

THE SCARSDALE INQUIRER Friday, May 19, 2017

## 'Rebel, Rebel' artist Adam Handler paints his truth, bright and bold

## By JORDANA WHITE

n Madelyn Jordon suggested the title Rebel" for Adam Handler's new exhi-at her gallery, he was captivated by the

en I heard the title, my mind im when in heard the due, my mind minicatant went to the David Bowie song, thinking of self as that rebellious person he describes," idler said. "Of course, Madelyn was talk-about the style of my painting, rebelling inst tradition, but I still think it works on

and transfer, our i sint tunic a works on hevels." Its work is on view at Madelyn Jordon Fine (37 Popham Road, through June 10. Orday, Handler's work. — especially the ligh" and "Gin" series on display at Jordan's ery — departs from traditional, realistic ictions of nature and the female form. But dider's training is actually deeply rooted in tradition.

Inder's training is actually deeply rooted in As an undergraduate at SUNY Purchase (Hene, my degree was in art history, not fine) "Handler said. "Taking att classer has fary, and viewing the work that came before has taught me her most." Data left sead events, surrounded by e of the world's most important antworks, differ sand even The Met," he said. "My work, when a lady saw me and purchased to was a New York City teacher and would is well that someone loved my work enough to purchast sunder that some of at the factory when is the work, when a lady saw me and purchased. "When the most important when the is weak at someone loved my work enough to purchast that someone loved my work enough to purchast the some the some the saw that someone loved my work enough to purchast that some one loved my work enough to purchast that someone loved my work enough to purchast that some one loved my work enough to purchast that some one loved my work enough to purchast that some one loved my work enough to purchast that some one love





PHOTOS COURTESY MORENY JORGON PRE ART Adam Handler, above, in his studio. Left, "Milano Girl," 2017. Oil stick and acrylic on can-vas, 52 x 44 inches.

I realized that this was something I could do for a living." That realization was the easy part, Handler admitted; finding his stride as an artist was the challenge. this was something I could do

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masterpieces in the city has really influenced my style."

- ADAM HANDLER

After graduating from Purchase College in 2008, Handler earned a master's degree in art history from City College of New York and then traveled to Italy to study life drawing. He also honed his skills in craft design under the tutelage of Jorge Nieves, and photography with Debra Mesa-Pelly. Handler still sees himself as an American winter.

Handler still sees himself as an American painter. "I was born and raised in New York and have never lived permanently anywhere else," hu said. "Having access to so many masterpices in the city has really influenced on style." The works "Morecan Gitt" and "Milano Gitt" currently on display at MIFA. The women do-picted are, like de Kooning's Woman, lacking Contrational anno 1990. oning's Woman, lacking Continued on page 21

## 'Rebel' artist Handler

Continued from page 19 in obviously feminine features aside from crudely drawn breasts. But de Kooning's influence stops

there. Handler's painting technique and his choice of cheerier artistic themes translate into a body of work with a remarkable and unique brand. His influences are broad and include medieval and renaissance art, folk and primitive art. His canvases are often large, his brushwork is thick

and his shapes are bold and direct. Consistently, Handler's almost chalklike finish is evident in all of his efforts, an effect that enhances the brilliance of his color choices, but enhances them with a vibrant, kinetic background layer. "First, I paint on raw canvas with

acrylics underneath," he said. "Then, I go to my primary medium, an oil stick. It allows me to draw carefully and achieve the matte finish I want without dulling the vibrancy of the colors. It has its limitations, but once you accept those, you can really and acrylic on canvas, 52 x 43 work the stick to achieve interesting inches.

work the stick to achieve interesting effects." Handler also regularly establishes a push-pull tension in his composi-tions, notably in his "Tulip" series. "I paint these happy flowers that are thought of almost as having a smile on their face," he said, "but I work with colors that have a more funereal quality to them. It's more about representing a feeling than what exists in nature." The same holds true in Handler's

The same holds true in Handler's

figure work. "The figures I paint are inspired by two of the great loves of my life, my wife, Kelly, and my grandmother, Nilda Broeders. My wife has these amazing big eyes, like all the women in my figures. And the open-mouthed

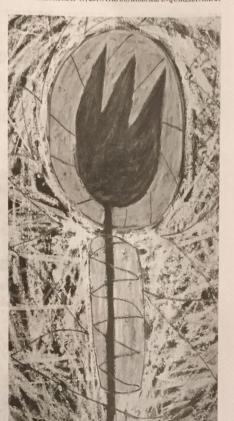


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wonder you see in them reminds me of the expression my grandmother always wore." Handler credits his growing ac-claim to the deeply personal nature of his art.

"My work is very introspective," Handler said. "I try not to push to create something new and spectacu-lar because when I do, it just comes out crappy. I started becoming a suc-cessful artist when I started being re-

ally honest with myself." For more information about Han-dler's exhibit at Madelyn Jordon Fine Art, visit madelynjordonfineart. com.



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