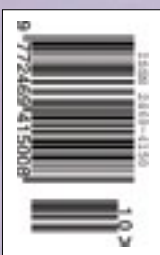


# FreshPaintMagazine

ISSUE 10



**SUBMIT**

Both emerging and established artists are welcome to apply with works in any medium: painting, sculpture, photography and mixed media.  
February 2016 issue guest juror — Alice Herrick, who is an artist, curator, gallerist, founder and director of Herrick Gallery in Mayfair, London.

Please visit our website for more details: [www.freshpaintmagazine.com/for-artists](http://www.freshpaintmagazine.com/for-artists)

**CONTRIBUTE**

FreshPaintMagazine invites a panel of artists, critics and curators to select up-and-coming artists for each issue.  
We are grateful for the contribution that art specialists/curators/critics have made by suggesting emerging talent.

Please contact us via [info@freshpaintmagazine.com](mailto:info@freshpaintmagazine.com)

**GALLERIES AND MUSEUMS**

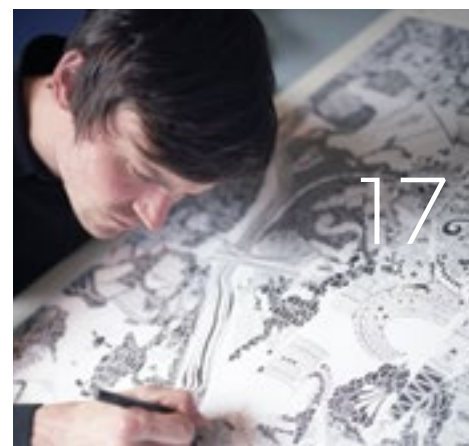
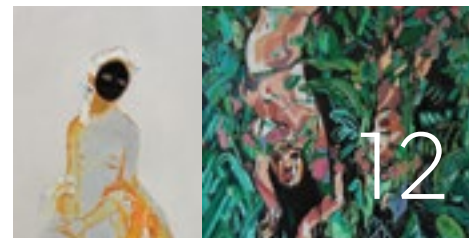
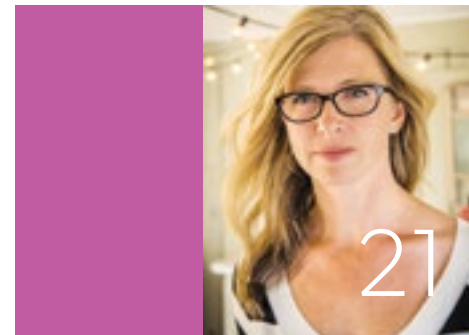
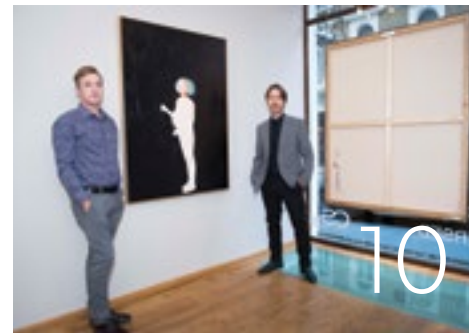
We welcome announcements and reviews of your current and upcoming exhibitions.

Please send installation views and existing photos of the artists' works as well as relevant via [info@freshpaintmagazine.com](mailto:info@freshpaintmagazine.com) to be featured on our website and promoted through our social media.

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Image courtesy of Karolina Zglobicka



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**ON THE COVER**

Jessica Brilli

*Boy with Binoculars*  
oil on canvas, 24 x 24 inches





Ashley Sauder Miller  
*Rocker*  
acrylic, oil pastel, paint marker, vintage rug on canvas  
30 x 70 inches

## FreshPaintMagazine

### EDITORIAL

We are delighted to present the 10th issue of FreshPaintMagazine. December 2015 ends an important year for us as we established a presence in London, which has enabled us to further one of our principal aims of reaching out to an ever expanding international art audience. While our focus continues to be the promotion of established and emerging artists, we have developed relationships with galleries and curators in the US and UK in order to better connect our artists and readers with a wider pool of knowledge, trends, expertise and events in the contemporary art world. We look forward in future publications to bringing you art news from the international scene highlighting studio visits and interviews with specialists from the art world.

Forthcoming issues will maintain the same underlying themes, but will enrich their content by featuring lead curators from diverse backgrounds, and by broadening coverage to embrace not only painting, but other mediums such as sculpture and photography.

In this issue we have been honoured to work with Danielle Krysa, the Jealous Curator, who served as a juror, reviewing each individual submission in the light of her own unique take on the artists who put themselves forward. Danielle is a leading voice in the contemporary art scene whose blog continues to be a true inspiration for us and our readers. We are proud that her taste and expertise have helped shape this publication.

Ekaterina Popova and Maria Zemtsova,  
editors-in-chief

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# Nathan Pankratz:

"I think about this recent work like a love letter.  
Where color plays the part of promise,  
optimistic and pure, sometimes staccatoed and muddied by misintention.  
Color is deeply human at the most elemental level.  
It is tied to our earth, its economics, our metaphors, and minds."

Image courtesy of Bridgette Mayer Gallery, U.S. Artworks: Nathan Pankratz





Image courtesy of Bridgette Mayer Gallery, U.S. Artworks: Nathan Pankratz

**Fresh Paint Magazine had the pleasure of visiting Nathan Pankratz in his Philadelphia studio, prior to the opening of his latest exhibition “So many ways to say I love you, I think I’ll try every one” at Bridgette Mayer Gallery. We were impressed by the richness of content behind his beautifully layered abstract works. Each piece takes into consideration the physicality, psychology and even economics of color. Nathan’s strong understanding of history and science bring together beauty and meaning. The following interview explores the artist’s process, inspiration and background in relation to his work.**

Nathan Pankratz received his B.F.A. from the Pennsylvania State University in 2004 and his M.F.A. from the University of the Arts in Philadelphia in 2008. Pankratz was awarded the Henkels Award by the University of the Arts in 2008, and his work is prominently featured at the Fox School of Business at Temple University. He was a founder and member of the Philadelphia-based collective Tiger Strikes Asteroid from 2009-2011 and has exhibited widely, including several international shows along with previous solo exhibitions at

the Patterson Gallery and the Gallery @ 543 on the campus of URBN, Urban Outfitters headquarters (Philadelphia, PA) among others. The artist currently lives and works in Philadelphia.

**FP: We are interested in your process. Can you give us a glimpse into how each piece comes to life?**

NP: As far as application goes, I use bigger brushes and work flat a lot of the time, so I can pour and have a very liquid atmosphere with the work, which allows for a lot of play with transparency. There is a lot of experimentation ahead of time.

These surfaces are key to the works. I layer, ground and sand to create these

“I am allowing the poetry, the purity of color, to be revealed in and talked about.”

- Nathan Pankratz

ivory like finishes, so when you hit them with the brush you can pull the paint and it doesn’t give up on you. I am allowing the paint to be as liquid as possible and playing with movement. The canvas is stretched over panels to make sure the surface is completely flat. There are fun things that happen with the pigments where they pull apart because of the diluted binder. This is all important as I am playing between chaotic movements and slow pulls.

**FP: What medium do you use?**

NP: Acrylic. Some of pigments come from watercolor. There is graphite mixed in some of these works, as well. Everything is water based, because it needs to be able to dry. Usually, I get a couple hours of work time in each studio session. If it were oil, it would stay open for quite a long time. I have limited time to be in the studio now with having a family, so being able to come in, make my move, and plan for the next day is important.

**FP: The texture you achieve through this process is absolutely beautiful.**

NP: What happens to these, because of the paint laying so flat, it doesn’t pick up the weave of the canvas. That causes

a separation of pigment, where it really visually replicates print. I find it fantastic to be able to achieve that finish with paint.

The process ties in with what I’ve been working on with for this show. You can quantify color and understand it from a scientific method, but at the end of the day there is an experiential level to it. For example, when you see the color yellow the wave length is about 570-590 nanometer, but when you have red and green light combined you also see yellow but the nanometers don’t add up, so you can’t mathematically quantify why you are seeing yellow. Yellow is physical as light, but it’s also psychological. I think that’s why color has always been so poetic. We see in both in color and light and dark. There is massive art history war between design and color. The fact that we don’t quite understand color frees it up to be on the level of poetry.

**FP: It is amazing to see these works in person because we can see the story and process in each painting.**

NP: It really is a story. An image is a one time thing, but how it is made unravels over time. In painting, that process is really beautiful because you can imagine the length of time it takes to create something. It is a joy that is unique to painting.

**FP: How do you feel your work has changed since your last exhibition at Bridgette Mayer Gallery?**

NP: Being able to change the mode of production is really important. It is difficult for me to see an artist who is playing the same note, even if it is really

“Artists use what is available to them throughout history. The work can’t help but reflect that.”

- Nathan Pankratz

beautiful. The last show I was exercising lot of restraint. It was very colorful, but the color was buried underneath the darkness. This one will swing the other way and celebrate in a pure and optimistic sense. I am allowing the poetry, the purity of color, to be revealed in and talked about.

**FP: You mention you experiment a lot. Do you practice directly on canvas or do you keep a sketchbook?**

NP: I do a lot of drawing, but I found what actually works for me is photographing my work. I will document a brushstroke and then digitally manipulate it. Photoshop speaks the language of photography, but also painting when we talk about opacities and layering. These new tools create a wonderful way for me to prototype and research. Artists use what is available to them throughout history. The work can’t help but reflect that.

With these works, there is a textural element built in. Masking is important because it creates a fast rupture between brushstrokes. Being able to use today’s tools is important to the work. This painting could not have been made 20 years ago, even though it is seemingly traditional.

**FP: How does your personal story play into your work?**

NP: I have a background in construction. I studied architecture before I switched to painting. I was always making things. I worked very hard at becoming good at drawing, but I was also very good at math. I was always hanging around the painting studio. I loved how seriously they talked about painting, and that eventually inspired me to switch.

**FP: How do you replenish your inspiration?**

NP: I photograph a lot. Finding new color combinations is always interesting. David Reed’s sketchbooks are really fascinating. He spent years studying color combinations.

I have a pretty tight palate. For this whole show I work within a range of color, which increases exponentially during the painting process. Because of the paint working while it is wet, it is always mixing and changing. It may start off as a cadmium but go in the direction of crimson, and that’s ok.

**“So many ways to say I love you, I think I’ll try every one,” a solo exhibition by Nathan Pankratz November 4 – December 23, 2015**

**Bridgette Mayer Gallery**

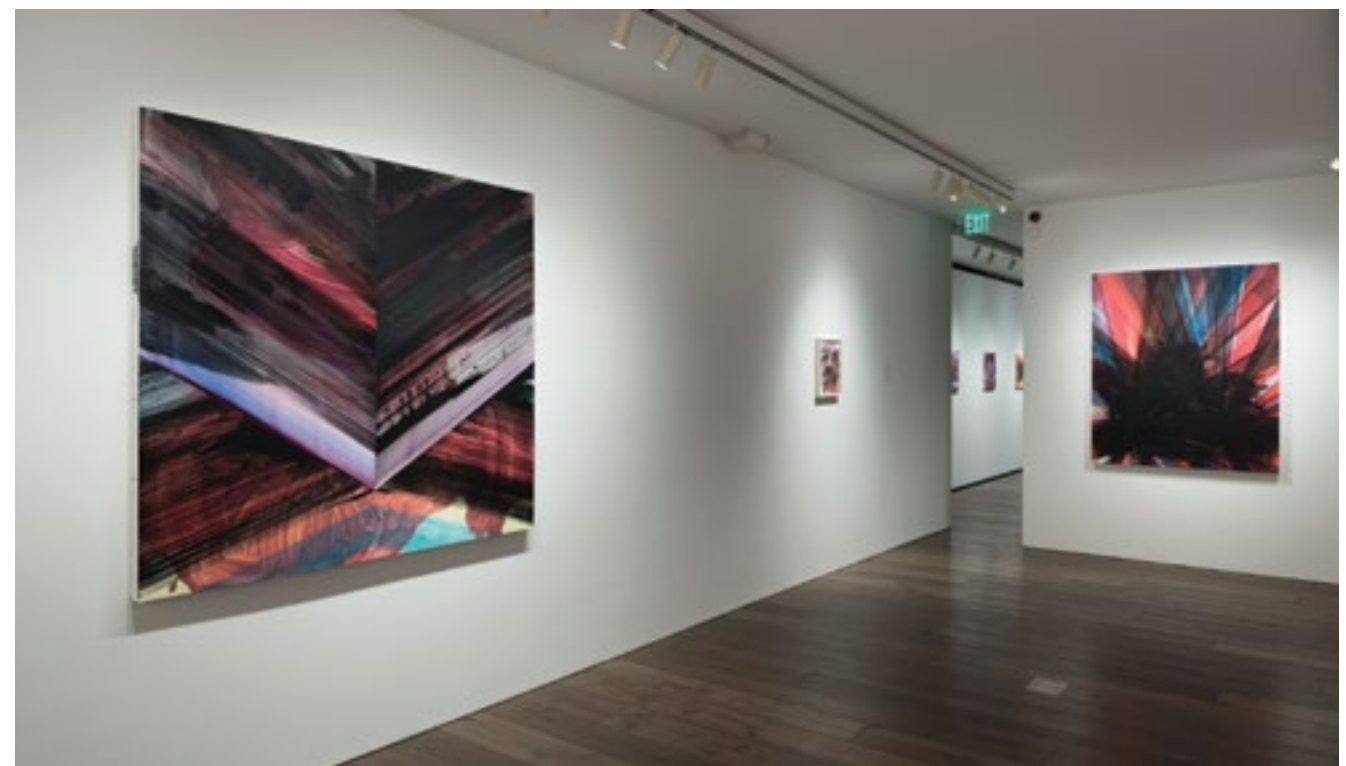


Image courtesy of Bridgette Mayer Gallery, U.S. Artworks: Nathan Pankratz