

AMERICAN  
*art*  
COLLECTOR





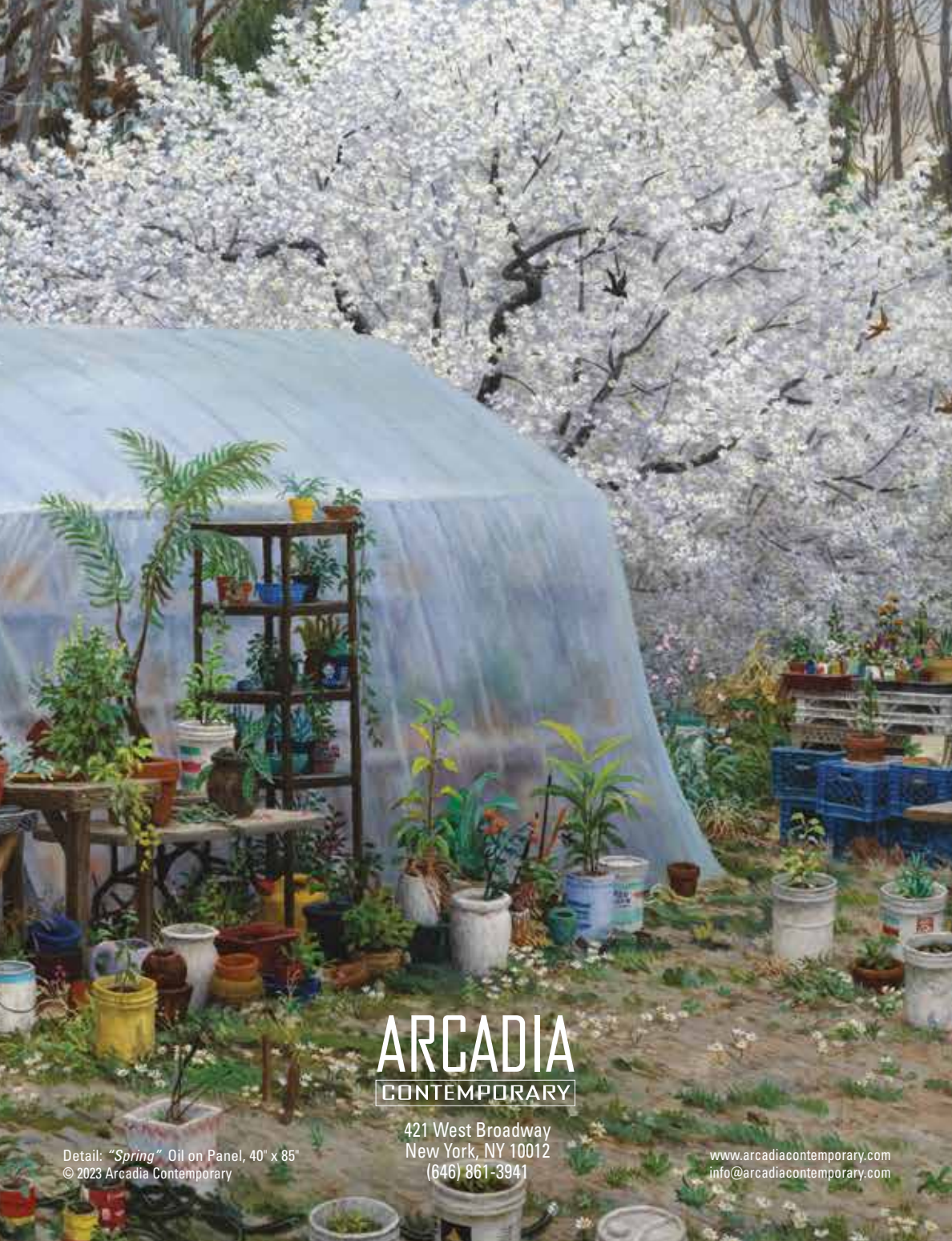
# ARON WIESENFELD

## Recent Paintings



April 13 - May 7, 2023





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*Lucky Star*, Acrylle on Canvas, 60 x 48 in | 152.4 x 121.9 cm



RJD  
galleries

*april 2023*



*Anni Crouter*

*Conspiracy Theory, Oil on Linen, 48 x 36 in | 121.9 x 91.4 cm*



*beautiful dreamers*

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[www.AmericanArtCollector.com](http://www.AmericanArtCollector.com)

**LETTER FROM THE PUBLISHERS**



# Keeping it Fresh

**W**elcome to the April issue of *American Art Collector*! With high anticipation, we are thrilled to present a new Collector's Focus on Modern Art starting on Page 68. This feature showcases contemporary artists creating astounding modern art for collectors of the genre. We couldn't be more excited to bring these



to you in our pages from our gallery partners. *American Art Collector* prides itself as the voice of the contemporary art world with our main focus on realism. We do respond and represent the contemporary art world as a whole. This includes modern art, sculpture, glass and mixed media. When our subscribers ask for more education and information as to where to buy and collect these artist masterpieces—we deliver! We hope you enjoy the Modern Art section as much as we did putting it together.

Another favorite feature in this issue is Seascapes, Rivers & Lakes. You don't have to live by the coast to appreciate these amazing artists who capture the energy and tranquility of water and nature. And if that is not enough, we are witnessing firsthand the art season heat up, as seen in our 18-plus gallery and art show previews. Adolfo and I are out with our editorial team to attend many of these events. I just returned from the *LA Art Show* in February with editor Sarah Gianelli, who shares her enthusiastic first impression of the fair in her editor's letter, which we encourage you to read.

We also have an amazing collector home in this issue starting on Page 54. Melanie and Mike opened their California home to our photographer and writers. Their highly curated collection provide you with that feeling of "yes." You can see their passion in this home which is filled with artwork by many of our favorite artists such as Ron Hicks, Dan McGraw and (one of my favorites) sculptor James G. Moore. We believe you will find this couple's home very personal and special. We thank them for sharing it with all of us! If you have a home that you feel our subscribers would love to see please reach out to us. We are always interested in our readers' collections. Happy Collecting!

Sincerely,

*Wendie Martin Adolfo Castillo*

Wendie Martin & Adolfo Castillo  
Publishers

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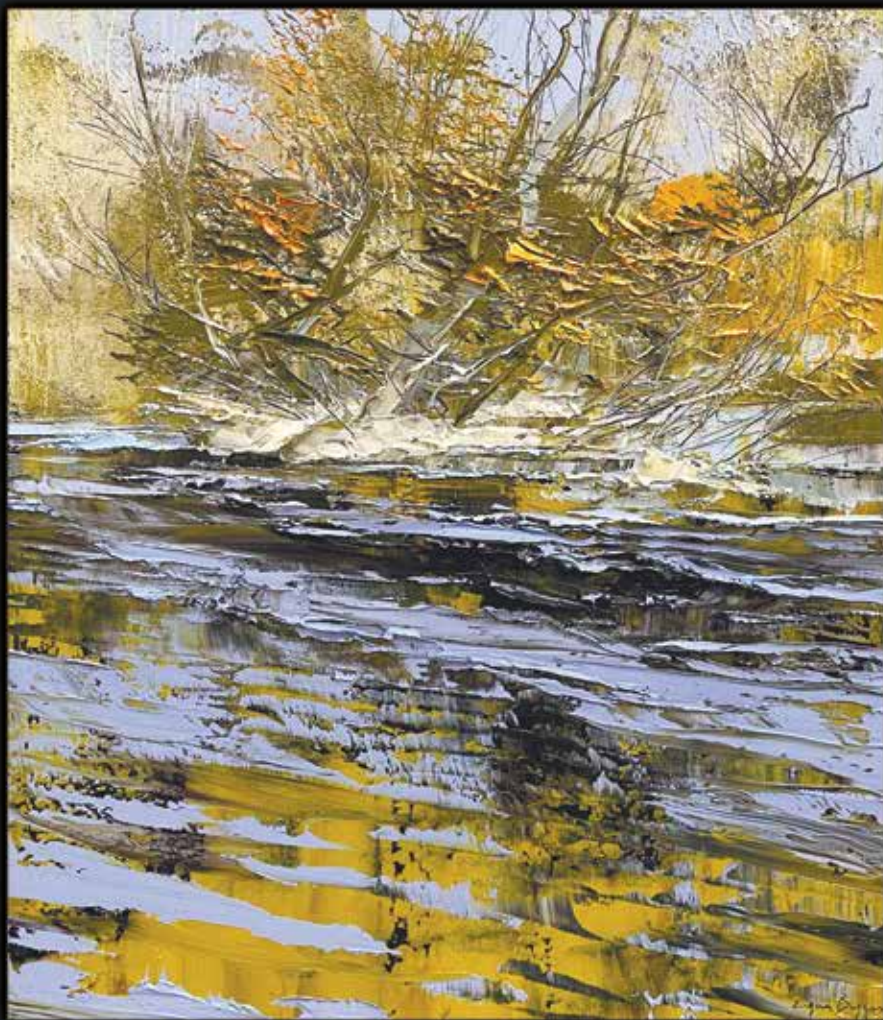
**ON THE COVER**

Marc Dennis, *The Annunciation*, 2022, oil on linen, 61 x 50".



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## A Personal Connection

**I**n February, I had the exciting opportunity to attend the *LA Art Show* with *American Art Collector* publisher Wendie Martin. The experience was incredible on so many levels and skyrocketed my enthusiasm for this art world we are all so passionate about. “Connection” seems to be a recurring theme in these letters to you and there is good reason for it. Art is at the heart of our connection. Our personal relationship to art is where it all begins. It turned some of us into artists and others into collectors. For some of us, our strong response to art led us to build our careers around it, connecting us with other like-minded people who have done the same, leading to friendships and business partnerships and collaborations. This ever-expanding web all originated from a moment when we stood before a work of art and it moved us.

I experienced this firsthand at the *LA Art Show*. I met gallery owners and directors I had only communicated with via email—a lot. I discovered new galleries and artists that I can’t wait to bring into the pages of this magazine. We talked shop; we talked art; we traded business cards. Those interactions have made this web larger and stronger.

For me personally, the most thrilling aspect of the show was, of course, the art. It truly was an eye-popping display of contemporary realism and beyond—so much amazing art and creative energy in one place. I had the chance to stand before works that have been in our magazine but that I had only seen on a screen or in print, and works by artists I had written about. It drove home what I already knew to some extent—art, after all, is why we were all there in the first place.

Next up, I will be representing *American Art Collector* at *Art Market San Francisco* from April 20 to 23. I hope to see you there!

*Sarah Gianelli*

Sarah Gianelli  
Editor  
sgianelli@americanartcollector.com

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*Mystic Science, Making a Kombucha*  
Oil on linen 16" × 16"



PETER ADAMS  
*Two Lohans and Kwan Yin*  
Oil on panel 24" × 20"



MARY KAY WEST  
*Peonies and Stargazers*  
Oil on panel 28" × 13"



JIM MCVICKER  
*Sunflowers*  
Oil on linen panel 20" × 16"

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# vanitas + viriditas

JOSH TIESSEN | A SOLO EXHIBITION

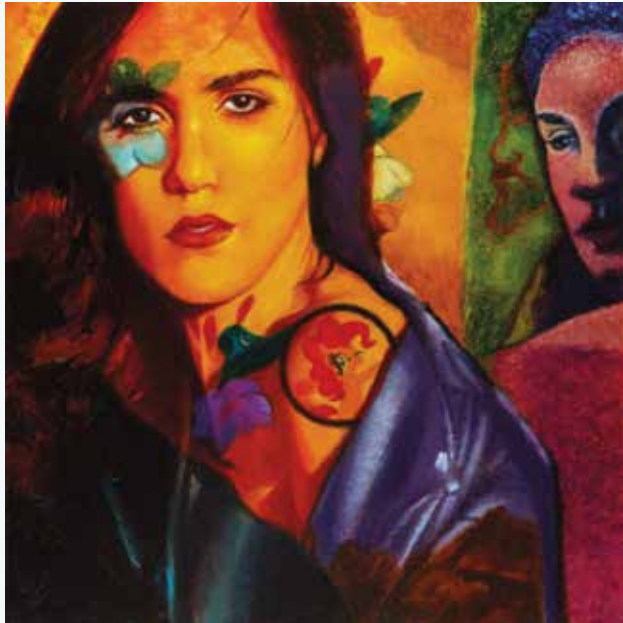
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*Josh Tiessen*

# CONTEMPORARY REALISM @33Contemporary



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"Autumn on the St. Mary"  
Matt Smith | 12"x16" | Oil

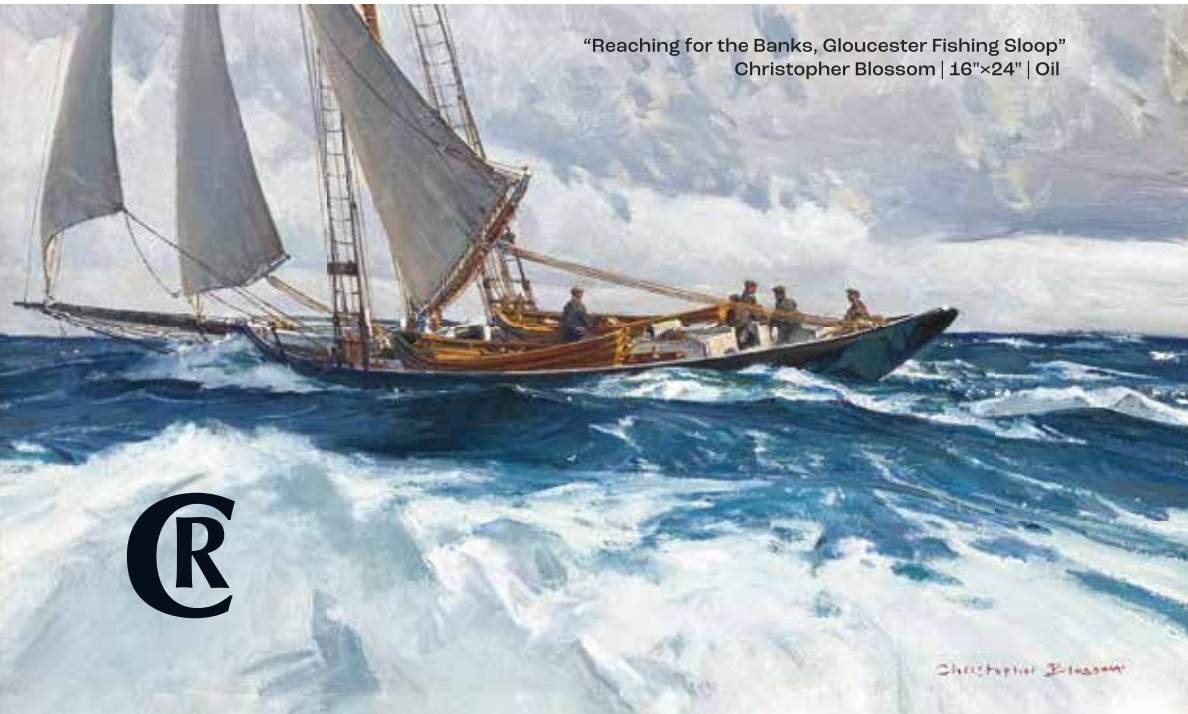


"Lake Creek Afternoon" (Detail)  
Derek Penix | 24"x30" | Oil

970 476 9350  
[claggettrey.com](http://claggettrey.com)

## Claggett/Rey Gallery

216 Main Street, Suite C-100  
Edwards, Colorado 81632



"Reaching for the Banks, Gloucester Fishing Sloop"  
Christopher Blossom | 16"x24" | Oil









Bette Ridgeway

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George Kovach





# CONTENTS /

APRIL 2023

## Features

- 42 **Marc Dennis: An Improbable Punk**  
By Michael Pearce
- 48 **Treacy Ziegler: A Borderless World**  
By John O'Hern
- 54 **Collaborating Collectors**  
By John O'Hern  
Photography by Francis Smith

## Special Sections

- 68 **Modern Mosaics**  
Collector's Focus: Modern Art
- 76 **On the Water**  
Collector's Focus: Seascapes,  
Rivers and Lakes
- 81 **The Art Lover's Guide to Collecting Fine Art in Texas**

## Art Fair & Art Show Previews

- 60 **OPA National Juried Exhibition**
- 66 **Pastel Society of New Mexico Signature Members' Show**
- 112 **Art Market San Francisco**
- 114 **AIS Impressions: Small Works Showcase**
- 116 **Artexpo New York**
- 118 **Olmsted Plein Air Invitational**
- 120 **EXPO CHICAGO**



# Pascal Piermé



*Hyle on Me 3*  
mixed media, 48 × 48 in



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# CONTENTS /

CONTENTS / APRIL 2023



## Upcoming Solo & Group Shows

86

New York, NY

**FINE ART AND HIGH FASHION**

Vanessa Rothe's Group Show

90

Online

**A QUIET STILLNESS**

Group Show

94

Romeo, MI

**ANNI CROUTER**

Beautiful Dreamers

96

New York, NY

**ARON WIESENFELD**

A Waking Dream

98

Alexandria, VA

**LYNN BOGESS**

The Power of Paint

100

New York, NY

**JOSH TIESSEN**

A Love of Wisdom

102

Fairfield, CT

**PEGGIE BLIZARD**

Fresh Cuts

104

Los Angeles, CA

**RICHARD PARKER**

Art Box

106

Charlotte, NC

**CURT BUTLER**

The Art of Suggestion

108

Greenville, DE

**MICHAEL DOYLE**

Secret Gardens

110

Kansas City, MO

**FOUND IN TRANSLATION**

Group Exhibition

## Artist Focus

130 **ATOM**

HOVHANESYAN

131 **DONALD YATOMI**

132 **KRISTA JOHNSON**

133 **LORI PUTNAM**

## Award Winners

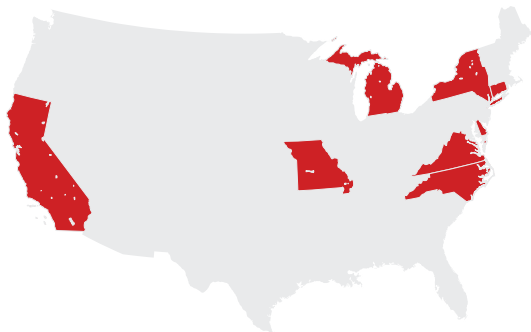
126 **GINNY PAGE**

## Departments

CALENDAR 24, 26

ART NEWS 28

SOLD 134



## Coast-to-Coast Coverage

**CALIFORNIA**

Los Angeles

**CONNECTICUT**

Fairfield

**DELAWARE**

Greenville

**MICHIGAN**

Romeo

**MISSOURI**

Kansas City

**NEW YORK**

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**NORTH CAROLINA**

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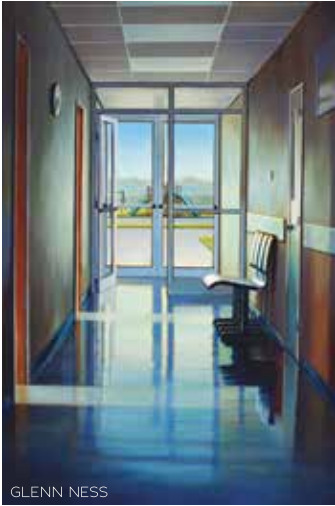
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# DONALD YATOMI



"Old Mill Smoke Stacks" / 36" x 48" / oil



"Airport 015" / 36" x 48" / oil

A Gallery  
Salt Lake City, Utah

Peterson Contemporary Art  
Bend, Oregon

Lovetts Gallery  
Tulsa, Oklahoma

Dick Idol Signature Gallery  
Whitefish, Montana

# RISING VOICES 3

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BENNETT PRIZE™ FINALISTS: (Clockwise, top left) **Monica Ikegwu**, *Joimadu* (detail), 2023; **Ruth Dealy**, *Self Portrait with Mirror* (detail), 2018; **Kyla Rafert**, *Instinct* (detail), 2022

**May 19 - September 10, 2023**

Muskegon Museum of Art | Muskegon, MI

For full details, including more information on each of the 10 finalists, please visit: [www.thebennettprize.org](http://www.thebennettprize.org).



www

# Art Market

April  
20-23

San  
Francisco

[www.artmarketsf.com](http://www.artmarketsf.com)

# ATOM HOVHANESYAN

arahov63@gmail.com • [@artbyatomhov](#)



*"Fall Landscape With Two Trees", Oil on Canvas, 30x40x1 in*



*"Woman 4", Oil on canvas, 48x30x1.5 in*



*"Madonna", Pen on Paper, 31x23 in*



[WWW.ARTBYATOM.COM](http://WWW.ARTBYATOM.COM)



*White Hibiscus*  
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# ArT 2023

Tehachapi, CA



Peter Adams



Nita Harper



Terry D. Chacon



Eleinne Basa



Tina Chong

## Public Art Show

July 22-23

VIP Opening Friday July 21st

### Featured Artist:

Junn Roca

Participating Artists, to name a few, include:

Peter Adams	Frank Ordaz	Otto Sturcke
Karl Dempwolf	Eleinne Basa	Laura Wambsgans
Chuck Kovacic	Charles Muench	Karen Winters

Presented by The Tehachapi Arts Commission

**March 23-26**

*Palm Beach Modern + Contemporary*

Palm Beach County Convention Center  
West Palm Beach, FL » (305) 517-7977  
www.artpbfair.com

**March 25-April 16**

*Pastel Society of New Mexico: Members' Show*

Millicent Rogers Museum  
El Prado, NM » (575) 758-2462  
www.millicentrogers.org

**April 1-29**

*Richard Parker: Recent Paintings*  
Billis Williams Gallery

Los Angeles, CA » (310) 838-3685  
www.billiswilliams.com

**April 1-30**

*Mo(u)rning*

33 Contemporary  
Chicago, IL » (708) 837-4534  
www.artsy.net/show/33-contemporary-m-o-u-r-n-i-n-g

**April 1-May 7**

*Anni Crouter Boggs: Beautiful Dreamers*

RJD Gallery  
Romeo, MI » (586) 281-3613  
www.rjdgallery.com

**Through April 2**

*ArtExpo New York*  
Pier 36

New York, NY » (212) 225-0962  
www.redwoodartgroup.com/artexpo-new-york

**April 4-30**

*Peggie Blizard*

George Billis Gallery  
Fairfield, CT » (212) 645-2621  
www.georgebillis.com

**Through April 8**

*Alberto Valdés: Drawings from the Archives*

Blue Rain Gallery  
Santa Fe, NM » (505) 954-9902  
www.blueraingallery.com



Nikolo Balkanski, OPAM, Greek Tavern, oil on panel, 16 x 20"

**March 31- April 30**

*Oil Painters of America: 32<sup>nd</sup> National Juried Exhibition of Traditional Oils*

Reinert Fine Art » Charleston, SC » (843) 694-2445  
www.oilpaintersofamerica.com

**April 13-16**

*EXPO CHICAGO*

Navy Pier Festival Hall  
Chicago, IL » (312) 867-9220  
www.expochicago.com

**April 13-May 7**

*Aron Wiesenfeld*

Arcadia Contemporary  
New York, NY » (646) 861-3941  
www.arcadiacontemporary.com

**April 14-26**

*Curt Butler*

Shain Gallery  
Charlotte, NC » (704) 334-7744  
www.shaingallery.com

**April 14-May 13**

*Michael Doyle*

Somerville Manning Gallery  
Greenville, DE » (302) 652-0271  
www.somervilemanning.com

**April 14-May 20**

*American Impressionist Society: Impressions Small Works Showcase*

The District Gallery  
Knoxville, TN » (231) 881-7685  
www.americanimpressionistsociety.org

**April 15-23**

*Olmsted Plein Air Invitational*  
Various Locations

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Exhibition*



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Derek Harrison, *The Red Dress*, oil, 20 x 30"

**April 16-23**

**Vanessa Rothe Fine Art: The Americans in Paris, Fashion**

The Salmagundi Club » New York, NY  
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**April 20-23**

**Art Market San Francisco**  
Fort Mason Center Festival Pavilion  
San Francisco, CA » (212) 518-6912  
[www.artmarketsf.com](http://www.artmarketsf.com)

**April 21-May 4**

**Kate Rivers**  
Kay Contemporary Art  
Santa Fe, NM » (505) 365-3992  
[www.kaycontemporaryart.com](http://www.kaycontemporaryart.com)

**April 21-May 15**

**Lynn Boggett**  
Principle Gallery  
Alexandria, VA » (703) 739-9326  
[www.principlegallery.com/alexandria](http://www.principlegallery.com/alexandria)

**April 21-June 18**

**Pastel Society of New Mexico:**  
*Enchanted Colors the Pastel*  
*Exhibition from New Mexico &*  
*Beyond*

Millicent Rogers Museum  
El Prado, NM » (575) 758-2462  
[www.millicentrogers.org](http://www.millicentrogers.org)

**April 25-May 7**

**Boston Design Week**  
*10<sup>th</sup> Anniversary*  
Various Locations  
Boston, MA  
[www.bostondesignweek.com](http://www.bostondesignweek.com)

**April 26-June 26**

**The American Artists**  
*Professional League Spring*  
*Members Show*

Virtual  
americanartistsproleague@gmail.com  
[www.aapinc.org](http://www.aapinc.org)

**April 28-May 26**

**Josh Tiessen: Vanitas**  
*and Viriditas*  
Rehs Contemporary Galleries  
New York, NY » (212) 355-5710  
[www.rehs.com/eng](http://www.rehs.com/eng)

**Through April 30**

**France Jodoin: In a Place**  
*of Dreams*  
Lily Pad Gallery West  
Milwaukee, WI » (414) 509-5756  
[www.lilypadgallery.com](http://www.lilypadgallery.com)

**Through May 14**

**Sama Alshaibi: Generation**  
*After Generation and the 2021*  
*Lehmann Emerging Artist Awards*  
Phoenix Art Museum » Phoenix, AZ  
[www.phxart.org](http://www.phxart.org)

**Through May 14**

**Dreams and Memories**  
Florence Griswold Museum »  
Old Lyme, CT  
[www.florencegriswoldmuseum.org](http://www.florencegriswoldmuseum.org)

**Through May 14**

**Object Lessons in American Art:**  
*Selections from the Princeton*  
*University Art Museum*  
Georgia Museum of Art » Athens, GA  
[www.georgiamuseum.org](http://www.georgiamuseum.org)

**Through May 21**

**Yvette Mayorga:**  
*What a Time to Be*  
The Momentary » Bentonville, AR  
[www.themomentary.org](http://www.themomentary.org)

**Through June 4**

**Inspired by History**  
Casa Romantica Cultural Center »  
San Clemente, CA  
[www.casaromantica.org](http://www.casaromantica.org)

**Through August 20**

**Found in Translation:**  
*Explorations by 8*  
*Contemporary Artists*  
Nelson-Atkins Museum of Art »  
Kansas City, MO  
[www.nelson-atkins.org](http://www.nelson-atkins.org)

ON VIEW NOW

Want to have your fair, exhibition or event considered for our calendar? Email our assistant editor, Chelsea Koressel, at [ckoressel@americanartcollector.com](mailto:ckoressel@americanartcollector.com).



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THIS PAINTING WILL BE ON EXHIBITION AT THE  
Oil Painters of America National Juried Exhibition  
at Reinert Fine Art Charleston, March 31-April 30

# Yankell Legacy Gallery Opening

Artist Stuart Yankell has founded the new Yankell Legacy Gallery in Stamford, Connecticut. The gallery represents the work of Stuart Yankell, his father Samuel L. Yankell and godfather Leon Bibel (1913-1995), as well as Gutzon Borglum (1867-1941) and Mort Walker (1923-2018). Stuart descends from a fascinating artistic lineage, which follows in the generational American traditions of the Wyeth and Calder families. His work celebrates life and the common experiences shared across humanity. He combines abstraction with a kinetic approach rooted in classical lighting and form. The gallery is located in the historic 1916 studio built by Borglum, who sculpted Mt. Rushmore.



A view of the new Yankell Legacy Gallery in Stamford, Connecticut.

## Festival of Arts Fine Art Show

Set in a beautiful open-air gallery, the *Festival of Arts* in Laguna Beach, California, is a highly acclaimed juried fine art show featuring the work of over 100 award-winning Orange County artists. Including paintings, glass, ceramics, photography and more, the festival showcases a variety of mediums and artwork styles for avid collectors and festivalgoers to browse and purchase directly from the artists. In addition to the artwork on display, visitors can enjoy art demonstrations, live music performances, art classes, special events and more. Visitors can learn more about event, including a breakdown of ticket pricing at [www.lagunafestivalofarts.org](http://www.lagunafestivalofarts.org).

A previous edition of the *Festival of Arts* in Laguna Beach, California.



## Pageant of the Masters

Laguna Beach, California's *Pageant of the Masters* is arguably one of the most unique productions in the entire world. Each evening during the summer season, classic and contemporary works of art are faithfully re-created with theatrical illusion and real people posing as living pictures. Enjoy art that comes to life under the stars in the pageant's outdoor amphitheater. In 2023, the *Pageant of the Masters* will celebrate the 90<sup>th</sup> anniversary of the first presentation of "living pictures" at the *Festival of Arts*. From that humble beginning, the pageant has continued to evolve and grow into the world-class entertainment it is today.

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An installation view of *The Wishing Well*, 2021, by Ghanaian artist Serge Attukwei Clottey. Photography by Lance Gerber. Courtesy the artist and Desert X.



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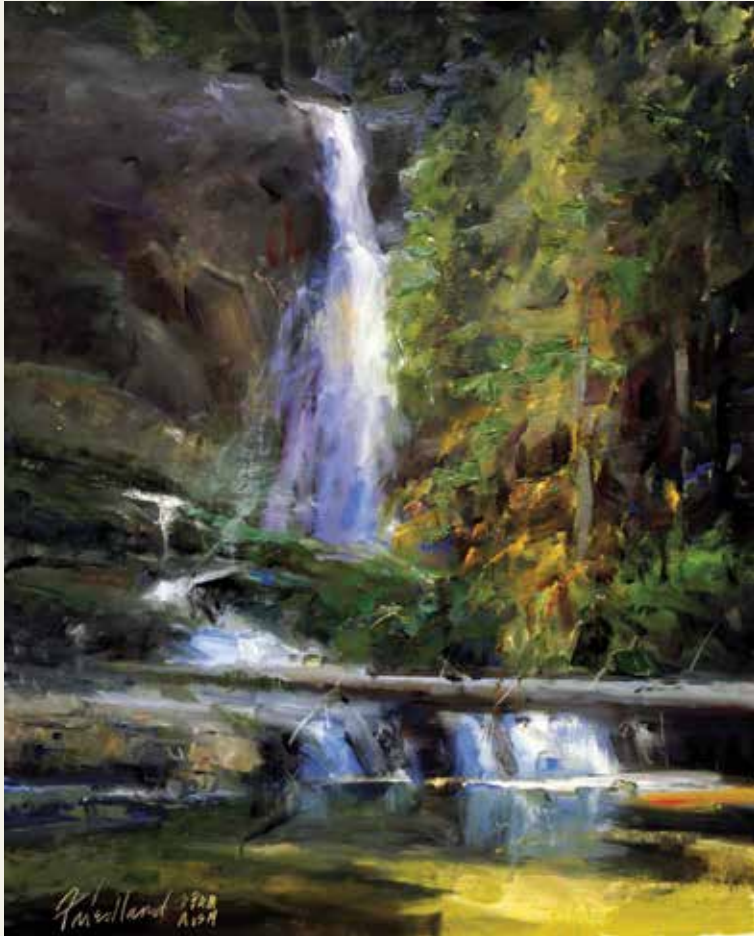


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Unveiling spotlights a recently completed portrait commission or figurative work from some of the best and most active members of the Portrait Society of America. This month, Kimberly Azzarito, Assistant Director of the Portrait Society, interviewed Wesley Wofford about his completed sculpture of Harriet Tubman.

# Harriet Tubman: A Beacon of Hope by Wesley Wofford

BY KIMBERLY AZZARITO

Last autumn, North Carolina sculptor Wesley Wofford unveiled a stunning monument honoring the heroic life and legacy of American abolitionist and political activist, Harriett Tubman. Titled *The Beacon of Hope*, the 11-foot bronze sculpture was permanently installed and dedicated on September 10, 2022, the fourth annual Day of Resilience at the Dorchester County Courthouse in Cambridge, Maryland. The courthouse is stop number three along the Harriet Tubman Underground Railroad Byway and a former site of slave auctions, as well as a courageous escape-to-freedom guided by Tubman in the 1800s. The statue was brought to Cambridge through the work of the Alpha Genesis Community Development Corporation, who hosted Wofford's travelling sculpture of Tubman, *The Journey to Freedom*, in 2020.

Tubman was born a slave (ca. 1820s) and raised on the Eastern Shore of Maryland, a border state during the Civil War. After a brief marriage to a freed man, Tubman fled to Pennsylvania, a free state, and settled in Philadelphia in 1849. Not long after, she began making dangerous trips back to Maryland to rescue her family members, as well as many other African Americans who were still suffering under the repressive yoke of slavery. Through her courage and dedication, she earned the respect and admiration of generations work as an abolitionist, liberator, suffragette and political activist.

*The Beacon of Hope* depicts Tubman as an adult and as a child. The adult figure of Tubman is handing a young version of herself the key to her destiny while reaching toward the North Star with her opposite hand. Jada Bryson, a descendant of Tubman, was one of the models for the adult figure, and Otelia Burrell, a seventh generation great niece of Harriet, posed for the child figure of Tubman.

In preparation for the work, Wesley traveled to Cambridge and conducted several public forums at the courthouse where he talked to people about what they liked about *The Journey to Freedom* sculpture and what they wanted to see in the new statue to reflect the key themes that were identified. The community determined that they wanted their statue of Harriet to look determined and heroic, but not "pretty." Wofford included detailed shackles around the base of the girl's feet to represent the location's troubled history as a former site of slave auctions. The community also determined that they want to see Tubman as a young girl because Maryland was where she grew up. The sculpture works to tell the story of Tubman and her courageous life, and amplifies her powerful message of equality to contemporary audiences.



*The Beacon of Hope*, bronze, 2022

Funders of the project include the Maryland Heritage Authority, Maryland General Assembly Legislative Bond, Dorchester County Tourism, Heart of Chesapeake Country Heritage Area, the Waddell Foundation, Crescent City Charities, The Green Field Foundation, the Nathan Foundation and the Maryland Humanities Council. For more information about Wofford's work, visit [woffordsculpturestudio.com](http://woffordsculpturestudio.com). ●

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Susan Lyon, *Retrospection* (detail), 12x16", oil

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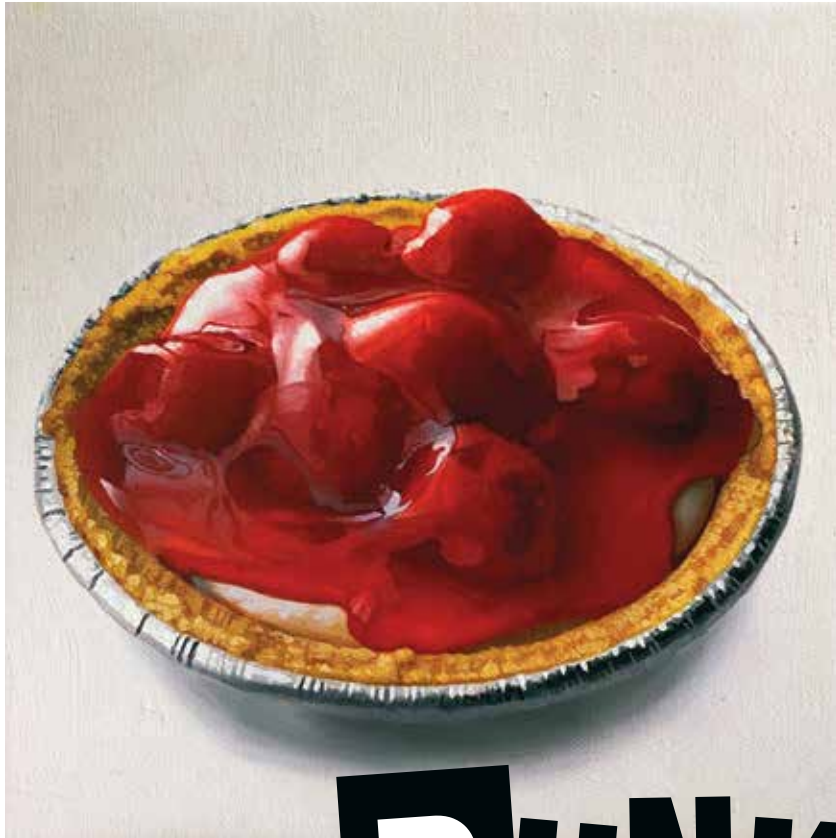


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- 8 **Katherine Irish**  
*Angel's Hair*





## An Improbable

# PUNK

*Marc Dennis subverts beauty's allure by introducing elements that turn our perception on its head.*

BY MICHAEL PEARCE

**M**arc Dennis has created a delicious little oil painting of a tart capped with glistening red cherries which shine sweetly in a pool of succulent syrup carefully spooned over custard cream, contained in perfect golden pastry, neatly baked in a dainty and reflective aluminum foil cup. Wayne Thiebaud would be proud to paint such a tasty treat. The lucky collector who bought the painting told Dennis that this was the most talked about canvas in his collection, despite being only eight inches square. At first, people admired it as a tantalizing temptation, and as a cheerful reminder of the sensual pleasures of pies, pastries and sugary desserts. They recalled amiable experiences of eating with friends, of past meetings with family, colored with a touch of nostalgia. Then, they saw the hair clinging to the stickiness, and suddenly sentimental pleasure wheeled to gross repulsion and the questions started—if you were served this in a café, would you call the waiter for a new pie? Would you eat it anyway? Whose hair was it?

**1**  
*Sweet Cherry Tart with Hair*, 2023, oil on linen, 8 x 8"

**2**  
*The Annunciation*, 2022, oil on linen, 61 x 50"







3  
*From a Close Distance*, 2021, oil on linen, 56 x 60"

4  
*Wicked*, 2022, oil on linen, 48 x 36"



4

That single hair is a perfect point of entry to understanding Dennis' paintings. He loves painting beautiful things but he wants them to be more than simple objects for admiration. "I've always wanted to find the subversive side of beauty," he says. "Beauty to me is a series of experiences, not just a painting, not just an image, not just a sunset but our perception of that sunset, or who we're with during that sunset, or who we're with during that time of looking at the painting, or who we're with when we get a dessert and it looks so great and then you see there's a hair in it. What do you do? I don't know if painting can be about anything. I think painting is just an experience. I can never predict what anyone is going to experience. I've always loved that saying, 'beauty is indeed in the eye of the beholder.' We can all agree that the sunset's beautiful, the sunrise, the ocean or icicles glimmering in the moonlight, but there are certain aspects of beauty that I want

to subvert...I want to give them a twist." His images usually conceal a cheeky piece of visual trickery, an additional layer of meaning to interest the viewer.

During the last year of the pandemic, Dennis noticed that people communicated through social media with brief comments, quickly made and quickly forgotten, and he decided that he needed to give them a more permanent place in cultural memory. He realized that the comments were similar to the little messages once left on Post-it notes, and created huge collages of them on his studio wall. He titled the first of his paintings to document the collected notes, *The Joy of Painting*, (gleefully referring to popular favorite Bob Ross' television show) including the Post-its among a trompe-l'oeil jumble of visual ephemera—scraps of paper with delicate studies of beautiful eyes, postcards of full, lush flowers, pictures cut from magazines, cartoons and a banana duct-taped to the wall in reference









6

began to think what kind of sound it made. I began to think about the violation of paintings. I learned about the guy who punched the Monet painting. Violating art began to interest me. I began to think about the Sex Pistols. Everything seemed to be so violent, but controlled. I thought, 'how can I express this?' It has to do with my personal life, with Covid, with politics—everything is 'being torn.' He gave his son and his friend box cutters and asked them to slash some canvases, watching how they cut them, and photographing the tears. "I realized that the backs of the canvases came through because they flapped over like an open wound. It just hit me. It was sad but fascinating." People saw digital pictures of Dennis' photo-real paintings of slashed florals online and thought they were seeing evidence of actual vandalism, and were upset and angry. "They have had a huge impact on the viewers," Dennis says.

Recently Dennis has become preoccupied by other ideas about collections, of how things relate to each other when gathered together. The Post-it notes of the Covid paintings made ample use of the narrative relationships between juxtaposed objects—every object has its own story to tell, but as soon as it is placed beside another object, that story is changed by the relationship between the one and the other. Dennis' Post-it paintings reminded him of displays of pinned insects in glass cases he had seen at the American Museum of Natural History. But the clutter reminded him of other, darker things, too, recalling the macabre imagery of the goods collected by the Nazis at the death camps.

"My cousins were murdered at Birkenau," he says, "Photographs of rings and shoes, and gold teeth, and spectacles and eye glasses have never left my collective memory. All these rings and items tell stories. Here they are, inanimate, in piles. Piles, collections, insect specimens. They intrigued me. The Post-it paintings intrigued me and they pushed me into thinking about all of these things." He began painting huge canvases of piles of rings and bangles, and has included among the jewelry a watch which was given to his father by his grandfather. They are enormously oversized, which gives them an eerie abstract presence. At the same time, he has started working on a series of small paintings of museum interiors—a different kind of collection. Fascinated by the violation of the Isabella Stewart Gardner Museum, he deletes a painting from each of the rooms. As well as these images of collections, his examination of his ancestry has compelled him to make a series of paintings about Jewish identity. "My ideas come to me like snowfall," he says. A snowfall with a hair. ●

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*Michael Pearce is a dynamic writer, curator and critic. He is an active and enthusiastic participant in the conversation about 21<sup>st</sup>-century art and its roots, especially contemporary imaginative realism. He has published dozens of articles about art and artists, and is author of *Art in the Age of Emergence*. He is a champion of art that emerges from popular culture and shapes the spirit of the age. He is Professor of Art at California Lutheran University.*

# A Borderless World

*Treacy Ziegler shares her thoughts on art, the evolution of her process and the unusual venues that have provided fodder for her work.*

BY JOHN O'HERN

**T**reacy Ziegler describes herself simply. "Fine artist. I am a multi-mediums artist working in painting, sculpture and printmaking." She lives with her husband, sculptor Gary Weisman, on more than 80 wooded acres outside of Ithaca, New York. Their son, Jack, has moved on to win awards as a director and cinematographer in Toronto.

A short walk through the woods from their house is Treacy's studio, expanded since I first visited nearly 30 years ago, and just a stone's throw beyond is Gary's studio and bronze foundry.

When I contacted her about writing an article about her and her work, she and Gary were in Toronto visiting Jack. To start the ball rolling, she referred me to an essay she wrote for the "Broad Street Review" in Philadelphia, where she had studied at the Pennsylvania Academy of the Fine Arts (PAFA). In the essay, "When Words Get in the Way," she writes, "Art is vast. And when I hear the adage, 'A picture is worth a thousand words,' I feel as if an act of piracy has been committed against art. It is the piracy of branding art

as quantifiable and accountable to words; apparently accountable to a thousand words...Art is unknowable. It happens to me over and above my wanting, doing and thinking. What I intend and anticipate is irrelevant. It is the happening where I discover 'wow'; that borderless world where art exists without why and just because."

Before she attended PAFA, she was a family therapist, having studied social work at the University of Pennsylvania. There, too, "why" was a problem. She explains, "It was always a dead end to ask why. Because the 'why' question always evokes what would have been or should have been. As a social worker, you're not the one who comes up with the solution. You become the catalyst for others to come up with the solution. The question is not 'Why?' but 'How?'"

So, to the "how" of art. She has always been interested in art and felt that "art is nothing if it doesn't start in drawing from life. When I get seriously old the faculty I want to hold on to is drawing. It's an intimate, quiet experience between you and the marks on the paper.



1 *Hawk on an Empty Chair*, 2018, bronze, 15 x 12 x 4", ed. 3 of 3. Courtesy Newbury Fine Art, Boston.

2 *Crossing the Border*, monoprint, 26 x 20". Courtesy Newbury Fine Art, Boston.







3

“One day I was walking on the Cornell campus and walked into the atrium of a science building. There were glass cases around the perimeter filled with stuffed birds. I was mesmerized. It was so inspiring—like a gift. I thought, ‘I’ve got to come back and draw the birds. Since the cases were against the wall, I could only see them head on. Later, at the Cornell Lab of Ornithology I could draw the birds in the round.

“On our annual trips to Europe, especially Italy, Gary and I would spend our time drawing. We’d each go off and say, ‘I’ll meet you in three hours.’ Drawing is an exploration. You’re not trying to copy something, you’re trying to discover it. Once, after many hours standing in front of one painting, a guard came over and asked if I wanted to use his chair.

“When I began drawing from sculpture, my hand wanted to go into the sketchbook, I felt the form so intensely. I wanted to draw around it and make three dimensions. I later began gingerly to do reliefs. I learned how to do the molds, casting paper and concrete by myself. I also cast in wax which was not durable and Gary said, ‘Why not try one in bronze?’ I did reliefs in bronze and then pieces in the round.”

She began her volunteer prison work partly as a way to find a different audience for her work—one in which there was not a transactional relationship as with galleries and collectors.



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She wrote to many prisons asking if she could have an art show there. “One of the first responses was from the warden of a supermax,” she relates. “It was chilling. He said these heinous inmates would not see my art and they would not see the light of day. The warden of one prison liked art and invited me to bring as much art as I could. I took 50 large paintings and they’re still in the dining hall and outside the cells. I didn’t know what the reaction would be. One prisoner told me, ‘These paintings are interesting. I’ve been here 50 years. These guys don’t care about nothin’ but some of them get emotional about looking at the paintings.’”

Treacy now runs the art program for Prisoner Express, a project of the Center for Transformative Action, a nonprofit organization in Ithaca. It “creates an opportunity for incarcerated men and women to get information, education and a public forum for creative self-expression.”

Prisoners affiliated with the project must write every six months about why they want to remain in the program. She reads and responds to each letter.

**3**  
Treacy’s husband, Gary Weisman, adjusts the hoist on her cast paper sculpture, *A Dream is Where We’ll Meet*, 12 x 8 x 3’

**4**  
*If the Sea Reaches My Grandmother’s House* (triptych), oil on panel, 25 x 51”. Courtesy West End Gallery, Corning, NY.

**5**  
*The Couple*, 2021, oil on panel, 19 x 23½ x 2”. Courtesy Stanek Gallery, Philadelphia.

**6**  
*Little Shaggy*, Prisma premier black pencil, 8 x 8”. Courtesy the artist.







8

7 *When They Came to Visit*, 2022, oil on panel, 31 x 21". Courtesy Stanek Gallery, Philadelphia.

8 *Emerging or Maybe Just Disappearing*, oil on panel, 17 x 18". Courtesy Turtle Gallery, Deer Isle, ME.

9 *Leaving the Desert* (camel), paper cast sculpture, 14 x 14 x 4". Courtesy West End Gallery, Corning, NY.

As the letters piled up—over 20,000—she decided to incorporate them into her art. She shredded them, bought a high-powered mixer to turn them into pulp and pressed the pulp into the molds to bake for a couple of days.

Although the paper is far lighter than the bronze or concrete she had been using, the sculptures still required an armature to make them stable. To make the steel armatures she took welding classes at a local technical school.

The largest paper pulp piece is a 12-foot giraffe. "I thought about the otherworldliness of the giraffe. They're so magical. They just don't fit in. The giraffe reminded me of Clarence, a prisoner in solitary confinement who has been writing to me for years. In all likelihood, Clarence is diagnosed with paranoid schizophrenia." He wrote to her:

*I once measured myself and  
I was nine distances upwards in height.  
Nine widths in full circle;  
four points in surface straight  
across the level top.  
This I will extend once freed  
And we will make a temple  
based upon you.*

Treacy continues, "When I was an undergraduate student of community mental health, I worked with many people who were diagnosed with schizophrenia. My supervisors criticized me for loving to hear their stories. A different Clarence would tell me stories of working on the banana boats in the Philly port; tarantulas that were probably real and other creatures that were probably not. I can't help but wonder why we are afraid of those with "thought disorders"?" So much fear, that prison is filled with people so diagnosed."

Chairs are prominent in Treacy's monochromes and paintings. I've always been fascinated by them, wondering if someone has just left or if they're awaiting someone's return. I wondered if I wanted to step into the dark spaces and sit in one of the chairs, knowing that the mysterious spaces always offered an exit to the outside, the next place on a journey. When I asked her about her intention, she replied, "My intention is irrelevant. An artist is accountable to leave that space for the viewer. I was standing in front of my work at *Art Miami* when I heard one person say, 'Oh. The chairs are so cheery. They make me so happy.' Another person said, 'They're so depressing.' I thought, 'OK. I've arrived.'" ●



9

# COLLABORATING COLLECTORS

*A couple in California curates a thoughtful yet intuitively guided collection of contemporary art.*

BY JOHN O'HERN PHOTOGRAPHY BY FRANCIS SMITH





1  
Between the doorways is *Coastal Cottage*, 1930, by Granville Redmond (1871-1935). Through the doorway is *Sugar Bar NYC*, 2014, by Mikel Olsen. Next to the shelves is *Passing Clouds* by Ray Roberts. Along the back wall are (l. to r.) *Tower in the Sun* by Mark Lague, *Noon Rush*, 2008, by Ron Hicks and *6th Birthday* by Dana Cooper.





2

**M**elanie and Mike's collection is highly personal. Melanie is an artist and has been painting for 20 years. "She has the knowledge," Mike says. With a smile, he adds, "I'm the banker." He undersells his role in assembling the collection, however. They collaborate on commissioning pieces for special occasions, acquiring works by teachers and their students and, sometimes, they wander on their own through art shows only to meet up and discover they both like the same piece. That happens when you've been happily married for 50 years.

"When I started painting," Melanie recounts, "the idea developed that it would not only be fun to paint but also to collect. The first piece we bought was in Carmel. We had spent time there and it was a reminder of our visit. It triggered the desire to have more art. When we moved into this house there was a whole lot of wall space."

"When we started off, we collected impressionists and later moved into contemporary art as we grew in knowledge and gathered more information," Mike explains.

"We met Vanessa Rothe at Vanessa Rothe Fine Art in Laguna Beach," Melanie says. "She's been instrumental in



3

helping us build our collection. She's well connected to artists and to the art world. That has been extremely valuable to people like us who were starting at zero. She has since become a friend." Rothe's description of her gallery is an apt description of the couple's collection—"contemporary realism and impressionism, with a hint of modern."

"We feel an emotional connection to the art that attracts us or we're familiar with the artist and like their work," Melanie continues. "We sometimes buy works at auctions for their historical significance. In some cases we almost have a family tree. There are Dan, Danny and John McCaw, a father and his two sons who work in the same studio. We



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The paintings are (l. to r.) *Dinner in Paris*, 2021, by Casey Childs, *Sarah in the Garden*, 2021, by Scott Burdick, *Almost Monochrome*, 2018, by Olga Krimon, *Horses Out in the Early Morning*, 2002, by Peter Howell and an abstract figure by Linda Christensen.

3

The paintings are (l. to r.) *Comfort* by Dan McCaw, *Grandmother* by Dan McCaw and *At the Easel* by Sergei Bongart (1918-1985). On the left is a bronze, *Peace Bell*, by James G. Moore.

4

In the hallway is *Green and White Rowboats*, 2012, by Felice Hrovat.

5

In the hall are (l. to b.) *Marie Jeanne and the Pont Neuf* by C.W. Mundy and *Crystal Cove* by Michael Situ. On the easel is *Study of Edwardo*, 2009 by Aimee Erickson. In the library is a 2020 commissioned painting, *Library*, by Danny McCaw.

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The paintings are (l. to r.) *Laying the Rails*, 1924 by John Christopher Smith (1891-1943), *Afternoon Rest* by Kim English, (t. to b.) *Old Gate—Monterey*, 1926, by Will Sparks (1862-1937), *Market* by Wendy Johnson, (t. to b.) *Close Dance II*, 2010, by Joseph Lorusso, and *Nice Evening* by Danil Volkov. The bronze sculpture is *Lords of the Forest* by Jane DeDecker.



7

have works by Sergei Bongart who was born in Kyiv and lived in Santa Monica where he taught painting. Dan McCaw was one of his students as was Sunny Apinchapong-Yang. Sergei was also the teacher of Joseph Mendez. While we don't have any of his paintings, we have several by his student Tom Balderas. I think that's pretty cool."

Mike recalls their "really wanting a Bongart. We saw *Lilac Still Life with Lemons* in an auction catalogue from John Moran in LA. We went up to the auction. The painting wasn't cheap and we have a budget, but that was a score."

"When I visited the McCaws' studio with Vanessa," Melanie says, "I was like a kid in a candy store. It's an amazing space, a huge room where all three work together. I didn't have the intention of purchasing a piece. I was there just to look. But, I walked around a corner and saw Danny's painting, *The Rat Pack*, of three little boys who were cousins at a family wedding. It was so endearing to me. We have three grandsons. I texted Mike that I wanted to buy it and brought it home."

Mike bought two Dan McGaw paintings for Melanie to commemorate the birth of their first two grandsons. For the third grandson, they acquired Jane DeDecker's bronze sculpture of three boys, *Lords of the Forest*.



7

Paintings in the bedroom are (l. to r.) *Lilac Still Life with Lemons* by Sergei Bongart (1918-1985), *Old Oak Near Banning* by John Wesley Cotton (1868-1931), *Spring Ignition* by Ben Bauer and on the bedside table is *Santa Margarita Shadows* by Maggie Siner.

8

Next to the cabinet are (l. to b.) *Room with a View*, 2021, by John McCaw and *Afternoon*, 2015, by Danny McCaw. On the easel is *Into the Light* by Nicholas Martin and next to it is *Where's the Beef* by Kim Robert.

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C.W. Mundy's *The Boat Captain*, 2017, hangs above *Pas de Dog*, 2014, clay, glaze, stain, by Margaret Keelan. On the easel is *The Rat Pack* by Danny McCaw.

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**10**  
On the left is *Three Generations* by Tom Balderas. At the entrance to the bedroom is *Warm Sunny Day* by Sunny Apinchapong-Yang. Above the bed is *Mary's Flowers* by Michael Clark.

**11**  
Leaning against the mirror is *Still Life at Window* by Tom Balderas. Hanging above it is *In the Nude*, 2011, by the Ukrainian artist Aroca Ubanola. On the right is *The Pink Bonnet* by D. McDonald.

**12**  
In the hallway is *Artist Still Life*, 2015, by Sergey Kovalenko. On the right is *At the Beach* by Tom Balderas.

Melanie and Mike often attend the *LA Art Show*. “We bought Ron Hick’s *Noon Rush* there. I’ve always liked figurative art. As a retired therapist I’ve always been into people. One time at the *LA Art Show* we were wandering around together but got separated. When we got back together we said we each had a favorite. It was the abstract figure by Linda Christensen whom we later met through Sue Greenwood who represents her work.”

The couple love sitting together in their library surrounded by their art. For a mutual Christmas gift in 2020, they commissioned Danny McCaw to paint *Library*, which now

hangs above a table on which are framed photos of each of their mothers. Another photo, of Melanie and her cake on her sixth birthday, was the inspiration for a painting by her sister, Dana.

Hanging next to it is Hicks’ *Noon Rush*, one of Melanie’s favorite paintings in their collection. “I love the energy and it’s so beautifully painted,” she says. “It reminds me of New York City. It feels like Christmas time.” Nearby is another reminder of New York, Mikel Olsen’s *Sugar Bar NYC*, that Mike purchased after they had visited the bar on a trip to the city.

On a trip to visit a nephew in Vail,

Colorado, they visited a gallery and discovered work by James G. Moore. Mike recalls, “We were both struck by his bronze *Peace Bell*. Moore had been a high school art teacher and later turned to making art full time.” “We’ve used it as a dinner bell some times,” Melanie adds.

Their collecting enriches not only themselves but emerging artists whom they support by purchasing at local art shows.

Melanie explains, “Mike and I have a place where we sit together in our library. Looking around, we can’t believe we’re living in this space. It’s beautiful to be surrounded by art. I feel so lucky.” ●

# The Best of the Best

*Oil Painters of America presents 200 works by today's top representational artists in its 32<sup>nd</sup> annual National Juried Exhibition.*

**M**ore than 1,800 professional artists from across the United States and Canada vied for inclusion in Oil Painters of America's (OPA) 32<sup>nd</sup> annual *National Juried Exhibition of Traditional Oils* which will be held at Reinert Fine Art in Charleston, South Carolina, from March 31 through April 30. A collection of original oil paintings produced by today's top representational artists will be showcased.

"There are thousands of entries to the Oil Painters of America national show and an infinite variety of subject matter each year," says OPA president, Susan Abma. "To stand out in that crowd, the 200 or so paintings chosen must stand out in all the technical areas but also have those special factors that elevate them above the rest—the extraordinary. In short, they must be the best of the best."

OPA Master Signature artist Daud



Akhriev will serve as the Juror of Awards and present participating artists with approximately \$100,000 in cash and merchandise awards, including the prestigious Gold Medal \$25,000 cash prize.

Included in this year's exhibition will be impressive pieces of work by OPA's distinguished Master Signature artists, among them **John Michael Carter**. His juried piece *The Breeze off the Lake* was inspired while visiting friends at their lake house. "I happened upon this view of their daughter carrying her baby girl at the edge of the lake," recalls the artist. "Their breeze-blown hair against the near-evening light made for a striking motif which inspired the painting."

Colorado artist **Scott Ruthven** was juried into the show for his piece *Path of Wonder*. Ruthven paints the things and places he loves, attempting to

1 Reinert Fine Art will host OPA's National Juried Exhibition in charming Charleston, South Carolina.

2 Scott Ruthven, OPAM, *Path of Wonder*, oil on panel, 18 x 24"



3

3 Matt Miller, OPAM, *Madam Anna*, oil on board, 24 x 12"

4 John Michael Carter, OPAM, *The Breeze off the Lake*, oil on linen, 36 x 24"



4

capture fleeting moments of beauty. He says, "I strive to create paintings that are a visual treat, paintings you want to explore and in which, you can almost hear the gurgling stream and feel the warm sunshine on your face—an experience to enjoy over and over again."

For **Deborah Brees**, the moth in *Rustic Sphinx Moth in a Triangular Arrangement* symbolizes change and transformation. So it is with artist, Deb Brees, who was a museum fabrication artist for years, creating and painting lifelike bird and animal models for natural history museums around the world. Her exquisitely painted birds of prey and other

realistic animals are in museums of the United Arab Emirates, Kuwait and the U.S. Brees continues her artistic career as a wildlife artist where her love of the natural world is expressed on canvas.

Over the past two decades **Matt Miller** has returned from corporate life to representational art—his first passion. Miller names David A. Leffel and Sherrie McGraw as his most influential teachers and mentors. Under their tutelage, Miller expanded his understanding of the logic and language of painting and human perception, and uses it to explore the interrelationship of abstract concepts, composition and paint application, and

how they drive the creation of representational fine art.

Miller paints in a direct style with no underpainting or layering. He prefers to paint from life with a limited but powerful palette. A co-founder and teacher at the online academy Epiphany Fine Art, Miller currently paints and teaches out of his studio in Norton, Massachusetts.

Of his juried work *Morning Swim*, **James Swanson** says, "This is my buddy Bjorn after he snuck down to the lake for a swim one morning. Bjorn and our other golden, Fenrir, make a beeline straight for the lake every morning during the summer. By the time I get down to the dock they have



already been cooling off. Bjorn is a lovely English Creme Golden and he knows it. He is a great poser. I've painted him a few times, but this one seems to have specialness to it. I'm not sure if it is Bjorn and the color scheme or the stillness of the brushwork that draws people in. It's just great to paint my buddies—they deserve it.

**Paul Cheng** was born in Guangzhou, China, and has loved painting since childhood. By the time he was a teenager, he knew he wanted to be a professional painter. An OPA Signature Member, gallery painter and award-winning artist, Cheng enjoys painting scenes of the American West, cityscapes, ballerinas, children playing on the beach, landscapes, still lifes, portraiture and more.

Associate OPA Member **Hope B. Reis** started her show piece *The Silver and Gold Drawing Room* on location in France pre-pandemic and only recently finished it in her studio. "I love this painting," says the artist. "I love what it represents; I loved the colors in this magnificent room and it brings back



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many happy memories of painting with friends in this lovely chateau..."

Signature Member **Robin Williamson** has always been inspired by the beauty and mystery of John Singer Sargent's iconic painting, *Madame X*. "After a trip to New York City and viewing at the Met, I was even more intrigued," Williamson says. "Later, when I had an inspiring model before me, she asked if I would like a 'Madame X' pose. She struck it to perfection and my homage was born!"

OPA's National Exhibition Awards & Recognition Ceremony will take place at Charleston Music Hall on Thursday, March 30, from 8 to 10 p.m. The opening reception will be at Reinert Fine Art on Friday, March 31, from 5 to 9 p.m. The exhibition will be available online. Concurrently, OPA is hosting its annual convention at Founders Hall from March 26 through April 1. For more information visit [www.oilpaintersofamerica.com](http://www.oilpaintersofamerica.com). ●



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**5**  
**Deborah Brees**, OPAM, *Rustic Sphinx Moth in a Triangular Arrangement*, oil on linen canvas, 20 x 20"

**6**  
**Paul Cheng**, OPAM, *Revel In*, oil, 24 x 36"

**7**  
**Hope B. Reis**, OPAM, *The Silver and Gold Drawing Room*, oil on linen canvas, 28 x 22"

**8**  
**Robin Williamson**, OPAM, *Madame X*, oil on linen, 24 x 18"

**9**  
**James Swanson**, OPAM, *Morning Swim*, oil on linen, 28 x 22"



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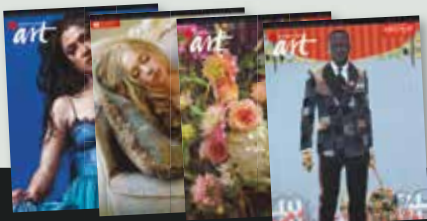
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"Cabo Color", watercolor, 22.5"x30"

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# Enchanted Colors

*Pastel Society of New Mexico hosts two exhibitions showcasing the best pastel artists in their organization and beyond.*

**T**he Pastel Society of New Mexico will be hosting two consecutive exhibitions in April, both held at the historic Millicent Rogers Museum near Taos in La Prada.

PSNM's *Signature Members' Show* begins with a Gala Opening Day reception on March 25 from 3 to 5 p.m. and runs through April 16. The show is exclusively open to the 70 PSNM signature members, and among them will be distinguished pastelists Sarah Blumenschein, John Philbin Dolan, Charles "Bud" Edmondson, Terri Ford, Katherine Irish, Natasha Isenhour, Margi Lucena, Lee McVey, Paul Murray, Susan E. Roden, Nancy Silvia and Colette Ody Smith. Members can submit up to three works which will be displayed across two of the museum galleries.

*Enchanted Colors* (formerly *National Pastel Painting Exhibition*) is open to members and non-members from across the globe, and commences April 21 followed by an awards ceremony on April 22 from 3 to 5 p.m. The show will remain on view through June 18. Both exhibitions will also be on display and available for purchase in an interactive virtual gallery. The museum will feature roughly 70



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paintings with an additional 60 available online.

"What makes pastel special is that the image is created with pure pigment," says PSNM's committee communications chair, Nicholas Tesluk. "Thus, pastels impart a vivid color to the painting surface without changing or darkening as other media do. Visitors to our shows are often awestruck

by what can be done with pastel, as they can find lovely paintings of beautifully created fine detail or large magnificent vistas all within our galleries. People who visit our show never leave disappointed," Tesluk continues. "We are looking forward to these two shows of magnificent artwork by some of the best pastel artists from around the nation and the world." ●



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**1**  
Red by **Huang Yi** from Shanghai, China, won first place in 2022.

**2**  
Distant by **He Shilei**, Shanghai, China, received the *American Art Collector Award of Excellence* in 2022.

**3**  
**Kathy Howard** of Scottsdale, Arizona, received second place for *Cliff Dwellers* at the 2022 event.

**4**  
Pastel demonstration, **Paul Murray**, August 28, 2022, Millicent Rogers Museum, Taos, NM. Photo courtesy of the Millicent Rogers Museum.

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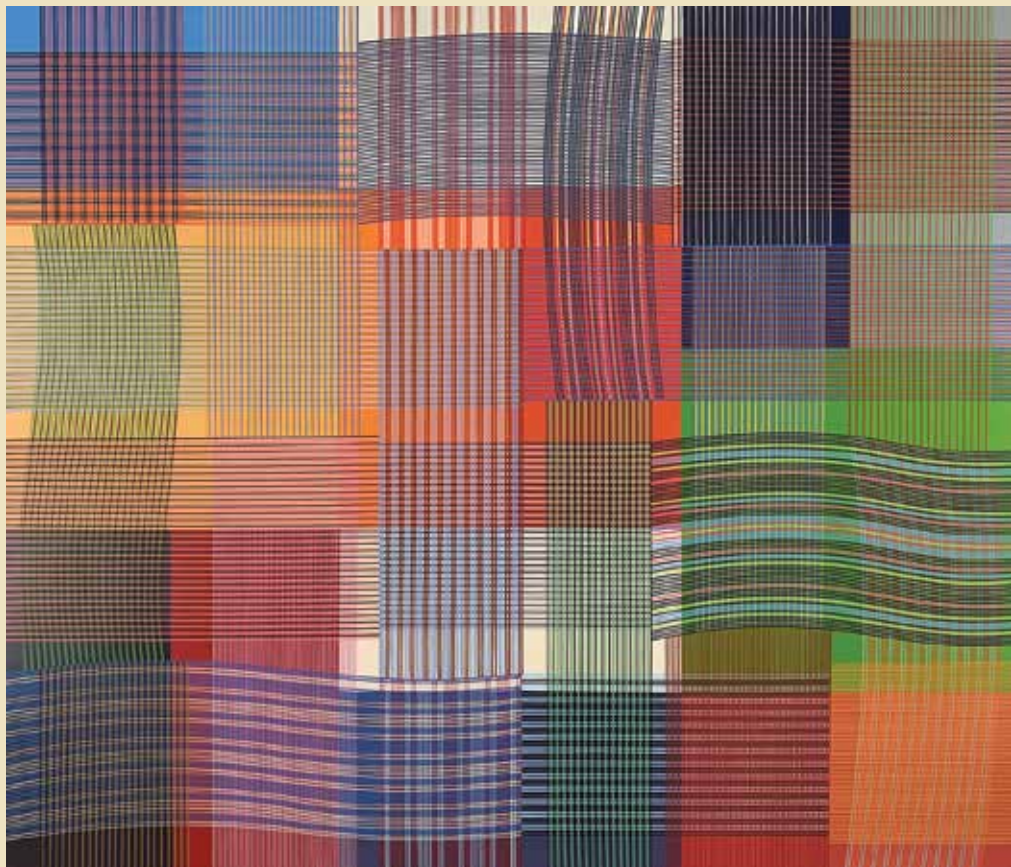
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# MODERN MOSAICS

COLLECTOR'S FOCUS  
MODERN ART  
INTRODUCTION BY JOHN O'HERN

**H**aving been an ardent supporter of contemporary representational art since the early 1990s, stretching the spectrum from the hyperreal to the nearly abstract, I'm happy to introduce this special section on modern art, which we're defining as encompassing "any painting or sculpture that toys with the edge of the representational all the way into the realm of the purely abstract."

Several decades before taking up the banner of "realist" art, I worked at what was then the Albright-Knox Art Gallery in Buffalo, New York, which has an extraordinary collection of 20<sup>th</sup> century non-objective art assembled primarily by two gifted and insightful

men, the benefactor Seymour Knox and the museum's then director Gordon Smith and his successors.

I have to admit that in the beginning I didn't "get it." I sat in front of the art, studied, met the artists and asked countless questions of our associate director, Jim Wood, who would go on to head the Art Institute of Chicago and later, the J. Paul Getty Trust. I came to understand modern art's place in history, its roots and its ability to expand awareness and expression.

When I was in Buffalo, I knew of **Peter Stephens** but we had never met until he had an exhibition here in Santa Fe last November. I had, however, included one of his paintings inspired



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1. NüArt Gallery, *Customs of the Country*, acrylic on wood, 48 x 56", by Peter Stephens. 2. Winfield Gallery, *Untitled*, acrylic on canvas board, 30 x 24" by Christopher Winfield.  
 3. Carrie Haddad Gallery, *When the Tide Goes Out*, oil on canvas, 60 x 54", by Jenny Nelson. 4. GF Contemporary, *Origines Ocean Key 7*, mahogany, 48 x 158", by Pascal Pierné.  
 5. GF Contemporary, *Geobody Key 33*, mixed media, 16 x 16", by Pascal Pierné.

by the photographer Eugène Atget in an exhibition at the Arnot Art Museum in Elmira, New York. His work at that time was a "look at the way nostalgia and romanticism is codified through an overlay of historical and cultural distance." Since then, he has explored the science of pattern inspired by the "fundamental forces of nature."

He writes, "This interest in the science of the natural world led me to read deeply into the physics behind mechanisms of pattern generation. My painting language is based in these wonderments of systems and outcomes and the mathematics that describe them."

"These new paintings take form with an underlying grid of commercial paint sample cards. This allows me a spontaneous, interchangeable surface to explore color relationships and interactions within given parameters. The layers of acrylic matrix elements

come next, all handwork applied line by line. As with numbers in equations, the quantities, sequences, repetitions and rhythms all contribute to a rich optical blend of color combinations. A given set of colors results in an exponential number of different perceptions. Along with these pure abstractions of form and color come cultural references to histories of art and design with immediate associations to sumptuous textiles and complex architectural mosaics."

His painting, *Customs of the Country*, is mesmerizing, inviting the quiet contemplation of color and line, not as phenomena to be understood but to be enjoyed for what they are.

Chris Winfield operates his eponymous art gallery in Carmel-by-the-Sea, California, exhibiting some of the finest representational art. He is also a painter, early on producing figurative work. Later, he evolved into creating geometric abstractions inspired by

COLLECTOR'S FOCUS  
MODERN ART



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artists like Hans Hofman and Josef Albers, but also Tibetan and Indian tantric art and artists he calls the “true masters of light—Mark Rothko and James Turrell.”

Geometry implies solidity or crisp outlines. Winfield, however, builds up layers of translucent paint to give the shapes themselves a pulsing vitality. He explains, “Using a vocabulary of geometric shapes and pattern, which being painted freehanded, sanded and built with thin layers of color gain an organic precision yet, are not rigid. The use of small colored edges helps the shapes breathe and separate themselves from the background spaces.

“It is in this shallow meditative space walls are felt to be real yet never physically solid. I’m hoping to include the viewer in a space that is at once both active and completely silent and frozen in time.”

Resembling the surface richness of Rothko, the orange panel in *Untitled*, seeps, as it were, beyond its borders and influences the colors of the adjacent stripes.

**Jenny Nelson** studied classical drawing at Bard College where she learned the power of line in life drawing classes. She continued drawing from the model after her schooling and as she evolved into creating abstractions from the negative spaces she discovered in her drawings, the love of line continued to be important to her.

She comments, “My work has always been anchored in drawing...

I apply paint in layers using palette knives, brushes and oil sticks. I initially draw loose gestures and a variety of spontaneous marks. Often, traces of previous layers remain visible, allowing colors to interact in ways I could not have anticipated...This way of layering, adding and subtracting, creates a history on the canvas. Shapes have a story to tell. Lines that have been obliterated and resurrected over and over again have an emotional charge. This process that started as a wild party ends up as a contemplative, carefully edited composition, involving precise modifications, while hopefully leaving the life force intact.”

*When the Tide Goes Out*, is a record of the process of its making—the life force remaining intact. Quietly observing how colors change when overlaid or juxtaposed, how lines build up and recede, and how forms relate to one another can be a rewarding exercise in looking and seeing.

*Through the remainder of this section, artists, galleries and art event organizers sharing insights into the genre of modern art.*

A highlight of **GF Contemporary**'s impressive roster of modern artists is French-born abstract sculptor Pascal Pierné. Now living in Santa Fe, New Mexico, Pierné uses wood and metal, dyes, stains, patinas to balance geometric abstraction with organic form. His range of abstract meditations seems to arise directly from the





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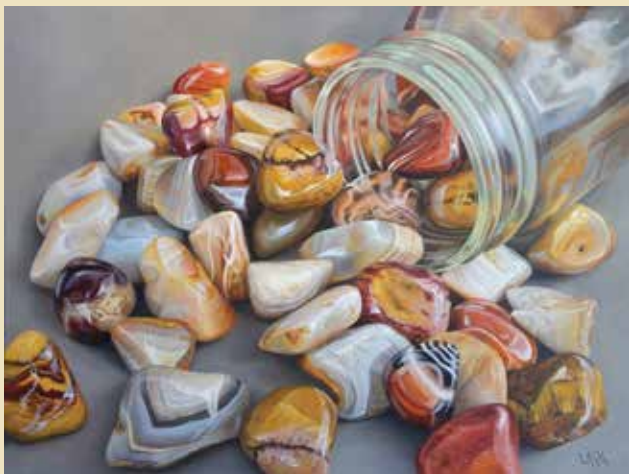
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6. **Festival of Arts of Laguna Beach**, *Loop Vase*, ceramics, 20 x 17 x 15½", by Fred Stodder. 7. **33 Contemporary**, *Sally Rugg*, oil on canvas, 40 x 40", by Kim Leutwyler. 8. **Peterson Contemporary Art**, *Bluebirds*, oil, 60 x 60", by Scott Switzer. 9. **Peterson Contemporary Art**, *This Beautiful Mystery*, mixed media, 48 x 36", by Rebecca Haines. 10. **GF Contemporary**, *Grande Tatoume 1*, steel, 71 x 51 x 21" by Pascal Pierné. 11. **Peterson Contemporary Art**, *Medicine Jar*, bronze, ed. 12, 15 x 6 x 6", by William Morris. 12. **33 Contemporary**, *Island*, oil on panel, 12 x 12", by Terry Strickland. 13. **Laura Pollak**, *Inner Reflection*, pastel on archival panel, 24 x 18" 14. **33 Contemporary**, *Free Space II*, oil on canvas, 55 x 39", by Yuniór Hurtado Torres. 15. **Laura Pollak**, *Continuum*, pastel on archival panel, 24 x 18" 16. **Lara Restelli**, *Agates in a Jar*, oil on canvas, 30 x 40"

material itself, rather than from a conscious plan. Working with a variety of precious woods, Pierné creates sculptures and wall reliefs that express the texture, aroma and strength of each. This year he releases his first monograph in conjunction with GF Contemporary, spanning the three decades he has mastered his craft.

"Regardless of your aesthetic, Pascal's work has in it a universal language that connects with all," says gallery owner Deborah Fritz. "I always say good art makes you feel and Pascal's work does just that."

**Peterson Contemporary Art**, located in Bend, Oregon, showcases modern artists in the U.S. and abroad working across all different kinds of mediums and influences. Showcased here are painter Scott Switzer, sculptor William Morris and mixed media artist Rebecca Haines.

"We have found that there are so many ways in which individuals can express themselves under the modern art umbrella," says gallery owner Jim Peterson. "At Peterson Contemporary Art we are now representing roughly 40 artists from across the United

States who each bring something unique and special to the mix. Some lean more representational with strong modern characteristics, such as clean lines or abbreviated information, and others are presenting ideas in the abstract. As a gallery, we are looking to address the market in a forward-thinking manner and provide our modern art collectors with many diverse options."

When **Laura Pollak** steps in front of the easel, she brings a set of emotions that she wishes to convey. "Besides trying to evoke a feeling, there's always a hope of creating visual delight and a bit of magic or mystery," she says. For Pollak, her piece *Exciting News* has the feeling of opening an envelope with great anticipation—like receiving a college acceptance letter. "*Inner Reflection* reminds me that what I see reflected on a shiny surface is not always what others see," she says. "[Although] gleaming on the outside, there can be inner tensions." *Continuum* was inspired by the mobius strip—"an endless and infinite surface that turns in on itself. Much like life itself. "Creating a piece of art is only part of the process. You, the viewer,

COLLECTOR'S FOCUS  
MODERN ART



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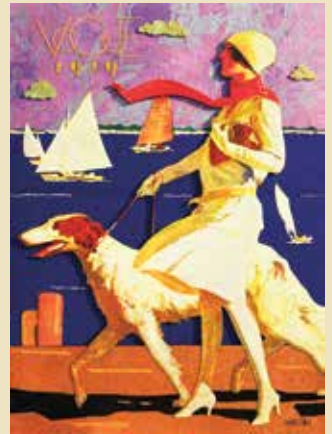
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[and hopefully collector], completes the story, by bringing your own interpretation to the narrative and making it your own, thereby closing the circle.”

Chicago’s **33 Contemporary** represents many cutting edge artists who push the boundaries of realism into the abstract. Kim Leutwyler creates paintings of LGBTQ+ identified and allied people. Her work toys with the concepts of glorification, objectification and modification. Leutwyler enjoys using historical norms of portraiture to upend heterosexual norms of identity and sexuality. The artist explores the boundaries between realism and abstraction as a subtle vernacular to portray the fluidity and complexities of Queer identity. Throughout these works she pushes and pulls the boundary between realism and abstraction, highlighting the layers and complexity of identity, gender and beauty.

Yunior Hurtado Torres, another 33 Contemporary artist, is interested in shapes and the figurative, with the human as the center,

surrounded by all that affects them. “The individual as a social entity that interacts with everything that surrounds him, vulnerable to the influences of his sociocultural environment,” says the artist. “I am interested in emphasizing moments of the biological behavior of the human being, questioning what we are, where we come from, think and feel...Everything that surrounds us affects us, says that we are, who we are and where we come from to make us more human.”

Since 1932, the **Festival of Arts of Laguna Beach** has developed full and enriching art opportunities that have helped establish the coastal California city’s reputation as an art destination. A professionally juried art show, the **Festival of Arts of Laguna Beach** features 120 diverse Orange County artists working across a vast array of mediums in styles that range from traditional to highly contemporary and abstract. The festival celebrates its 90<sup>th</sup> anniversary this year from July 5 through September 1.



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17. Laura Pollak, *Exciting News*, pastel on archival panel, 16 x 20" 18. Britten, *Usher—Conducting Change*, mixed media, 60 x 60" 19. Festival of Arts of Laguna Beach, *Hello Boo*, acrylic, ink and oil pastel on archival paper, 22 x 29½", by Kate Cohen. 20. MARLOWE, *Boulevard Arbre*, dimensional mixed media, 40 x 30" 21. MARLOWE, *Vogue 1929*, dimensional mixed media, 40 x 30" 22. Britten, *Salutation—Honoring the Mystery*, mixed media, 30 x 50" 23. Leila Pinto, *Sea Mist*, mixed media on canvas, 24 x 18" 24. Festival of Arts of Laguna Beach, *Visual Poetry*, acrylic on cradled birch wood panel, 24 x 24", by Isabelle Alessandra. 25. Lara Restelli, *Caramelera*, oil on canvas, 30 x 40"

Among the many talented festival artists is abstract painter Isabelle Alessandra. "I'm drawn to creating feelings in my work rather than recognizable things," says Alessandra. "I love color and the beautiful ways that geometric shapes can contrast with loose, graceful lines and interesting marks." Ceramicist Fred Stodder has also been juried into the *Festival of Arts* for his vibrant sculptural works that are glossy as glass. "I sense color and shapes harmonizing in an almost musical context," he says. "And I try to bring together separate elements in ways unrelated to previous thinking." Kate Cohen, another festival artist, says of the piece featured here, "The intention of my body of work titled *The Dance of the Doodle*, is for the viewer to discover the purity of line, color and form. As these elements intersect, a conversation happens. They talk to each other and giggle. Perhaps you will too."

Precious stones found a way into Lara Restelli's life and taught her about simplicity and beauty. "Since then, I've been fascinated by them, learning and admiring their power and properties so much that I turned them into my primary subject matter," says the artist. "I chose to use their colors and form as the foundation

of my compositions. As a result, I paint larger-than-life, realistic paintings of rocks, gems and crystals. The sole purpose of my work is to convey the serenity and joy I feel when I paint them."

Her new series, *Everybody Needs a Rock*, explores their endless characteristics and honors their story.

MARLOWE finds inspiration in the bygone era of the 1930s art deco era. "The outrageous colors, striking poses and soft lines are what I put into every canvas," the artist says. "My color palette is dense, saturated and bold. Even the papers used in that era have a texture and richness in them which I recreate using handmade papers from all over the world. But the final topping is the dimensionality. The main image in all my art is slightly raised off the background so when ambient light hits the art, a natural soft-cast shadow makes the creation spring to life and jump off the canvas." His advice to collectors? "Look for art that 'grabs you by the lapels' with color, style, elegance and boldness and brings you back to an era that will not pass this way again."

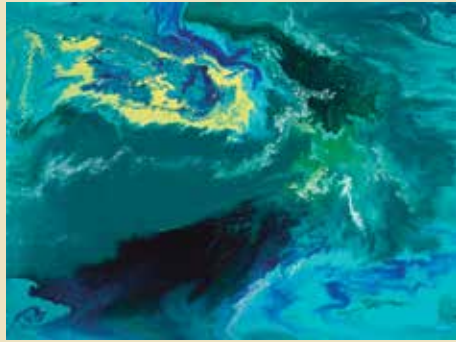
"I can't always say what I paint, yet I can feel it and it's a feeling I would like to share with others...flowing naturally in the moment is



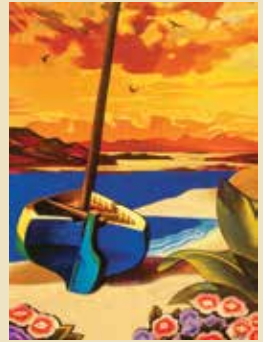
COLLECTOR'S FOCUS  
MODERN ART



26



27



28

26. **Leila Pinto**, *Towards Positive Change*, mixed media on canvas, 48 x 36" 27. **Leila Pinto**, *Blue Lagoon*, mixed media on panel, 18 x 24" 28. **MARLOWE**, *Porto Blanco*, dimensional mixed media, 30 x 40"

the path I take," says artist **Britten**. "What emerges is an authentic homage to an emotion, a shift in perception or mystery I may never understand. Perhaps the feeling resonates with the viewer, inviting them to a forgotten place within, a personal sanctuary where anything is possible, or a world of non-judgement and unity." For Britten, the beauty in contemporary art is "presence—documenting the present moment and more importantly, taking a breath, being present and open to experience a new reflection in art. It's an opportunity for evolution, insight and connection to humanity now through the universal and extremely potent language of feeling."

**Leila Pinto** is a classically trained New York artist whose paintings have been in many juried art shows, shown in galleries,

received awards, published and even displayed on a grand scale on the Jumbotron in Times Square. Pinto is also a trailblazer in new digital technologies in art and has her own gallery in the Metaverse. Her artistic aesthetic is inspired by nature as well as her Wall Street career as a senior professional in finance. "The process of creating art and viewing art allows us to process and connect to a universal experience," says the artist. "My *Wall Street* series was a visceral response to events that dominated the headlines. By exploring those and other world events through the lens of a painter, I try to express my understanding of it and to document and record that moment in time." ●

## FEATURED Artists & Galleries

### 33 CONTEMPORARY

Zhou B Art Center, 1029 W. 35<sup>th</sup> Street,  
Chicago, IL 60609, (708) 837-4534  
[www.33contemporary.com](http://www.33contemporary.com)

### BRITTEN

Edwards, Colorado  
[www.studiobritten.com](http://www.studiobritten.com)

### CARRIE HADDAD GALLERY

622 Warren Street, Hudson,  
NY 12534, (518) 828-1915  
[www.carriehaddadgallery.com](http://www.carriehaddadgallery.com)

### FESTIVAL OF ARTS OF LAGUNA BEACH

650 Laguna Canyon Road, Laguna  
Beach, CA 92651, (800) 487-3378  
[hello@foapom.com](mailto:hello@foapom.com)  
[www.foapom.org](http://www.foapom.org)

### GF CONTEMPORARY

707 Canyon Road, Santa Fe,  
NM 87501, (505) 983-3707  
[www.gfcontemporary.com](http://www.gfcontemporary.com)

### LARA RESTELLI

1818 SW 1<sup>st</sup> Avenue, Suite #302  
Miami, FL 33139  
[artstudio@lararestelli.com](mailto:artstudio@lararestelli.com)  
[www.lararestelli.com](http://www.lararestelli.com)

### LAURA POLLAK

(336) 508-4729  
[laurapollak.artist@gmail.com](mailto:laurapollak.artist@gmail.com)  
[www.laurapollak.com](http://www.laurapollak.com)

### LEILA PINTO

[www.leilapinto.com](http://www.leilapinto.com), [leila@leilapinto.com](mailto:leila@leilapinto.com)

### MARLOWE MIXED MEDIA DIMENSIONAL ART

1243 Waterfall Way, Leland, NC 28451  
(203) 913.3395, [creativeuber@gmail.com](mailto:creativeuber@gmail.com)  
[www.marloweart.weebly.com](http://www.marloweart.weebly.com)

### NÜART GALLERY

670 Canyon Road, Santa Fe, NM 87501  
(505) 988-3888, [www.nuartgallery.com](http://www.nuartgallery.com)

### PETERSON CONTEMPORARY ART

550 NW Franklin Avenue, Bend,  
OR 97703, (541) 633-7148  
[www.pcagallery.com](http://www.pcagallery.com)

### WINFIELD GALLERY

Dolores between Ocean & 7<sup>th</sup>,  
Carmel-By-The-Sea, CA, 93923  
(831) 624-3369, [www.winfieldgallery.com](http://www.winfieldgallery.com)



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COLLECTOR'S FOCUS  
SEASCAPES, RIVERS AND LAKES

# On the WATER

INTRODUCTION BY JOHN O'HERN

**I**n his book, *A Sand County Almanac*, the conservationist Aldo Leopold (1887-1948) wrote, "Our ability to perceive quality in nature begins, as in art, with the pretty. It expands through successive stages of the beautiful to values as yet uncaptured by language."

The water from mountain springs trickles over rocks to form streams that fill lakes, becomes rivers that flow to the sea and evaporates along the way to form clouds of droplets that eventually become too heavy to stay suspended and fall to the ground as rain.

Thomas Cole (1801-1848), emigrated to the U.S. when he was 17 and became the country's first major landscape painter, inspiring a generation of artists who became known as the Hudson River School. In his 1836 "Essay on American Scenery" he wrote, "I will now speak of another component of scenery, without which every landscape is defective—it is water. Like the eye in the human countenance, it is a most expressive feature: in the unrippled lake, which mirrors all surrounding objects, we have the expression of tranquility and peace—in the rapid stream, the headlong cataract, that of turbulence and impetuosity."

**John David Wissler's** manipulation of the viscosity of paint creates convincing spaces especially when he is in and inspired by the weather on Great Cranberry Island off the coast of Maine. He began painting and drawing as a perfectionist, scrupulously examining every detail. As he studied the great landscape painters he began to open up, creating atmosphere and openness.





COLLECTOR'S FOCUS  
SEASCAPES, RIVERS AND LAKES



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2. Lancaster Galleries, *Back Shore Storm*, oil on panel, 14 x 24", by John David Wissler. 3. Claggett/Rey Gallery, *Liquid Elegy*, oil, 48 x 30", by Kent Lemon. 4. J. Petter Galleries, *Lake Huron Rock Collection II*, colored pencil on paper, 13 x 19", by Erwin P. Lewandowski. 5. Tory Folliard Gallery, *Spring Push Off*, oil on canvas, 21½ x 24", by Charles Munch. 6. Alpers Fine Art, *Afternoon Shimmer*, oil on braced panel, 24 x 24", by Janis Sanders. 7. Claggett/Rey Gallery, *Sierra Lake*, oil, 30 x 40", by James Reynolds. 8. J. Petter Galleries, *Quiet Greens*, oil, 36 x 12", by Debra Reid Jenkins. 9. Tehachapi Arts Commission, *Virginia Lake Sparkle*, oil on linen, 12 x 12", by Frank Serrano. 10. Alpers Fine Art, *Into the Night*, oil on canvas, 24 x 36", by Julie Gifford. 11. J. Petter Galleries, *Cascading Water XXIII*, paper, 21 x 17", by Erwin P. Lewandowski. 12. Claggett/Rey Gallery, *Arch at Point Lobos*, pastel, 20 x 26", by W. Truman Hosner. 13. Tehachapi Arts Commission, *Morning-Swim*, oil on canvas, 16x 20", by Annette Hammer.

*Back Shore Storm*, in rich gestures of paint, captures the turbulent sea and storm clouds and a hint of hope in the sunset along the horizon. "The island has become my muse," he says, "its beauty and ever changing light and atmosphere. It is the place itself that inspires...that has become part of my thoughts and my actions when painting. The island is and I paint there. Rigorous looking and working spills over in my studio and I cannot separate them."

He comments, "I find the challenge of using what I have observed, taking it to

my studio and creating a new painting invigorating. Drawing upon the memory of place and experience...using the language I have learned from nature, trying to keep the painting fresh...space, clarity, surprise...that's painting!"

Charles Munch paints in rural Wisconsin where he has hiked, biked and paddled his canoe for years. He, too, began painting in a highly realistic manner. He had apprenticed to the paintings conservator at the The Frick Collection in New York City and learned the artistic and technical aspects

of Old Master painting. Living back in the untamed nature of Wisconsin, however, he began to want to express his emotional response to the landscape and its denizens.

"For many years," he says, "my paintings have reflected life lived in rural southwestern Wisconsin, in the midst of countless animals and plants. However, year after year we are steadily losing our companions in the biosphere. My emotional reactions to the shifts occurring around me may account for recent changes in my work. The paintings in general are larger, darker in tone, and deeper





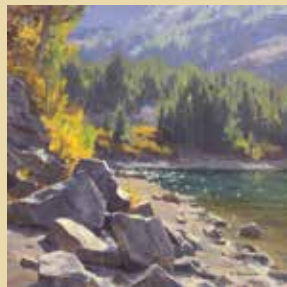
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and richer in color. My work continues to hearten the oppressed animals and help humans visualize a more balanced world.”

He eschews detail and composes intense fields of outlined color. The intensity of *Spring Push-Off* captures the vitality of spring, the river swollen with spring run-off and the promise of renewed life after the harsh winter. The canoeist eagerly welcomes his return to the outdoors. In this and other paintings, Munch emphasizes our oneness with nature, our participation in a greater whole.

**Erwin P. Lewandowski** zeroes in on water in a series of paintings: falling water, stillwater, crevice stream, cascading water and broader waterscapes. His highly realistic yet often abstract renderings of water in its many environments are created in color pencil, often combining details from different sources.

Lewandowski lives in Michigan on the shore of Lake Huron, well aware of the qualities of water in different seasons and weather conditions. In *Lake Huron Rock Collection II*, water is barely present

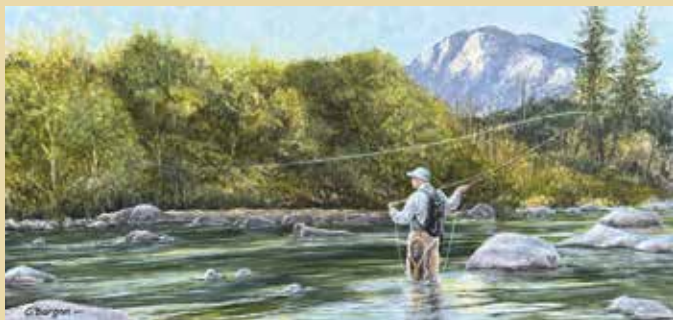
physically as it gently laps rocks that it has tossed around for millennia, smoothing them into soft shapes, its moisture revealing the abstractions of the geological forces that made them.

*In the remainder of this collector's focus, enjoy more works that capture the ever-changing, free flowing nature of water, from ocean waves to trickling streams.*

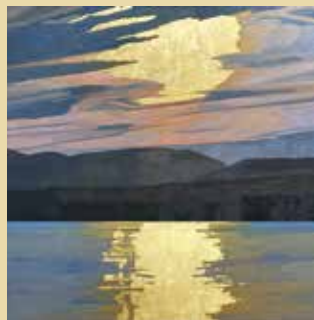
Nothing quiets the mind or soothes the spirit like gazing across crystal clear waters. **J. Petter Galleries** in Douglas, Michigan, is surrounded by the shoreline of our Great



COLLECTOR'S FOCUS  
SEASCAPES, RIVERS AND LAKES



14



15

14. Tehachapi Arts Commission, *Casting on the Kern*, oil on canvas, 11½ x 24", by Christopher Burgan. 15. Alpers Fine Art, *Big Old Sun*, oil and leaf on linen, 30 x 30", by Sue Charles.

Lakes that cradle a treasure trove of the most coveted liquid of all—fresh water. J. Petter Galleries represents some of the top artists working in this subject matter today. Erwin Lewandowski's colored pencil on paper details and magnifies each rock and crevice that the water follows to the lakes, Debra Reid Jenkins' oils invite us to peer all the way through a wave to the constantly moving sand and rocks below, and Rein Vanderhill's acrylics sing with shadows in the sand and swales along the shore.

"A stroll along the beach, hiking to a high mountain lake or meandering along a lazy river—as humans, being close to water gives us a sense of calm and rejuvenation," says Maggie DeDecker, co-owner of **Claggett/Rey Gallery** in Edwards, Colorado. For centuries, artists have aspired to capture this element of nature. "You can almost hear the crashing waves as they navigate through the arch at Point Lobos and the gulls beckoning the next thunderous clap in W. Truman Hosner's painting *Arch at Point Lobos*," says DeDecker. "In Kent Lemon's *Liquid Elegy* there is an intimate invitation for a refreshing dip of one's tired feet after a long hike. James Reynolds pauses nature in deep meditation with the still water of *Sierra Lake*. Conveying a vital, reenergizing atmosphere through their work keeps the artists immersed in these environs until they absorb the essence of each scene in depth. Every collection should afford multiple illustrations of these strokes of sentiment."

"I'll generalize: every dealer silently exults when a gallery-visitor invests sufficient time to engage with a painting and discover precisely what makes it distinctive," says Peter Alpers of **Alpers Fine Art**. Contemplating Janis Sanders' *Afternoon Shimmer*, collec-

tors can observe how the artist creates visual drama through contrast—flat blue sky juxtaposed against textured, detailed foreground. In *Big Old Sun* by Sue Charles, darkening hills materialize out of deft tonal calibration. "Notice, too, how Sue Charles keys up her palette to give that incandescent sky its due, then smoothly downshifts to capture the sunset's subdued reflection on the water," continues Alpers. And though darkness has fallen in *Into the Night*, Julie Gifford creates a dreamy harbor scene in the moonlight with sailboats heading out toward the beckoning moon.

**Tehachapi Arts Commission** represents the works of such artists as Annette Hammer, Christopher Burgan and Frank Serrano. Of her oil on canvas *Morning-Swim*,

Hammer says, "We arose early to take advantage of the quiet time at Four Islands Lake in Bear Valley Springs...We quietly paddled around, enjoying nature and the other occupants that were also early risers." Burgan's *Casting on the Kern* depicts a fisherman wading in the middle of a river. "Few things bring me as much joy as putting a brush to panel or casting a dry fly onto the perfect spot on the water," he says. And in *Virginia Lake Sparkle* by Serrano, sunlight glimmers across the surface of the water. "Last fall I brought a good friend with me to Virginia Lakes to experience the grandeur of the Eastern Sierra during this special time," says the artist. "As we hiked along the shore of the lake, we came upon this sparkling view and I knew I had to capture it on canvas." ●

## FEATURED Artists & Galleries

### ALPERS FINE ART

8 Dock Square, Rockport, MA 01966  
(978) 760-1829  
alpers.gallery@gmail.com  
www.alpersfineart.com

### CLAGGETT/REY GALLERY

216 Main Street, Suite C-100  
Edwards, CO 81632  
(970) 476-9350  
www.claggettreyn.com

### J. PETTER GALLERIES

161 Blue Star Highway, Douglas,  
MI 49406, (269) 857-2230  
www.jpettergalleries.com

### LANCASTER GALLERIES

34 North Water Street, Lancaster,  
PA 17603, (717) 397-5552  
www.lancastergalleries.com

### TEHACHAPI ARTS COMMISSION

(626) 945-3753  
dreyerfinearts@gmail.com  
www.artstehachapi.org

### TORY FOLLIARD GALLERY

233 N. Milwaukee Street, Milwaukee,  
WI 53202, www.toryfolliard.com



AERIAL IMAGE FROM THROUGH THE LENS: DALLAS ARTS DISTRICT - SHOWCASING THE DIVERSE NEIGHBORHOOD OF ARTS AND STRIKING ARCHITECTURE. COURTESY DALLAS ARTS DISTRICT FOUNDATION AND VISIT DALLAS.

## *The Art Lover's Guide to Collecting Fine Art in*

# Texas

**A**s the second largest state in the U.S., it should come as no surprise that Texas has a lot to offer. The Lone Star State is often associated with the Southwest lifestyle and landscape: cowboy boots, football, longhorn cattle and a dry, dusty, sage-covered terrain, but it also has an unparalleled diversity that has attracted many creative-minded individuals of all walks of life.

From the town of Amarillo in Northern Texas, to the city of San Antonio in the Southern region, there is a plethora of art hubs, along with significant museums and institutions, that cater to the contemporary and representational art scene.

In Houston, the largest city in the state, and where the demographic is one of the most diverse in America, you'll find cultural epicenters like the Theatre and Museum Districts—home to the popular Contemporary Arts Museum Houston and The Museum of Fine Arts, Houston, where they strive to “connect the communities of Houston with diverse histories of art spanning 5,000 years and six continents,” say museum representatives.

Heading north, you'll reach the very active and populated city of Dallas, boasting one of the “largest urban arts districts in

the country,” according to the visitors bureau on their website, [www.visitdallas.com](http://www.visitdallas.com). They also note that April is “Arts Month” in Dallas, where many flock to the Dallas Arts District to celebrate. “The 20-square block district is jam packed with fine art museums, performing arts venues, award winning restaurants and so much more,” the website explains.

Yet another significant and dynamic area, about a three-hour drive west of Houston, is the city of Austin. Here you will find what can be described as a “laid back” atmosphere with trendy hot spots, amazing live music and an abundant visual arts scene. Across several neighborhoods and districts there are galleries, museums and institutions more notably in the Arts District and close to the University of Texas. This includes The Contemporary Austin that serves as an art school with two museum locations—the Laguna Gloria and the Jones Center.

Whatever art adventure you're looking to have, you can guarantee that the vast state of Texas will have more than enough to satiate your desires. We encourage you to continue reading through this section to hear additional insights from artists and galleries that contribute to the Texas art scene.



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## SOUTHWEST GALLERY

4500 Sigma Road  
Dallas, Texas 75244  
(972) 960-8935  
sales@swgallery.com  
www.swgallery.com

Southwest Gallery has offered one of the largest collections of fine 19<sup>th</sup> to 21<sup>st</sup>-century paintings and sculptures

in Dallas, Texas, for over 50 years. The gallery represents hundreds of respected and established artists with thousands of works from antique to contemporary, in over 16,000 square feet of space. The service-oriented staff provides design expertise that helps clients find their special art piece. The gallery family also includes Kittrell/Riffkind Art Glass, showcasing

beautiful examples of glasswork sculptures for any collection.

Starting in April, while featuring the most recent Western paintings by Robert Hagan, Southwest Gallery will also be gearing up to highlight new, contemporary works by Bette Ridgeway who will be featured in her upcoming one-woman show in May.

**1** Southwest Gallery, *Great Day for a Balloon Ride*, oil on canvas, 90 x 52", by Bette Ridgeway.

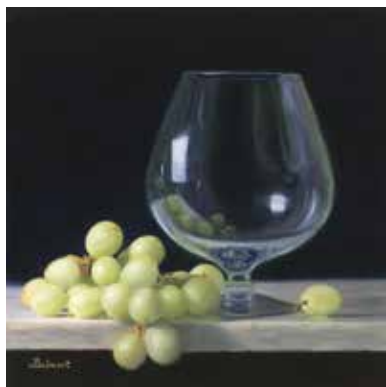
**2** Interior view of Southwest Gallery, located in Dallas, Texas.

**3** Southwest Gallery, *Amber and Turquoise*, oil on canvas, 34 x 30", by Irene Sheri.





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1 Nancy J. Balmert, *Rio Vista Iris*, oil on canvas, 42 x 36"

2 Nancy J. Balmert, *Vintage*, oil on canvas, 14 x 14"

3 Nancy J. Balmert, *Moon Orchids*, oil on canvas, 30 x 24"

## NANCY J. BALMERT

[www.nancybalmert.com](http://www.nancybalmert.com)  
[nbalmert@comcast.net](mailto:nbalmert@comcast.net)

Houston, Texas-based artist Nancy Balmert is known for painting flowers in all their beauty and gracefulness, from the translucent petals to their sturdy or flowing stems. She is lovingly referred to as the “Queen of the Flowers” by Ruthie Tucker, owner and curator of Amsterdam Whitney International

Fine Art, Inc. in Chelsea, New York.

“Her works perfectly capture the bloom, translating its ravishing details in a way that makes the viewer feel as if they were strolling through the garden, inhaling the scent of the flowers and the warmth of the sunlight beaming down upon them.” says Tucker of Balmert’s work.

With each new painting that Balmert produces, she strives for it to be the best. She also explains, “My source of inspiration comes from the

beauty that God has created for us to marvel at and enjoy. I love the freshness and painting of flowers and love painting them and bringing the outdoors inside [collector’s] homes...I paint every detail of the petals, so when people gaze at my paintings, they look so lifelike that the viewer can imagine smelling the flowers...”

Balmert has earned an international reach, with her most recent exhibition in Paris at the Carrousel du Louvre in Paris, France, and

at the M.E.A.M. Museum in Barcelona, Spain, in November 2022. The artist’s most recent award was the International Prize – Donatello, awarded on January 21, 2023, at the Borghese Palace, Florence, Italy. Balmert has also received many other awards and recognition.

You can find Balmert’s work at the Amsterdam Whitney International Fine Art Gallery, Inc., in New York, or Prellow Fine Art Gallery in Salado, Texas.

**MARY LAMBETH**

32 Lafayette Place  
Midland, TX 79705  
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mary@marylambeth.com  
www.marylambeth.com

Artist Mary Lambeth is a sixth generation Texan, with a degree in painting from Arizona State University and a MAE from Texas Tech University. Most of her work is created in watercolor with a focus in capturing color.

"I started a native *Texas Wildflower* series about 10 years ago, inspired by the vivid pops of color along the roadsides of the Texas Hill Country," Lambeth explains. "These roads are primarily around Junction, Mason, Llano and Castell, Texas."

She continues, "I am a Texas Master Naturalist (a program through the Texas parks and wildlife that educates volunteers on the parks' plants, wildlife, fauna, history, etc). This allows me to enjoy and reinforce what I learn from them through my study of Texas natives."

This last year, Lambeth revisited more tropical florals taken from summer vacations in Cabo, and proclaims again that, "it is the color that I am trying to capture!"

Lambeth has shown her paintings at the Lady Bird Johnson Wildflower Center, is a signature member in the Texas Watercolor Society (TWS), American Plains Artists (APA) Society and Montana Watercolor



1  
Mary Lambeth, *White Passion Vine*, watercolor, 22½ x 30"

Society (MTWS). Lambeth's upcoming shows include *Artscape* at the Dallas Arboretum and Botanical

Garden on April 29 and 30. Details can be found at [www.dallasarboretum.org/events-activities/artscape](http://www.dallasarboretum.org/events-activities/artscape).

**TUNE IN TO HEAR THE STORIES OF TODAY'S TOP ARTISTS AND INDUSTRY EXPERTS.**

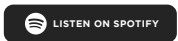
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2023

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**art** Show  
Previews

OUR EDITORS TALK TO  
ARTISTS ABOUT THE WORK  
IN THEIR LATEST SHOWS

Josh Tiessen, *Nirvana 5G*, 36 x 24"  
Page 100

85



# Fine Art and High Fashion

Vanessa Rothe Fine Art Gallery's *Americans in Paris*, now in its seventh year, returns to New York City's Salmagundi Club with a group show featuring works by 30-plus marquee artists inspired by the splendors of France.

Tapping into the country's long association with creative inspiration, participants in the art project have enjoyed various trips to Paris, live workshops in Provence, and numerous fine art exhibitions not only at Rothe's gallery in Laguna Beach, California, but at top galleries in America and Paris such as Arcadia Contemporary, Galerie L'Oeil du Prince and the Salmagundi Club.

"Being a part of AIP has been an incredible experience," says artist Michelle Dunaway. "Traveling together to Paris and Provence we've delved into the history of painting by studying museums works and

building camaraderie plein air painting together. Exhibiting our work as a group in various shows in Paris, New York and California has been a beautiful culmination representing our time with one another as artists while furthering our knowledge and inspiration through traveling abroad "

The theme of this year's show is fine art and fashion. Dozens of artists created new works of realism and impressionism inspired by fashion designer icons, contemporary fashions and fashion photography. The group includes artists Michael Carson, Quang Ho, Adrienne Stein, Vincent Xeus, David Kassan, Derek Penix, Charles W. Mundy, J. Louis, Suchitra Bhosle, Aaron Westerberg, Jeremy Lipking, Michelle Dunaway, Scott Burdick, Susan Lyon, Kyle Stuckey, Derek Harrison, Jesse Powell, Joseph Lorusso, James Kroner and others.

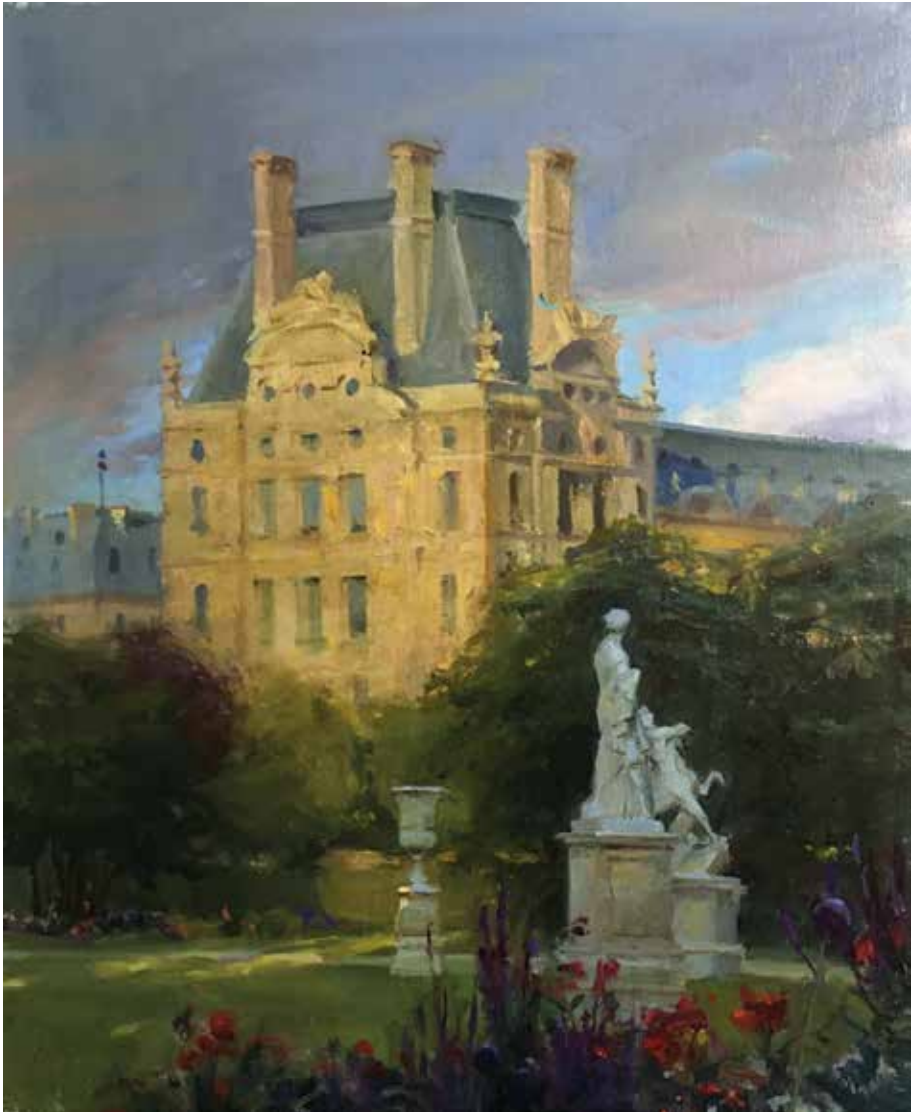
"Fashion and fine art go hand in hand," says artist

**1**  
**Kyle Stuckey, *One Evening in Paris*, oil, 18 x 24"**

**2**  
**Derek Harrison, *Platinum*, oil, 20 x 16"**







3

Derek Harrison. “Design, color, rhythm and flow all stem from the same desire to create something beautiful. My painting, *Platinum*, was all about movement, subtle detail and mood. Creating a piece that captures that essence is an exciting challenge that pushes me into the creative

territory I thrive within.”

*An Evening in Paris*, was painted in the studio shortly after artist Kyle Stuckey and his wife returned from their honeymoon. “This painting is about capturing the life of the city—where the hustle bustle is met with the importance of slowing down and

enjoying the company of others over food and wine,” says Stuckey. “I also tried to incorporate that sense of two worlds as one with the colors and lighting—the overall cooler blue tones surrounding the warmer and intimate environment of the café. Many parts of the painting are painted loosely





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3  
**Kyle Ma, *Tuileries*, oil, 24 x 20"**

4  
**Vanessa Rothe, *The Blue Suit*, oil, 32 x 12"**

5  
**J. Louis, *Interweave 4*, oil, 30 x 24"**

6  
**Aaron Westerberg, *Pink Kimono*, oil, 34 x 32"**



6

and more impressionistic in order to give the eye an opportunity to rest in a busy seen."

Roughly 50 works, most of them in oil, will be available in their study versions as well as the finished larger formats. Other events include live demos and a slide show presentation by curator Vanessa Rothe.

"Part of my mission when creating the *Americans in Paris* group was to infuse the artists of today with exciting new subjects from Paris, and create exhibits with specific themes such as art and literature, the importance of learning from the masters, architecture, etc.," says Rothe. "This year's exciting *Americans in Paris* event celebrates the stylish theme of fashion and explores the similarities in the creative process of both fine art and fashion. I asked our all-star cast of American artists to be inspired by haute couture, fashion photography, hats, sunglasses, jewels as well as the beautiful cities of fashion such as New York and Paris." ●

**Vanessa Rothe Fine Art Gallery**  
 (at Salmagundi Club) • 47 Fifth Avenue • New York, NY  
 10003 • (949) 280-1555 • [www.vanessarothefineart.com](http://www.vanessarothefineart.com)

# A Quiet Stillness

“April is the cruelest month,” says Didi Menendez of 33 Contemporary. “My mother died on April 1, 2020, during the height of Covid, and we were not able to have a service for her. I remember her every morning and I may be in perpetual mourning for the rest of my life. I honor her with art in some way, shape or form every year. This year is with this curation.” The exhibition *MO(U)RNING*, which runs online for the month of April, is about both morning and mourning and how the two interact with one another.

Each painting, from quiet interiors to poignant portraits, is intimate in its own way.

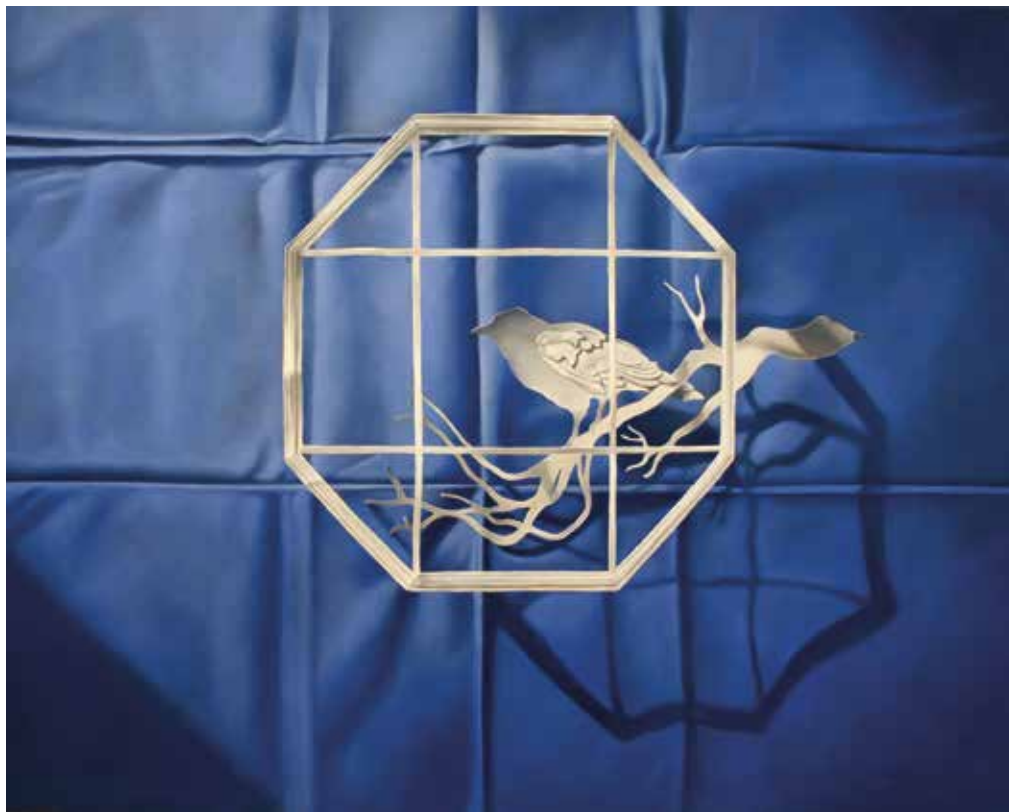
“*Mornings of the Unknown* is part of a series centered around breath and moments in the early hours of the

mornings I spent awake after I became paralyzed,” shares artist Connie Karleta Sales. “Pondering beyond the self of my body, I contemplated how I live my life forward? How it changes, sometimes daily, sometimes each hour. A dance of the flow, of moments unknown; of smiles and tears, miles and rest. My breath. I lose heart and I loose my heart. Never a static beat as I feel and appreciate breath in the inhale and the exhale.”

Her piece feels like emotion rendered in visual form. “Morning and mourning come together in the quiet stillness before the busyness of the day arrives. I have a window next to my bed so I can look out on the mountains. I spend a lot of time in bed due to my illness (neuromyelitis optica). Dawn provides both hope and grief. When light is just coming over

**1**  
**Amy Ordoveza, *Looking Out***, oil on aluminum, 16 x 20"

**2**  
**Stephanie Deshpande, *Infestation***, oil on linen, 30 x 30"





2

the mountains, there is joy for another day; simultaneously, it can be lonely with reminders of loss. Then the moment the sun is up bursting over the mountains, its glow brings me back to the present," she says.

In Linda Post's pastel *Aurora*, a woman extends her hands toward the sky as a bird flies overhead. "Birds have long been choreographed into my work,

sometimes as companions, other times as avatars of change, growth or escape. The conjunction of women and birds placed in enigmatic landscapes and seascapes evokes an especially vivid dream," says Post. The artist cites a quote by writer and activist Terry Tempest Williams, from *When Women Were Birds*: "Once upon a time, when women were birds, there was the simple understanding that to sing at





dawn and to sing at dusk was to heal the world through joy. The birds still remember what we have forgotten, that the world is meant to be celebrated."

Post continues, "The woman in this painting raises her arms to embrace the dawn at sea, accompanied by seabirds, her face lit by the rising sun. As she greets the new day, a part of her remembers when women were birds and mourns that existential loss."

*Looking Out*, a trompe l'oeil by Amy Ordoveza, depicts a paper bird perched on a winter branch just beyond a paper window frame in front of a blue fabric background. "The bird is based on the flock of crows I see near my home each day," says Ordoveza. "When Didi linked the concepts of morning and mourning in curating this show, it brought to my mind a quote from Psalms: 'Weeping may tarry for the night, but joy comes with the morning.' It speaks of experiencing both sadness and hope. In *Looking Out*, a sense of mourning may be evoked by the bare winter branch and inclusion of a crow rather than a summer song bird. Winter has often served as a metaphor for sadness in art and poetry. The viewer isn't able to see far past the paper window frame, stopped by the shallow space of the trompe l'oeil...At the same time, there is sunlight falling on the window and crow, the colors are harmonious and lines suggest stillness and calm. A crow is after all, a bird, bringing associations with flight and freedom. I see a lot of hope in this image." ●

**33 Contemporary** Zhou B Art Center,  
4<sup>th</sup> Floor • 1029 W. 35<sup>th</sup> Street • Chicago, IL 60609  
(708) 837-4534 • [www.33contemporary.com](http://www.33contemporary.com)  
[www.artsy.net/show/33-contemporary-m-o-u-r-i-n-g](http://www.artsy.net/show/33-contemporary-m-o-u-r-i-n-g)

**3**  
Patricia Schappler, *Blue Girl*, oil  
on cradled board, 24 x 18"

**4**  
Connie Karleta Sales, *Mornings of the  
Unknown*, digital (ink, charcoal, pastel)  
on Moab natural paper, 10 x 8"

**5**  
Linda Post, *Aurora*, pastel on gesso panel, 18 x 24"



4



5

ANNI CROUTER

# Beautiful Dreamers

Anni Crouter doesn't know what it's like to not be surrounded by animals. Not only did she grow up on a farm in Michigan with family pets and her very own horse, her father was a vet whose clinic was next door to their house.

Animals, obviously, were a natural choice of subject matter for Crouter, not only because of their ubiquitous presence and significance in her life, but also because her intimate familiarity with their

anatomy made her especially adept at portraying them.

"I really grew up in my dad's clinic," says Crouter, who went on to operate a pet grooming salon out of there until she was 49. "I watched him do surgeries of all kinds. There were always skeletons around and all that medical stuff...I was always exposed to it so I understood 'what hooked to what'. It was ingrained in me so the animal art was the natural

way for me."

Interestingly enough, Crouter went on to marry a veterinarian and now her spacious studio is upstairs from her husband's clinic, across the street from their house. "Luckily we don't have to live in it!" she says, referencing a time in her life when she did live above her dad's practice. "Here I am though, still surrounded by animals. They're everywhere and I can hear them from my studio all day long."

Crouter, who paints in oil, watercolor and acrylic, is perhaps best known for her wildlife art but for her April show at RJD Gallery she is presenting a new, exciting body of work that incorporates figures.

"I have always loved figure painting and did a fair amount of figure drawing



1  
*Conspiracy Theory*, oil on linen, 48 x 36"

2  
*Lucky Star*, acrylic on canvas, 60 x 48"

3  
*Winter Solstice*, oil on linen, 30 x 40"

4  
*The Traveler*, oil on linen, 24 x 36"

5  
*The Spell*, acrylic on linen, 30 x 40"





3

in college,” says Crouter. “Introducing figures into my work has added more story lines for me. I am intrigued by the animal/human connection. It has pushed my boundaries as far as my ability to add them. It is a whole new world to me and I love exploring all of the possibilities. I also believe that painting outside of your comfort level helps you add strength and freshness when returning to your usual subject matter. In my case, that’s animals, however I think the human element will run in and out of my work for a while now.”

In an apt example of the animal/human relationship, and one in which the lines between the two blur, *Conspiracy Theory* features a woman enveloped in a buffalo cape with ravens swarming around her.

“I really wanted to incorporate more live animals instead of just the robe. The birds created a lot of cool energy and movement in the piece.” The name—a nod to the word for a flock of ravens—leaves a lot open to interpretation. “She looks like she could be hiding from the conspiracy or part of it...or it could just be referencing the ravens. As an artist, I love leaving a little mystery in my compositions.”

For *The Spell*, in which a young woman in witch’s garb crouches with a bird of prey perching on her arm, Crouter, who often works from photographs, returned to one of her favorite places to shoot—an old, abandoned hospital that required a permit to enter. “There is so much rich reference material there...layers of lead paint, no power, just so much character and texture, and amazing light and atmosphere. There’s a weird beauty in that.”

Crouter, who is active in numerous wildlife artist conservation organizations, says she will never be able to leave the animals out of her work entirely. They are simply



4



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too important to her and too much a part of who she is. But just as she regularly switches between mediums, she needs to mix it up.

“I’m really loving this whole new challenge and the fresh take on things. There’s so much you can do and it’s this big wide

world for me...I’ll never give up the wildlife art but this puts a whole new cool spin on it.”

*Beautiful Dreamers* opens at RJD Gallery on April 1 and runs through May 7. ●

**RJD Gallery** 227 N. Main Street • Romeo, MI 48065  
(586) 281-3613 • [www.rjdgallery.com](http://www.rjdgallery.com)



ARON WIESENFELD

# A Waking Dream



1

A sense of the forlorn runs through much of Aron Wiesenfeld's work. His solitary protagonists brace themselves against the elements, stand poised before the swallowing void of a tunnel, curl themselves inside an oversized tire or threaten to dissolve into their misty surroundings. The setting is often just as moody—a dim, liminal, untamed place marred by the looming presence of civilization. And yet, an ethereal, quiet beauty prevails.

"I think a lot of those moods and emotions go back to early childhood," says Wiesenfeld. "It's hard to put my finger on, but I'd describe the mood as a feeling of both freedom and loneliness, which are two sides of the same coin. I think the paintings are like dream imagery in the sense that they are symbols that pop up from that 'interior landscape.' Painting is a way of almost dreaming while awake. Your conscious mind is occupied with the technical aspects of it, and in the background the image arises on its own."

Wiesenfeld's passion for art was ignited by the comic books of his youth. He would obsessively draw Conan the Barbarian and Wolverine in the margins of all of his papers throughout middle and high school, after which he enrolled in New York's Cooper Union School of Art. Disenchanted by the program's focus on conceptual art rather than making it, he left, eventually finding a better fit at the Art Center College of Design in Pasadena, California.

Wiesenfeld first made a name for himself as a comic book artist creating illustrations for the likes of Marvel Comics and many others. While it was an incredible experience working in an industry so close to his heart, by 24, Wiesenfeld made the transition to pursue painting. His fine art retains traces of his background as an illustrator, especially his not-quite-human waiflike figures, but less so as his paintings grow in their richness, saturation and narrative complexity.

Wiesenfeld typically cast youths as his

central characters because their relatively unformed identities lend themselves to crossroad moments and compelling narratives that pose more questions than deliver answers. "There are so many things to try and ways to be," he says of the teenage years. "It is overwhelming, and could be paralyzing because the choices you make are so important."

In his upcoming show at Arcadia Contemporary, Wiesenfeld will reveal a stunning new body of work that illustrates just how far his work has evolved over time—emerging into a fullness that surpasses what has come before.

His visually gratifying piece *Spring* is an utmost expression of this—and a tantalizing taste of what might be to come.

"With *Spring* I wanted to do a big maximalist painting that had a lot of shapes and colors that would draw the eye all over the canvas," says Wiesenfeld. "The greenhouse in it is based on a real place, but I kept adding and adding things to it. I found

it really challenging to make a composition that had many points of focus while trying to maintain some sense visual cohesion at the same time.” For Wiesenberg, the painting is very “North Carolina,” where he and his family moved to from California two years ago. “I’ve found a lot of inspiration there,” he says. “Actually I feel like we moved into one of my paintings!”

The piece depicts a young girl looking out from the entrance of a greenhouse, almost consumed by the bounty of blooms and buckets and an artist’s palette of color. While most of his other pieces are more sparse and subdued, *The Gardener* is an apt name for his show. “Just as a gardener can’t make a plant, an artist can’t make a painting out of nothing,” he says. “My role is to be able to identify the right seeds and water them. I’m there to nurture them every day and give them what they need. The early stages of a painting is like an idea underground and unformed, and at some point, hopefully, the painting ‘flowers’, and all that work will come to fruition.”

*Fall*, depicting an other-worldly girl brought down to earth by a single untied shoelace, with a sleeping child (her brother?), looking out from her perch in a tree, arose from Wiesenberg’s time in San Diego. “We lived in a nondescript suburban neighborhood and there was a big open field nearby,” he says. “The painting is about the emotion I felt on those days, in that place, which was the kind of sadness that emptiness brings, but emptiness also brings a feeling of potential.”

Very often the result is not what Wiesenberg expected but that’s one of his favorite aspects of creating. “To be surprised by your own work is an absolute delight,” he says. “It’s kind of like being a gambling addict. You try things and nothing works, like putting coins in slot machines. And finally, boom! Something happens—an unexpected payoff. Those are the moments you live for.” ●

### Arcadia Contemporary

421 W. Broadway • New York, NY 10012 • (646) 861-3941  
www.arcadiacontemporary.com

**1**  
*Spring*, oil on canvas,  
40 x 85"

**2**  
*Fall*, oil on canvas,  
44 x 80"

**3**  
*Fragments*, oil on canvas,  
31 x 40"

**4**  
Wiesenberg in his studio  
with a work in progress.







LYNN BOGCESS

# The Power of Paint



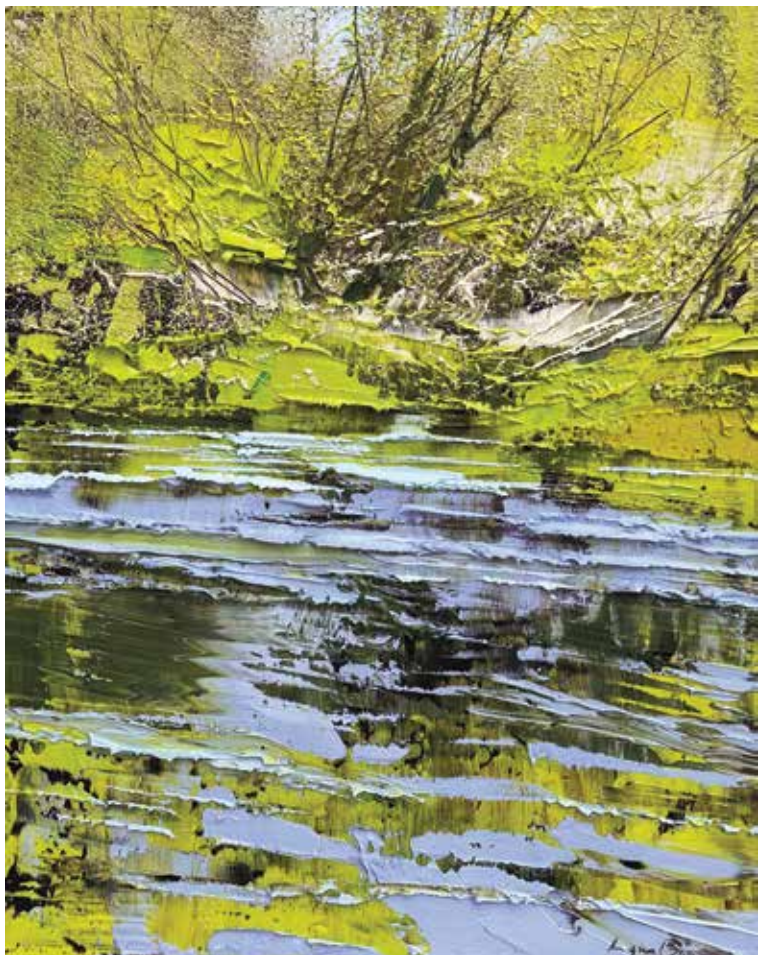
1

One day, Lynn Boggess stepped out of his studio and picked up a cement trowel he had been using to repair his roof. He began to move paint around on a canvas. Today, he has perfected the interaction of paint, blade and canvas to create evocative paintings of the myriad subtleties of nature.

"Paint resists a brush," he says. "Using a blade, the paint responds immediately. Once an artist accesses the power of paint, the possibilities explode. It takes practice to stay on your game, though."

His paintings are a celebration of nature and the harmonious collaboration of artist and medium. In *10 May 2022 (Lapse Series 1C)*, the stream, shore and trees can be comprehended from a distance. Up close, the surface devolves into its elements of pigments applied in thick impasto. Yet, in the foreground, Boggess has smeared the paint with his blade creating the verisimilitude of reflections on the surface of water.

His *Lapse Series* is a natural evolution of his painting scenes in all seasons. In this series, however, he returns to the same spot



2

at different times of day and in different seasons to present a more intimate experience for the viewer. "They reveal an intimate communion with a particular time and place," he explains.

"In Appalachia we have four distinct

seasons," he continues. "There is beauty in each season that is defined by their contrasts. If you're outside enough to see and enjoy it, you really notice how they evolve."

Boggess paints in plein air under a



3



4

1  
14 January 2023, oil on  
canvas, 22 x 19"

2  
10 May 2022 (*Lapse  
Series 1C*), oil on canvas,  
20 x 16"

3  
18 November 2022 (*Lapse  
Series 2B*), oil on canvas,  
30 x 26"

4  
3 January 2023 (*Lapse  
Series 1B*), oil on canvas,  
20 x 16"

5  
9 January 2023, oil on  
canvas, 20 x 16"



5

portable shelter that accompanies him whatever the season, from the heat of summer to winter's cold and snow. Although Renaissance painters are known to have painted out of doors, the works were preparatory sketches for studio paintings. In the 19<sup>th</sup> century, it became de rigueur to paint outside and to be true to nature in the result. Boggess thinks plein air painting will never become passé. "Painting outdoors is being present in your own time, being in a specific place and really noticing. You go out in nature and begin thinking on a deeper level."

Thirty of his most recent paintings, including the *Lapse Series* will be shown in an exhibition at Principle Gallery in Alexandria, Virginia, that opens with an artist reception on April 21 and runs through May 15. ●

**Principle Gallery** 208 King Street • Alexandria, VA  
22314 • (703) 739-9326 • [www.principlegallery.com](http://www.principlegallery.com)





JOSH TIESSEN

# A Love of Wisdom

**D**rawing from many areas of study, painter Josh Tiessen will show a series of 23 paintings and concept drawings at Rehs Contemporary Galleries in New York beginning in late April. Developed over a three-year period, the works in *Vanitas and Viriditas* deal with humanity's relationship with the earth and animals, and the dichotomy of two figures as symbolism: Qohelet (Hebrew for teacher) and Sophia (Greek for wisdom). Between them, Tiessen teases out age-old conundrums that still speak to the challenges of today.

"Qohelet (a male figure in a wide brimmed hat) represents the vanitas paintings, drawing on the 17<sup>th</sup> century Dutch still life tradition where life is fleeting and temporary," Tiessen explains. "This character deconstructs ideas behind science, technology and modern idols. There's also a nihilistic element but there's a sense of 'maybe there is wisdom.' The Sophie character, or Lady Wisdom (a female figure), is seen in the viriditas paintings (viriditas in Latin meaning vitality and growth), often accompanied by animal companions. In these works, it's about cultivating humility, wonder and awe for the natural world, and being in tune with season. It's about delighting and rejoicing in the creation of the natural world."

In show painting *Alpha and Omega*, we see these



1  
*All Creatures Lament*, oil on panel, 26 x 26"

2  
*Swallowed by Knowledge*, oil on panel, 30 x 40"

3  
*Alpha and Omega*, oil on braced panel, 31 x 47"

4  
*The Kairos Stones*, oil on panel, 18 x 40"





3

characters come together. The work shows Qohelet looking out toward Sophia, standing among a black sand Japanese rock garden. “The black sand symbolically represents that things are temporary and fleeting,” says Tiessen. “Qohelet has been on his quest of searching for the meaning of life and here comes Sophia. She’s holding a little sapling tree—a symbol for the tree of life—bringing it into this barren world. Qohelet isn’t escaping this landscape but this paradise world, seen through the portal, is invading his world.”

Imagination and reading are important to Tiessen’s work, and inform his unique style which he calls “narrative hyper-surrealism.” Also important, is the unique shape of many of his pieces—in contrast to the typical rectangular format of most paintings. “I’ve been painting shaped works for quite a few years and draw on both tradition of iconography and modern art with the abstract color field painters of the 1950s,” Tiessen says. “The vanitas paintings are more angular, pointed and a bit more mathematical, while Sophia’s paintings have shapes that are biomorphic, showing the whimsical shape of nature. A lot of my art is informed by nature, and rectangle and square are not natural shapes that we find in ecology and biology.”

For works like *The Kairos Stones*,



4

showing Sophia walking through a Stonehenge-like landscape with a horse, Tiessen chose two amorphous shapes for his canvas. In addition, the painting touches on themes of time, or Kairos (an ancient Greek word), taken from a story in the bible. “Kairos time is a decisive moment of time where past present and future are one,” Tiessen shares. This, of course, also lends itself to the many theories behind the creation of Stonehenge.

Works such as *Swallowed by Knowledge*, are created on a traditional rectangular surface. We see Qohelet reading, surrounded by a pile of books in the rib cage of a sperm whale. “This is one of my favorites,” Tiessen remarks, “and it’s about the pursuit of reading. I incorporated books

from philosophy, science and politics. It’s important to pursue these disciplines, but with so many facts, figures and information, how do we navigate through? The idea is that we can get lost in our books.”

Tiessen continues, “I hope collectors come with their own interpretations and I want to provide hope navigating the complex social issues we now found ourselves in. Art can have relevance for dealing with these [challenges].” The show will run from April 28 through May 26, with musical accompaniment by Tiessen’s brother for the opening day. ●

**Rehs Contemporary Galleries**, 20 W. 55<sup>th</sup> Street, 5<sup>th</sup> Floor • New York, NY 10019 • (212) 355-5710 • [www.rehscgi.com](http://www.rehscgi.com)

PEGGIE BLIZARD

# Fresh Cuts



1



2



3

Contemporary realist painter Peggie Blizard often feels that inspiration comes when its least expected and “there is no way an artist can artificially create it,” she says. For her floral subject matter, prominently on view at George Billis Gallery in Connecticut beginning early April, inspiration begins with a bit of play between found objects, like Mason jars, and botanicals from her own backyard.

“Before becoming intrigued with painting flowers, I was fascinated by antique kitchen objects—the way they seemed to be speaking to each other,” Blizard explains of her process. “So, while going through antique stores in search of these objects, I found a few Mason jars that were pretty [and] I ended up with them at home. It was summer, I had flowers in the yard, so once they were together in a jar, I just felt like painting them. The line of water and



**1**  
*Pansies in a Jar*, oil on panel, 48 x 36"

**2**  
*Five Ball Jars with Flowers*, oil on panel, 36 x 30"

**3**  
*Summer Flowers with Lavender Bells*, oil on panel, 24 x 18"

**4**  
*An Ideal Eclipse, Part I*, oil on panel, 36 x 24"

it's a bold yet refreshing display that also showcases Blizard's talent for still life realism.

In terms of style, the artist continues to be "fascinated with trompe l'oeil because it delivers a bit of fun to the viewer and a challenge to me as an artist," she says. "As for technique, it was Leonardo da Vinci who taught us 'sfumato,' which is the slight blurring of edges. We live in a 3D universe, so there are really no flat edges to objects. To convey this feeling of roundness in the objects, this slight blurring does the job." Blizard also references floral still life from masters of the Dutch Golden Age.

We certainly see Blizard's scenes pop with extraordinary detail, with the flowers themselves as an obvious but still significant facet to her work—a tool in which to communicate the unique structure of a painting. "When I began painting flowers, I just picked what I could find in the yard or in my neighbor's yard and I enjoyed mixing a variety depending on the colors, size and shape. An artist friend once said that all painting is abstract and I agree with him. Artists who are classically trained use all the elements in a painting to make the piece work—balance, shape, contrast, scale etc."

The show at George Billis Gallery will open April 4, with a reception on April 6 from 5 to 8 p.m., and will close April 30. Above all, Blizard's hope is that "people will find [the paintings] cheerful and uplifting at a time when the world feels as if it is coming unglued." ●

**George Billis Gallery**, 1700 Post Road • Fairfield, CT 06824 • (212) 645-2621 • [www.georgebillis.com](http://www.georgebillis.com)

its distortions began to intrigue me. Also, painting the words cut into the jars was a fun challenge."

In her upcoming show of approximately eight new pieces, Blizard offers larger views (and larger paintings) of her jars and exquisite floral arrangements, which fill the canvas from top to bottom. Two examples are *Five Ball Jars with Flowers* and *Pansies in a Jar*, both pictured here, with the latter measuring 48 by 36 inches

of oil on panel. As noted, the Ball Mason jar reaches the very bottom edge of the scene, and the pansies graze the top, while the flowers and petals suspended in the water add yet another element.

"I wondered how the picture would change if I shoved some flowers down into the water," explains Blizard of the pansy piece, along with other paintings in the show. "This put color behind the cut letters and created new shapes." All-in-all,



RICHARD PARKER

# Art Box



Richard Parker doesn't have to go far to find his subjects. Often they are right there with his art supplies.

"A lot of them are here, but you'd be surprised, some can be hard to find," he says of the pencils, erasers and pastel sticks he uses as his still life models. "Sometimes I have to go searching for them. My brother-in-law gave me a Design Artgum eraser. They don't make them anymore, so if you have one you might want to hold onto it."

Parker, who lives and teaches in Pasadena, California, will take his subjects and affix them to small white cards that are pinned to a wall. He'll light them and then just start painting, often with the objects and shadows creating abstract forms of light and color that

are immensely pleasing to the eye and to the imagined touch—viewers will likely recall the soft rubber of erasers and get a bit nostalgic. He also paints them quite large, often at 30 by 40 inches when the original objects are just several inches long.

"I see them as large wall sculptures. Sometimes I even feel like a sculptor and not a painter," he says.

The artist will be showing his newest pieces at a solo show opening April 1 at Billis Williams Gallery in Los Angeles. He was part of a three-artist show a year ago, and the gallery was extremely happy with his work and invited him back for a solo presentation.

"Richard Parker's paintings are exquisitely rendered portraits of ephemeral objects more often used to create artworks than as the content. With a

1 *DESIGN ARTGUM*, oil on canvas, 30 x 40"

2 *EBERHARD FABER Red Union 510*, oil on canvas, 30 x 40"

3 *PRISMACOLOR-NuPastel*, oil on canvas, 30 x 40"

4 *BEST EVER 10CENT*, oil on canvas, 30 x 40"



2



3



4

nod to Pop Art, Parker focuses on the most elementary of subjects: the very materials artists use to create their work—pencils, erasers and pastel sticks,” says gallery director Tressa Williams. “Parker balances the pristine with a touch of whimsy in his canvases—oversized and almost flawless in their depiction, Parker nonetheless

includes the marks of hand sharpening on the pencils and of use in the pastels. Only the erasers are shown in their unused sublime perfection—speaking to that moment before the work begins and when all things feel possible. Defiantly simple and elegant, the paintings are formal in their geometry yet masterfully playful in

their content and scale.”

The show, titled *Double Take: Magnifying Beauty in the Ordinary*, will be on view through April 29 in Los Angeles. ●

**Billis Williams Gallery** 2716 S. La Cienega Boulevard • Los Angeles, CA 90034 • (310) 838-3685 • [www.billiswilliams.com](http://www.billiswilliams.com)



CURT BUTLER

# The Art of Suggestion



1



2

**E**ncaustic painting was practiced by the Greeks in the 5<sup>th</sup> century BC and was described by Pliny the Elder before his death in the eruption of Mt. Vesuvius in 79 AD. The most famous early encaustic paintings are the Fayum mummy portraits painted on panels in Egypt around 100 to 300 AD.

The word encaustic comes from the Greek word “enkaustikos” meaning to heat or to burn. Pigmented wax is heated and applied to wood panels or canvas to create a painting. Sometimes it is reheated to remove all traces of its application.

Curt Butler is a master of contemporary encaustic technique, creating paintings that attract with their realism from afar and whose surfaces are alive with the manipulation of the medium, as if he had sculpted the surface.

“At times, I am building up the surface and at other times, I am subtracting or carving into the surface of the paint,” he explains. “Encaustic painting with oil has given me the emotional response that I am currently seeking in my work. To be able to suggest a subject rather than illustrate it, to literally feel the surface of the paint and to be able to engage the viewer from a distance, and yet retain them when they are close are all reasons I choose to work the way I do.

“I enjoy the play of carving back into the wax with a



3





4

- 1  
*Family Farm*, oil on canvas, 60 x 48"
- 2  
*Gather*, oil on canvas, 12 x 12"
- 3  
*Rail Line*, oil on canvas, 30 x 30"
- 4  
*Nightfall*, oil on canvas, 36 x 48"
- 5  
*Eager and Trail*, oil on canvas, 48 x 36"



5

palette knife to create different textures. Heating up the wax allows me to fuse layers of paint to create a surface that is varied and complex."

Butler's paintings can be seen in an exhibition at Shain Gallery in Charlotte, North Carolina, beginning April 14.

Among them is *Eager and Trail*, a 4-by-3-foot canvas of rich, jewel-like passages coalescing into an image of two boats floating on the water. The boats, as vessels, suggest our own human vessel to Butler. Perhaps a little timeworn but ready to continue the journey.

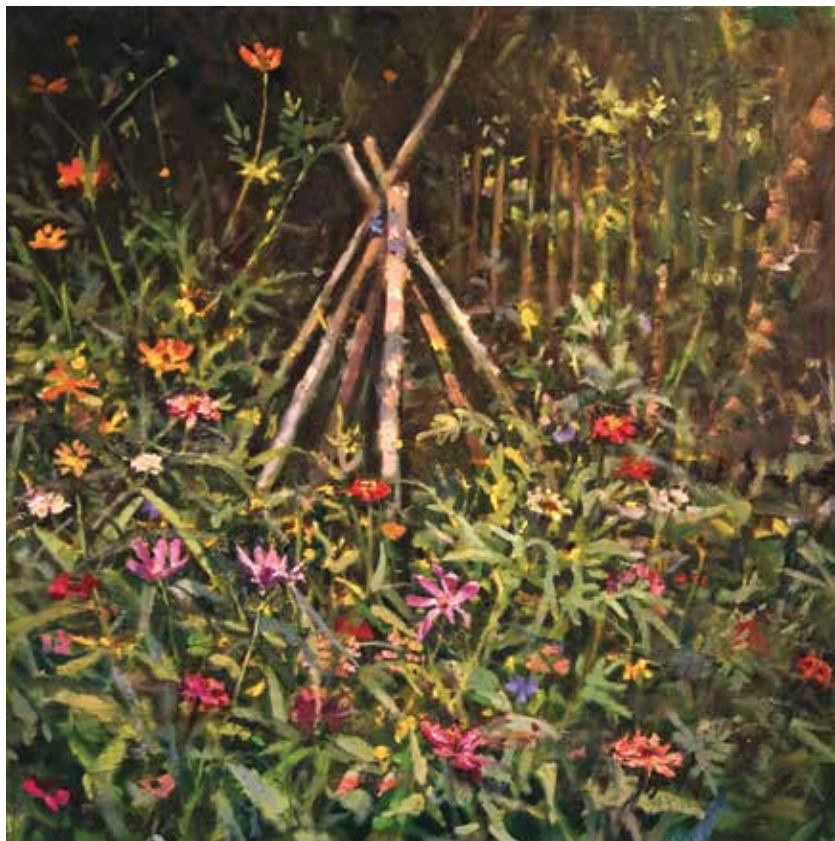
Butler paints in the Lowcountry of North Carolina, a region rich in tradition and its connection to the land and the sea. In the case of the Lowcountry, the transition from land to sea is often softened by salt marshes, crucial to the food chain, as well as literally softening the effects of ocean waves. His paintings of the coast celebrate these interrelationships.

The paintings in the exhibition range from the large *Eager and Trail* to the intimate encounter with a shore tern in *Gather*, executed on a 12-by-12-inch canvas. ●

**Shain Gallery** 2823 Selwyn Avenue, Suite K • Charlotte, NC 28209 • (704) 334-7744 • [www.shaingallery.com](http://www.shaingallery.com)

MICHAEL DOYLE

# Secret Gardens



1  
*In the Flower Garden*,  
oil on canvas, 24 x 24"

2  
*Where the Pigeons Roost*,  
oil on board, 30 x 30"

3  
Michael Doyle's easel  
during one of his garden  
painting sessions.

4  
*Fall Still Life & Landscape*,  
oil on board, 23 x 23"

In 1876, Abraham Browning called his home of New Jersey the Garden State, a nickname that would stick until 1954, when the state legislature—overriding a veto from the governor at the time—added the slogan to New Jersey license plates. In his defense of keeping “Garden State” off of license plates, Governor Robert Meyner said, “I do not believe that the average citizen of New Jersey regards his state as more peculiarly identifiable with gardening or farming than any of its other industries or occupations.”

It has been nearly 70 years since the debate, but one person who would have definitely had an opinion on the matter is painter Michael Doyle, a New Jersey artist who is bringing gardens to life in his newest works that will be on view at Somerville Manning Gallery beginning April 14.

“Nature is present in all the new work. Many of the paintings are from within a few miles of my house or even on my property. What unites many of them is my love of gardening,” Doyle says. “My interest is

both in decorative and vegetable gardens. I believe that if we’re good to nature, nature will be good to us. I just love watching plants grow and then building these spaces where they can all live. It’s a creative outlet as much as painting.”

New works in the show include *In the Flower Garden*, which shows a small wooden tripod-like structure made of sticks. “I liked the shape of the teepee form because it allowed the plants to grow up it. It’s just a very natural shape,” the artist says.





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In *Fall Still Life & Landscape* he shows a small garden house with an open door that reveals a lovely scene of objects. Through the window is a distant landscape.

Doyle has shown at Somerville Manning for more than two decades and is always thrilled to be connected to the gallery and the region, which has strong ties to the Brandywine School and its many great illustrators who turned to fine art, including N.C. Wyeth. The artist recalls visiting the gallery earlier in his career when he unexpectedly walked in on a video being shot with Ann Wyeth McCoy, N.C.'s youngest daughter. Worried he was going to interrupt filming or create noise that would be picked up on video, Doyle was prepared to leave. "Ann walks over. She says, 'You let Michael do whatever he needs to,'" Doyle relates, adding that he was impressed she knew who he was and his work.

Doyle never intended to become an artist, and instead devoted much of his youth to baseball, a sport that is strongly tied to nature with the wood of the bats, the leather of the gloves and the grass and dirt of the field. "It was around then that I discovered this treasure that is painting," he says. "And I never really looked back." ●

**Somerville Manning Gallery** Breck's Mill,  
2nd Floor • 101 Stone Block Row • Greenville, DE 19807 •  
(302) 652-0271 • [www.somervilmanning.com](http://www.somervilmanning.com)



# Found in Translation

**T**hese works exist way outside of the box. In fact, forget the box altogether. An exhibition currently on view at the Nelson-Atkins Museum of Art delves into the concept of change and transformation, and the complex nuances that can be discovered as artists take these ephemeral ideas and transform them into tangible works of art. *Found in Translation: Explorations by 8 Contemporary Artists*, running through August 20, highlights the unique perspectives of eight first-generation Asian American artists living in or near the Greater Kansas City, Missouri, area.

“*Found in Translation* is informed by the artists’ individual experiences with immigration and their varied personal narratives in traveling from their home countries to Kansas City, but it is also about so much more,” says Julián Zugazagoitia, Menefee D. and Mary Louise Blackwell CEO and Director of the Nelson-Atkins Museum



1

**1**  
**Noriko Ebersole,**  
*Self-Portrait Diary:*  
*One-a-Day Drawings*  
*for 10 Years, 2003,*  
 2005-2013, graphite,  
 charcoal, color pencil,  
 conté and ink on  
 paper, dimensions  
 vary. Courtesy the  
 artist. Photo © 2022  
 The Nelson-Atkins  
 Museum of Art.

**2**  
**Priya Suresh Kambli,**  
*Buttons for Eyes,*  
 2016-2022, archival  
 inkjet prints and  
 flour, dimensions  
 vary. Courtesy the  
 artist. Photo © 2022  
 The Nelson-Atkins  
 Museum of Art.



2

3  
**Hong Chun Zhang**, *Continuity*, 2022, Chinese ink on Alcantara fabric with scrolls, 240 x 58". Courtesy the artist. Photo © 2022 The Nelson-Atkins Museum of Art.

4  
**Heinrich Toh**, *From the Roots...That's Rarely Seen*, 2022, monoprint and paper lithography on Rives BFK paper, dimensions vary. Courtesy the artist. Photo © 2022 The Nelson-Atkins Museum of Art. Photo © 2022 The Nelson-Atkins Museum of Art.

of Art. "It reflects their perspectives on the world and is expressed through a wide range of styles and media." *Found in Translation* is co-curated by Ling-en Lu, curator of Chinese art, and Stephanie Fox Knappe, Samuel Sosland Senior Curator of American Art.

Among the artists featured in the exhibition are Heinrich Toh, Hong Chun Zhang, Hye Young Shin, Kathy Liao, Noriko Ebersole, Priya Suresh Kambli, Shreepad Narayan Joglekar and Yoonmi Nam. They hail from countries such as Singapore, China, South Korea, India and Japan.

Ebersole's *Self-Portrait Diary: One-a-Day Drawings for 10 Years* consists of 3,652 self-portraits of the artist with daily notes on sketchbook paper. "I drew myself every single day for ten years," she says. "My process was at the end of the day; I looked back on the day and took out one of 31 pencils and headed to the mirror. I started by creating rules such as not drawing backgrounds; drawing only my face but not my neck or shoulders; not carrying the work over to the next day; [and] not trying to draw myself beautifully—just draw what I see as it is."



3  
*Continuity*, by Zhang, depicts the twisting branches of a tree devoid of leaves. Its deeply complex root system, however, juts out toward the viewer in physical space—situated parallel to the ground, similar to the way the roots of a real tree would grow. "My work *Continuity* reflects on the

connection between my past and present. I made a 5-foot-by-16-foot Chinese scroll painting of a family tree. The roots represent where I came from and my Chinese heritage. The tree trunks/figures imply the new home I created in the American Midwest. The branches symbolize [how] my family tradition has continued to grow and pass on to my daughter," says the artist. "This piece combines traditional Chinese fine style ink painting technique with new Italian fabric called 'Alcantara,' which provides me with more flexibility to create layers of detail on a large scale."

Kambli's *Buttons for Eyes* is constructed through experimentation with the artist's personal archive of photographs and artifacts brought with her from India, and emphasizes a personal narrative. "In my work, I have always striven to understand the formation and erasure of identity that is an inevitable part of the migrant experience," she says, "exploring the fragmentation of family, identity and culture." ●



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[www.nelson-atkins.org](http://www.nelson-atkins.org)

# Innovative Arts

*Art Market San Francisco returns to showcase a vibrant collection of contemporary works and special programming.*

**R**eturning to San Francisco, California, for its 11<sup>th</sup> edition is the esteemed *Art Market San Francisco*, where visitors can expect to see a celebration of the local arts community with national and international galleries in attendance. Hosted at the Fort Mason Center, the art fair boasts around 85 top galleries featuring a variety of contemporary artworks, projects and events that present an array of innovative programming.

“This year’s fair, under the esteemed leadership of fair director Kelly Freeman... promises to be a powerful platform for the dynamic, experimental and inclusive strength that reflects San Francisco’s thriving art market with its robust community of galleries, dealers and collectors,” say *Art Market Productions (AMP)* representatives. “It will showcase yet again, why the Bay Area is revered as an international arts destination.”

AMP, a creative events firm that produces five contemporary arts fairs nationwide, also notes that this year will have even more engaging content under the leadership of the new creative director, Nato Thompson, who “comes to the fair with a robust curatorial background, including a decade-long tenure overseeing projects for innovative arts nonprofit Creative Time,” among others.

Along with a wide variety of artworks on display, there will be a plethora of special installations, events, talks and performances including the theatre series lectures by *Art Market* partners such as The Fine Arts Museum of San Francisco, Art + Climate Action and much more, “showcasing a dialogue of diversity and inclusion.”

One lecture will come from the organization Creativity Explored, who partners with artists with disabilities. “This panel will discuss what fashion is, where it becomes art and what that can look like,”



**1**  
Attendees enjoy the 2022 *Art Market San Francisco* line up.

**2**  
**Ashley Amery**, *Ocean Floor*, gouache on 640 gsm Fabriano paper, 30 x 22". Courtesy Rebecca Hossack Art Gallery.

**3**  
**Rocca Luis Cesar**, *Oaxaca* (triptych), acrylic on canvas, 35 x 70". Courtesy Sin Titulo Gallery.

**4**  
**Ole Marius Joergensen**, *The No Man*, photo print, 45 x 39". Courtesy Momentum Fine Art.





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explains a show spokesperson. “We will discuss what the future could look like and how to approach creating garments with disabilities in mind and still dealing with authenticity.”

Attendees will also see public project displays that feature work like Mads Christensen’s *Campfire*, “a torch-like vessel composed of 12 highly polished steel ‘ribs,’ their curved interior surfaces embedded with LED lights, serving as a canvas for the artist’s slowly changing compositions of form, color and light,” says the presenting gallery Timothy Yarger Fine Art, located in Los Angeles, California.

Additional galleries showcasing exceptional artworks include Rebecca Hossack Art Gallery based in London, and Miami, Florida, representing non-Western artistic traditions like *Ocean Floor*, a gouache painting of botanical and abstract forms by Ashley Amery. Momentum Fine Art from Miami, Florida, will display Ole Marius Joergensen’s “cinematic photographs” like *The No Man*, pictured here, and Sin Titulo Gallery in San Francisco will showcase Latino and Chicano artists including Rocca Luis Cesar and his work *Oaxaca* (triptych), featuring “the abstract human form and eclectic lines.”

*Art Market San Francisco* will kick off with an Opening Preview on April 20, from 6 to 9 p.m., followed public viewing days running from April 21 through 23. Please visit the fair website for ticket prices, opening times and additional information on programming. ●

# A Bright Showcase

*The American Impressionist Society's 7<sup>th</sup> Annual Impressions: Small Works Showcase opens this April.*

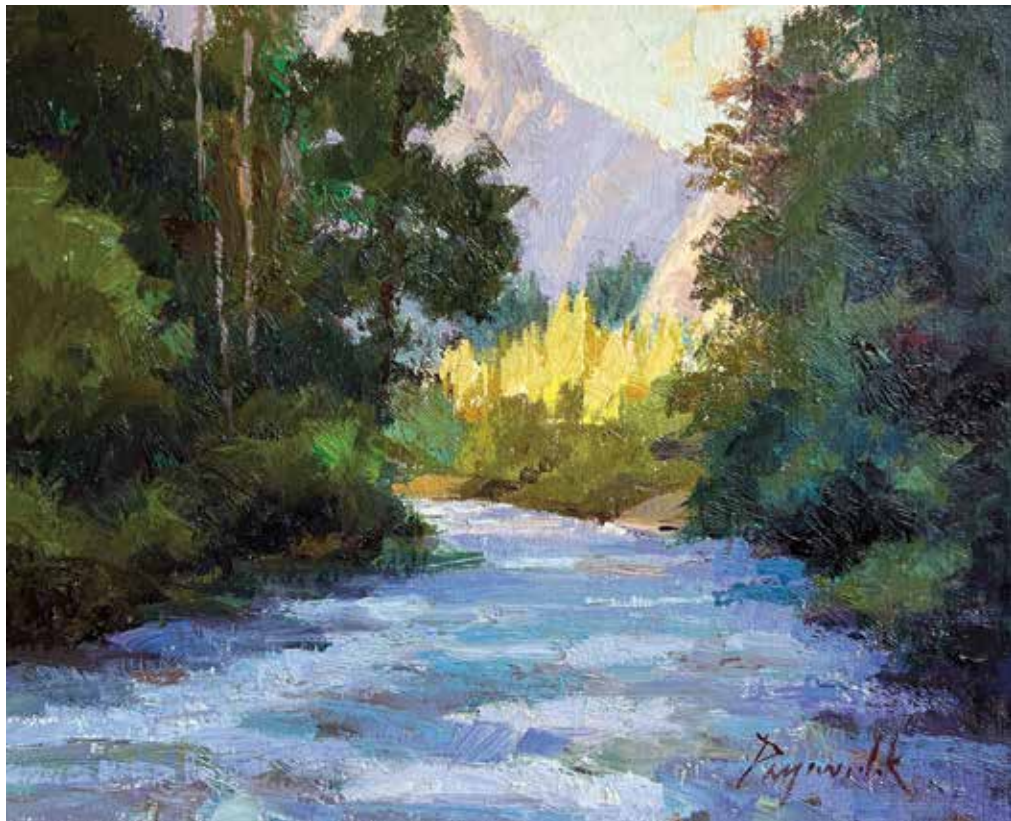
**H**eld at the District Gallery in Knoxville, Tennessee, American Impressionist Society's *AIS Impressions: Small Works Showcase* highlights 150 juried works in the mediums of oil, watercolor, pastel, gouache and acrylic. Another 20 paintings from AIS Masters,

Board, Officers and Founder will also be on display during the exhibition, which runs from April 14 to May 20.

An opening reception will take place Friday, April 14, with over \$15,000 in prizes/awards.

In addition, opening week (April 11-15)

includes two workshops, a dual painting demo, museum tour, critiques, a panel discussion and Paint Out. Featuring more than 40 artists, the Paint Out takes place in and around the Knoxville area from April 11 to 14. This year's awards judge is AIS Master Anne Blair Brown, who lives in





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Nashville, Tennessee. Brown is set to teach two different workshops as well as paint in a dual demo with AIS Signature Member Kathie Odom.

“Twice a year our in gallery exhibitions gives AIS the opportunity to immerse our members in a creative community. Our events are planned to highlight the engaging and sometimes little known views to paint or museums to visit,” says Elizabeth K. Ahrens, executive director of the American Impressionist Society. “My favorite element of the week is having our members who live in the area serve as artful ambassadors! Knoxville will welcome us with their spring blooms!”

Artists in the show include many AIS members like Lori Putnam, Rick J. Delanty, Susan Elwart Hall, Pamela Padgett, Aaron Schuerr, Shanna Kuhn, Larry Winborg and Jerry Smith, as well as artists like Jeff Stahler, Karen Philpott, Jill Basham, Jacalyn Beam, Barbara Coleman, Erin Spencer and more.

All work is available for purchase and can be viewed on the American Impressionist Society website. ●

**1**  
Camille Przewodek,  
*Rapid Flow*, oil, 8 x 10"

**2**  
Cheryl St. John, *In the Spotlight*, oil on linen panel, 10 x 8"

**3**  
Kathie Wheeler, *Elva*, oil on linen on board, 12 x 10"

**4**  
Albert Handell, *Late Summer*, pastel, 12 x 16"



# Contemporary Delights

*Artexpo New York returns for the 46<sup>th</sup> year, showcasing significant contemporary art from around the world.*



Captivating the great city of New York for four days, is the renowned annual *Artexpo New York* showcase, now in its 46<sup>th</sup> edition. Visitors to this year's event will see over "200 innovative exhibiting galleries, art publishers and dealers, and artists from across the globe," say Artexpo representatives, featuring contemporary and fine art prints, paintings, drawings, sculpture, glass work and so much more.

"We're delighted to announce our dates and returning showcase to Pier 36 for this year's *Artexpo New York*," says Eric Smith, president and CEO of Redwood Art Group. "Our new venue proved a tremendous success last year, as attendees enjoyed the visionary talents of artists from across the globe. We look forward to welcoming the world's contemporary and fine art industry, as we continue to push the boundaries of

creativity and artistic innovation with our exciting schedule of programming."

The schedule begins with an Opening Night VIP Preview on Thursday, March 30 from 5 to 8 p.m., that leads into the public fair opening on Friday, March 31 and continues through Sunday April 2. Special programming will include Art Labs; curated projects by galleries, art institutions and art collectives, and the Spotlight Program;



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a focused look at galleries and artists that create “site specific exhibitions.” Artexpo is also pleased to feature the Discoveries Collection which highlights works picked by the *Artexpo New York* curatorial team.

A new element to the art fair is a “special lounge exhibit at Pier 36’s upstairs mezzanine,” explains Linda Mariano, Redwood Art Group’s managing director of marketing. “We’re expanding our offerings upstairs that will feature street, urban and outsider art presented by Jason Perez Art from Miami, Florida. This is definitely a special exhibit!”

In addition to this exciting line-up, attendees can expect to see some astounding art from artists and galleries in New York like Art Love Gallery, Perseus Gallery and Anne Howard Gallery, to international treasures by Sammoun Fine Art Gallery from Quebec, Canada; David Ivanishvili from Sagarejo, Georgia; and Orac Gallery, from Warsaw, Poland. Additional U.S. exhibitors include K-Art Projects USA, from Miami, Florida; and Artavita - World Wide Art from Santa Barbara, California.

For additional information including ticket prices, participating artists and galleries, and up-to-date details, please visit the *Artexpo New York* website. ●

**1**  
Snapshot of the 2022  
*Artexpo New York*  
showcase.

**2**  
Suzanne McCourt, *Go For It*, acrylic on canvas,  
24 x 24". Courtesy of  
Artavita - World Wide  
Art.

**3**  
Samir Sammoun, *Ballet VII*, oil on linen, 48 x 60".  
Courtesy Sammoun  
Fine Art.

**4**  
Diane Portwood,  
*Me After the Slightest  
Inconvenience*, acrylic,  
spray, LED and resin on  
panel, 40 x 30". Courtesy  
of Jason Perez Art.

# Artful Atlanta

*A select group of the country's top plein air artists convene in Georgia to capture the region's beauty in real time.*

**T**he ninth annual *Olmsted Plein Air Invitational* returns to the Atlanta area for a week of plein air painting activities that begin at sunrise on April 15. For the first three days of the competition, the esteemed roster of 25 artists can paint anywhere in Georgia, from the coast to the mountains, small towns and cities, but must return to Atlanta for the remainder of the invitational which concludes on April 23.

"The landscape in our state and throughout metro Atlanta is spectacular," says event co-founder and chair Lillian Ansley. "The beautiful Smoky Mountains can be captured in less than an hour and a half from Atlanta. Artists will have access to gorgeous historic neighborhoods, rolling hills, barns and livestock, beautiful urban and small towns, rivers and lakes all within a 20-mile radius of Atlanta."



1

**1** More than two dozen nationally recognized plein air painters will take to the streets in and around Atlanta in a week-long competition and sale.

**2** The *Olmsted Plein Air Invitational* will culminate in a judged competition for which the artists will enter the best piece they created during the weeklong event.



2





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**3**  
Neal Hughes' *Crane's Store* won Best in Show in 2022.

**4**  
Nearly 150 works of art will be on display at the start of the festival and added to as the painters complete pieces over the course of the week.

**5**  
*Keeping Up with the Smiths* by Alison Leigh Menke took home the Judge's Awards of Merit in 2022.



4



5

A pop-up gallery, hosted by the Druid Hills Golf Club in the city's historic district, will open on Tuesday, April 17, featuring 150-plus previously completed works by the artists. Over the course of the week the exhibition and sale will grow to 350 works with fresh paintings added daily.

At the end of the event, artists will select their best work and submit it for the competition, which will be judged at the Artist Award Ceremony and Soirée on Saturday, April 22. Last year, a \$40,000

prize was awarded.

Art collectors, enthusiasts, and the curious are invited to share in the experiences all week as these talented artists create their masterworks. An abundance of extracurricular events will happen throughout the week including artist talks and demonstrations, entertainment, a PopUp Prosecco in the Park & Petite Gallery Stroll, the Awards and Collectors Soirée, and the popular PaintQuick competition and sale in historic Fredrick Law Olmsted Linear Park.

Most activities and events are free and open to the public and make for a unique opportunity to add a special piece you watched being created to your collection. The full schedule of events and details can be found at [www.olmstedpleinair.com](http://www.olmstedpleinair.com).

"Atlanta is a very diverse city and allowing the public to experience the creation of collectible paintings by nationally acclaimed artists brings everyone together," says Ansley. "Art heals; art gives hope; art brings joy." ●

# Robust Lineup

*EXPO CHICAGO returns to Navy Pier this spring to celebrate its 10<sup>th</sup> anniversary.*



1

**F**rom April 13 to 16, *EXPO CHICAGO* is back for another showcase of 170 of the most prominent galleries worldwide, spanning a massive 90 cities and 36 countries. And this year, the fair celebrates a milestone 10-year anniversary. In addition to the 3,000 artists whose works will be on display at *EXPO CHICAGO*, a wide variety of programming with art world leaders, site-specific pieces and citywide events will also take place during the wider *EXPO ART WEEK*, from April 10 to 16.

This year brings a number of new additions to the exposition including Eric Firestone Gallery, New York; Inman Gallery, Houston; Kohn Gallery, Los Angeles, and more. Returning to this year's fair is Miles McEnery Gallery, New York, among many other prominent exhibitors.

"We are extremely proud to welcome the world to Chicago as we return to Navy Pier for the 10<sup>th</sup> anniversary edition of *EXPO CHICAGO*," says Tony Karman, president and director.

In addition to the foremost international galleries displaying work at the 2023 exposition, visitors can also explore several focused presentations. "PROFILE shifts the focus to established interna-



2

1  
© Reginald Sylvester II. Image courtesy the artist and Maximillian William, London. Photo by Daniel Greer.

2  
**Adler Guerrier**, *Untitled (Forms--dodecagon, evening primrose, flânerie--brought to bear on a Texan landscape--San Antonio) YGB*, 2021, three-plate lithograph on Arnhem 1618 245gsm paper, 30 x 22", ed. of 4. Courtesy Marisa Newman Projects.



3

tional galleries as they highlight single artist installations and honed thematic exhibitions. Within *EXPO CHICAGO*, *PROFILE* offers a unique curatorial platform to showcase ambitious projects with the clarity of amplifying a single artist or collective. “Gallery sections also include Special Exhibitions, curated booths by non-profit organizations; and Editions + Books, featuring artist books, editions and multiples,” *EXPO CHICAGO* notes. Another program, *EXPOSURE* is dedicated to solo and duo artist presentations by galleries 10 years and younger.

Visitors can also explore informative panel discussions and a vast array of immersive, curated programming throughout Chicago. Visit [www.expochicago.com](http://www.expochicago.com) for a detailed account of all that’s offered. ●



4

**3**  
**Nohemí Pérez, *De la serie “El Palmar” Pintura No. 3, 2022***, oil on canvas, 7.8 x 7.8 x ½”. Courtesy Instituto de Visión.

**4**  
 A view of *EXPO CHICAGO 2022 Dialogues*. Courtesy *EXPO CHICAGO*. Photo by Faith Kelsey.



# 32<sup>ND</sup> NATIONAL JURIED EXHIBITION

March 31 – April 30, 2023

Held at Reinert Fine Art, Charleston, SC.

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[www.jamesswansonfineart.com](http://www.jamesswansonfineart.com)



**SCOTT RUTHVEN**

*Path of Wonder*, 2022, Oil on Panel, 18 x 24", \$3,600  
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# Organic Elements

Page was the Grand Prize Winner in International Artist magazine's Challenge No. 133, Florals & Gardens.



1

Denmark-based painter Ginny Page captures the intricate, minute details of her subjects, which consist of delicate flowers, bowls of fruit, close-up slices of fruit, people and more. Painting with intense observation and accuracy for her subjects, Page has a passion for creating complex illusions in paint, like reflections and distortions in old glassware, silver and porcelain. Many of her still life paintings include insects, delicate water droplets, shells, broken eggs or other beautifully intricate organic forms.

In *The Curtsy*, a purple tulip rests on a table with a bee bumbling next to it. "My need for nurturing and rescuing small creatures and plants started at a very early age. The tulip was rescued from being mown over accidentally



2

1  
*The Curtsy*,  
oil on panel,  
19 ½ x 30¼"

2  
*In the Flesh*, oil on  
panel, 5½ x 6½"

3  
*Composition in  
Orange and Black*,  
oil on panel,  
16½ x 12½"







**GINNY PAGE**

Copenhagen, Denmark • art@ginnypage.com • www.ginnypage.com

**4**  
*Narcissus,*  
oil on panel,  
9 ½ x 13 ¾"

**5**  
*Come Together,*  
oil on panel,  
11 x 19½"

**6**  
*Broken Tulips,*  
oil on panel,  
11 x 14"



4



5

by the lawn mower...I gave the tired and thirsty bee some sugar water, placed them both on a brick ledge and observed," she says of the piece. "The fading tulip appeared to be bowing or 'curtsying' down in gratitude to the little bee who was just about to crawl over the edge. I gave it a crown to show my appreciation for this hard working and immensely important little creature which often goes unseen and taken for granted." She says that while the painting may seem somewhat melancholy at first, it really is a message of hope.

Another painting titled *Come Together* depicts all sorts of critters meandering over a bowl of berries—butterflies, snails, a ladybug and even a fly. Despite the competition for food, they all seem to be getting along.

Page's *International Artist* competition winning piece, *Broken Tulips*, is a tribute to her close friend who had been diagnosed with stage 4 cancer. "We had several trips to the hospital and in the car park there they had planted the most beautiful tulips! My favorite Rembrandt tulips or 'broken tulips' as they are more commonly known due to their stripey color mutation. The tulips were fading fast and losing their petals but still incredibly beautiful with their bold stripes and delicate white transparency. I knew I had to paint them so I persuaded my friend to drive back



6

so I could pick just two fading blooms. Painting the broken tulips whilst my friend was sleeping gave me some joy in a time of extreme sorrow. These are for Marcelle," Page says.

The artist studied at Lincoln College of Art and Design, and has been working

on her art in both England and Canada, until she moved to Denmark, where she resides today. She is represented by Davis Gallery, Contemporary Art, Galerie Knud Grothe and Galleri Uggerby, all based in Denmark, as well as Mall Galleries based in London. ●



*Madonna*, pen on paper, 31 x 23"



*Woman 4*, oil on canvas, 48 x 30"



*Fall Landscape With Two Trees*, oil on canvas, 30 x 40"

# Atom Hovhanesyan

**A**tom Hovhanesyan was born in Armenia on August 19, 1981. In 1997, just as Hovhanesyan graduated from high school, his family received final embassy approval for immigration to the United States. That same year he enrolled at New York University to study English. In 1998, Hovhanesyan was accepted at St. John's University where he studied economics while continuing to work in the restaurant industry. He quickly moved into management positions in both the New York and Los Angeles restaurant market. After experiencing personal and professional disappointment, he relocated from Los

Angeles to New York in 2009 and began painting—the passion of his youth. A turning point was visiting Kandinsky's art exhibition at The Met with his mother.

From that day on, his entire life was dedicated to art. A conscientious and methodical autodidact, he busied himself with the study of anatomy, perspective, effects of light, color theory, art history, and the works of the Old Masters as well as the modern masters. From 2013 to 2017, Hovhanesyan studied at the Art Students League of New York and the National Academy of Design. A faithful and respectful learner, he loved the traditional choice of medium

and ground his own colors. Through his unwavering dedication to art, sometimes working 72 hours nonstop, he created and developed a unique post-divisionism style and technique, working in oils and ink. He created over 250 pieces of art before losing his battle with depression in May of 2018. He was 36 years old.

## Want to See More?

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Arcade 010, oil, 12 x 36"



Old Mill Smoke Stacks, oil, 36 x 48"



Reed Market Pub 002, oil, 24 x 36"

## Donald Yatomi

**D**onald Yatomi is an oil painter living and working in Bend, Oregon, best known for his contemporary urban themes. Born in Okinawa, Japan, Yatomi has been painting for over 30 years. He graduated from the University of Hawaii with a bachelor's degree in fine art with an emphasis on painting before attending the ArtCenter College of Design in Pasadena California, where he graduated with a second bachelor's degree in illustration. Since then, he has made a name for himself in entertainment design, working with companies such as DreamWorks Studios and Sony Interactive Entertainment, in addition to

finding gallery representation. Yatomi's love for contemporary realism and urban themes reveals itself in his paintings, where he strives to capture the raw beauty of the modern, industrial form. Although traditionally trained, his focus is on composition and narrative. "My paintings are about getting as close as I can to being transparent and having 'nothing to hide,' without ever revealing my whole self," he says.

Yatomi gravitates toward non-romantic subject matter. "I usually try to capture the ignored and mundane—even the repulsive—in urban spaces and cities," he says. "My work reflects a lot

from a childhood of poverty and instability. I also like the nostalgic aspects of spaces that touch on memories and past lives. I like elements that tie us all together—that we share in common."

### Want to See More?

[www.donaldyatomi.com](http://www.donaldyatomi.com) | (541) 350-8745

#### Represented by Peterson Contemporary Art

550 NW Franklin Avenue, Ste. 178 | Bend, OR 97703 | (541) 633-7148 | [www.pcgallery.com](http://www.pcgallery.com) | [thegallery@pcgallery.com](mailto:thegallery@pcgallery.com)

 @donaldyatomiart



Clockwise from left:

*Spring in Provence*, oil in linen, 36 x 20"

*Abrivado*, oil on linen, 41 x 41"

*Old Friends*, oil on linen, 30 x 40"



## Krista Lee Johnson

**K**rista Lee Johnson grew up surrounded by drawing and painting supplies—be it in her home or at the Minneapolis Institute of Art or the Minnetonka Center for the Arts. The smell of oil paint has always thrilled her—she knew from a young age that art was her passion.

"I often find myself lost in the beauty that surrounds me," she says. "Watching a brilliant sunset I feel both the energy of the colors and a deep longing in my heart while the bright spring leaves of the trees bring me joy in the way they dance in the sunlight."

Johnson has always perceived life and art as inseparable. "My paintings are my emotional response to my world. I

hope that when you view my art, you feel the sand on the beach, smell the plants and trees, and hear the pounding of the horses' hooves," she says.

Johnson is a "realist painter," which to her means attempting to represent subject matter truthfully, "without artificiality or sentimentality." She has a tremendous respect for the Russian realist painters and the way they depicted the world around them with loose yet accurate brushwork. "They used texture and form to express emotion in a way that I find arresting."

She continues, "I believe our world needs art to help us stay in touch with our humanity. I don't paint to make a statement but rather to offer a place of

repose in our hurried world. I am drawn to the play of light and shadow, but also the mystery of a foggy day. I find the use of value to be more descriptive than color, and I prefer stillness over commotion. It is my hope that my work will create a space for the viewers to slow down and reconnect with the beauty in their lives."

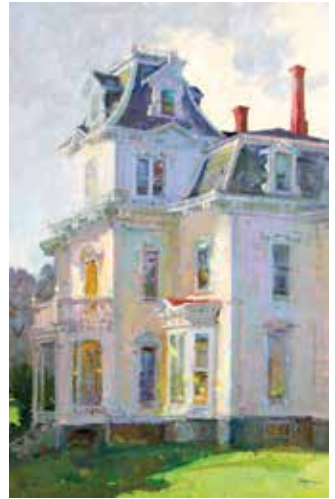
Johnson will be featured in the Oil Painters of America's 32<sup>nd</sup> Annual National Juried Exhibiton from March 31 through April 30 at Reinert Fine Art in Charleston, South Carolina.

### Want to See More?

Krista Lee Johnson | (952) 200-8244  
[www.kristaleejohnson.com](http://www.kristaleejohnson.com)



*Setting on Rome*, oil on linen, 18 x 24"



*Talbot House*, oil on linen, 36 x 24"

# Lori Putnam

Lori Putnam's work is characterized by loose and expressive brushwork, bold use of color and a keen sense of composition. It encompasses a wide range of subject matter, including landscape, still life and figurative works, each executed with a unique blend of realism and abstraction. The landscape paintings seen here capture each scene's essence, conveying its visual appearance, mood, atmosphere and emotions. Infused with a sense of drama and dynamism, Putnam seeks to capture her subjects' fleeting light and ever-changing character.

"Using luminous and vibrant hues that are both bold and harmonious, my colors have a vibrancy and intensity that add a sense of vitality and personality to the paintings. My art celebrates life, nature and the human experience, rendered with a mixture of skill, passion and creativity."

Painting primarily in oil, Putnam often travels to study and paint a location in preparation for her studio work. Therefore, when she begins a larger canvas from those studies, she rarely refers to photographs. "This ensures the studio pieces are fresh, exciting and full



*Illuminated*, oil on linen, 20 x 24"

of bravura and feeling," says the artist.

The painting *Illuminated*, pictured here, is a prime example and will be exhibited during the Oil Painters of America's National Juried Exhibition in Charleston, South Carolina, which runs March 31 through April 30.

## Want to See More?

(615) 512-0929 | [www.loriputnam.com](http://www.loriputnam.com)

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



1

**1 Principle Gallery sells work by Jeremy Mann on the eve of his solo exhibition**

*EBo2*, a graphite drawing by Jeremy Mann was purchased by a collector based in Verona, Wisconsin, on the eve of his solo exhibition at Principle Gallery in November 2022, which was previewed in that month's issue of *American Art Collector*. The collector purchased the drawing over the phone and was his first purchase from Principle. Mann and his parents arrived at the gallery's Alexandria, Virginia, location just moments later.

"As an artist, Jeremy Mann is constantly evolving and creating artworks that speak to his creativity," says assistant gallery director, Taylor Chauncey. "He isn't afraid to take risks or push himself to new heights. He's found a balance between abstraction, realism and fantasy. *EBo2* is a

perfect example of that balance. Whether he's working in graphite, photography, film, oil or charcoal; Jeremy's distinguished style shines through."

**2 Artist sells piece the same month it appeared in *American Art Collector***

Mary Calengor's piece *Japanese Wedding Basket* was featured in a preview of an exhibition at Anne Neilson Fine Art and it had an immediate, unforgettable impact on a collector. "The collector had seen [one of her] paintings in a friend's home and couldn't get Mary's work out of her head. She immediately connected specifically with *Japanese Wedding Basket*, and at the end of January, the piece was hers," says a gallery representative.

"I flew down to Charlotte for the opening event, and there, I had the pleasure of

meeting the individual that purchased this painting for her new home," says Calengor. "It's always marvelous when you have the opportunity to meet with a collector and make a personal connection."

The buyer fell in love with the Japanese basket painting immediately. "The artist's fine detail is spectacular and the use of paint to create light and dimension really drew me to the piece," she says. ●

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Interested in having your SOLD! story featured in the pages of *American Art Collector* magazine? Email Sarah Gianelli at [sgianelli@americanartcollector.com](mailto:sgianelli@americanartcollector.com) to find out how you can share your recent sales and successes.



2

## ARTISTS IN THIS ISSUE

Alessandra, Isabelle	73	Joergensen, Ole Marius	113	Rothe, Vanessa	89
Amery, Ashley	112	Johnson, Krista Lee	132	Ruthven, Scott	60
Balkanski, Nikolo	24	Kambli, Priya Suresh	110	Sales, Connie Karleta	93
Balmert, Nancy J.	83	Lambeth, Mary	84	Sammoun, Samir	117
Blizard, Peggje	26, 102	Lemon, Kent	78	Sanders, Janis	79
Boggess, Lynn	98	Leutwyler, Kim	70	Schappler, Patricia	92
Brees, Deborah	62	Lewandowski, Erwin P.	78	Serrano, Frank	79
Britten	72	Louis, J.	89	Sheri, Irene	82
Burgan, Christopher	80	Ma, Kyle	88	Shilei, He	66
Butler, Curt	106	Mann, Jeremy	134	St. John, Cheryl	115
Calengor, Mary	134	MARLOWE	72	Stephens, Peter	68
Carter, John Michael	61	McCourt, Suzanne	117	Stodder, Fred	70
Cesar, Rocca Luis	113	Menke, Alison Leigh	119	Strickland, Terry	71
Charles, Sue	80	Miller, Matt	61	Stuckey, Kyle	86
Cheng, Paul	62	Morris, William	70	Swanson, James	63
Cohen, Kate	72	Munch, Charles	78	Switzer, Scott	70
Crouter, Anni	94	Nelson, Jenny	24, 69	Sylester II, Reginald	120
Dennis, Marc	24, 42	Ordoveza, Amy	90	Tiessen, Josh	85, 100
Deshpande, Stephanie	91	Page, Ginny	126	Toh, Heinrich	111
Doyle, Michael	108	Parker, Richard	104	Torres, Yunior Hurtado	71
Ebersole, Noriko	110	Pérez, Nohemí	121	Vanderhill, Rein	76
Gifford, Julie	79	Piermé, Pascal	69	Westerberg, Aaron	89
Guerrier, Adler	120	Pinto, Leila	73	Wheeler, Kathie	115
Haines, Rebecca	70	Pollack, Laura	71	Wiesenfeld, Aron	26, 96
Hammer, Annette	79	Portwood, Diane	117	Williamson, Robin	63
Handell, Albert	115	Post, Linda	93	Winfield, Christopher	69
Harrison, Derek	26, 87	Przewodek, Camille	113	Wissler, John David	78
Hosner, W. Truman	79	Putnam, Lori	133	Wofford, Wesley	38
Hovhanesyan, Atom	130	Reis, Hope B.	63	Yatomi, Donald	131
Howard, Kathy	66	Restelli, Lara	71	Yi, Huang	66
Hughes, Neal	119	Reynolds, James	79	Zhang, Hong Chun	111
Jenkins, Debra Reid	79	Ridgeway, Bette	82	Ziegler, Treacy	48

## ADVERTISERS IN THIS ISSUE

33 Contemporary / Chicago, IL	10	Lambeth, Mary / Midland, TX	65
Alpers Fine Art / Rockport, MA	31	Marlowe Mixed Media Dimensional Art / Leland, NC	33
American Impressionist Society / Omaha, NE	35	Matt Miller Fine Art / Norton, MA	124
American Legacy Fine Arts / Pasadena, CA	7	Nelson Atkins Museum of Art / Kansas City, MO	12
Americans in Paris / New York, NY	25	Olmsted Plein Air Invitational / Atlanta, GA	Cover 3
Arcadia Contemporary / New York, NY	Cover 2, 1	Pastel Society of New Mexico / Edgewood, NM	41
Art Gallery Prudencia / San Antonio, TX	35	Peterson Contemporary Art / Bend, OR	17
Art Market San Francisco / San Francisco, CA	20	Pinto, Leila / Southampton, NY	40
Balmert, Nancy J. / Seabrook, TX	22	Pollak, Laura / Naples, FL	29
Bennett Prize, The / Pittsburgh, PA	19	Portrait Society of America / Tallahassee, FL	39
Blue Rain Gallery / Santa Fe, NM	Cover 4	Principle Gallery / Alexandria, VA	5
Boston Design Week / Boston, MA	32	Putnam, Lori / Charlotte, TN	27
Brees, Deborah / Jacob, IL	122	Rehs Contemporary Galleries / New York, NY	8-9
Carter, John Michael / Louisville, KY	123	Restelli, Lara / Miami Beach, FL	67
Cheng, Paul / Lake Forest, CA	122	Richard J. Demato Fine Arts Gallery / Romeo, MI	2-3
Claggett/Rey Gallery / Edwards, CO	11	Ruthven, Scott / Ft. Collins, CO	124
Darro, Tom / Scottsdale, AZ	65	Southwest Gallery / Dallas, TX	13
Elizabeth, Britten / Denver, CO	64	Swanson, James / La Grange Park, IL	124
Fracchia, Barbara / Kensington, CA	30	Swift, Peter / Rockville, MD	64
Friedland, Howard / Bozeman, MT	36	Tehachapi Arts Commission / Keene, CA	23
GF Contemporary / Santa Fe, NM	15	Uline / Pleasant Prairie, WI	67
Hope Reis Art Studio / Vero Beach, FL	123	Wheeler, Kathie / Viroqua, WI	37
Hovhanesyan, Atom / Rego Park, NY	21	Williamson, Robin / Sugar Land, TX	125
J. Petter Galleries / Douglas, MI	75	Yatomi, Donald / Kalispell, MT	18
L.HUNT Gallery / Eastvale, CA	65		



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