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JEFFREY CHONG WANG



"Deer Ghost"

Oil on Canvas

30" x 24"

Debut U.S. Exhibition

October 3-25, 2020

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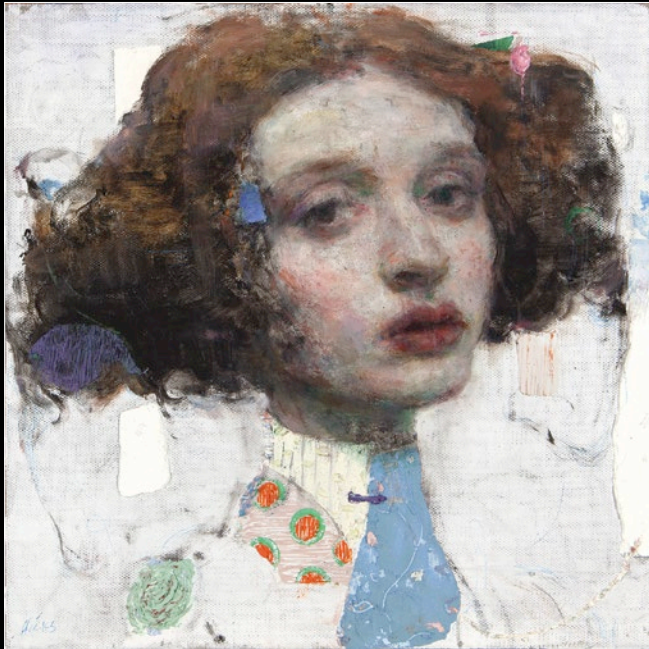
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RON HICKS

"Face Value"



"Red Feelin' Blue"

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November 14-29, 2020

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CONTEMPORARY

BIG ART.

Banned, Oil on Canvas, 16 x 20 in



FRANK ORITI

Off-White x Air Jordan 1 Chicago, Oil on Canvas, 16 x 20 in



NOVEMBER 2020

RJD
gallery

ALSO SHOWING ~ Salvatore Alessi | Alexander Klingspor | Philip Smallwood | Suzy Smith | Armando Valero | Pamela Wilson

small canvas.

Solista, Oil on Wood Panel, 18 x 15 in



JUAN BÉJAR

El Invitado, Oil on Wood Panel, 18 x 15 in



OCTOBER/NOVEMBER 2020 / MONTHLY

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LETTER FROM THE PUBLISHERS

New Publishers Celebrate our Collectors!

Dear collectors,

We are honored and excited about our new roles as publishers of International Artist Publishing, the publishing and media group of *American Art Collector*, *Western Art Collector*, *American Fine Art Magazine*, *Native American Art* and *International Artist*. We love our subscribers, followers, buyers and collectors who have supported us for the past 22 years and continue to support us in this great art future. Vincent Miller, founder of *International Artist* magazine, truly believed in the passion of artists across all mediums and genres. This is how *American Art Collector* was born.

This issue of *American Art Collector* marks its 15th anniversary—15 years of providing great preview, features and stories from our galleries and events across the country. Our goal is to bring collectors to the artists through the pages of the magazine, and not to mention our 544,000 social media followers on Facebook and 35,000 email subscribers. Yes, this magazine has a voice and our subscribers and the art community are listening. We could not be more proud and excited for this month. You will see in the pages a special look back, with highlights from over the years of galleries and artists that we have supported and brought to your home. In addition, our current previews include Jeffrey Chong Wang at Arcadia Contemporary, a show of recent Art Renewal Center winners at Rehs Contemporary Galleries, Christopher Stott at George Billis Gallery, the group show *Big Art, Small Canvas* at Richard J. Demato Gallery and much more.

Collectors, enthusiasts and admirers are continuing to find the perfectly curated pieces for their collections. Galleries and events are continuing to provide the bridge to the collector and live events are starting to open up. The virtual journey we have experienced the past several months has provided yet another bridge for collectors. The new norm will be more art, more access and more collectors buying art. Our vision for *American Art Collector* is "Bringing Art to Every Part of Our Lives."

We welcome you as you sit down in your favorite chair, open up the pages, and celebrate with us the gallery previews, events and artists in this 15-year issue.

Enjoy!

Sincerely,

Wendie Martin Adolfo Castillo

Wendie Martin & Adolfo Castillo
Publishers

P.S. If you would like more information about us and our publications, check out our press release by visiting www.internationalartistpublishing.com.



ON THE COVER

Victor Grasso, *C. carcharias: Death From Above*, oil on linen, 16 x 12"



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American Art Collector

NAVARRO | PEIDRO



Jesus Navarro, "London Flower Market," Oil on Canvas, 24 x 35"



Miguel Peidro, "Water's Reflection," Oil on Canvas, 18 x 26"

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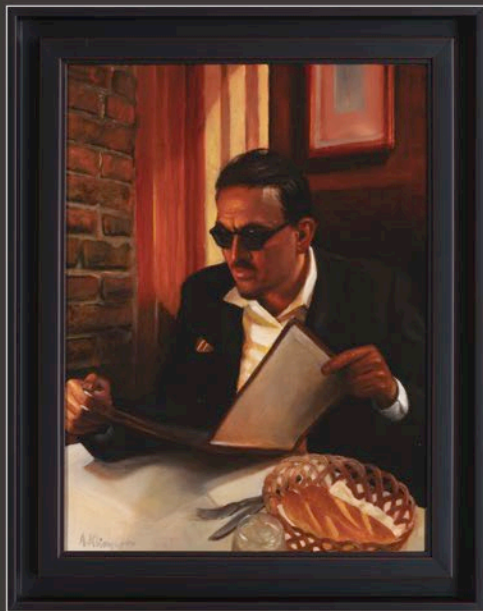
BIG ART.

Cassandra, Oil on Aluminum, 12 x 9 in



ALEXANDER KLINGSPOR

Pete's Tavern, Oil on Linen on Aluminum, 12 x 9 in



ALSO SHOWING ~ Salvatore Alessi | Juan Béjar | Frank Oriti | Philip Smallwood | Suzy Smith | Armando Valero

small canvas.

Birds Of A Dream Disorder, Oil on Canvas, 20 x 16 in



PAMELA WILSON

By You Possessed, Oil on Canvas, 20 x 16 in





Suzy Smith

Mercy, 2020, oil on canvas, 40" x 30"



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Alessandro Tomassetti

I Don't Owe You Anything, 2019, oil on linen, 36" x 25.5"

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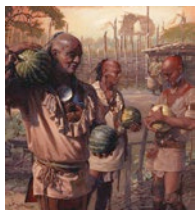


Billy Solitario



Laura Fontaine

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Adam Matano
Josh Tiessen
Jon Burns
Rob Rey

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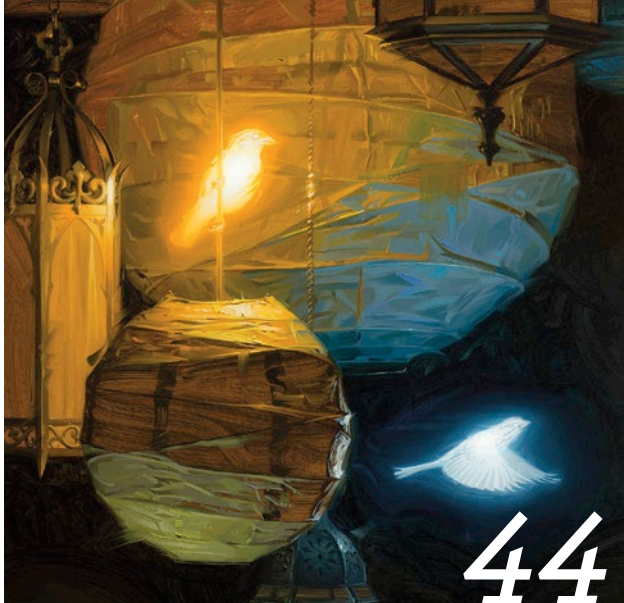
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GILBERT GORSKI THE MEMORY
OF TREES

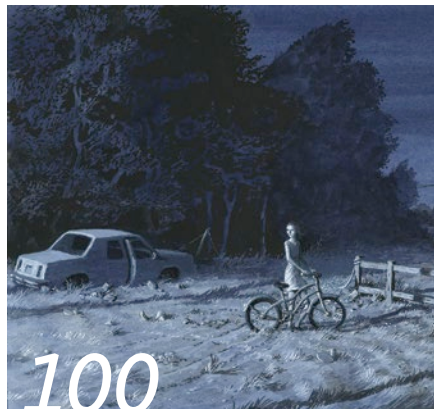


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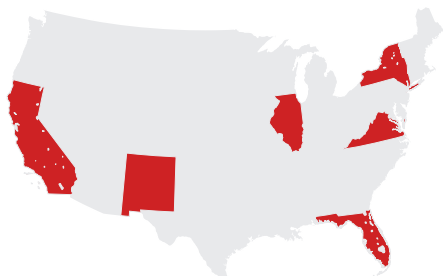
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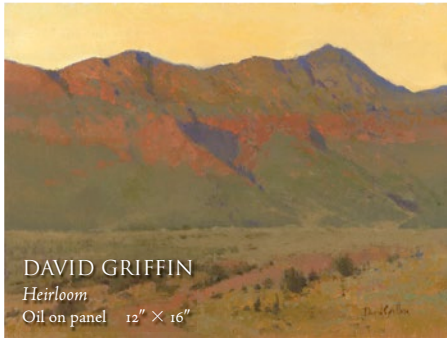
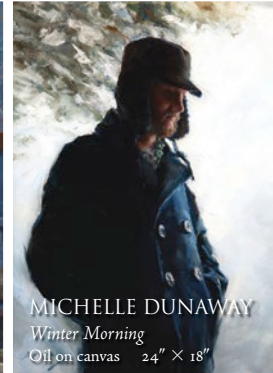
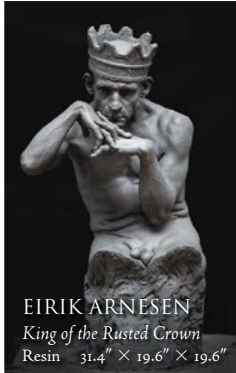


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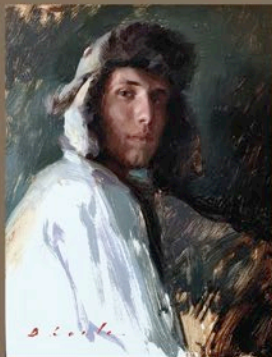


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William Neukomm "The Ribbon" 10x8"



Ingrid Christensen "Cherry Robe" 16x12"



Michelle Dunaway "Luminous" 19x12"

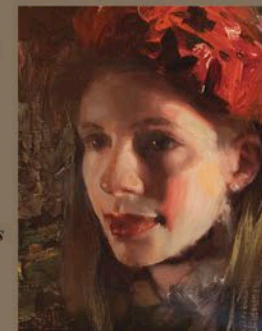
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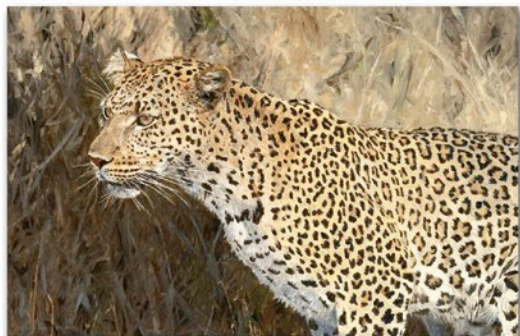
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Winner of The 2015 Gilder-Lehrman Lincoln Prize, and one of the country's leading authorities on Abraham Lincoln. A prolific author and lecturer and frequent guest on television, Holzer served for six years (2010–2016) as Chairman of The Lincoln Bicentennial Foundation. For the previous 10 years he co-chaired the U. S. Abraham Lincoln Bicentennial Commission, appointed by President Clinton. President Bush awarded Holzer the National Humanities Medal in 2008. And in 2013, Holzer wrote an essay on Lincoln for the official program at the re-inauguration of President Obama. He is now chairman of The Lincoln Forum.

The Face of Lincoln

Created by American Sculptor

Robert Merrell Gage (1892-1981)

Born in 1892 in Topeka, Gage left Kansas to study sculpture with Gutzon Borglum and Robert Henri, two exponents of the "American Theme" in art. He ultimately became head of the Fine Art Department at the University of Southern California where he concluded his career.

Deeply impressed by the writings of Walt Whitman and the example of Abraham Lincoln, Gage portrayed and interpreted the freedom and dignity of the American experience through his art. After winning the 1956 Academy Award for his movie "The Face of Lincoln," Gage created this unique sculpture with Lincoln's deep poignant expression.

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TEFAP New York Spring in 2019. Photo by Mark Niedermann.

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Through Nov. 12

12

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www.themorris.org

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EVERSON MUSEUM OF ART

Lacey McKinney: Reconfiguration

McKinney examines themes of identity and embodiment through the human face and figure using portraiture as her point of departure.

www.everson.org

Through January 24, 2021

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CHICAGO, IL

ART INSTITUTE OF CHICAGO

Bisa Butler: Portraits

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www.artic.edu

Through December 20

20

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Ellen Chisdes Neuberg: Living

A Life...A Puzzlement

Now painting six days a week in her gallery-turned-studio, Neuberg presents a new series of abstract-surrealist paintings.

www.thewestmoreland.org

Through December 20

21

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Bradley's *America* imagines Black figures from the early decades of the 20th century whose lives have been lost to history. The multichannel video installation is organized around 12 short black-and-white films shot by Bradley.

www.moma.org

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www.crystalbridges.org

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Calvin Ma, *Duck Out*, ceramic, glaze and resin, 18 x 12 x 8". Crocker Art Museum. Gift of the artist, 2019.91. Photo by Calvin Ma.

Duck Out

Bay Area sculptor Calvin Ma's *Duck Out* has recently been added to the Crocker Art Museum's permanent collection. The ceramic figurine, which features a humanoid figure disguised as a mallard duck, joins the Sacramento, California, institution's other Ma piece, *Around and Around*. Both works delve into the intricate and often unseen world of social anxiety, with *Duck Out* having come from Ma's recent *Blend In* series, and *Around and Around* from his earlier *Homebodies* series.



An installation view of *The Space Between*: Frank Lloyd Wright | Jun Kaneko at Frank Lloyd Wright's Martin House. Photo by Brenda Bieger.

The Space Between

Frank Lloyd Wright's Martin House and Albright-Knox's Public Art Initiative have partnered to create *The Space Between: Frank Lloyd Wright | Jun Kaneko*, an installation of large-scale ceramic sculptures by Jun Kaneko positioned throughout Martin House's historic landscape. Japanese artist Kaneko's process involves slowly layering literal tons of clay over weeks and months to shape some of the world's largest ceramic artworks. The artist refers to these objects as *dangos*, a Japanese term for dumplings and other gently rounded forms. The end result of his sculptures are abstract forms often punctuated by energetic, cheerful colors. The installation will remain on view through October 3, 2021.



Alison Saar, *Martyrdom of St. Rufus*, painted fresco with collage on wooden sticks. Gift of Joe Austin.

Social Justice and Identity

The Nora Eccles Harrison Museum of Art in Logan, Utah, presents *African American Art, Social Justice and Identity*, addressing Black identity in the United States through works of art by 10 African American artists, as well as ephemera from collectives including the Black Panthers, spanning 1887 to 1989. Artists whose work is featured in the exhibition—sourced from the Nora Eccles Harrison Museum of Art collection—include Romare Bearden, Grafton Tyler Brown, Claude Clark, Warrington Colescott, Trenton Hancock Doyle, Talita Long, National United Committee to Free Angela Davis, John Outerbridge, Alison Saar and Charles White. The exhibition will be on view through December 19.



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A LOOK BACK: CELEBRATING 15 YEARS OF ART

In October 2005 *American Art Collector's* premiere issue debuted and revolutionized the art market by previewing exhibitions instead of the industry standard of reviewing the show after it opened. The magazine's mission was simple—to bring together galleries, artists and collectors before the artwork was sold—and that continues today. We know this magazine would not be what it is without the galleries, artists, collectors and events that have offered their support, so join us over the next year as we visit with artists and gallery owners as well as look back on articles and events that have helped shape this publication.



D A N N Y M C C A W

The First Cover Artist

Orange Box, oil on canvas, 60 x 60"

One of the most exciting, and challenging, tasks that happens with every issue of this magazine is selecting the cover artwork. With the first edition, we wanted to make a splash with our arrival to the art market and selected Danny McCaw's painting *Paris Cafe* from an exhibition at the former Wendt Gallery in Laguna Beach, California, that he had with his father, Dan McCaw, and brother, John McCaw. The works were derived from a trip to Europe, including this cover painting, and they displayed his desire to be fearless in his artwork.

At the time, he said, "Every artist is on their own individual journey. Mine is that of exploration and

self-discovery. Crossing the lines of fear and frustration, I challenge not only myself, but also my art. I never want to be confined or limited by any one specific way of approaching or thinking about art."

In the 15 years following, McCaw is still finding ways to push and experiment with his artwork, but with years of experience under his belt. "I've learned to trust myself and my ideas more. I've been focusing on figures for a while now, but I think this will be changing or evolving soon; I let it happen organically and never force it," he explains. "I have also broadened my perspective on art and art history and have a whole new mindset going into my approach. I'm always

looking for growth so I'm still working in oil paint, but I'm doing things in a new ways to challenge and confuse myself. By doing this it allows me to find new answers."

McCaw's artwork has appeared in countless museum exhibitions and he has had about 12 solo exhibitions since his debut in our pages. McCaw, his father and brother also opened their own studio that allows them to have exhibitions several times a year, including one that is set for December. He also will have work at Gallery 1261 in Denver as part of an online exhibition in the coming months, while a show is planned with Laguna Beach-based Sue Greenwood Fine Art for 2021. ●

Find out more info@dannymccaw.com · www.dannymccaw.com



Danny McCaw



@dannymccaw1



Above: Doug Whitfield, "Hanky Panky", oil on canvas, 48 x 38 in. Below: Michael Barnes, "Breaking Rocks", Lithograph, 17 x 19½ in



October 10 - November 8

Doug Whitfield: Hanky Panky
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Art for a Cause

Scottsdale Artists' School's annual fundraiser goes virtual for 2020.

Arizona-based Scottsdale Artists' School will host its annual *Beaux Arts* fundraiser in a virtual format for the first time this November. Traditionally a one-day gala, the event will shift to a weeklong celebration that includes all the bells and whistles of the original show—and more. The event will take place November 7 through 14, with many chances for collectors to bid on artwork as they traditionally have and interact with instructors and students of the school.

On November 7 at noon, Arizona time, collectors can start their bidding for the online silent auction of artwork as well as its trips and treasures packages. Included in the silent auction is this year's signature painting, *Navajo Cliffs* by William Hook. Sandy Scott will return as the Raffle Artist with her limited-edition bronze *Cat Goddess* up for grabs. Collectors can purchase raffle tickets to win this work that measures 18 inches high.

Since the event is held online this year, it will



2

be open to patrons worldwide through the Scottsdale Artists' School website, Facebook and Instagram. Throughout the seven days, artists, students, instructors and supporters can check all platforms for artist interviews, demonstrations, studio tours, door prizes, instructor tips and more.

To conclude this year's *Beaux Arts*, Scottsdale Artists' School will host a virtual wrap party on November 14 live on Facebook and YouTube at 7 p.m. This will include close-up views of all the artwork that was available throughout the week, interviews, prizes and the announcement of the raffle winner.

Beginning in October, collectors can head over to the school's social media pages for sign-up instructions, a list of virtual activities and information on the bidding system. ●

1
Sandy Scott,
Cat Goddess, bronze,
ed. 35, 18 x 6 x 9"

2
William Hook,
Navajo Cliffs, acrylic
on board, 12 x 12"



1

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Videos in each issue let you take part in all the art action—starting from inside artists' studios to gallery openings and right through to auctions on the go.

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1 *A Wishful Day*, oil, 14 x 10"

2 *In Front of a Mirror*, oil, 24 x 24"



2

REFLECTIONS

Jeffrey Chong Wang's debut U.S. solo exhibition is on view now at Arcadia Contemporary in Pasadena, California.

BY JOHN O'HERN

Jeffrey Chong Wang was born in China in 1979, a period known as the “Beijing Spring.” It was not long after the death of Mao Zedong, chairman of the Communist Party in China and the leader of the Cultural Revolution, a movement to purge society of its impure elements. The Beijing Spring was a brief period of artistic freedom and the Democracy Movement following Chairman Mao’s brutal regime. Ten years later students and activists rose up again seeking democracy and free speech, resulting in the government’s crack-down and the massacre at Tienamen Square. Another 10 years later, Chong Wang was living in Canada.

As part of his BFA program at Ontario College of Art & Design he studied for a year in Florence, a period he calls “a significant event in my artist career.” In 2009 he received his MFA from the New York Academy of Art. He returned to China between 2010 and 2016, working with artists there and gaining new experiences to add to his multicultural history.

He says, “My artwork is a reflection of my emotions and memories and shows my understanding and interpretation of my life experience and the world that surrounds me.”

In his novel *Speak Memory*, Vladimir Nabokov



3

wrote, "One is always at home in one's past..." Chong Wang comments, "My time spent growing up in my native China has been an important influence on my artwork. I have painted portraits of my family members at different ages as well as different locations in China that I remember from my past."

As a septuagenarian surprised by the vagaries of memory, I ask him if memory distorts the facts of history. He replies, "I don't think my personal memory distorted the facts of history, maybe the ideology or culture in society changing will distort the facts of

history." We may be experiencing that today.

Chong Wang's knowledge of Western painting and its traditions often appears in his paintings. In *Bird Man*, 2019, a reproduction of Jacques-Louis David's *The Death of Marat*, 1793, hangs on the wall. Marat was a French revolutionary leader murdered in his bathtub by his political enemy, Charlotte Corday. The composition of the main part of the painting recalls Édouard Manet's *Olympia*, 1863. In Manet's painting, a nude woman reclines on her couch with a black cat at her feet and a black servant offering



4

3 *Soft Winds*, oil, 20 x 16"

4 *Bird Man*, oil, 48 x 36"



5

5 *Deer Ghost*, oil, 30 x 24"

6 *Eat, Drink, Men and Women*, oil, 30 x 96"



6

her a bouquet of flowers.

In *Bird Man*, a maid, fully clothed in her uniform and wearing a military gas mask, reclines on her couch with a cat at her feet and a man behind her, fully exposed in his open robe, standing behind a perch for a magpie that blocks his genitals from view. Where the cat in Manet's painting is full of symbolism and French double entendres, Chong Wang leaves the interpretation up to the viewer.

"I don't think animals in my paintings are having any specific personal symbolic meanings," he says. "Maybe they carry symbolic meaning that [is] accepted by people in general. Since I won't give any new semiotic meaning to those animals, I hope viewers can see them just the way they are."

The space of his paintings is often compressed, the elements seemingly occurring in different times and planes within the same space.

The drapery and distant landscape of classical portraits appear in his double portrait *A Wishful Day*, 2020. After a moment of intimacy, a nude man rests against the breasts of a woman smoking a cigarette. She appears rapturously satisfied while he has an enigmatic expression of exhaustion. His tattoo is a classic Western sailor's tattoo alluding to love for some unknown other. It makes me think of Westerners sporting Chinese calligraphic tattoos that, translated, mean something other than the wearer thought or intended.

In *Deer Ghost* the couple is wearing costumes from disparate cultures and time periods. Chong Wang explains, "I like to mix different times and historical

visual languages in [paintings], to me it became an interesting game. Coming from China and having spent the youth in the environment that was so rapidly changing, I have witnessed things that are postmodern, absurd and surreal in our lives. And I feel those experiences are reflected in my works.

"My work is a response to the imbalance between my inside feelings and the outside world," he continues. "I fuse classical concepts and traditional techniques into my work using my own exaggerated figures. These figures reflect the history of Western oil painting techniques but also show contemporary themes of Eastern culture."

As unfathomable as his paintings are, they elicit a faint familiarity, a vague recognition that in a dream or in some forgotten past, we have had the same experience.

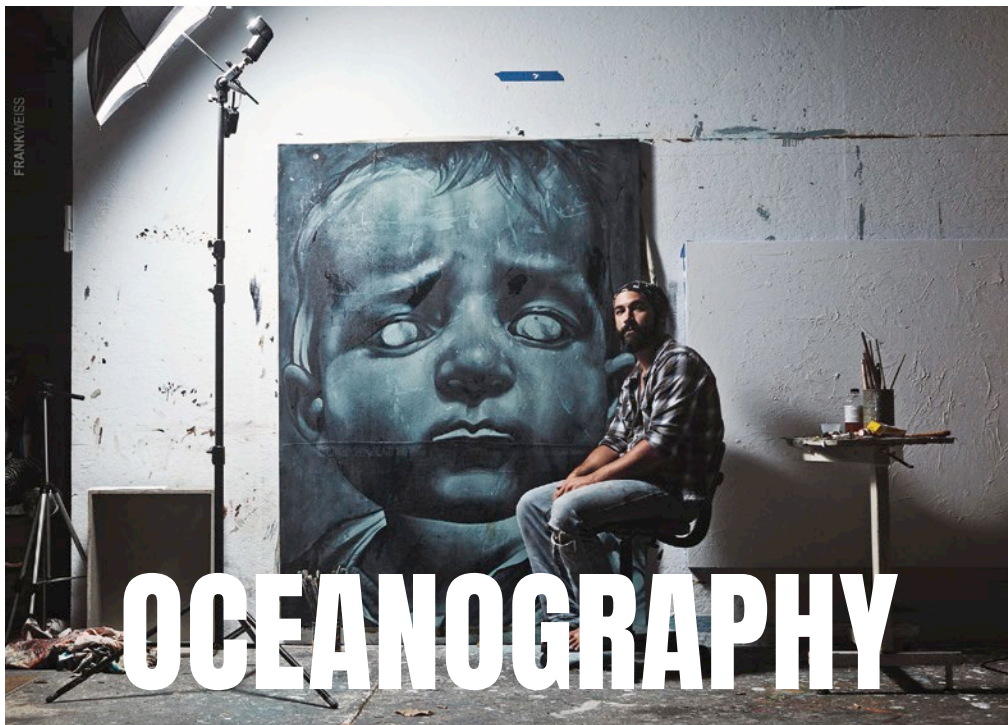
Chong Wang is represented by Gallery House in Toronto. The U.S. debut of his new paintings will be at Arcadia Contemporary in Pasadena, California, through October 25. ●

JEFFREY CHONG WANG: RECENT PAINTINGS

When: Through October 25, 2020

Where: Arcadia Contemporary, 39 E. Colorado Boulevard, Pasadena, CA 91105

Information: (626) 486-2018, www.arcadiacontemporary.com



Natural history and portraiture inspire Victor Grasso's newest series of paintings.

BY ROCHELLE BELSITO

Victor Grasso's imaginative paintings often sit in a gray area. The imagery can shock or delight and make the viewer ask endless questions. That exploration takes them beyond the first visual impression and allows them to think about how the elements combine to tell wondrous narratives. Leaning toward the imaginative realm in his artwork, Grasso says he paints scenes that are "improbable but not impossible" with the realistic style being the entry point.

Grasso grew up in a New Jersey beach town, so his love for the ocean developed at an early age and it has often inspired his artwork. This includes his newest series of paintings, titled *Oceanography*, which was recently on view at SOMA Gallery in Cape May, New Jersey, where the artist lives. The show, featuring eight paintings and a number of studies, was designed all at once from ideas in his sketchbook.

"I knew that I wanted to go back to the really heavy focus on sea life, and so I picked some things relative to the area and some stuff that was just big, bold and

fun to paint," he says. "I was really trying to combine natural history with societal portraiture."

All of the artwork is titled with scientific or species names, heightening the overall narrative of the series. Grasso explains, "I definitely wanted to take it more into the science realm and give the Animalia names... I really wanted to have the series be almost as if you're looking through a natural history book to see what the creatures are. [Have it seem like] something from the 1700s or from a cabinet of curiosities in the Victorian era where they studied sea life by keeping them in jars of formaldehyde."

The centerpiece of the series is the 40-by-60-inch painting *Sphyrnidae*, which depicts a hammerhead shark in the middle of a room with a woman kneeling beside the animal. The idea for the work was conceived in 2008, but was the last one Grasso painted for the exhibition. "It was totally different when I originally designed it. She was standing over the hammerhead shark in a bathrobe and had a diver helmet on almost

1 Victor Grasso in his New Jersey studio. 2 *C. carcharias: Death From Above*, oil on linen, 16 x 12"





3

as if she had wrestled the beast and was victorious over it," he explains. "As time went on and I matured it changed. It became more of a loneliness or abandon. It was caring for the shark. There's this idea of come in with me and witness this creature, but there's also a deep sadness there that's almost as if to say stay away."

The timeless quality to Grasso's artwork seems heavily rooted in classical techniques. However, instead of a formal art education, the self-taught artist has used his adept eye to hone his own style over the years. The paintings can recall past artists, such as Caravaggio and those of the Baroque era, but they are rooted in Grasso's imagination and vision.

Take *H. Americanus*, for instance, which shows a woman cradling a massive lobster claw. "I just imagined one of those portraits you'd see in a college, but also I thought about *Harry Potter* with the paintings that came alive. If it were in some kind of grand university in London, it would be a well-known librarian carrying a stack of books. Instead, this woman is holding a lobster claw," says Grasso. "How amazing would it have been if some naturalist found this huge lobster and brought it to the school to



3
Sphyrnidae, oil on
linen, 40 x 60"

4
T. gigas, oil on linen,
38 x 22"

5
*C. carcharias: Death
From Below*, oil on
board, 28 x 17"

6
H. americanus, oil on
board, 17 x 11"

4



5

study? With this pose, the viewer is studying both the woman and the lobster at the same time.”

Then, there is his work *T. gigas*, featuring a woman in a white formal dress with a giant clam prominently displayed on a table next to her. “That’s my *Madame X*,” Grasso shares. “I don’t want to paint like Sargent... but it’s inspired by *Madame X*. I just really wanted a work that is the epitome of societal portraiture style to be in the show. The giant clam is such a unique thing, and I didn’t want to have it on her head or have it wrapped around her. I thought it would be cool on a table in a house, and they probably really are somewhere on display...The old-fashioned table has naval dolphin-style legs. My grandfather was a woodcarver and he used to carve those dolphins, so that was a nod to him as well.”

Two paintings from the series are focused on the great white shark: *C. carcharias: Death from Above* and *C. carcharias: Death from Below*. The works are not a pair, but there is a natural yin and yang to the works where



6

one has the shark alive and the other shows the shark’s jaws. “There’s a certain push and pull to those works,” says Grasso. “Great white sharks are a protected species, so for someone to be holding the jaws is very frowned upon. I’m not making any statement or anything, but it’s something—particularly for anyone who knows about sharks and fishing—that instantly sparks some kind of emotion or reaction. There’s nothing wrong with finding [the jaws] and in the sense of being an explorer and naturalist and holding them up to observe.”

He adds, “Again, there’s that gray area that I like to try to explore. It’s not always what you see at first.” ●

VICTOR GRASSO: OCEANOGRAPHY

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www.victorgrasso.com



TAKING FLIGHT

*Rehs Contemporary Galleries'
newest collaborative exhibition
with Art Renewal Center
spotlights birds in art.*

BY JOHN O'HERN

This year's collaboration between Rehs Contemporary Galleries in New York and Art Renewal Center will be on view October 15 through November 20. *Taking Flight: ARC Select 2020* is a "socially distanced" exhibition available for viewing by appointment.

Gallery director Lance Rehs explains, "Due to the prevalence of birds in art, it was plainly obvious that our role is not simply to present and preserve art, but to help preserve the inspiration behind the art as well. With that, we decided to team up with the American Bird Conservancy to help raise awareness regarding threats to bird populations and the effects their dwindling numbers have on our ecosystems. While the presence of birds in artwork is prominent, it is superfluous...the presence of birds in the real world is a necessity."

The artists—Jasmine Becket-Griffith, Jon Burns, Natalie Featherston, Lucia Heffernan, Adam Matano, Rob Rey and Josh Tiessen—are Rehs Contemporary Galleries' award winners from the 14th ARC Salon Competition.

Featherston specializes in Trompe l'Oeil, French for "fool the eye." She paints directly from life, constructing detailed collage models for her paintings using found objects, vintage photos, paper cutouts, embroidery and beads. Her technical prowess draws the viewer into an invented realm of humor and whimsy, where storytelling and narrative feature prominently. Of her painting *The Night Owls*, Featherston says, "I wanted to create

1
Adam Matano,
Black Wings,
bronze, 8 x 11 x 4"

2
Josh Tiessen,
Refracting Infinity,
oil on panel,
36 x 24 x 2"







4

3
Natalie Featherston.
Night Owls, oil on
panel, 20 x 16"

4
Rob Rey.
*Bioluminescence –
Question, Hypothesis,
Experiment*, oil on
panel, 30 x 20"

5
Jon Burns. *American
Goldfinch*, oil on
panel, 12 x 9"

that magical time in the middle of the night, with its darkness and stillness, when you're immersed in a fantasy world of fiction. The heroine wears a feathered mask, communing with the owls. The lichen covered branches evoke the woods and recall a 19th-century Adirondack frame."

Trompe l'Oeil paintings are representations of still life setups—most often serious depictions of the objects. Featherston's often humorous paintings also depict the not always subtle craft of her assembling the setup. Countess Alexander Nikolaevitch Lamsdorff has been snipped out of her original forest setting in a painting by Franz Xaver Winterhalter and pasted on another. Her simple book of poetry is augmented by insurmountable tomes topped by "wise" owls and the rough edges of their having been cut from their original source.

For millennia, humans have sought to light the darkness. There are stories, mythologies and superstitions "we've told ourselves through time," Rey says, "to make sense of the world before we knew how to do it. We were trying to light the way." In *Bioluminescence – Question, Hypothesis, Experiment*, lanterns from various cultures have gone out while the light of living



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things brings illumination. "The stories that we have told bring us together," Rey explains. "But the world has evolved. We would be better to embrace a more unifying story of the world that science can provide. Science can unify."

Rey's cosmic awareness complements his material awareness of the joy of painting. "The fragility of the lanterns made of paper with all of those little folds and undulations provide interesting detail," he comments. "They allow me good opportunities for technical applications." Painting "wet into wet," his application of paint simplifies the subject and creates a rich textural surface. ●

TAKING FLIGHT: ARC SELECT 2020

When: October 15–November 20, 2020; October 15–18, opening event, 11 a.m. to 5 p.m., by appointment only

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MICHAEL BERGER GALLERY



Philip Pearlstein *Gothic*, Watercolor on paper, 40 x 60 Inches, 1991

The Michael Berger Gallery, since 1970, has hosted four one-man shows for Philip Pearlstein. A fellow native Pittsburgher, Philip's massive talents and achievements have far exceeded his origins. When he was just 15, in 1942, two of his prints won a national competition and were reproduced in color in *Life Magazine*. As the pre-eminent figure painter of the era of the 1960s-2000s, he led the revival in Realist Art. Philip has always stressed the masterful architecture of his human figures, and of their

contextual surroundings. Their anatomy always builds from his profound understanding of the human form. He approaches each work with the same unwavering commitment to painting precisely what is in front of him, without either eroticism or idealization.

To live with a work of Pearlstein's art is to have the daily privilege of experiencing the interaction of figure and environment at the most sophisticated and the most accessible levels all at once.



Philip Pearlstein
Nude with Rocker,
Color Lithograph on Arches White Cover,
23¼ x 33 Inches, 64/100

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ALL ABOUT SCALE

BY JOHN O'HERN



Napoléon III appointed Georges-Eugène Haussmann to “aerate, unify and beautify” the city of Paris in 1850. Haussmann created the long boulevards, plazas and apartment blocks we know today, wiping out the chaos of medieval lanes. He left out the district known as Le Marais. Now known as a place of cafés and galleries, the district has traffic-packed, twisting lanes as well as the ordered serenity of Place des Vosges.

Ben Aronson has said, “The main objective is not merely to capture physical likeness but rather to aim for the most concen-

trated form of a powerful visual experience.” What better way to concentrate the energy of Le Marais than in a 10½-inch square painting? Speaking of Monet’s painting of a train station in Paris, he commented, “the true subject of the painting wasn’t the train or how realistically it was painted, the real subject was Monet himself. That realization was a turning point for me, understanding that it wasn’t simply about making still life objects, figures or buildings look real—it was about how I personally saw the world around me and communicated in paint how it made me feel.”

Philip R. Jackson’s still lifes often feature less than perfect fruits,



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1. LewAllen Galleries, *Le Marais, Paris*, oil pastel on museum board, 10½ x 10½", by Ben Aronson. 2. Winfield Gallery, *Transitory Spaces: Fruit, Chrysalis & Moth*, oil on panel, 11⅞ x 11⅞", by Philip R. Jackson. 3. Garvey|Simon, *Apples and Insects*, egg tempera on panel, 6 x 8", by Doug Safranek. 4. Joni Jurek, *Summer Hydrangeas*, oil, 16 x 20". 5. Joni Jurek, *Happy Mother's Day*, oil, 14 x 11"

vegetables and objects perfectly painted on a highly reflective surface. He quotes the still life painter Walter Tandy Murch, who said, "I must not paint the thing itself, but will paint the air between myself and the thing and beyond." Jackson's objects are physically reflected on the surface he places them but the reflection takes on depth suggesting a reverse world beneath the table's surface. In *Transitory Spaces: Fruit, Chrysalis & Moth*, the moth appears on the reflection of the fruit, not on the dimensional fruit—as if it emerged from its chrysalis into a different world. There are more reflections of cherries than cherries themselves. In fact, there is often only air where a cherry "should" be.

Jackson suggests a world within and beyond the objects he paints. His paintings are poems of time and timelessness, musical compositions in which the space between the notes is as important as the notes themselves.

Time appears again in the egg tempera paintings of Doug

Safranek. The ancient technique of painting with pigment mixed in egg yolk and water is arduous. It dries immediately and has an extraordinary luminous permanence. Safranek says, "The slow meditative process of layering the delicate brushstrokes that make up the surface of a tempera painting has the effect of imparting an intimate stillness to even the most active composition."

The intimate stillness of Safranek's *Apples and Insects* reflects the ephemeral nature of the objects and the long life of their representation. The fresh, green vitality of their lives will soon fade, their brief tasks accomplished.

Safranek also uses tempera for intimate scenes of life in the big city, New York, as well as insightful portraits that, along with his still lifes, are evocations of the beauty of the ordinary.

This special section devoted to small works and miniatures includes artwork in a range of subjects and styles, showing that artists can capture anything in a scaled down size.

CHANTEL BARBER



Brown Hat Red Tie acrylic on panel 9x9 in. Red Hat Brown

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Bouquet, 30"x30" oil



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6. Chantel Lynn Barber, *Dare to be Bold*, acrylic on panel, 8 x 6" 7. Sally McDevitt, *Spring in Pino Arroyo*, acrylic on canvas, 12 x 12" 8. Annie Meyer, *Sauvie Island #1*, oil monotype on paper, 10 x 10" 9. The Miniature Painters, Sculptors & Gravers Society of Washington, D.C., *Woman from the Desert*, oil on vellum, 3½ x 2½", by lhtesham Hassan. 10. Sally Ruddy, *Ancient Almond*, oil on canvas, 11 x 14"

Artist Joni Jurek says, "Every place and every moment holds its own story. Painting small and from life allows me to capture the spirit of a subject, inviting the viewer to pause and realize the widespread natural beauty among us from vast vista scenes to the delicate fleeting life of a flower." Among her newest works are the florals *Happy Mother's Day*, which is a mixed bouquet, and *Summer Hydrangeas*, capturing the blooming white flowers.

Chantel Lynn Barber is on a journey to capture the vision in her mind's eye—"the one blood we as humans share," she says. Barber does it all in acrylic through strong color, energetic brushwork, light and story. Her loose style draws the viewer's attention, visually beckoning them to wonder at the essence of life. Artist Nicolas Martin says of her work, "She is painting with her own identity and has found a beautiful way to express herself with her own freedom."

Lynne Patton says, "I am inspired by nature always and often the small and overlooked parts of nature." Her series of mouse paintings is an example of this idea, with her adding, "We often

don't even know they are there." For the holiday season, Patton has painted the mouse hiding around holiday decorations, such as *Well Maybe a Mouse*, where a mouse is dangling on an ornament.

Peace and tranquility is a goal of the monotypes of Portland, Oregon, artist Annie Meyer. Her vibrant minimalist landscape and figurative works transport one to a calmer place. Luminous colors and sparse lines capture the essence of a figure or a landscape with simple but brilliant power—matching the composition's intriguing essence of an abstract sense of time and place. Her inspirations are the landscapes of France where she has traveled the last 25 years, her Midwest roots and her Oregon home. This past spring she created a body of work based on the reflection and sky in the water at Sauvie Island, about 10 miles from her home. The works were featured in an exhibition at **Laura Vincent Design & Gallery** in Portland.

California-based oil painter Sally Ruddy responds to her painting subjects in a sensual way rather than literal, feeling her

COLLECTOR'S FOCUS SMALL WORKS & MINIATURES



11



12



13

11. Annie Meyer, *Sauvies Island #2*, oil monotype on paper, 10 x 10" 12. Lynne Patton, *Well Maybe a Mouse*, oil on linen panel, 8 x 6" 13. Sally Ruddy, *Rhododendron*, oil on canvas, 11 x 14"

way through a painting. Soft brushstrokes and an airy, effortless blending of colors contribute to an environment focused on emotional response and personal narrative. Omitting fine details in the scenery, Ruddy creates otherworldly settings that transport her viewers into her intimate memories of family and self. Ruddy's suggestion for a buyer is to "find what you love, that small gem that speaks to you."

Sally McDevitt paints New Mexico landscapes on both grand and small scales. She captures the atmosphere of the place through the color and her brushstrokes. "Often, several of my smaller paintings will work better for a space, especially in a powder room or bathroom," she says. "[It is] nice to get lost in a landscape instead of looking at a blank wall. It enlarges the room.

I have one in my laundry room, and it makes me smile as it fits so well in there."

The Miniature Painters, Sculptors & Gravers Society of Washington, D.C., is considered the oldest miniature art society in the United States. Its objective from its inception has been to encourage and stimulate interest among artists and the public in the beautiful forms of miniature art. Its 87th annual *International Exhibition of Fine Art in Miniature* will take place November 22 to January 9 at The Mansion at Strathmore in North Bethesda, Maryland. The 2020 show, of which **Ihtesham Hassan's** painting *Woman of the Desert* received Best of Show, includes 723 works of art all under 25 square inches. The artwork will be on view at the mansion as well as through the society's website. ●

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SALLY MCDEVITT

(505) 205-0093
mcdevittsally@gmail.com
www.sallymcdevitt.com

SALLY RUDDY

info@sallyruddy.com
www.sallyruddy.com

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1

COLLECTOR'S FOCUS THE ART OF THE NUDE

BEYOND *the* SURFACE

BY JOHN O'HERN

The English painter **Bruce Sargent** (1898-1938) has been described as “a mythic figure in the modern art movement.” He is also mythical, the imagined great-uncle of **Mark Beard** and one of many imagined artists that allow Beard to paint in different styles without appearing to be unfocused.

Sargent, who died tragically young in a wrestling accident, was in his virile prime during the First World War thought then, optimistically, to be the war to end all wars.

Sargent's *Bathers by the Shore* recalls early photographs of WWI soldiers bathing or at leisure—impossibly handsome and improbably innocent. These

figures appear to have farmers' tans as if they had been freshly harvested from the farm before being sent off to slaughter. (The war claimed nearly 10 million military personnel and another 10 million civilians.)

Sargent's name is an oblique reference to John Singer Sargent (1856-1925) who produced homoerotic drawings and was rumored to be gay. Sargent was born several years after the infamous libel trials of the Irishman Oscar Wilde in which the phrase “Love that dare not speak its name” arose. He and Wilde would be amazed that over a century later Ireland would be the first country to legalize same-sex marriage on a national level by popular vote.

Michael Bergt approaches art history by reversing the elements in Manet's iconic painting *Olympia*, 1863, a female nude reclining in her boudoir being presented with a bouquet of flowers by a black servant. It was deemed indecent at the time by the French public. Bergt comments, “Often, the only way for people to understand how their specific perspective may

be skewed is to be able to occupy the 'other' perspective. Societies create structures of what is commonly accepted to be 'normal.' In *Released*, I wanted to reference a groundbreaking painting that represented modern female nudity, which, at the same time, reinforced an old racial stereotype. By flipping the roles, we're compelled to see our own unconscious projections."

He continues, "Instead of a classic reclining white female nude, we see a reclining black nude. Instead of a black servant, we see a white servant. In Manet's painting, the black servant is presenting the nude with a large bouquet of flowers. In my painting, the white servant is releasing butterflies. The butterflies represent the metamorphosis of a dynamic, the change of a state and a new mission to pollinate these ideas to the world."

The butterfly element complements his recent series of works, *Chrysalis*, symbolizing transformation and emergence.

Kristine Poole recalls, "Repetition and pattern in sculpture have always been intriguing to me. I created my first curled figure for the sculpture *Chrysalis*. I had a number of wax casts of the original sculpture sitting on my desk and I started playing with them. I was mesmerized by the way they coalesced into these amazing geometric patterns."

Quaquaversal, with seven figures, is the first in the series. Its title means "moving outwards in all directions from a common center." Mandala comes from the Sanskrit word for "circle," representing wholeness. It is used as a focusing device for meditation and spiritual practice. *Quaquaversal* suggests the common roots of humankind, the individual figures emerging from and coming together to form a symmetrical, ordered whole.

The founder of the Bauhaus, Walter Gropius (1883-1969), wrote hopefully in an earlier period of crisis: "We are in the midst of a momentous catastrophe of world

history, of a transformation of all aspects of life and of the entire inner human being. This is perhaps fortunate for the artistic person, if he is strong enough to bear the consequences, because what we need is the courage to have inner experience."

The Art of the Nude includes artwork that is rooted in a classic tradition, but the artists featured expand on the techniques and ideas to create paintings and sculpture of today.

The Pittsburgh-based Michael Berger Gallery, since 1970, has hosted four one-man shows for Philip Pearlstein. A fellow native Pittsburgher, Pearlstein's massive talents and achievements have far exceeded his origins. When he was just 15, in 1942, two of his prints won a national competition and were reproduced in color in *Life Magazine*. As the preeminent figure painter of the era of the 1960s to 2000s, he led the revival in realist art. Pearlstein has always stressed the masterful architecture of his human figures, and of their contextual



1. Nüart Gallery, *Released*, gouache, colored pencil on toned paper, 21½ x 28", by Michael Bergt 2. EVOKE Contemporary, *Quaquaversal*, bronze with steel, ed. of 10, 14 x 14 x 3" with 20" high base, by Kristine Poole. 3. ClampArt, *Bathers by the Shore*, oil on canvas, 66 x 84", by Mark Beard as Bruce Sargeant (1898-1938). 4. Michael Berger Gallery, *Gothic*, watercolor on paper, 40 x 60", by Philip Pearlstein.

COLLECTOR'S FOCUS

THE ART OF THE NUDE



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surroundings. Their anatomy always builds from his profound understanding of the human form. He approaches each work with the same unwavering commitment to painting precisely what is in front of him, without either eroticism or idealization.

The gallery says, "To live with a work of Pearlstein's art is to have the daily privilege of experiencing the interaction of figure and environment at the most sophisticated and the most accessible levels all at once."

Stone Sparrow NYC features artwork by a number of figurative artists, including **Teagan McLarnan**, **Francien Krieg** and **Luis Alvarez Roure**.

McLarnan paints in egg tempera and primarily focuses on flesh in her figurative paintings. She has received a number of awards, including the Eldorado Hills Art Association Scholarship and the Chandler Scholarship in 2012. These two scholarships helped her attend Lyme Academy College of Fine Arts in Connecticut.

Krieg says, "The truth is I paint myself... and therefore the battle of my own body with age, my own fears and my fascination with death." This came from her father's preoccupation with death that stemmed from his mother passing away at a young age and it was a taboo topic. "This had such an impact on his thoughts that as an adult he conducted a thorough investigation on whether there is life after death," Krieg explains. As her interest grew as an artist, she began to paint other people, "especially those who deviate from the ideal of beauty," she says. "But even more, I really wanted to paint people like you and me, a universal image of the aging person."

Roure is known for his figurative and still life paintings, and his artwork has been included in American and European collections, and he has painted figures such as Philip Glass, Joshua Bell, Larisa Martinez and Paul Volcker, to name a few.

Lotton Gallery represents husband-and-

wife artists **Aydemir Saidov** and **Marina Marina**, who met while studying at university in St. Petersburg, Russia. Spectacular detail and softness of touch are recognizable in both artists' paintings. The beauty of the female form is a celebration in Marina's painting *Tranquility*, specifically the model's delicate back and neck with the tendrils of her hair draping down. *Repose*, by Saidov, is a captivating work of femininity; his model featured is most sought-after by collectors for her stunning beauty.

At **33 Contemporary Gallery** in Chicago, collectors will find works by artists such as **Alessandro Tomassetti**, **Suzy Smith** and **John Rowe**.

Tomassetti's *Leave In Silence* is based on his thoughts from having been mostly inside over the past seven months, where he was "oscillating between feeling safe and feeling trapped." The artist continues, "My studio work continued and offered a daily respite from the new cycle and the changes



5. Stone Sparrow NYC, *Orange Kismet*, egg tempera on wood, 18 x 36", by Teagan McLarnan. 6. Stone Sparrow NYC, *Delicate Flesh*, oil on linen, 31½ x 47½", by Francien Krieg. 7. Stone Sparrow NYC, *Salome*, oil on linen, 80 x 46", by Luis Alvarez Roure. 8. Lotton Gallery, *Tranquility*, oil on canvas, 16 x 36", by Marina Marina. 9. 33 Contemporary Gallery, *Leave In Silence*, oil on aluminum panel, 13¾ x 10", by Alessandro Tomassetti. 10. Lotton Gallery, *Repose*, oil on canvas, 24 x 24", by Aydemir Saidov. 11. 33 Contemporary Gallery, *Surrender*, oil on canvas, 36 x 36", by Suzy Smith. 12. 33 Contemporary Gallery, *Anna*, oil on canvas, 16 x 12", by John Rowe. 13. Nathan Solano, *Winter Light*, oil, 20 x 30"

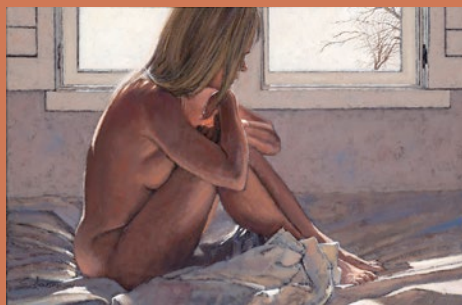
COLLECTOR'S FOCUS THE ART OF THE NUDE



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14. R.J. Palat, *Redhead*, oil, 14 x 11" 15. R.J. Palat, *Trio*, oil, 14 x 11" 16. Nathan Solano, *That Was A Mistake*, oil, 20 x 30"

the world was facing, but there were days that the luxury of being able to create work during a lockdown wasn't enough. I kept coming back to the thought that I wanted to make a painting that summarized how I was feeling without being too specific and while still staying true to the aesthetic I have been building upon. *Leave In Silence* is the result of my pondering. It touches on the heaviness and relinquishing of control that I certainly have felt, but I think it can also be seen as capturing a moment of resolve, of gathering one's self and one's strength."

For *Surrender*, Smith "was interested in combining color with black and white, as a design tool, making the word 'HOPE' and the blue and gold star the standout features. My model is holding her hands in a 'surrender' pose you often see in

paintings of Mary and the saints. This is significant to me, as I have learned that in life, sometimes the only choice is to surrender to a higher power. I wanted to add an organic element, so I added leaves, which also act to obscure the nudity."

Rowe's painting *Anna* is from when he first started figurative artwork. "I wanted to study the human form and especially the myriad of amazing colors in skin," he explains. "There are subtle areas and color notes of blue and pink and green and purple in her skin; I am captivated by them. Each person's skin tones and notes are different from the next person."

Nathan Solano's relationship with art began at an early age, but he didn't become a professional artist until he was in his 40s. He was born in Utah and raised in Colorado, and then enlisted

in the U.S. Army where he served as an infantry sergeant in the Vietnam War. After he was discharged, Solano returned to school before entering the workforce, with his artistic career beginning as an illustrator for an advertising agency. He is known for his depictions of cowboys and Native Americans, but his portfolio includes contemporary figurative works, landscapes and more.

"We are all drawn to a good story," says artist R.J. Palat. "That is why being able to paint figures is so important, to have something, or someone rather, to relate to. The same also goes for buying art. The skill set helps go a long way, but it is the connection made—the story being told—that brings the collector to the work. It's all about what you're trying to say, and how you're saying it." ●

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Solano



"Winter Light", oil, 20 X 30"



"The Morning After", oil, 16 X 20"

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Contemporary Realism



Marking a Milestone

International Guild of Realism's 15th annual Juried Exhibition opens this October at Principle Gallery in Charleston, South Carolina.



The International Guild of Realism champions realism in fine art through museum exhibitions, gallery shows, workshops and education for its members. One of the mainstays has been its annual *Juried Exhibition*, which will celebrate its 15th anniversary this year. The show will happen through October 31 at Principle Gallery's Charleston, South Carolina, location and it will bring together paintings by more than 100 high-caliber artists.

"As an original charter member of the

International Guild of Realism, I am thrilled to see the amazing growth within IGOR over the past 16 years. IGOR is definitely a major player in the resurgence of academic realism in fine art," says founding charter member Don Clapper. "Our juried membership represents some of the very best realists in the world, and this year's 15th annual show is one of our best shows to date in terms of quality and number of paintings, with 111 artworks from 107 IGOR artists. Our juried membership hails not only from North America, but also from

1
Erin Schulz, Afloat, oil on aluminum panel, 12 x 16"

2
Camille Engel, Fish Tale, oil on panel, 12 x 12"

3
Anna Wypych, Double Freedom, oil on canvas, 39½ x 27½"

4
Linda Besse, Ice Bear, oil, 22 x 36"



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Jorge Alberto, *Study for Violin*, oil on panel, 28½ x 17½"

6
Brenda Will Kidera, *Languid Lilies*, oil on panel, 18 x 24"

7
Patricia McMahon Rice, *Turning Five & Practically Perfect in Every Way*, oil on linen, 16 x 20"

over 35 countries around the world."

The pieces in the show will range from Trompe l'Oeil to figures and landscapes, with everything from traditional to contemporary techniques represented. Included in the show are paintings by artists such as **Anna Wypych**, **Carmen Drake**, **Gulay Berryman**, **Kathleen S. Giles**, **Patricia McMahon Rice** and **Ryan Jacque**.

Aleta Rossi-Steward's juried painting *The Ropewalk*, was done in 2017, but the idea came to her 10 years prior while visiting Mystic Seaport in Connecticut. "The 176-year-old whaling ship Charles W. Morgan was undergoing restoration. It was fascinating. Mystic Seaport is a 'living museum,' filled with a real working waterfront, docks and shops that showcase what life was like in the whaling days of the northeast. It is one of the few places in the country where antique wooden ships can undergo

proper restoration," she says. While walking through a couple of the other buildings, she imagined a barn owl perched up and surveying the comings and goings, and the mice they hunt. She combined these ideas for this painting.

Mood Indigo, by **Barbara Nuss**, is similarly inspired by a view she saw of a harbor. "I was inspired by this silhouette against the sunset of this waterside restaurant all lit up where a friend had taken me to dinner in her boat," says Nuss.

Another work of the nautical realm is **Patsy Lindamood's** *Where the Locals Congregate*, which came from one of her birding trips to the Rockport-Fulton/Port Aransas area of Texas. "Shore birds and waterfowl are my favorite avian subjects, so we spent most of our time that week trolling shores and port areas," she says. "I began photographing moored





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boats and became enchanted with the subject matter. Painting the ropes and spars and trawling equipment of these work boats appeals to my affinity for mathematics and geometry. Lines, shapes and values!"

Brenda Will Kidera also turned to the water for her painting juried in the show, but rather than a maritime theme, she painted *Languid Lilies* of her lily pond. Describing the painting she says, "A pleasurable interplay of dramatic light, shadows and reflections, the painting is also a celebration of color. I've endeavored to reflect the serenity I feel when sitting by the pond watching the fish and listening to the waterfall nearby."

Fish Tale, by **Camille Engel**, is a Trompe l'Oeil painting that has been inspired by her love of water, fishing and exploring nature. "As an adult artist, nature and animals still captivate my interests," she explains. "*Fish Tale* is from my new series of paintings created for my recent solo museum tour...a clever trick-of-the-

eye combining surrealism with Trompe l'Oeil. In this painting, I suggest that an instructive, coffee-stained card is taped to a weathered board. In truth, I painted every last stain, crease and nail hole. My intention is to cleverly teach others how to identify smallmouth bass and stir the viewer's imagination when the fish's tail seemingly comes to life and begins to flip up from the artwork."

Animals also appear in many other works in the show, such as **Linda Besse's** *Ice Bear*. One of Besse's favorite areas to paint is the great north of North America. She has spent countless hours scanning the remote Manitoba horizon for polar bears. But, when a polar bear comes in to view, it is so obvious. Their white hollow fur almost glows and there is nothing quite like it. It is that glow she wanted to capture in her painting *Ice Bear*.

For her painting *Who is the real dragon?*, **Jette van der Lende** was inspired by an Eastern water dragon

8
Jan Dale, *Morning Essentials*, oil, 20 x 20"

9
Carmen Drake, *Empty Nest*, oil on prepared panel, 22 x 25"

10
Ryan Jacque, *Illuminate*, graphite pencil, 8 x 23"



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11
Cher Anderson, *Aussie Rosellas*,
acrylic on gesso board, 36 x 24"

12
Tracy Frein, *Calm is the Norm*
without Sound, colored pencil on
Graphix drafting film, 23 x 16"

13
Gulay Berryman, *James River*
Sunset (Ancarrow's Landing),
oil on canvas, 30 x 24"

14
Jette van der Lende,
Who is the real dragon?,
oil on panel, 16 x 16"

that she saw while visiting her daughter in Australia and decided to combine it with two other "dragons." She explains, "I am playing with the word dragon. The Chinese dragon is well known and the dragonfly visits us in Norway every autumn, so I figured that the word dragon is different for each person. It depends what you are thinking about."

Cher Anderson's *Aussie Rosellas* is also in the show. "Nature has the ability to regenerate and recover after disasters. This painting is a celebration of life after the fires in Australia," Anderson shares. "The sky fills with crimson rosellas in flight and shows their colors as proof that life goes on! My

passion for nature's beauty, chaos and wonder has led me to create images that bring to life the spirit of what I see in quiet places, and try to make you feel the awe and the essence of its beauty."

Jan Dale paints birds as well, with hers often being a blend of nature and still life with narratives that reflect her storytelling nature. *Morning Essentials*, which shows a bird perched atop a coffee grinder, is one painting in this theme. Like many of Dale's paintings, this one seeks to portray the age-old mutual fascination between birds and people.

Still lifes are always prominent in the IGOR exhibitions. **Jorge Alberto's** *Study for Violin* is



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one such example. "I always have been fascinated by musical instruments, especially the violin. As a child, I wanted to learn how to play it but never had the opportunity," he shares. "*Study for Violin* is a painting about the beauty and the sensuality of the violin and my love for the instrument."

Collectors will also find a number of figurative pieces in the exhibition. *Afloat*, an oil on aluminum paintings by **Erin Schulz**, depicts a young girl in profile outside in nature. The painting is a response to the current times. Schulz says, "As we continue to watch COVID numbers rise and fall, we try to stay afloat—a bit fixated, a little number and in an

isolated trance."

Tracy Frein's colored pencil drawing *Calm is the Norm without Sound* is a contemplative nude. "My inspiration is drawn solely from my subjects and their hidden emotional truths," she says. "Each subject is a compelling visual portrayal of the human spirit, determination and courage. I strive to show the viewer that while at first glance, my subjects seem serene and normal, but show a sense of inner fragility."

If you are unable to visit the gallery in Charleston, the complete show is offered online through the gallery website at www.principlegallery.com. ●

15
Barbara Nuss, *Mood Indigo*,
oil on linen, 10 x 16"

16
Aleta Rossi-Steward, *The Ropewalk*, oil on linen, 18 x 24"

17
Patsy Lindamood, *Where the Locals Congregate*,
graphite on cradle, 24 x 36"

18
Kathleen S. Giles, *Heading Out*, watercolor on paper mounted on board and varnished, 22 x 29"

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Aleta Rossi Steward

The Ropewalk, Oil on Linen, 18 x 24", www.aletasteward.com



Barbara Nuss

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Brenda Kidera

Languid Lilies, Oil on Panel, 18 x 24", www.kiderafineart.com



Camille Engel

Fish Tale, Oil on Panel, 12 x 12"
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Cher Anderson

Aussie Rosellas, Acrylics on Gesso Board, 36 x 24"
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Jette van der Lende

Who is the real Dragon,
Oil on Panel, 16 x 16"
www.jette.no



Tracy Frein

Calm is the Norm without Sound,
Color pencil on Grafix Drafting Film, 16 x 23"
www.tfrein.artspan.com

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INTERNATIONAL
GUILD of REALISM

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Linda Besse

Ice Bear, Oil, 22 X 36", www.besseart.com



Patsy Lindamood

Where the Locals Congregate, Graphite on Cradled Claybord, sealed with Acrylic, 24 x 36", www.lindamoodart.com

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Anna Wypych

Sharing the food, Oil on Canvas, 20 x 24"
www.annawypych.pl



Carmen Drake

Empty Nest, Oil on Prepared Panel, 22 x 25"
www.carmendrakefineart.com



Kathleen Giles

Heading Out, Watercolor on Paper mounted on board
and varnished, 22 x 29", www.kgilesstudio.com

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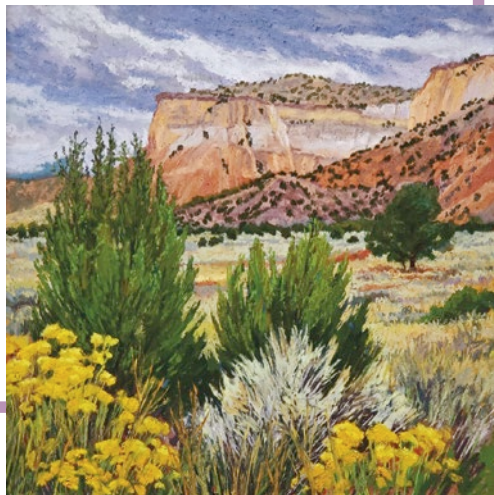
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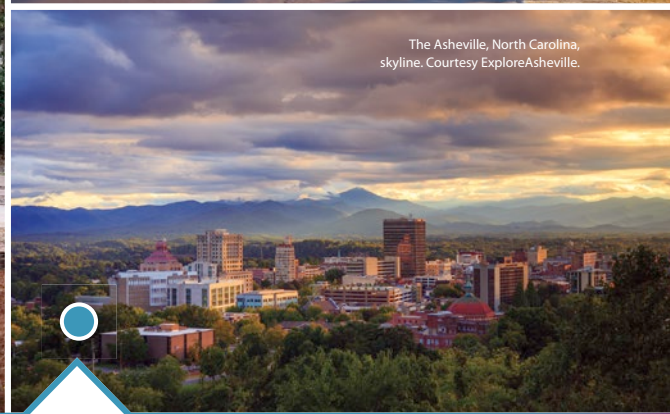
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The historic Rainbow Row in downtown Charleston, South Carolina. Courtesy ExploreCharleston.



The Battery seawall in downtown Charleston, South Carolina. Courtesy ExploreCharleston.



The Asheville, North Carolina, skyline. Courtesy ExploreAsheville.

The Art Lover's Guide to Collecting Fine Art in

The Carolinas

The southeastern coastal city of Charleston, South Carolina, as well as its companion state North Carolina, are thriving art scenes, reflecting the rich culture and flavors of both the East Coast and the South.

Charlotte, North Carolina, is a wonderland of art and culture, with neighborhoods full of galleries and museums like the Bechtler Museum of Modern Art, the Mint Museum Uptown, and the New Gallery of Modern Art, among many others. And while the event was postponed this year, Charlotte's weekend of art, food and music, *Festival in the Park*, will be back in 2021, running September 24 to 26.

In capital city Raleigh, you'll find gems like the North Carolina Museum of Art, which houses an expanding collection of American and European art, as well as the Contemporary Art Museum of Raleigh, holding numerous exhibitions throughout the year featuring the work of modern artists. Asheville also brings its fair share of excitement with the Asheville Art Museum and the popular River Arts District in downtown.

Moving down to South Carolina, you'll hit the city of

Charleston, the heart of the Lowcountry, a geographic and cultural region along the state's coastline. Abundant with historic buildings and homes in colorful pastel palettes, quaint eateries exuding Southern hospitality and the ever-present smell of the sea, there's a definite charm to Charleston. And the city's downtown area is teeming with districts where collectors can explore the fine arts, including Gallery Row, Lower King, Upper King and the French Quarter. Glimpse galleries like **Reinert Fine Art**, with two locations on King Street, as well as **Principle Gallery** on Meeting Street. Happening every February is the **Southeastern Wildlife Exposition**, a three-day celebration bringing together the best in contemporary wildlife art and increasing awareness of the importance of wildlife conservation.

Many other talented artists and exuberant galleries are scattered throughout the Carolinas region. Among them are landscape and avian artist **Richard A. Johnson**, the **North Carolina Gallery of Fine Art** in Wilmington, North Carolina, and watercolor artist **Nadine Charlsen**, who calls Asheville home.



PRINCIPLE GALLERY CHARLESTON

125 Meeting Street, Charleston,
SC 29401, (843) 727-4500
art@principlecharleston.com
www.principlegallery.com

Principle Gallery Charleston has been dedicated to representing among the highest quality of contemporary and classical realism art. Focusing on paintings in oil and bronze sculpture, the gallery proudly represents emerging, midcareer and established American and international artists with a distinct personal approach to their work. Principle Gallery Charleston gains great exposure for its artists through solo exhibitions and selective group shows. The gallery invites collectors to explore its light-filled space for monthly shows featuring fresh and exciting works from the many multi-faceted and diverse artists it represents. A two-person exhibition with noted artists **Russell T. Gordon** and **Karen Larson Turner** takes place Friday, November 6, with an open house event from 10 a.m. to 8 p.m.



"The current art market in Charleston has been thriving as of late despite recent events in the world. With people spending more time in their homes, they've been desiring vibrancy in their life and the high-end artwork that Principle Gallery Charleston provides has been just the visual stimulation they've needed."



— Irene Pasquino, sales associate, Principle Gallery Charleston



1 Principle Gallery Charleston, *Advent of Winter*, oil on panel, 43 x 60", by Jeremy Mann.

2 A glimpse of the gallery space at Principle Gallery Charleston in South Carolina.

3 Principle Gallery Charleston, *Roman Cafe*, oil on board, 18 x 17", by Geoffrey Johnson.

NORTH CAROLINA GALLERY OF FINE ART

(910) 800-0951, info@ncgfa.com
www.ncgfa.com

John Rutledge Short Jr., one of the top art conservators of the South who's been in the art world for more than 47 years, and John Clell Hamm, who has been collecting 19th-century fine art for the past decade, are a dream team. In 2017, the two began discussions of opening the North Carolina Gallery of Fine Art, spurred on by the discovery of a work of art that otherwise would have been lost to history forever. And that's primarily where the story begins.

That work of art? A terracotta sculpture of *The Face of Lincoln* by noted sculptor **Robert Merrell Gage** created in 1955 and crafted to reflect the actual dimensions of our virtuous 16th president's face. The piece was modeled after an original plaster mask of Abraham Lincoln created by Leonard Volk in 1860, shortly before Lincoln's presidential nomination.

Short explains how he came to possess Gage's terracotta sculpture, and in turn, an exceptional part

of the nation's history. In 1972 at the age of 24, Short opened his own art gallery with his father's help and was soon called to look at some damaged paintings at a local Hillsborough antique shop. "After examining the works, the dealer wanted me to see something special that he had in his office. I soon found myself with a bronze death mask of Abraham Lincoln in my two hands," he says. "It's a lost Lincoln. No one knew it existed, it's just amazing. Sometimes I can't believe it myself. I have over the years done a lot in restoration

1
John Rutledge Short Jr., right, with journalist and author Sidney Blumenthal.

2
John Clell Hamm and Virginia Williams of The Frank and Virginia Williams Collection of Lincolnia at Mississippi State University unveiling *The Face of Lincoln* bronze.

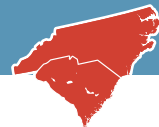
3
The 1955 terracotta sculpture *The Face of Lincoln* by Robert Merrell Gage.

4
A view of the casting process showing the bronze color beginning to take on a darker, richer color.

5
Another view of the bronze casting process.

6
The Face of Lincoln on a pedestal in front of the presidential flag at Carolina Bronze Sculpture in Seagrove, North Carolina.





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work...All of that pales in comparison, this is something that touched my heart.”

Now, Short and Hamm are sharing *The Face of Lincoln* with the public on a grand scale. Editions of the sculpture—in which several bronzes have already been cast and currently reside in the permanent collections of the Lincoln Memorial Shrine, the Mulvane Art Museum in Topeka,

Kansas, and the Cameron Art Museum in Wilmington, North Carolina—are now available for collectors and institutions to purchase. The bronzes will be custom made, taking approximately three to four months from the time someone orders one to the moment they have it in their hands, Hamm explains. They plan to create a total of 1,865 bronzes, he says,

commemorating the year of Lincoln’s death.

“This is a very unique opportunity, and it was all initially geared around the sculpture itself and our profound [feeling] that it needs to be shared with collectors,” says Hamm. Short and Hamm will deal directly with collectors and curators interested in acquiring one of the bronzes.

As for the North Carolina Gallery of Fine Art itself, the operation is small right now, but Short and Hamm plan to expand the gallery in the near future.

“What’s really cool is that [this project] is very sincere, passionate and authentic,” says Hamm. “We’re just two ordinary people who found something very extraordinary.”



1



2

REINERT FINE ART & SCULPTURE GARDEN GALLERY

179 & 181 King Street, Charleston,
SC 29401, (843) 694-2445
www.reinertfineart.com

Owned by contemporary impressionist painter **Rick Reinert** and his wife, Ann, Reinert Fine Art showcases more than 50 regional and nationally acclaimed classical painters, as well as figurative and abstract sculptors, at its two locations in Charleston, South Carolina.

"Despite COVID limitations and restrictions slowing walk-in traffic, our associates led by gallery director Jason Stone, have been able to maintain solid sales through outreach and support of our great client base."

— Rick Reinert, owner, Reinert Fine Art



The showrooms at 179 King Street and 181 King Street, located right next door, have more than 4,000 square feet of gallery space as well as an outdoor courtyard and sculpture garden gallery. Original oil paintings, bronze

sculpture, handblown glass and artisan jewelry created by a talented group of diverse artists, both local and international, can be enjoyed seven days a week. Each gallery location is thoughtfully curated to appeal to both the connoisseur and casual collector. The owners present a collection of diverse paintings and sculpture that range in style from traditional to impressionistic to abstract.

Two anticipated events are scheduled with Oil Painters of America and American Impressionist Society. The

OPA Eastern Regional Exhibition takes place at the gallery from November 20 through December 19. The AIS Impressions Small Works Showcase will happen next year from April 1 to 30.

In addition to his galleries, Reinert's summer studio on Ocean Point Road in the beautiful town of East Boothbay, Maine, will be open mid-May through September. Friends and collectors can enjoy watching Reinert paint the many diverse and interesting landscapes the region offers.



1
Reinert Fine Art &
Sculpture Garden
Gallery, *Dappled Light*,
Lower King, oil,
18 x 14", by Rick Reinert.

2
Reinert Fine Art &
Sculpture Garden
Gallery, *Grace at the Met*,
oil, 36 x 48", by Heather
Arenas.

3
Reinert Fine Art &
Sculpture Garden
Gallery, *Touch of Light*,
oil, 18 x 24", by Roger
Dale Brown.



1
Richard A. Johnson,
Looking North, acrylic
on canvas, 24 x 36"

2
Richard A. Johnson,
Looking South,
acrylic on canvas,
48 x 36"

3
Richard A. Johnson,
Night Heron, acrylic
on canvas, 24 x 30"



2



3

RICHARD A. JOHNSON

(843) 229-0660
richard@richardajohnsonart.com
www.richardajohnsonart.com

Painting landscapes with sailboats or shorebirds has always been important to **Richard A.**

Johnson. His favorite class at the Ringling School of Art and Design being his landscape course, the artist likes to paint in an impressionistic realism style with a touch of imagination mixed in. Lots of small details are made of many dots and dashes of constantly changing colors. Initially, he

worked in oils but did not like painting over wet paint. After the development of acrylic paint, Johnson gradually phased his use of oils out of his practice.

The artist is currently working on a series of painting landscapes and birds at Huntington Beach State Park,

south of Myrtle Beach, South Carolina, with most of the birds in Johnson's paintings having been photographed there. He's in the midst of planning a trip to try to take photos of the roseate spoonbill, a beautiful but unusual bird with lots of warm colors that Johnson finds exciting to capture.

SOUTHEASTERN WILDLIFE EXPOSITION

Charleston, SC, (843) 723-1748
www.sewe.com

Celebrating its 39th annual event from February 11 to 14, 2021, *Southeastern Wildlife Exposition* continues to present some of the finest in wildlife and sporting art. Held in Charleston, South Carolina, and considered to be among the premier wildlife art shows in the east, *SEWE* features acclaimed wildlife artists from across the nation as well as Canada and South Africa. Boasting all original artwork, the Fine Art Gallery of *SEWE*

"The experience between the creator and collector has always been at the core of SEWE and our goal is to continue to provide the platform for these relationships in 2021 and into the future."

– John Powell, executive director, SEWE



encompasses nature inspired art ranging from sporting and North American big game to African and landscapes.

Every year, the show recognizes one accomplished artist who creates the event's anticipated featured painting. *SEWE* has named **Mark Horton**, known for his unique paintings of Lowcountry landscapes, as the 2021



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Featured Artist. Artists honored with this distinction over the years have included **Brett Smith, Carl Brenders, Luke Frazier, John Banovich, Dustin Van Wechel and Eldridge Hardie.**

"We like to think all of the visiting artists at *SEWE* are noteworthy. Complete bodies of work along with individual

pieces of excellence are what we look forward to each year," says *SEWE* marketing director Mary M. Roberts. "In a year when many all of us have spent time reflecting, and finding solace and escape in nature, I believe the artists' work will reflect their views on where we have been and where we can go."

1
A view of the Fine Art Gallery at *SEWE*. Photo by Paul Mulkey Images.

2
Southeastern Wildlife Exposition, Lowcountry Patterns, oil on linen, 24 x 18", by Mark Horton.

3
Southeastern Wildlife Exposition, Game's Up, oil on linen, 20 x 24", by Peggy Watkins.



NADINE CHARLSEN

NorthLight Studios
357 Depot Street, Asheville,
NC 28801, (917) 656-1313
nadine@nadinepaints.com
www.nadinepaints.com

"I have always been inspired to paint the world around me," says Asheville, North Carolina-based artist **Nadine Charlsen**. "I love traveling and photographing the scenes that excite me to re-create them as watercolor paintings. The energy of cities, the serenity of open spaces gives me a different drama that I create with the light and shadows of the moment." The artist's watercolors create an impression of a complicated subject through stylized realism, and



1
Nadine Charlsen,
*Reflections in the
RAD*, watercolor,
23 x 30"

she always leaves areas to the viewers' imaginations, allowing them tell their own stories.

Her work is shown at NorthLight Studios at 357 Depot Street and 310 Art at

191 Lyman Street in the River Arts District. She also has work in Sotheby's Real Estate Office, as well as Café 64 in Asheville. Charlsen is also the president of the River Arts District Artists, where

she is currently involved in the revitalization of the district with a multimillion-dollar infrastructure project, new wayfinding signage and a banner project to advertise the organization's artists. ●

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Small-scale art



1



2

RJD Gallery in Bridgehampton, New York, hosts its annual *BIG ART, small canvas* exhibition beginning October 31, featuring an array of artwork by some of its most sought-after gallery artists. The show is wide ranging in its subject matter, with everything from figures to still lifes captured in the small-scale format. Among those participating are **Alexander Klingspor**, **Frank Oriti**, **P. Smallwood**, **Suzy Smith**, **Armando Valero**, **Salvatore Alessi** and **Juan Béjar**.

"Our annual *BIG ART, small canvas* exhibition has been appreciated and well-utilized by collectors at all levels. They recognize the well-priced diversity of the smaller unique artworks that we offer for holiday gift giving and to fill the small, open spaces in their homes, waiting for just the right treasure to be found," says gallery owner Richard J. Demato. "The featured artists are masters of the canvas, creating small masterpieces with big appeal. As an added incentive, we are also offering free shipping for the holidays."

Klingspor's works in the show include two paintings from his *Eat The Night* series, which is inspired

by his New York City friends who are mostly from the burlesque performance world. *Cassandra* depicts Cassandra Rosebeetle, while *Pete's Tavern* is his artist friend David Peña at Pete's Tavern on Irving Place in Gramercy, where they used to go to dinner.

Oriti's newest body of work features everyday items that he considers objects of beauty. "These colorful and unique 'portraits' of sneakers allow us a glimpse into a rich and constantly evolving culture," he shares. Included in the show are *AF1 Low Cactus Jack* and *Jordan 4x Levi's Denim*, which he says, "reference some of my other paintings in which the intense study of different materials like denim and leather are the main focus."

In her paintings, Smith often references pop culture, art or other traditions, such as seen in her pieces *American Woman* and *Lagrimas*. "There are few things that are more iconic than the American flag, and [*American Woman*] uses Jasper Johns' pop art rendition of *Flag* as a backdrop to my beautiful American woman. She exudes a confident look, away from the viewer, and I like the difference in texture between the

1
Frank Oriti, *AF1 Low Cactus Jack*, oil on canvas, 20 x 16"

2
Salvatore Alessi, *White Noise*, oil on canvas, 15½ x 11¾"

3
Armando Valero, *Jacinta y sus tres alegres comadres*, oil on canvas, 14 x 11"

4
P. Smallwood, *Lunch at the Lagoon*, watercolor on paper, 13¼ x 9½"

5
Suzy Smith, *American Woman*, oil on canvas, 12 x 12"



3



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model and the background,” explains Smith.

Another one of Smith’s paintings, *Lagrimas*, meaning tears in Spanish, recalls her fascination with Día de los Muertos that came from living in New Mexico for 20 years. Smith says, “This Mexican tradition is a beautiful way to remember loved ones who have died. It is associated with Halloween, in the U.S., and All Saints’ Day or All Souls’ Day, in Mexico and around the world. It is also celebrated as a holy day in the Catholic Church. The holiday is a celebration where family and friends gather to pray for and remember those who have passed away. [They honor] the deceased by dressing up in makeup that resembles skulls or skeletons and decorating gravesites with flowers, usually marigolds. After my father passed away I painted this painting to grieve his loss and celebrate his life.”

Memories of life are behind every painting that Valero paints, including his works *Jacinta y sus tres alegres comadres* and *Girl with a flower*. “All the scenes I paint are situated in the field, out there underneath the sun or the stars. Having a visual memory makes it easy for me to remember even the small details of every experience out there. I love the freedom of ample spaces, immense cloud formations, the soft noise of ocean waves, prairies in full bloom and my reaction to it,” he says, adding that



6



7

for every painting he writes a poem.

Smallwood's paintings, such as *Lunch at the Lagoon* and *Pigtails*, are inspired by real experiences. "*Lunch at the Lagoon* was an exercise born out of our annual August retreats to Martha's Vineyard," he says. "That year, like every year's outing, consisted of a laundry list of supplies including camera, tripod, sketching and painting materials. Routinely, this is a time for exploration and the generation of fresh source material to later be deciphered back in the studio. The house we stayed in was set on a beautiful lagoon that was a central part of our social gatherings on the island. An array of friends and family would convene at the watering hole, children included."

Pigtails came about from his involvement with the Haitian-based nonprofit organization Wings of Refuge, which provided care, housing and education for orphans after the 2010 earthquake. "A neighbor happened to



8

6 Frank Oriti, *Jordan 4x Levi's Denim*, oil on canvas, 15 x 20"



9

9 Suzy Smith, *Lagrimas*, oil on canvas, 24 x 20"

7 P. Smallwood, *Pigtails*, watercolor on paper, 11 x 14"

8 Armando Valero, *Girl with a white flower*, oil on canvas, 14 x 11"

10 Juan Béjar, *El Camino*, oil on wood, 18 x 15"



10

be one of the directors of the program, and after attending a local fundraising event, I became more involved and ultimately set out to capture the images of these majestic souls," says Smallwood. "On a regular basis, I would receive inspirational photos and updates of the children. Soon there were growing and breathing spirits that I had become deeply connected with. I was left with an obvious creative opportunity and challenge that is ongoing. Partial proceeds from the sales of these works are donated to Wings of Refuge. Today these young adults are well on their way to full and productive lives based on the love and care of many."

Alessi's *White Noise* is from a series of small paintings are based on the theme of "time and existence itself as reality," he says. "I've always wondered what is real and what it means to exist and how time contains all this." In this painting, and others that are available at the gallery, he tries to investigate and understand "the relationship between time and the existence of man."

BIG ART, small canvas will be on view at the gallery through November 30. ●

RJD Gallery 2385 Main Street • Bridgehampton, NY 11932 • (631) 725-1161 • www.rjdgallery.com

MIGUEL PEIDRO & JESUS NAVARRO

Surroundings



Artists **Miguel Peidro** and **Jesus Navarro** both turn to the outside world for their painting inspirations. Peidro is drawn to serene and lush forests, while Navarro paints the hustle and bustle of metropolises. Hanging together at Lotton Gallery in Chicago this November, the artwork will allow viewers glimpses into rural and city life—escapism and the every day.

“I am a lover of nature and nature is a part of my daily life, whether [I am] hiking, running, painting or practicing photography,” says Peidro. “I am fascinated with finding the most beautiful rolling hills, mountain-scapes, trails and streams that nature provides. With each of these new works, I want to share with the viewer the most tranquil spots from around the world. In these places, where the beautiful colors of autumn are on display, is where I find the most peace. I hope to bring this sense of tranquility to the viewer too.”

Most of Peidro’s works begin with a plein air sketch, because he believes he can capture the intimate moments found in nature—changes of light or atmo-

spheric elements—more accurately. He supplements these sketches with photographs before heading back to the studio to paint the final composition. Spring and autumn are the seasons he paints regularly since the colors “seems so unreal, as if you are in a fairy tale.”

Among his works is *Water’s Reflection*, which shows the autumn colors at a lake in the Pyrenees. “This is one of my most favorite places to paint,” he says. “It’s a magical place where you can imagine the elves, gnomes and witches live. In autumn, the beauty of this place is intensified with the diversity of color and light.”

Another painting, *Autumn Glow*, was conceptualized during a trip to Picos de Europa, a mountain range in northern Spain. “As an avid nature runner,” he says, “these are some of my favorite trails to find where the beautiful colors of fall are on display.”

Navarro’s artwork at Lotton Gallery highlights his interest in capturing everyday life and the emotions people feel when visiting destinations around the world. “I hope to transport my viewers to these destinations

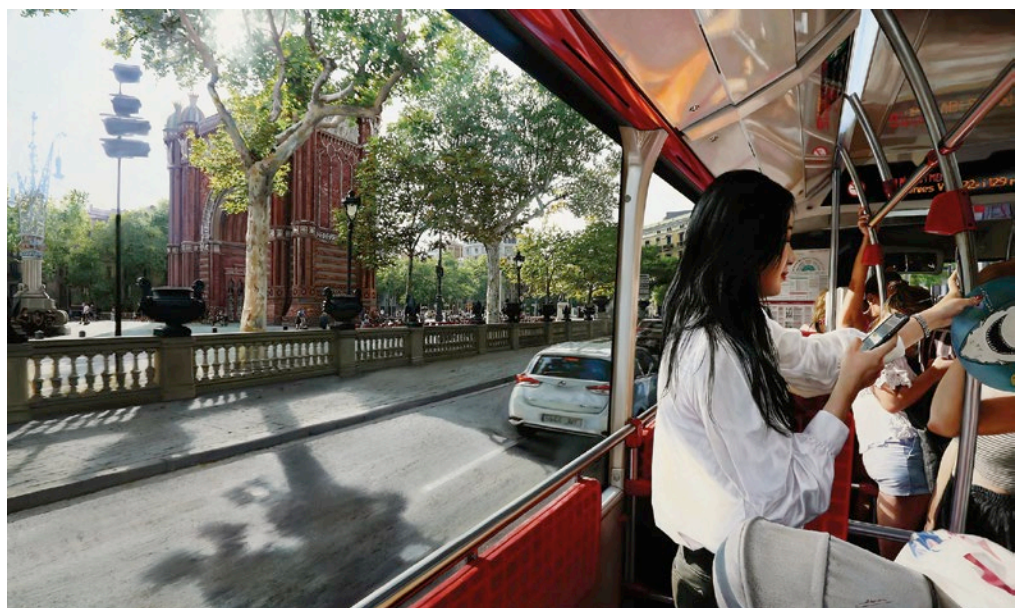
1
Jesus Navarro,
London Flower Market,
oil on canvas, 24 x 35"

2
Miguel Peidro,
Water’s Reflection,
oil on canvas, 18 x 26"

3
Jesus Navarro, *Arco del Triunfo, Barcelona,*
oil on canvas, 24 x 39"



2



3



4
Miguel Peidro,
Still Waters, oil on
canvas, 22 x 18"

5
Jesus Navarro,
8th Avenue, NYC, oil
on canvas, 28 x 39"

6
Miguel Peidro,
Autumn Glow, oil
on canvas, 20 x 20"



5

while capturing their imagination. The figures in my cityscapes tell their own stories while the viewers help those stories come to life,” he explains. “With the same illusion with which I began to paint as a young man, I carry out in my works the intent to communicate with people on an emotional level and transmit my feelings and experiences through painting. I simply try to express the beauty and strength within people and things.”

His artwork begins with photographs, but he changes various elements to heighten the composition. “In my cityscapes I aim to capture the nuances and the sensations felt when walking down a busy city street,” he describes. “The reflections in the glass, the glow from the neon signs, the glances shared between strangers, the feeling and sounds of transportation all around you. Even the emotions that are transmitted between everything that is around you—what is seen and what is only intuited. The city holds so much beauty, one painting cannot contain it.”

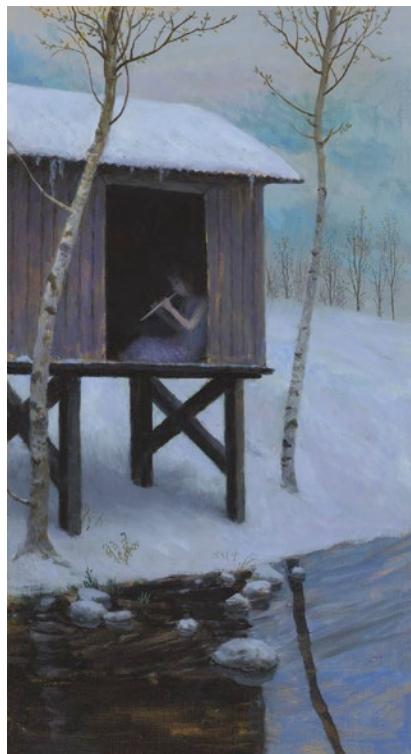
His paintings in the show include two of New York City: *New York Minute* and *8th Avenue NYC*, while *London Flower Market* is a typical flower market that can be found in European cities. “This flower market, however, is anything but typical,” Navarro shares. “The greenery of this painting was a challenge, but I love the spontaneity of the scene.” ●



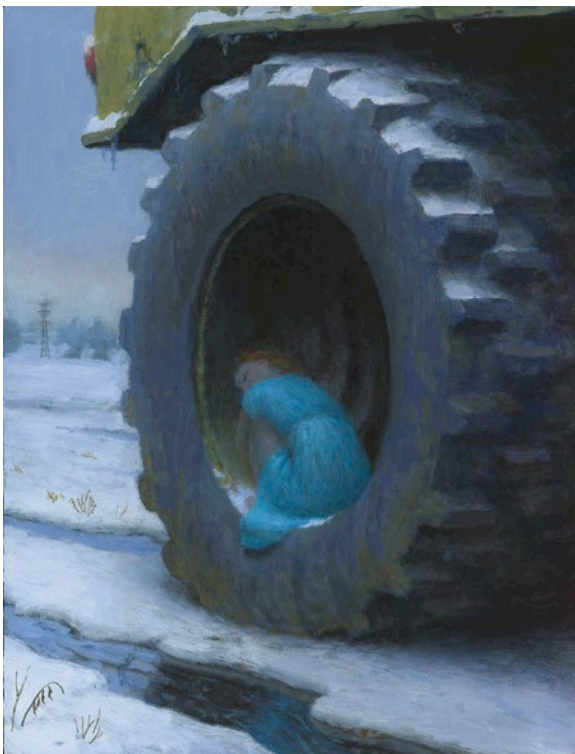
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ARON WIESENFELD

In the Silence



1



2

The poet Charles Simic wrote, “I’m in the business of translating what cannot be translated: being and its silence.” Writing to budding poets, he advised, “Don’t tell the readers what they already know about life.”

Haruki Murakami wrote, “The scene seemed somehow divorced from reality, although reality, he knew, could at times be terribly unreal.”

Aron Wiesenfeld has many favorite writers. He finds Simic’s poetry “very visual,” while Murakami’s “calming and peaceful world that I can feel, breath and touch” relaxes him at the end of a stressful day.

Wiesenfeld’s paintings don’t tell us much. “I prefer to leave specifics to the viewer,” he says. “And that is a constant theme through my work—the ability to paint something to suggest something that isn’t shown.” The paintings invite us to enter into them, enter into the

experience of the characters he paints, find the real in the unreal, the unseen in the seen.

“I work intuitively,” he says. “There are themes in my work but I don’t think about a theme per se when I’m working. I’m a spectator of my own work after the fact and discover that certain pieces fit into a theme.”

In his recent paintings being shown at EVOKE Contemporary in Santa Fe, New Mexico, October 30 to November 21, a common element is snow.

There is warm underpainting that sometimes pops through. The cold palette, with white snow modulated with cobalt, purples and greens, is more deliberate than intuitive, an exercise “in visual problem solving in terms of composition and graphics.”

Some paintings had been started earlier but didn’t work. He pulled them out and began adding the element

1
The Cabin, oil on canvas,
25 x 13"

2
The Wheel, oil on panel,
16 x 12"

3
Toy Boat, oil on paper
laid on panel, 9 x 13"

4
The Last Night At The Fair, gouache on paper,
10 x 14"



3



4

of white snow. He says, "I wasn't thinking about recording current events, but my wife pointed out that the snowy landscapes reflect the state of dormancy we went into at the start of the coronavirus pandemic—we retreated and were introspective."

In his painting *Toy Boat*, a boy stands quietly, perhaps precariously, on the snowy bank of a body of water firmly holding onto a line attached to his toy boat—a line that has more length so he can let it float farther away. But, the rope has an end. He can hold on until the end or he can let the boat go, floating off to new worlds. The boy's state of being is adolescence—being and becoming. It is a period of the "end of innocence and reliance on others," Wiesenfeld says, "the beginning of heading into the world and creating his own path."

To put his paintings into words, though, is to diminish their inspiration and their experience and to disturb their world of silence. Simic writes of his own art, "Poetry is an orphan of silence. The words never quite equal the experience behind them." ●

EVOKE Contemporary

550 S. Guadalupe Street • Santa Fe, NM 87501
(505) 995-9902 • www.evokecontemporary.com



CHRISTOPHER STOTT

Order and Chaos



1



2

After the sometimes frustrating process of mechanically establishing his compositions of symmetry and balance on a canvas, Christopher Stott begins to build up the layers of the painting itself. "I enter a different state of mind as it begins to come to life," he says. "It brings a lot of joy. As I begin the slow methodical process of building up each 2 square inches of the canvas, I get into the flow, the state of calm mind, the meditative process of adding layers of paint." It can take six to eight weeks to work from a drawing in his sketchbook to the final varnished and framed painting.

The carefully designed objects from the past that he seeks out and chooses as his subjects are silhou-

etted against a plain background. "I want people to recognize them from across the street," he explains. "I want them to understand right away what the object is even if they think it's a photograph. As they get closer and closer, I want them to become aware of the subtle, painterly brushwork."

Stott paints in a traditional manner, building up layers of oil paint to obtain a verisimilitude while maintaining the evidence of his workmanship. "It's a Dutch masters' technique," he shares, "but a modern aesthetic. Centuries ago, objects were candlelit or lit by the light from small windows. Today we're surrounded by windows and artificial light."

Preparing for his exhibitions, he paints in pairs "to

1
Teal Chair with Books I,
oil on canvas, 48 x 30"

2
Teal Chair with Books II,
oil on canvas, 48 x 30"

3
Ten Clocks – Black, oil on
canvas, 30 x 36"

4
Two Fans, oil on canvas,
24 x 30"



3



4

strengthen the narrative or the theme”—10 clocks with black faces, 10 with white faces, a phone on the hook and off the hook—and demonstrate the yin yang of life that occurs throughout his paintings. One illustrates a chaotic pile of books and the other piles are arranged with more care.

The chairs and books are immediately recognizable but not dismissible. They invite closer examination of his rendition of the curved, folded and torn covers and pages of the yellowed and aged books.

Order and chaos are combined in the indivisible whole of yin and yang as they are experienced in life. Stott invites us to look at both calmly.

His recent paintings can be seen at George Billis Gallery in New York through October 24. ●

George Billis Gallery

525 W. 26th Street, Ground Floor • New York, NY 10001 •
(212) 645-2621 • www.georgebillis.com

Fashionable Works



1

The runway comes to life in artwork featured at the third *Fine Art & Fashion* exhibition at Vanessa Rothe Fine Art in Laguna Beach, California. The show, held October 24 to November 30 online and in-person, will include depictions of a wide variety of fashions including ballet tutus, French scarves, vintage fashion and colorful kimonos.

"This is such a fun and freeing theme for our artists to paint for," says gallery owner and curator Vanessa Rothe. "It was interesting to see the works being created and how the theme led them to feel they could be a little looser. In many works, it's about the movement of the clothing and therefore the brushwork could follow that movement and be looser in some places. Other areas could be rendered tightly as clothing fabric patterns are so fun to try to re-create. In art school there is often an entire class on drapery and painting clothing on the figure...why not have an exhibition that then focuses on that, I thought."



2

This year's edition of the show, which was previously held in 2004 and 2018, will include 30 new oil paintings by artists such as **Pavel Sokov, Cornelia Hernes, C.W. Mundy, Derek Penix, Vincent Xeus, Casey Childs, Adrian Gottlieb, Suchitra Bhosle, Aaron Westerberg, Nicolas Martin, Michelle Dunaway, Ray Roberts** and **Peggi Kroll-Roberts**, among others.

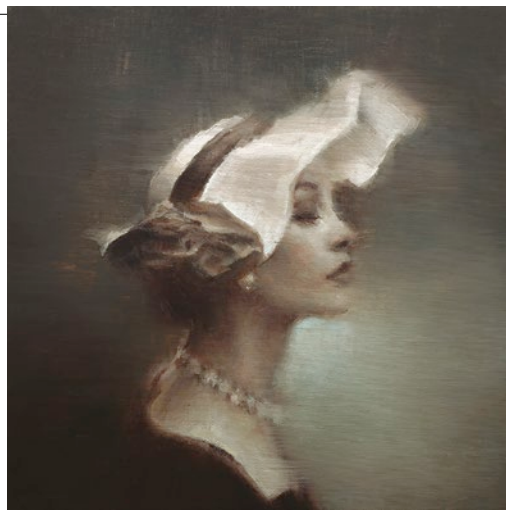
Rothe adds that along with the oil

paintings, the show will exhibit, "clothing made from fine hand-painted fabrics, hand-woven artisan textiles and blocked prints in the form of clothing, a more sculptural medium."

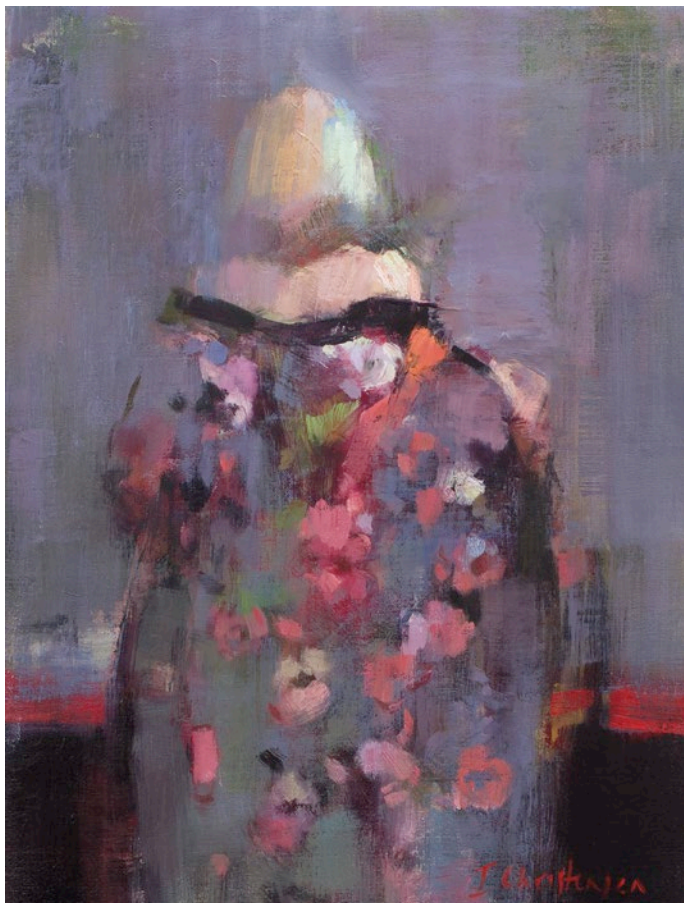
Among the works in the show is Sokov's *Conquer*, which was the second self-portrait he painted for the gallery. "I took many artistic risks with this new piece for Vanessa's fashion show," explains the



3



4



artist, who is based in Montreal, Canada. "I focused on delivering a general sense of 'energy and movement' and made rendering decisions around that. It changed my style a little for this work."

The exhibition is dedicated to Rothe's father, Detlev Rothe, a clothing designer to the stars who passed away recently and was a major influence on the gallery and in her creative life. The show will also include one-of-a-kind and limited edition fashion by the local Rothe family. ●

Vanessa Rothe Fine Art

418 Ocean Avenue • Laguna Beach, CA 92651

(949) 280-1555 • www.vanessarothethefineart.com

1
C.W. Mundy, *Red Hat*,
oil on linen, 12 x 9"

2
Pavel Sokov, *Conquer*,
oil on linen, 24 x 18"

3
Suchitra Bhosle,
Kozak Hat, oil on
linen, 16 x 12"

4
Nicolas Martin,
*Woman in the
1920s Flower Hat*,
oil on linen, 8 x 8"

5
Ingrid Christensen,
Cherry Robe Kimono,
oil on linen, 16 x 12"

5



GILBERT GORSKI

The Memory of Trees

Among Gilbert Gorski's accomplishments as an architect is the Oceanarium at the John Shedd Aquarium in Chicago. Today, he devotes himself to painting and to walking and biking through a nearby forest preserve in western Pennsylvania. In both careers, he has worked to create an emotional response in the viewer.

"As an architect," he says, "I was interested in the nature of man-made space. Woods and forests serve as a vehicle for exploring the patterns and infinite labyrinth of nature-made space. In the forest there is no perspective and no straight lines."

Frequenting the forest, he can be present for a

phenomenal moment of light or color and can anticipate what will be the best moments. He remarks, "I am interested in the poetry of common things; painting allows me to express the extraordinary I see in the ordinary."

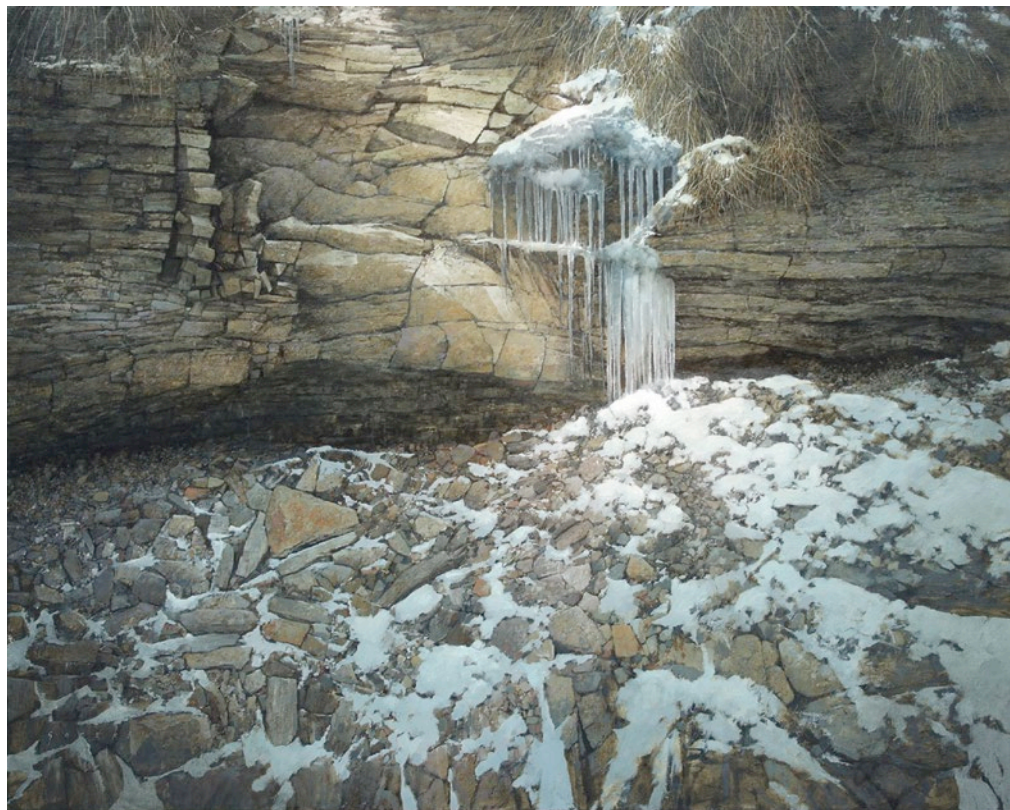
The flatness of the picture plane in Japanese prints has influenced architects like Otto Wagner and Frank Lloyd Wright as well as one of Gorski's favorite painters, the late Russell Chatham. Chatham wrote of his own softly atmospheric landscapes, "Not everything in life can or should be explained. Part of every painting should be incomplete...to be completed in the mind of the viewer."

The viewer of Gorski's recent paintings being shown

1
Rockfall, oil on linen,
32 x 40"

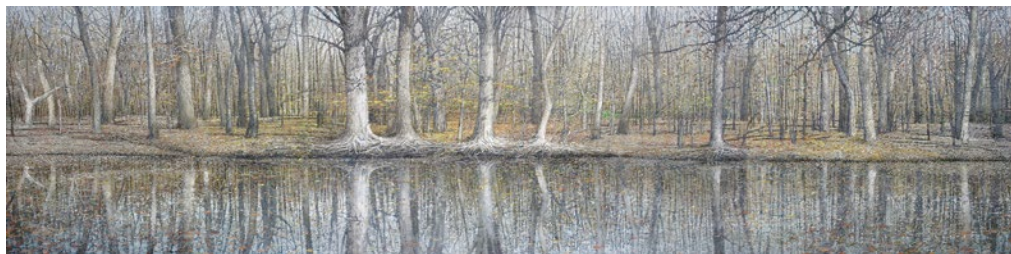
2
Obbligato, oil on linen,
14 x 16"

3
Eurythmiora, oil on
linen, 18 x 72"





2



3

at Principle Gallery in Alexandria, Virginia, from October 16 to November 10, will have a unique experience. He says, "I don't paint sunsets and snowcapped mountains." In fact, he doesn't paint "views." He sees his paintings as two-dimensional objects built up with brushes fully loaded with paint. In paintings such as *Eurythmiora*, which is an enveloping 6 feet wide, the glis-

tening varnished surface and thick paint emulate the flickering light on the leaves of the forest trees as if they were frozen in a moment from a rhythmic dance.

The illusion exists simultaneously with the awareness of it being a handmade object constructed of paint on canvas. In addition to acknowledging the influence of the representational painters of the past,

Gorski recalls the paintings of the abstract expressionists Mark Rothko and Jackson Pollock with depth implied by thicker and thinner applications of paint and the unexpected feathery brushstrokes at the edges of Rothko's color fields. ●

Principle Gallery 208 King Street • Alexandria, VA
22314 • (703) 739-9326 • www.principlegallery.com

MICHAEL BERGT

Starting Over



Any 6-year-old with an Eric Carle book could tell you that caterpillars turn into butterflies. And while that's generally true, nature has a trick up its sleeve. The caterpillar doesn't just grow wings and slim down within its fragile little chrysalis. What happens instead is profound: The caterpillar turns to goo, and from within the liquefied caterpillar goo grows a whole new creature, the butterfly.

This transformation process, which is still actively being studied at the molecular level by scientists, captivated New Mexico painter Michael Bergt. "I just loved this idea of emerging and seeing the world differently, but also the way the caterpillar would basically dissolve until it was just DNA. And then everything was left to the coding to decide what happens next," Bergt

says from his Santa Fe studio. "For me, this was a new way of seeing my own world, which is why I developed the *Chrysalis Series* as a way to respond to it all."

Bergt is using the *Chrysalis Series* to tap into the things that have been on his mind lately—the pandemic, the polarized American political system, the evolution of the human species, the state of the environment—and then come at it all from a new angle. "History teaches us that during such times, the systems that hold societies together begin to fracture and dissolve, and what emerges can be a rearrangement of our sense of society, economic systems and visions in the arts. Metaphorically, it's called a 'metamorphosis,'" he writes about the series. "In a metamorphosis, the caterpillar must surround itself with a

chrysalis to totally dissolve into its essential DNA state—the primordial ooze, then rearrange itself and emerge as a butterfly. 'Psyche,' in Greek means butterfly, because the Greeks believed that the psyche must dissolve, to reemerge in a new state. When we dissolve, we are left with only the basic elements of our DNA, the traces of our collective history. We reassemble those building blocks to meet the demands of a new role in the environment."

He continues, "In my work, I'm pointing toward this process, an understanding of the evolution being asked of us from this collective 'pause.' The disruptions we see in our society and economies while we are asked to isolate. Is this an opportunity to emerge in a new state, or just to witness our descent into a primordial ooze? Perhaps



2



3

1
Flattening the Curve,
color pencil on toned
paper, 27 x 34"

2
*Metamorphosis of
Psyche*, color pencil,
gouache and gold
leaf, 25 x 19"

3
Metamorphosis, color
pencil and gouache,
22½ x 19"

4
Chrysalis III, egg
tempera and gold
leaf, 17 x 13"



4

the arts can say something about this..."

The painter will be showing works from the series at a new show now open at Nüart Gallery in Santa Fe, New Mexico. Works include *Metamorphosis of Psyche*, showing a transformed butterfly and a nude figure; *Chrysalis III*, an egg tempera work with shimmering gold leaf showing a human figure emerging from a chrysalis; and *Flattening the Curve*, a work that calls back to Hokusai's *The Great Wave off Kanagawa* while also touching on the pandemic and its rolling curve of cases through the summer and fall.

For the artist, these new works came to him during an intense period of creation, one that has been increasingly rewarding to him and his studio. "I haven't been this excited or prolific in a long time," he says. "So many times as an artist you work on things that don't address larger ideas, or maybe there's just nothing to focus on. But we're living in a changed time, and these ideas I'm painting are so juicy and amazing. There's so much there to think about it and paint. I'm loving it." ●

Nüart Gallery 670 Canyon Road • Santa Fe, NM
87501 • (505) 988-3888 • www.nuartgallery.com

A Time to Celebrate



This fall, some of the most talented oil and acrylic painters will gather for the National Oil & Acrylic Painters' Society's *Best of America National Juried Exhibition*. The annual event, celebrating its 30th anniversary, showcases many talented artists from all across North America. Cutter & Cutter Fine Art in St. Augustine, Florida, hosts the exhibition this year, starting November 6, with a virtual experience that promises to deliver the same excitement from past years.

Approximately 150 paintings have been

juried into the show to be judged by artist Mark Boedges for many different categories. Boedges is also offering a three-day online landscape workshop, as well as an online demonstration. Matt Cutter, an award winner from past years and co-owner of Cutter & Cutter, will also demonstrate his landscape technique in acrylics.

"When we host events like this," says Cutter, "it's exciting to see the variety that comes of a large group of talented people... It's also exciting to meet these artists and get to know more about them. Just the

body of work itself and the ability to show it to our collectors."

There is an abundance of exceptional work featured in the show this year, such as the complex still life *Fall Sunflowers and Roses in Full Bloom* by **Stacy Barter**. "I loved the play of the intense yellow sunflowers with the coral colored roses that also had such vibrant cool notes in their petals as they turned," explains Barter. "The overall temperatures of warm cloth, metal and flowers with the accents of blues and violets caught my eye and interest."



2



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4

Linda Besse's exhibition piece, *Light and Shadow*, depicts a close-up study of a leopard against a background of abstracted foliage. "Light and Shadow is a painting using one of my most limited palettes," she explains. "I wanted to see how far I could push the envelope and still have a piece that resonates with energy. When I thought about employing a limited palette, several leopards I had seen in the wild in sub-Saharan Africa came to mind...For me, it's the story that comes first."

Maritime oil painter Donna Lee Nyzio will be exhibiting her piece *4 Southern Belles*, showing four fishing boats in calm, sunset colored waters. "My paintings, like in *4 Southern Belles*, now include a human element," Nyzio says. "Either the working waterman himself, or the boats depicted as the working waterman with human attributes and mannerisms...A Southern belle is traditionally a woman who has been presented into a society through a debutante ball or

a cotillion. It describes a woman with an attitude, appearance and set of manners often associated with Southern ladies. Well, here are four of them, a bit past their prime, but still dedicated to their fishing families and communities."

The show features a number of other subjects and styles, making it a standout. There may not be the same grand opening as in past years, but there's still much to celebrate. Cutter & Cutter will be open to take small groups to view the show in person, and to accommodate everyone's safety needs, everything will be viewable online. The show will be on view through November 29. Collectors can visit the NOAPS website at www.noaps.org/2020-boc-events-page to see all up-to-date information. ●

Cutter & Cutter Fine Art

25 King Street • St. Augustine, FL 32084
(904) 810-0460 • www.cutterandcutter.com

1
Stacy Barter,
Fall Sunflowers and
Roses in Full Bloom,
oil, 20 x 24"

2
Cheng Lian,
Contemplate,
oil, 16 x 20"

3
Linda Besse,
Light and Shadow,
oil, 17 x 26"

4
Donna Lee Nyzio,
4 Southern Belles,
oil, 18 x 36"

Great Impressions

The 21st annual AIS National Juried Exhibition takes place in St. George, Utah, from October 22 to November 21.

The American Impressionist Society's annual *National Juried Exhibition* is back for its 21st year, showcasing approximately 180 juried paintings from some of the top American impressionist artists working today. The 2020 exhibition begins on October 22 at Illume Gallery of Fine Art in St. George, Utah, and Illume's two sister galleries, The Mission Gallery and Authentic Gallery.

Among the noted artists whose work was juried into this year's show are romantic impressionist **Hope Reis**, plein air painter **Jennifer Riefenberg**,

Pamela B. Padgett, a native West Virginian now working out of Tennessee, and AIS president and CEO **Debra Joy Groesser**.

The 21st annual exhibition begins with the awards presentation in St. George's Electric Theater on Thursday, October 22, from 5 to 6 p.m., immediately followed by the AIS opening reception running until 9 p.m. Other happenings include, on October 23, the "Western Adventures en Plein Air" panel discussion from 10 a.m. to noon; a group demo from 2 to 4 p.m.; a reception sponsored by *American Art Collector*

1
Debra Joy Groesser,
Tea Time in the Garden,
oil, 12 x 16"

2
Jennifer Riefenberg, *Winter
Twilight*, pastel, 8 x 10"

3
Hope Reis, *Lost in Thought*,
oil on linen canvas, 22 x 28"

4
Pamela B. Padgett, *The Bare
Necessities*, oil, 24 x 24"





2



3



4

for AIS members from 5 to 6 p.m.; and a demo by AIS Master and judge of awards William A. Schneider from 6 to 8 p.m. On October 24, an all member paint out takes

place in the morning, followed by a Wet Wall Competition from 4 to 6 p.m. at Illume Gallery. A closing party is set to run from 6 to 8 p.m. for AIS members and one guest

for each member.

Collectors can continue exploring works created for this year's exhibition through November 21. ●



Sea of Flotsam, oil on canvas, 38 x 48"



Enchanted Evening, oil on canvas, 48 x 38"

Doug Whitfield

Doug Whitfield is fascinated with the concept of individual perception of reality, dreams and alternative realities. His approach to painting is informed by classical technique but is instinctive and playful. There is whimsy combined with real-world grit in the subject matter. In his dancing couples and shortened figures, he questions the notions of loveliness and the grotesque, creating endearing protagonists that fall outside the norms of accepted beauty.

He explains, "My compositions are dreamlike; they blur myth, history and fantasy together. My characters gesture to you dramatically and strike romantic poses. They are cognizant of you, just as you are of them. In my ambiguous dramas, the beautiful and grotesque seem but two sides of the same coin. The point of these juxtapositions, other than for your delight, is to engage the power of your imagination to reconcile the ambiguity. My performers beg you to step onto their stage and play along with them in my fantastic theater."

Whitfield was born into a family of artists in 1945, Cleveland. He studied at the Cleveland Institute of Art, Mohawk



On the Beach, oil on canvas, 38 x 48"

Valley Community College, Rochester Institute of Technology and Syracuse University. He received his AAS in design in 1965 and BFA in painting in 1968. Whitfield's work has been exhibited in solo exhibitions throughout the United States as well as in Europe and Asia.

Hanky Panky, a solo show of the artist's new and recent paintings, runs through November 8 at Brumfield Gallery in Astoria, Oregon.

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Sea Treasure, oil on panel, 24 x 24"



Over The Moon, oil on panel, 36 x 36"



Duet, oil on panel, 14 x 11"

Susan N. Jarvis

"Most people overlook the beauty of common objects such as egg cartons, sandwiches and ice cream. For me there is a certain satisfaction that comes from transforming ordinary objects into elegant subjects by painting them with rich color, fascinating texture and tempting sensuality," says Susan N. Jarvis. "I like to paint fudge sauce dripping down the side of a melting ice cream cone or portray a smear of gooey peanut butter beneath a sparkle of cherry jam."

Each still life object she paints must speak to her or have a story connected to it. The titles of Jarvis' works are important, and each one usually has some sort of narrative behind it. "*Over The Moon*

describes the rating I give to a classic American PB&J while *Duet* depicts a time-honored collaboration between fudge sauce and ice cream. *Sea Treasure* displays earth jewels that are more precious than silver or gold," she says.

Although Jarvis paints in a traditional realistic style, she gives her paintings a contemporary feel by simplifying the background and painting it with a light value, often using a square format and making the angle of view either straight down or directly at eye level. She says, "Many of my images are oversized and this lends an air of joyful absurdity to the work. I enjoy creating quiet, restful work that has a playful twist."

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Hillary I, oil on panel, 16 x 12"



Hillary III, oil on panel, 12 x 16"



Hillary II, oil on panel, 16 x 12"

Tara Will

As a lover of art and philosophy Tara Will has always been chasing after conveying to the viewer a subject's essence. "I love to try to capture the essence in a way that has moved me at that moment. The energy of the subject shifts with time, season, light and feeling. Whether it be a landscape or a figure, everything has a feeling to it," says Will. "Viewing art is a conversation between the artist and the viewer. Neither holds the power to define what the other thinks or feels about the work. It is a conversation where the artist brings their experience, history, energy, sight and feeling; and the viewer does the exact same."

She hopes that her work moves the viewer to feel an emotion, to think differently, to notice the mundane or appreciate the simplicity. Will explains that she loves mark making, contrast, color and shape, each of these things dictating the way something feels—the direction of a mark, the size of a shape, the contrasting of color and value. "Painting produces an endless variety of subjects and thoughts," she says, "and I hope to never tire of it."

Want to See More?

www.tarawill.com



@twillartist



Healthy things, oil and acrylic on canvas, 30 3/4" x 29"

Luvensky Valmont

Luvensky Valmont challenges himself by controlling his emotions and moods with mindfulness practice. "My life is the canvas. I have the brush. I paint feelings," he says. Getting to know abstract painting is a passionate adventure the artist continuously engages in throughout his creative journey, using abstract painting to represent an opening door where people can find magic.

"My art comes from my inspirations, emotions and experiences. I rely on my work to seduce people," he says. Sometimes his paintings are fairly simple, while others often contain attractive symbols and colors that transmit different emotions, feelings of fullness and good vibrations that awaken his motivation to make reflections on oneself, on human existence, on life or the universe.



Take a breathe, oil on canvas, 31 x 30"

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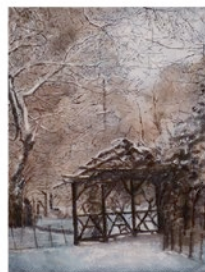
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JOSEPH BYRNE

josephbyrneartist.com

Atmospheric Effects

Byrne received the Grand Prize in International Artist magazine's Challenge No. 116, Landscapes.



1

Hyperrealist painter Joseph Byrne is all about the mood and details in his painting. His goal, though, is not to paint the scene as it appears, but to incorporate the “air” and feeling of a place. This all begins with Byrne going to the location and experiencing the world before him.

He says, “When I was younger, I drove my Harley to the location. The freedom of my bike added to the experience. I camp out at a lot of the sites. I’ve slept with frost on the ground. I’ve slept in barns. I’ve seen the early morning sun. I wait for the proverbial ‘golden hour,’ whether it’s dawn or dusk. I study it until it’s burned into my mind.”

While on location, Byrne takes in everything around him to use as reference when he’s back in the studio. This can range from sketches for color references, to photographs to actual vegetation that he’s collected at the site. He elaborates, “I do quick color sketches in watercolor that I use for color reference. You can’t



2

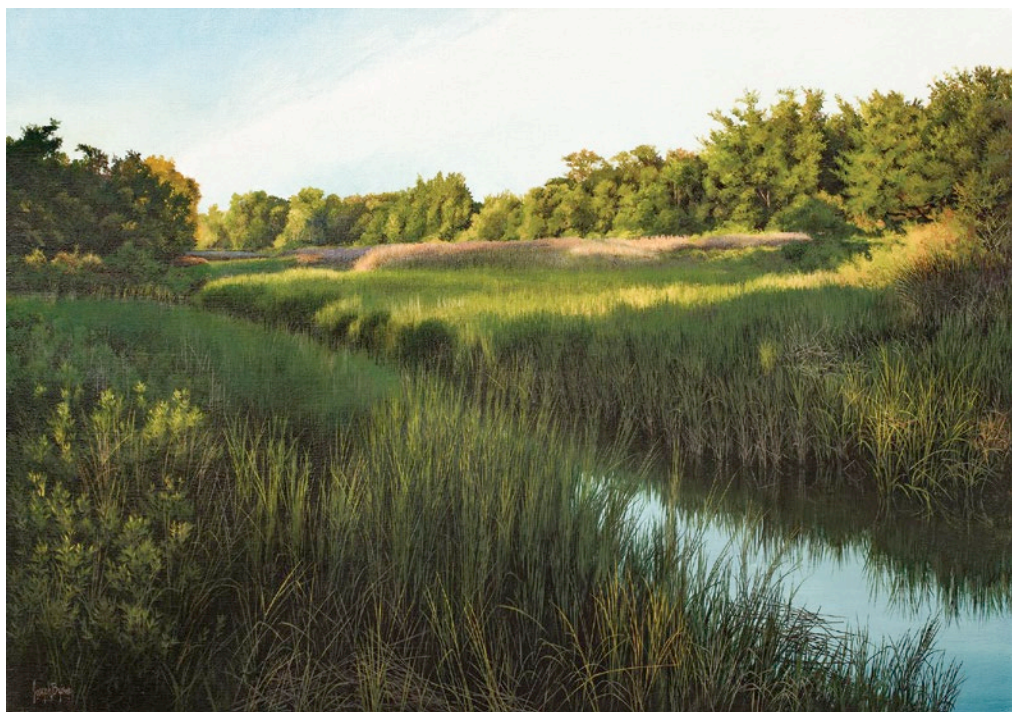
1
Morning Haze, acrylic
on linen, 18 x 30"

2
Vandal 2, acrylic
on linen, 60 x 45"

3
Ocean Mist, acrylic
on linen, 60 x 41"







5

trust a photo for that. A photo is just a roadmap. I've got branches and twigs stuck in bottles in my studio. I photograph surrounding vegetation for detail. I use tissue overlays of pencil and I maneuver them to develop the composition. I develop a master composition with a grid. Then I scale it to size."

This experience of taking in his surroundings is one Byrne compares to Mark Twain's short story *The Professional*. "He became a riverboat pilot. He said he couldn't ride as a simple passenger after that. He always looked at the river through the eyes of a riverboat pilot," Byrne explains. "I do the same as an artist. Color in the sky, texture on a tree, the air that surrounds me. It all inspires me to the point that I can't wait to get in front of my easel."

At the end of it all, when the work is complete, Byrne does his best to make the viewer of his artwork share in his experience. He says, "When standing in front of one of my paintings, I want the viewer to have the feeling they can walk into it. I want you in the painting. I want the vines to stick to your clothes. I want you to breathe

the air around you. I want you to feel the temperature. I want you to stand where I stood."

Byrne's process is easily noticed in his landscapes such as *Morning Haze*, *The Salt Marsh* and *Ocean Mist*. In these types of paintings, there is the feeling that the artist understands the place intimately because of the attention to details and atmosphere. He also focuses on architecture in pieces such as *Sunday Morning*, which dynamically shows the side of a white building, where its window with reflections and shadows on and off the stained glass being the focal point.

In other pieces, Byrne gets up close and personal, showing the nuances of a subject. He calls these works—including *Vandal z*, which shows the graffiti-covered side of an industrial space—"abstract realism." Explaining the works further, Byrne says, "I'm attracted to a color or abstract shapes. I will find an isolated part that speaks for the whole."

Byrne's artwork can be found in South Carolina at I. Pinckney Simons Gallery in Beaufort and at City Art Gallery in Columbia. ●

4
Sunday Morning,
acrylic on linen,
42 x 30"

5
The Salt Marsh,
acrylic on linen,
24 x 36"



Interpreting the Wild

Kotyluk was the Second Prize winner of International Artist magazine's Challenge No. 116, Landscapes

Artist Martin Kotyluk was born in Northern Ontario, Canada, and was always inspired by the vastly diverse landscapes of the region. His artwork displays the area's visual beauty through panoramic views and close-up images, such as rock formations. Working in a style he calls "semi-fine realism," Kotyluk paints and draws what he sees but takes liberties to make a visually appealing composition.

"My artwork has evolved over the years," he explains. "At first, I would try to paint exactly what I see, [which produced] artwork that wasn't always visually appealing. Over time, I realized that it was OK to manipulate the composition and colors to make it more pleasing to the eye. I also started experimenting with different medias, art styles and using bigger paintbrushes."

The foundation to all of his artwork, however, is the natural world, which he knows intimately from growing up in the area and exploring all its terrain. "Going for long wilderness hikes and canoe trips in Northern Ontario, it just forces you to put what you have seen down on canvas," says Kotyluk.

He adds, "I never plan a painting. When I go exploring in nature, I see so many scenes to paint. I may do a small plein air drawing or painting, but the bulk of my



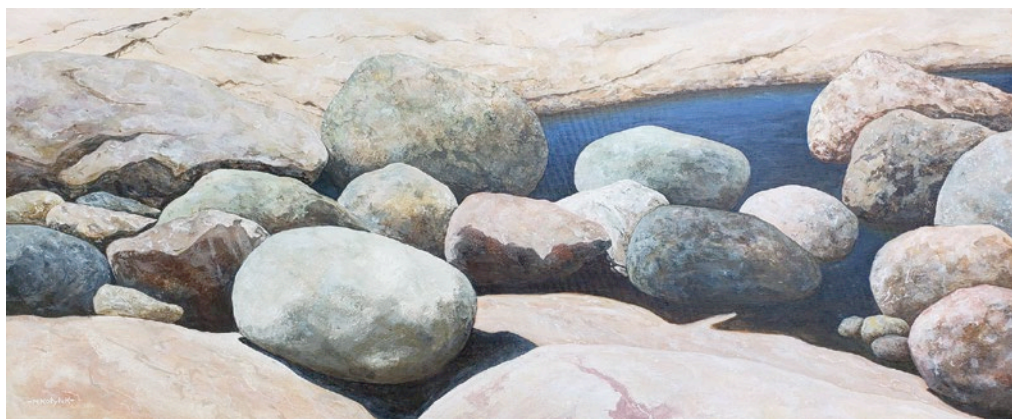
time is spent taking reference photos to be used for future artwork."

Rock the Lake, for instance, is from a spot near the Killarney lighthouse in Ontario, while his painting *Carmichael Lake Panoramic* was inspired from a six-day canoe trip in Killarney Park. The

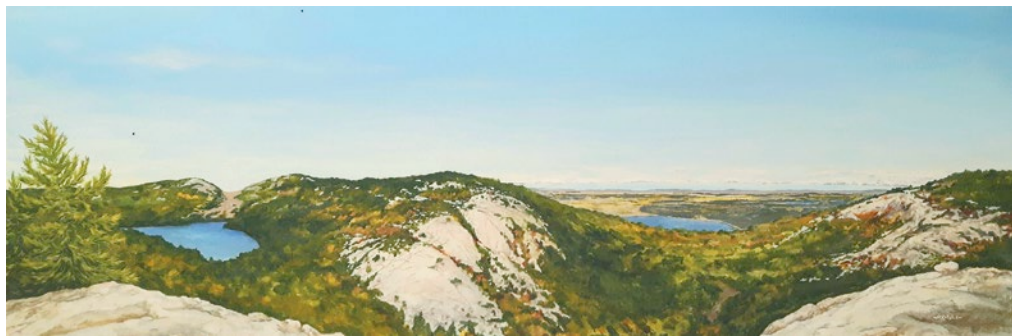
area in the latter work was often painted by the Group of Seven, a well-known artists group in Canada. Explaining the piece, he says, "On this trip I did plein air painting and took photos of the same places that these artists painted. Using my reference materials, I created this work" ●



2



3



4

1
Over the past six months Martin Kotyluk has settled into his new studio. His other studio is the great outdoors where he plein air paints.

2
Willisville Lookout,
acrylic, 8 x 48"

3
Rock the Lake,
acrylic, 16 x 24"

4
*Carmichael
Lake Panoramic*,
acrylic, 12 x 36"

American Art Collector magazine has changed the way artists, galleries and collectors connect. It has closed the gap that previously existed in the traditional art market. Spectacular and instant **SOLD!** stories keep rolling in. Check out some of the highlights of the sales and connections achieved from the pages of our magazine and throughout the market.



1

1 Prominently Displayed

Arcadia Contemporary in Pasadena, California, recently shared that the large-scale painting *The Ex*, by Patrick Kramer, found its new home in Texas. Kramer is recognized for his works that spin some of art history's greatest paintings on their axis—many times they're being scraped away or destroyed by other means. In this work, based around Grant Wood's *American Gothic*, the woman next to the farmer is removed from the picture—hence the title. *The Ex*, which was featured in *American Art Collector* previously, was given a prominent display at its new location. The 6-inch wide frame only added to the grandeur of the 60-by-48-inch painting.



2

2 Virtual Connection

Last year we launched our Online Exhibition Spaces where advertisers in the printed magazine can post additional works for sale for collectors to browse and acquire on our website. When Gallery Antonia in Chatham, Massachusetts, placed their ad in the July issue, they took advantage of this opportunity and shared paintings available in the gallery. One of the visitors to our website viewed the gallery's space and ended up adding a new work to their collection.

Gallery owner Domonic Boreffi elaborates, "A watercolor by Bill Lane, titled *Rain, Cirencester, England*, sold... The client had seen it on the [Online Exhibition Space] on the *American Art Collector* website."



3

3 Straight from the Pages

In each issue of *American Art Collector* we preview a selection of upcoming gallery exhibitions, which allows collectors to find new works before shows open. The July issue included a preview for George Billis Gallery's summer group exhibition in New York City that included artwork by Alex Roulette, Christopher Stott, Stephen Magsig and Peggie Blizard, to name a few.

One of the works featured in the article on the show was Blizard's large-scale oil on canvas *Winter Bouquets in Jars*, measuring 30 by 40 inches. It caught the eye of one of our readers from Virginia who phoned the gallery to inquire about the work. After speaking with the gallery, the collector added the painting to their collection.



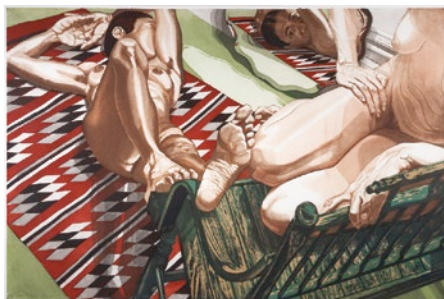
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Philip Pearlstein

Models with Mirror, Lithograph,
59 x 41 1/4 Inches, 1985, 44/60

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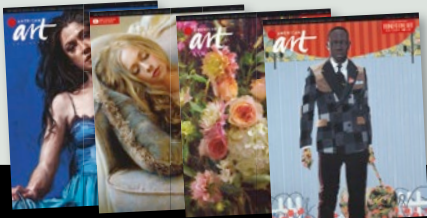
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"Winter Twilight" Pastel, 10 x 8

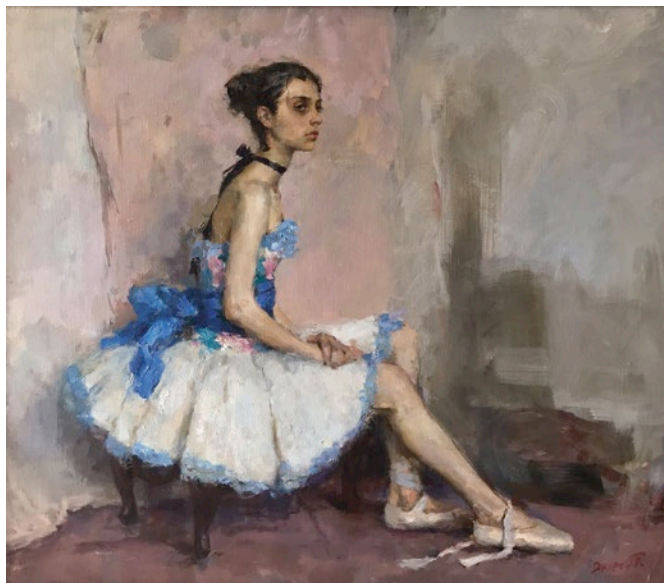
Jennifer Riefenberg

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Cedaredge, Colorado



4



5

4

Setting the Stage

With an unprecedented year due to the global health crisis, many galleries took to hosting online or hybrid exhibitions, such as the case for Vanessa Rothe Fine Art in Laguna Beach, California, when it hosted its *Summer 2020* exhibition. The show, available online and in person on select days of the week or by appointment from August 1 through September 1, included paintings that evoked the qualities of beauty, light and color. Freshly imported Russian realism and impressionist works were also available to purchase, including *The Ballerina* by Andrei Pyonkovskii. This painting, which was included in *American Art Collector's* August issue as part of a preview on the show, was recently purchased at the gallery.

5

A Trio of Sales

The June issue of *American Art Collector* included a preview article for a new exhibition from husband-and-wife artists Aydemir Saidov and Marina Marina. The exhibition, which took place at Lotton Gallery in Chicago, included four paintings—two from each artist—and three of them found new buyers straightaway.

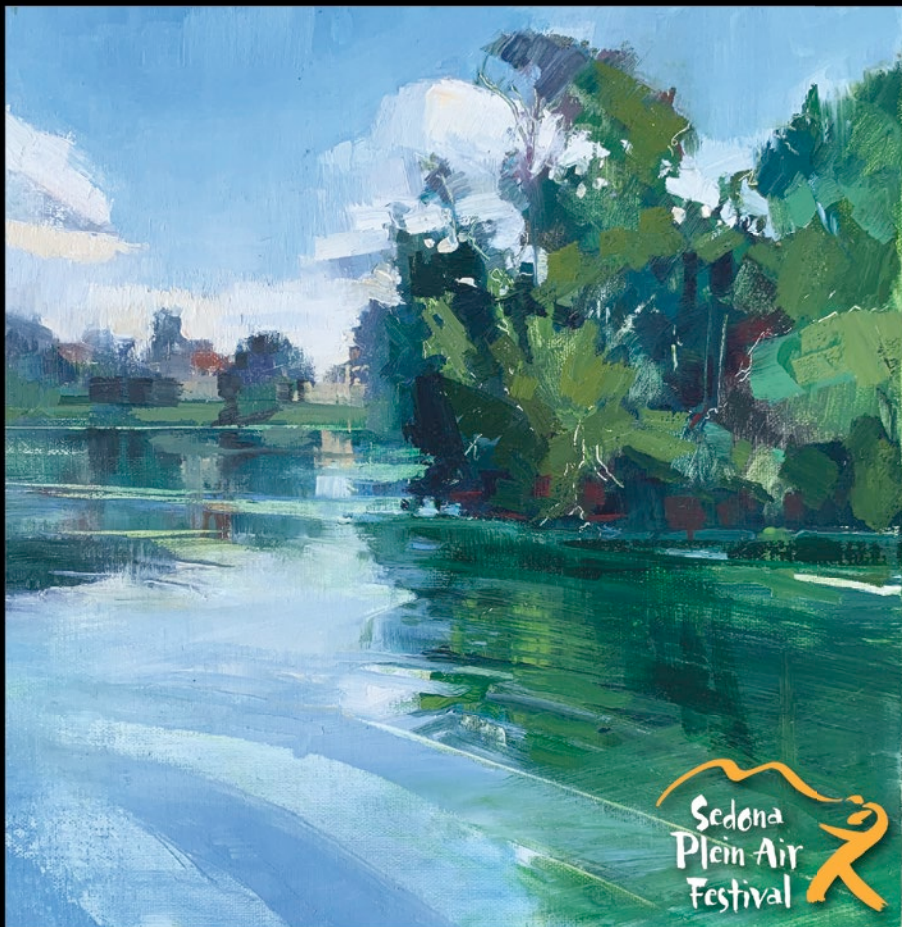
A collector from Philadelphia bought Marina's *Euphoria*, image C, which was pictured in the magazine, as well as a second piece in the show, Saidov's *Reverie*, image B. Christina Franzoso, Lotton Gallery director, says, "He wanted to buy a piece from the husband and a piece from the wife."

Also drawn to Marina's artwork was a new customer to the gallery, this time from Pittsburgh. The collector first spotted in-progress photos of *Allure*, image A, on the artist's social media page and reached out to the gallery about the painting. Franzoso explains that the collector, "knowing it was going to be in the magazine and it would be gone, they ended up purchasing it." The painting was Marina's largest work released to the U.S. market.

Interested in having your SOLD! stories featured in the pages of *American Art Collector* magazine? Email managing editor Rochelle Belsito at rbelsito@americanartcollector.com to find out how you can share your recent sales and successes.

2020 THE YEAR OF THE WOMAN sedona arts center

Krystal Brown



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New Work ~ October 30th through November 21st



Man, Woman with Small Dog, newspaper / mixed media, 49" x 57"

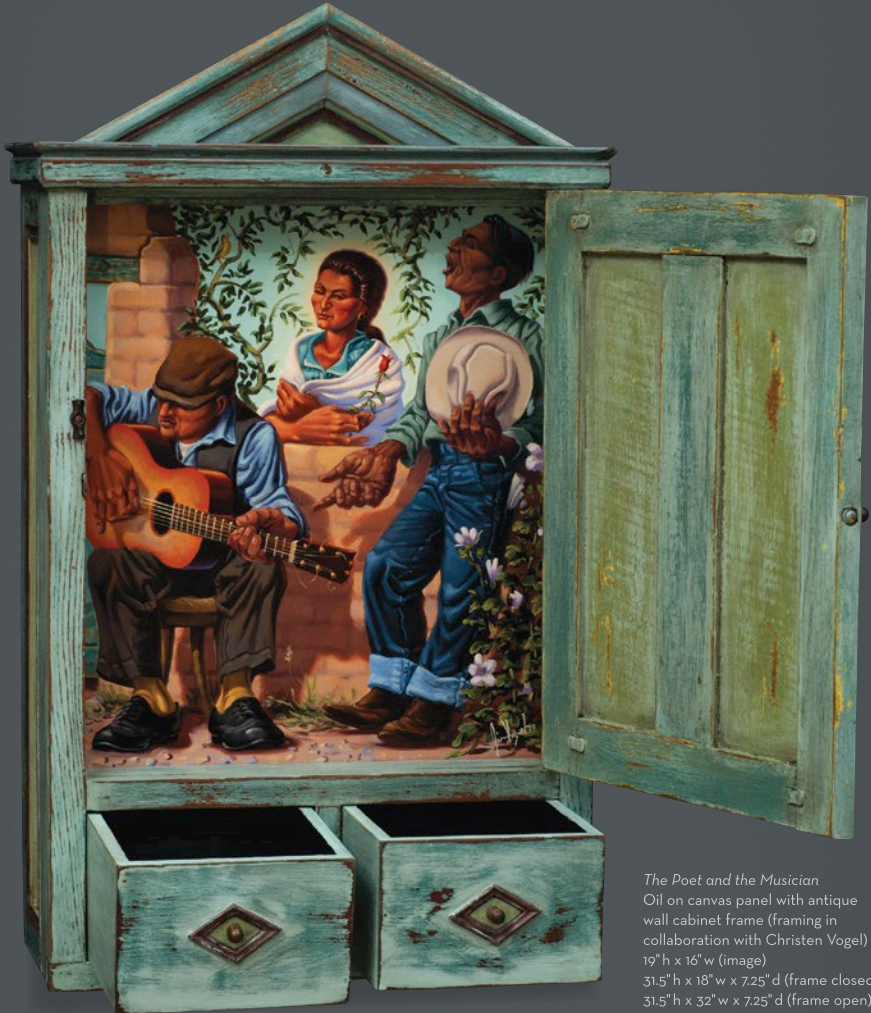
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