

# WEXLER GALLERY

WEXLER GALLERY PRESENTS  
**ELEMENTAL: NATURE REINTERPRETED**  
APRIL 19 – JUNE 25, 2021  
ON VIEW AT WEXLER GALLERY AT NYDC



NEW YORK — Wexler Gallery at NYDC presents ***Elemental: Nature Reinterpreted***, an exhibition exploring the give-and-take dynamic of how natural forms and materials influence artists and are in turn impacted by the artist’s vision and hand. In literal or conceptual representations of flora and fauna, and the transformation of earthly materials such as clay, pigment, wood, glass and metal, these artists are reacting to and interacting with nature in myriad ways. *Elemental* is on view April 19 through June 25, 2021 at Wexler Gallery at the New York Design Center.

Heather Ujii creates large-scale textile installations depicting allegorical narratives. Combining craft and technology, she converts hand painted images into digital form and uses them to build sprawling collages of natural, mythological, and fantastical worlds rich in lush and intriguing detail.

Contemporary designers Eric Slayton, Sharon Sides, and Gregory Nangle all work with metal, achieving vastly different results with varying techniques. Slayton’s *Gravity* series is made of steel plates reclaimed from post-industrial sites. The structures are fit together through highly precise joints and rely on the weight of the materials and the pull of the earth to hold together, rather than seams or screws. Sides creates tables with tree ring designs acid-etched onto the top surface. The convincingly detailed patterns are developed by computer models of natural forms. Nangle’s more abstract designs emerge from the process of his studio practice pouring and casting bronze and glass. Best described as “Embellished Minimalism”, Nangle’s style combines the purity of geometry with the grittiness of reality. His hands-on approach to design seeks to embrace this relationship between the preplanned and the impulsive; the flawless and the unintentional; the intellectual and the expressive.

The substantial vessels of glass artist Joel Philip Myers, with their many vibrant layers of color and texture, evoke a flower garden in full bloom without incorporating literal floral imagery. Judy Kensley McKie’s distinctive sculptural furniture in bronze and wood incorporates animal forms and plant motifs in her signature simplified and primitive style.

There is a kinship and a contrast between the sculptural works of Louise Nevelson and David Nash. Both are made of darkened wood. Nash's *Black and Crack Sheaves* are more naturally shaped and are darkened through a charring process while Nevelson's *Untitled* assemblage is made of industrial found objects covered in a layer of black paint.

A decidedly lighter yet more formal aspect is at play in the *Twelve Leaf Table* by Michael Hurwitz, a masterpiece of craftsmanship utilizing bent wood and cast resin in a perfectly symmetrical — even mathematical — design that nonetheless is an expression of nature in both material and form. Peter Pincus uses porcelain to create graphical, three-dimensional paintings that belie the material's origin. His colorful geometric cylinders and vessels reimagine the rainbow in matte pixels with muted neutrals.

Reynold Rodriguez uses natural elements in two contrasting limited editions: his playful anthropomorphic and biomorphic gypsum plaster lamps and chairs, and his solid charred reclaimed wood seating. Trish DeMasi's ceramic sculptures are clearly inspired by nature, but she pushes past the obvious visual sources until the forms become mysterious, otherworldly and new. The *Pillars of Meerscham* lighting collection by Feyza Kemahlioglu incorporates the soft white clay of her native Turkey — carved into intricate, often floral, patterns — with hand-blown glass.

Each artist featured in this exhibition begins with nature as their source for their practice, whether it be a physical material, a likeness, or a concept. Put through the filter of their creative vision and their physical and digital tools, the resulting artwork is a reinterpretation of the timeless and ever-changing elements of nature.

For more information or images, please contact Associate Director Cate Andrews at [cate@wexlergallery.com](mailto:cate@wexlergallery.com) or 646-293-6603.

#### **IMAGE CAPTIONS (L to R):**

Michael Hurwitz, *Twelve Leaf Resin Table*, 2012, Ash, wenge, epoxy resin, 16 x 40 x 40 in  
Peter Pincus, *The Many Few Project Three*, 2018, Colored porcelain, luster, 38.5 x 6 x 6 in each  
Gregory Nangle, *Lowback Leaf Dining Chair*, 2021, Cast bronze, upholstered cushion, 32 x 16 x 20 in

#### **ABOUT WEXLER GALLERY**

Challenging the traditional labels that categorize art, Wexler Gallery exhibits work that coexists in the expressive realms of design, fine art and contemporary glass and ceramics. Questioning and testing the boundaries of these fields, Wexler Gallery aims to present functional and non-functional work that consistently celebrates innovation as much as aesthetic beauty. Founded by Lewis Wexler and Sherri Apter Wexler, Wexler Gallery opened in 2000 in the historic district of Old City, Philadelphia and later expanded its presence to New York City in 2018. Since its inception, the gallery has proudly showcased extraordinary work by both master artists and the emerging talent of today.

<https://www.wexlergallery.com/>

Open by appointment:

NYDC Suite 413, 200 Lexington Avenue, New York NY 10016, 646-293-6603  
201 North 3rd Street, Philadelphia PA 19106, 215-923-7030