Hollis Taggart to Present Alex Kanevsky's Sixth Solo Exhibition
Recent Paintings Consider the Human Experience Within the Natural World

Alex Kanevsky: Unfamiliar Paintings on view December 10, 2026, through January 16, 2027
Opening Reception: Thursday, December 10, from 6 to 8 pm

November 19, 2026 – Hollis Taggart is pleased to present *Unfamiliar Paintings*, artist Alex Kanevsky's sixth solo exhibition with the gallery. The show brings together recent paintings that range across landscape and figuration, reflecting Kanevsky's ongoing exploration of the expressive possibilities of painting. *Unfamiliar Paintings* will be on view at Hollis Taggart from December 10, 2026, through January 16, 2027, with an opening reception on Thursday, December 10, from 6 pm to 8 pm.

Kanevsky's work refuses easy categorization; instead, the artist pursues an approach to painting that is guided more by his own curiosity and intuition than by allegiance to any particular subject or style. Each painting is an independent undertaking that he allows to develop according to its own internal logic. Rather than a unified body of work, he likens them to currents of a flowing river, with each painting taking its own course and direction. What connects them is Kanevsky's desire to establish an emotional and visual relationship with the world around him from within each of the paintings themselves.

Working from both his studio and *en plein air* in his home base of rural New Hampshire, nature figures prominently in this group of paintings. But Kanevsky's engagement with land, forest, and mountain differs from that of an artist who regards the natural world as something to be observed from a distance. He seeks instead to convey the experience of being part of his surroundings rather than separate from them. He is committed to the uncurated experience of the wild, one in which nothing has been arranged for his benefit. In contrast to the constructed realities of the city, where architecture, storefronts, and even the details of everyday life are shaped by human intention, nature presents itself on its own terms.

Several of the paintings have a particularly strong musical dimension. Kanevsky approached these works with something of the structural complexity of a Bach fugue, allowing individual elements to recur, intersect, and develop their own rhythms. A predominantly green painting *Back Yard as Music***,** for example, is built through multiple layers of color and activity. The artist imagines the composition as something that might be performed by a string quartet, with different visual elements contributing distinct but interrelated parts. Music, in this sense, offers a way of thinking about the organization of a painting, in which rhythm, variation, and the interplay of separate components create an overall sense of movement.

An emphasis on feeling rather than predetermined appearance is central to Kanevsky's working process. He often begins a painting with a fairly clear idea of the expressive quality he hopes to achieve, though not necessarily of what the finished image will look like. Color becomes an important means of establishing this atmosphere: a particular shade of blue, for instance, might evoke an emotional climate as much as a visual observation. When possible, Kanevsky works directly from models who come to his studio, while other paintings develop from photographs or direct encounters with the landscape. In each case, the image emerges through a process of looking, responding, and making decisions as the painting takes shape.

One particularly enigmatic work, *Chocorua Sleeper,* depicts a woman curled in a fetal position, her body set against the expansive presence of a mountain. The correspondence between the contours of her body and the rising peak creates a visual relationship that extends beyond mere resemblance. The figure seems at once intimate and vulnerable yet deeply connected to the mountainscape in the distance. Rather than presenting the woman as an isolated subject within a scenic setting, Kanevsky brings the two forms into physical and emotional harmony, offering a compelling expression of the continuity between the human body and the natural world.

A different but equally evocative relationship between the figure and landscape emerges in a panoramic painting, *Dark Warm Nights at Bearcamp***,** inspired by a murky pond in New Hampshire that Kanevsky knew well. Partially submerged figures appear in scattered groupings across an expansive field of nearly black water. Their pale bodies emerge from the darkness, while the surrounding space seems to simultaneously absorb them. The horizontal format and the separation between the figures, none of whom seem to interact with each other despite their proximity, lend the scene a psychologically ambivalent quality, transforming a specific encounter into something more elusive and atmospheric.

Elsewhere, Kanevsky draws in an element of the animal world. *Pigs in Cityscape* originated in a photograph taken outside a pub in Ireland. The artist recalls being struck by something tragic in the cluster of pink pigs, huddled together as they are against the chill of a country road. The resulting work reflects his interest in the less predictable emotional associations that can emerge through the act of looking. As he observes, sex and death are nature's constants, reminders that the organic world encompasses vulnerability, desire, and mortality alongside its more familiar beauty.

Taken together, the works offer a view of Kanevsky's practice as an ongoing process of discovery, uninterested in narrative construction but moving freely among subjects and approaches. Whether working from a model, a remembered landscape, or an unexpected event, he seeks to remain grounded in the metaphysical and somatic experience of painting. His works resist fixed interpretations, instead allowing the viewer to encounter the world through a particular combination of observation, imagination, and sensation.

Born in Russia in 1963, Alex Kanevsky studied theoretical mathematics at Vilnius University in Lithuania before moving to the United States in the early 1980s. He settled in Philadelphia and began painting classes at the Philadelphia Academy of the Fine Arts in 1989. After receiving a Pew Fellowship in 1997, Kanevsky devoted himself to painting full time, and taught at the Philadelphia Academy from 2002 to 2017. He has exhibited his work throughout the United States, Canada, the United Kingdom, Italy, France, Ireland, and Japan in over twenty solo exhibitions. He lives and works in New Hampshire.

About Hollis Taggart

Founded in 1979, Hollis Taggart presents significant works of American art, showcasing the trajectory of American art movements from the Hudson River School to American Modernism and the Post-War and Contemporary eras. Its program is characterized by a deep commitment to scholarship and bringing to the fore the work of under-recognized artists. The gallery has sponsored several catalogue raisonné projects, most recently for the American Surrealist artist Kay Sage, and has been instrumental in advancing knowledge of artists such as Alfred Maurer, Arthur B. Carles, and more recently, Theodoros Stamos, Marjorie Strider, and Michael (Corinne) West. In the summer of 2019, the gallery

announced the formal expansion of its primary market business and its focus on presenting contemporary work. It continues to expand its roster of contemporary artists, focusing on emerging and mid-career talents. With more than 45 years of experience, Hollis Taggart is widely recognized by collectors and curators for its leadership, expertise, and openness on matters of art history, market trends, and opportunities.

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