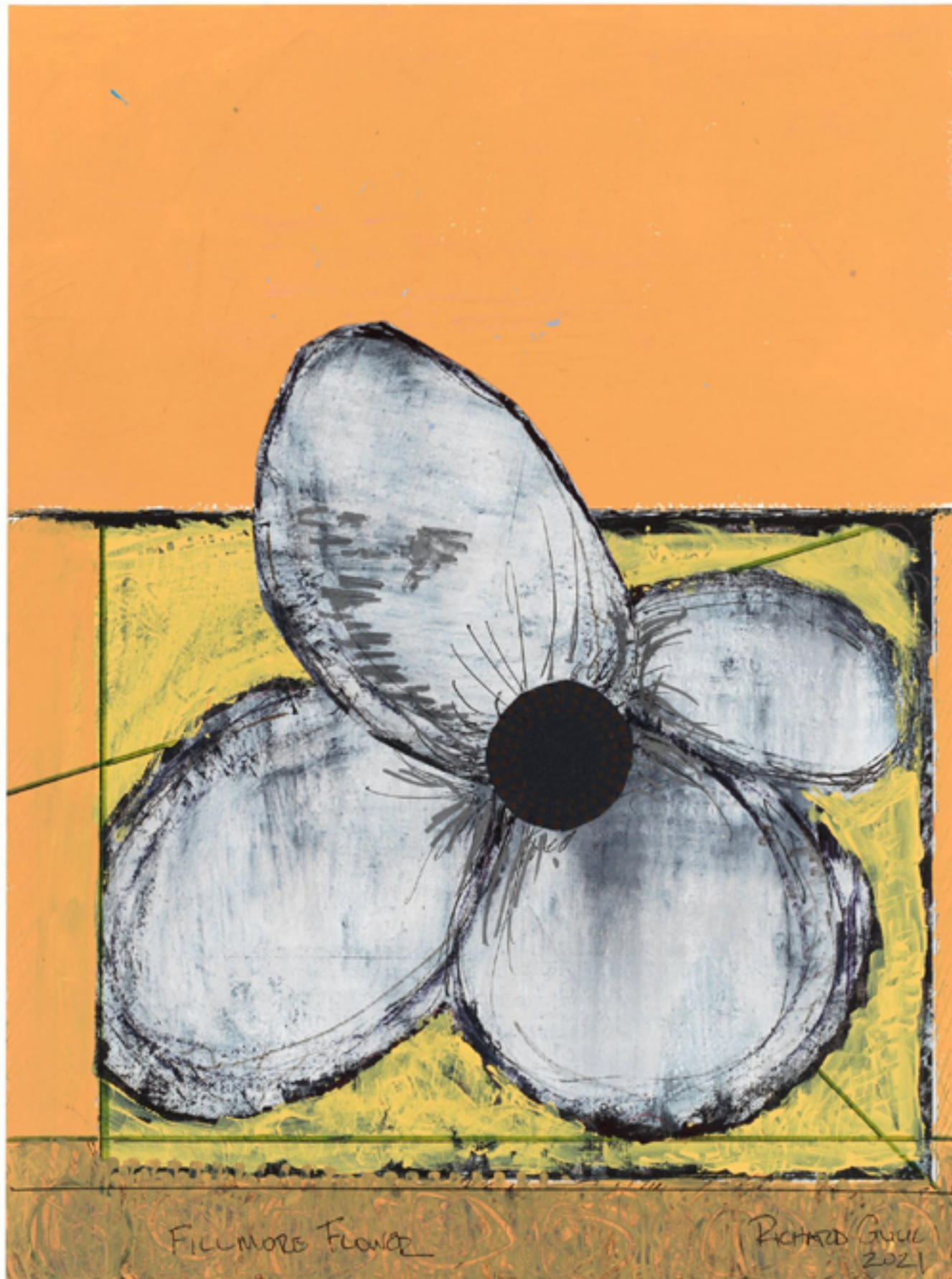
\$1250.00



Red Zone, monoprint, ink on Arches paper, 16" x 12" unframed, Richard Glick, 2021. \$495



Blue Moons, monoprint, ink on Arches paper, 16" x 12" unframed, Richard Glick, 2021. \$495



Fillmore Flower, monoprint, ink on Arches paper, 16" x 12" unframed Richard Glick, 2021. \$495



Rose Glores, monoprint, ink on Arches paper, 16" x 12" unframed, Richard Glick, 2021. \$495

STEWART FRANCIS EASTON

Breaking the traditional boundaries of craft, Stewart Francis Easton's work fuses together hand embroidery, sonic art and music. His work has been shown in the Tate Modern, V&A Victoria and Albert Museum, in London, and the Ashmolean Museum, Oxford, UK.

Easton emphasizes the need to create using the hand, as it is in this process that a connection is made with the story - allowing a slowing down and immersion in the moment. Most recently Easton has been exploring the connection between the process of hand embroidery / expansion of awareness / and abstract forms into a body of hand stitched works documenting a daily practice of stitching meditation.



Keyboard Fantasies #2, 2023, embroidery, wool on linen, 17.25" x 17.25" on stretcher framed,
Stewart Easton
\$3200



Keyboard Fantasies #3, 2023, embroidery, wool on linen, 17.25" x 17.25" on stretcher framed,
Stewart Easton
\$3200



Keyboard Fantasies #1, 2023, embroidery, wool on linen, 17.25" x 17.25" on stretcher framed,
Stewart Easton
\$3200



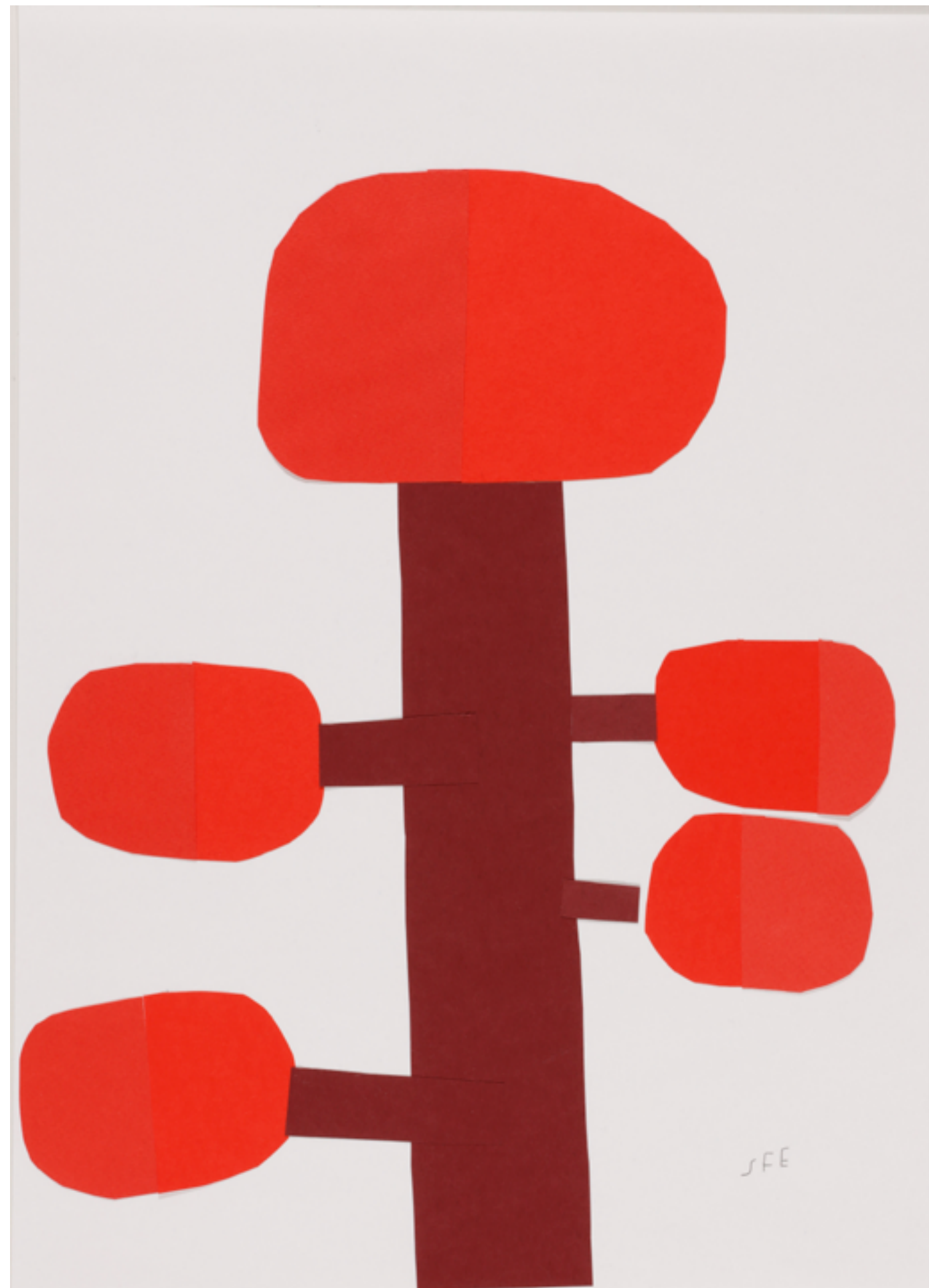
Keyboard Fantasies #4, 2023, embroidery, wool on linen, 17.25" x 17.25" on stretcher framed,
Stewart Easton
\$3200

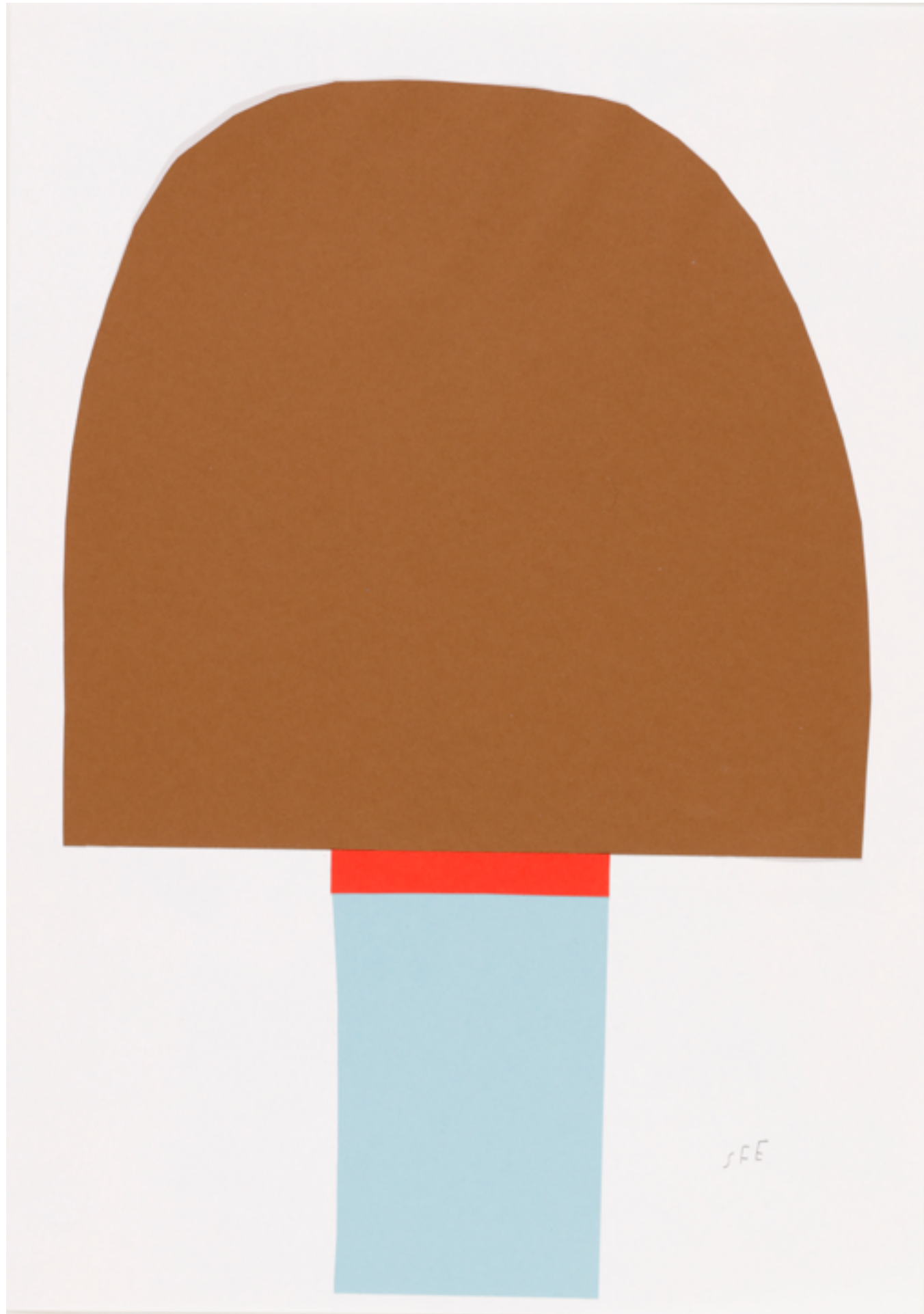


Untitled, *Balance* from the *Lojong* series, 2021, embroidery, cotton on canvas,
Cotton thread on canvas, framed, Stewart Easton
12.8" x 12.8"
\$2360

Earth Music Series

Untitled, cut paper collage on Fabriano
Stewart Easton
\$360 each









FRANCES MELHOP

Frances Melhop is a visual artist, curator and gallery director, from Christchurch, New Zealand, living and working at Lake Tahoe, Nevada.

She holds a Master of Fine Arts from University of Nevada, Reno, and a CAS in Curatorial Practices from Zurich University of the Arts.

Melhop works in tactile mediums such as photography, printmaking, hand embroidery, sculpture and oil paint exploring the tensions between the virtual and physical ways we experience the world. Her focus is on human presence and absence in our screen and material lives, along with imperfection and evidence of the human hand.

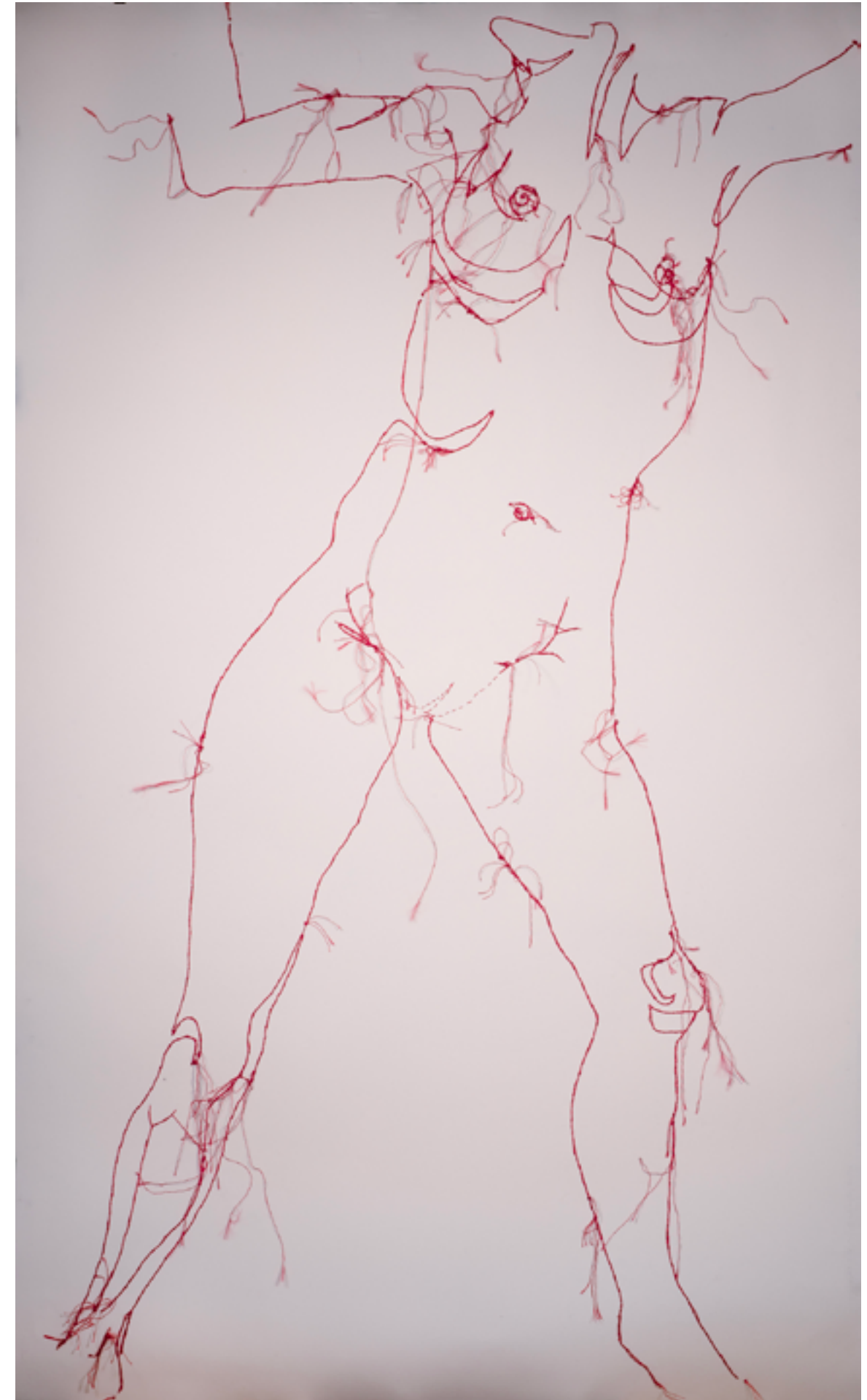
Melhop has been exhibited in solo and group exhibitions worldwide at notable institutions such as Autry Museum (Los Angeles, CA), Brownsville Museum (Brownsville, TX), Cincinnati Art Museum, (Cincinnati, OH), Murray State University, (Murray, KY), Gertrude Herbert Institute, (Augusta, GA), and Arizona State University, (Phoenix, AZ). She has exhibited collaborative works with Susan Norrie at Nancy Hoffman Gallery (New York, NY) and the NSW Museum of Art, (Sydney, Australia).

Awards include, University of Nevada, Reno, Outstanding Artist Award, 2019, NNDA Innovator of the Year 2014, Luerzers Archive World's Best Photographers 2009/2010.

In 2020 as founder, curator and artist, she opened Melhop Gallery °7077, at Lake Tahoe, Nevada, representing 12 national and international artists exhibiting her artists' work in unusual venues that are more relevant to each artist's mission and work. She is currently showing artwork by 22 artists in a Maximum Security Prison in Nevada.

For the last 6 years she also taught in the Art departments of University of Nevada, Reno, Western Nevada College, Truckee Meadows Community College and Lake Tahoe Community College.

Melhop spent her early career as an acclaimed editorial fashion photographer based out of Sydney, Australia, and Milan, Italy. She made narrative fairytale photographic stories of women for women. Her work appeared in Vogue Australia, Vogue Italia editions, Vogue Pelle and Vogue Gioielli, Elle Portugal, Gioia Italy, Casamica, and Marie Claire Italy.



ARTIST STATEMENT



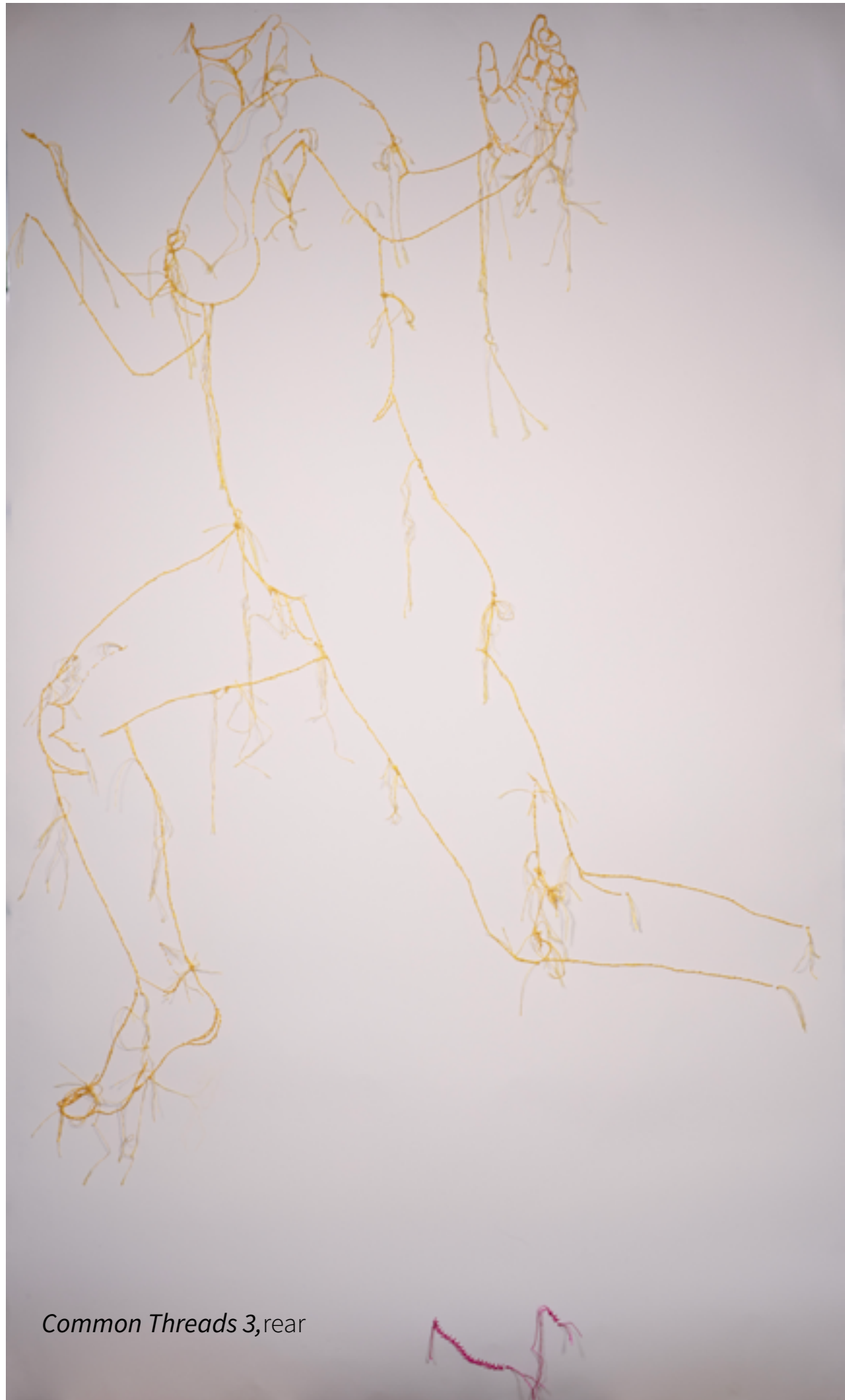
Throughout my career, I have made narrative visual stories about women, for women. Inspired by teaching history of artists/activists Gentileschi through to Guerrilla Girls, my instinct is to continue contributing to their reframing of history, amplifying female voices within the art canon.

Recently I researched the advances for women made by the early Feminist artists and how the overturn of Roe versus Wade in 2022, suggests we might be moving backwards, losing some of their hard-won victories. The stitched figures are a salute to the 1960's - 1990's Feminist artist icons who used their bodies as material creatively and artistically to break down barriers, taboos, restrictions, oppressive systems, and ideologies.

My most recent series, *Common Threads*, consists of simple pressure prints of dresses overlaid with embroidered contour drawings of female bodies. As a photographer and multi-disciplinary visual artist, I am attracted to the photographic X-Ray quality of the dress imprints and the interplay of multiple perspectives, eye games between the ghostly print and the contour stitching of the liberated figure that is not enclosed by the dress, using nakedness and vulnerability as contemplative tools of resistance.

Overall, my mission is to slow down, preserve and celebrate human touch, materiality, physical realities and honor the memories embedded in each garment. Referencing these artists and their performances reminds me of the importance of questioning imposed standards and the accepted status quo, of following our own creative vision, and standing up to injustices in any little ways, while accepting ourselves as we are.





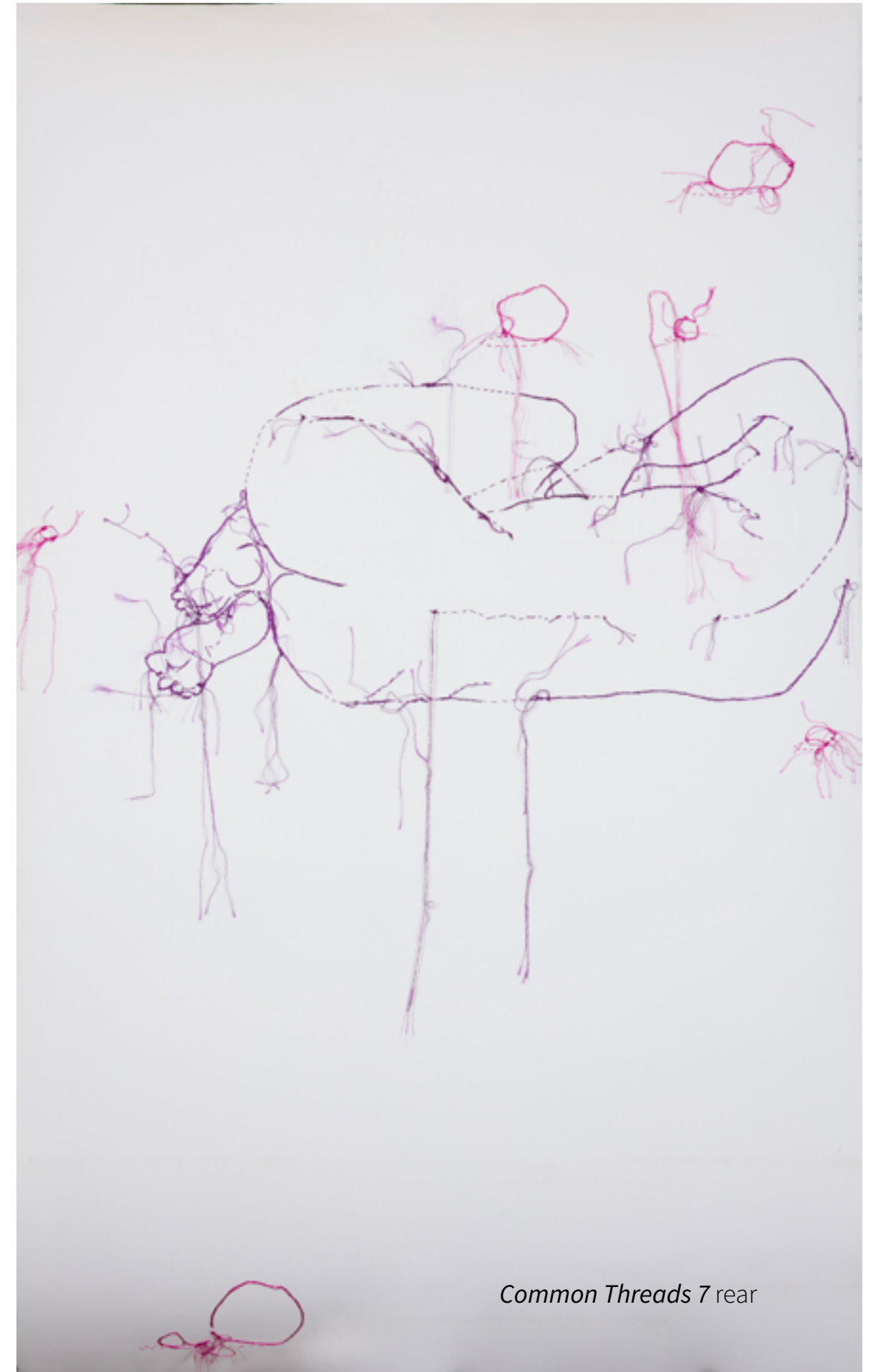
Common Threads 3, rear



Common Threads 3, front, 60" x 36" monotype, ink with embroidery on BFK Rives by Frances Melhop, 2024.
\$6200



Common Threads 7 front, 60" x 36" monotype, ink with embroidery on BFK Rives by Frances Melhop, 2024. \$6200



Common Threads 7 rear



Common Threads 6, rear



Common Threads 6, front, 60" x 36" monotype, ink with embroidery on BFK Rives by Frances Melhop, 2024. \$6200



Common Threads 1, front, 60" x 36" monotypes, ink with embroidery on BFK Rives by Frances Melhop, 2024.
\$6200



Common Threads 1, rear



Whispers Across Time #6, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time #12, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time #5, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time #9, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time #13, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18" x 18"
Frances Melhop
\$900



Whispers Across Time #3, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18" x 18"
Frances Melhop
\$900



Whispers Across Time 1, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time 3, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time #8, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time 11, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time #7, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900



Whispers Across Time #6, monotype, blind contour drawing + lino cut, ink on BFK Rives, 18” x 18”
Frances Melhop
\$900

JULIA SCHWADRON MARIANELLI

Julia Schwadron Marianelli is a painter and faculty of the Fine Arts Department, at Lake Tahoe Community College. Her paintings have been written about in multiple publications including The Brooklyn Rail, The Bangkok Post, and Contemporaryartdaily.com. She has shown her artwork across the country as well as internationally. She was a Visiting Professor of Painting and Artist in Residence at Chiang Mai University from 2010 - 2011, and a Visiting Assistant Professor of Painting at the University of Iowa from 2007-2009. She was a founding member of the “Matzo Files,” an artist flat file project inside Streit’s Matzo store on the Lower East Side of Manhattan in 2004.

Schwadron Marianelli received a Joan Mitchell fellowship in 2006. She completed her BA in Studio art at UC San Diego in 1998 and her MFA in Painting from the Tyler School of Art in 2004.

She currently lives and works in South Lake Tahoe with her husband and two kids.

Artist Statement

In recent paintings, I often use text phrases that function as titles to begin a composition. These refer to both the natural environment and the human psyche. One painting, “Suppression Tactics” was conceived of as I considered the wildfire conditions in west alongside the systemic ways that information is kept from the people who need it most. In the painting “Disturbed Sites,” I’m borrowing the pink filter of fire retardant, dropped from planes, and left on the post-fire landscape to refer to the way that these disturbances can be both uncanny and generative. The text matrix as the first layer is meant as a place holder for thought as well as a visual structure to organize the painting itself. By layering and weaving the text in and out through features of the natural landscape, the painting might become a site to contemplate this alchemy. In still other paintings, I imagine the landscape communicating directly through leaving its own organic mark versus translating it into text myself. In works such as “Bank Breach” and “Weed Impunity” I am painting on top of fabric that has been bundled dyed in advance with local plants, literally embedding the plants themselves into the cotton. I imagine the finished painting as a kind of collaborative gesture with the landscape.





A Dense Head, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



False Wolf, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Lost Touch, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Shady Understory, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Small Teeth, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Blue Eyed Grass, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Deep Seed, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Downward Weep, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Edge Of Vein, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220



Heart Shaped Leaves, acrylic ink on paper, 6 x 6", 2024, Julia Schwadron Marianelli
\$220

NOMADIC

MELHOP

GALLERY °7077

Contemporary Art Gallery presenting:

GIAMPIERO ASSUMMA

MEGAN BERNER

JEAN BRENNAN

GALEN BROWN

STEWART FRANCIS EASTON

JENNIFER GARZA-CUEN

RICHARD GLICK

MIYA HANNAN

EUNKANG KOH

JULIA SCHWADRON MARIANELLI

FRANCES MELHOP

KELLY POPOFF

CLAIRE SCULLY

Originally a brick-and-mortar, contemporary art space at Zephyr Cove, Lake Tahoe, the gallery has transformed into a nomadic gallery working on various curatorial projects, with a virtual online viewing and art collecting platform. Director Frances Melhop has created a roving gallery opening exhibitions in alternative spaces, encouraging a new approach to thinking about and interacting with contemporary art.

Melhop represents artists, with a focus on under represented female artists, providing support and nurturing their careers. She introduces experienced and fledgling collectors to fresh, diverse, conceptual, contemporary artwork. The artists presented are national, and international, ranging from Lake Tahoe, Nevada to New York, Seoul, Kumamoto Japan, London and Moscow. Through careful research Melhop curates dynamic guerilla-style pop up exhibitions, while facilitating art installations and studio visits for people to experience art and meet artists in non-intimidating ways.

Mission: to support artists, build community, collaborate with institutions, galleries, and other entities, so artists can realize projects in non-traditional spaces, that are more meaningful and relevant to their work. The benefits of not being restricted to only one space are already clear. Melhop can cast a broader geographical net, without being tied to one place, meaning - more exposure for the artists.

For Press and Sales inquiries

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