



THE SEASCAPES AND LANDSCAPES

of Manhattan-based painter Michele D'Ermo are unique considerations of the relationship between water and sky and their fluctuating states. These are highly emotional works born of D'Ermo's intense observations of the natural world.

Caption needed





The paintings powerfully reverberate with the interweaving of memory, imagination and sensation. D'Ermo recreates a striking view or landscape, often on multiple canvases, with the intent of showing that a specific moment in time is remembered differently from one canvas to the next.

In one of her recent works, *Breath*, a muted, solitary cloud hovers over what appears to be a calm blue sea. Upon closer inspection, the artist's technique is revealed: the gentle wash of the sky is contrasted with the dripped striations of the blue below. The overall effect is one of transcendence while the painting also seems to ask us to consider what comprises this moment and what emotions are we bringing to our apprehension of it.

Caption needed



DO YOU PAINT MORE THAN ONE PAINTING AT A TIME?

I almost always work on a series, which allows me to explore more than one way of viewing the experience. I like to create multiple canvases because my painterly themes are more remembered sensations than direct observations.

I paint from where my mood is at that moment; conveying my emotions in an immediate way allows for multiple expressions of the same feeling.

WHY IS THERE SUCH AN INTENSE FOCUS ON NATURE IN YOUR WORK?

I like to focus on the natural world to create a tense balance between abstraction and realistic images. Some of my paintings are representational; other are more abstract. Most of my work is infused with the impression of atmospheric qualities of light on water.

My intention is to simultaneously replicate and disfigure the landscape in the painting. There's a certain liberation that comes with painting amid a set of contradictions.

Caption needed





Caption needed

DO YOU EVER GET "STUCK" WHEN PAINTING?

I'm not certain of what prompts the moment when the process of painting begins, but it suddenly becomes an inevitable, even obsessive, desire that cannot be denied. I am extremely prolific when I work, often over a period of days or weeks without pause. By then almost all the principle images are formed and the rest is the art of "finishing" the painting.

WHAT DO YOU CONSIDER TO BE TRUE BEAUTY?

It's not a tangible concept, it's more of a somatic sensation that occurs when something outside of us provokes feelings within. True beauty creates a very personal response that climbs into our imaginations and memories. I revisit those moments in my paintings.

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