

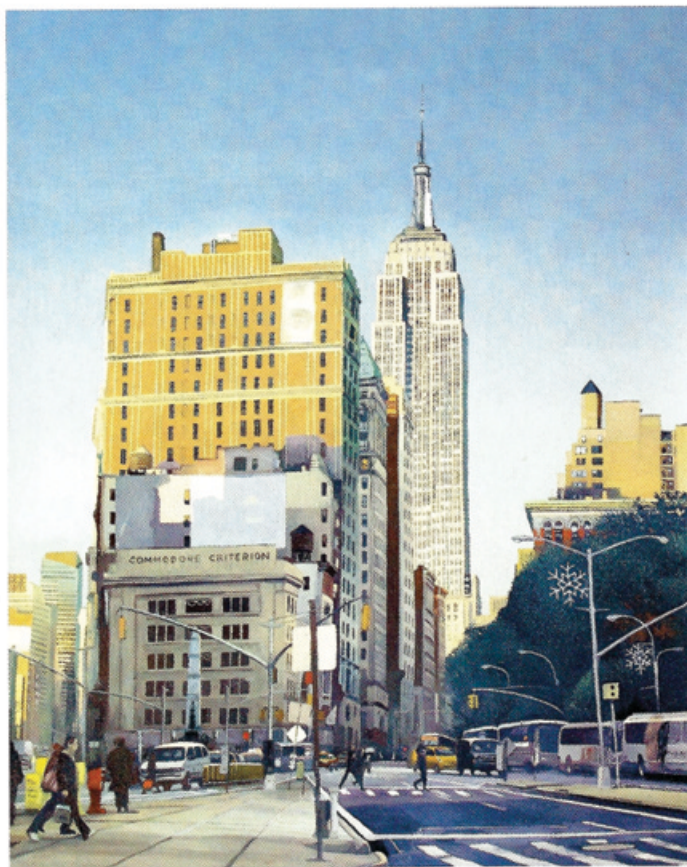
AMERICAN

art

PREVIEWS OF WORKS FOR SALE AT
UPCOMING SHOWS COAST TO COASTSEPTEMBER 2007
MONTHLY SCULPTURE
SECTION INSIDE

COLLECTOR





4 George Billis Gallery, *Snowflake*, oil on canvas, 41.5 x 33", by David Leonard



4 George Billis Gallery, *Bagdad on Market*, oil on canvas, 48 x 32", by Steven Albert

4 George Billis Gallery

511 West 25 Street, Chelsea

New York, NY 10001

(212) 645-2621

In its 10th year in the Chelsea Art District in New York City, the George Billis Gallery was established in 1997 and was the 12th gallery to open in Chelsea. In January 2003, the gallery relocated to its current location at 511 West 25th Street on the ground floor. Then in 2004, the George Billis Gallery opened a second gallery in the burgeoning art district of Culver City in Los Angeles, now covering both coasts. The galleries feature work by both national and international emerging and established artists.

Upcoming shows in September include artist **Stephen Hicks** who will exhibit paintings of lower Manhattan and Brooklyn in his second solo exhibition at the George Billis gallery. Also on show in September are **David Leonard's** latest paintings of New York City where he takes the confusion and abstraction of the city and creates recognizable and comprehensible scenes. Both artists work are on show from September 4 through October 6, with an artists' reception on Thursday, September 6 from 6-8pm.

The October show includes the work of two artists, **Steven Albert** and **Andrew Haines**, and runs from October 9 through November 3. A reception for the artists will be held at the gallery on Thursday, October 11 from 6-8 pm. Steven Albert takes the ordinary and turns it into a captivating composition. Through quick glimpses caught through partially opened doors we see tables and chairs, or someone reading the paper while drinking their morning coffee. Andrew Haines continues to draw on his inspiration of 17th century Dutch cabinet pictures and early 19th century landscape sketches. Through paintings of run down apartment buildings and storefronts Haines brings the beauty of the overlooked and mundane to life through his composition and placement. →

UPCOMING SHOW

Up to 20 works on show
July 6 – August 1, 2007
Julie Baker Fine Art
246 Commercial Street
Nevada City, CA 95959
(530) 265-9278

SHOW LOCATION NEVADA CITY, CA



DAVID LEONARD

Monumental cities

From Philadelphia to Boston to New York and Chicago, David Leonard chronicles the cities in which he's lived by revisiting them and interweaving his personal memories of each place with rich, more universal panoramic cityscapes that are immediately familiar to viewers.

"I think that once you're familiar with a place, you remember it and then when you go see it again, there's more truth to it," says Leonard. "I want the viewer to focus on the whole city as opposed to the individuals in it. In that way, it becomes not about particular people but everybody's experience within that city. There's a collective memory of the city, but, at the same time, there is also an

attention to detail."

Leonard sees these cities as not only places of immediate interest but also as icons of the times that will be around much longer than the people who built them and originally used them.

"I'm looking at these urban areas as urban monuments, the records we will

leave behind," says Leonard. "We get older but these buildings will always be there. I always have thought about how our present is someone else's future. And, as an artist, I feel like I'm recording that, like when you look at old paintings and see how the cities looked back then. In this way, it becomes a documentary process."

The Gallery Says . . .

"It is easy to get lost in David Leonard's urban landscapes. Brush stroke by brush stroke, he painstakingly depicts the density and ordered chaos of our modern existence. His paintings provide a macro perspective with micro precision."



▲ WALNUT STREET, OIL ON CANVAS, 23 X 36"

► NEW SWEDEN, OIL ON CANVAS, 48 X 30"



In this new exhibition, Leonard is also planning to zoom in much further than he has before in order to capture interesting perspectives, building close ups and new ways to look at these contemporary landmarks.

"One of the new paintings that stands out is called *Great Pains* and is up close but has you looking vertically at panes of glass as they are going up into space," says Leonard. "You just see the building, a little bit of sky and then this grid of panes that looks like it could be going up into infinity. It also shows how disorienting things can be through perception."

Another painting, *New Sweden*, also attempts to give more of an overall view of a scene instead of just focusing on one particular building or perspective.

"*New Sweden* is a good example of looking straight ahead but the perspective is off in the distance, above and below," says Leonard. "This painting gives more of an overall view, the way people see things in real life."

With the paintings, Leonard finds himself varying from a very tight realistic style to some paintings that are quite loose and painterly.

"When I start a painting I decide how realistic I want it to be," says Leonard. "I really try to have a fluctuation between paintings but it really is an intuitive thing based on what the scene says to me, how much information is there, when I need to describe depth or diffuse stuff far away, make it foggier or so you can see it through the haze. I like to change it up because you may have an idea when you start a painting, but you never really know what to do until it gets going."

Leonard's collectors respond to the detail of each work as well as his interesting use of color.

"I think what draws people is my fascination with detail and then the patience it takes to carry that out," says Leonard. "One of the things also about these paintings is that there is a lot of abstraction—shapes, verticals, patterns, and grids—as well as being a description of the real environment. And, with the color, once you start to fill in some fields, everything starts to react to that and plays off of that as far as contrast goes and what works well together." ●

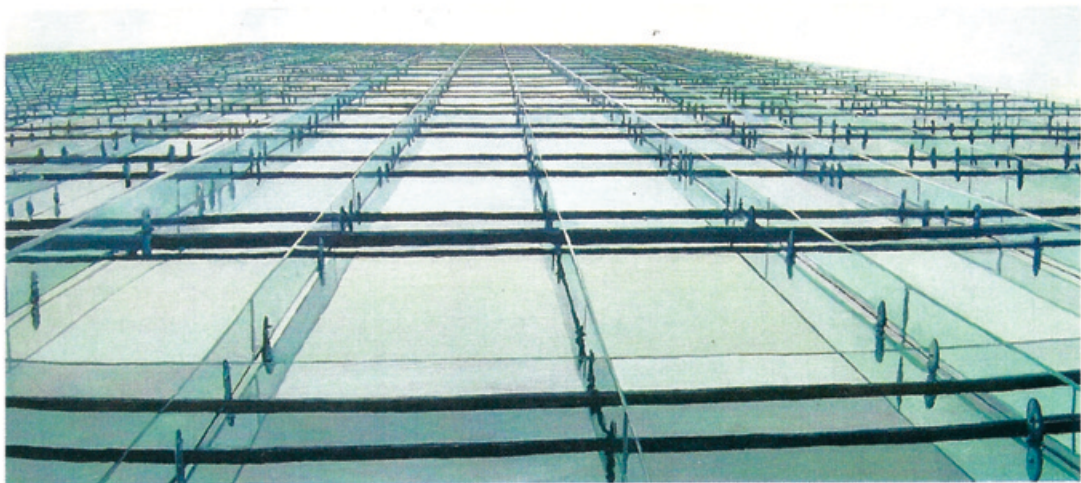


SUCH GREAT HEIGHTS, OIL ON CANVAS, 50 X 36"





MARKET AND TWELFTH, OIL ON CANVAS, 19 x 36"



GREAT PANES, OIL ON CANVAS, 19 x 45"



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2001	\$200	\$1,600	\$3,600
2007	\$500	\$3,000	\$4,500

Career Turning Point . . .

"One of the things about these paintings is that there is a lot of abstraction—shapes, verticals, patterns, and grids—as well as being a description of the real environment."