

BERNARDUCCI

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BERNARDUCCI GALLERY MOVING TO NEW GROUND FLOOR SPACE IN CHELSEA

Bernarducci Gallery is pleased to announce they will open their new 4,000 square foot street level gallery space at 525 West 25th Street on March 1.

Bernarducci's goal has been to create a serious platform for exhibiting works by realist painters, most notably the leading painters of the New Precisionist movement. This new venue will provide a platform equal to its contemporary counterparts to elevate these artists, and to invite visitors to engage with realism in a new way.

"I want to raise the bar for the way realist painting is engaged with, talked about, and exhibited," said Frank Bernarducci, a long time 57th Street art dealer who worked for such renowned figurative galleries as Tatistcheff and Fischbach before opening his own gallery in 2000. "Realism has persisted throughout the 20th century, even with the advent of abstraction, minimalism, and pop art. It is an art form that is as indelible and constant as the human spirit. Our new home in Chelsea will provide us with the opportunity to show the finest Contemporary realist painters in a way that dealers are doing with other forms of high level contemporary art. I am looking forward to creating a more enthusiastic and serious platform for showing Precisionist Realism."

The opening of this new space follows on the heels of the temporary project space Bernarducci opened in Chelsea this past October, after leaving 57th Street, where he worked since 1992. The premier exhibition will feature works by the gallery's entire roster of artists.

The Gallery will represent a selection of emerging artists as well as many of the established painters with whom Bernarducci has had long relationships. The artists whose works will be included in the inaugural exhibition *Precisionist Realism* are John Baeder, Antonio Cazorla, Ester Curini, Peter Drake, Max Ferguson, Gus Heinze, Park Hyung Jin, Cheryl Kelley, Neil MacCormick, Sylvia Maier, G. Daniel Massad, Sharon Moody, Adam Normandin, Mario Robinson, and Nathan Walsh. The exhibition will explore the possibilities for the movement, as well as the way that realism and figuration has evolved over time.

While Precisionist painting initially began in the 1930s as a way to capture the ethos of America at the time – from the train yards to the factories – New Precisionism is being used to capture history through a contemporary lens, and to demonstrate how painting is a relevant medium in our increasingly digitalized world replete with screens and fleeting images. The works demand that

viewers stop and look at the skill of the artist and the intensity of objects depicted, which sometimes convey a sense of nostalgia or irony, but also serve as a reminder of what is required to look deeply and slowly. Many of the artists represented by Bernarducci take as their subject historic objects – from vintage cars and comic books, to outdated technology like film cameras and rotary phones, to the once-bustling diners that populate the American landscape, while others turn a painterly eye to their everyday life to capture the fleeting nature of time.

Following *New Precisionism*, Bernarducci Gallery will present a solo exhibition by William Fisk, opening in April. The exhibition will feature a series of Fisk's monochromatic large-scale paintings that depict modernist technology from the 1950s, including Morse code equipment, desk lighters, microscopes, and collectible cameras. The exhibition will be accompanied by a catalogue with an essay by Donald Kuspit. The gallery will continue to add artists to its roster as it rolls out its exhibition program.