

UPCOMING SHOW

Up to 20 works on show
 May 23 thru July 8, 2006
 George Billis Gallery
 2716 S. La Cienega Blvd.
 Los Angeles, CA 90034
 (310) 838-3685

• DESTINATION LOS ANGELES, CA



STEPHEN MAGSIG

Collectors will respond to nostalgic glimpses of Los Angeles.



Stephen Magsig is a painter of cities. While previous exhibitions have included highly realistic images of cities like New York and Detroit, this new exhibition will feature some of these old favorites along with new images of Los Angeles.

"I've been so used to painting New York and Detroit, with their cast iron buildings that Los Angeles was very different for me," says Magsig. "There's a different mindset here and at first it was hard to find a subject to paint but then I really fell in love with the old theaters in the downtown area. But, I didn't want to paint the whole thing, so I just concentrated on one small area of the sign out front."

Magsig's interest in cities began when he would periodically leave Detroit to rent an apartment in New York for extended periods of time.

"I've been fascinated with New York for the past 15 years," says Magsig. "The excitement of the city is what gets me and the adrenaline starts flowing as soon as I land in the airport. You can feel it. But New York has changed a lot over the last 10 to 15 years and a lot of the things I once painted are gone. So I was looking

► #3 HOWARD STREET, OIL ON LINEN, 30 X 24" ►

The artist says: This painting is of Chinatown in New York, a few blocks from where we have spent some time for three years in a loft on Broome Street. I was intrigued by the high contrast and the reflected light.

◄ EL REY, OIL ON PANEL, 12 X 9"

The artist says: A detail of the El Rey Theater in Los Angeles. I was looking at the abstract quality and the sensual curves and the straight lines. Again, light and shadow.



The Gallery Says . . .

“Magsig’s work does more than just call to mind masters of realist painting. It speaks to a certain longing we all share for a sense of nostalgia. Whether capturing the glistening light of a California morning in a seascape or the time worn façade of a Manhattan bistro, each painting serves as a visual reference to what is innately beautiful to a specific location.”

— *Sugar Elisa Brown, Director George Billis Gallery*



RODEO REFLECTIONS, OIL ON LINEN, 42 X 60"

The artist says: I couldn't pass up a visit to Rodeo Drive. The reflections in this window just blew me away. It was so abstract and rich in color, like a Bonnard painting of France.

for something different."

Los Angeles provided that opportunity for him. Magsig was taken in by the historic areas of downtown—many of which are just now being renovated and revitalized—and the history that goes along with these unique places.

"The light is so different out there as well," says Magsig. "And this allows me to use a much brighter palette. Also, Los Angeles is just so spread out and you have to drive everywhere."

While these paintings appear to be tightly rendered and highly realistic, Magsig insists that when you see them up close they are actually much different.

"They are really quite painterly," says Magsig. "I do consider myself a realist, but not a photorealist. But for me the paint is just laid on and serves as merely an indication of the scene. My goal is to not just reproduce

photographs, but to give an idea of what I saw there, what feelings I had while creating these."

The importance of maintaining this style is that it allows Magsig to inject some of himself into each painting to create a more personal and emotional reaction to the work.

"I put myself into them because I want them to start seeing the city differently," says Magsig. "I want them to notice things they've never noticed before. My art is a visual record of the world at the time I have lived. So, later, when people walk through New York, they'll see buildings and notice how they've changed over time."

Magsig also wants collectors of his work to find something unique in each painting that they can relate to.

"I want them to see something that will make them think, that will help

them find beauty in everything," says Magsig. "The physical act of taking something from nature and moving into a painting takes a lot and when you put yourself into it, they are able to relate to it on a more individual, deeper way." ●

For a direct link to the exhibiting gallery go to

www.americanartcollector.com

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
1995	\$500	\$2,800	\$3,800
2000	\$750	\$3,800	\$5,800
2006	\$1,000	\$5,800	\$7,800



ORPHEUM, OIL ON LINEN, 42 X 36"

This artist says: I found this in Downtown Los Angeles. I fell in love with the incredibly sexy curves of this sign. Sometimes you have to get closer to see what is there as well.

The Collector Says . . .

"Initially, my response to Stephen Magsig's paintings came from the thought that they fell within one of my favorite schools, the photorealists. The first response seemed reasonable in that Stephen's work entails a mastery of rendering figurative and realistic relationships of light to architectural elements with a modicum of detail. However, upon a deeper viewing of his work, I soon realized that Stephen is not a photorealist at all. In fact, his direct approach to the canvas, beyond the subject, his application of paint to the canvas, is so fluid, direct, unlabored and spontaneous, that I liken him to the tradition of Edward Hopper. Their subjects employ the painter's unique personality in application, their commonality dealing with the subject of light and form that creates the underlying energy."

— Paul T. Waner