

'A Coat Of '





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Printed by Rich Fog Micro Publishing and Design

Printed in USA 2004

Layout & Design - Rich Fog Micro Publishing and Design, [www.richfog.com](http://www.richfog.com)

Forward by Marilyn Rosenberg

*Title Page, Detail, Scott Richter, Palette for holding an adequate grudge, 2004*  
Oil paint, Medium, Metal palette table

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Open edition

ISBN 0-9735795-heidi-cho

The *Heidi Cho Gallery* takes great pleasure in presenting 'A Coat Of', an exhibition of nine artists each with a singular vision, yet somehow related. December 16, 2004 through January 29, 2005.

The seemingly pastoral landscapes of Mitche Kunzman often reference technology as a force in opposition to the environment. His paintings recall the haunting beauty of the 19th Century landscapist, Frederick Church.

A "lyrical sense of abstraction" is how the artist Martin Mullin describes his work. The artist's iconography remains true to his roots in Dublin. Mullin's work has lush smooth surfaces. The richness of his painting comes from the infusion of pigment into the jesso as the canvases is primed.

The works of Sandra Perlow serve as a window into a weightless color-drenched world in which expressive forms both float about and sometimes unite. The most important influence on Perlow is the painter Juan Miro. Inspired by natural shapes, Perlow's work is both playful and joyful at the same time.

The sculptures of Donald Porcaro are playful, brilliant in color and seductive all at once. Porcaro's studio offers up a myriad of contradictions, stone seems flimsy, metal is the color of magenta and objects that appear to be functional are but pure fantasy. A sense of history and archaeology pervade the artist's work.

Painting and sculpture meld in the hands of Scott Richter. After a miraculous recovery from brain surgery in 1991 the artist returned to painting. He would prepare his palette, mix his paintings, spread it on, let it build up, stop and start again. One day he looked the layers of paint on his palette table and something clicked. Sensuous, oozing Dada-esque slabs are the artists icons.

Saturated with and internal luminosity, Susan Sharp's forceful gestures engage us. The artist has a meandering line that wanders and loops in a lyrical fashion. Her painting surface is rich with seductive color as well as impulsive movement.

Psychological isolation informs the work of this newly immigrated artist, Jeong Eun Shim. The work references the artist's own feelings of alienation in a strange land. The artist constructs her work from cloth and threads like a lone a suitcase or a straight jacket to commence a dialogue with the viewer.

Heraldic images and a vocabulary rife with form sometimes droll, sometimes skewed are elements in Robert Sussman's work. High keyed color, iconic scrawl, and rickety geometry abound. The mystery is how these hodge podges cohes, seemingly by accident but undoubtedly through consummate skill.

Carving, pounding, gouging and attacking fresh pigment as if it were sculptural matter, Leslie Wayne dives into her paintings. Physical movement continuous and spontaneous informs the work. The outcome is sensuous and the forceful manner in which the object is crafted is essential to its being. Wayne offers a new way to define painting.

Marilyn Rosenberg



Scott Richter  
*Palette for holding an adequate grudge*, 2004  
h: 57 x w: 42 x 49 in  
Oil paint, Medium, Metal palette table



Leslie Wayne  
*Breaking and Entering: Badabang!* 2001  
h: 14 x w: 12 in  
Oil on wood



Robert Sussman  
*Untitled # 72305*, 2003  
h: 36 x w: 48 in  
Acrylic on Panels



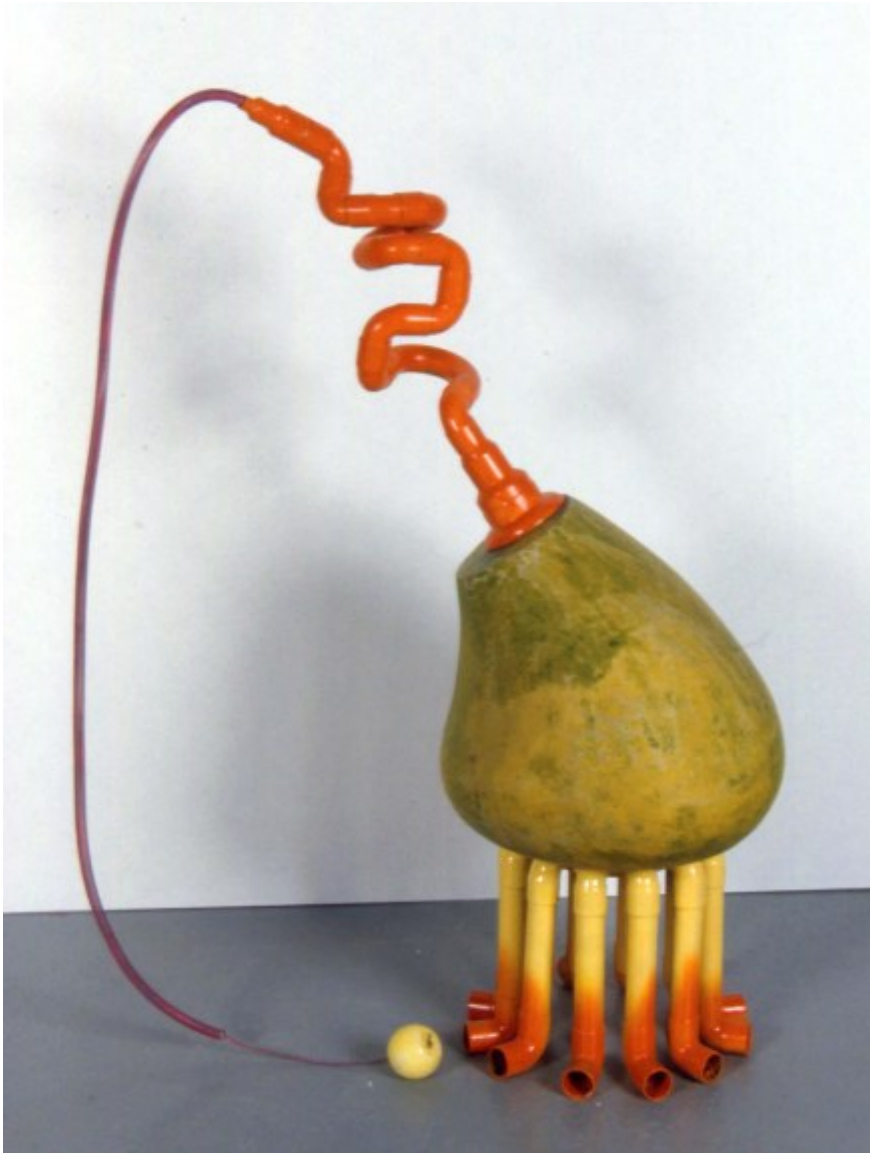
# RED DUST

Mitche Kunzman  
*Red Dust*, 2003  
h: 36 x w: 36 in  
Oil and wax on canvas





Sandra Perlow  
*Pieces Bulge*, 2004  
h: 58 x w: 58 in  
Mixed Media on Canvas



Don Porcaro  
*Nomad 21*, 2004  
h: 30 x w: 20 x w: 12 in  
Stone copper and paint



Martin Mullen  
*Fort*, 2001  
h: 48 x w: 46 in  
Oil on canvas



Susan Sharp  
*Internal Logic*, 2004  
h: 72 x w: 63 in  
Oil and pen on canvas



Shim Jeong Eun  
*Strait Jacket*, 2002  
h: 26 x w: 36 in  
Canvas loop



Heidi Cho Gallery  
*Installation view,*  
December 16, 2004 through January 29, 2005