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Contents Page

The Table of Contents has the links to the opening pages of all the articles in this issue. Click on any of the articles listed on the Contents Page and it will take you directly to the opening spread of that article. Click on the 'down' arrow on the bottom right of your screen to see all the following spreads. You can return to the Contents Page by clicking on the link at the bottom of the left hand page of each spread.

The Preview Contents Page

This page shows you which artists have Preview articles in the issue. Click on any of the list of artists shown and it will take you to the artist's preview article in the issue where you can see and read the whole feature. You can return to the Preview Contents Page by clicking on the link at the bottom of the left hand page of each spread.

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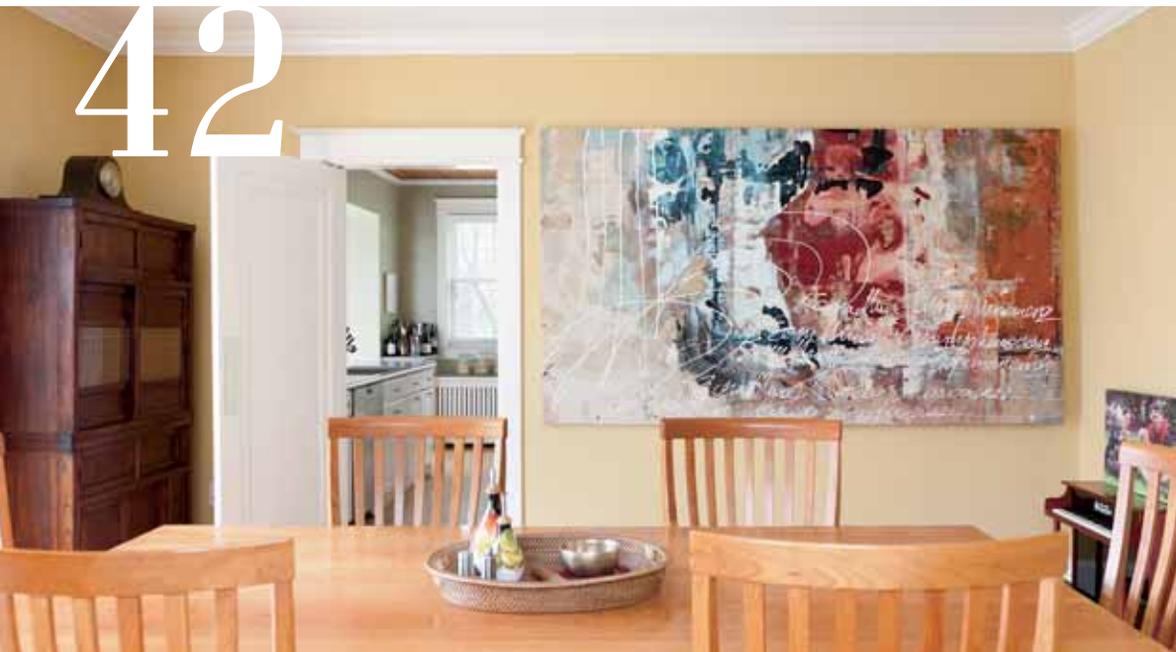
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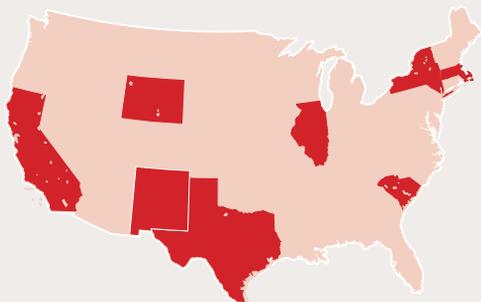
A woman with blonde hair, wearing a red coat and a white shawl, sits on a wooden cart. On top of the cart is a large, detailed model of a three-masted sailing ship with red sails. The cart is on a sandy beach with a body of water and trees in the background. In the foreground, there are several large, dark, spherical objects, some of which are orange and black.

AMERICAN
art
COLLECTOR

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- Los Angeles
- Sacramento

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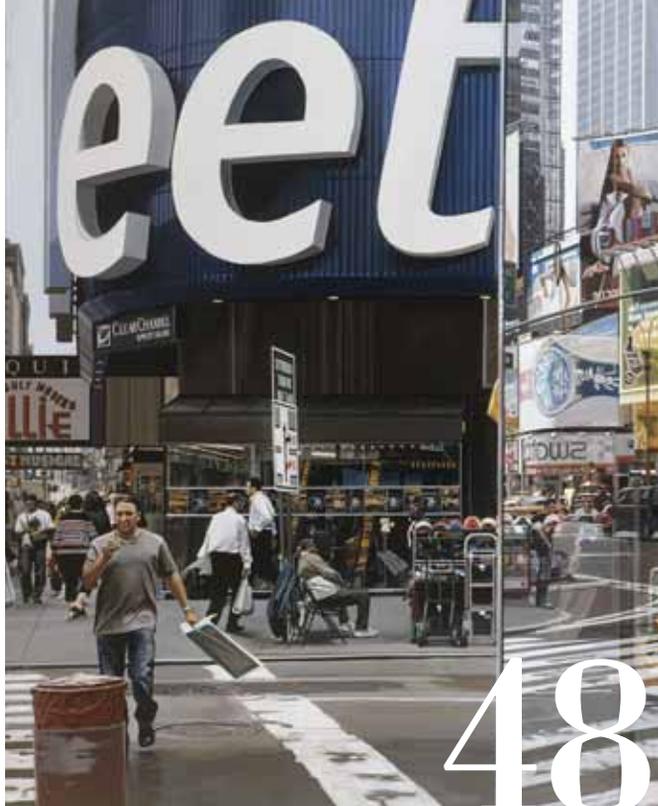
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Direct links to the
 websites of your
 favorite galleries and
 artists from across
 the country.





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VINCENT W. MILLER / Publisher

EDITORIAL

JOSHUA ROSE / Editor
editor@americanartcollector.com
ROCHELLE BELSITO / Managing Editor
rbelsito@americanartcollector.com
MICHAEL CLAWSON / Assistant Editor
MICHELLE TOWNE, SARAH OSBORN / Staff
JOHN O'HEARN / Santa Fe Editor
FRANCIS SMITH / Contributing Photographer

ADVERTISING (866) 619-0841

AMY ELLIOTT GAUSE / Advertising Director
aelliott@americanartcollector.com
LINDSAY GREEN / Senior Account Executive
lgreen@americanartcollector.com
LISA REDWINE / Senior Account Executive
fredwine@americanartcollector.com
LORI KYLE LEE / Senior Account Executive
adrep@americanartcollector.com
NICOLE COUKOULIS / Senior Account Executive
ncoukoulis@americanartcollector.com
WHITNEY WEBB / Account Executive
whitney@americanartcollector.com

TRAFFIC

YVONNE VAN WECHEL / Traffic Manager
traffic@americanartcollector.com
LAURA HOUGHTON / Traffic Coordinator
lhoughton@americanartcollector.com

MARKETING (866) 619-0841

AMY ELLIOTT GAUSE / Marketing Director
aelliott@americanartcollector.com
ALEXANDRA BACKALUKAS MCKEE /
Marketing Services Manager
coordinator@americanartcollector.com
NIKKI GURRIER / Marketing Assistant
ngurrier@americanartcollector.com

PRODUCTION

ADOLFO CASTILLO / Production Manager
TONY NOLAN / Design Lead
SONIA RODRIGUEZ-HURTADO / Production Artist
TAMMY NORDIN-GARCIA / Production Artist

SUBSCRIPTIONS (877) 947-0792

EMILY YEE / Subscriptions Manager
service@americanartcollector.com
MELISSA LEE / Accounts Receivable
admin@americanartcollector.com
GINA VERDUGO / Administrator
gverdugo@americanartcollector.com

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Since the very beginnings of *American Art Collector* we have sent our photographer, Francis Smith, far and wide to help uncover some of the best private collections of realist art being put together today. By Francis' own count, we have photographed well over 100 collections from Los Angeles to Scottsdale to Santa Fe to New York City, Cape Cod, Nantucket, Washington D.C., Charleston, and Chicago. And these features, which typically number between six and 10 pages in the magazine, are not just photographic essays—in every feature we offer we also sit down with the collector to uncover what has led them on this collecting journey to begin with. It's always interesting for us to first see all the art work in each home and then to read about the collector's own experiences first hand and see what has fueled their passion over the years.

Our collectors range from large homes on Fifth Avenue in New York City to cottages in the Midwest to beachside residences in the Hamptons. We would never produce a list of the "Top 50" collectors or anything as such because each collector we find has their own individual story that is unique, important and interesting to read. Just as every artist has a story, so too do we believe that every collector has a story that deserves a listen.

Finding all these collectors is something we enjoy and we spend countless numbers of hours researching and locating collectors to feature on the pages of *American Art Collector*. And, if we haven't found you yet, don't fret—Francis is waiting, camera in hand, for his next adventure.

Sincerely,

Joshua Rose
Editor

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P.S. If you would like us to consider your home to be featured in *American Art Collector*, please email me personally at editor@americanartcollector.com.



ON THE COVER

Pamela Wilson, *Carmela, Called by the Cerulean Sea*, oil on canvas, 60 x 48". Available at Richard J. Demato Fine Arts Gallery in Sag Harbor, New York.

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VINCENT W. MILLER / Publisher

EDITORIAL

JOSHUA ROSE / Editor
editor@americanartcollector.com
ROCHELLE BELSITO / Managing Editor
rbelsito@americanartcollector.com
MICHAEL CLAWSON / Assistant Editor
MICHELLE TOWNE, SARAH OSBORN / Staff
JOHN O'HEARN / Santa Fe Editor
FRANCIS SMITH / Contributing Photographer

ADVERTISING (866) 619-0841

AMY ELLIOTT GAUSE / Advertising Director
aelliott@americanartcollector.com
LINDSAY GREEN / Senior Account Executive
lgreen@americanartcollector.com
LISA REDWINE / Senior Account Executive
fredwine@americanartcollector.com
LORI KYLE LEE / Senior Account Executive
adrep@americanartcollector.com
NICOLE COUKOULIS / Senior Account Executive
ncoukoulis@americanartcollector.com
WHITNEY WEBB / Account Executive
whitney@americanartcollector.com

TRAFFIC

YVONNE VAN WECHL / Traffic Manager
traffic@americanartcollector.com
LAURA HOUGHTON / Traffic Coordinator
lhoughton@americanartcollector.com

MARKETING (866) 619-0841

AMY ELLIOTT GAUSE / Marketing Director
aelliott@americanartcollector.com
ALEXANDRA BACKALUKAS MCKEE /
Marketing Services Manager
coordinator@americanartcollector.com
NIKKI GURRIER / Marketing Assistant
ngurrier@americanartcollector.com

PRODUCTION

ADOLFO CASTILLO / Production Manager
TONY NOLAN / Design Lead
SONIA RODRIGUEZ-HURTADO / Production Artist
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SUBSCRIPTIONS (877) 947-0792

EMILY YEE / Subscriptions Manager
service@americanartcollector.com
MELISSA LEE / Accounts Receivable
admin@americanartcollector.com
GINA VERDUGO / Administrator
gverdugo@americanartcollector.com

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Joshua Rose
Editor

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Pamela Wilson, Carmela, Called by the Cerulean Sea, oil on canvas, 60 x 48". Available at Richard J. Demato Fine Arts Gallery in Sag Harbor, New York.

Cuong Nguyen



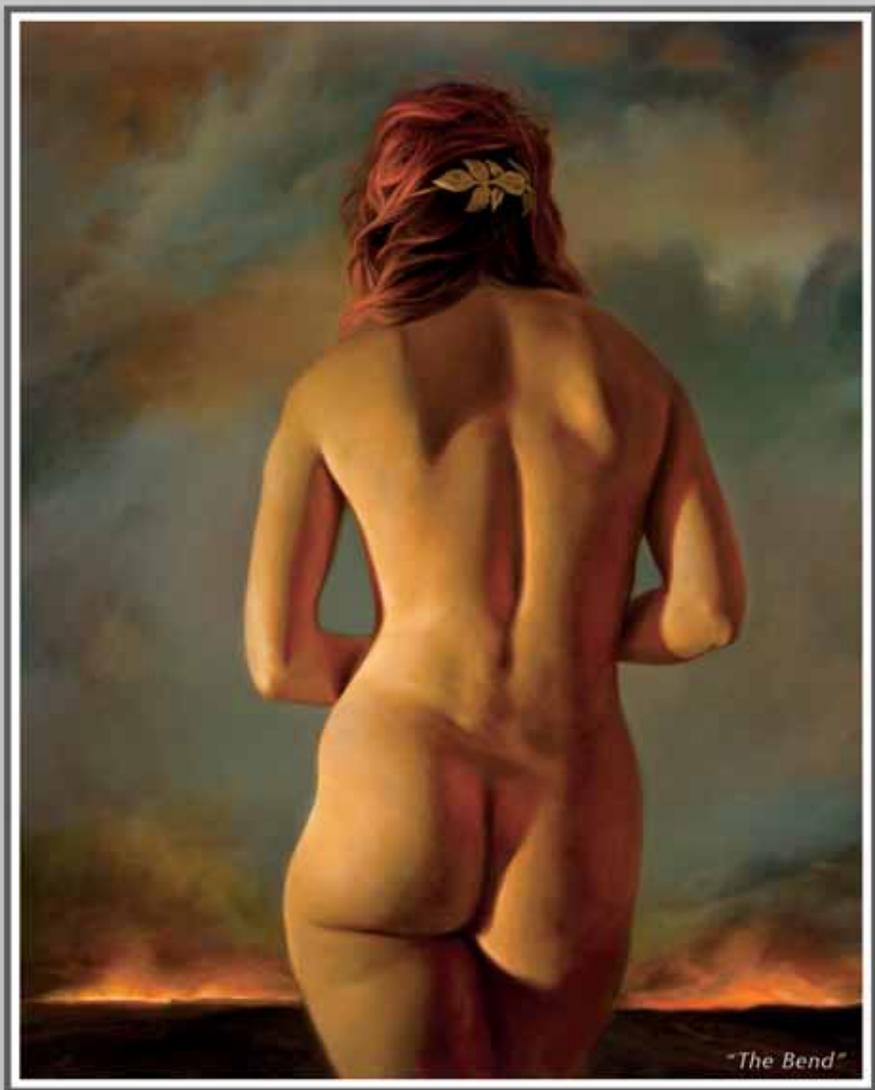
Cuong Nguyen, *Intensity*, oil on canvas, 60 x 48 inches, 2014

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PREVIEWS

In the Preview pages, we reveal new works about to come available for sale by the country's leading galleries.

ART SHOW LOCATIONS

At the top of each Preview page you'll see the destination where the upcoming exhibition is showing, the dates, and the gallery address and contact details so you can make inquiries about new works—before they go on sale to the general public.

ARTIST FOCUS PAGES

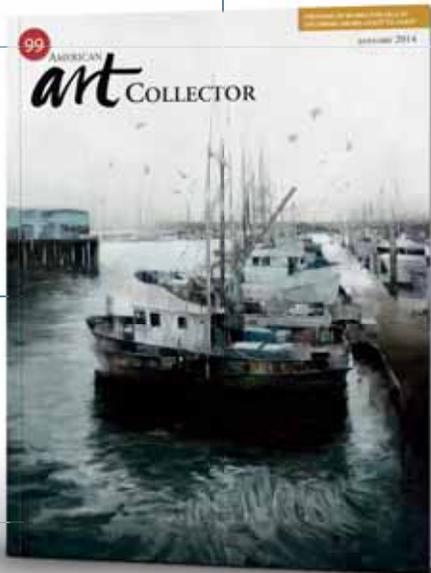
These one-page articles are bonus Previews and focus on additional exhibitions taking place each month. Artist Focus Pages also show new works available for purchase, providing another valuable resource for finding more one-of-a-kind works of art.

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Broaden your horizons by reading about the fabulous new art to be shown in some of the country's most exciting and stimulating art destinations.

VIRTUAL ART WALK

Visit www.AmericanArtCollector.com to see our sensational Virtual Art Walk. When a show announcement catches your eye, click on it and the art image will enlarge. Click again, and you will be linked directly to the gallery hosting the upcoming show.



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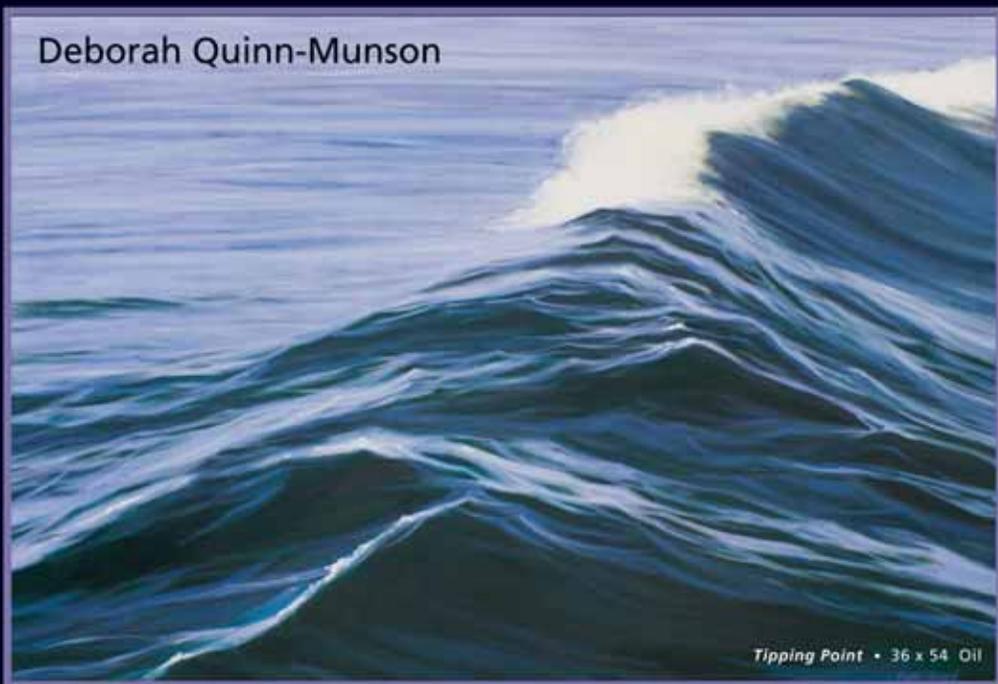
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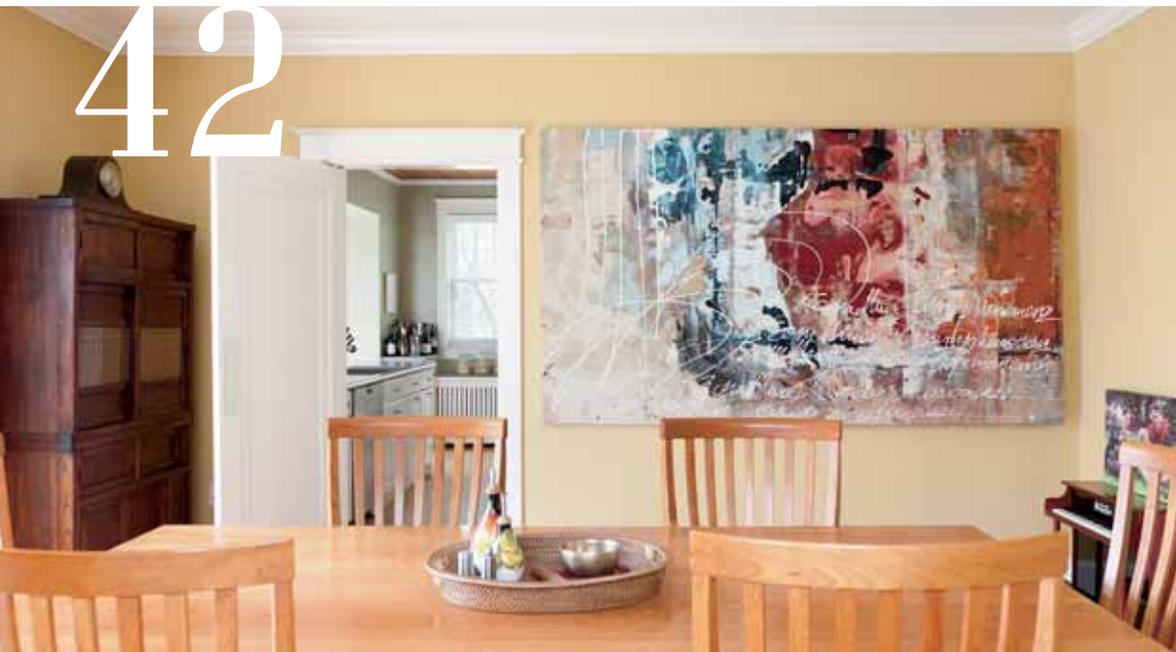
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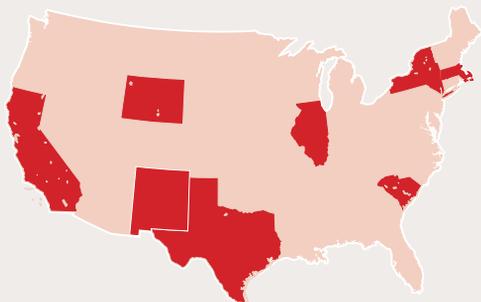
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MASSACHUSETTS

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- Orleans

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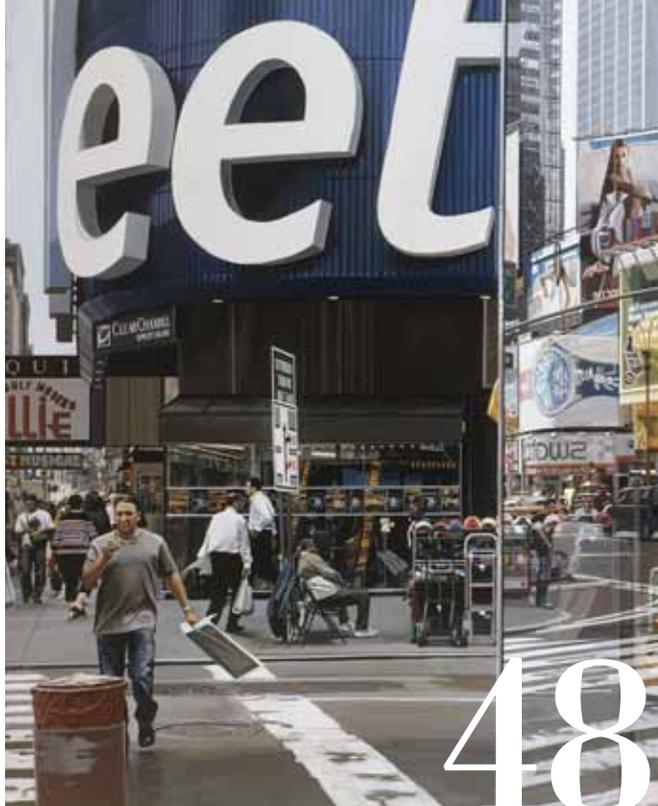
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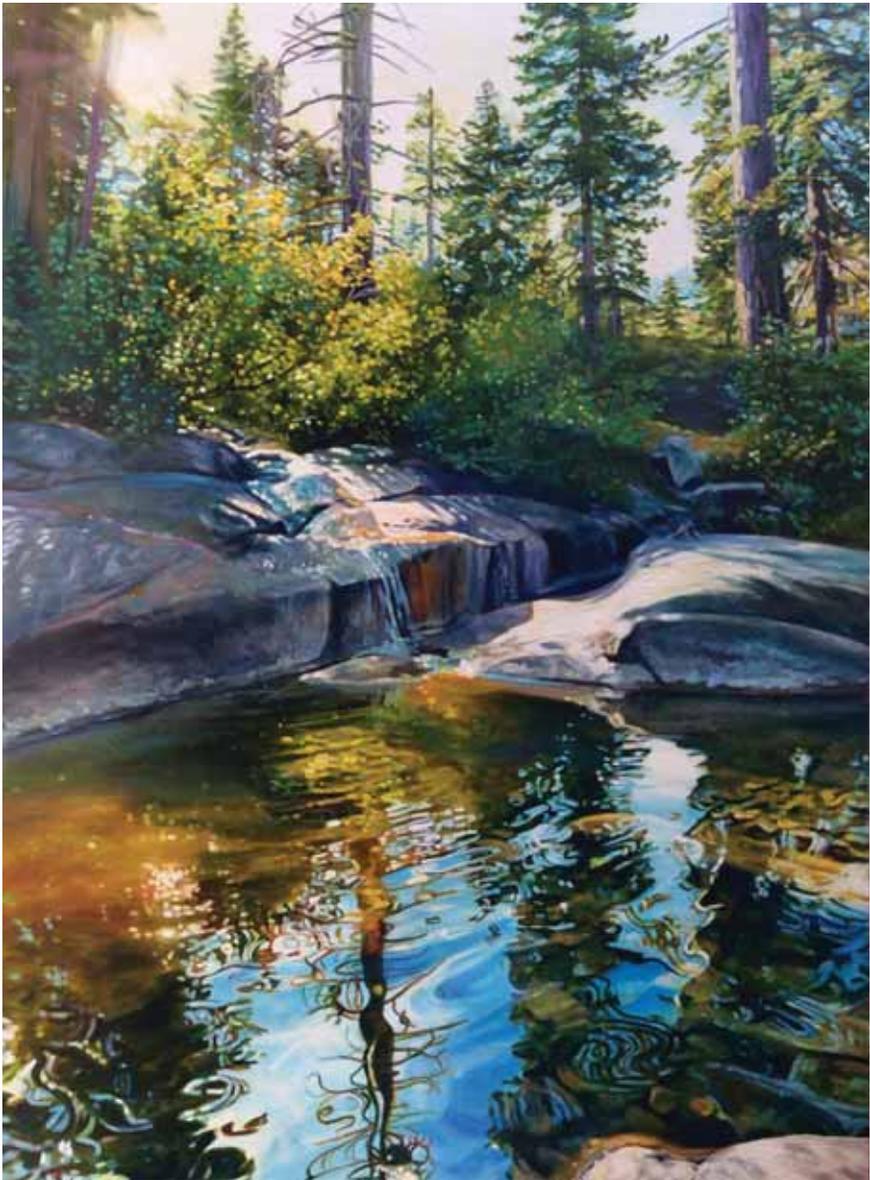
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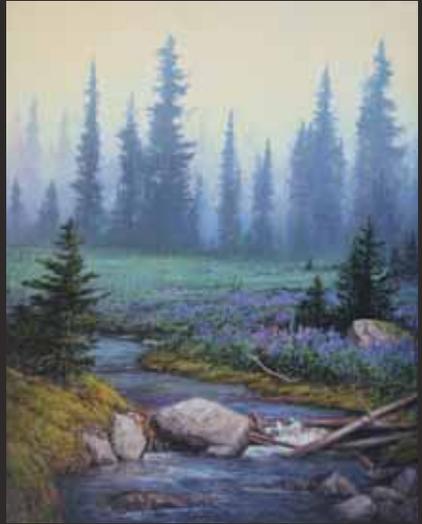
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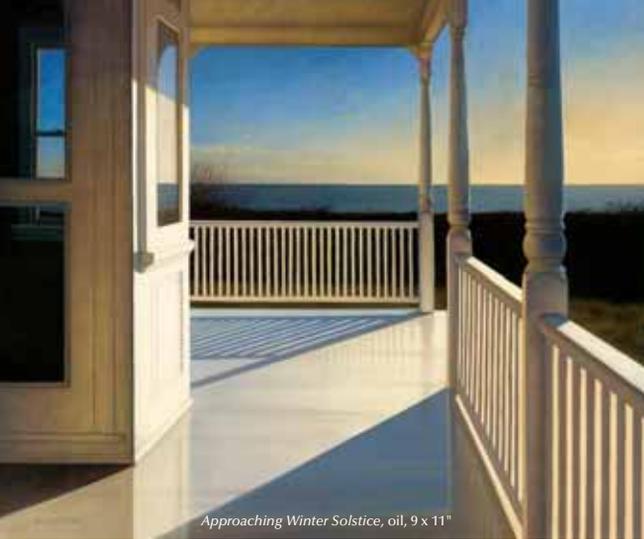
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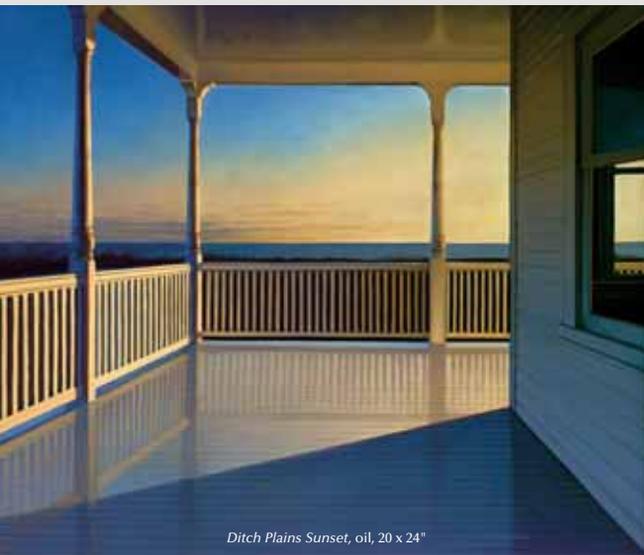
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"A Bridge to Cross" by Kevin Macpherson, 11" x 16", oil on panel

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Warren Chang	Ruo Li	Zhiwei Tu
Nancy S. Crookston	Calvin Liang	Jeffrey R. Watts
Daniel Gerhartz	Huihan Liu	William Whitaker
Daniel E. Greene	Kevin Macpherson	Alan Wolton
Albert Handell	Michael Mao	Zhang Wen Xin
David Hettinger	Sherrie McGraw	Shizhong Yan
Doug Higgins	Charles Movalli	
Quang Ho	Ned Mueller	



"Santa Fe Garden" by John Michael Carter, 20" x 24", oil on canvas



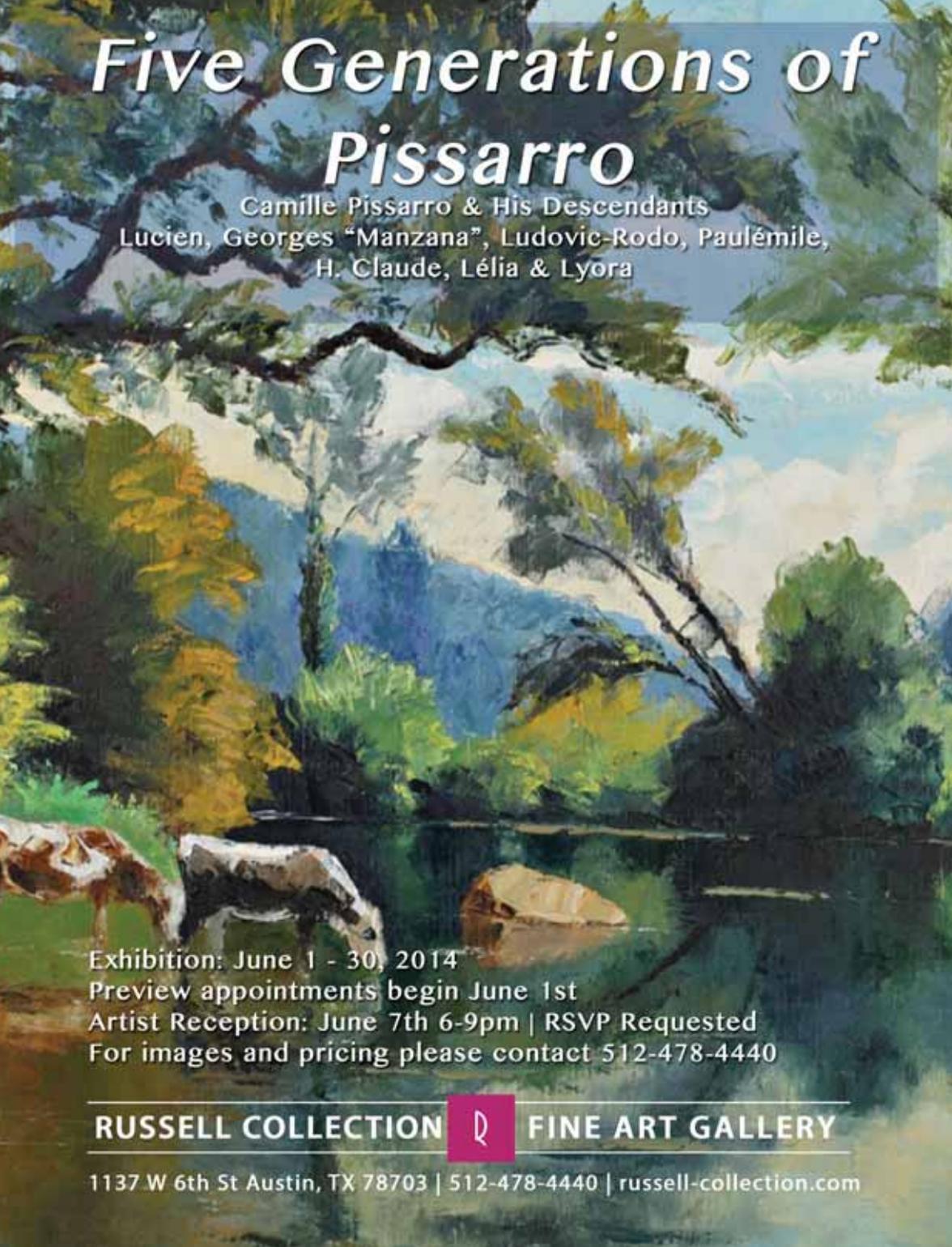
"White Orchid" by Daniel Greene, 12" x 20", oil on wood

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ART INDEX (clockwise from top left):

When Papa Comes Home (detail) by **Jonathan Stasko**; *Before the Sun Dance (detail)* by **John Fawcett**; *Fragrant Fields (detail)* by **Heide Presse**; *Fresh Snow (detail)* by **Michael Godfrey**; *John Wesley Powell Expedition - Grand Canyon (detail)* by **Todd Price**; *More Treaties, More Gifts, Less Land (detail)* by **Robert Griffing**; *Susquehannock* by **Jud Hartmann**; *Nothing But A Hunter (detail)* by **H. David Wright**; *Stalking Fox* by **David Turner**; *Hand-forged knife with quilled sheath* by **Steve Lodding & Shawn Webster**; *Yellowstone Morning (detail)* by **Jason Tako**

Call 1.800.664.9797 or visit www.HistoryMeetsTheArts.com for complete details on the show



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"Landscape scenes are the most popular with our clients, with still life not far behind..."

RICHMOND, VA

JEFF TIMLIN



Once again people are adding small accent pieces. During the recession they were focusing on the large focal pieces, and with more discretionary income now, they are again looking at smaller work. Landscape scenes are the most popular with our clients, with still life not far behind, and almost always with bold and vibrant colors. The pieces very seldom go to offices or workspaces; the great majority of them are going to residential spaces. Many are Richmond, Virginia, natives, but we've also had several transplants to the Richmond area looking to fill up their new homes with beautiful things.

With a few exceptions, we don't really carry artwork under glass, and 95 percent of our wall art is original oils or acrylics, but we also sell quite a bit of glasswork and occasionally some sculpture. Our top 10 artists right now are **Trisha Adams, Jim Rodgers, Joanne**

Rafferty, Dorothy Fagan, Gerhard Arnold, Angus, Christine Lashley, and glass artists **Markow & Norris, Jack Storms, and Suellen Parker.**

Adams has been our best-selling artist for some time.

Rodgers is also a very strong painter who over the past year or so has become one of our top-selling artists. Though he is by no means unknown, I think Rodgers would have very wide appeal in places outside of Richmond. He has a very traditional training, signature style and creates incredible images at a prolific pace. More recently, a new style of mixed-media paintings by Fagan has also been quite popular. She has created quite a unique and contemporary style of French landscape imagery by mixing soft, warm colors in oil with matte medium and charcoal drawing.

JEFF TIMLIN is director of Chasen Galleries located in Richmond, Virginia. For inquiries, call (804) 204-1048 or visit www.chasengalleries.com.

"When the real estate market is strong, so are art sales."

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ROBERT WILSON

We have found that the current art market in Sarasota, Florida, is very strong. Quality paintings always sell well. Our art market has been on the rise. When the real estate market is strong, so are art sales. All genres have been selling fairly equally, but I have always specialized in marine art. Oils are always coveted. Marine art, regional landscapes and figurative paintings have been selling well.

We represent so many great painters—including **Kenn Backhaus, Kevin Beilfuss, Julie Bell, David Michael Bowers, David Brega, Roger Dale Brown, Donald Demers, Brent Cotton, Ron Hicks, Bryce Cameron Liston, Sergio Lopez, Joseph McGurl, Robert Spooner,** and others—it would be hard to choose who is the most popular right now! Every artist we represent is popular among his or her genre in the art market.

ROBERT WILSON is director of Palm Avenue Fine Art located in Sarasota, Florida.

For inquiries, call (941) 388-7526 or visit www.palmavenuefineart.com.



LODI, CA

ROBIN KNOWLTON

The art market has picked up considerably this year. The economy is clearly better and people feel optimistic. Internet sales are becoming an increasing share of our market. This has helped to expand the gallery's reach beyond California. Keeping in touch with far-flung collectors through newsletters and video interviews with our artists has really paid off.

Landscapes and oils have always been our biggest sellers. We are getting more requests for figurative works than in past years. I'm also noticing a growing interest in watercolors.

Best sellers in recent months have included landscapes in pastel by **Clark Mitchell;** landscapes in oil by **Kathleen Dunphy, Dennis Ziemienksi, Jim McVicker, and Carolyn Hesse-Low;** and landscapes in watercolor by **Andy Evansen;** as well as urbanscapes in oil by **Timothy Horn.**

Rather than seeking out the next new thing, I'm seeing renewed interest in those artists who have been around for many years, whose paintings are always at the highest level, including **Ray Roberts, John Cosby, and John Budicin.**

ROBIN KNOWLTON is owner of Knowlton Gallery located in Lodi, California. For inquiries, call (209) 368-5123 or visit www.knowltongallery.com.



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A Reminder of the Past

More than 40 participants will gather for the 17th annual History Meets the Arts show hosted by Lord Nelson's Gallery.

For the past 16 years *History Meets the Arts* has been hosted by Lord Nelson's Gallery located in the historically rich city of Gettysburg, Pennsylvania. The event brings together artists, authors and artisan for an exhibit that highlights American 18th-century frontier, Eastern Woodland Indian, and pre-Civil War era history. Additional subject matter spans wildlife to landscape to Native American to sporting art. The work exhibited is all original pieces including paintings, bronze sculpture, contemporary 18th-century period accoutrements, books and more.

This year *History Meets the Arts* will take place from



June 12 to 14 at a new venue—the CUB Ballroom at Gettysburg College.

“The ballroom is a fabulous space on the picturesque campus of Gettysburg College—we’re very pleased to be there this year,” says Philippe du Bois, owner of Lord Nelson’s Gallery. “It’s an open space with plenty of natural light, larger than the previous venue, which allows for additional artists to be represented.”

Many of the artists in the 2014 show have participated in the event previously including John Buxton, Robert Griffing, John Fawcett, Michael Godfrey, Jud Hartmann, Wayne Hyde, Heide Presse, Jason Tako, and H. David Wright. There also will be several first-timers such as Rock Newcomb, Jim Carson, Lou Pasqua, and David Turner. A new feature to *History Meets the Arts* this year is a revolving schedule of presentations by the artists, authors and artisans. The talks—happening June 13 and 14—range in topic from how a bronze is cast, to a painting’s creation from sketch to oil, to Q-and-A sessions with authors.

Kicking off *History Meets the Arts* on June 12 from 5 to 9 p.m. is the Opening Night Preview Party. The ticketed party is sponsored by the *Gettysburg Fest*, which takes place at the same time as this event. For 2014, *History Meets the Arts* is partnering with the women’s cancer fund Pink Out, Inc. of Hanover, Pennsylvania. While only a ticket is required to attend the Opening Night Preview Party, a suggested one-time donation of \$5 to Pink Out is asked of attendees. ●



1
David Turner,
Stalking Fox,
hotcast bronze,
ed. 75, 24" high

2
Michael Godfrey,
Fresh Snow, oil,
14 x 11"

ERIC WALLIS



Cashmere 16x12 inches oil on panel \$2000

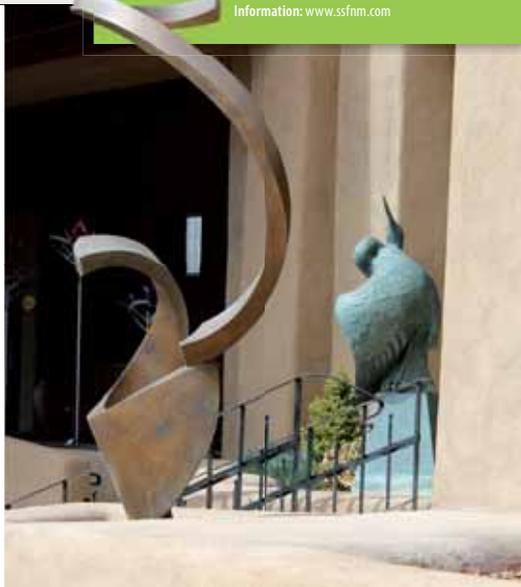


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Sculpt Santa Fe

A brand-new sculpture event in downtown Santa Fe showcases the work of approximately 20 artists.

The first-ever *Sculpt Santa Fe* will take place June 27 to 29 at the spacious and open pavilion area of the Eldorado Hotel & Spa. The sculpture show and sale aims to “increase awareness about some of the top sculptors in the country, host a venue space that would be advantageous to sales of sculptures, encourage shared ideas and techniques between sculptors, and conduct a professional art show that excites art lovers along with emerging and veteran sculpture collectors worldwide.”

Artists whose works will be displayed include Ed Natiya, jd Hansen, Mark White, Mark Yale Harris, Greg Reiche, Allan Houser, Phillip Haozous, Heidi Loewen, Kevin Robb, Mike McKosky, Robert Ash, Jim Keller, Michael Roanhorse, James Muir, Tobias Luttmner, Walter Horak, Scarlett Kanistanoux, David Unger, Upton Greysheoes Ethelbah, and Arlo Namingha.

The event kicks off with an invitation-only VIP Wine Reception on Friday, June 27, at 5 p.m. The one-hour event offers the first glimpse of sculptors' displays. From 6 to 9 p.m., the pavilion will open to the public for a free preview. Immediately following will be an after party at the hotel's Agave Lounge.

The show continues to be free to the public on Saturday and Sunday from 10 a.m.

to 5 p.m. There will be approximately 50 booths on display for art patrons to explore the innovative and one-of-a-kind sculpture work as well as to meet the sculptors, art dealers and gallerists.

Saturday night at 6 p.m., sculptors and collectors can attend the Sculpt Santa Fe Gourmet Dinner presented by The Old House Restaurant at the Eldorado Hotel & Spa. The reservation-required dinner costs \$75 and features three courses prepared by Chef Anthony and Chef de Cuisine Evan Doughty paired with fine wines and spirits.

“*Sculpt Santa Fe* is an opportunity to bring the finest in sculpture to the heart of downtown Santa Fe,” says Bobby Beals of the *Sculpt Santa Fe* team. “Featuring a juried selection of fine sculptors, *Sculpt Santa Fe* show and sale aims to highlight the beauty, the presence and the history of fine sculpture through a weekend of sculpture-driven events.” ●



1
Tobias Luttmner, *The Owl*, stainless steel and quilted maple, 12 x 11 x 6"

2
Sculpt Santa Fe will take at the pavilion area of Eldorado Hotel & Spa.

3
Scarlett Kanistanoux, *Soul Dancing 3/9*, bronze, 22 x 12 x 11"

JILL BASHAM



"Chesapeake Squall" 12x16 oil



"Lifting Fog, Big Sur" 16x20 oil

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Left: M. Kowalski *August Build Up* Oil 18x16
Right: C. Witkowski *Skagit Delta at Dawn* Oil 36x24

ART BY DESIGN

BY JOHN O'HERN

PHOTOGRAPHY BY FRANCIS SMITH

WASHINGTON, D.C.,
ARCHITECTS STEPHEN
AND KRISTINA PENHOET
HAVE AMASSED AN ART
COLLECTION OF WORK
BY LIVING ARTISTS
THAT IS INNOVATIVE
AND EXPRESSIVE.

Stephen and Kristina Penhoet are both architects. Stephen practices in a firm in Washington, D.C., and Kristina was an architect with the U.S. Commission of Fine Arts. "Since we're both architects," Stephen says, "we have a certain appreciation for people looking for new answers in design, architecture and art. Art is about exploring new ideas and ways of expressing them. We like supporting living artists. We're not investment oriented buyers."

Much of their collection was purchased for their previous home, which was a row house. It took the Penhoets a while to find the perfect piece for a long wall. Shortly after they found it, they moved to their current home and the painting had a role in its selection since the dining room wall was big enough to hold it.

KRISTINA PENHOET: The row house had an open plan on the first floor. It took forever to find a big piece for that long wall that would have a presence. We looked all over the place.

One day I was driving in D.C. near our house and had to take a detour that took me by Amy Morton's gallery, Morton Fine Art. As I drove by I could see a painting on the back wall of the gallery and knew it was the right piece. That was a Friday and we went down the next morning and stood outside waiting for Amy to open the gallery. When we went in we said, "I think this is it!" It was Choichun Leung's *Remembering William* and it measures 54 by 96 inches. We knew it would have an impact from far away, at mid-range, and up close. Up close you find paper towels, a handprint and a lot of little details.

1
Above the living room
mantle is a gouache
and collage by Eduard
Scheinberg, while on
the hearth, at left is a
drawing by Hany Hassan
and at right silhouettes
of the couple's twins.





2
Jules Arthur's *Charley Patton* is an oil and acrylic on wood with guitar parts and mixed media.

3
A Dongba Naxi primitive painting by Zhang hangs in the living room.

4
A graphite drawing of oak leaves by Hany Hassan is on the living room mantel.



3



5
Silhouettes of the couple's twins Evelyn and Adrien are displayed beneath a gouache and collage by Eduard Scheinberg.

6
Choichun Leung's *Remembering William* hangs in the dining room. Measuring 54 by 96 inches, it is acrylic and thread on canvas.

4



5



COLLECTOR HOME 045

6

STEPHEN PENHOET: There are a lot of complexities going on that complement each other well. I can appreciate that the calligraphy defines space within the piece. It has a feeling of elegance.

KP: Our twins, Evelyn and Adrien, were obsessed with the calligraphy—some of which doesn't say anything. At that time they weren't writing themselves. They were interested in the cursive quality and it began to show up in their own drawings.

We also bought another piece when we were at Amy's gallery, Jules Arthur's *Charley Patton*. It has guitar strings on it and Adrien always wants to play it—but he's good and doesn't touch it. It's also a piece that works from far away and from close-up.

SP: We met the artist at an opening after we had bought the piece. It was obvious to me that he cared about the subject. He had done other portraits of famous African-Americans in sports, art, music. These people were important to him as an African-American.

AMERICAN ART COLLECTOR: You've talked a bit

about your children's response to the art. Tell me more about that and how you, as creative people yourselves, are encouraging them.

KP: The twins are 7½. Evelyn considers herself an artist and Adrien likes all kinds of music.

You can see a book on a stand next to Choichun Leung's painting. It's the book of 125 years of photography from the *National Geographic*. We leave it open and turn the pages from time to time and we talk with them about the photographs.

We try to make them visually aware of environment around them. One of the great things about living in Washington is that the galleries are free. We took them to the museums even when they were babies. We go and see a few pieces and sit and talk about them. We don't have to cram it all in because we can always go back.

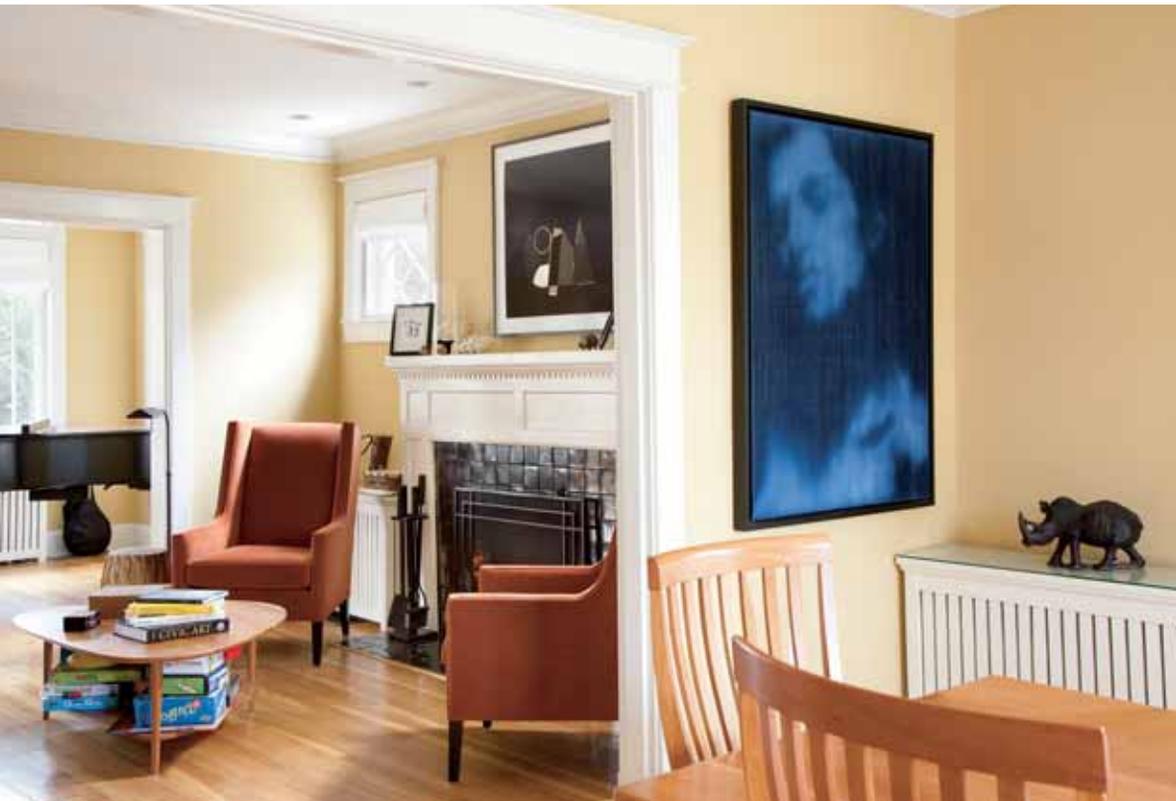
SP: We talk to the children about the composition of the photographs in the *National Geographic* book, for instance. We also have an extensive art book collection that they will be able to use when they're a little older.

AAC: Were you or your parents' collectors when you

7
A gouache and collage by Eduard Scheinberg hangs above the living room mantel and an *Untitled* oil by Alison Van Pelt hangs in the adjacent dining room.

8
A screenprint, *London Series I*, by Robert Motherwell (1915-1991) hangs in the hallway with a lithograph of a dog by Maryan (1927-1977).

9
Perspective II, a silver gelatin photograph by Ruth Bernhard (1905-2006) hangs in the master bedroom.





8



9

were growing up?

SP: I grew up in Berkeley where my father was a biochemistry professor. Living there I was exposed to a rich cultural life. When we went to Europe with my father's friends and colleagues they would tell us about the art. My father is passionate about art and appreciates art that comes from strong sets of ideas. My parents buy what they like, including sculpture and photography.

I bought the Bernhard photograph when I was in my 20s in a gallery in San Francisco. It's finally found the right place in our home with the right light and enough space around it. I had been exposed to high-quality black-and-white images in Carmel and my parents had several Ansel Adams photographs. I did black-and-white photography when I was in architecture school. I also bought the Motherwell when I was in my 20s.

KP: I traveled a lot. It's important to go to museums and have cultural experiences. We didn't collect though. I'm a very visual person and went to art school before architecture school and did a lot of

photography as a teenager. My parents were supportive of me exploring my interests.

We have two pieces by Yuri Kuper. When Stephen and I were dating and his younger brother and his now wife were dating we all got together with Stephen's parents. There were four wrapped packages and they gave each of us one of them. It was clear that they were giving them to us individually so we would each have one if we ever broke up. Their sons were single and in their late 30s and early 40s. Little did they know that 2½ years later they would have two married sons and four grandchildren!

AAC: What advice would you give to other collectors?

SP: I would stress the importance of original art. I was at the Van Gogh Museum in Amsterdam and saw one of his sunflower paintings that I had only seen on posters. To see the original was such a powerful experience. It made me think of the value of having original pieces where the presence of craft is evident.

Whether or not an artist is recognized is

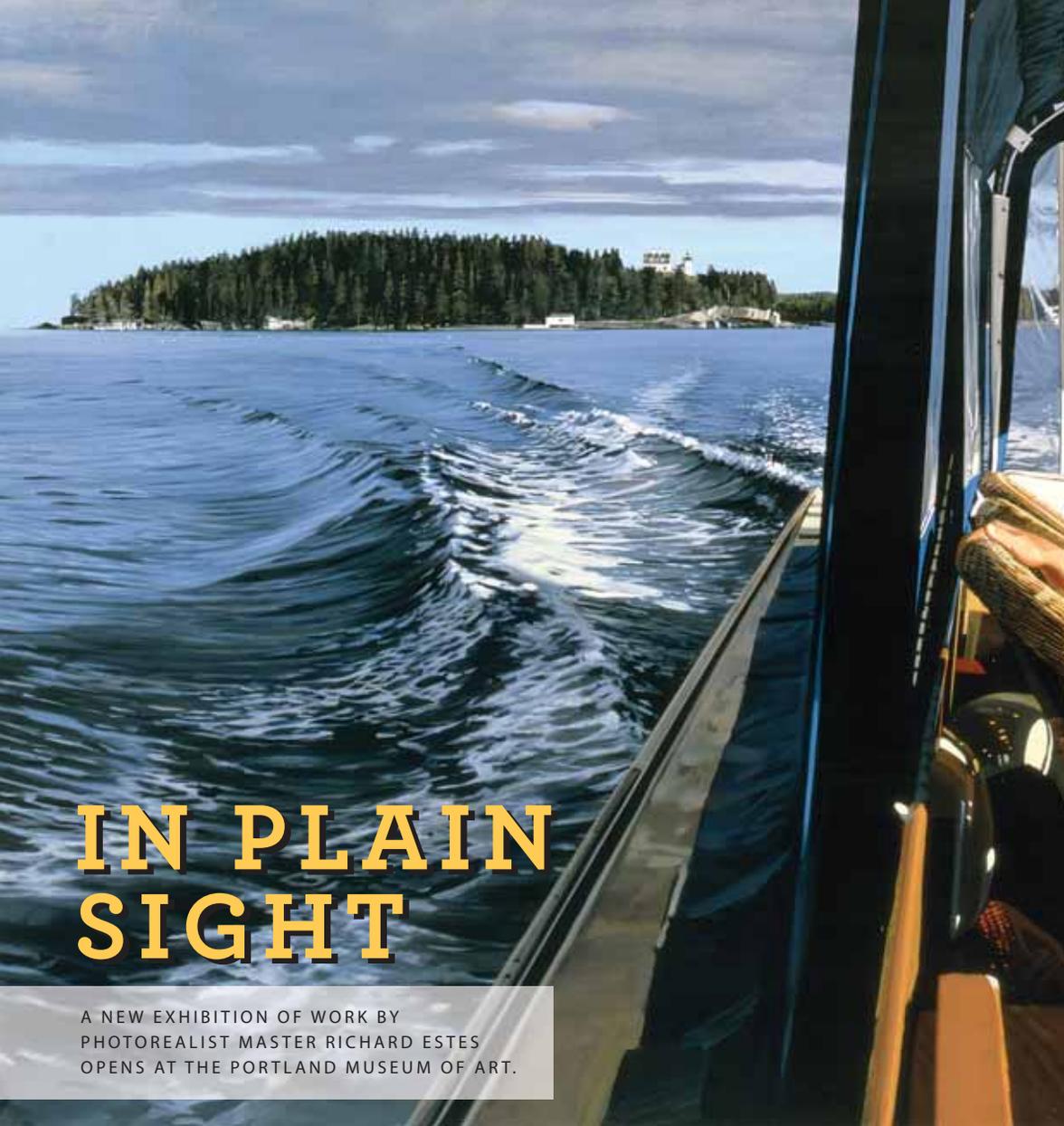
not important. The originality of the work is important.

KP: Learn more about art. Visit museums. Read and learn as much about mediums and periods as you can. Also, buy what you like. Find things that call to you and that make you think differently about the world. Let yourself have an emotional reaction. After you've internalized the intellectual you have to go with your gut and your emotional connections. ●

John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of

the internationally acclaimed Re-presenting Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in Western Art Collector magazine.





IN PLAIN SIGHT

A NEW EXHIBITION OF WORK BY
PHOTOREALIST MASTER RICHARD ESTES
OPENS AT THE PORTLAND MUSEUM OF ART.

The exhibition *Richard Estes' Realism* is billed as “the most comprehensive exhibition of Estes’ paintings ever organized.” It will be shown at the Portland Museum of Art in Portland, Maine, May 22 through September 7, and at the Smithsonian American Art Museum in

Washington, D.C., October 10 through February 8, 2015. Organized jointly by the two museums, the exhibition features more than 45 of his paintings.

Recognized as the foremost practitioner of American photorealism, Estes paints more than meets the eye and more than

what enters his camera’s lens. The novelist and art critic John Updike wrote, “The perspective is deeper than it first appears.” Updike wrote often about Estes’ paintings suggesting that literally and figuratively they are more than surface. In his 2008 lecture for the National Endowment for



1
Water Taxi, Mount Desert,
1999, oil on canvas,
35 x 66¼". Collection of
the Kemper Museum of
Contemporary Art,
Kansas City, Missouri,
Bebe and Crosby
Kemper Collection.
Gift of the Enid and
Crosby Kemper
Foundation, 2002.13.

the Humanities, he said, "This remarkable artist, beginning with commercial work in advertising and beginning to paint in a semi-pop, Larry Rivers manner, quickly became the precisionist limner of our glassy, thing-ridden city streets." When the talk appeared in a posthumous book

of essays, he had added, "His every canvas confronts us with something vitally actual, beyond illusion."

Art historian John Wilmerding wrote, "one of the visual themes that runs through nearly all of Estes' work is his fascination with reflections in glassy surfaces, from

windows and polished metals to extended surfaces of water. These reflections become agents of the most subtle perceptual ambiguity and visual complexity...Seldom have simplicity, ordinariness, even emptiness been so deceptive and optically engaging."



2

2
Double Self-Portrait,
 1976, oil on canvas,
 24 x 36". The Museum
 of Modern Art, New
 York. Mr. and Mrs.
 Stuart M. Speiser Fund,
 1976.

3
*Bus with Reflection of
 the Flatiron Building*,
 1967-1968, oil on
 canvas, 36 x 48".
 Private collection.

4
Diner, 1971, oil on
 canvas, 40 1/8 x 50".
 Hirshhorn Museum
 and Sculpture
 Garden, Smithsonian
 Institution, Museum
 purchase, 1977, 77.75.



3



4

The title of the exhibition is, itself, revealing. This is Richard Estes' own approach to realism. In his essay for the exhibition catalog, independent curator Patterson Sims states, "Richard Estes avows that his realism has no hidden meanings, special messages, or stories to tell. Political positions and posturing about the human condition are alien to his art. As he has repeatedly asserted, his art is not so much about what he paints as about how he paints. Estes considers that by using his photographs he neutralizes and sublimates his own point of view and allows his images to become more open-ended for the viewer. For him, 'The subject is just the vehicle

for doing the painting.'"

Jessica May, curator of contemporary and modern art at the Portland Museum of Art, has written an essay on the use of photography in American art and the work of Estes in particular. She remarks that among art works in Estes' apartment is a photograph by Eugène Atget (1857-1927) of mannequins behind a plate-glass window on a Parisian street. The Gobelins tapestry factory is reflected on the glass.

May suggests an historical parallel in Estes' *Double Self-Portrait* (1976), which went almost directly from Estes' easel in to the collection of the Museum of Modern Art. Whereas Atget's photograph is what was, in Estes' painting, "things are seldom

what they seem." Estes appears reflected in the window, standing next to his camera and tripod—and standing behind himself across the street.

May comments, "Critics have long remarked on the spatial unreality of *Double Self-Portrait*; as in other paintings, the vanishing lines are not geometrically 'correct.' Instead, Estes works from multiple photographs, fudging the perspective in order to achieve balance in the composition and amplifying the overall detail such that as one's eye passes across the canvas, there is no hierarchy of detail—every inch is realized in painstaking clarity."

Estes' fascination with light and its



5

5
Times Square, 2004,
oil on canvas, 37 x 64".
Private collection.

All artwork images
© Richard Estes,
courtesy Marlborough
Gallery, New York.

affect on form appears in his paintings of the geometries of the city as well as ocean water and the soft lines of the Maine landscape—from the visual cacophony of *Times Square* (2004) to an anonymous spot *Near Hunters Beach, Acadia National Park* (2008).

Updike also observed, "Estes depicts,

with Vermeer's coldly sensual touch, what up to now seemed too ugly to depict or too bleak to view." We might not see or might deliberately try to avoid seeing the details of the chaos of the city or the fallen trees and underbrush in the bucolic Maine woods. Estes' realism invites us to look again because it is more than



verisimilitude. We sense the human hand and mind at work in Estes' paintings more than we do in the built environment and his subtle manipulations that makes us pause to take in the complexity and untidiness of nature.

Sims writes, "Estes reveals and revels in a world hidden in plain sight. His highly

detailed works inspire and reward being regarded at length. He paints what was in front of him—and what anyone who was there when he made his photographs could have seen, yet in the long tradition and history of representational painting he deploys his exceptional pictorial skills to turn his observations into revelations." ●

RICHARD ESTES' REALISM

May 22–September 7, 2014
Portland Museum of Art, Portland, ME

October 10, 2014–February 8, 2015
Smithsonian American Art Museum, Washington, D.C.

MIRRORS OF REALITY

FORTY RECENT PAINTINGS BY DANIEL SPRICK WILL BE ON VIEW AT THE DENVER ART MUSEUM BEGINNING JUNE 29.

Timothy J. Standring is the Gates Foundation Curator of Painting and Sculpture at the Denver Art Museum. He sat for a portrait by Daniel Sprick as part of the curatorial process of assembling the exhibition *Daniel Sprick's Fictions: Recent Work*, opening at the museum on June 29 and continuing through November 2. Standring's essay for the exhibition catalog is based on the experience of sitting, observing the artist's technique and his materials, and his answers to the sitter's probing questions—when he wasn't asked to “zip it” while Sprick worked on his likeness.

There is no mistaking a Sprick portrait for one from another time, the paintings stand out among the work of his contemporary peers, and “it looks like a photograph” doesn't apply. At first, the viewer may marvel at the red-rimmed watery eyes of *Chad* or the stubble on Sprick's *Self-Portrait*, then at the disintegration of the “real” as paint becomes paint again and the bristles of his brushes express themselves in swaths of color spread out across the neutral background.

Standring observes, “Because he works in the vernacular of realism, viewers look for verisimilitude, as if his paintings were a mirror of reality—a reality you and I might encounter. The more we dwell on his paintings, the more we become aware that they are anything but a part of our world, and are, instead, poetic renditions

BY JOHN OHREN

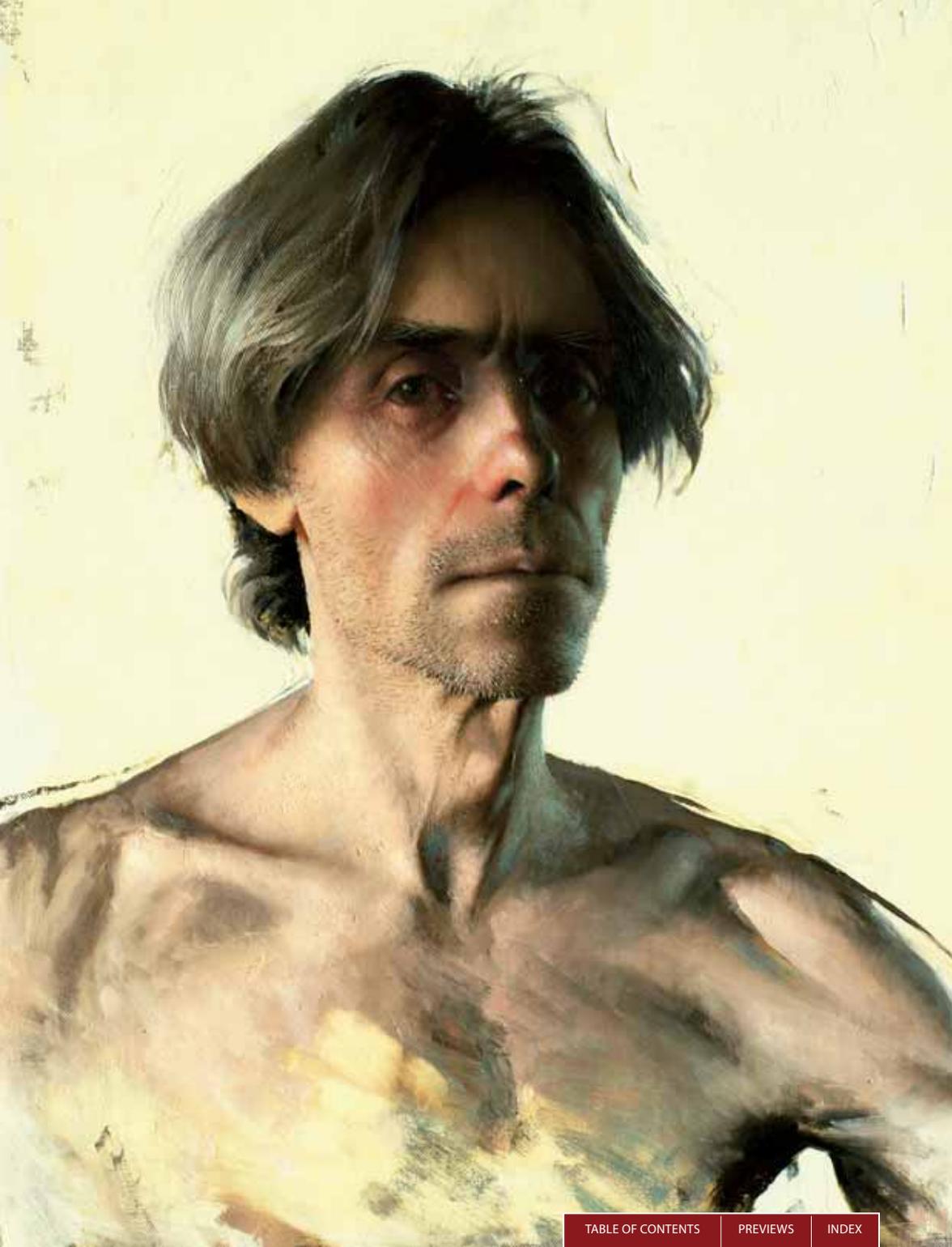
of his own making.”

Sprick looks back to Anders Zorn and John Singer Sargent whose hands were always evident in their work, and to Courbet and Rembrandt who painted what he calls “a less obvious beauty.” Sprick's subjects can be beautiful or not. Their supple breasts, dry elbows, perfect skin, acne, smiles and frowns, are part of who they are—and are, after all, simply surface. Sprick observes, “The surface indicates what's inside.”

The surface of a Sprick portrait is a constant push and pull between the reality of the image and the reality of the materials it is made of. If you get close enough to examine the surface—without arousing the suspicion of the museum guards—you marvel at the technique that created the perfections of that watery eye or that glowing skin and then become aware of imperfections in the gessoed panel he has roughed up to better take the paint, and discover in a broad area of color a bit of dust or a broken bristle from his brush. Sprick says that the pursuit of perfection can be a “thing that won't set you free, ever.”

Sprick speaks of the artists of the Northern and Italian Renaissance who worked “with complete confidence in their technical ability.” His own confidence comes from having been “shown to draw at an early age.” As a boy in Little Rock, Arkansas, he was given unlimited stacks of paper and told to “have at it.”

1 *Self-Portrait* (detail), oil on board, 20 x 16". Courtesy the artist and EVOKE Contemporary, Santa Fe, New Mexico.





3

Ketsia (detail), oil on board,
26 x 18". Courtesy Mitchell
and Weed Collection.





4



5





4
Chad, oil on board,
20 x 16". Courtesy
the artist and EVOKE
Contemporary, Santa Fe,
New Mexico.

5
Amelie (Nude on Chair),
oil on board, 24 x 30".
Private collection,
courtesy EVOKE
Contemporary, Santa Fe,
New Mexico.

6
*Loni, seated (Figure
Chair)*, oil on board,
20 x 12". Private
collection, courtesy
EVOKE Contemporary,
Santa Fe, New Mexico.



He knows his place in the world of painting and is unhesitant in proclaiming the “we can match and surpass the accomplishments of the past” in answer to those who complain that “it’s all been done before.” “You have to juggle utter self-effacement and brash ego at the same time,” he explains.

Sprick works with the sitting model as well as digital photography. He once disparaged photography as an aid but now uses it to adjust backgrounds and to capture the fleeting expressions of his models. “Expressions drain away when modeling,” he observes. “They’re fleeting.”

He started with the figure and has always done them although he has become more known for his enigmatic still lifes. His portraits and figures exist as themselves with “no narrative context and no social agenda,” he explains. “A message is didactic and presupposes more knowledge on the part of the artist. These paintings reflect real experience not the naïve moral superiority of social realism. They may challenge your preconceptions.”

“My subjects aren’t all beautiful,” he acknowledges, “maybe 84 percent beautiful...There’s something marvelous about everyone. Maybe you can see into

their soul. Of course the paintings are for other people—offering them some sort of nourishment, a nonverbal energy, something truthful that they can connect with on an emotional level.”

The molecular biologist and now Tibetan monk, Matthieu Ricard, writes often about empathy and explains, “Neuroscience has proven that similar areas of the brain are activated both in the person who suffers and in the one who feels empathy. Thus, empathic suffering is a true experience of suffering.”

Sprick’s portraits are virtuoso poetic compositions with passages of subtlety and moments of bravura. They are evocations of the energy of his sitters and the empathic sensitivity of the painter. They are fictions because they are created from the artist’s observations. They are truthful because they are empathic. ●

DANIEL SPRICK'S FICTIONS: RECENT WORKS

When: June 29–November 2, 2014

Where: Denver Art Museum, Hamilton Building—Level 2, 100 W. 14th Avenue Parkway, Denver, CO 80204

Information: www.denverartmuseum.org



ICE TO ISLAND

Winston Wächter Fine Art presents an exhibit of glacier works by Zaria Forman that honors the legacy of her photographer mother Rena Bass Forman.

In 1869 artist William Bradford (1823-1892) sailed up the northwest coast of Greenland aboard the steamship *Panther*, accompanied by photographers John L. Dunmore and George Critcherson. The ship covered 5,000 miles, which Bradford described as “much further than anyone had ever ventured for the purposes of art.”

Photographer Rena Bass Forman (1954-2011) made several trips to the Arctic. Her series of journeys, called *Chasing the Light*, was cut short when she fell victim to a brain tumor in the early stages of planning to retrace Bradford’s expedition.

Pastel artist Zaria Forman completed her mother’s plans and assembled a team of family, friends, artists and scholars to take the voyage in 2012.

Winston Wächter Fine Art in Seattle, Washington,

will hold two exhibitions June 10 through July 17. *Zaria Forman: Ice to Island* will feature large-scale pastels of the melting glaciers of Greenland and the islands of the Maldives, which are threatened by rising seas. *Rena Bass Forman: In Memoriam* includes photographs taken in Greenland, Iceland, Patagonia, and India when she was accompanied by Zaria.

Zaria describes feeling “both the power and the fragility of the landscape in Greenland. The sheer size, majesty, and beauty of the icebergs is humbling. The ice fjords are alive with constant movement and thunderous cracking—reminders of their destructive capabilities. Yet while their threatening potential is evident, so is their vulnerability; I could see the ice melting under the unseasonably warm sun.

“Exploring the flat islands of the Maldives gave

1 Artist Zaria Forman in her studio. Photo by Francois Lebeau.

2 Zaria Forman, *Greenland #62*, chalk pastel on paper, 47 x 70”

3 Zaria Forman, *Maldives #6*, chalk pastel on paper, 30 x 40”



2



3



4
Zaria Forman,
Greenland #63, chalk
pastel on paper, 50 x 75"

5
Zaria Forman,
Greenland #66, chalk
pastel on paper, 40 x 60"

6
Rena Bass Forman,
*Patagonia #2A, Ice
Mandala*, toned gelatin
silver print, 38 x 38"

7
Rena Bass Forman,
*Patagonia #7, Grey
Glacier*, toned gelatin
silver print, 30 x 30"

me a similar sense of duality between power and fragility," she continues. "The looming, vast ocean demanded my attention, as it tightly surrounded each tiny island. The color, clarity and warmth of the water endlessly invited me while the waves crashed ominously along the encroaching coastline."

The photographers who accompanied William Bradford were limited by technology to black-and-white images. Rena, inspired by these and other 19th-century photographers, also shot with black-and-white film and toned her prints. Zaria observes, "Her aesthetic has significantly influenced my work, or perhaps it is simply in my genes!"

Whereas Bradford painted dramatically color-filled Turner-esque scenes, Zaria has chosen a limited palette for her drawings.

"There are many vibrant colors to be found in Greenland," she explains. "The fog, the ice and the

colors within them were unimaginable. I have been grateful to witness such surreal-seeming scenes, but I believe photography captures them more effectively than drawing or even painting can. I have made a few attempts at rendering such moments, and the results have appeared fantastical rather than natural. I hope that viewers can connect emotionally with the landscape through my drawings. To this end, I find that the elegance of a mostly monochromatic palette for my Greenland drawings conveys the beauty of the sea, ice and sky in a way that best reaches their hearts. I find inspiration for my Arctic compositions in delicate nuances: an iceberg glowing against a dense gray sky, or in water calm enough to reflect the ice's cold blue tones."

Zaria bases her pastels on photographs and sketches made on site. In the studio she will occasionally "reinvent the water or sky, alter the shape of the ice,



5



6



7

or mix and match a few different images to create the composition I envision. I begin with a very simple pencil sketch so I have a few major lines to follow, and then I add layers of pigment onto the paper, smudging everything with my palms and fingers and breaking the pastel into sharp shards to render finer details.”

Rendering massive Arctic glaciers, icebergs, and the sea in the subtle dust of pastel, Forman captures what she calls a light “unlike any other in the world...A dense fog frequently blurs the horizon line, offering an ethereal glow, in and out of which drift ghostly, shimmering icebergs. Quality of light makes all the difference in a landscape and in a drawing. I am inspired by water in its different forms—cloud, sea

and ice—because of the endless possible ways light can play on and through it. There is always more to learn, from glistening sparks on the melting surface of ice to the back-lit underside of a wave.”

Zaria’s pastels and Rena’s photographs address a looming global catastrophe. Melting ice reduces habitat for animals and the lives of subsistence hunting communities along the Arctic coast. Rising sea levels threaten low lying communities around the world.

“My drawings invite viewers to share the urgency of climate change in a hopeful and significant way,” Zaria explains. “Art can facilitate a deeper understanding of any crisis, helping us find meaning and optimism in shifting landscapes...

“Documenting climate change,” continues Zaria, “the work addresses the concept of saying goodbye on scales both global and personal. In Greenland, I scattered my mother’s ashes amidst the melting ice.” ●

ZARIA FORMAN: ICE TO ISLAND AND RENA BASS FORMAN: IN MEMORIAM

When: June 10–July 17, 2014

Where: Winston Wächter Fine Art,
203 Dexter Avenue North, Seattle, WA 98109

Information: (206) 652-5855,
www.winstonwachter.com

KAREN YEE



At the Benefit for Captain Bad Jack,
acrylic on canvas, 20 x 16 inches



Kaizoku, acrylic on linen, 20 x 16 inches



Shipmates, acrylic on canvas,
20 x 16 inches



Amiable, acrylic on canvas, 20 x 16 inches

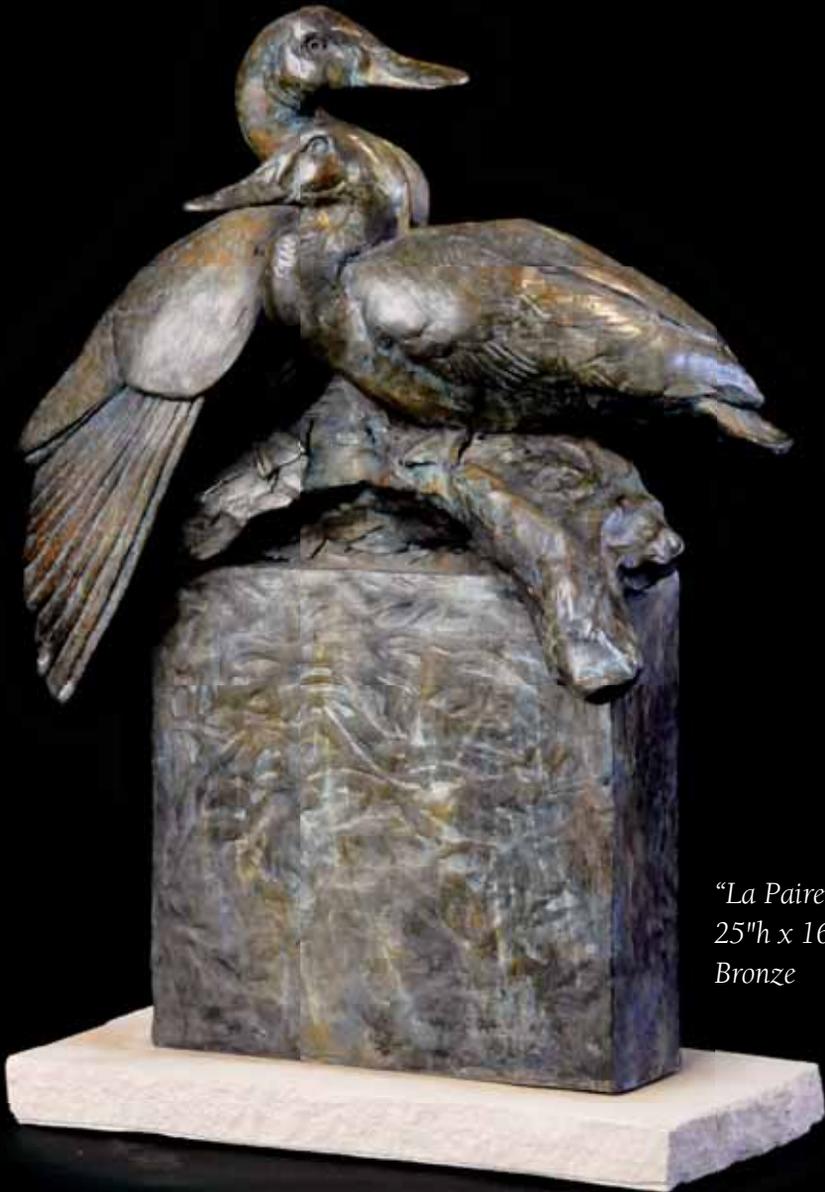


David Dossett, acrylic on canvas, 24 x 18 inches

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The Silence in the Marsh, oil, 24 x 30"



Eternal Cove, oil, 18 x 24"



The Journey Home II, oil, 18 x 24"

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SATURDAY

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Studio Address: 303 Potrero Street #42-302, Santa Cruz, CA 95060
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ENRAPTURED BY

Taking to the seas, maritime artists can find inspiration in everything from majestic ships to raging waters to peaceful shores to bustling docksides. These places oftentimes evoke memories for artists who grew up around the sea or often visited the shoreline. They find inspiration from sailing vessels, fishermen, marinas and dramatic ocean sides with the waves clipping against rock or beach.

Some artists are interested in depicting highly detailed and accurate representations of ships in their work. They will research the boats and learn of their history prior to painting in order to capture a thought-out and true-to-life version of the vessel. Other artists are inspired by the water itself, wanting to show reflections and the movement of the waves. And then there are those who portray the people associated with the maritime life: fishermen, lobstermen, captains and crew.

In this special feature is work by some of today's leading marine artists, offering pieces for collectors to enjoy including interpretations of water and the sea—works can recall the feeling, mood, sights and sounds of the shoreline. Remaining one of the most highly collected genres on the art market, galleries across the country make marine art a mainstay of their showrooms.

VOSE GALLERIES

238 Newbury Street, Boston, MA 02116
(617) 536-6176, www.vosegalleries.com

Vose Galleries in Boston, Massachusetts, represents the work of renowned marine artist **Donald Demers**. One of Demers' paintings on display at the gallery is *Monhegan Icon*, which features a well-known and highly recognized house on the island.

"Its unique architecture and its proximity to the harbor make it an irresistible subject matter. It caught my eye one hazy summer afternoon as I was walking back to the harbor," says Demers of the house. "I did a study on location and subsequently created this painting in the studio. I hoped to capture the summer haze, the salt air and the various artifacts of the fishing industry that surround the house."



THE SEA

1
Quidley & Company,
The Glorious First of June,
1794, oil on canvas,
30 x 48", by Tim Thompson.





2



3



4

ARNOLD DESMARAIS

Bradenton, FL, (508) 840-9010
arnoldandpatti@gmail.com
www.finemarineart.com

Arnold Desmarais' paintings are a narrative of a coastal environment created with a subtle understanding that comes from his life spent on the sea. His work is known for its control of light and use of transparent color to create the sense of depth understood by the Old Masters. He is renowned for his use of accurately rendered antique vessels, which he uses to punctuate his bucolic scenes from



5

2
Ray Crane, *Lifting Fog*, oil on canvas, 8 x 12"

3
Vose Galleries, *Monhegan Icon*, oil on mounted linen, 18 x 24", by Donald Demers.

4
Ray Crane, *Drifting In*, oil on canvas, 8 x 14"

5
Ray Crane, *The Hudson at World's End*, oil on canvas, 8 x 12"

6
Mountainsong Galleries, *Sunday Morning, Mevagissey, England*, oil on linen, 26 x 20", by Ned Mueller.

7
Arnold Desmarais, *Coming About*, oil on panel, 16 x 20"

8
Arnold Desmarais, *Island Visit II*, oil on panel, 11 x 14"

9
Arnold Desmarais, *Coastal Light*, oil on panel, 18 x 24"



6



8

gentler times. His paintings are a lifelong challenge to document marine history and a way of life.

Desmarais says, “The challenge of all artists is to create visual portals that allow the viewer to seamlessly pass through the technical skill and further travel to the private and personal places in their mind and heart.”

RAY CRANE

Rockport, MA, (978) 546-1137
www.raycranestudio.com

“Most of my paintings are from

the viewpoint of being out on the water, which requires me to be out on the water, too, to be true to the conditions and perspective,” says **Ray Crane**. “...I try to experience each location under different conditions (weather, time of day, etc.) and I document each site with photos, sketches and notes.”

After observation Crane researches for historical or technical information. He consults his own library, and then visits appropriate museums or historical archives. “This is a phase



7



9

I especially enjoy, as it brings new understanding and appreciation of the scenes I’ve captured in mind and notes,” he says. “Finally, in composing a painting, I think about those periods of art history that appeal to me... which provide inspiration that shapes the final look of works that are new but show a respect for the past.”

MOUNTAINSONG GALLERIES

Ocean Avenue, Carmel-by-the-Sea, CA
(831) 626-0600,
www.mountainsongalleries.com

Mountainsong Galleries will host an exhibit featuring Oil Painters of America (OPA) Master Signature members only from July 25 to August 24. The show will feature some of

the best OPA Masters’ works including pieces by **Daniel Greene, Everett Raymond Kinstler, Kevin Macpherson, Zhiwei Tu, Quang Ho, Neil Patterson, Jeff Legg**, among others. A preview will take place July 22 to 24.

“Mountainsong Galleries represents more of today’s living [OPA] Master artists than any gallery in the entire world—the dream team of master artists,” says the gallery.

VAIL PAGLIARANI

Sandwich, MA, (774) 219-2768
J. Todd Galleries, 492 Main Street,
Chatham, MA, (508) 945-0888

Cape Cod native **Vail Pagliarani** paints New England in every season, both coastal and traditional landscapes.

“Part of my earliest childhood memories are of



10



12

10
Mountainsong Galleries,
Morning Marsh, pastel,
17 x 18", by Albert Handell.

11
Mountainsong Galleries,
Malibu Sunset, oil on linen,
28 x 42", by Calvin Liang.

12
Vail Pagliarani, *Timberwolf*,
Point Judith, Narragansett,
oil on canvas, 22 x 28"

13
Cole Gallery, *Beached*,
watercolor, 26 x 32",
by Pam Harold.

my four fishermen uncles and hauling lobster pots off the boats as they came in," he says. "That seems to have instilled in me more salt water than blood in my veins. When I get close to finishing any canvas, I take a step back and ask myself: Does it sing? Did I express my subject in an inspired or moving way that elevates the spirit? Does my painting convey my emotional connection to what I observed or the mood evoked by that scene or by that day?"



11



13

ROBERT HAGAN

www.roberthagan.com
William Thomas Gallery
1623 Greystone Drive, Carbondale, CO
81623, (970) 379-9199
info@williamthomasgallery.com
www.williamthomasgallery.com

"My strongest connection with the sea was painting the yachting battles over possession of the famed America's Cup and the maniac chases in a high-speed boat...It started when Australia outgunned the U.S. in 1983 off Rhode Island and ended the 120-year grip on the ol' mug. I gave up in San Diego 1995, with the move to the technology-packed multihulls," says artist **Robert Hagan**. "Before that my other dealings with the ocean had to do with less glamorous encounters as a boy like bodysurfing and long rod beach fishing, but a stint of

deep water fishing for halibut off a windy Anchorage a few years back introduced me to the meaning of a rough and wild sea. So I guess I am qualified to paint a bit of water activity—with feeling!"

COLE GALLERY

107 5th Avenue South, Edmonds,
WA 98020, (425) 697-2787
www.colegallery.net

A watercolorist of the Puget Sound region, octogenarian **Pam Harold** is recognized for her marine paintings.

"From the graceful lines to the curving shapes of boats, watercolor allows me to use the flow of the paint to follow these lines and the flow of the water," says Harold. "The changing wave patterns are an integral aspect in my work as I introduce new dimension of line and color to each painting."

Ray Crane



Breezing Past Camden | oil on canvas, 14 x 24"

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Rockport, MA

| www.RayCraneStudio.com

| 978-546-1137

Harold will exhibit at Cole Gallery from June 19 to July 14.

DON HUBER

The Landmark Gallery
 (207) 967-0020, summer
 (845) 868-7032, winter
 davefouts@aol.com
 www.landmarkgallery31.com

The Landmark Gallery is in the old firehouse in the heart of Kennebunkport River that runs past the gallery. A big window in the rear of the gallery has a view of the river just before it enters the ocean along the southern coast of Maine.

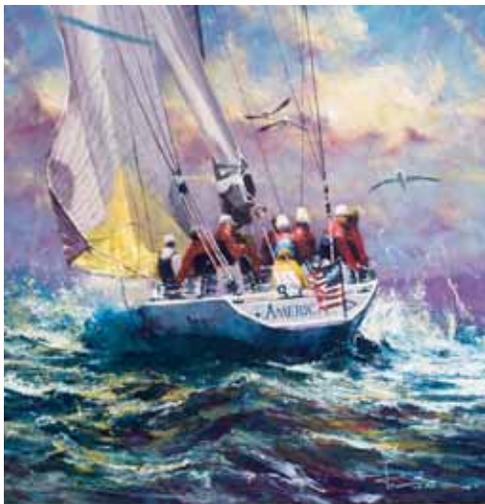
“Don Huber paints very colorful scenes around Kennebunkport that often uses sunrises and sunsets along the beaches and harbors,” says Dave Fouts, owner of

The Landmark Gallery. “He features dramatic lighting and heavy textured paint to create low light drama that appeals to many of our clients. Don has been popular for many years. We are happy to present new art again this year.”

ROBY KING GALLERIES

176 Winslow Way East, Bainbridge Island, WA 98110, (206) 842-2063
 www.robkinggalleries.com

June 6 to 28 Roby King Galleries will show the works of Mike Kowalski and Chris Witkowski. The Pacific Northwest painters artistically explore the waterways of the Puget Sound region. They paint a way of life and environment where water and land intertwine. With



14



15



16



17

14
 Robert Hagan, *America 3*, oil on canvas, 24 x 24"

15
 Vail Pagliarani, *Cahoon Hollow Snow Drifts*, oil on canvas, 12 x 16"

16
 Robert Hagan, *Intense Activity*, oil on canvas, 19 x 25"

17
 Robert Hagan, *On the Lookout*, oil on canvas, 12 x 26"

18
Don Huber, *Breakwater*,
Kennebunkport, oil,
11 x 14"

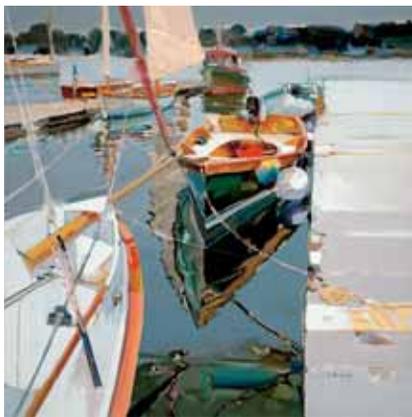


18

20
Josef Kote,
Gentle Whisper,
48 x 48"



19



20



21

a common background in illustration, they derive rendering skills that give strength to their compositions.

Kowalski paints in plein air whenever possible; he says, "Being surrounded by our local natural beauty pulls at me daily and provides an endless amount of subject matter."

Witkowski states, "Color, draftsmanship, composition and the play of light are what anchor the craft of my painting."

DAVIS & COMPANY FINE ART GALLERY

200 Main Street, Old Town Spring,
TX 77373, (281) 288-7777
www.dandcgallery.com

"As an art gallery located so close to many different bodies of water, Davis & Company Fine Art Gallery has a unique opportunity to offer local marine work and pieces from abroad, the likes of which are unparalleled," says the gallery. "If it's seascapes, still lake pieces, river and stream scenes

or even marshes from local settings, we have something to meet everyone's aquatic art needs."

The gallery features artists such as **Dyan Newton** who paints whimsical seascapes such as *Spring Break 2013*; **Valerie Travers** who won the Artists of Texas Rites of Spring Show with her piece *The Kaleidoscope*; and **Greg Simmons** who offers an intimate view of sea life in his painting *Tide Pool 7*.

CT CUMMINS

(904) 502-7510
www.ctcummins.com

Ct Cummins travels from California through the Midwest and on the East Coast, but she remains smitten with the Midwest.

"The end of day offers up drama and nuances of what the day was and as an artist I get to experience it and share it," she says.

Of her painting *Whitewater State Park*, Cummins says,



22



23



25



24



26

“The day is coming to a slow close over the park and it was like a blanket setting over the earth and water.”

JOSEF KOTE

Blazing Fine Art, 42 Ladd Street
East Greenwich, RI 02818
(401) 885-4329, contact@blazing.com
www.blazing.com

Josef Kote has the eye to not only see the splendor and graceful simplicity of a boat rocking on water, but to also translate this vision onto canvas and to capture nuances of light, the reflections—and most

importantly the energy of the scene before him—with bold colors and innovative abstract technique that makes his art unique.

In his latest marine art collection Kote finds the inspiration on the shores of Long Island where his studio is located and Mystic Seaport, Connecticut.

FRANCES PAMPEYAN

fepampeyan@yahoo.com
www.francespampeyan.com

“One of my favorite places to paint is Balboa Island, Newport Beach, California,”

says **Frances Pampeyan**.

“I came here as a child with my family for summer vacations so the memories are sweet when I come to paint.”

Her painting *Sunset at Balboa* is a scene showing “a lovely evening at dusk with boats quietly resting,” she says. “The weather was perfect for plein air painting.”

ALANA M. KNUFF

www.alanaknuff.com

“Nestled in numerous inlets along Bohicket Creek in South Carolina, boats find safe harbors,” says **Alana M. Knuff**.

22

Roby King Galleries, *Sunday Regatta*, oil, 12 x 24”, by Mike Kowalski.

23

Don Huber, *Looking toward Breakwater, Kennebunkport*, oil, 12 x 16”

24

Davis & Company Fine Art Gallery, *Spring Break 2013*, acrylic, 12 x 24”, by Dyan Newton.

25

Frances Pampeyan, *Sunset at Balboa*, oil, 12 x 12”

26

Ct Cummins, *Whitewater State Park*, oil on canvas, 20 x 30”

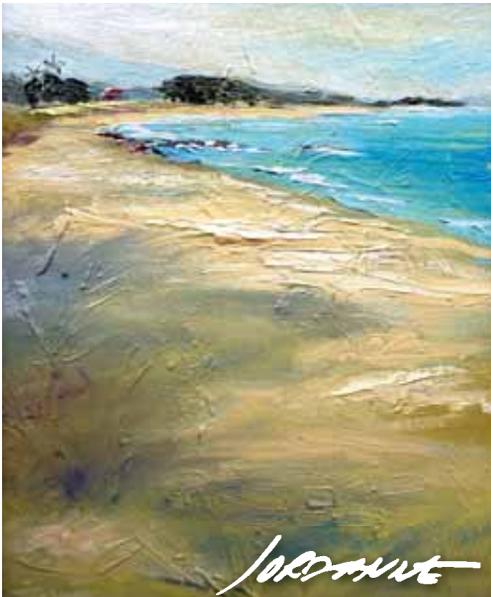


CHRISTINE D'ADDARIO



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Kihai Calm, oil, 8x10

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(808) 573-4773 | www.jordannefineart.com

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DIANE OLSEN
480-285-8780
www.dianeolsenstudio.com

"*Tucked Away* came into view on a cloudy fall day. I love the peaceful setting. With my paintings I wonder, 'Will the viewer of my work see, as I see, the simple beauty that passes before us?' This painting is part of a series in which I used a limited palette comprised of black, white, cadmium red and yellow ochre."

MICHELLE COURIER

michelletcourier@aol.com
www.michelletcourier.com
Art Obsessions Gallery, 10052 Donner Pass Road, Truckee, CA 96161, (530) 550-9688, www.artobsessions.com

Michelle Courier, known for her acrylic landscapes of forests from her native Michigan home, has been focusing lately on the water

as her subject. This focus has taken her to the West Coast on road trips in search of new inspiration.

"I go on the road in my van for weeks at a time and search for new hikes, with the last trip taking me to Glacier National Park, Yosemite, Crater Lake, the Sierras, and the Tetons," she says. "I am finding the water in the various parks so intriguing to paint with its various colors in each body of water. The abstract quality of water is what I want to show in my new work, along with the feeling the body of water conveys."

LINDA NORTON

Camden, ME, www.lindanortonstudio.com
Realist Linda Norton wishes to

provide viewers with the ability to join in and observe her scenes as a partner in her vision. The majority of the maternal side of her family worked on the water. Her mother attended Boston University and graduated with a teaching degree in art; she was not only Norton's teacher and mentor, but the single most important influence on her life as an artist.

A new untitled work will be in the upcoming issue of *Sea History*, the magazine of the National Maritime Historical Society (NMHS). Members of NMHS can submit a title, with the prize being the first print of the upcoming limited edition of the image.

27
Michelle Courier,
Tahoe Summer,
acrylic, 48 x 60"

28
Alana M. Knuff,
Tucked Away, oil on
linen, 30 x 40"

29
Michelle Jung,
Rocky Coast, oil on
canvas board,
9 x 12"

30
Michelle Courier,
Tahoe Morning,
acrylic, 48 x 36"

31
Michelle Courier,
Tahoe Water, acrylic,
48 x 30"



27



28



29



30



31



Lobster Traps & Buoys



Blue Lantern

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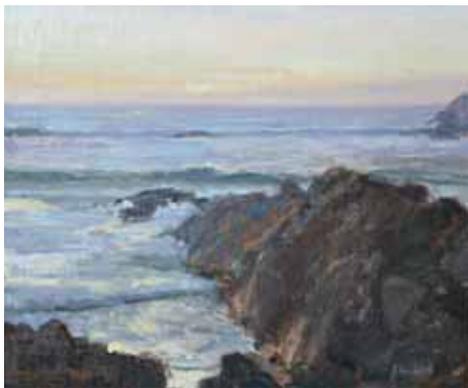
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33



34



35



36

MICHELLE JUNG

303 Potrero Street, #42-302, Santa Cruz, CA 95060, (408) 806-6754
 michellejung64@gmail.com
 www.michellejungart.com

Michelle Jung grew up in the coastal state of Connecticut where her passion for marine life began.

“My whole life I have been drawn to the sea,” explains Jung. “My current studio is very close to the ocean in Northern California. On a daily basis I am able to get outside and do a plein air painting.”

The freshness and spontaneity of painting from life imbues certain energy in Jung’s paintings. She is a recent MFA graduate from the Academy of Art University in San Francisco. Jung is a member of Oil Painters of America,

California Art Club, American Impressionist Society, American Women Artists, and most recently, the American Society of Marine Artists.

KEITH WILKIE

(703) 869-4754
 keithwilkie.art@verizon.net
 www.keithwilkieart.com

Keith Wilkie captures the quiet, peaceful nature of familiar coastal scenes. A sailor and beach lover since childhood, his ancestry includes oystermen and light keepers.

“I must have salt water in my blood,” he says. “I’ve always been drawn to the water and truly enjoy the challenge of capturing bits of the coast in my paintings for others.”

His work evokes memorable

moments encountered—whether a salty breeze at the beach, surf before a storm, fresh seafood or a favorite boat.

“The marshes near our place at the beach provide constant inspiration,” says Wilkie, “with *Oyster Marsh* but one example from a recent ride on the boat.”

M. CAMILLE DAY

Blue Ridge, GA, (706) 346-6641,
 mccd123@hotmail.com
 www.studiocamille.com

M. Camille Day is a Georgia painter who loves to paint her native state in both oil and pastel. But her extensive travels also inspire both her landscapes and figurative work. Her painting titled *Sluice*, a 9-by-12-inch oil, is a

plein air piece done during last year’s plein air convention in Monterey, California.

“The challenge was to use my Southeastern palette to try and capture the beautiful California coast,” says Day. “It was exhilarating!”

DIANE OLSEN

www.dianeolsenstudio.com

Diane Olsen paints the sailboat image as a metaphor and expression of our journey in life, representing, most importantly, the happiness we can feel. Her love of color, shape, movement and texture comes alive in her contemporary sailboat paintings.

Olsen offers high-quality designer throw pillows



32
Davis & Company
Fine Art Gallery,
Tide Pool 7, acrylic,
 30 x 30", by Greg
 Simmons.

33
Michelle Jung,
Carmel Beach, oil on
 canvas board, 9 x 12"

34
Linda Norton,
Dawn from Wayfarer
Marine, watercolor,
 18¼ x 26¼"

35
Michelle Jung,
Coastal Sunset,
 oil on canvas
 board, 10 x 12"

36
Keith Wilkie,
Oyster Marsh,
 oil on panel,
 12 x 16"

37

37
Roby King Galleries,
Windswept, oil,
 40 x 30", by Chris
 Witkowski.

38
Davis & Company
Fine Art Gallery,
The Kaleidoscope,
 acrylic, 30 x 40",
 by Valerie Travers.

39
Linda Norton,
Now & Then,
 watercolor and
 gouache, 29 x 19"

40
Keith Wilkie, *Low*
Tide, oil on panel,
 9 x 12"

41
M. Camille Day,
Sluice, oil on panel,
 9 x 12"



38



39



40



41



42



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46

created from her original acrylic or oil paintings. They are custom printed and individually sewn from a choice of fabrics with custom colored fabric back and cording to match each design. The square pillows, which are offered in limited editions of 100 for each design, are available in 22-inch, 20-inch, and 18-inch sizes.

RAY HASSARD

(513) 941-1116
www.rayhassard.com

Ray Hassard's newest piece, *Heading Upriver*, shows a typical scene on the Ohio River in the difficult winter just ended. Late afternoon on an icy January day—a fully laden barge labors upstream on the icy water. Though marine painting is not his main focus, Hassard grew up on Long Island's South Shore and has a special

affinity for painting water. Now in the Midwest, his house overlooks the river and the constant parade of barges is of special fascination.

CHRISTINE D'ADDARIO

Long Island, NY, (516) 996-3475
christine.daddario@daddario.com
www.cdaddario.fineartstudioonline.com

Award-winning artist Christine D'Addario received her Bachelor of Fine Arts from The College of Saint Rose. She worked as an art director for 10 years for the Long Island family-owned music accessories business D'Addario & Company Inc. After giving birth to her twin girls, D'Addario transitioned back into her true passion of fine art. Her goal is to convey the alluring character of Long Island's East End. Her work can be viewed at the Chrysalis Gallery in Southampton, New York.

JORDANNE GALLERY

3625 Baldwin Avenue
Makawao, HI 96732
(808) 573-4773
www.jordannefineart.com

Confident, lush brushstrokes define Jordanne Weinstein's work as an island painter. After a 10-year run on Lana'i as Artist-in-Residence at The Four Seasons, Weinstein opened her namesake Jordanne Gallery in 2010. Traveling to museums throughout the world, enriching her visual cache and studying under mentors, continue to fuel her creative drive. These, combined with Maui as her muse, inspire her craft.

"I aspire to express my high respect for the island and its culture; to connect with the source of life reflected in all its abundant beauty," says Weinstein. ●

42
Diane Olsen,
Exploring Some Possibilities, oil,
22 x 30"

43
Ray Hassard,
Heading Upriver,
pastel on panel,
12 x 16"

44
Diane Olsen,
Tropical Harbor,
oil, 24 x 30"

45
Christine D'Addario,
Summertime Blues,
oil, 40 x 40"

46
Jordanne Gallery,
Fresh Catch,
oil, 10 x 8",
by Jordanne Weinstein.

M. Camille Day



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Vail Pagliarani

Coastal marine & landscape / Studio: Sandwich MA 774 219 2768



Quissett Harbor New Year's Day, oil on canvas 16x20



The Ugly Anne, Ogunquit, Maine, oil on canvas 12x16

Gallery Representation

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J. Todd 492 Main Street, Chatham, MA 02633 (508) 945 0888

FRANCES PAMPEYAN



View from the Strand, Laguna Niguel, oil, 12x12

fepampeyan@yahoo.com

www.francespampeyan.com

Ct Cummins



"Ballet Dance of the Fallen" 22x15 o/c

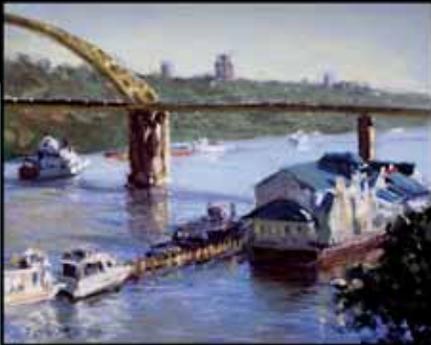
Gallery Inquiries Welcome

www.ctcummins.com
ctcummins@ctcummins.com

904-502-7510

Ray Hassard

PSA M-MAPS



Oxford Gallery, Rochester NY
Eisele Gallery, Cincinnati OH

WWW.RAYHASSARD.COM

513 941 1116

ALANA M KNUFF ARTIST



www.alanaknuff.com
inquiries@alanaknuff.com
843.469.7051

signature member of the American Society of Marine Artists

LAURIAN MOHAI



"The Eternity of Beauty", oil on canvas, 24" x 30"



"The Chess Game (The Love Game is a Chess Game - A Tribute to Auguste Rodin)", oil on canvas, 30" x 40"



"Solitude", oil on canvas, 20" x 16"



"Murphy", oil on canvas, 16" x 20"



"Butterflies", oil on canvas, 16" x 20"

Louise Mellon

Having Fun with Fine Art



"Fish Mafia: The Real Reason Geese Became Vegetarian"
oil pastel, 22" x 34"



"New Olympic Event: Show Bull Jumping", oil pastel, 51" x 60"



"Seahorse", oil pastel, 17" x 22"



Innocence, 8 x 8", acrylic on linen panel

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THE ART LOVERS GUIDE TO COLLECTING ART IN THE

MIDWEST



COURTESY MEET MINNEAPOLIS

The Midwest features a wealth of art and culture across 12 states. From North Dakota to Ohio, the region is home to countless art events, galleries, museums, artists and more. In the bustling metropolises and bucolic towns, collectors will find a variety of styles, genres and mediums represented. There are also specific art districts and cities that help collectors find what they are looking for within a concentrated area.

One of the largest areas for art in the region is Chicago, Illinois, home to Michigan Avenue—also known as the “Magnificent Mile”—where approximately

25 galleries have set up shop. Also in the city is the Chicago Arts District where the 2nd Fridays Gallery Night takes place. More than 30 art spaces participate in the monthly event, opening their doors for visitors into the nighttime hours. The Chicago Arts District also hosts its yearly Pilsen East Artists’ Open House, which is now in its 44th year.

In Wisconsin, must-visit areas include Milwaukee, Waukesha, and Wausau. Throughout Milwaukee are attractions such as the Milwaukee Art Museum and the Lynden Sculpture Garden with more than 50 monumental sculptures across 40 acres.

Waukesha is a thriving arts community with 20 art galleries, restaurants and shops. The Waukesha West End Artists Group hosts art crawls throughout the year where visitors can stop by the local galleries, listen to live music, and enjoy food and drinks. There also is the yearly Waukesha Art Fest, a juried event that will hold its 24th annual event on September 6. Wausau, located along the Wisconsin River, is home to the Leigh Yawkey Woodson Art Museum. The museum is recognized for its annual *Birds in Art* exhibition that features approximately 100 paintings and sculptures by leading artists from around



Among the largest cities in the Midwest are Chicago, Minneapolis and Indianapolis.

the nation. The pieces are juried into the exhibit and showcase interpretations of birds and related subjects.

Another art hub is the Northeast Minneapolis Arts District in Minnesota. To date, the region has more than 400 buildings housing galleries, art studios and art spaces. One of the highlights in the area is the monthly First Thursdays in the Northeast Minneapolis Arts District, an open studio and gallery tour from 5 to 9 p.m. that features many Northeast Minneapolis Art Association member artists and galleries opening their doors for visitors.

In the surrounding area of Indianapolis are a number of art communities including Zionsville and Carmel. The cities offer a mix of artwork and outings for visitors and locals to enjoy. Zionsville has a collective of galleries along Main Street and the first Friday of each month is the art walk Art After Five from 5 to 8 p.m. Just north of Indianapolis is Carmel in Hamilton County. The region boasts the Carmel Arts & Design District, a bustling area where studios and galleries are prominent. Each month is the IU North Hospital Gallery Walk where artists and gallerists leave their doors open for extended hours.

Active throughout the Midwest are a number of galleries, artists, events and art centers. Among them are **Amy Roy, Francene Christianson, Josh Moulton, Mary Pettis, Kristin K. Hosbein, Randall Scott Harden, David Aschenbrener, Susan Ploughe, Lotton Gallery, Boulevard Fine Art & Custom Framing, and the Door County Plain Air Festival.** ●



MARY PETTIS

Mary Pettis Galleries

P.O. Box 253, Taylors Falls, MN 55084
(651) 465-7012, info@marypettis.com
www.marypettis.com

Growing up on a farm in southeastern Minnesota allowed **Mary Pettis** to develop a sense of wonder and an appreciation for the beauty and mystery of her small corner of the world. For 40 years her passion for painting moments in time has taken her far from home to Europe, China, and Russia. Her body of work includes every subject she enjoys: plein air figures and landscapes to commissioned portraits and group figure compositions. Pettis paints mostly from life or studies done from life, with the occasional photo reference.

"In the past I had a disciplined, technical approach to picture making. These days, however, my great joy has been trying to dissect what it is about a particular subject that makes me feel a connection to it; what about it makes my heart skip a beat," she says.

Pettis' adoration for Minnesota has sparked a new



major painting project for the artist titled *Minnesota Waters*. "From the waterfalls, industry and shores of Lake Superior; along the wilderness lakes of the boundary waters and the toddler Mississippi; through metro areas to the lakes and sloughs of my old stomping grounds, I plan to relish this painting experience for the next several years," she explains.

Pettis' artwork can be seen by appointment at her

studio gallery located in the Northrup King Building. She also participates in the area's First Thursdays from 5 to 9 p.m. and Open Saturdays from noon to 4 p.m.

Pettis' artwork is represented at Palms Gallery on the island of Kauai and The Village Galleries on the island of Maui. Next winter Pettis is planning an exhibition titled *Elegant Kauai* at Palms Gallery.

1
Mary Pettis' studio is located at the Northrup King Building in Minneapolis. Courtesy Carol Seefeldt.

2
Mary Pettis, *Lake Superior Waterfall*, oil on linen, 16 x 12"

3
Mary Pettis, *St. Croix Silence*, oil on linen, 8 x 16"



2



3

LOTTON GALLERY

900 N. Michigan Avenue, Level 6
Chicago, IL 60611, (312) 664-6203
www.lottongallery.com

Lotton Gallery has a paramount glass collection highlighting some of the masters of techniques in the medium. Featured artists include blown glass artists **Charles Lotton** and family—**David**, **Daniel**, and **Tim**; cast glass artist **George Bucquet**; and woven glass artists **Markow & Norris**.

The gallery strives to represent some of the finest living artists. The collection is handpicked by gallery director Christina Franzoso, who has years of experience running galleries on both the West and East coasts and now the middle of the country. Lotton Gallery's stable of artists includes **Tang Wei Min**, **Yana Movchan**,

Dmitri Danish, **Gianni Strino**, **Francesca Strino**, **Frank Gonzales**, **Vakhtang**, **Tanya Harsh**, and recent addition **Sue Foell**.

"We look for artists who are the best at what they do," says Franzoso. "When I hear a client say 'wow,' I know that is the hallmark of great art. It moves me when I can feel one of my client's hearts skip a beat when I show them a piece by one of their favorite artists."

Upcoming exhibits include **Gonzales' *Up in the Air*** in July; a father-daughter exhibit, titled *Beautiful Girls*, with Gianni and Francesca Strino; and the gallery's annual *Small Works* group show in December.

Lotton Gallery, celebrating its 15-year milestone, is located on Chicago's prestigious "Magnificent Mile." The showroom is a warm and



1

inviting space, elegantly furnished with places to relax and take in the beauty of the artwork. The gallery takes

pride in working closely with clients looking to add a highly sought-after or a must-have piece to their collection.



2



3

1
Lotton Gallery, located on Chicago's "Magnificent Mile," features glass art and paintings by some of today's leading artists.

2
Lotton Gallery, *Flowers and Friends*, oil on linen, 40 x 30", by Yana Movchan.

3
Lotton Gallery, *The Explorer*, oil on canvas, 16 x 16", by Gianni Strino.

"We look for artists who are the best at what they do. When I hear a client say 'wow,' I know that is the hallmark of great art."



— Christina Franzoso, gallery director, Lotton Gallery



DAVID ASCHENBRENER

(715) 851-5108

aschenbrenerbronze@yahoo.com
www.aschenbrenerbronze.com

"I began the ice to bronze process and methods in college," says sculptor **David Aschenbrener**. "Professors told me that it would not work. Lesson: Don't tell a stubborn German artist that his idea won't work! This made me work harder and paved the way to a lifetime dedicated to the transformations of ice into bronze. Every year I make new discoveries and revelations. The work constantly evolves. My main inspiration is nature. My pursuit is to echo the pure forms found in water. In ice. Water is our life force. The ongoing floral series arrived as a celebration of the birth of my first son."

Born in 1966, Aschenbrener attended University of Wisconsin-Stout and received a bachelor's degree in sculpture. After college he worked in various art foundries throughout the country for 15 years perfecting his craft within the bronze process. "I escalated to head metalsmith then decided that it was time to branch out on my own," he says.



1



2

Aschenbrener is a featured artist at Instinct Art Gallery in Minneapolis, Minnesota.

BOULEVARD FINE ART & CUSTOM FRAMING

217 Burlington Avenue, Clarendon Hills, IL 60514, (630) 468-5500
www.boulevardfineart.com

Boulevard Fine Art & Custom Framing has been providing fine art to Chicago and the western suburbs for the past 18 years, specializing in original artwork from the United States and abroad and carrying works from

prominent European and American artists. The gallery carries paintings ranging from abstract to traditional, and all types of mediums and price points. The main focus is on working with individuals or businesses to help find the artwork that suits both their home or workplace and the wide variety of styles.

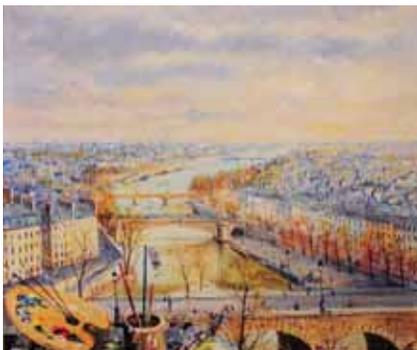
The gallery loves to bring artwork into the actual environment so that clients can see how it will react with light, colors and proportions in the actual space. Boulevard Fine Art also offers a lifetime

exchange policy to ensure its clients always are in love with the art that is chosen from the gallery. They also work with a client's interior designer or can recommend one from the area that might be well-suited with their taste and style.

The gallery features a combination of well-established as well as emerging artists including **Dale Rayburn, Dennis Sheehan, Charles Dwyer, Dusan Ciran, Zaza Khabuliani, John Baughman, Alix Evendorff, Michel Girard, and Cienfuegos Rivera.**



3



4

1 David Aschenbrener, *Ethereal* (detail), 40 x 13 x 10"

2 David Aschenbrener, *Eternal*, 20 x 14 x 10"

3 Boulevard Fine Art & Custom Framing represents original artwork from the U.S. and abroad.

4 Boulevard Fine Art & Custom Framing, *Paris, La Seine*, oil on canvas, 23 x 27" (framed), by Michel Girard.

David Aschenbrener from ice to bronze



www.aschenbrenerbronze.com • Instinct Gallery 612-240-2317



Marc R. Hanson,
Detail of Nearing Road

DOOR COUNTY PLEIN AIR FESTIVAL 2014

EVENTS: JULY 20-26
EXHIBIT & SALE:
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FEATURED ARTISTS:

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Gay Faulkenberry, OK • Scott Gellatly, OR • Debra Groesser, NE • Marc R. Hanson, CO • Stephanie Hartshorn, CO • Tim Horn, CA
Hai-ou Hou, MD • Mat Barber Kennedy, IL • Shelby Keefe, WI • Greg LaRock, CA • John Lasater, AR • Susan Lynn, MO
Tom Maakestad, MN • Liz Mallman, WI • Kevin Menck, TN • Tom Nachreiner, WI • Richard Oversmith, NC • Stacey Peterson, CO
Elizabeth Pollie, MI • John Stuart Pryce, Canada • James Richards, GA • Thom Robinson, IN • Jason Sacran, AR
Brian Sindler, IL • Dick Sneary, MO • Carol Strock Wasson, IN • William A. Suys, Jr., WI
Jason Tako, PA • Brad Teare, CO • Dawn Whiteleaw, TN



Mark Boedges,
Niagara Escarpment



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Presented by Peninsula School of Art, Door County, WI 920.868.3455

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1
Randall Scott Harden.
Sunlit Garden, oil, 24 x 30"

2
Randall Scott Harden.
Summertime Along the Shore, oil, 24 x 30"

3
Susan Ploughe. *Second Opinion*, oil on canvas, 16 x 20"

RANDALL SCOTT HARDEN

Inspire Studio Gallery
 15 E. Main Street, Carmel, IN 46032
 (317) 439-2070
www.randallscottharden.com

Randall Scott Harden creates impressionistic paintings with a romantic flair, mostly landscapes with a few still lifes. "I have a passion for painting the Midwest as well as European landscapes. I am inspired by the surroundings I grew up around such as small towns and rural farms," says Harden. "I'm currently focusing on a series featuring Michigan scenes, especially boats and lakes. My main techniques include using a limited palette and using thick paint."

In June Harden will have a summer show at Inspire Studio Gallery. Then he will be traveling to Italy in October, and upon his return will hold a two-person show in December at the gallery as well.

SUSAN PLOUGHE

Lake Zurich, IL, (847) 726-0816
www.susanploughe.com

While her body of work includes landscapes and still lifes, **Susan Ploughe** is most captivated by people. In



recent years she has created a number of works centered on the people she met during several trips to rural China. *Second Opinion* is part of her ongoing *Facing East* series, available at Linden Gallery in Ellison Bay, Wisconsin.

"My paintings celebrate the beautiful, the quirky, the



exotic and the familiar. I love the universality of the human experience. This could be any two guys in any part of the world as they banter ideas back and forth, hoping

to be the one that comes up with the best solution," says Ploughe.

Available artwork can always be seen at her studio and on her website.

Susan Ploughe



"Camouflaged," oil on linen, 16x20"

"My paintings celebrate the beautiful, the quirky, the exotic and the familiar; I love the variety that comprises the human race."

To purchase paintings or locate my galleries, visit
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Randall Scott Harden



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opening:

June 14th



RandallScottHarden.com



DOOR COUNTY PLEIN AIR FESTIVAL

Peninsula School of Art, P.O. Box 304
3900 County Road F, Fish Creek, WI 54234
www.doorcountypleinair.com

Nestled in the quaint harbor town of Fish Creek is the Peninsula School of Art. For an eighth year the school has invited 40 notable painters from the U.S. and beyond to participate in the *Door County Plein Air Festival*. Artists' events for the festival will take place from July 20 to 26, while the festival exhibition happens July 26 to August 18 at the school's Guenzel Gallery.

Beginning July 20, the first week of the festival allows attendees to watch artists complete their works at designated scenic locations and throughout the Door County peninsula. The hallmark of the event is the accessibility of the featured artists, who are located within a few miles of each other.

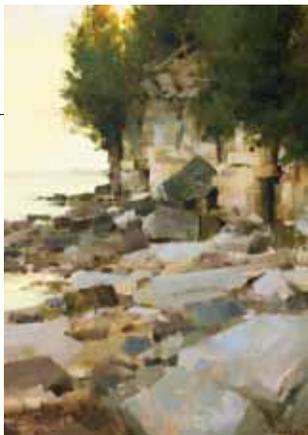
Palette Pass holders have access to all exclusive events including the Collectors Preview on Friday, July 25, when paintings are on sale for

the first time. There also will be awards presented during the gala held the same evening.

Another highlight of *Door County Plein Air Festival* is the Quick Paint competition on Saturday, July 26, where paintings created that day in less than two hours are sold during a live auction at noon. Other artists can register to compete in the public portion of the Quick Paint—the Docksides Paint-Out—to win an invitation to participate as a festival artist in 2015. The artists' events close with the public Open Door Celebration reception that evening, where the winner of the Docksides Paint-Out also will be announced.

Participating artists include **Marc R. Hanson, Timothy Horn, Shelby Keefe, George LaRock, and Dawn Whitelaw**, among others.

Also this year Peninsula School of Art will host a still life show titled *Five Objects of Inspiration* through July 12 featuring 22 artists, and the exhibit *Out of the Woods* featuring contemporary woodblock prints from August 22 to October 18.



1
Mark Boedges' painting *Niagara Escarpment* received the Best of Show award at the 2013 *Door County Plein Air Festival*.

2
Nearing Road, an oil by Marc R. Hanson, was awarded First Place during the 2013 *Door County Plein Air Festival*.

3
Kristin K. Hosbein, *Bagheera off Saugatuck*, oil on canvas, 30 x 40"



KRISTIN K. HOSBEIN

Studio 6, Box Factory for the Arts
1101 Broad Street, St. Joseph, MI 49085,
(574) 298-8389, kristinkh@me.com
www.kristinkhosbein.com

Kristin K. Hosbein has recently relocated to St. Joseph, Michigan, from St. Augustine, Florida, and has a studio at the Box Factory for the Arts. Her paintings are recognized by her gestural brushwork, innovative use of color and thoughtful composition. The messages within Hosbein's paintings are simple and singular: a moment, a memory, a look, a subject. She is fascinated with the way light plays on and around forms.

She currently has a show of large land- and waterscapes titled *Light and Shadows* in

the Williams Gallery at the Box Factory for the Arts in St. Joseph through June 7. Her work also is on exhibit at the Gallery at The Inn at Harbor Shores in St. Joseph through August 4.

As a sailor, many of Hosbein's subjects deal with boating and water. The painting *Bagheera off Saugatuck* came about after authoring a book on the history of the St. Joseph River Yacht Club.

Hosbein is an official U.S. Coast Guard artist with three works in the national collection, and she has been a timer/radio operator for one of the longest freshwater sailing races in the world, The Race to Mackinac, for the past six years.

1
Josh Moulton, *Looking
Down LaSalle St.*, acrylic
on canvas, 26 x 40"

2
Francene Christianson,
Pool Kids, oil on canvas,
18 x 24"

JOSH MOULTON

Josh Moulton Fine Art Gallery
2218 N. Clark Street
Chicago, IL 60614
www.joshmoulton.com

"My work can be described as having a unique perspective on everyday life. I try to capture people, architecture and landscapes in a way that is original yet identifiable," says **Josh Moulton**.

Moulton tries not to limit himself to one subject, but has themes to his paintings: architectural cityscapes, people interacting with environments, or natural still lifes. He also looks for light and how it reflects on architecture and nature.

Moulton's gallery is located in Lincoln Park in Chicago, Illinois.



FRANCENE CHRISTIANSON

Minneapolis, MN, (612) 802-2216
fpstudio6@gmail.com
www.francenechristianson.com

Born and raised in Los Angeles, **Francene Christianson** paints moments from her life and current

travels. Upon graduating from the art school at California State University-Long Beach, Christianson began working as an advertising art director. Now, when laying out her figurative pieces, Christianson finds that this

experience helps her arrange her paintings in a way that conveys a story. By including small details such as a bathing cap or a fender of a '62 Pontiac, Christianson infuses bits of visual history into her work, giving permanence to

otherwise fleeting moments.

Working from scenic black-and-white photographs and old family slides, Christianson utilizes light and vivid color to deepen what would otherwise be a very straightforward picture. She believes that "special times in life—both past and recent—often begin to fade. When we are reminded of them, it is as though we've received a gift. My hope is to make people feel good while they're looking at my paintings."

Sue Canterbury of the Minneapolis Institute of Art says of Christianson's work that "her old photos remade into new art are like memories retold by a crafty storyteller."

Christianson's award-winning paintings appear in more than 40 private and corporate collections across the United States.





AMY ROY

(513) 791-0637

info@amyroyoilpaintings.com

www.amyroyoilpaintings.com

Northern Michigan is near to **Amy Roy's** heart. Roy, a nationally-awarded wildlife artist, is an Ohioan but considers Northern Michigan her second home. Her style of painting is to depict animals with realism while leaving the rest of the piece impressionistic. Two oil paintings, *Great Lake Denizen* and *Indian River Sunset Serenade*, illuminate this technique and the attraction Roy has for this boreal wonderland.

Both works show the effects of the setting sun on the subject matter and its habitat. A young, playful, peripatetic red fox paused, turned west and basked in the sunlight.



1



Where Life Meets the Shore, 36" x 36" oil and wax on linen

KRISTIN K. HOSBEIN

Studio 6, Box Factory for the Arts, St. Joseph, MI
 www.kristinkhosbein.com email: kristinkh@me.com

Another dusk fall brought forth an airborne, belly-landing and belly-skidding party of crooning loons. These animals inspired in Roy a mystical reverence for the northern twilight. Her work is on display at Row House Gallery in Milford, Ohio. ●

1

Amy Roy, *Great Lake Denizen*, oil on linen, 12 x 16"

2

Amy Roy, *Indian River Sunset Serenade*, oil on canvas, 24 x 30"



2



Campos, 11x16, oil/paper

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EXHIBITION PREVIEWS OF NEW ART AVAILABLE FOR SALE

Our editors talk to the artists about the work in their latests shows



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Sacramento, CA
SUSAN HOEHN &
KATHY O'LEARY



SEPTEMBER VHAY

Heartbeats: great and small



1

With each brushstroke animal artist September Vhay makes a purposeful decision about color, value, edges and compositional placement. She begins by painting the eyes of her subjects, fully aware that the tiniest nuance can change the expression. “As soon as their eyes come alive, they really do take on a life of their own,” says the Wyoming-based artist.

And, if the essence of the subject’s eyes doesn’t come through, she scraps the piece. It’s as if Vhay’s gestural portrayal of horses and other animals has its own heartbeat.

The newness of Vhay’s latest body of work is evident in the nuances. More texture in the fur and background also is apparent, as illustrated in *Deer Run Sunday*, one of her first large-format oil paintings of animal herds. Reference for this close-up scene of a herd of deer comes from observing hundreds of deer in her parent’s alfalfa field in Nevada.

“There’s a contemplativeness about deer when they’re standing, and here they’re



2



3

standing in the sagebrush,” Vhay muses. “I’m capturing the contemplativeness of the doe and fawn and a sense of unity between the two of them, yet they’re in their own realm.”

The artist captures the graceful landing of a barn swallow with its feathers splayed in the piece titled *Flight*. “There’s so much movement, I like the dynamic position of the wings,” she remarks.

Vhay will present these new works as well as additions to her popular ongoing *Red Horse* series

of sumi-e paintings at her solo show in June at Altamira Fine Art. On exhibit will be a range of paintings in charcoal and oil measuring 12 by 12 inches up to 60 by 60 inches, hence the show title *Heartbeats: Great and Small*. “There will be a range of sizes of animals, but they’re equally as precious and important to the ecosystem regardless of size,” Vhay comments.

A reception for *Heartbeats: Great and Small* will be held June 12 from 5 to 7 p.m. ●

1
Copper’s Eclipse, oil on Belgian linen, 16 x 36”

2
Flight, oil on Belgian linen, 12 x 12”

3
Deer Run Sunday, oil on Belgian linen, 15 x 15”



P. A. JONES

Above and below



1
There Will Be Light (triptych), oil and wax on panel, 37 x 69½"

2
High Rise, oil and wax on panel, 48 x 60"

3
Where the Wild Things Are (triptych), oil and wax on panel, 48 x 108"

P.A. Jones pines for the quiet solitude of isolated places. "I've always yearned to live in the middle of nowhere," she explains. Yet, she was born in Los Angeles and now lives in the heart of Dallas. There are seven pecan trees outside her window, however, and they have begun to appear in her paintings—as she looks up at them and through their branches to avoid the cityscape at their base. *High Rise*, a 48-by-60-inch oil and wax on panel, gives homage to nature even in the heart of the city.

She lived for a time in Arizona and New Mexico and found the light there too pristine. "I like the way moisture increases atmospheric perspective," she explains. "I like the mistiness of the landscape here in Texas." Her misty landscapes, often assembled from memory in her studio or from parts of scenes in photographs she takes traveling and camping are on display at Wally Workman Gallery in Austin, Texas, June 7 through July 4.

"When I'm in the studio, I paint what I've experienced. If I reference a photograph, I try

to recreate what made me take the photograph in the first place.

"I like painting the light," she says. "It's almost like music. You can sit and watch and listen to performers, but music also affects you in a subliminal way. I feel the light and certain light feels comforting and uplifting. You can't not respond to it. I often paint landscapes with water because the reflections provide another opportunity to play with the light. Most young girls want to have a horse. I wanted trees on land with a stream running through it.

"Of course I paint for my own personal joy," she continues, "but I have an altruistic bent. Most people don't look around them—they don't pay attention. If a painter can help people with that—make them stop to take a look—the next time they're out they'll look around them and see their surroundings on a more intimate level. I want people to notice the landscape before it's gone. I've lived enough places and to have seen changes happen and to know that it's not always going to be here." ●





2



“We are great fans of P.A. Jones’ work, having four of them in our personal collection. What originally catches the eye, and continues to delight, is her deft treatment of light and shadow, especially as reflected in water or clouds.” — Dan Hart and Lawrence Haley, collectors

3



GREG SIMKINS

The good knight



The Outside is the name that Greg Simkins has given to the multitude of characters, storylines, plots, loves found, loves lost, heroes, villains, knights and thieves that are continually running through his imagination. It is a world that he gave birth to and a world that his art comes out of. And now, for this current exhibition at the Merry Karnowsky Gallery in Los Angeles, that world will experience the return of its once and future king, the Good Knight.

Simkins' 6-by-8-foot painting titled *Good Knight* is the literal and metaphorical centerpiece for this current exhibition. And the Good Knight is the same spiritual center for Simkins' imaginary realm.

"He's the hero, he's back in the outside, in the medieval world now finding a long lost love," says Simkins. "He reveals what he looks like in this piece. His shield is a portal to another part of The Outside and you see an injured squirrel and crow

- 1 Simkins finishes the details on his newest large painting, *Good Knight*.
- 2 *The Resting Place*, acrylic on canvas, 24 x 36"
- 3 *Good Knight*, acrylic on canvas, 72 x 96"
- 4 *The Wanderers*, acrylic on canvas, 20 x 16"





3



4

bringing him a message. There are many story lines and sub-story lines going on. Time is not a structure that affects this narrative, either. It's all happening in the painting."

Simkins' world began with a children's poem he wrote 11 years ago titled *I'm Scared* that portrayed a young comic and adventure book obsessed child named Ralf who converted his pajamas into a white Batman-like costume and found his way into another world. Ralf grows up, becomes the Good Knight and that is where the adventures begin.

"I added to it input from my son Isaac that came from bedtime stories, edited it for a short film with director Peter Levin and Dan Levy and now it is being turned into a stop-motion short," says Simkins. "At the opening for this show, which takes place May 17, we will project video on the wall of some behind the scenes footage of the puppets being made and of me painting the *Good Knight*."

The stop-motion short is being created at the moment and will debut later in the year. Simkins raised the money for the entire project through a Kickstarter last year and has many talented artists and directors working on the short.

"We are proud of how everything is looking right now and it's really been fun to watch it evolve," says Simkins. ●

ALEX KANEVSKY

The profound and the beautiful

For his eighth solo exhibition at the J. Cacciola Gallery in New York City, Alex Kanevsky has created a solid body of 18 oil paintings—ranging in size from 18 by 18 inches to 66 by 66 inches—that make a case for the value of beauty in contemporary art and on the still very powerful effect that visual images have upon us all.

“By beautiful and profound, I don’t mean the opposite of ugly and shallow,” says Kanevsky. “I mean the whole spectrum that lies in between. I’m interested in the visual aspects that trigger human emotional response, as well as the basic human emotions that underlie apparent narratives.”

For Kanevsky, these emotions—like love, hate, hope and fear—are all part of the human experience and condition that gets manifested through the process of looking and relating to a work of art.

“Just like beauty, those emotions are experienced by all and recognized by all but resist analysis,” says Kanevsky. “As a painter, I am interested in things that are experienced visually with clarity and intensity, yet resist cerebral approach.”

Kanevsky feels that the meaning of the word profound is the emotion behind a work of art, the full range of thinking that comes from all levels of thinking and relating to a work of art. Or, reacting to the power such an image inherently contains.

“It is an honor to be associated with Alex Kanevsky,” says gallery owner John Cacciola. “We look forward to each of his exhibitions, as he continues to develop as an artist and surprise us. When I visited his studio and saw the beginnings of the triptych for this show, I knew it would be a very special exhibition.”

As an artist responsible for creating visual images, Kanevsky continually probes deeper and deeper





2



3

1
Devine Lorraine,
oil on linen, 66 x 46"

2
J.W.I., oil on canvas,
46 x 66"

3
Breathing Room,
oil on linen, 66 x 66"

into the idea of beauty and how our culture responds to it, even against the overwhelming trends in contemporary art to ignore such important universal ideals.

"We have a visual language," says Kanevsky. "No one can fully define it or learn it, as you might be able to learn Italian for example, but everybody understands it. That we are capable of universally understanding it has to do with the existence of beauty. I find this fascinating and nothing short of miraculous." ●



KAREN ANN MYERS

The view from above

Assuming the vantage point of a rafter, lightbulb, or perhaps even God, Karen Ann Myers' paintings are downward looking examinations of women in their most intimate locations—their intricately patterned bedrooms—as they rest gently on geometric designs, textured fabrics and thick textiles. This top-down view reveals the compartments of unique interior spaces, and the complex women who inhabit them.

"My bedroom, and more specifically my bed, has always been an important physical and psychological space for me. The rooms in my paintings do not exist but are fantasies of rooms that function as metaphors for an interior life," Myers says of her settings, also adding that there is a "cinematic" quality to these depictions that touch on female sexuality, material consumption and the mass media definition of beauty.

"Lots of young women identify with the paintings. They are the audience that I hope discovers the work and it appeals to them.



I do think I'm advocating for women's rights, and I hope it empowers them, but that's not my initial purpose," the South Carolina artist says. "And women may identify with it, but I paint for myself, what I like and what I want to see. So I'm the audience I'm thinking about when I paint."

Myers' unique paintings—including *Kaleidoscope Patchwork Quilt IV*, featuring three textures: a grainy wood flooring, a geometric weaving, and a colorful quilt heaped into a bundle—will be on exhibition beginning June 6 at Robert Lange Studios in Charleston, South Carolina. Other works include *Striped Zig Zag* and *Zig Zag Afghan and Triangle Rug*, a rare piece as it features two figures.

"I've been working on this series for 10 years, and it's interesting to me because the longer I go at it the slower I'm getting at finishing each piece. I think that's because I'm enjoying each painting more. I'm also adding more detail," she says. "The chiffon, lace, silk and plaid, and even these new afghan blankets...I'm really focusing on every thread, something I wouldn't have done five years ago."

Myers says the unique perspective of her paintings—with the viewer looking down into the scene—came to her almost accidentally. "When I started looking down it was an aha moment. When I began, they were painted from a normal point of view. My peers and other artists said it was flat and had no depth, but I liked that, especially how the patterns really flatten out the space. I tried to figure out a way around it, to work out the lack of depth without actually solving it," she says. "So I started to look down, and that has fueled my work for many years. That aerial perspective has infinite possibilities. It puts the viewer in an interesting voyeuristic point of view."

The artist says she plans on expanding the detail of her pieces, as well as painting larger pieces. She also wants to continue featuring her subjects looking out of her pieces, as if eyeing the viewer. "It's a more engaging experience, maybe even confrontational. It's too passive to have the figure looking away," she says. "In some weird way, when they're looking at you it's more inviting, but in a more jarring sort of way. It makes you uneasy. It involves you on an emotional level." ●



3



4

1 Karen Ann Myers works on a painting in her South Carolina studio.

2 *Orange Medallion*, oil on panel, 60 x 48"

3 *Kaleidoscope Patchwork Quilt IV*, oil on canvas, 60 x 40"

4 *Striped Zig Zag*, oil on panel, 36 x 60"



STEVEN KATZ

City life

Steven Katz paints the idea and the feeling of “city.” Elements in his paintings may reference specific places and buildings in New York City where he has lived for 35 years. However, it would be difficult, if not impossible, to stand in one spot and find the scene he has created.

“I’m not talking about New York,” he says. “I think of it as a stage set for something more complicated where I can redesign shapes, lighting and composition. I’m not confined to what I’m actually seeing. I want to say more than you actually see.

“I try to use abstract elements and work with shape and line,” continues Katz, “always reworking and reinventing.”

Katz often speaks of music in relation to his paintings—themes and variations, rhythm—and recalls that his teacher Aaron Rappaport had classical music playing when they worked together. Rappaport trained him in portraiture in the French academic manner, a training he

feels prepared him for painting and drawing any subject matter. “He gave me a great foundation in drawing in pen and ink,” says Katz.

His recent paintings and etchings will be shown at George Billis Gallery in New York, May 27 to June 21. His etchings harken back to Whistler and to Bellows and Hopper in the ‘20s and ‘30s during etching’s last heyday.

“My paintings are not true realism. They’re not photorealism because they look painterly,” he explains. “I enjoy seeing and I paint the way you see, not necessarily what you see.” His confidence as a draughtsman gives him the ability and the freedom to be more expressive in drawing lines and applying color.

“Etching had an influence on the way I paint,” he says. “Etching informs the hand to express differently. When you make an etching, you draw the scene in reverse so you look at things differently. You look at objects from another perspective and learn to approach familiar objects and

1
Ticket (86 Street),
oil on canvas,
34 x 54”

2
Cooper Union,
oil on canvas,
20 x 60”





1



2

draw them freshly each time.”

Several of the paintings in the exhibition are 60-inch-wide panoramas full of vignettes of city life and the distortions our eyes see but our brains correct. Katz feels they are like making a film with continuous movement and action happening in one area that you wouldn't normally see if you were concentrating on action in another area.

Katz makes lots of drawings on site and also takes photographs, returning to the studio to compose with his notes to create what has been called a “poetic whole.” Katz, himself, sees another parallel art form: “The paintings are telling a story. I've always been a storyteller.” ●



MICHAEL CARSON

False horizons



In painter Michael Carson's new exhibition—his first solo show at New York City-based Arcadia Contemporary—his figures, always impeccably dressed, lounge on couches or in bare rooms with false horizons painted on the walls. No one seems anxious to be anywhere or to do anything. Time seems to wait for Carson's subjects to blink, and yet they never do.

"Obviously, there's a narrative. You just can't help but create one when you see a face, but I specifically try to leave the narrative out of it," Carson says of his waiting figures and their casual lounging. "I'm a people watcher to a fault. Coffee shops, waiting at an airport, on the street...I love watching people having an internal dialogue with themselves. To me that's just as interesting as a posed painting. In my paintings there is an internal dialogue, one that the viewer is not necessarily privy to."

For his new show, the Arizona artist has been focusing more of his studio time on the subtleties of his figures, especially faces. *Dwindling Window of Opportunity* is a prime example: the male



figure, his edges lost in the graphical patterned background, peers out of the painting while the female figure, her face turned and cast in a brilliant light, hovers in angelic repose.

"There can be very graphical, sometimes nearly abstract elements, to my paintings, but my figures are getting more honed, more photorealistic, there's a sense of realism to their tones and their values," Carson says. "For my first New York show, I'm really focusing on the faces, but also the compositions, and spending more time on the drawing stage, as well. I need to

1
*Dwinding Window
of Opportunity,*
oil on panel, 40 x 30"

2
Same Old Line,
oil on panel, 36 x 36"

3
Doppelganger,
oil on panel, 40 x 30"



3

feel the fire in my eyes before I get going.”

Carson, who uses a transfer process to achieve some of the intricate designs and textures on many of his works, says that he enjoys creating “accidental designs” within his pieces. In *Doppelganger*, most people would notice the female figure mirrored across a vertical axis, but fewer viewers will notice a horizontal axis that bisects the image like an equator. On the top half, there is a pink background with the figures’ tan dresses; on the bottom half is an inverse color combination, a

tan background with the figures’ pink legs.

“I love that sense of balance; it adds another element to the work. I’ll put the horizon line in a place that will allow me to change up colors. It also creates some interesting negative spaces,” Carson, a former graphic designer, says. “Some people will look at those paintings and they will never see it. I want to give them something else to consider when they’re looking at my work.”

Carson’s new exhibition opens at Arcadia Contemporary on June 19 and runs through July 3. ●



RICK FLEURY

A new focus

Landscape artist Rick Fleury is known for his minimalistic paintings of the Cape Cod coast. The works, primarily depicting the meeting of the land, sky and sea, are inviting and atmospheric renderings of areas that the artist has often visited. In his upcoming exhibit at Addison Art Gallery, Fleury will present new paintings that could read as a “best of.”

“I’m going back and revisiting my favorite paintings and doing them again with a fresh perspective, a new approach, a new focus,” says Fleury. “It’s fascinating; the take away is that they are the constant and I’m the variable. The places don’t change that much; the artist and the interpretation changes.”

For this body of work Fleury also has found that he is pushing the paintings to new levels. “I’ve been reaching to just find what’s in there. How can I improve? What can I do? I’m constantly reaching,” he says. “I’m at this particular point



in my evolution that seems to be a bit more pronounced. I'm riding a new wave and I've come into a new zone, a new awareness."

Viewers of Fleury's work will notice an overall enhancement of color and perspectives. For instance, while Fleury uses the same color palette as in his previous works, there is a vibrancy and boldness. "It's just about extraction and intensity and saturation and pulling that color," he explains.

The perspectives vary depending on the intention of each work; however, each has a point of entry and focus. "I've definitely been changing out placement, which I am always very conscious of. In any given painting I like the viewer to feel like they are in the painting," Fleury describes. "The placement of the viewer, to me, is very important. It gives a sense of entry and presence of the viewer and involvement."

An example is his painting *Sentries*, which places the viewer in a spot where the focus leads to the meeting of the ocean and the dunes.

Another component in the new pieces is the growing realism in the skies. According to Fleury, the skies have more variety in their feelings. There are some pieces with cumulus clouds, evoking calm summer days where time passes slowly. Others have more strikes of light and movement.

The exhibit will take place June 28 to July 10 with a reception on opening night from 5 to 7 p.m. ●



2



3

- 1
Surf, oil on copper, 5 x 7"
- 2
Integrity, oil on canvas,
36 x 36"
- 3
Sentries, oil on copper,
6 x 18"



CAROL MAGUIRE

New beginnings

Philadelphia painter Carol Maguire is known almost exclusively for her fresh and invigorating still lifes with their clean colors and vibrant edges. She's so well regarded for her still lifes that she's hesitated showing anything else, including her beautifully composed landscapes.

In a show titled *New Beginnings*—opening June 28 at Gallery Antonia in Chatham, Massachusetts—Maguire will debut a number of new works, including her landscapes.

“Because I’m known as a still life artist, galleries didn’t want the landscapes,” she says. “This is my second year with Gallery Antonia owner Domonic Boreffi and he’s kind and gentle, and he wants to see landscapes. I’m very excited.”

Referencing the title, Maguire also

says her new artwork will exhibit other changes: “The work is more abstract, looser, lighter...I’m using a palette knife a lot. I’ve been working tirelessly on this new material, so I can’t wait for everyone to see it,” she says, adding that all of the landscapes were painted in plein air. “I love the immediacy of plein air, and it’s much more active. And because the light is changing so quickly, I use a palette knife to get the paint down as fast as I can.”

Of the landscapes in the June 28 show, there is *On the Path*, with its earthy mixtures of orange, red and yellow; and *Magenta Field*, with a cluster of trees rising out of the painting’s bisection, sky on the top and a patchwork of green and yellow grass on the bottom. Her still lifes include

Anemones With Blues, Mandarin & Bowl and *Harmony*, as well as others. She says these still lifes are representative of her style: “I keep it fresh with clean paint, and I don’t drag colors or create mud on the surface. I’m always cleaning my brush or cleaning my palette knife to make sure the colors are fresh,” she says.

When Maguire, who lives and works out of a 200-year-old Philadelphia farmhouse, isn’t painting, she can often be found teaching art, which she says is a great joy.

“One thing I offer with my teaching is a supportive nonjudgmental space for my students to create in. I came to painting late in life and I was afraid to paint so I know how debilitating fear can be to painting in public,” she says. “I’m just happy to share with other artists. We’re all in this together.” ●



1



2



3

- 1
On the Path,
oil on canvas, 12 x 12"
- 2
Magenta Field,
oil on canvas, 10 x 10"
- 3
Anemones With Blues,
oil on panel, 12 x 12"
- 4
Mandarin & Bowl,
oil on panel, 8 x 10"



4

"Carol's art was love at first sight for me when I spied her work at the Rittenhouse Square Fine Art Show in Philadelphia. Her use of color and unusual compositions in her paintings makes them so interesting I never tire of living with them. I have hung several of them so they are the first thing I see when I get up in the morning and the last thing before I go to sleep."

—Diana S. Williams, collector, Urbana, Illinois

LAURIN MCCRACKEN

Visual abundance

Viewers often mistake Laurin McCracken's award-winning watercolors for oils.

"When people see his works for the first time, a common reaction is 'I can't believe these are watercolors!'" says Mark Greenberg, owner and director of Greenberg Fine Art. "They marvel over the level of detail and the color saturation of the works."

What sets his work apart, McCracken remarks, is the picture-perfect realism he is able to achieve with the transparent medium. "I think I see things at a higher level of acuity than most people," he muses.

Approximately 20 of McCracken's sought-after watercolors will be available at Greenberg Fine Art this June in the artist's solo show, *Visual Abundance*. The title reflects the richness of subject matter

and level of detail in the paintings. On view will be subject matter ranging from the beauty of crystal and silver reflections to florals and fruits, glassware, landscapes, and architecture.

One of McCracken's favorite quotes is by Henry David Thoreau, who said, "It's not what you look at that matters, it's what you see." By blending technical skill with the aesthetics of line, shape, pattern and color, McCracken creates "levels of information" that—like a maze—lead the eye to new visceral discoveries.

McCracken's training in architecture developed his strengths in detailed drawing, photography, proportion and perspective. Rhythm and unity—essential to both architecture and still life—feature prominently in his works. *The Porch*,

a recent example of his architectural prowess, represents a divergence for the artist. As a child growing up in Canton, Mississippi, such antebellum homes were reserved for the well-off.

"For me to paint architecture is a little odd. It's an anomaly," he notes, "but the sunlight was just right on that porch and it drew my attention. That's an image of home we think about."

Stereopticon optimizes what McCracken is pursuing now. In the piece he combines objects that he has collected over the years. "Those objects have strong recall for collectors of a certain age," he states.

Through his art, McCracken hopes viewers gain a new appreciation of watercolor as a medium and that "people see everyday things in a new light." ●



1
The Porch,
watercolor, 19 x 26"

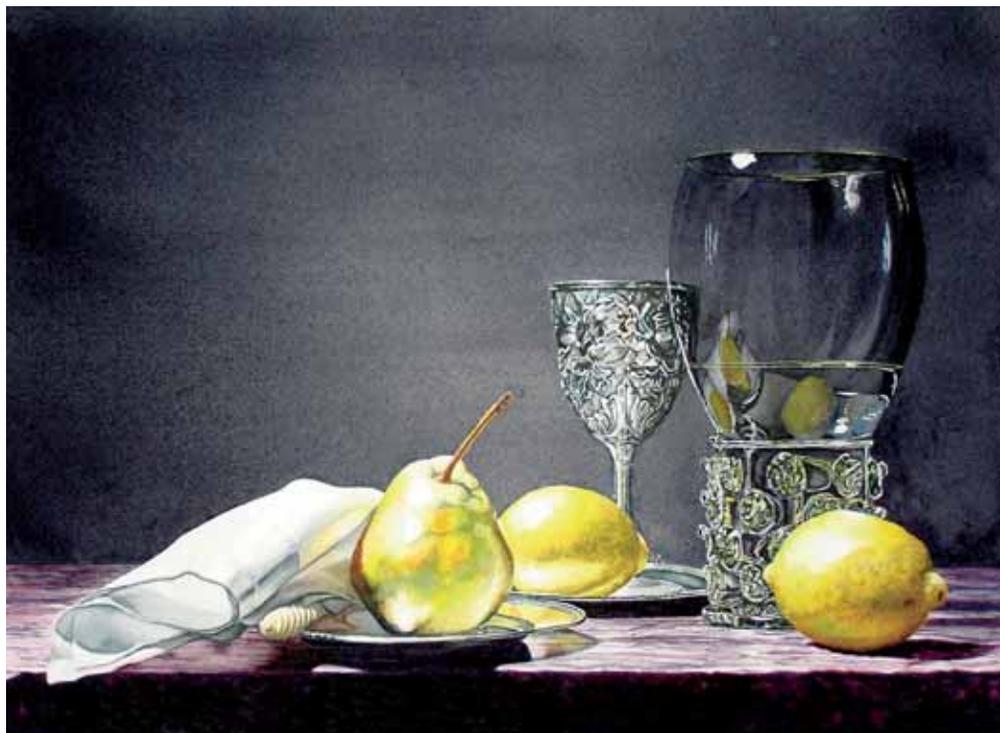
2
Stereopticon,
watercolor, 12 x 28"

3
*Still Life With Silver
Goblet and Roemer*,
watercolor, 16 x 22"



2

“We recently started collecting still life and Laurin McCracken’s mastery of this form, in watercolor, just blows us away. Guests in our home gravitate to his work and actually study the details; we still do as well! His work is prominently displayed so we can see it several times a day. The feeling of appreciation, pleasure and contentment never go away.” — Bill and Rebecca Gibbs, collectors, Flagstaff, Arizona



3



JOSH CLARE

Paradise found

Josh Clare has found his artistic paradise and, to be honest, it wasn't hard to find. He found paradise in paradise—Paradise, Utah, to be clear.

"I'm done. This is it. I'll be here for the rest of my life," says Clare who was born in Utah but has lived in both Idaho and Arizona over the past few years. "I grew up in Utah and being away from the mountains is something that I really missed. So, this is my coming home show. Everything I paint is really close to home."

Clare, his wife and their two daughters

live on two acres in a 100-year-old home near Paradise, which is in the state's Cache Valley. The June exhibition at Astoria Fine Art in Jackson Hole, Wyoming, will consist of paintings completed in this region.

"I love the idea of being able to go outside, drive a block and then find something to paint," says Clare. "So, everything in this show will be very close to home. I may include a couple of pieces of places further south, like Red Rock and Zion, but we will see. Basically, though, the theme of this show is going to be 'I'm

home, I love this place.' I can't believe how much I love it."

One of the things that has attracted Clare to the area is the elevation, which gives him a unique perspective on cloud and sky.

"I feel that I'm able to become more a part of the landscape because I'm higher up," says Clare. "When I was in Arizona, I would see more of the underside of the clouds but where I'm at now, they have become more a part of my paintings and more prominent because I see more of them and I see them differently."

Clare has also found a large group of artists who he can work with and get advice from and that, too, has been priceless as he is a young, emerging artist who is really starting to see his career blossom.

"Michael Malm lives about 10 minutes away as does Matt Larsen," says Clare. "We get together more frequently in the winter but now about once a week and just talk about art. Lately, we've also been hiring a model together and working on painting from life. It's been fabulous. Robert Coombs also lives close by as does Joseph Alleman, Jason Rich, Doug Fryer, and Michael Workman, so I feel like I'm in a really good spot. And, as I said before, I don't want to leave. This is it for me." ●



1
Vermont Red, oil, 48 x 48"

2
Tool Shed, oil, 11 x 14"

3
Blind Hollow Trail, oil, 24 x 30"

4
Early Spring, oil, 20 x 24"



2



3



4



Moments of Life

Working with models and still life setups, Mary Qian conveys beauty and emotions in her oil paintings.

Illinois-based artist Mary Qian is always experimenting and evolving her work. One thing, however, that has remained a constant in her artwork is painting from life. Relying seldom on photo references, Qian finds that there is a difference for her when she creates works with models or setups.

In a visual sense, working from life allows Qian to obtain the forms and colors she is trying to convey in her paintings. She explains that sometimes a photograph of a setup can alter the coloring or there could be a certain distortion or angle that alters proportions. “I can capture more colors than the camera does,” she says.

Primarily a painter of portraits and figures, Qian has recently taken up floral works. “It’s a little bit more conceptual,” she says of the paintings she has been creating in her new genre.

While her figurative scenes require models that sometimes come up with their own poses, she will predesign the flower arrangements. “The floral work is completely from life,” she says. “Orchids are the easiest subject because they last so long, and I don’t like painting the plastic flowers.”

In her figurative work, Qian finds herself not just drawn to the figure itself but the facial expressions of the person she is painting. She also prefers a more subtle expression over a dramatic one. Referring to works of Rembrandt and other past masters, Qian expresses, “You look at the portraits they have done and you feel like [the sitters] are about to open their mouths and talk to you. They are long dead, but they’re trapped in the painting—it gives them life. I like to see a painting that has that quality and I would like to capture that someday.” ●

Qian received American Art Collector’s “Award of Excellence” at the 2013 Oil Painters of America National Juried Exhibition.



1
“R”, oil, 24 x 18”

2
White III, oil,
24 x 24”

3
Wait, oil, 24 x 18”

4
Rhythm of White,
oil, 30 x 24”



2



3



4



Choosing a Path

Portugal-based artist Alfredo Barros chose to follow a more traditional artistic path for his realistic oil paintings.

After graduating from the Belas Artes of Oporto University and later from the Escola Superior de Artes e Design in his native home of Portugal, Alfredo Barros made what would end up being one of the most important decisions of his career—to follow the avant-garde movements popular at the time and being espoused by the academics who he learned from or to take the path less traveled and work with traditional figuration.

Barros, fortunately, decided to follow the more traditional path and that has made all the difference.

“After thinking about it for a while, I decided to embark on a figurative

representation with a huge commitment with reality from which I was creating my own reality,” says Barros. “I’m concerned with coherence of all my work. My paintings have different themes but the relation with the viewer is always the same.”

For Barros, this relationship between the artist and the audience is of utmost importance. “I think that painters should create a dialogue between them and the viewers,” says Barros. “I don’t want to tell a story because each viewer has their own interpretation.”

Barros’ work, however, weaves together several different strands of art. While done in a highly realistic and almost Trompe

l’Oeil style, Barros bisects the image with other pictorial elements to create a more contemporary look and feel to the canvas.

“By this realist expression, I would like the people to agree with the fact that art is timeless,” says Barros. “Meaning that art has always been modern in every era. Only the concepts and the technical processes change. By illustrating my idea, I quote the case of Vermeer, who used as an auxiliary to his works the magic lantern.”

Barros thinks through his works for a long time, and only executes them when the idea is fully formed. “I begin by making sketches in colored pencils or watercolors and only then I begin working on canvas,”



1



2



3



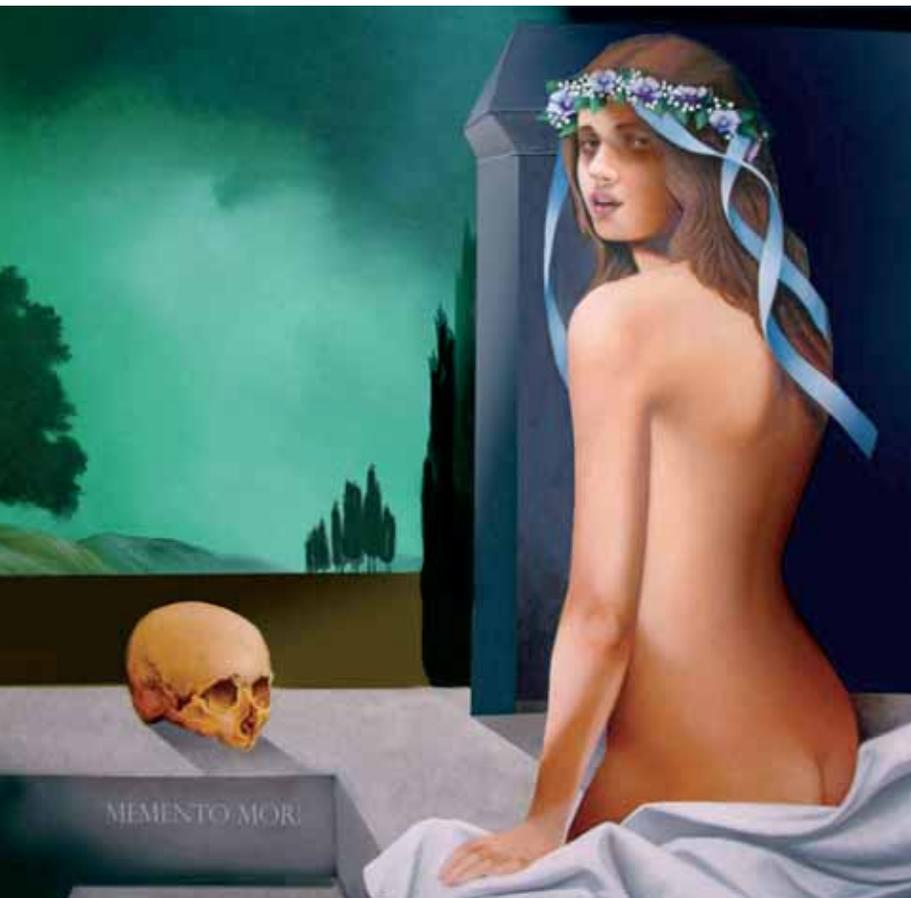
4

1
Estudo Para Um Tubo De Tinta (Study of Ink Tube),
 oil, 39 x 39"

2
A Festa (The Party), oil,
 39 x 39"

3
 Alfredo Barros' studio.

4
 Alfredo Barros in the
 studio.



5

he explains. “However, in more detailed works, I turn to other resources such as photography and image processing programs.”

After taking a photo that pleases him, Barros will use computer software to move and manipulate the image like a puzzle—grabbing additional images and inserting them into a new context.

Along with his figurative work, Barros has a fascination for objects that play a role in everyday life. He explains that they are “the nuclear reasoning underlying the poetics of my work.”

Color also is of importance in Barros’ artwork. “Color plays eminently a heavy connotation in my works since I am after ways that transcend mere descriptions trying to achieve a metaphysic condition,” he says. “Therefore, my color tends to have denotative language or denotative purpose.” ●

Barros was the Grand Prize Winner of International Artist magazine’s Challenge No. 81, Still Life.

5
Momento Mori
 (Mori Moment),
 oil, 31 x 31”

6
Naturez Morta,
 oil, 39 x 39”





JULIA LOKEN & LES PERHACS

Water and stone

Through July 5, Gerald Peters Gallery in Santa Fe, New Mexico, will host a two-artist exhibition featuring the paintings of **Julia Loken** and sculpture of **Les Perhacs**. While their mediums and subjects differ, the pair has a commonality in forms and shapes that can speak to the natural world.

Loken, who worked as a botanical illustrator for 20 years before turning her attention to watercolors, tends to paint highly detailed plant life and florals. Living in the countryside of England, Loken's new paintings of desert vegetation is vastly different than her usually surroundings.

"Because of this contrast, I have really enjoyed painting new works for this exhibition, particularly of those plants, which for me typify the arid surroundings of Santa Fe," says Loken. "My visits to Santa Fe always inspire me as the light and the colors in the landscape are so different from my home."

A few of the works that embody Loken's intention for the show, as she describes, are "*Yucca* because I see this plant everywhere in the hills around Santa Fe where I love to hike; *Desert Quail* because I love to see (and hear) these wonderful birds in the scrubby landscapes; *Hollyhocks* because in summer they are everywhere in Santa Fe, even sprouting up from the sidewalks; and then, perhaps, *Flamboyant Tulips* and *Peonies* because they are such elegant, decorative flowers."

Perhacs will be represented in the show but a number of his sculptures including *Steller's Jay 8.0* and *Long Neck Shorebird*. While seemingly realistic, the birds depicted are a catalyst for something greater to the artist.

"It's the animal and the bird, but it's a vehicle for my art; and my art would be the edge and the relationship of the forms," he says. "I could take that and not make it look like an animal and just use simple planes. The animal is what draws people in."

Movement also can be felt within Perhacs' works as there is a direction that



the eyes are carried along the sculptures when viewing. Another important aspect of his sculpture is the feel. When Perhacs is coming to the end of the sculpting process, he will check edges and decide if something needs sanded or sharpened. Along with his "realistic" sculptures, Perhacs has a more abstract series of works that focuses on nature through forms and geometrics. ●

1
Julia Loken, *Hollyhocks*,
watercolor on paper,
18¼ x 15½"

2
Julia Loken, *Aeonium*,
watercolor on paper,
9¾ x 8 5/8"

3
Les Perhacs, *Steller's Jay 8.0*,
dumortierite with
black granite base,
8 x 12¼ x 6"

4
Les Perhacs, *Long Neck Shorebird*,
limestone,
13¼ x 24 x 12"



2



3



4

Thinking figuratively



1



2

Three Figures, the new show at Maxwell Alexander Gallery in Culver City, California, will focus on the figurative work of three artists—**Sean Cheetham**, **Aaron Nagel**, and **Jeremy Mann**—whose delicate works take long, thoughtful looks deep into the hearts of their subjects.

The show opens June 7 and runs through July 5. An artists' reception will be held opening night, from 7 to 10 p.m. The exhibition will include Cheetham's *Racer 5*, named after one of the artist's favorite beers, a bottle of which can be seen on the table in the painting.

"The two people in the painting are myself on the right and my good friend Johnpaul on the left. He lived in that building at the time and it seemed like a perfect setting for a painting. The building was basically in Skid Row in Downtown Los Angeles. Not my favorite place in the world," Cheetham says. "I liked that spot in the building because there were plenty of interesting textures in that room as well as having the opening to the Los Angeles night sky. I composed the image with multiple photos taken from on top of a ladder. The angle seemed to be the best way to get everything in there, as well as just to do something with a little more fly-on-the-way feeling."

Ratcliff, featuring one of Cheetham's neighbors, is more of a classical portrait—a no-nonsense examination

of a face and its characteristics. Cheetham picked his subject partially because of his facial hair. "He had this beard, which is something I've always enjoyed painting," he adds.

Also in the Maxwell Alexander show is Nagel's *The Suffering I*, with its pale pink background and its female subject with soot on her neck and jaw.

"I've used painted body parts in paintings for years now, mostly on the hands of my subjects. It initially was a purely aesthetic decision..." Nagel says. "For me, it's not a specific idea I'm trying to convey, but rather a mood—one that hopefully lends itself to the godlike qualities I'm after. We used chalk in this particular piece instead of my usual acrylic paint and I like that it looks a little dirty, a little less slick...but still it's inert enough to allow the viewers to come up with their own story."

He says the title refers to several different ideas: "First and foremost, I like my subjects to exude a certain power and, to me, that power is analogous to the power portrayed by icons in religious art. When in the presence of a wrathful god, or an obsessed populace, somebody has to suffer. Additionally, and on a more informal note, when I see something beautiful, my own reaction is oddly that of turmoil, of suffering—something even as simple as a beautiful woman and

1
Sean Cheetham, *Ratcliff*,
oil on panel, 9 x 12"

2
Aaron Nagel, *The Suffering I*,
oil on linen panel, 20 x 16"

3
Sean Cheetham, *Racer 5*,
oil on panel, 48 x 54"

4
Jeremy Mann, *Menagerie*,
oil on panel,
36 x 49"



3



the first thing I feel is a baffling chagrin. It's not torture so much, but it's suffering none the less."

Mann—who has several new pieces in the show, including *Menagerie* and a cool-blue cityscape called *Rooftops in the Snow*—says he greatly admires the artists in *Three Figures*.

"Solo shows are great and all, but I like the idea of well-arranged group shows. I think [Maxwell Alexander Gallery's Beau Alexander] fits his group shows in themes and likenesses that raise the bar, where other gallery group shows are just ways to include a lot of vegetables in the soup," Mann says, adding that he's long followed the work of Nagel and Cheetham. "To finally be showing with these guys is fantastic for me. Group shows like this always have a wonderfully close mix of work and mingling of like-minded artists." ●

4

Talent exemplified

Each spring Quidley & Company hosts its annual show *In Good Company* at its Boston, Massachusetts, location. Held this year from June 13 to 27, the show features one new work by each of the 29 represented gallery artists, highlighting the style, image and technique that they are known for.

“Curating [*In Good Company*] and preparing the accompanying catalog remains a highlight of the year for me; as both a gallery owner and an art lover, it is always a thrill to immerse myself in new work by the talented artists I have

the honor and pleasure of representing,” says gallery owner Chris Quidley. “Exhibiting paintings by the foremost land- and seascape and contemporary realist artists working today continues to be Quidley’s guiding principle. At the same time it is exciting to search out new artists or to come across their work serendipitously.”

Among the works featured in the show is a historic boat scene by **Tim Thompson** titled *The Glorious First of June, 1794*; a mirrored still life by **Scott Fraser** titled *Applied Reflections*; *Reckless Dreamers*

by **Gary Ruddell**, which depicts children on inner tubes; and a wintertime dock scene titled *Essex Harbor in Winter* by **TM Nicholas**.

“Over the years I tried to establish an interest in the process of growing from adolescence into adulthood; it is these relationships that inspire me,” says Ruddell. “The young boy and girl [in *Reckless Dreamers*] represent a moment, suspended in time, two dreamers, a sense of implied narrative. I am hoping viewers might find their own connections.”

Applied Reflections was inspired by





2

1
Scott Fraser,
Applied Reflections,
 oil on panel,
 27 x 37"

2
TM Nicholas,
Essex Harbor in Winter,
 oil on canvas,
 40 x 48"

3
Gary Ruddell,
Reckless Dreamers,
 oil on canvas,
 52 x 52"



3

one of Fraser's artistic heroes: Edwin Dickinson. "My use of objects in pairs, pitchers and reflections are a tip of the hat to this 20th-century master. His fascination with perspective was an inspiration for this work," says Fraser. "Anyone who has been in a hall of mirrors will be fascinated by the infinite reflections surrounding them. This is referenced in my drawing under the water pitcher, which was actually one of his perspective challenges that appealed to me."

An opening for *In Good Company* will take place June 12. Complimentary catalogs for the exhibit are available by contacting the gallery. ●

Adventurous women

Headlining the group exhibition *Edge of Temptation* at Richard J. Demato Fine Arts Gallery are painters **Teresa Elliott** and **Pamela Wilson**, whose works range from playful mud-drenched scenes to glamorous nudes in magical, and slightly surreal, scenarios.

Elliott, who is also known for her portraits of cows, has set several of her paintings at Javelina Clays, a muddy oasis within Big Bend National Park in southwestern Texas. In *Agua Fria*, a female figure—Elliott's

daughter and frequent muse, Emma—is spattered with mud, a thick coat in her hair and dried globs on her bare shoulders. Only her face, down to her nose, is clean. In another painting, *Deliverance*, Emma and Elliott's two nephews play in a pool of viscous brown sludge, the color and consistency of chocolate milk.

"This one was painted north of Big Bend. They were in this gully thrashing around in this muddy water. I had snapped a few snapshots," Elliott says. "Later, when I was

working on it I was ready to abandon it. My daughter came in and took one look at it and encouraged me to finish. I'm glad I did."

Wilson, who is excited to be back in New York after a 10-year absence, wants to evoke surreal settings and people.

"I try to create a dream realm, which is fun because it means I can do anything I want," she says. "There is a lot of layered meaning in my paintings. My low-flying dream girls are often on the edge of making a decision. There's a little place before and after that decision that can be heart wrenching. I'm looking for that psychological moment that I think is arresting, a moment where we wonder what other people are thinking. I like to leave the meaning a little loose, because viewers and their different ideas are titillating to me."

In *Feral Unlucky*, a showgirl with a large fan headpiece holds a brass instrument while a fire scorches behind her. In *Carmela*, *Called by the Cerulean Sea*, another showgirl rides a tricycle while wearing a pirate ship on her head. A topless red-haired siren with checkered leggings and a bowler is the subject of *Derailed by Heart*.

"People have said I'm more a realist narrative painter, and maybe that's close to accurate, but I think of myself as more of a magical realist," Wilson says. "I want people to feel transported. And they usually do, especially when they see my paintings, which are very glossy and smooth with no brushstrokes. I want my paintings to communicate with them."

Edge of Temptation opens June 28 and runs through July 24. Besides Wilson and Elliott, other artists in the show will include **Rick Garland**, **Katie O'Hagan**, **Frank Orti**, and **Bart Vargas**, among others. ●



1

Pamela Wilson,
Feral Unlucky,
oil on canvas, 60 x 60"



2



3

“We are proud to incorporate the artwork of Teresa and Pam into our gallery. Their recognized technical abilities expose a raw creative vitality and individualism, which are rare and exciting to find. With each new work, our collectors will be given an opportunity to explore their dynamic and developing viewpoint.” — Richard J. Demato, gallery owner, Sag Harbor, NY



2

Teresa Elliott,
Deliverance, oil on poly
cotton canvas, 36 x 36"

3

Pamela Wilson,
Derailed by Heart,
oil on linen, 30 x 30"

4

Teresa Elliott,
Agua Fria,
oil on aluminum
(dibond), 24 x 30"

4



SUSAN HOEHN & KATHY O'LEARY

Beauty inside and out

California artists **Susan Hoehn** and **Kathy O'Leary** share a passion for painting the landscape of "The Golden State." Working in oils, each artist seeks to show the beauty of various areas of California in her own unique style.

"Our approach to design and composition is somewhat different. Our use of color and brushwork is really our own," says O'Leary, who each year takes several trips throughout the state to gather reference material. Recent travels took the landscape painter to the desert as well as California's Central and Northern regions. Landscapes from these areas will comprise her new work on exhibit at Elliott Fouts Gallery, which will include a number of large studio pieces as well as smaller plein air works.

"My plein air painting helps me learn

about color and composition, which helps with my larger studio paintings," O'Leary says.

Among the landscape artist's offerings is the more tonal piece titled *Evening Surf*. She came upon this coastal scene one evening while walking around with camera in hand. "I took a number of photos and tried to show that feeling of that light in the painting and the surfers walking along the edge of the sea. I'm really happy with the piece," she says.

After the passing of her husband of 35 years in 2013, Hoehn decided to venture outside her comfort zone and entered art contests. "When you lose a spouse it affects every part of your life, so I decided to take a chance to do something different," she says. "The majority of my work is a complete departure from existing

themes I've done."

Hoehn will present her popular Northern California landscapes, one or two of her vineyard paintings, and introduce some figurative work, which hearkens back to her roots studying the figure in school.

During one of her regular visits to museums the California native saw some people staring at a painting. This was the impetus for *Finding Inspiration*. Depicting figures in interiors is a stretch artistically for Hoehn. "I'm spending more time with detail than I did before, so my paintings take more time," she reflects. "When you get so comfortable with a certain subject matter you get a routine down and this was a challenge to me...having to relearn where the shortcuts are and how to accomplish the finished piece without making it look overworked." ●



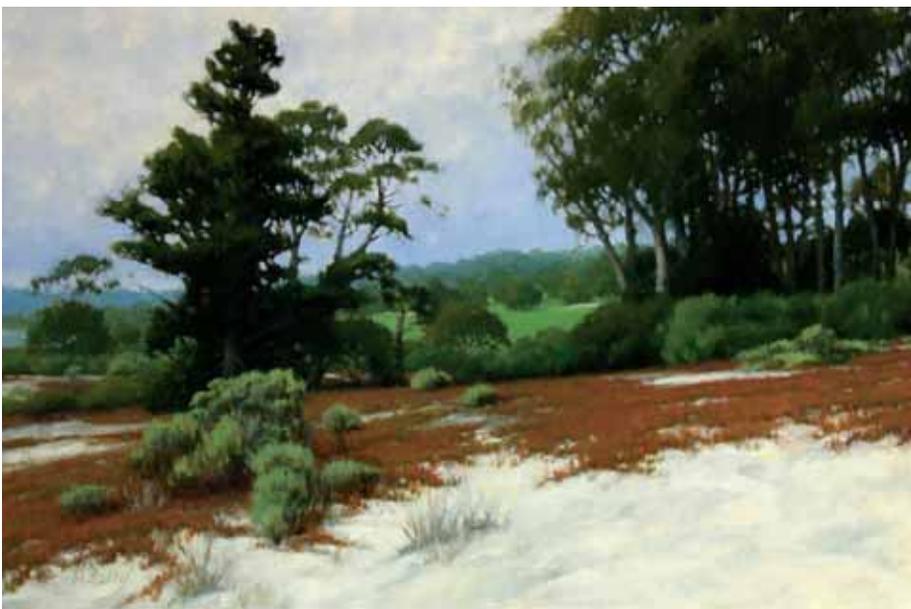
1



2



3



- 1
Susan Hoehn,
Finding Inspiration,
oil, 24 x 20"
- 2
Susan Hoehn,
Admiring Monet,
oil, 30 x 24"
- 3
Kathy O'Leary,
Evening Surf, oil, 24 x 36"
- 4
Kathy O'Leary,
*Carmel Dunes to Pebble
Beach,* oil, 24 x 36"

4



1



2



3

Peaceful surroundings

Evoking memories, the paintings of Deborah Quinn-Munson bring viewers to serene and restful places with distant horizons and peaceful surroundings. Loving bold color and energetic brushstrokes, Quinn-Munson explores the contrast between nature's strength and its more gentle side.

"Through a brisk painting process my mark-making is fresh and deliberate yet captures a scene's quiet beauty," says Quinn-Munson. "I make art because it allows me to be most nearly myself. It is the foundation upon which I share how I see the world around me. My studio, with its smell of paint, familiar clutter and the invitation to begin anew, is the door that opens into my creativity."

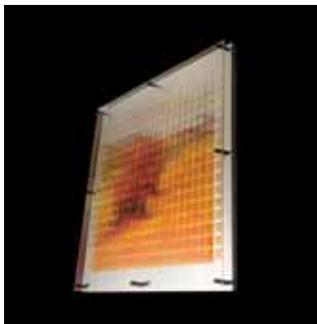
Quinn-Munson is an elected member of the Salmagundi Club, the Pastel Society of America, Copley Society of Art, and Providence Art Club. After attending deCordova Museum School, she earned a Bachelor of Fine Arts at the University of New Hampshire, a Master of Arts and Liberal Studies at Wesleyan University, and attended Lyme Academy of Art.

Her private and corporate collectors include the Smilow Cancer Hospital at Yale-New Haven, Pfizer Pharmaceuticals, Connecticut Bank and Trust, and Middlesex Hospital. Quinn-Munson has won numerous prestigious awards in national competitions and is an art instructor. She is represented exclusively on Cape Cod by Gallery 31 Fine Art in Orleans, Massachusetts. ●

1
On Shore, pastel,
13½ x 21"

2
River Ribbons, pastel,
24 x 36"

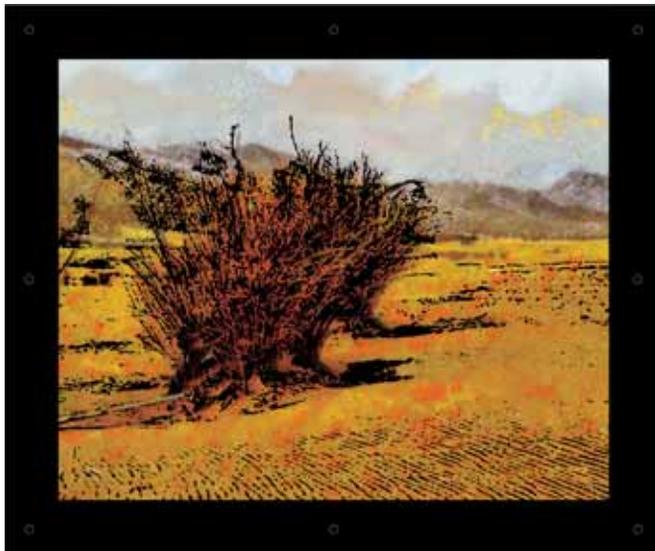
3
Last Light, pastel,
20 x 16"



1



2



3

Sculptural photos

Howard Harris has had a long career in industrial design and marketing. He received his Master of Industrial Design from Pratt and studied at the Kansas City Art Institute, the University of Missouri, and the Rochester Institute of Technology. His extensive education has included subjects as far afield as quantum physics and chaos theory.

In these photographic constructions he has merged his interest in technology and aesthetics, attempting to create images that mimic the constant change of nature. Standing in front of one of his multilayered creations, the slightest movement of a viewer's head produces a shift in all of the elements of the image. What he has created is far more sculptural than anything else.

These pieces—including *Mt. Evans Stream*, *Room with a View*, *Mass Flight*, and *Dune Shadow*—are all limited editions and available in a number of sizes ranging from smaller to larger scale. The prices of the pieces depend on the size and go from \$500 to \$5,000.

"This marks the first time that our gallery has shown photographic work," says Michael Sugarman, owner of Sugarman-Peterson Gallery in Santa Fe, New Mexico, "but it is hard to classify this as photography given the complexity of the pieces." ●

1 A side view of one of Harris' works, showing its construction.

2 *Mt. Evans Stream*, mixed media, limited editions, sizes vary

3 *Dune Shadow*, mixed media, limited editions, sizes vary



1



2



3

Deep connection with the sea and coast

By Stephanie de Troy

Daniel Pollera's paintings reveal a deep connection with the sea. With an impeccable eye for detail and a mastery of the brush, his contemporary realist paintings quiver on the edge of the surreal, as he plays with dramatically sharp contrasts of light. Coastal landscapes and porch views draw the viewer in, igniting the imagination and inviting a moment of reflection. "I try to create thought-provoking images that will connect with the viewer," Pollera says.

Surrounded by the ocean and bays, Pollera divides his time between Baldwin Harbor and East Quogue on Long Island, where natural surroundings provide ever-changing inspiration for his work.

"I live on the water, so I am always taking the boat out to visit the surrounding salt marshes, bays and ocean, which is the catalyst for my work," says Pollera.

Fascinated by the abandoned bay houses he would encounter along the salt marshes, Pollera's most recent work captures the mystery of these historically rich stilted structures.

A self-taught artist, Pollera follows his instinct, relying on his many years out on the ocean as not only as a source for subject matter, but also fuel for his passion as an artist. "The more you do this, the more your eye is trained to see," says Pollera. He believes in painting what you know and what you like.

Pollera's oil paintings are in the permanent collections of the Parrish Art Museum in Southampton and Guild Hall in East Hampton, as well as in many private and corporate collections. They can be seen currently at Chrysalis Gallery in Southampton, New York, where he will also be included in an exhibition beginning Labor Day weekend. ●

1
Inside Looking Out,
oil, 40 x 30"

2
The Radiance of Late Fall,
oil, 30 x 44"

3
Path to Sunset Beach,
oil, 24 x 36"

Expressive figures

William A. Schneider paints primarily from life. Sargent, Zorn, Fechin and Sorolla have been influences. Following careers in music and finance, Schneider returned to his first love, painting, in 1990. After eight years at the American Academy of Art's Saturday Program in Chicago, he continued his education through workshops with Daniel Gerhartz, Harley Brown, Richard Schmid, and others.

Little Sophie is an oil on linen painting featuring a friend's daughter. "It's unusual that someone so young can hold a pose long enough to work from life," he says. "But Sophie was a trooper. Her expression and red of her dress in front of the floral background created the perfect image of a sweet little girl."

1
Practice Makes Perfect, oil on linen, 24 x 30"

2
Little Sophie, oil on linen, 20 x 16"

3
Portal, oil on linen, 20 x 10"

His painting *Practice Makes Perfect* was painted in his library. "I loved the backlighting as my model, Heather, sat at the piano," he describes. "This painting was recently awarded Best of Show at the 18th annual *Heartland*



1



2



3

National Juried Exhibition in Merriam, Kansas."

Portal is a somewhat allegorical work where the "young woman is truth emerging from the light that illuminates the darkness on our side of the portal," says Schneider. "By the way, that wonderful old window is at the second floor landing of the Palette and Chisel, an art club that has been home to every significant representational artist in Chicago for the past 100 years."

Schneider shows with Lee Youngman Gallery, Calistoga, California; Mountainsong Galleries, Carmel, California; River's End Gallery in Waukesha, Wisconsin; and Total Arts Gallery in Taos, New Mexico. This July Schneider's paintings will be in a group show at River's End Gallery. ●

In plein air

Known for her atmospheric landscapes, Jill Basham primarily paints in plein air, but also works in her studio. She now resides near Chesapeake Bay on the Eastern Shore of Maryland and has a strong appreciation for the local landscape but is attracted to any scene that sparks an emotional response. Basham is inspired by the work of California Impressionists including William Wendt and Edgar Payne.

She has participated in and won awards in both local and national plein air events and art shows. More recently she won third at *Plein Air Easton!* 2012. Presently her work is hanging in the United States Embassy in Colombo, Sri Lanka, through the U.S. Department of State's "Art in Embassies" program. She is a member of Salmagundi Club, American Impressionist Society, American Women Artists, Oil Painters of America, The Mid-Atlantic Plein Air Painters Association, and the Working Artists' Forum.

July 12 to 20 she will exhibit at *Plein Air Easton!* in Easton, Maryland; August 21 to 24 her work will be found at *Baltimore Summer Antique and Arts Show* through Crystal Moll Gallery; and from November 14 to 16 her work can be found at the Easton-based *Waterfowl Festival*.

"Though Jill Basham's work is relatively new to the art scene, she has made a big splash and has catapulted up the ranks of plein air painters. I have followed her for the last several years and invited her, in my capacity as gallery director of Color Wheel Gallery 65, to be part of the gallery," says Gail Roberts. "I find Jill Basham's work both passionate and contemplative. It is emotional, painterly, and her use of color, light and space within the confines of the canvas are stunning. I was fortunate to hold a one-woman show recently of Jill's titled *Making Waves* in March 2014. We are honored to have her as part of our core group of exhibiting artists." ●



1
American Summer,
oil, 30 x 40"

2
Break, oil, 24 x 30"

3
Manhattan Second,
oil, 24 x 30"





1



2



3

Journey across America

Several years ago, Jane Chapin started out on a journey to plein air paint in all 50 states. “It was a journey that changed everything for me,” she says, “both in how and why I wanted to paint. Certainly the discipline of completing it made me a better painter but it also showed me the value of slowing down to really see the country. I was impressed with its greatness of landscape, the richness of history and culture but most importantly with its goodness of people. *Land of the Free*, the resulting veterans benefit book I did, allowed me to give something back for the freedom I had to do what I love.”

Chapin always has loved telling a human story in her paintings, whether through a figurative painting or an old truck or barn that had been part of someone’s life. The process of doing additional studio pieces from the

reference materials of those trips across America has given Chapin a focus for her work.

“When I look at the photos, I recall where I painted and the conversations I had. Making an emotional connection with the subject is vital to my painting and it is what I hope to convey to the viewer,” says Chapin. “It is a way of saying ‘Don’t forget to notice what is right around you—the smallest moments are pretty important.’”

August 15 to September 15 Chapin’s artwork will hang at the American Women Artists’ 17th annual *Member Show & National Juried Competition* at Addison Art Gallery in Orleans, Massachusetts.

Chapin’s work is represented at Magnolia Art Gallery in Greensboro, Georgia; and Gallery One in Naples, Florida. ●

1
Home from Market,
oil on linen, 6 x 6"

2
In the Shadow,
oil on linen, 8 x 10"

3
Jewelry Market,
oil on linen, 8 x 10"



1



2



3

1
Girl with Flower Tattoo,
oil on canvas, 60 x 48"

2
Tempted, oil on canvas,
50 x 70"

3
Garnet, oil on canvas,
60 x 43"

Beauty of light

Robert Hartshorn is a fourth generation artist who, after five decades of painting, found his home in portraiture and figurative painting. An avid proponent of chiaroscuro, Hartshorn explores the evocative beauty of light playing over the human figure. His use of austere form and negative space has evoked narrative such as “academic with a modernist twist” and “minimalist,” but the artist hopes that people view his work as a simple

expression of beauty without the need for further interpretation.

Oil on linen is his medium. Extensive Old Masters glazing is his method. His palette is extremely spare, but it is complete enough to explore endless nuances of gestures. Hartshorn works with untrained live models for inspiration.

“I look for subjects who can tell their story in the subtle expressions of their body...an inner emotion revealed in an

outer form,” he explains.

Hartshorn has teamed up with Blazing Editions to share his artwork throughout North America. His current selection of life-size figural artwork can be viewed at select galleries including Off The Wall Art (Houston, Texas), Liss Gallery (Toronto), and Malton Gallery (Cincinnati, Ohio). His paintings have been featured in museums, studios and private collections from New York to London to Beijing. ●



1



2



3

Contemporary abstractions

Ash Almonte is a contemporary abstract painter born in Abilene, Texas, in 1983. Gaining nationwide attention for her unique and fresh style, Almonte uses references to abstract expressionism. In her eyes, it is more about the execution than the final product; she enjoys the process of making art more than the product itself. Fueled by a desire to create, Almonte began experimenting, using anything she could find. She would tear apart bushel baskets at her father's fruit stand and use those to paint on. Anything and everything around her she would turn into works of art.

After high school, Almonte went on to obtain a Bachelor of Fine Arts from McMurry University in Abilene, where she began to perfect her unique style, working mainly with mixed media including enamel,

oil, acrylic and graphite.

She is primarily inspired by beautiful color, incredible music, outrageous fashion, raw and loud works of art, and even by taking risks. She is also moved by the process of change, individuals who are doing kind things for others, and hearing about miraculous stories of the past and present.

In essence, Almonte is moved by life and inspired by every minute of it. She is represented by Lisa Russell, owner and operator of Russell Collection Fine Art Gallery in Austin, Texas. Her works are displayed in many private and corporate collections, primarily throughout the Southwest.

In September, Almonte will be showcasing her newest works in a two-artist exhibition at Russell Collection Fine Art Gallery. ●

1
One Green Light, mixed media on canvas, 36 x 40"

2
Dream Create Inspire, mixed media on canvas, 36 x 48"

3
Push and Pull Stretch and Grow, mixed media on canvas, 48 x 36"

Expressive figures

Karen Yee finds that when she is painting she is really living in the moment and not thinking about anything. “Time stands still for me and I am outside myself for the moment. It is bliss,” she says. “Then to have people view my work and recognize something of themselves in it, that is truly satisfying.”

Yee’s painting *Mother Nature’s Daughter* is a portrait of her daughter, who expresses herself in her own unique way. “She had recently dyed her hair electric blue and I thought how wonderful it would look like if she lied back in water with her hair flowing and swirling around her,” Yee explains. “I added the items of nature floating about her head. To me, it had a sense of the cosmic, as if she were controlling the forces of nature.”

Ceci N’est Pas Une Chouette is a painting featuring another of Yee’s family members: her sister. “I was with her when she bought the mask and immediately knew I had to paint her wearing it,” remarks Yee. “I loved how all the elements of the composition came together. The choice of a dark background with use of light and shadow



1



2

1
Ceci N’est Pas Une Chouette, acrylic on canvas, 20 x 16”

2
Mother Nature’s Daughter, acrylic on canvas, 18 x 24”

truly captures the owl spirit. Even her necklace is reminiscent of an owl’s wings outstretched in flight.”

As Yee painted the piece of her sister, the title came to her. The work is an homage to René Magritte’s painting *The Treachery of Images* that depicts a pipe and the phrase “Ceci n’est pas une pipe,” which translates to “This is not a pipe.” Yee’s painting title, *Ceci N’est Pas Une Chouette*, translates to “This is not an owl.” ●



1
River Morning,
oil on linen/panel,
8 x 16"

2
Yuba River,
oil on linen,
24 x 36"

3
Tree Study,
oil on board,
8 x 10"



2



3

In the elements

Working outside in the elements with the changing light, shadows and forms, and trying to capture moments in paint is where Simon Addyman finds himself as a painter. “My first response to the landscape always leads me to my most exciting work,” he notes.

Now living and working in Northern California, the internationally recognized artist finds he is well placed for mountain views, rural scenes and seascapes. Addyman explains, “The landscape where we find ourselves can always be

rediscovered and I know for myself I am humbled and grateful that I have that opportunity.”

Many of his small plein air studies are used for the creation of much larger studio works; some of which are direct enlargements of the outdoor painting or a combination of study and memory.

Without question, Addyman’s artwork is diverse and his versatility evident, yet his distinctive artistic style is consistently woven into the images that he creates, a quality that is difficult to achieve and much

cherished by collectors.

Having just finished with the *Borrego Springs Plein Air Invitational* and a successful three-man show at the Randy Higbee Gallery in Costa Mesa, California, Addyman is now working toward new shows and keeping up with commissions. Addyman’s work is shown and collected across the U.S., Canada and internationally in Europe.

On the artist’s website visitors can view paintings or purchase small plein air works. Custom commissions of any size are also available. ●

Love of the land

For oil painter Christine Graefe Drewyer, there is no state more beautiful in the spring than Maryland. Close to the Chesapeake and the Delaware bays and the Atlantic Ocean, she finds that this region includes some of the finest farmlands on the East Coast. The area also abounds with sandy beaches, salt marshes, harbors, coves and inlets.

Evident in this countryside is the quiet atmosphere that has always prevailed in this idyllic location. The small towns and villages, the seaports and farming communities have changed relatively little since the 18th century when they were founded.

"It is an artist's paradise," explains Drewyer, a native of the state. "With this year's show opportunities, I have chosen to showcase my lifelong love with the landscape and this little piece of heaven that has always been my home."

As a member of the Washington Society of Landscape Painters, she has the opportunity to travel around the region with other artists and capture the beauty unique to this region.

Paintings with an atmospheric quality are the primary focus for this year's upcoming shows. She will have examples of a culmination of 12 months' worth of paintings, beginning last summer with pieces from the Eastern Shore and its expansive landscapes mostly in twilight



1

settings. Next are a few pieces from a relatively difficult winter.

"I wanted to show how beautiful the colors of snow and ice can be, juxtaposed against the shimmering light of mountain laurel in May," she remarks.

Drewyer's upcoming shows include a four-artist show at Main St. Gallery in Annapolis, Maryland, and the American Women Artists' 17th annual *National Juried Competition* at Addison Art Gallery in Orleans, Massachusetts. ●



2



3

1
Aspen Grove,
oil, 12 x 16"

2
Freshly Fallen,
oil, 12 x 16"

3
*May Mountain
Laurel*, oil,
24 x 24"



1



2



3

Inside and out

As artist Chris Griffin-Woods shares, “In the Midwest a plein air painter either braves challenging weather conditions, paints indoors or travels. I do all three. When necessary I have painted ankle-deep in snow, faced gray clouds, rains and flooded landscapes, and have preserved through heat, humidity and clouds of gnats in midsummer.”

She also has taken shelter in coffee shops and restaurants, and has been given permission to paint there. During the *First Brush of Spring Paint-out* in Southern Indiana, Griffin-Woods found interesting subject matter at the Main Cafe—namely, other artists and locals in a vintage building. She now often sets up and paints there.

“I have won top national awards with some of these paintings,” says the artist. “When I painted inside the Yellow Tavern nearby, the then-governor of Indiana bought the painting, saying he’d spent a good bit of time there himself.”

In June, a solo show of her work will hang in the Legend in Indianapolis, Indiana. During the summer she will sketch and paint at the Illinois Street Food Emporium, and the work will hang in an early fall exhibit at the shop. In late fall the Hoosier Salon Gallery will hang her works as part of a two-artist exhibit at their new location in the Carmel Arts and Design District in Indiana.

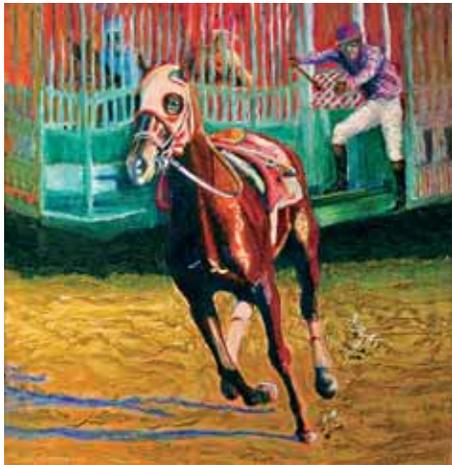
Griffin-Woods’ work has won top awards in national and international juried exhibitions and is found in private and public collections. She is represented by Brown County Art Guild Gallery in Nashville, Indiana; Eisele Gallery of Fine Art in Cincinnati, Ohio; and Hoosier Salon Gallery in Indianapolis.

Tamara Joy, executive director of the Brown County Art Guild Gallery, says of Griffin-Woods’ art, “Chris is a gifted artist whose careful studies of the landscape and human nature exhibit a delightful versatility in both mood and medium.” ●

1
Copper Pot and Onions, oil, 6 x 6"

2
Portraits, oil, 12 x 16"

3
Rosebud, oil, 5 x 5"



1



2

Unexpected amusement

Louise Mellon keenly recognizes the humor in everyday life. Sharing her studio with animal models of all sizes, Mellon creates a world through her art that makes viewers of her work smile or even laugh out loud. She chooses to capture offbeat moments with animals portrayed in a palette of joyous bright colors.

In Mellon's work, cats fly and little cowboys dive into pools aboard corgis, alligators turn the tables on a roper and his horse, and polo players vie for the win against yellow and orange skies. She prefers to represent the everyday world from an unexpected angle.

Mellon was born to a family of artists who encouraged her creativity. She was raised in Middleburg, Virginia, where she rode and drove horses. Mellon's keen visual sense led her to a career as a commercial photographer and artist. Her work has been seen branding numerous equine products, covers of prize lists, racing programs and publications.

Mellon moved to Aiken, South Carolina, and custom built a studio where she works, welcomes visiting artists and hosts

local events. She is unyielding in her resolve to bring lightheartedness to those needing a lift. High-spirited commissions are one of her specialties.

Mellon's work has been in solo and juried shows in Washington, D.C., Virginia, South Carolina, Maine, Kentucky, Connecticut, Georgia, New Hampshire, New York, Florida and Pennsylvania.

"You just have to see humor in the everyday," says Mellon. "It's so easy for any of us to become scared or depressed when confronted with life's challenges, but with laughter and support from friends, and even an unexpected chuckle from a funny painting, we can embrace the irony and muster up the courage to forge ahead. And that is my mission: to cheer people up and give them a lift to carry on!" ●



1
Independence Day,
oil pastel, 18 x 16"

2
The Lady Would Like a Glass of Sherry... Now!
oil pastel, 18 x 24"

3
Phoenix Dump Permit #78,
oil pastel, 24 x 18"



1



2



3

Exploration of the soul

According to Laurian Mohai, “My vision in painting is to communicate emotions, to elicit soul exploration and bring out past and new experiences, to create shape and color harmonies that can resonate with one’s feelings. In other words: to create an inspiring, beautiful and attractive art.”

Mohai works in a realistic and photorealistic style, with occasional surrealist infusion. His most influential art mentor was Antonio “Tony” Caparelo, a studio assistant and painter for pop artist James Rosenquist.

Of his painting titled *The Chess Game (The Love Game is a Chess Game—A Tribute to Auguste Rodin)*, Mohai shares his musings, “If I do it, she may change her mind...or maybe not. Should I try something else?...But then, she’ll do this...or that...or...who knows?...Certainly I don’t...I think I’m trapped...

with no choice but surrender...Yeah, this is probably what it is...I love her.”

In *The Eternity of Beauty*, Mohai depicts a figure and a peek of a bright landscape. “We live in an ephemeral world where only a few things last forever (besides the diamonds in the commercial, of course). Beauty is one of them, it is eternal,” says Mohai. “Even the unstoppable time is powerless, can touch the beauty but can’t alter it. How beautiful is beauty, isn’t it?”

Solitude depicts a street corner and a surrealist element of a face. “There is sadness in solitude, and it is so ubiquitous,” says Mohai. “Too many lone souls are being ignored in both real and surreal worlds...The sea of people surrounding them is just salt water for the thirsty castaways, and there’s not much we can do about it.” ●

1
Solitude,
oil on canvas, 20 x 16”

2
The Chess Game (The Love Game is a Chess Game—A Tribute to Auguste Rodin),
oil on canvas, 30 x 40”

3
The Eternity of Beauty,
oil on canvas, 24 x 30”

World-class Oils

The Oil Painters of America's 23rd annual National Juried Exhibition of Traditional Oils heads to Bennington, Vermont.

This June, Oil Painters of America (OPA) will hold its 23rd annual *National Juried Exhibition of Traditional Oils* at The Bennington Center for the Arts in Vermont. The Center, which opened its doors in 1994, has hosted a number of national juried exhibitions for groups over the years. The building itself, which spans 9,000 square feet, features seven galleries, two artist workshops and an artist apartment. Complementing its focus on contemporary fine art, The Bennington houses an extensive collection of Native American art including Navajo weaving, traditional pottery, jewelry and contemporary basketry.

"Our goal has always been to bring world-class art to the residents and visitors of Southwestern Vermont," says Shirley Hutchins, gallery director of The Bennington. "To be able to bring the OPA's national show to Bennington is a true hallmark of this vision and a great honor for us."

A number of events will help kick off the 23rd annual event including *American Art Collector's "Quintessential Vermont" Party* at the Park McCullough House in North Bennington. The party, which includes dinner and dancing, takes place on Friday, June 6, from 7 to 10:30 p.m.

The following day the exhibition will open at The Bennington, and is highlighted by the Opening Reception from 5:30 to 8 p.m. Immediately following, from 8:15 to 10 p.m., will be the Awards Presentation where juror of awards and OPA Master Signature member Charles Movalli will announce this year's winners.

Among the member artists juried into this year's show are **Pauline Roche**, **Sheri Farabaugh**, **Barbara Coleman**, **Jacqueline Kamin**, **Pamela Blaies**, and **Robert Christian Hemme**.

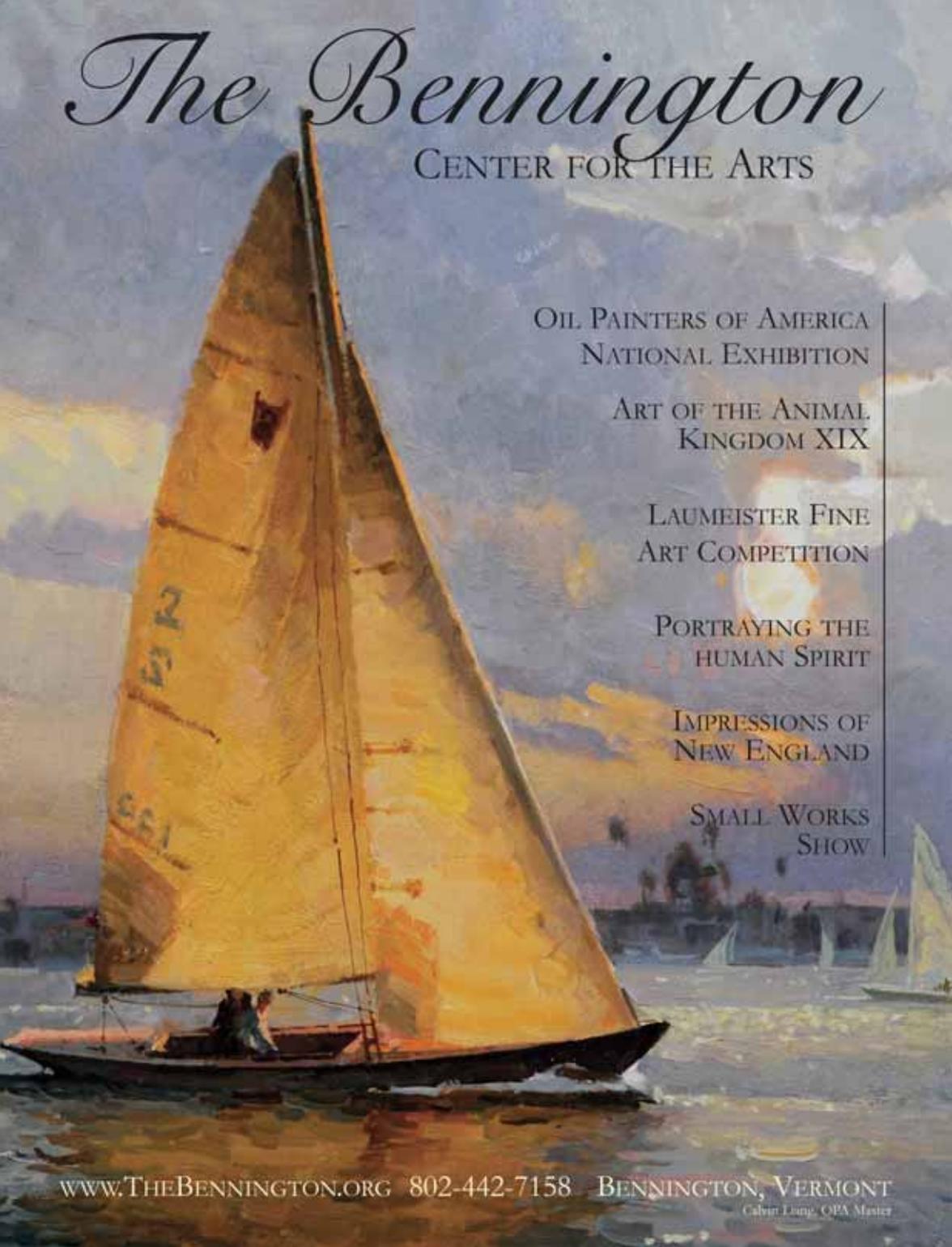


1
The Bennington Center for the Arts in Vermont will host OPA's 23rd annual National Juried Exhibition.

2
Robert Christian Hemme, *Textures of the Gulf*, oil, 24 x 36"



2



The Bennington

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Calvin Dungy, OPA Master



3



4



5



6

3
Alan Wolton OPAM, *One Million & One Aspens*, oil on canvas, 60 x 80"

4
Pamela Blaies, *Warm Glow*, oil on linen, 18 x 14"

5
Barbara Coleman, *Monterey Wharf*, oil, 10 x 8"

6
Jacqueline Kamin, *Tang Horse with Grapes*, oil, 16 x 20"

7
Sheri Farabaugh, *Beside the Still Waters*, oil, 20 x 30"

Along with the juried artists, OPA Master Signature members are invited to include one painting in the exhibit. Master Signature member **Alan Wolton**, who also is the distinguished artist for the 2014 show, will present his painting *One Million & One Aspens*.

"The San Juan triangle in Southern Colorado may be considered to house the gems of fall. By late October the golden summer chamisa have all aged and become gray, almost white," says Wolton. "The aspens in their different groves seem unsure whether to retain a twinge of green or bluish white pink frills. With the aid of sunshine playing peek-a-boo through a cloudy sky, our landscape dons a dramatic tonal pattern as shaded aspens take on an almost ruddy bronze contrast against neighboring



7

blinding yellows."

Juried paintings in the show include Farabaugh's *Beside the Still Waters*, which was painted in a spot nearby downtown Denver, Colorado. "Although I paint other subjects, water is definitely my muse. Summers spent at my grandparents' cottage, rowing and kayaking on Wind Lake in Wisconsin, were a huge influence," she says. "These paintings are generally close-ups of small section of river, lake or pond and everything going on below the surface."

Tang Horse with Grapes is Kamin's painting in the show. "This Tang horse has inspired me for many years, as I found it in an antique store in Hong Kong and have looked at it every day for the last 43 years," says Kamin of the focal point of her painting. "I realize it's just a copy of the original, but in Chinese culture copies have followed the original for the last 1,200 years. The beauty of the horse attracted me to paint this and put all the other elements in the painting to support that idea." ●



8



THE ARTISTS GUILD

contemporary realism, classic beauty

David A. Leffel | Sherrie McGraw | Jacqueline Kamin

Jacqueline Kamin
Juri in Kimono, 2014
 oil on board
 12 in x 16 in

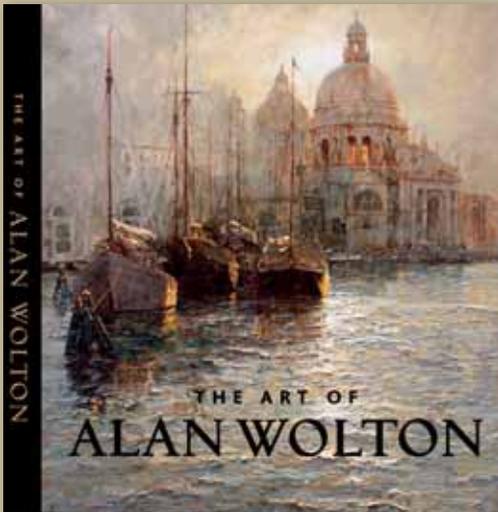
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The 23rd Annual National Juried Exhibition is being held June 7–July 27 at The Bennington Center for the Arts in Vermont.

For more information and to see works in the show by these exhibiting artists, visit www.thebennington.org



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PAULINE ROCHE

Before the Sail (Egypt), 30" x 36"

www.PaulineRocheFineArt.com

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For more information and to see works in the show by these **exhibiting artists**, visit www.thebennington.org

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Our magazine allows collectors to get a real sense of art that is coming available for sale—and opportunity to buy it right off our pages.



1
Tamara Simmons, *Red
Onion with Eggs*, oil on
linen, 14 x 18"

2
Barbara Fracchia, '74
Beauty, oil on board,
11 x 14"

3
Gary Byrd, *Biggest,
Baddest*, oil on canvas,
24 x 30"

Uniting Artists

Oil Painters of America promotes and preserves excellence for representational artists across the United States, Canada and Mexico.

More than two decades ago the nonprofit organization Oil Painters of America (OPA) was founded. The group aims to preserve and promote excellence in representational artwork. With more than 4,000 represented artists hailing from the United States, Canada and Mexico, the group draws attention to the "lasting value of fine drawing, color, composition and appreciation of light." OPA is committed to providing members with unique opportunities through a number of venues including its newsletters, critique program, seminars, demonstrations and workshops, and providing ways to exhibit their artwork around the nation.

The working artists making up the group share the commonality of painting in oils, but they are diverse in subject matter and styles. They also range from emerging to established artists, bringing together a cross section of talents. When an artist becomes a member of OPA they begin as an Associate member, and upon meeting certain criteria the artist can become a Signature member then a Master Signature member.

Three members with Associate status are **Barbara Fracchia**, **Gary Byrd**, and **Tamara Simmons**. Fracchia specializes in a number



1

of subject matter including land-, sea- and cityscapes, and figuratives. Simmons also paints landscapes, seascapes, cityscapes

and figures, as well as still lifes, florals and portraiture. Byrd paints Western and wildlife scenes.

An example of member diversity is one of Fracchia's newest paintings, titled '74 *Beauty*; it features a brightly colored car against subdued values of winter. Of the group, Fracchia shares, "I have been a member of OPA for several years and have enjoyed their informative articles on artists and their techniques of painting and experiences."

For more information on OPA, visit www.oilpaintersofamerica.com. ●



2



3



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WHO'S BUYING WHOSE ART
THEY FIRST SAW IN THIS MAGAZINE.

THE STORY SO FAR...

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. On this page you can read just some of the feedback pouring into our office from coast to coast on sales and connections achieved. And now that the Virtual Version of the magazine launches up to 10 days before the Printed Version arrives, collectors can find new art even faster.

1 SIGHT UNSEEN

In May 2013 Alexandria, Virginia-based Principle Gallery placed a full-page advertisement in the magazine. The ad featured an egg tempera on board painting titled *Cottonwhite* by Colin Fraser. According to the gallery the 47-by-39-inch work received a lot of interest after the issue came out last year, and a collector from Texas decided to purchase the painting sight unseen.

"He was thrilled when the painting arrived and remains pleased with his purchase," says the gallery. "We continue to receive a lot of requests for this painting from *American*

Art Collector readers. It's been a great opportunity to introduce new clients to Colin Fraser's work and the beauty of egg tempera."

2 AWARD WINNER SUCCESS

Our bimonthly sister publication *International Artist* magazine conducts six art challenges a year with the top three prize winners receiving articles in *American Art Collector* magazine. Harold Walkup was announced the Grand Prize Winner of the Abstract/Experimental challenge in *International Artist's* December/January 2014 issue for his painting *Full Circle*,

pictured. As a result, a four-page article on the artist and his work appeared in *American Art Collector's* December 2013 edition. Since winning, Walkup has sold more than a dozen pieces and continues to draw interest from readers.

"I have been very busy since winning the Grand Prize in *International Artist* magazine and having my work in *American Art Collector*," says Walkup. "I have sold 17 paintings since the magazines came out. Some were sold directly from the article and others were sold at exhibitions just from the exposure. One lady said she had better buy one now while she could still afford it."



1



2

If you have recently sold art directly from the pages of *American Art Collector*, we want to hear from you. Contact our editorial team at assistanteditor@americanartcollector.com for details on how to submit your success story.

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