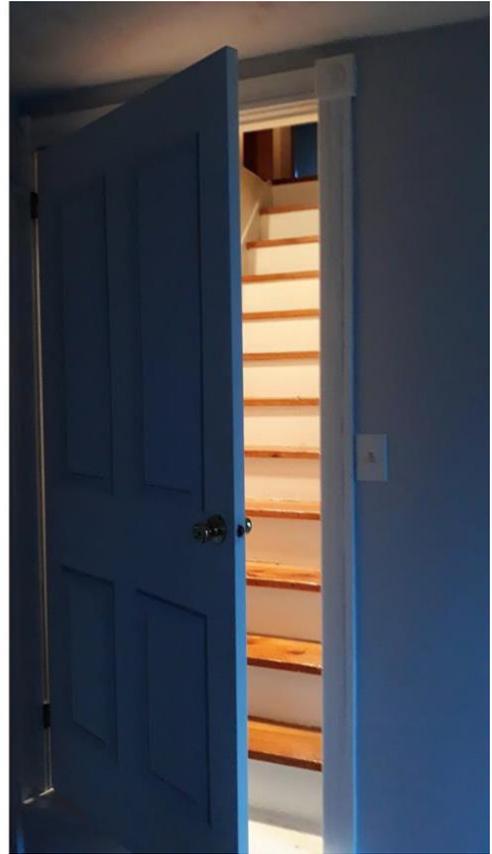


DC MOORE GALLERY

FROM THE STUDIO:

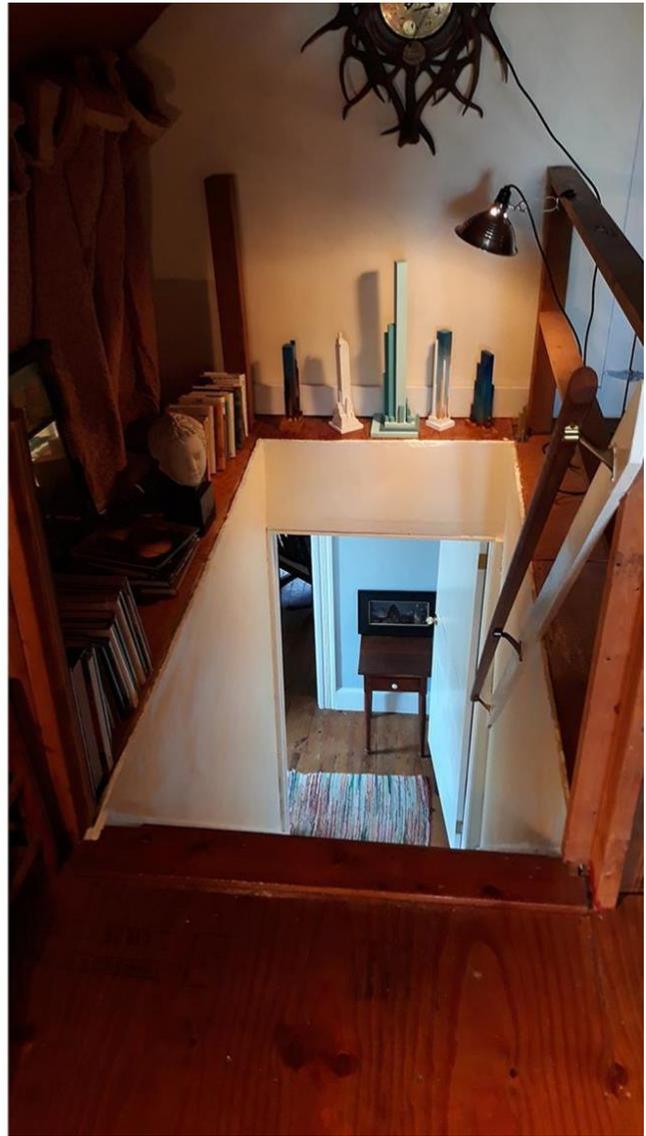
MARK INNERST



Over the coming weeks, we will be providing inside views into how our artists continue their practices to create new works of art, while sharing perspectives of their current, everyday lives. We are excited to welcome your thoughts about these features, as this initiative will bring together our friends, families and colleagues. Please follow us at our gallery's [Instagram](#) or [email](#) us with questions or comments.

From Mark Innerst:

Self-isolation is something I normally experience, especially during the winters. My studio is located in another house down the street and when the weather becomes particularly cold and/or stormy, I cannot rationalize heating up a whole house just to work on a little painting. Early this winter, within the house I live, I decided to set up a seasonal studio in the attic. Emptying out the attic, spackling and painting the walls was another matter, but completely satisfying.



Mark Innerst studio

I painted the flat hollow core doors to the studio to appear paneled. With the stairs just steps from my bedroom, it's so private. The steps going up are steep. A selection of books and objects rest at the top.

Being higher up, it's also quiet and the room has a view of its own. One can see the rooftops of the homes facing the beach. Looking down, I see our birdbaths and the woodshop in our backyard.



Mark Innerst studio



With a sense of liberation, I turned my focus on my interest in figures as part of an urban setting, to a natural one, the beach. I imagined the summer months with masses of people adrift in a profusion of umbrellas, all patterns and colors. I painted rather quickly to capture these effects.

Beacon, 2019. Oil on canvas, 60 x 36 inches.



Work in Progress, 2020. Acrylic on board, 10 x 24 inches.

Soon the umbrellas became the subject and I was letting the figures fall away.



Work in Progress, 2020. Acrylic on canvas, 20 x 20 inches.

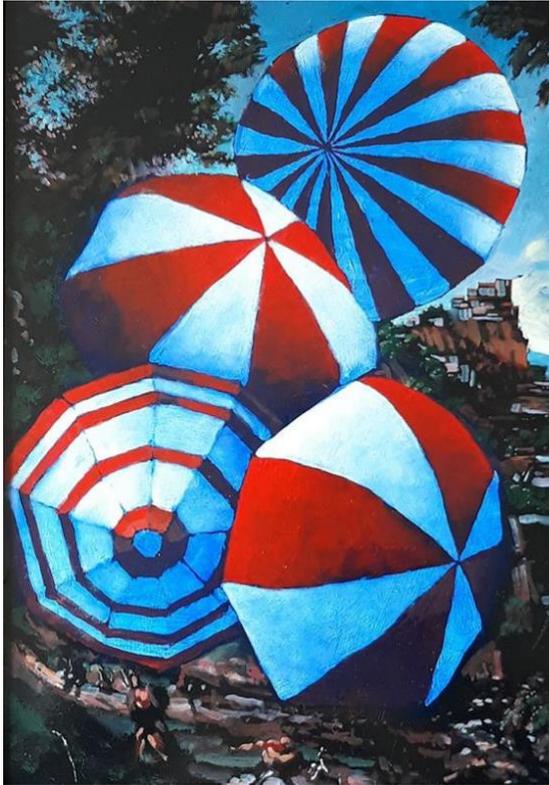
The colors and patterns became like symbols for people and I could group them at will. In bunches, like flowers, or as leaves caught up in a whirlwind.



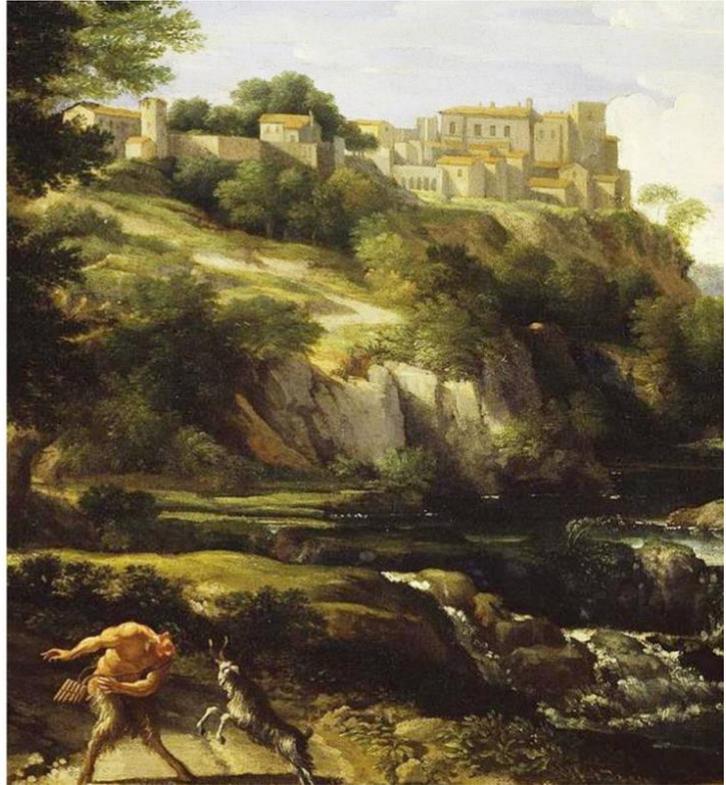
Work in Progress, 2020. Acrylic on board, 20 x 16 inches.

I began to compose the umbrellas more carefully in smaller groups, and with the use of chiaroscuro light they quieted down and felt introspective. I approached them like a portrait, or a small group portrait, with just a hint of a background and place.

Then, those umbrellas full of air and adorned with symbols, reminded me of ships sails. The backdrop in the works developed as well, as I incorporated passages drawn from Old Master paintings.



Left: Work in Progress, 2020. Oil on board, 14 x 10 inches.



Right: Detail of Gaspard Dughet, *Landscape Showing a Dancing Faun and Nymph*, 1667-1668. Oil on canvas, 52 x 87 inches.

There are distant mountains, a castle overlooking a ravine, an arched bridge over a winding river, a fox hunt, a satyr teasing a goat. The old world. The sails drifting forward...



Top: Work in Progress, 2020. Acrylic on paper, 9 x 12 inches. Bottom: Paul Bril, *Stag Hunt*, 1595. Oil on canvas, 41 x 53 inches.



Mark Innerst studio

For More Information About Mark Innerst

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Twitter

DC MOORE GALLERY
535 West 22nd Street, New York, NY 10011
212 247 2111
info@dcmooregallery.com



DC Moore Gallery is temporarily closed to the public. For all inquiries, please write to info@dcmooregallery.com or leave a message at 212-247-2111.