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AMERICAN

art COLLECTOR

PREVIEWS OF WORKS FOR SALE AT
UPCOMING SHOWS COAST TO COAST

FEBRUARY 2011



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COLLECTOR'S CHOICE

There is no better magazine on the market today designed to help collectors find new work for their collections than *American Art Collector*. We are truly the Collector's Choice—and we know this because we hear daily from galleries that tell us how they sell paintings straight from the pages of the magazine and then we hear from the collectors who have proudly bought them.

Art collectors at all levels love *American Art Collector* because our innovative preview concept means that every painting that appears on the pages each month is new and available to buy from a gallery, whether it be in Santa Fe, New York City, San Francisco or Miami. *American Art Collector* has a true sense of freshness and immediacy to it for this very reason.

In fact, for this February issue, we planned a nice preview of Quang Ho's newest work at the Claggett/Rey Gallery in Vail, Colorado. In our article, we only published new and available art for sale at this specific show, so we waited for Quang to complete new paintings. As soon as he finished some of the work for the show, he took photos of them and then sent them to us for the article. So, the pieces you see in the magazine are not even a month old and have never been seen before. For all of you collectors, I'm sure this is music for your ears!

So, enjoy this fine selection of new art available each month at the top galleries across the country. And, of course, buy some of the work as well. As you all know, our motto at *American Art Collector* is simple: Buy Art. Early and Often.

Sincerely,

Joshua Rose
Editor



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P.S. Even more art from select shows can also be found at www.galleryshowsonline.com. Make sure to go online today and spend some time clicking through this fabulous new resource that was a hit at all the art fairs in Miami this past December.

ON THE COVER...



SUSAN GROSSMAN, To 74, 2009,
CHARCOAL AND PASTEL ON PAPER,
56 x 68 3/4"

ART WANTED!
Calling all artists and galleries

Readers of *American Art Collector* are always on the hunt for original, quality art to add to their collections. Contact us to take advantage of the opportunities that await you.
editor@americanartcollector.com

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Susan Grossman



7th Avenue, 2009, Charcoal and Pastel on Paper, 59 1/2 x 67 inches

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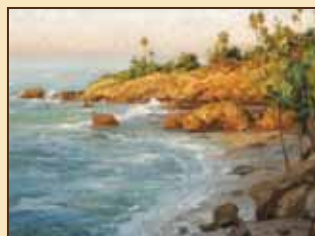
DARCIE PEET



DANIEL MUNDY



BRENT JENSEN



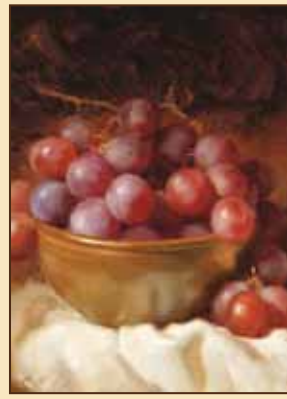
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The Old Mill Oil 16 x 16



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Twin Owl Guardians Oil 18 x 24



Simply Marvelous Oil 12 x 24



Rural Route Oil 9 3/4 x 11 3/4



Silence Oil 9 x 12



Serenity Oil 8 x 8 3/4

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The Liberation / Reclaimed mixed media / 52" x 39" x 15"

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Champs Elysees Garden

Oil

16 x 20

DARCIE PEET



Sweep of Clover and Pasture, The Tetons

Oil

24 x 30

ALEXANDER VOLKOV



Into The Wind, Dedication to Andrew Wyeth

Oil

27 x 44

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Deladier Almeida

GEOMETRY OF OCCUPATION

January 18 – February 26, 2011



“What attracts me to the scene here in California, looking at the landscape from above, is the geometry. It is largely a manmade geometry. I see areas that are controlled, manipulated, and turned into productive land; the landscape is a geometry of occupation.”

— Deladier Almeida

View the Exhibition at:
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Chroma Flows by Deladier Almeida 36 x 18 oil

KATHRYN STATS



30 x 20

Oil

Spider Rock

SCOTT LLOYD ANDERSON



Winter Sun and Shadow

Oil

24 x 30

SHERRY SALARI SANDER



19 x 13 x 9

Bronze

An Encounter in Sheep Country

CLEMENT KWAN



36 x 30

Oil

Entrance of the Clan

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Hidden Canyon, oil on linen, 36x36 inches

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NEW LANDSCAPE OIL PAINTINGS BY JOHN HOREJS



"Hillside Garden" Oil 40" x 50"

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"Flight Time" Bronze 61"H x 62"W x 24"D each

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Diane Olsen



Donna Bruni



Dave Putnam



Nanne Nyander



Carol MacConnell



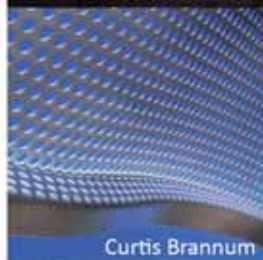
Christy Freeman



Calvin deRuyter



Carol Brookes



Curtis Brannum



Cheryl L. Hrudka



Bev Pettit



Brandon Kralik



Birgit Huttemann-Holz



Beth Cornell



Annette Callahan
Gabrielle England



Ann M. Bailey



James Swanson



Mike Bell



Judith Visker



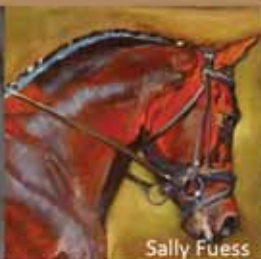
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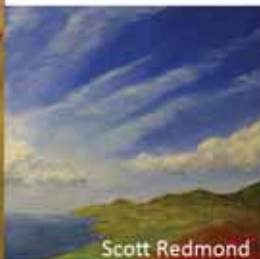
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Sharon Claybo



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Scott Redmond



Tammy Bality



Pat Stacy



Raymond Wattenhofer



Rebecca Wilks



Rebecca Zook



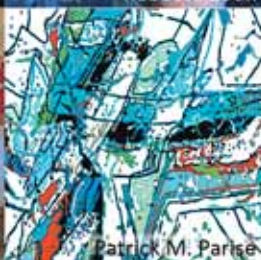
Nancy S. Hilgert



Nan Kennedy



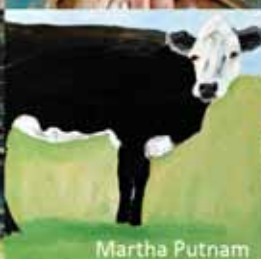
Paula Papponi



Patrick M. Parise



Carol Jo Smidt



Martha Putnam



Mary Mauritzen



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Pont Alexandre near the Grand Palais

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Previews

Hundreds of new works from exhibitions about to open

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Price Range Indicator

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2011	\$2,400	\$5,600	\$31,000

COAST-TO-COAST COVERAGE

See new art being created by major living artists from coast to coast. Many readers travel across the country to acquire pieces from galleries showing new work in this magazine.



SPECIAL FEATURES COVER THE MAJOR ART DESTINATIONS

Our **Art Lover's Guides** alert you to the peak season for art destinations around the nation. You'll find details of all the major shows opening around the country with images of new work and dates of upcoming shows. Our user-friendly **Art Walk Maps** help orient you before you visit and show you where the major galleries are located.



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THE SAVVY COLLECTOR'S PREVIEW GUIDE TO UPCOMING SHOWS

Our state-by-state guide to some of the best upcoming art exhibitions across the country.

ARIZONA



Sunlit Garden, oil, 15 x 45"

Celebrating 20 Years in Scottsdale - John Horejs

Opening: February 17, 2011

Exhibition Dates: Feb. 17 - March 1, 2011
"In February 1991, Gary Lee Price and John Horejs had their first two-man show in Scottsdale, and have shown their art together ever since. The exhibit features new bronzes by Price, who has become known worldwide for his heartwarming sculptures capturing the joy of childhood. Horejs' popular wildflower garden paintings and desert and western landscapes fill your space with color and natural beauty. Meet the artists at the opening reception February 17 from 7-9 p.m. and add to your collection!" — Elaine Horejs, Gallery Director

Xanadu Gallery, 7039 E. Main Street, Scottsdale, AZ, 85251, (480) 368-9929

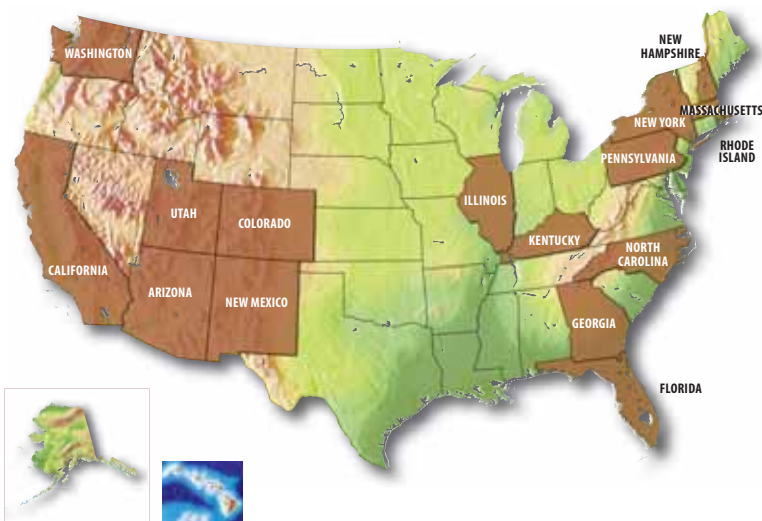


Country Sunflowers, oil on board, 30 x 24"

Flower Fields, Cottage Gardens, Sunny Days - Romona Youngquist

Opening: February 24, 2011

Exhibition Dates: Feb. 24 - March 9, 2011
"Bonner David Galleries presents an evening filled with your favorite backwoods landscapes and rural vistas. Romona Youngquist, a self-taught landscape artist, likes to think of nature as her true teacher. Youngquist's stunning use of color, loose brushstrokes, and impressionistic scenery will lure you in for a closer look. Her works of art will bring back nostalgic memories of that sunflower field you saw when you were a



child or of grandma's summer cottage on a warm sunny day." — Sarah Hobin
Bonner David Galleries, 7040 E. Main Street, Scottsdale, AZ, 85251, (480) 941-8500



Sedona Majesty, thick acrylic on canvas, 36 x 36"

Celebrating Women Artists - Painting, Bronze and Clay- Jennifer Vranes

Opening: February 4, 2011

Exhibition Dates: February 1 - 28, 2011
"Painter Jennifer Vranes has had the high honor of being selected by the U.S. Government

for the Art in Embassies Program promoting diplomacy through art. Her technique involves painting landscapes with extreme textures creating the feeling of 'actually being there'. You are invited to an Opening Reception of three top women artists: Jennifer Vranes, Jan Van Ek and Joyce Nelson, Friday, February 4, 5-8 p.m." — Linda Timberlake

The James Ratliff Gallery, 671 State Route 179, Sedona, AZ, 86336, (928) 282-1404



East River Sunset, oil on panel, 30 x 50"

Celebration of Fine Art - James Randle

Opening: January 15, 2011

Exhibition Dates: Jan. 15 - March 27, 2011

"The Celebration of Fine Art is known as the place where art lovers and artists connect. James

Randle and 99 other artists will be on hand to share their works of art during the *Celebration of Fine Art*. Visitors can meet the artists, watch them in the creative process and find out what inspires them. The 40,000 square feet of exhibit space and one-acre sculpture garden showcase a wide range of styles and mediums sure to please any art lover. Open daily 10 a.m. to 6 p.m. in the big white tents." — Susan Morrow Patje

Celebration of Fine Art, SE Corner of Scottsdale Rd. and Mayo Blvd. off Loop 101 at Exit 34 in Scottsdale, AZ, Scottsdale, AZ, 85255, (480) 443-7695

JEFFREY TERRESON



Morning Gift 54" x 54" mixed media



Stride's Pace 40" x 56" mixed media


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UPCOMING SHOWS STATE BY STATE

CALIFORNIA



Model with Red Flower, oil on panel, 14 x 11"

Ongoing - Ying Liu

"With passion painting portrait, Ying brings a rich and sympathetic eye to each work she creates, sometimes pastel, occasionally watercolor. Working mostly in oil for the past six years, she was awarded Silver Medal at the prestigious OPA Western Regional Show in October. Having studied past and living masters, she brings together a rich tradition on Russian and American impressionists, a vibrant palette of colors and value with bold brushwork to bring out the character and spirit of the subject."

—www.YingLiuFineArt.com

Four Corners Fine Art Gallery, 54967 Pine Crest Drive, Idyllwild, CA, 92549, (951) 553-7564



The River's Threshold, oil on canvas, 60 x 72"

Paths and Pauses - Joshua Smith

Opening: February 3, 2011

Exhibition Dates: February 3 - 28, 2011
"Christopher Morgan Galleries present *Paths and Pauses*, an exhibition of Joshua Smith's most recent work. Smith's latest art continues to evoke the emotion and inspiration for which he is celebrated. But now, he paints with increased complexity and on a scale that we have not seen before. This is a remarkable and captivating collection." —Christopher Morgan
Christopher Morgan Galleries, 73-375 El Paseo Suite I, Palm Desert, CA, 92260, (760) 568-0336



Trumpestries, oil on canvas, 15 x 30"

Geometry of Occupation - Deladier Almeida

Opening: February 5, 2011

Exhibition Dates: Jan. 18 - Feb. 26, 2011
"Geometry of Occupation features new landscape paintings by Deladier Almeida, based on aerial views of the Sacramento Delta region of northern California. The landscape of crops and their different colors, levees, and crisscrossing bodies of water, presents an array of geometric and chromatic possibilities that a viewer would not experience from the ground."

—Robin Knowlton, Gallery owner

Knowlton Gallery, 115 S. School Street #14, Lodi, CA, 95240, (209) 368-5123



Interlude, oil on linen, 24 x 36"

Uniquely Youngman - Paul Youngman

Opening: February 5, 2011

Exhibition Dates: February 1 - 28, 2011
"Paul Youngman paints California, from the exotic vineyards of the wine country to the ruggedly beautiful coasts of Carmel, Monterey and Mendocino. You'll discover an old falling-down barn nestled in California's golden hills, wine country villages, or perhaps a towering eucalyptus grove near a country road. And since February is the beginning of mustard season in the Napa Valley, he'll paint the vineyards in their new garments of bright yellows and soft greens. All will be uniquely 'Youngman.'"

—Lee Youngman

Lee Youngman Galleries, 1316 Lincoln Avenue, Calistoga, CA, 94515, (707) 942-0585



Kings on Main, oil on linen, 32 x 44"

Carl Ramsey Urban Paintings and Drawings (Ongoing)

"I have made an attempt over the past nine and a half years to find a personally satisfying urban aesthetic. Chronologically and completely

by chance this adventure coincided with the latest and ongoing revival of a downtown Los Angeles art scene. As well as becoming my neighborhood, the Historic Core/Skid Row locales and people became my subjects. Stylistically, I like to ramble around a bit. It suits me; especially with regard to the diversity of this tiny corner of the universe." —Carl Ramsey
Optical Allusion Gallery, 2414 W. 7th Street, Los Angeles, CA, 90057, (213) 381-3034



Perfume River 8, oil on canvas, 60 x 48"

Kalani Engles

Opening: February 10, 2011

Exhibition Dates: February 10 - 26, 2011

"My abstract paintings and monotypes are based on things I have seen, heard, smelled or felt, often while traveling. The colors, shapes, mood and composition of my work are extracted from sensory experience, translated into feelings, and re-created from emotional memory, with painterly discipline and technique, months, sometimes years later. My work represents the tangible world, interpreted by subconscious, rather than pure idea or emotion." —J. Venosa

The Studio Shop, 244 Primrose Road, Burlingame, CA, 94010, (650) 344-1378



New York Street Vendor, oil, 12 x 16"

Ongoing-Lyle Rennick

"Lyle Rennick is a Southern California artist who paints cityscapes, landscapes, figures, and other subjects in an impressionistic realism style. He has studied with Scott Christensen, Scott Burdick, Carolyn Anderson and others. See his website at www.lylerennick.com."

Laguna Niguel, CA, 92677, (949) 838-6535

COLORADO



Laura Ball, *Display* (detail), watercolor on paper, 30 x 22 1/2"

Laura Ball and Ryan McLennan

Opening: January 28, 2011

Exhibition Dates: Jan. 28 - Feb. 26, 2011

"The David B. Smith Gallery is pleased to present new paintings by Laura Ball and Ryan McLennan. These two creative artists explore the struggles of human life through the imagery of animals, which represent the parallels to both the real world and the world of the subconscious. While Ball creates a world of internal dreams and monsters, defining the shadows that hold us back from healthy progression in our daily lives, McLennan creates scenes that parallel the natural world, using a cast of North American mammals and birds to explore brief lessons in ecology, natural history and evolution."

David B. Smith Gallery, 1543 A Wazee Street, Denver, CO, 80202, (303) 893-4234, www.davidbsmithgallery.com

FLORIDA



Sailing, oil on board, 11 x 14"

Beyond the Horizon - Anne Packard

Opening: January 14, 2011

Exhibition Dates: Jan. 14 - Feb. 14, 2011

"On January 14th and 15th, Cutter & Cutter Fine Art will welcome back Anne Packard for her second personal appearance at our Brilliance In Color Gallery. We will have over 30 new originals and it is sure to be an unforgettable event. Packard's personal appearances are rare and we strongly encourage all collectors to take advantage of this opportunity to spend time with a great American icon. Packard will be painting several local scenes for us as well as her traditional New England seascapes."

—Scott Dingfelder

Brilliance In Color, 25 King Street, Saint Augustine, FL, 32084, (904) 810-0460

One of Denver's newest names in art
is starting to get a lot of attention.



Svetlana Shalygina, *Distant Lover*, Mixed Media, 24" x 48"

MIRADA

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'Best of Denver' - *Westword* newspaper

'Art Lover's Escape' - *Denver Life* magazine

'A Style-Maker' - *Luxe* magazine

Denver Metro's 'Best Art Gallery' - *5280* magazine



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Pablo Milan, *Partners*, Acrylic on Canvas, 18" x 18"

Allen Wynn, *Object of Desire VI*, Mixed Media, 93" x 50" x 19"



UPCOMING SHOWS STATE BY STATE

GEORGIA



Siena Row I, oil, 12 x 16"

Italian Reverie - Pat Fiorello

Opening: March 3, 2011

Exhibition Dates: Feb. 28 - March 17, 2011

"The upcoming show *Italian Reverie* features paintings by artist Pat Fiorello. Her passion for Italy, steeped in her Italian heritage, comes through in these new paintings inspired by travels to Tuscany and the Northern Lake Region of Italy where she regularly teaches painting workshops. Her flair for combining pieces of classic architecture with the lush and colorful foliage of the Italian landscape creates warm and inviting pieces, which make one long for a return to the beauty of Italy." — Pat Fiorello

Frameworks Gallery, 1205 Johnson Ferry Road, Suite 110, Marietta, GA, 30068, (770) 973-6701



Southern Sentinels, oil on linen, 16 x 20"

Southern Charms - Millie Gosch

Opening: February 13, 2011

Exhibition Dates: February 13 - 28, 2011

"If being an artist is a calling, then Millie Gosch answers it with joyful enthusiasm. Born and raised in Georgia, her love of the southern landscape is evident in her work. An avid plein air painter, she is drawn to the rivers, low country, and rural scenes. The land she loves springs to life as Gosch captures spirit and mood through light and shadow. The show *Southern Charms* is a collection of her most recent plein air works including those works featured in *Southern Living Magazine*."

— Millie Gosch Fine Art

Frameworks Gallery, 1205 Johnson Ferry Road, Suite 110, Marietta, GA, 30068, (770) 973-6701

ILLINOIS



Mercer St., acrylic on canvas, 30 x 40"

A Solo Show of Paintings

by Josh Moulton

Opening: December 17, 2010

Exhibition Dates: Dec. 17, 2010 - Jan. 29, 2011

"Chicago artist Josh Moulton captures facets of city life, street corners and building facades. ZIA Gallery presents an exhibition of his acrylic paintings from December 17 - January 29, 2011. Moulton's works can be found in corporate collections such as Deloitte & Touche, The NMH Prentice Women's Hospital, and Oncor International, in addition to numerous private collections. ZIA Gallery invites the public to meet the artist at the reception."

— Josh Moulton

The Zia Gallery, 548 Chestnut, Winnetka, IL, 60093, (847) 446-3970

KENTUCKY



Summer Aerial, oil, 24 x 30"

Take Flight - Lynn Dunbar

Opening: January 14, 2011

Exhibition Dates: Jan. 14 - Feb. 25, 2011

"Impressionist oil painter Lynn Dunbar unveils her soaring new work based on chartered flights over Kentucky, Indiana and the Ohio River. These majestic scenes portray the landscape and the affects of man, light and nature. Join us for an artist talk on February 24 at 3 p.m. in the Lucretia C. Begley Art Gallery."

— Lynn Dunbar

Lucretia C. Begley Gallery, Lindsey Wilson College, 210 Lindsey Wilson Street, Columbia, KY, 42728, (270) 384-2126

MASSACHUSETTS



Beacon Hill Apple Blossoms, oil on canvas, 24 x 36"

Springtime in Boston - Celia Judge

Opening: February 10, 2011

Exhibition Dates: Feb. 10 - March 5, 2011

"Warmth and beauty arises from the cold, blustery remnants of Boston's winter with iconic spring views of the Boston landscape. Step into Spring with these stunning pieces created by artist Celia Judge. Enjoy the peaceful warmth and architectural beauty that Judge brings to her paintings: having lived there most of her life. The warm colors of the brownstones and flowering trees create the first signs that spring is in the air and that winter is almost a memory in Boston."

— Peter Ziegelman

A Z Fine Arts, 339 Washington Street, Rte. 16, Wellesley Hills, MA, 02481, (781) 237-3600



Mother's Darts, oil on panel, 24 x 36"

New works by Heather Neill

Opening: February 6, 2011

Exhibition Dates: February 6 - 19, 2011

"Heather Neill is a realist painter who invites the viewer into a world alive with color and rich in detail. Her dramatic use of light focuses our attention on often overlooked corners or objects with a sometimes breathtaking honesty and the spaces in between are laced with generous amounts of both humor and mystery. In her own words, 'In describing my work, some have used the term narrative. I guess that fits. Like a short story, when viewing the paintings one can be both reader and voyeur.'" — Jennifer Pillsworth

The Granary Gallery, P.O. Box 790, West Tisbury, MA, 02575, (508) 693-0455

NEW HAMPSHIRE



Black Hair, mixed media, 7 x 5"

Group Show - Katie Wilson-Bernatas

Opening: February 1, 2011

Exhibition Dates: February 1 - 28, 2011

"Picker Gallery is having a group show for the month of February. The works of award-winning studio artists Katie Wilson-Bernatas, Karen Bruson and Helene Levasseur will be shown. There will be over 50 works in a variety of mediums, scale and subject matter. The show can be viewed Monday through Saturday, noon to 5 p.m." — www.FreshPaintDailyPainters.com

Picker Gallery, The Picker Building, 99 Factory St. Ext., Nashua, NH (603) 533-3757

NEW MEXICO



Friends Gathering, oil, 36 x 48"

Group Figurative Show -

Desmond O'Hagan

Opening: February 4, 2011

Exhibition Dates: February 4 - 28, 2011

"The Peterson-Cody Gallery will present an exhibit of new figurative paintings by gallery artists Annie Dover, Desmond O'Hagan, Randy Pijoan and Forrest Solis and will introduce the works of new gallery artist Terry Strickland at this exhibit. Strickland creates works of art that, at first blush, are similar to an old master's painting but upon inspection reveal a contemporary edge. She is inspired by fairy tales, superheroes or works of literature and re-examines them in a contemporary manner."

— Martine Bertin-Peterson

The Peterson-Cody Gallery, 130 West Palace Avenue, Santa Fe, NM, 87501, (505) 820-0010

ERICA HOPPER



Ascension 40" x 50" original oil on canvas



Longhorn 52" x 68" original oil on canvas


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NEW YORK



St. Roch's, oil on linen, 33 x 44"

Urban American Portraits - Raymond Sicignano

Opening: January 30, 2011

Exhibition Dates: Jan. 30 - March 6, 2011
"Raymond Sicignano's paintings capture the vitality of urban life in their vibrant depiction of stores, bars, & restaurants. The series is called *Urban Portraits* since the paintings go beyond surface appearance to express the personality of the store owners and the neighborhoods they are in. His paintings are distinguished by a fine-tuned sense of place, expressed through the faithful depiction of the architecture, signage, and idiosyncratic design that make the neighborhoods he paints unique." — *Raymond Sicignano*
Eisenhower Hall Gallery, 655 Pitcher Road, West Point, NY, 10996, (845) 938-6772



New York Central Park in Winter, 30 x 30"

Ongoing - Guy Dessapt

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Arnot Gallery, 250 W. 57th Street, 10th Floor, New York, NY, 10107, (212) 245-8287, www.arnotart.com, www.herbertarnotinc.com, arnotart@aol.com

NORTH CAROLINA



Roseberry Farm, oil on canvas, 48 x 48"

Recent Works - Jean Jack

Opening: February 18, 2011

Exhibition Dates: Feb. 18 - March 30, 2011

"It is the relationship between landscape and structure which Jean Jack finds so fascinating and which serves as the initial departure point for the work. A sense of place is established in each piece as the buildings fit themselves into the landscape. Images of housing are so appealing because they are an immediate necessity in our lives, a metaphor for who we are, who we wish we were, and where we want to be. She conveys the quiet dignity of these architectural shapes as she arranges them."

— *Matthew Bryson, Executive Director*
Gallery C, 3532 Wade Avenue, Raleigh, NC, 27607, (919) 828-3165

PENNSYLVANIA



Arrival, oil on linen, 30 x 40"

After Church, Pre-war, Feast the Mouth of the Mine - Sarah McRae Morton

Opening: February 1, 2011

Exhibition Dates: February 4 - 26, 2011

"Arrival" is one painting in a series by Sarah McRae Morton. Figures tell stories and provoke wonder about their surrounding rural landscape and weathered grand architecture. Neoclassical and Victorian houses are situated on a hay covered hill. Girls in pink recall the dress that got dusty in Wyeth's *Christina's World*. A bride donning a leather bomber jacket is acknowledged by men tipping their hats, a gesture from bygone days. The series is about the mystery of memory and visual cues."

— *Lee Lovett*

Red Raven Art Company, 138 N. Prince Street, Lancaster, PA, 17603, (717) 299-4400

RHODE ISLAND



New England Legends, oil on canvas, 24 x 30"

New England h20 - Walter T. Scott Jr.

Opening: January 15, 2011

Exhibition Dates: Jan. 5 - March 15, 2011

"Our winter show - *New England h20* - features our gallery artists who specialize in painting our New England waters. Sara Connell, paintings of Martha's Vineyard, Massachusetts, so realistic you can smell the ocean. Walter T. Scott Jr., who grew up working on Rhode Island's Narragansett Bay, paints from the heart of a true man of the sea, from its coastal marshes to the tall ships of the past. John Bowdren prefers the quiet ports of Maine and the smaller crafts that float tethered to docks and buoys."

— *Nancy Pritchard*

Bristol Art Gallery, 423 Hope Street, Bristol, RI, 02809, (401) 396-9699

UTAH



Ensemble, oil on canvas, 30 x 30"

New Oils & Watercolors by Hadley Rampton

Opening: June 17, 2011

Exhibition Dates: June 17 - July 9, 2011

"Rising quickly through the ranks at Phillips Gallery, Hadley Rampton is now among our top five most collected/best-selling artists. Her loose palette knife landscapes take our beloved aspen forests to new dimensions while her watercolor and ink street scenes from Europe and Africa reveal the innate character of each unique locale." — *Hadley Rampton*

Phillips Gallery, 444 E. 200 South, Salt Lake City, UT, 84111, (801) 364-8284

WASHINGTON



Standing Room Only, oil, 14 x 11"

Busy Living - Perspectives of people enjoying life - Michele Usibelli

Opening: February 17, 2011

Exhibition Dates: Feb. 15 - March 14, 2011

"Filled with her characteristic color and vibrancy, Michele Usibelli captures people in the midst of daily work and play. Turning the everyday activities of life into art, her paintings are joyful, energetic, contemporary masterworks that appeal to a broad range of collectors." — *Denise Cole*

Cole Gallery, 107 S. Avenue South, Edmonds, WA, 98020, (425) 697-2787

CANADA



Joyce Fournier, *Second Thoughts*, oil on canvas, 20 x 16"

Inaugural Members' Exhibition - International Guild of Figurative Art

Exhibition Dates: February 2-26, 2011

"STUDIO VOGUE Gallery is celebrating the launch of its new gallery space in conjunction with *The Contemporary Figure*, the inaugural members' exhibition of the International Guild of Figurative Art - where international artists with a passion for the human form come together. All members of the guild have exhibited their figurative work at prestigious events both within and outside of their country of residence. See works in various styles and media and experience each artist's unique point of view as they interpret the figure of today. Participating artists include, Ann McGriffin, Jennifer Hinrichs, Joyce Fournier, J.A. Fligel, Yael Erlichman, Alfredo DeCurtis and others."

STUDIO VOGUE Gallery, 216 Avenue Road, Toronto, Ontario, Canada, M5R 2J4, (416) 459-9809, www.studiovoguegallery.com, www.figureguild.com

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Pat Rocha: A Streamline World (Detail) 30 x 30" Oil on Canvas 2010

CALLING COAST TO COAST



Christopher Morgan
Palm Desert, CA

"I've seen a resurgence of people looking for artworks that have personal meaning..."

People demand value more than ever. Sometimes that means seeking out the most affordable works in the gallery or by a particular artist. Often it means giving the collector an abundance of my time and listening to their concerns so they can make fully informed decisions.

I've seen a resurgence of people looking for artworks that have personal meaning to them regardless of the subject.

Larissa Morais' surrealist works draw people into the gallery. **Joshua Smith** has been a consistent favorite with repeat collectors. The whimsical creations of **Connie Townsend** have a far-reaching appeal to people of every age. We began carrying French-born sculptor **Jim Lewk** this fall; his copper and hand-blown glass sculptures really intrigue people.

Christopher Morgan,
owner/director
Christopher Morgan Galleries
Palm Desert, CA
(760) 568-0336
www.cmg-art.com



Lee Lovett
Lancaster, PA

"Our art market has only been on the rise."

Our art market has only been on the rise. Locally, a grassroots approach to developing a monthly *First Friday* has become a much-anticipated event that attracts art lovers from Lancaster, Washington, D.C., Philadelphia and New York City.

We are known for several of our whimsical artists including **Roberta Little** and **John Morrow**, among others. Multi-media artists include **Art Harrington** and **Gail Troutman**, while our newest addition is **Robert Andriulli**. Collectors also love Lancaster farmscapes from **Steve Wilson** and **Dick Whitson**.

Fred Rodger, one of the Red Raven owners, regularly sells out his shows. **Sarah McRae Morton** is a young American painter, rooted in European tradition. We also are excited about another young artist, **Eric Diehl**.

Lee Lovett, manager
The Red Raven Art Company
Lancaster, PA
(717) 299-4400
www.redravenartcompany.com



Robert Rogal
Long Island City, NY

"We also are selling a lot of pop art, optical and geometric art and Latin American art."

RoGallery.com is an established art dealer and gallery in the New York City area. In business for over 30 years, we are active fine art buyers and sellers, and frequently hold art auctions. Some of our best-selling works have been from artists like **Picasso**, **Chagall**, **Miro**, **Dali** and **Mel Ramos**. We also are selling a lot of pop art, optical and geometric art and Latin American art.

For us, abstract art, optical art and minimalism are gaining popularity. Other popular artists at **RoGallery.com** include **Calder**, **Lichtenstein**, **Andy Warhol**, **Victor Vasarely**, **Robert Indiana** and **Motherwell**. We think collectors should know about the works of **Laurent Marcel Salinas**, **John F. Leonard** and **Ramon Santiago**.

Collectors can come visit us by scheduling an appointment.

Robert Rogal, director
RoGallery.com
Long Island City, NY
(718) 937-0901
www.rogallery.com



Mary M. Anderson
St. Simons Island, GA

"...within the last few months sales have improved and the number of visitors has increased..."

Anderson Fine Art Gallery is located in the heart of a high-end resort community. Obviously, our sales have been impacted by the economy over the past two years, but within the last few months sales have improved and the number of visitors has increased notably.

Since opening 14 years ago, our focus has been on traditional, classically trained artists whose works range from still life to landscapes. Artists, such as **Chris Groves**, who capture the beauty of this area, sell well. **Judith Pond Kudlow's** still life paintings are exceptional in quality and always in high demand.

Figurative painter **Linda Ellen Price** has been selling very well, as have **Connie Winters'** and **Dee Beard Dean's** landscapes. Portrait artist **Martha Carpenter** has kept very busy with commissions.

Mary M. Anderson,
owner/director
Anderson Fine Art Gallery
St. Simons Island, GA
(912) 634-8414
www.andersonfineartgallery.com

Each issue we ask leading galleries coast to coast to tell us what's hot in their gallery and to identify the trends in their city.



Jason Horejs
Scottsdale, AZ

"...buyers are ready to try something new and different."

The Arizona housing market is still slow, so we've been focusing on reaching travelers and sales through our online gallery. Our site features current inventory of in-gallery and online artists, and a shopping cart that allows collectors to buy immediately.

Collectors are more and more comfortable buying online if they trust the venue, and that's opening opportunities for new business.

We recently have seen that buyers are ready to try something new and different. We have been doing well with artists who are looking at traditional subjects in different and exciting ways. We continue to sell oil paintings by **John Horejs**; figurative bronze sculpture by **Gary Lee Price**; and collages by **Dave Newman**. We recently have begun representing **Guilloume** and **Jeanie Thorn**.

Jason Horejs, owner
Xanadu Gallery
Scottsdale, AZ
(480) 368-9929
www.xanadugallery.com



Joyce Fournier
Toronto, Ontario, Canada

"Collectors are taking more time to decide on a purchase..."

Overall the market has been a bit slow, however, area residents are still purchasing works that they feel are of timeless quality. Collectors are taking more time to decide on a purchase; they often wish to get to know the artist and, if possible, meet them to discuss their work.

Traditional still life and figurative works in oil and acrylic are of interest as well as the unusual and unique. Works that have been selling well include **Jackie Ramo's** fine art tile works; encaustics by **Maggie Doswell**; **Seonaid Ross'** Italian landscapes; and still lifes by **Michael Steinhilber**.

We have two wonderful sculptors—bronze sculptor **J. A. Fligel** and marble sculptor **Victor Oriecua**. Both have been featured in our recent ad and editorial and are certainly artists to watch.

Joyce Fournier, director
STUDIO VOGUE Gallery
Toronto, Ontario, Canada
(416) 459-9809
www.studiovoguegallery.com



Kevin Parise, Naples and
Bonita Springs, FL

"...clients we have not seen in awhile are coming back for new fine art purchases."

For 21 years, Shaw Gallery of Fine Art has featured artists of national and international distinction. The art markets in Naples and Bonita Springs, Florida, the two cities where the gallery has locations, are going quite strong, with our collectors leading the way followed by the casual art connoisseur. We have noticed that artwork at higher price levels is moving more quickly and clients we have not seen in awhile are coming back for new fine art purchases.

Currently at Shaw Gallery, figurative work is in the highest demand, and we have seen trends toward European cityscapes and landscapes. Expressionistic and impressionistic work is presently selling the best, specifically the works of **Hessam Abrishami**, **Andre Kohn**, **Leonard Mizerek** and **Michelle Torrez**.

Kevin Parise, director
Shaw Gallery
Naples and Bonita Springs, FL
(239) 261-7828
www.shawgallery.com



Julie Bangert
Orleans, MA

"...major marine landscapes are still at the top of many of our clients' wish lists."

The gallery, which is owned by Donna Steele, enjoyed a strong fall sales season. We have found that major marine landscapes are still at the top of many of our clients' wish lists. **Joseph McGurl**, who Tree's Place has represented for nearly 20 years, was our leader in sales for 2010. Demand has continued for still lifes by **Jeffrey Larson**, waterscapes by **Patrick Kitson**, and Boston street scenes by **Roderick O'Flaherty**.

Moreover, we have been heartened by the addition of gallery newcomers like Colorado plein air painter **Kim English**, whose first solo exhibition at Tree's Place was a huge success. We sold many of his catalogue pieces well in advance of the opening, and now have a waiting list for new works as they arrive to the gallery.

Julie Bangert,
associate director
Tree's Place
Orleans, MA
(508) 255-1330
www.treesplace.com

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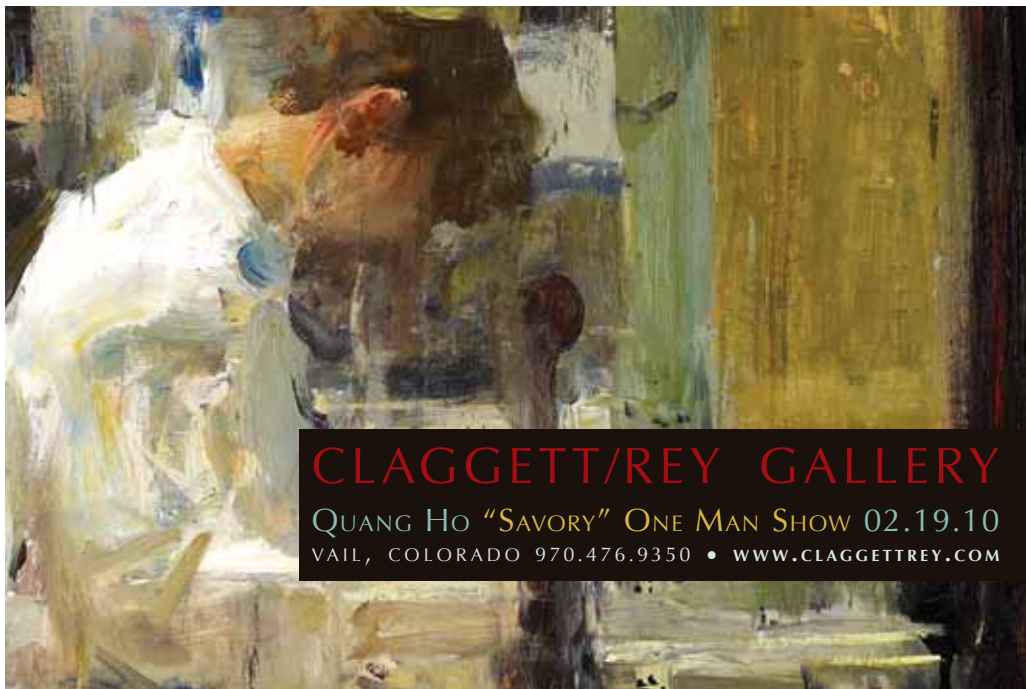
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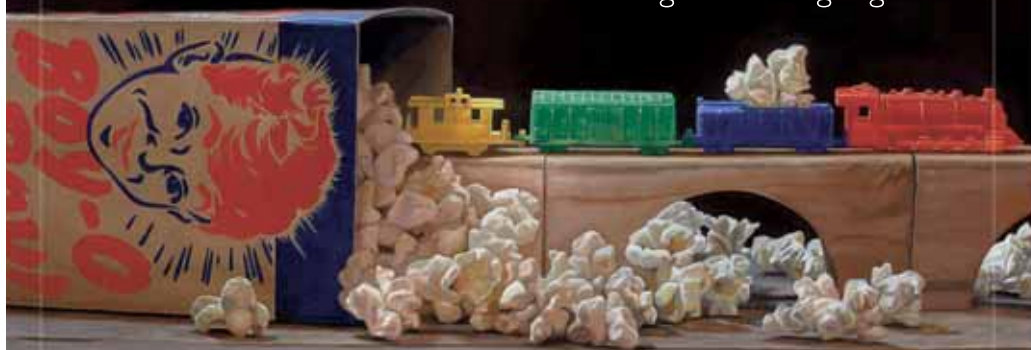
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CURATING A *Life*

Collecting with Bruce Lewin

By Eric Christopher Cohler Photography by Francis Smith





In the living room, *Miss Lions International* (1964) by Mel Ramos, and Peter Anton's *Candy Box*.



A 1967 Mel Ramos, *Leopard Seal*, hangs in the dining room; at right a Peter and Madeline Powell hangs in the kitchen.

What impressed me most when speaking with Bruce Lewin was his indefatigable sense of savoring all aspects of living, with each day a new adventure and opportunity for curating a life well lived. Bruce is multifaceted and, although this may be said of many, I'd wager that he takes more calculated risks than most. In his lifetime, Bruce has explored numerous opportunities and let very few get away. He has had a contemporary art gallery on Manhattan's Prince Street; managed a family business; produced Hollywood films; is a partner in a bank and had an ownership stake in Fuze—the beverage (he sold the company to Coca-Cola in 2007); all of this while building an impressive art collection. His latest chapter is a more personal one, as he has a young family with three children aged 2, 4 and 16. Somehow, between all of this, I managed to catch up with Bruce while he was on his way to a meeting near his Southampton home, where he lives when not in New York City.



Peek A Boo Brunette No. 2 (1964) by Mel Ramos hangs near the living room bar; atop the bar, Pierre Le Faguays' *Signal Man*.



L'Heure Bleue by Tamara de Lempicka beckons in the front hall; *Peace* by Mel Ramos hangs at right; and important ceramics and enamels reside on the Wendell Castle desk.



Two pieces by Jasper Johns, *Double Flag* and *Target*, in the living room; a Peter Anton sculpture, *Bitten Apple*, is on the coffee table.



Eric Cohler: When did you first begin to collect?

Bruce Lewin: As a kid—actually, from my earliest memory I remember collecting baseball cards of every imaginable type. I also collected marbles and bottle caps.

EC: That's interesting as many of the other collectors that I've interviewed also started with marbles. Marbles are a tremendous teaching tool when it comes to exploring colors and how they interact.

BL: As a young man, I had a restaurant on Fifth Avenue and Ninth Street near Washington Square where annual art shows were held. One day I looked outside and saw a woman exhibiting the most incredible serigraphs and I was hooked [on art]. Although I could hardly afford the first one, over time I bought many more.

EC: Do you have these works today?

BL: They are in storage; however, I won't give them up and hope to hang them in a house

that I'm building. Art is a deeply felt passion and although my tastes have expanded, I still love many of my first purchases.

EC: So I take it that you don't believe in art solely as a financial investment?

BL: Absolutely not. What it takes to buy art aside from conviction and passion is a good eye.

EC: Nature or nurture on this one?

BL: A bit of both. It's all education. One should train one's eye by looking at as



Along with a Tiffany lamp and Dominick Labino vase, John Kacere's *Kelly-Red* (1977) is found in the library.

much as possible. Go to museums, galleries, exhibitions, auctions and read about art history and take a class or two. Just don't be too impulsive when it comes to those first purchases—circle back and look again and again, if possible.

EC: So knowledge is truly power...

BL: Affirmative. Purchase what you love, and if you do, you will enjoy it for many, many years. And if in doubt, hire me, I will offer advice and counsel.

EC: Favorite acquisition?

BL: My Tamara de Lempicka—it was a tremendous plunge. I had to marshal all of my resources, but I am glad that I did. I love it more and more as time goes by.

EC: What are you collecting now?

BL: Pin-up art. It's in my Southampton house.

EC: The one piece that got away?

BL: A classic Jean-Michel Basquiat. Still miss that one. A collector and dealer has to realize

that this will happen from time to time.

EC: Your favorite school of art?

BL: I really don't have one. My taste runs from French academic work of the 19th century through pop art and contemporary decorative arts.

EC: That's quite a range.

BL: I do love most art. It inspires and moves me. Caveat here—as a collector, be careful and make sure that you really commit to



In the master bedroom, an Enoch Bolles 1920s pin-up. Reflected in the mirror is *Fourth of July* by Ted Withers, from the 1950s.



Keith Haring's *Growing Suite* (1988) as found in the collector's kitchen dining area; the Ernest Trova at right is called *Falling Man*. A Peter Anton sculpture rests on the table.



what you buy. It's easy to get into hock...

EC: So true. This has happened to me on a few occasions and it's a tough spot to be in. Speaking of tough spots, how do you deal with the collection and your young children? BL: I've moved most fragile parts of the collection into the city where the kids almost never go. The rest is in our Long Island home, which is more livable and less precious for the most part. It's a challenge nonetheless.

EC: If you could have dinner with one artist, living or dead, who would that be?

BL: Leonardo da Vinci. Hands down.

EC: I like the boldness of that answer.

BL: It's an obvious choice for me as he was an artist, an inventor and Renaissance man.

EC: Museums that you gravitate toward?

BL: The Metropolitan and MOMA.

EC: Your favorite era?

BL: About a generation before I was born. Early mid-20th century. What I'd like is for a time machine to be able to whisk me back and forth among the great eras of art.

EC: That's a cool idea; H. G. Wells invention come to life. Do you find that being a collector, art advisor and dealer is sometimes akin to detective work?

BL: Yes. I'm perpetually on the hunt for the rare and the beautiful...

EC: It's like being a gumshoe right out of that era you like so much; film noir and pin-up girls. I'm thinking of Gene Tierney in *Laura*.

BL: Love it! ●

Eric Cohler, president of Eric Cohler Inc., holds a master's degree in Historic Preservation from the Columbia School of Architecture. He won a Designer of the Year Award in 1998, and in 2000 the D&D Building in New York recognized him as one of the 26 leading designers in the U.S. Eric has appeared on CBS Morning and Evening News and CNN Style and he is a featured designer on the Home & Garden TV Network.



◀ Looking south from the collector's terrace.

SIMPLE DETAILS

John O'Hern explores the works of artist Heather Neill.

“Empty rooms are not empty,” Heather Neill declares. Her studio and, across the lane on the riverbank, her home, are not empty. They are full of objects of affection. Some objects connect directly to friends and family. From the others, she “feels the truth of the object—a patina that comes from being touched by others.”

Heather feels intensely with her heart and with her hands. She paints places and objects that elicit nostalgia in all of us, keying into what she calls a “comfort zone” that we all experience. She carves spoons and spins fiber, and has carved 500 chairs working from trees she has felled or with wood she has salvaged from fallen trees. The chairs are carved with quotations from Emily Dickinson and the *Vineyard Gazette*, Martha's Vineyard's 164-year-

old newspaper that runs a banner across the top of page 1 with quotes from a variety of sources. The chair in *The Chairmaker's Wake* is inscribed with a quote from Willa Cather: “The End is Nothing; The Road is All.”

She and her partner, Pat Lackey, vacation every year on the Vineyard, their “sacred place” where they feel safe, isolated “on the edge of the planet,” and part of a “simpler America.” Many of Heather's paintings are of the place where they stay on a bluff above the ocean and scenes around the island.

I was drawn to Heather and Pat before I was drawn to Heather's paintings because I was introduced to them over lunch when mutual friends brought them to see an exhibition I had curated. When I went online to view her work, I said, “Of course!” And Pat is a hospice nurse?

“Of course.” The paintings of buildings with gray cedar shingles evoked my own nostalgia for my childhood on the New England coast.

Heather studied printmaking in college and then, one day, after working for so long in black and white, “Click. Color popped!” She sees “color intensely” and sees “edges far away.” She “wasn't taught to fade them out.” Often people describe her work as “photorealism,” but Heather explains that the paintings are more about the play of light and creating a sense of three-dimensions.

If you look closely at her painting *Out Back O' the Galley*, for instance, and look at the buildings far back on the horizon (the first parts of the work she painted), you will see as much detail as there is in the foreground. “I want to give the viewer as much pleasure as



Strider's Surrender, oil on panel, 48 x 90"
PRIVATE COLLECTION



Out Back O' the Galley, oil on panel, 48 x 92"
PRIVATE COLLECTION



Brickyard Tea, oil on panel, 17 x 22"
COURTESY THE GRANARY GALLERY, MARTHA'S VINEYARD, MA.



Tea with the Tools, oil on panel, 28 x 36"
PRIVATE COLLECTION



Heather Neill carves a spoon on the porch of her Pennsylvania studio.

I got from taking my glasses off and leaning all the way into the tiny portraits at the museum to see what those patiently applied brushstrokes had to reveal," Heather muses.

Clock Wise is a small panel at 22 by 18 inches (as opposed to *Out Back O' the Galley's* enormous 48 by 92 inches). It, too, has the extraordinary sense of depth typical of her world. The sunlight on the porch column establishes the foreground and the sunlit clock on the rear wall of the main room of the Vineyard's Ag Hall gives it depth.

Heather's paintings are always imbued with a sense of fondness and reverence for the places and objects she paints and the people who lived in and used them. Perhaps this is best exemplified in another huge panel (48 by 90 inches) of a close look at a well-used sword-fishing vessel at Menemsha, the "Quitsa Strider."

She writes, "I have spent countless hours over decades of seasons studying, sketching and painting that big boat. Trying to faithfully render the qualities of light and sea that transform her hull and the fine details of metal and rope that defy her solid form on the horizon, marking the passage of time by the new repairs in the giant roll of netting, or the growing blooms of rust on her battle scars, the Strider has been a calling and a muse."

Her collection of her Aunt Imy's porcelain teacups graces the kitchen of her studio and many of her paintings. The teacups "resonate with the spirits of all the hands which have used and passed them along...and the conversations they each have overheard," she writes. *Brickyard Tea* is a study in contrasts with a delicate cup sitting on a broken brick at a long-abandoned brickyard

on the Vineyard. In its heyday, the brickyard employed 70 people and produced 800,000 bricks a year. Its bricks survive in the island's buildings, but the brickyard closed in 1900 when it ran out of chestnut trees to fire the kilns. Heather suggests, perhaps, "how the mighty have fallen," and the fragile has survived.

The complex ritual of tea making was never more complex than as Heather imagines it in *Tea with the Tools*. "It took hours to get those tools to behave and stay in their positions long enough for me to paint this 'still' life," she explains. Her great-grandfather's well-used tools and a cherished Irish Belleek teacup exist together harmoniously—and precariously.

Heather affirms, "I do what I love." And she does it with humor and with gratitude "taking not one minute for granted." ●

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



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

The Art Lover's Guide to Collecting Fine Art in SOUTHERN STATES

The Southern United States, also known as the South, is one of the largest regions in the country. For this special section, we will be covering the work of artists and prestigious galleries from Alabama, Georgia, Kentucky, Mississippi, Tennessee and the Carolinas. The area, which is known for its unique cultural and historic heritage, even has a specific term that applies to art of, about and from the American South—Southern art.

Southern art, which is more of a specialized genre than a regional art form, is heavily influenced by the history of the South. Within the genre are numerous movements such as Southern expressionism, folk art and modernism. These movements are connected by the artists' cultural experiences. Collections of Southern art grace Huntsville Museum of Art in Huntsville, Alabama, and the Morris Museum of Art in Augusta, Georgia, among others.

Throughout the region are a number of must-visit areas such as Eureka Springs, Arkansas, which is located in the beautiful Ozark Mountains and holds the May Festival of the Arts, an annual month-long celebration of art in all of its forms. Paducah, Kentucky, on the other hand, features the Lower Town Arts District that is home to their Artist Relocation Program and gives collectors the



PHOTO COURTESY / PADUCAH VISITORS BUREAU

Colorful studios and galleries line the streets of Lower Town, Paducah, Kentucky's oldest residential neighborhood and home to its cultural rebirth.



Louisville, Kentucky, skyline as seen from Waterfront Park in the fall.



Atlanta, Georgia, is home to a number of art festivals including Decatur Arts Festival.

opportunity to visit the studios and galleries of local artists. Other notable areas in the region include Ocean Springs, Mississippi, which is home to the Mary C. O'Keefe Cultural Center and the Walter Anderson Museum of Art; Chattanooga, Tennessee, and St. Simons Island, Georgia.

These locales and others throughout the Southern states have thriving art districts with galleries, museums, events and more including art walks and other types of gallery strolls.

Among artists of the Southern states are **Mickey Asche, Gregory Johnson, Lynn Dunbar, Donna Thomas, Millie Gosch, Dee Beard Dean and Roger Dale Brown**, while the growing roster of fine art galleries includes **Gloria Mani Fine Art, The Mahler Fine Art, Anderson Fine Art Gallery and ArtWorks on the Square**. These artists and galleries offer a selection of abstract, modernism, impressionist and representational art in a variety of genres.



Anderson Fine Art Gallery, *Ginger Jar with Eggs*, oil, 12 x 24", by Chris Groves.

Anderson Fine Art Gallery

3309 Frederica Road
St. Simons Island, GA 31522
(912) 634-8414
mand@mindspring.com
www.AndersonFineArtGallery.com

Anderson Fine Art Gallery, located on St. Simons Island in the Golden Isles of Georgia, is adjacent to Sea Island, Jekyll Island and Cumberland Island. Mary Anderson moved her business to the area in 1997.

The gallery features a high quality of original works by nationally recognized artists whose subjects range from landscapes to still life, figurative and portraiture.

"Integrity, trust and discretion are at the heart of our business. We believe in offering, high-quality original art whose value will endure," says Anderson.

In 2004, the gallery began sponsoring workshops given by invited recognized artists. This year the roster includes **Dee Beard Dean**, **Kenn Backhaus**, **Chris Groves**, **Robert A. Johnson**, **Morgan Samuel Price**, **Randall Sexton**, **Armand Cabrera**, **Bart Lindstrom** and **Leonard Wren**.

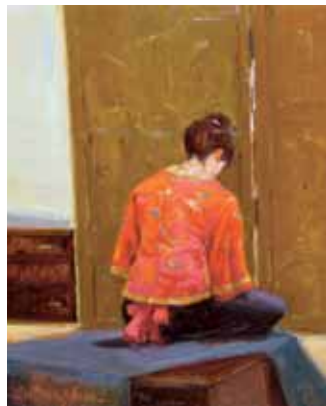
Dean's *Southern Light* showing will open



Anderson Fine Art Gallery, which has a diverse roster and a number of shows throughout the year, is adjacent to Sea Island, Jekyll Island and Cumberland Island.

on Friday, February 11, and will hang until March 11. The show will feature new work by this popular and talented artist.

The following month there will be a week of workshops taught by Groves and **Mark Horton** – **Larry Moore** and **Perry Austin**



Anderson Fine Art Gallery, *Meditation*, oil on canvas, 20 x 16", by Dee Beard Dean.

– **Mary O. Smith**. Following the workshop, Friday night, March 25, there will be a *Wet Paint Show & Sale* by the instructors. It will feature some of their studio works and fresh wet paintings from a week of painting in the Golden Isles. ➔

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The Mahler is a dynamic fine art gallery located in downtown Raleigh dedicated to significant art of our time, committed to offering the best in regional and national fine art by emerging and established artists.



Powley's Island #14 by Marvin Saltzman

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Red-winged Blackbird by Byron Gin

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Tapus by Dennis Campay

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Winter's Walk by Kim Maselli

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Growth by Henry Pearson (1914-2006)



The Mahler Fine Art, *Return to River Road*, oil on canvas, 48 x 50", by Jacob Cooley.



The Mahler Fine Art, *Two Trees, Two Clouds*, oil on panel, 48 x 24", by Christopher Stephens.

The Mahler Fine Art

228 Fayetteville Street
Raleigh, NC 27601
(919) 896-7503
info@themahlerfineart.com
www.themahlerfineart.com

Built in 1876 by Henry Mahler, the Romanesque Revival Mahler Building, which is now home to The Mahler Fine Art, originally housed his silver showroom and then years later a family jewelry store on the street level. The Mahler family operated a watch repair shop on the second floor and they lived on the third level.

The building, which is located on Fayetteville Street in the heart of downtown Raleigh, is on the National Register of Historic Places and also is available for event rental. The Mahler Fine Art is dedicated to significant art of our time, committed to offering the best in regional and national fine art by emerging and established artists.

Upcoming events at The Mahler Fine Art include *Celebrated Artists—Students of Marvin Saltzman* from March 4 to April 2. The event will showcase 20



A look inside The Mahler Fine Art gallery shows works in various mediums and genres.

nationally known artists and former students influenced by Marvin Saltzman, professor emeritus, UNC Art Department (1967-1996). May 6 to June 4, the gallery

will host *Potters of the Roan*, a collective group of potters from the Appalachian Mountains exhibiting the finest of North Carolina craft. ➔

ANDERSON FINE ART GALLERY

ORIGINAL PAINTINGS



"Southern Skies" 30" x 24"



"Last Light" 20" x 16"



"Clouds Overhead" 20" x 16"

Dee Beard Dean
"Southern Lights"
February 11, 2011

UPCOMING WORKSHOPS FOR 2011

Bart Lindstrom - Portrait Workshop - January 20-22, 2011
Hillary Parker - Foundations of Drawing Workshop - February 16-18, 2011
Plein Air & Figurative Workshops - March 22-25, 2011
Perry Austin, Larry Moore, Chris Groves, Mark Horton & Mary O. Smith
Connie Winters - Interiors in Oil Workshop - April 11-13, 2011

Kenn Backhaus - In the Spirit of Plein Air - May 16-19, 2011
Robert A. Johnson - Oil Still Life Workshop - June 6-9, 2011
Morgan Samuel Price - The Figure in Landscape - September 28-30, 2011
Armand Cabrera - Plein Air Workshop - October 3-6, 2011
Dee Beard Dean - A New Way of Seeing - October 17-19, 2011
Randall Sexton - Plein Air Workshop - November 1-4, 2011



3309 FREDERICA ROAD | ST. SIMONS ISLAND, GEORGIA 31522 | 912.634.8414
www.AndersonFineArtGallery.com | Email: mand@mindspring.com

Donna Thomas

40 Chevaux Court, NW
Atlanta, GA 30342
(678) 755-1079
www.donnathomas.com

Having been raised around the coastal shores, barrier islands and Intracoastal Waterway of southeast Georgia, **Donna Thomas** was provided with much of the subject matter for her work. Early morning and evening views also are inspiration for the artist, who was practically permanently removed from such beauty for the past several decades.

The artist, who attended the School of Fine Arts, University of Georgia, loves to teach. In 2005 she opened The Art School in Sandy Springs (www.theartschoolinsandysprings.com) in Atlanta where students now receive instruction providing them a framework for good technique and strong expression by some of the leading artists in the country.

Thomas states, "I gravitate toward experimentation. I tend not to be pigeonholed or led by expectations; however, I rely on fundamentals. I use various techniques when working and I want to play with paint to see what it can do. I am not opposed to trying new or different things and am challenged when I learn something." →



Donna Thomas, *The Nest*, oil and tempera, 20 x 16"



Donna Thomas, *Pink Roses*, oil and Russian Yarka, 16 x 20"



Donna Thomas, *The Deer*, oil and tempera, 24 x 20"

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1809 Garrard Street,
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Columbus, Ga. 31901

706-327-9494 gallery
706-662-9199 cell

www.gloriamanifineart.com

www.gloriamanifineart.com



Roger Dale Brown, *Shallow Waters*, oil on linen, 24 x 36"

Roger Dale Brown, OPA

P.O. Box 150611

Nashville, TN 37215

www.rogerdalebrown.com

Originally from Nashville, Tennessee, **Roger Dale Brown**, who has won many awards for his work, is avid about traveling, studying, teaching and competing in national painting competitions. These experiences expand his knowledge of history, nature and architecture, which inspire his oil paintings.

He believes that plein air painting is an essential element in being a great artist. Brown, who teaches workshops throughout the country, spends countless hours studying and painting on location to continue to perfect seeing important nuances of a scene, a day, or an object.

"I study my craft prolifically. I don't want to just be one of those painters who throw colors on a canvas and call it art. I feel an obligation to produce the best work for myself and for the viewer/collector," explains Brown, who is represented by Leiper's Creek Gallery, Glave Kocen Gallery, Troika Gallery, Monadnock Fine Art and Galleria Silecchia. ➔



Roger Dale Brown, *Resting for Tomorrow*, oil on linen, 48 x 48"



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Gloria Mani Fine Art

1809 Garrard Street
Columbus, GA 31901
(706) 327-9494, gallery
(706) 662-9199, cell
www.gloriamanifineart.com

Gloria Mani Fine Art is located in the historic St. Elmo Shopping Center right in the heart of Midtown in Columbus, Georgia. **Gloria Mani's** expertise, reputation and years of experience are called upon every day to provide a wide range of art services that address the unique requirements of her clients and their collections.

Beautiful impressionistic oil paintings adorn the gallery walls from Mani's brush. Subjects include the Chattahoochee River, the low country, gardens and figures. Commissions are also accepted for portraits or places in charcoal, pastels or oils. Mani, whose studies include The Art Students League® of New York and the Ringling College of Art and Design, is not only a second-generation artist, but also a second-generation art restorer.

If a collector has an antique oil painting that is very dark, has holes, rips in the canvas or flaking paint, Gloria Mani Fine Art can bring the treasure back to life. Mani also offers restoration of antique gold leaf frames and gold leafing.

Top:
Gloria Mani Fine Art,
Harris Neck, oil on canvas, 16 x 20",
by Gloria Mani.

Right:
Gloria Mani Fine Art, *Winter Gator Pond*, oil on canvas, 30 x 40", by Gloria Mani.



Lynn Dunbar Art Studio

Bakery Square

120 Webster Street

Louisville, KY 40206

(502) 905-5966

www.Dunbar-art.com

Much of **Lynn Dunbar's** work, which can be viewed at her studio in the historic Butchertown area of Louisville, has been inspired by her love of the land. She works in a style similar to the plein air painters of the 19th century by often painting directly from nature.

Her new works are inspired by aerial views that allow her to evoke the excitement of soaring images using vibrant color and passionate brushwork. She has chartered flights throughout Kentucky and southern Indiana, chasing the patterns and play of light across the land's surface through seasonal changes.

From January 17 to February 25, new works can be seen at the Lucretia C. Begley Gallery with a gallery talk and reception at 3 p.m. on February 24.

Dunbar donates a portion of her proceeds to childhood cancer charities in honor of her son.



Lynn Dunbar Art Studio, *Summer Aerial*, oil on canvas, 24 x 30", by Lynn Dunbar.



First Light, 20 x 24", oil on linen



Low Country Music, 48 x 48", oil

Millie Gosch

www.milliegosch.com

Please send inquiries to katieasale@gmail.com

Gregory Johnson

7235 Sweetgrass Court
Cumming, GA 30041
(770) 887-1561
www.gregoryjohnson.biz

Sculptor **Gregory Johnson**, who graduated from Illinois State University with a Master of Science in Art, believes in animated, softly detailed, realistic figurative works that maintain classical proportions.

As Johnson explains, "The first step, which is the most important for me, is to capture the presence of the figure and the moment through the medium of sculpture. I do this primarily by selecting a portrait bust pose or by creating a theme with a grouping of figures, which are then twisted and turned so the works have the impact consistent with the mission of the project. The presence, the moment and the mission must blend seamlessly together."

Whether a memorial, historically accurate recreation, or commemorative figurative work, a feeling of character, culling or selecting the most expressive composition, and enhancing the feeling of movement are at the forefront of compositional elements that Johnson feels need to be addressed.

ArtWorks on the Square

107 Stonewall Avenue
Fayetteville, GA 30214
(678) 545-0275
www.ArtworksontheSquare.com

ArtWorks on the Square was started two years ago when owner Kathaleen Brewer rented 5,000 square feet of space in Fayetteville, Georgia—an area that did not have any galleries or art centers. The gallery operates as a juried in co-operative so quality remains high and prices reasonable.

Among the works that can be found at the gallery are turned wood pieces by **Daryl Rickard**; sculpture by **Nnamdi Okonkwo**; the pencil and charcoal work of **Mike Dillard**; mosaic stained glass of **Debbie Donathan** and the plein air paintings of **Kathaleen Brewer** and **Dana Johnson**, among others.

Since studio artists rotate in and out, and the main gallery has monthly exhibits, there is always something new to see. In February they will be showing photography by **Fredrick Warner**. ➔



Gregory Johnson, *Bringing on the Heat*, bronze and stainless steel casting, edition of 25 with 3 AP's, 68 x 54 x 35"



ArtWorks on the Square is a unique co-operative gallery that combines a gallery with individual art studios and art classes.



Gregory Johnson's sculpture *Modesty* inside DE Fine Art.



LITTLE BEND



Lynn Dunbar
Southern Landscapes
Louisville, Kentucky
www.Dunbar-Art.com
502-905-5966



Kathaleen Brewer "Georgia Sunrise"
Palette Knife Oil



Mike Dillard "Old Man Portrait"
Graphite & White Charcoal



Sara Kate Otero's
Horsehair Necklace

ArtWorks on the Square
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Mickey Asche



"Falling Tide" Oil 24" x 48"

Southern Wildlife and Landscape Artist
www.AscheStudios.com
601.799.8235



Asche Studios, *Winged Cadence*, oil on board, 21½ x 56", by Mickey Asche.

Millie Gosch

katieasale@gmail.com
www.milliegosch.com

Whether painting plein air or in the studio from studies, **Millie Gosch's** love of the southland is found in her ability to take her viewers back to a simpler, more serene time. Yet, her painterly style conveys the true nature of many storied Southern scenes.

Gosch, who has won several awards, is recognized by collectors for her ability to capture the beauty of place that evokes a feeling of belonging. Most recently, she had six Georgia landscapes included in the *Southern Living* Idea House, which was then followed by a feature in *Southern Living Magazine*.

Gosch's work hangs in numerous private collections and she is represented by the following Southeastern galleries: Frameworks Gallery, Loretta Goodwin Gallery, Two Sisters Gallery and Panoply. She will be having a show March 13 from 2 to 4 p.m. at the Centre for Performing and Visual Arts in Newnan, Georgia.

Asche Studios

Picayune, MS 39466
(601) 799-8235
www.aschestudios.com

Artist **Mickey Asche**, who is represented by Teri Galleries, shares his home studio with his wife, Milo Stephens, in a small town on the southern border of Mississippi and Louisiana.

"As a teenager, I could not have asked for more when it was announced that my family was moving from Kentucky to Louisiana. Once I looked on a map and saw the vast number of bayous, marshlands and swamps, I knew I was moving to paradise," explains the artist. "To attempt to capture the beauty on canvas was, and continues to be, a childhood dream come true."

Dennis Wyble, art broker for Live Oak Editions in Baton Rouge, Louisiana, says, "At least one silver lining appeared after 2005's Hurricane Katrina. Mickey Asche decided that if he had to rebuild his life, he would rebuild it to his specifications. He left a career as an aircraft mechanic to pursue his true calling as an artist. The intervening years have led to widespread recognition from fellow artists, collectors and art dealers." ●



Millie Gosch, *Southern Sentinels*, oil on board, 16 x 20"



Millie Gosch, *Low Country Music*, oil, 48 x 48"



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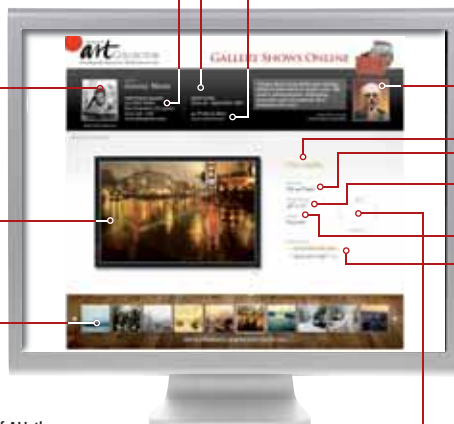
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Price

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Face Off and Silent Auction

Back by Popular Demand

The Face-Off group demonstration kicks off the conference weekend Thursday, April 28th with fifteen internationally celebrated artists painting from live models in one room. The resulting artworks will be exhibited together, and participants can vote for their favorite Face-Off artist, who will then demonstrate on the mainstage Saturday afternoon. As an added bonus, paintings created during the Face-Off will be available through a silent auction. Witness the contradictory and talent, and bring home an artwork of your own by one of today's artistic giants.



Romel de la Torre

Oil on canvas, 30 x 24"

Tom Donahue

Oil on canvas, 30 x 24"

Daniel Greene, N.A.

Oil on canvas, 30 x 24"

Nancy Guzik

Oil on canvas, 30 x 24"

David Kassan

Oil on canvas, 30 x 24"

Everett Raymond Kinstler, N.A.

Oil on canvas, 30 x 24"

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Oil on canvas, 30 x 24"

Jeremy Lipking

Oil on canvas, 30 x 24"

Dean Mitchell

Oil on canvas, 30 x 24"

Sherrie McGraw

Oil on canvas, 30 x 24"

Michael Shane Neal

Oil on canvas, 30 x 24"

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Oil on canvas, 30 x 24"

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Harry Allen

Portrait of Richard Hunt, Oil, 10 x 10"



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CONSTRUCTED SPACES

*Works from some of today's
best cityscape artists*

With their soaring skyscrapers and industrial views, cityscapes are the urban equivalent of landscapes. These scenes, which often depict roadways, buildings, skylines, bridges and the hustle and bustle of downtown areas, have appeared as the centerpiece in works or as the backdrop. Everything from bird's-eye views of cities, settings through windows, and building details have been represented in works from the masters of yesterday and today.

The best cityscapes are those that capture the vibrancy of life in a city, one filled with pedestrians going about their business, cars, traffic lights, street scenes, sidewalk vendors, storefronts, cafes—the types of things we encounter in our daily lives. Cityscapes come from all over the country, but we seem to find most of them done in New York, San Francisco and Chicago—three classic American locales.

During the Middle Ages, cityscapes appeared in portraits and biblical themes as backgrounds. The genre became its own entity halfway through the 17th century when European cities such as Amsterdam and, in the 18th century, Venice became popular subjects for paintings. While the 19th century brought forth to the genre the atmosphere and dynamics of everyday life in the city.

Popular cityscape artists of the past have included Bernardo Bellotto (1720-1780), who painted *Signoria Square in Florence* and *The New Market Square in Dresden* among others; Camille Pissarro (1830-1903), who painted *Avenue de l'Opera, Paris* and other works including multiple paintings of Boulevard Montmartre during various seasons and times of the day; and Guy C. Wiggins (1883-1962), who is known for his portrayals of snowy New York City streets such as in *Winter at the Plaza* and *A Winter Night in New York*.

This special section features the work of some of today's top cityscape artists and the prestigious galleries that represent them. The works on the following pages are a testament to the legacy and future of cityscape art. Some cityscapes charm us through their close attention to detail and accuracy, while others are able to capture the mood and feeling of a city drawn through implied details and an explosion of color. Whatever the case, cityscapes are popular subjects for artists to paint in many different ways as each of us has our own connection to a city and our own means of interpreting our personal relationship to the constructed spaces we find around us.

Jerald Melberg Gallery. *Yellow Taxi*, 2010, charcoal and pastel on paper, 15¼ x 18¾", by Susan Grossman.





Thalia Stratton, *San Francisco Daybreak*, oil on canvas, 15 x 30"

Jerald Melberg Gallery

625 S. Sharon Amity Road
Charlotte, NC 28211
(704) 365-3000
gallery@jeraldmelberg.com
www.jeraldmelberg.com

Jerald Melberg Gallery prides itself on enjoying a fine reputation based on years of honesty and integrity among their colleagues and collectors. The gallery represents artists from around the globe who create all types and styles of art. Among those represented is **Susan Grossman**.

Grossman, who earned a BA from Bennington College and an MFA from Brooklyn College, creates luminous, shimmering cityscapes drawn with charcoal and pastel. The images, while autobiographical in the sense that they are culled from the artist's own travels and experiences, are deliberately unspecific and allow for the viewer's interpretation. She is currently a Visiting Assistant Professor of Art at Wesleyan University.

"The urban landscape, in many ways, is my muse," says Grossman. "I find a location, the way the sun hits a building or street, figures moving in shadow, a time of day or night, that will become like a stage set and I begin to draw. My drawings are made mostly using black-and-white charcoal and pastel. I see the city like a film, dreamlike, constantly moving, dramatic moments, an inspiration."

Thalia Stratton

Fashionable Images Studio
SFDC 2 Henry Adams Street, Suite M-58
San Francisco, CA 94103
(415) 971-5521
www.thaliastratton.com

Artist **Thalia Stratton**, a native of the San



Jerald Melberg Gallery, *7th Avenue*, 2009, charcoal and pastel on paper, 59½ x 67", by Susan Grossman.

Francisco Bay Area where she also currently resides, recently completed her Master of Fine Arts from the Academy of Art University. Initially attracted to architecture and known for her dark, tonal, moody European interiors, Stratton has taken a more strictly architectural and tighter approach in rendering the iconic images that define San Francisco.

Stratton's cityscapes capture the essence of how she sees the city. "It is difficult to paint

iconic images without being trite, so I decided to paint them as I experience them on a daily basis. Many artists tend to steer clear of them; however, since these images define San Francisco, I feel I need to share them with the public, allowing them to possibly take home a memory," she explains.

She has won numerous awards for her work, which has been exhibited all over the country, including several galleries on the →

Thalia Stratton



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Waterhouse Gallery

La Arcada, 1114 State Street, Suite 9, Santa Barbara, CA 93101

email: art@waterhousegallery.com

phone: 805-962-8885

West Coast. She is a member of Oil Painters of America and the Salmagundi Club in New York.

Thomas W. Schaller

2111 Glencoe Avenue
Venice, CA 90291
(310) 390-4630
<http://thomasschaller.com>

"As an architect-turned fine artist, I continue to be fascinated by—and drawn to—the built environment," says artist **Thomas W. Schaller**. "The positive and negative shapes, created as buildings and cityscapes that carve their identities into the atmosphere and the natural world, provide endless artistic possibilities and are a springboard to my creative inspiration."

As Schaller explains, all artwork has a narrative. And the various properties of light—direct, indirect, reflected and refracted—are always the real point of his paintings; far more than any specific person, place or thing.

"The emotional and narrative power of light continues to drive all I try to achieve artistically—all the stories I hope my paintings to tell," he opines.

Carl Ramsey

2412 W. 7th Street, Loft 2B
Los Angeles, CA 90057
(213) 381-3034
carlramsey@earthlink.net
www.carlramsey.net

After living in the city of Los Angeles for 34 years, **Carl Ramsey** moved downtown to its buildings, streets and inhabitants. The artist, who has had many shows of these works, says, "Particularly gratifying are the comments of the 'locals'; those very inhabitants of the streets, hotels and low-income housing that populate the environment outside the galleries as well as the canvases on the walls. Essentially they say, 'You got it right.'"

Presently, Ramsey's studio is just west of downtown across the street from MacArthur Park and about 200 yards from the buildings that once housed his alma mater, Chouinard Art Institute (CalArts).

"The wonderful thing about Carl Ramsey's paintings is that for those of us who live in downtown Los Angeles we see them everywhere. His paintings capture the 'already forgotten,' even though they are standing right in front of you," says collector Kristen Trattner.

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Currently, the Studio Shop's Burlingame, California, location has the work of →



Carl Ramsey, *7th at Main*, oil on linen, 40 x 32"



Josh Moulton, *Prince & Thompson*, acrylic on canvas, 29 x 40"

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Jung Han Kim on exhibit. Kim brings dual sensibilities to his paintings of San Francisco neighborhoods. During the composition process he examines the scene from many views doing what he calls "slow looking" to capture all of the elements into a unified whole, including the mundane details of power poles, overhead wires, weeds and street cracks.

Kim has lived and worked for the last decade in San Francisco where he is a painting instructor at the Academy of Art University. He was born and raised in Seoul, South Korea, where he studied art, worked as a newspaper illustrator and wrote a book about informational graphics. Each painting is informed by the opposing natures of his diverse experiences and is a meditation on dualities: land and sky, man and nature, micro and macro.

Tony Armendariz

2000 Lexington Drive
Palatine, IL 60074
tony@armendarizart.com
www.ArmendarizArt.com

Award-winning artist **Tony Armendariz** graduated from the American Academy of Art in Chicago where he was born and raised. While at the Academy, Armendariz studied under renowned instructor Irving Shapiro. Under the tutelage of Shapiro, Armendariz honed his skills while depicting the cityscape scenes as he had done since childhood.

"I used to play in abandoned buildings when I was a kid. I used to imagine who lived or worked in them and what their stories were," Armendariz explains. He continues his contemporary realist style of painting exclusively with watercolor, a medium that has drawn him in with its immediacy and unpredictability.

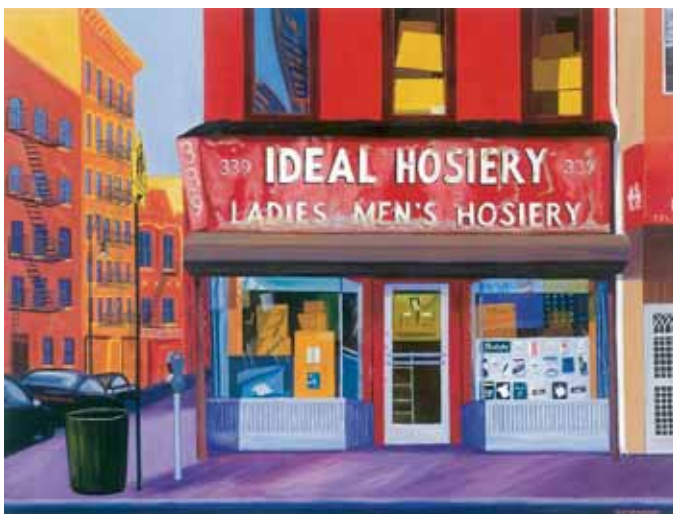
Aside from his many travels throughout the United States, the artist has developed themes featuring subject matter he found in Europe and even Cuba, which currently is a major theme of his work.

Armendariz lives in Palatine, Illinois, just outside of Chicago, where he teaches and serves as director of the Illinois Watercolor Society.

Richardson Gallery of Fine Art

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Raymond Sicignano, *Ideal Hosiery*, oil on linen, 30 x 40"



Bristol Art Gallery, *Brooklyn Bridge*, oil on canvas, 18 x 16", by Victor Bauer.



"Springtime in New York"



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TONY ARMENDARIZ

www.ArmendarizArt.com • 847.971.8669 | Hilliard Gallery, Kansas City, MO • www.hilliardgallery.com

February 10 – March 10, 2011

Paintings by Tony Armendariz will be on display
at the Award Winners of the Florida West Arts
National Juried Exhibition 2010 Group Show.

Florida West Arts Gallery
25987 S. Tamiami Tr.
Bonita Springs, Florida 34134

Reception: Thursday, February 10
Artist will be present



Into Murano 14" x 10"
watercolor on paper



The Studio Shop, *California and Montgomery Street*, oil on linen, 72 x 48", by Jung Han Kim.

realism of **Bob Pejman**, make this gallery stand out as a premier source for collectors.

The son of an operatic composer and a concert musician, Pejman spent his early childhood in Vienna and then moved to the United States in 1976. Pejman began painting at age 7 and by 16 had won numerous awards. However, instead of pursuing an education and career in art, Pejman entered the field of business management. It was not until 1988 that Pejman returned to the art world.

In his works, Pejman creates idyllic, tranquil worlds. "There are no people in my paintings, so you can imagine yourself in the scenes," explains the artist.

Josh Moulton Fine Art

917 W. Fletcher
Chicago, IL 60657
(773) 592-3434
www.joshmoulton.com

"I try and capture people, architecture and landscapes in a way that is original yet identifiable," says artist **Josh Moulton**.

"I try not to limit myself to one subject in case I see something different I think would be a strong painting."



RoGallery.com, *Georgetown Movie Theatre*, 1985, acrylic on canvas, 40 x 30", by Charles Ford.



Tony Armendariz, *Red Brick Series: 2*, watercolor, 20 x 26"

As an artist, Moulton looks for light and how it reflects on architecture and nature. Moulton explains, "Over the past five years, I have

started to paint subjects and scenes that make social commentary. I want the viewer to spend time asking questions about why I did →

Kendra Ferreira



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Thomas W. Schaller, *From St. Paul's—London*, watercolor, 22 x 30"

certain things."

"Josh is a master of capturing appealing images that speak to a wide range of people. He is also a great communicator who knows how to bring this work to his public," says Ann Ayres who hired Moulton as an artist in 2009.

Bristol Art Gallery

423 Hope Street
Bristol, RI 02809
(401) 396-9699
www.bristolartgallery.net

Bristol Art Gallery represents **Victor Bauer**, a versatile young artist who uses his own palette knife technique. He creates paintings on a number of subjects, from emotionally charged figures to cityscapes, seascapes and more. Bauer explains that he tries not only to replicate a scene, but also create a mood and feeling.

"With his work in many corporate and private collections already, we feel Victor Bauer will continue to attract both the serious and casual collectors," says Nancy Pritchard of Bristol Art Gallery.

A collector of Bauer's states, "My wife and I have eight of Victor's paintings and just can't resist purchasing more because they are all so different from each other and my wife and I collect different →



Thalia Stratton, *Crossing Market*, oil on canvas, 12 x 12"

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subjects. She loves his seascapes and I love his moody semi-nudes."

RoGallery.com

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art@rogallery.com
www.rogallery.com

RoGallery.com located in Long Island City, New York, boast a collection of over 5,000 artists and holds online art auctions frequently. Among the works they sell are those from **Charles Ford** and the late **Alvaro Guillot**.

Charles Ford is an American painter who was born in Dallas, Texas, in 1941. He has had a number of exhibitions and has won awards for his works. Alvaro Guillot (1931-2010) was a Uruguayan painter who experimented with natural surrealism that grows with his development in later pictures into abstract realism.

Both have numerous cityscapes including Ford's *Georgetown Movie Theatre* and *Blimpie* and Guillot's *De Rogue Sur La Ville* and *Rooftop*, where the city lends itself as a backdrop.

Raymond Sicignano

P.O. Box 8164
Englewood, NJ 07631
(201) 665-5253
www.raizart.com

Raymond Sicignano's cityscapes are bold, colorful renderings that define human elements and expressions. "While these paintings capture a somewhat ephemeral and vanishing urban experience, they are nonetheless contemporary and actual venues that exist today, confident and brazen in their revolt against the ever-growing, sterile whitewash of franchises and corporate logos," he explains.

Each painting tells a story on its own, but the collection as a whole portrays an almost anthropological representation of culture on a larger scale. The work contains a strong optimism and human presence that embodies design, language and even humor.

"Sicignano's paintings are like old friends, they always make me smile. We walk past these venues hundreds of times and never really notice them until we see how Sicignano brings them to life," says collector Jolene Perry.

Lyle Rennick

61 Woodhaven Drive
Laguna Niguel, CA 92677
(949) 838-6535
www.lylerennick.com

Lyle Rennick grew up in Laguna Beach, California, and although he did drawings for the school paper and yearbook, he did not pursue an art education. Instead, he got a degree in electrical engineering. Only after retiring from his engineering career eight years ago did Rennick start painting seriously. Since then, Rennick has taken workshops from ➔



Jerald Melberg Gallery, *To 74*, 2009, charcoal and pastel on paper, 56 x 68 3/4", by Susan Grossman.



Lyle Rennick, *Wall Street*, oil, 12 x 9"

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ARTIST



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artists whose work he admires including Gregg Kreutz, Scott Burdick and others.

"I have always been attracted to cityscapes because of the interesting shapes and the opportunity to include figures," explains Rennick. "But in all of my paintings, regardless of subject, I want to convey that the real subject matter is the look of the paint itself—the balance of warm and cool colors, hard and soft edges, thin and thick paint, large and small shapes, light and shadow, and so on."

Lee Youngman Galleries

1316 Lincoln Avenue
Calistoga, CA 94515
(800) 551-0585
leeyg@sbcglobal.net
www.leeyoungmangalleries.com

Lee Love Youngman, owner of Lee Youngman Galleries, first saw **Paul Youngman's** work at a late 1980s art show. The artist, who became Lee's husband in 1994, is known for his vineyard and hillside pieces, but also paints California wine country towns.

"The subjects I devote most of my attention to are landscapes, cityscapes and seascapes," says Paul. "I don't have a passion for any one above the other; my passion is expressing each subject as powerfully as possible."

Collector Joan Caputi says, "Youngman's unique view of an otherwise everyday scene is what attracts me to his landscapes and cityscapes. His palette is brilliant, yet subtle, and the passion in his work and for his subject simply cannot be ignored."

February 5 to 28, the artist will host an exhibition titled *Uniquely Youngman* at the gallery.

Cole Gallery

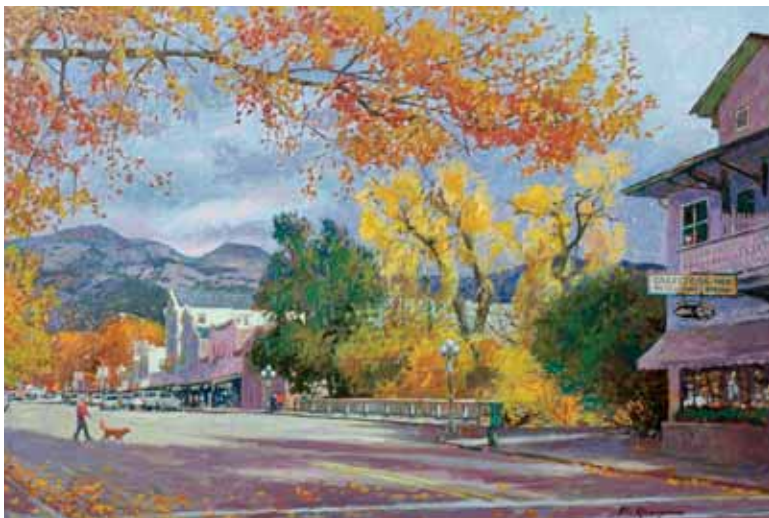
107 5th Avenue South
Edmonds, WA 98020
(425) 697-2787
info@colegallery.net
www.Colegallery.net

Cole Gallery features works in a number of different genres and mediums. Among their artists is **Michele Usibelli**, who has always felt connected to the arts and furthered that connection by obtaining a degree in architecture. However, she truly discovered her passion when she began oil painting.

"I find myself drawn to subject matter with rich colors or intriguing light, it's the vignettes of everyday life that inspire me to paint, regardless of whether it's a landscape, figurative work, cityscape or portrait," explains Usibelli. "It is my primary goal to have each artwork I create resonate with →



Thalia Stratton, *Golden Gate, Going North*, oil on canvas, 30 x 30"



Lee Youngman Galleries, *Calistoga in November*, oil, 24 x 36", by Paul Youngman.

Lyle Rennick



"Post Street"

Laguna Niguel, CA
949.838.6535
www.lylerennick.com

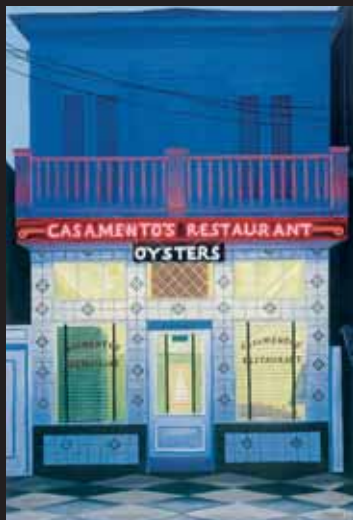
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energy and the poetry of light.”

Denise Cole, owner of Cole Gallery, says, “Through her use of bold, confident brushstrokes and intensity of color, Usibelli’s paintings have an unmistakable style that is all her own.”

Franklin 54 Gallery + Projects

526 West 26th Street, Rm. 403
New York, NY 10001
(917) 821-0753
www.thefranklin54gallery.com

“Sharon Florin’s cityscapes are amazingly detailed and capture the essence of New York City architecture,” says Joyce Pommer of Franklin 54 Gallery + Projects, which represents Florin. “She is recording history as many of these buildings, unfortunately, over time, are replaced. Collectors love her work for the beauty of the building, her different views and her accomplished style.”

“The older buildings and side streets of New York hold a special fascination for me as I try to capture the texture, detail and especially the light of the city,” explains Florin. “Being a born and raised New Yorker, I have witnessed the ephemeral quality of my city; the decay, disappearance and rebirth. My work documents what is so familiar that you can walk by without noticing it and, yet, tomorrow it may be gone.”

Insights Gallery

604 Commercial Avenue
Anacortes, WA 98221
(360) 588-8044
www.insightsgallery.com
www.jamesmooreartist.com

Italy inspires James Moore. “I love the language and Italy’s café life. Plus, the cities and towns are rooted in history and art,” he says. Last spring he traveled to Italy’s Umbrian region to paint as part of an arts expedition with the Pacific NorthWest Art School.

Moore, who is drawn to Old World architecture, says, “In Italy, I intended to paint mostly vineyards, which I did, but I also found myself attracted to the towns. They’re so textured and colorful.”

Collector Jill Usher of Coupeville, Washington, opines, “James Moore’s Italian scenes grabbed my attention at a recent show. I had been in Italy the previous year near Florence, and one of his paintings immediately put me back there...His paintings invite you to become part of the scene rather than just an observer.”

Hadley Rampton

23 South 800 East, Apt. 8
Salt Lake City, UT 84102
(801) 363-4739
www.hadleyrampton.com

During her undergraduate years, Hadley Rampton had the privilege of studying art in Florence, Italy. “My love for aged street scenes, steeped in history, began then,” says Rampton.



Donna R. Crosby, *Above It*, pastel, 9 x 12"



Franklin 54 Gallery + Projects, *Empire Reflections*, oil on canvas, 14 x 11", by Sharon Florin.



The Studio Shop, *View of Sunset, No. 5*, oil on canvas, 36 x 48", by Jung Han Kim.



Cole Gallery, *Le Buci*, oil, 24 x 30", by Michele Usibelli.



Insights Gallery, *Torgiano Noon*, oil on linen, 12 x 9", by James Moore.



Tony Armendariz, *Tim's Auto*,
watercolor, 14 x 23"



A Z Fine Arts, *Golden Glow
of Boston*, oil on canvas,
30 x 40", by Celia Judge.



Hadley Rampton, *Piazza di Spagna*, watercolor & ink, 14 x 20"



Richardson Gallery of Fine Art, *Beach Stroll*, by Bob Pejman.



Carl Ramsey, *Walking Speed*, oil on linen, 18 x 24"

"I have since returned to Europe nearly every spring to explore the cities and towns, take in the various cultures and, most importantly, paint."

This past summer she ventured beyond Europe to Tanzania and Zanzibar, while still managing to visit Ireland and Italy. "As in my previous travels, my primary focus was the back alleys and hidden nooks that reveal the innate character of each unique locale," explains the artist.

Meri Dacaria, gallery director at Phillips Gallery in Salt Lake City, says, "Hadley Rampton's watercolor cityscapes are transporting. Her European scenes allow you to imagine yourself there, walking the colorful streets found in her work."

Donna R. Crosby

Austin Art Space Studio and Gallery
7739 Northcross Drive
Austin, TX 78757
(512) 698-8176
dcrosby@austin.rr.com
www.crosbysgallery.com

Donna R. Crosby is drawn to cityscapes because of the architecture, signage and surprising relationships created among people who are often unaware of one another. She prefers to paint with pastel rather than draw with it.

Val Walden, manager of Austin Art Space, says "Initially influenced by Hopper, Wyeth and Degas, her work also is shaped by the more contemporary styles of Dean Mitchell, Richard McKinley and Desmond O'Hagan. Today her broad strokes and expansive palette transcend the medium, making each scene her own. Nature, cities, people and places all bend to her unique vision. She is a prolific artist with a strong following."

Collector and attorney Alexander Calhoun is lured by Crosby's work because "it has a broad, eclectic and mysterious quality that spans several genres. Once you see it, you have to have it."

A Z Fine Arts

339 Washington Street, Route 16
Wellesley Hills, MA 02481
(781) 237-3600
www.azfineartgallery.com

A Z Fine Arts, which is open Tuesday through Friday, 10 a.m. to 6 p.m., and Saturday, 10 a.m. to 5 p.m., represents over 40 artists and specializes in contemporary traditional art. Gallery owner Peter Ziegelman feels that the work of **Celia Judge**, who is represented by the gallery, displays some of the best "vignettes" of Boston while evoking peace and serenity as well as a feeling of warmth.

Judge finds the honesty, excitement, and beauty of the city when she paints. She transforms her subject through light, color and composition. The honesty in her style comes from spending many years as a child at the edge of the ocean and in the heart of the city. Collectors appreciate the softness and peacefulness of her work along with the memories it produces of past, present and possible future experiences. ●

DESERT DETAILS

Stay current on the latest happenings during
Scottsdale, Arizona's peak art season.



Jennifer Vranes, *Morning Stroll*, thick acrylic on canvas, 48 x 36"

Artist's sales tactic pays off

In November 2010, Jennifer Vranes released her latest giclée series to her collectors and instantly had 33 orders. The artist, who was delighted with the sales, attributed them to timing, customization and personalization.

The artist, who launched the giclée preview on Black Friday, allowed her customers to choose any size painting they needed, even if it wasn't the standard size listed. And she provided ways for her collectors to personalize their giclées. Some sent poetry or special notes for her to write on the back of the piece, while others had her paint specific objects.

In unrelated news, two of Vranes' collectors, John Campagno and Gail Lizak, own Ardri Winery and Vineyard—a 15-acre vineyard located in the Willamette Valley outside Portland, Oregon. Their latest white wine vintage, Chehalem Gold, features Vranes' painting *Ardri Fall* on the label.

Collectors can meet Vranes at Scottsdale's 10-week Celebration of Fine Art, or she can be reached at (866) 453-6727 or www.jensart.com.



Bonner David Galleries, *Rose Pair*, oil on board, 15½ x 12½", by Cary Ennis.

Upcoming shows and artist updates

Bonner David Galleries is excited to showcase Nathan Fischer's latest works in San Francisco this month in partnership with McGuire Furniture. An exhibition will be featured in their design showroom the first week of February in conjunction with *Winter Market*.

Meanwhile, at their Scottsdale location, they have many new and interesting pieces. Still life artist Cary Ennis surprised the staff with three gorgeous paintings. Photorealist John Schieffer's new painting *Toucantini* is painted on a circular canvas.

Also, acclaimed botanical artist Jane Jones experiments with her Trompe l'Oeil technique. *Wall Flowers I* is a piece that inspired Jones to experiment with a more contemporary feel. In addition, Bonner David Galleries has some stunning exhibitions opening this month featuring the works of landscape artists Claudia Hartley, John Harrell and Romona Youngquist.

Bonner David Galleries is located at 7040 E. Main Street in Scottsdale. For information, call (480) 941-8500 or visit www.bonnerdavid.com.



Visitors talking with artist Jenny Foster at the annual *Celebration of Fine Art*.

Join the celebration

The 21st annual *Celebration of Fine Art* is well under way. The show opened to the public on January 15 following a special Opening Night Sneak Preview for VIP guests. The show will remain open daily from 10 a.m. to 6 p.m. until March 17. With 100 artists from around the country, the quality and variety of work is sure to please any art lover during this 10-week event. Visitors will be delighted by the opportunity to watch artists as they create their works of art. Styles range from realism to abstract in all mediums. A recent visitor at the event said, "Best variety of art and of the highest caliber I've seen in one place."

Celebration of Fine Art is located on the SE corner of Scottsdale Road and Mayo Boulevard, just south of the Loop 101 off exit 34. For information, call (480) 443-7695 or visit www.celebrateart.com.



From the *Traditional Impressions* show, *My Mother's Garden*, oil, 20 x 24", by Elizabeth Robbins.

Exciting exhibitions and events

The season at The Legacy Gallery started with the *Holiday Small Works Show* where over 50 pieces sold opening week. On February 17, the gallery will host its first major figurative and still life show, *Traditional Impressions*, featuring over 20 artists and over 60 paintings. March 10 will be the *Legacy of the American West Show* featuring Western themes and landscapes. Also of note, the *Scottsdale Art Auction* will be held April 2.

The gallery will host the inaugural *Scottsdale Salon of Fine Art* on April 22. This juried event and sale is open to all artists. The competition will feature the finest in representational figurative/portrait, still life/floral, landscape/interior, wildlife/animal and Western themes. Cash prizes totaling \$25,000 will be awarded including a \$10,000 award for Best of Show. *American Art Collector* is proud to sponsor a \$2,000 cash award for figurative work.

The Legacy Gallery is located at 7178 Main Street in Scottsdale. For information, call (480) 945-1113 or visit www.legacygallery.com.



CREDIT: DESERT BOTANICAL GARDEN

Sybil B. Harrington Cactus and Succulent Galleries at the Desert Botanical Garden.

Tourist attractions

Throughout Scottsdale and the vicinity are a number of locales for visitors to stop and take in the scenery. Among those are Taliesin West, the Scottsdale Civic Center Mall, Desert Botanical Garden, The Gateway and many more.

Frank Lloyd Wright's desert masterpiece, Taliesin West, features stunning architecture, whimsical art and desert views. A variety of guided public tours are offered year-round (www.franklloydwright.com, (480) 860-2700).

The Scottsdale Civic Center Mall ((480) 874-4607) features public art, flowing fountains and unique architecture. It also features Robert Indiana's iconic LOVE sculpture.

The Desert Botanical Garden (www.dbg.org, (480) 941-1225) is located at the base of the rugged Papago Buttes and gives visitors easy access to thousands of colorful plants and cacti along its five thematic trails.

The Gateway, a portal to Scottsdale's McDowell Sonoran Preserve (www.mcdowellsonoran.org, (480) 998-7971), offers magnificent scenic vistas of the McDowell Mountain foothills, desert plants and wildlife.

For information on more places to see around town, check out the Scottsdale Convention & Visitor Bureau's website, www.ExperienceScottsdale.com, or call (800) 782-1117. You also can drop by their offices at 4343 N. Scottsdale Road, Suite 170, Scottsdale, AZ 85251.



Rive Gauche Art Gallery, *Taking a Bite Out of Life*, oil, 12 x 12", by Sara Jane Doberstein.

Emerging artists and new exhibits take center stage

Rive Gauche Art Gallery has added a few colorful, high-potential emerging artists to its roster. In Bregelle Whitworth Davis' exhibition from January 6 to 19, the young emerging Idaho artist unveiled an impressive and unique collection of western animal paintings. Canadian artist Sara Jane Doberstein has sent a series of new and whimsical works that are putting a smile on collectors' faces. Among the well-established new additions are Fred Calleri, Darcie Copeland and sculptor Ben Hammond.

From March 21 to April 6, the gallery will host its first juried miniature exhibition. The competition and show is open to all artists in all mediums and will take place at the height of the Scottsdale season. Awards will be given opening night and the gallery is expecting a full house for the opening gala.

Rive Gauche Art Gallery is located at 7173 E. Main Street in Scottsdale. For information, call (480) 947-6372 or visit www.rivegauchegalleries.com.



Outside the Mesa Arts Center at dusk.

Mesa Arts Center events

In September 2010, *Transcending Traditions: Contemporary American Indian Artwork* opened at the Mesa Arts Center. The exhibition, which ran until January 2, featured works from across the country by George Longfish, Virgil Ortiz, Joe Feddersen and others. Also in September, *From AZ to NYC: A Visual Journey* by Mario Martinez opened. In December the center hosted *Nice Words*, a solo exhibition for figurative painter Brian Kershnik.

Staff recently visited with Cheech Marin in Los Angeles to curate the exhibition *Chicanitas: Small Paintings from the Collection of Cheech Marin*, which will run March 18 to July 31. Also in fall 2011, Mesa Contemporary Arts will focus on art motorcycles and rock 'n' roll-inspired artwork by local and national artists.

Available now is the 2011 annual print calendar that includes 12 original artist prints mounted for easy removal for framing. The calendar, which is part of a fundraiser, costs \$200.

Mesa Arts Center is located at One E. Main Street in downtown Mesa. For information, call (480) 664-6501 or visit www.mesaartscenter.com.



Collectors enjoy Xanadu's eclectic art during Thursday Scottsdale Art Walks.

Xanadu Gallery introduces a hybrid approach to sales

Xanadu Gallery recently launched "Xanadu Studios," an online gallery for artists working in a variety of mediums and styles. Collectors can now access all Xanadu artists by using the in-gallery computer kiosk and through their personal computers and phones.

"Our world is not what it was 10 years ago when I opened Xanadu," says Jason Horejs, gallery owner and author of the book, *Starving to Successful: an Artist's Guide to Getting into Galleries and Selling More Art*. "Artists and collectors today

are savvy and know the power of connecting through the internet. This hybrid approach for selling art both on- and offline offers flexibility to today's ambitious artists who want to sell art. In addition, by offering a greater variety to our collectors, we make our gallery a more vibrant art-buying destination."

Xanadu Gallery is located at 7039 E. Main Street, #101, in Scottsdale. For information, call (866) 483-1306 or visit www.xanadugallery.com.

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The Art Lover's Guide to Collecting Fine Art in PARK CITY, UT

Park City, Utah's Historic Main Street is lined with galleries, shops, dining and more.

Park City, Utah, located near the metropolis of Salt Lake City, is the quintessential ski town with resorts, freshly fallen snow and events galore. This picturesque city was the site for many of the major skiing and snowboarding events during the 2002 Winter Olympics. It also is the location of the Sundance Film Festival and other art-related events.

Throughout the year a number of these gatherings happen on Historic Main Street, which is home to shops, fine dining establishments, bars, live music venues and art galleries. Among the events are the monthly Arts and Eats Gallery Strolls and the Park City Kimball Arts Festival.

The gallery strolls occur the last Friday of

every month from 6 to 9 p.m. and are hosted by the Kimball Art Center and the Park City Gallery Association. The Park City Kimball Arts Festival, which will have its 42nd annual event from August 5 to 7, features more than 200 artists, beer gardens, food booths, live music and prize drawings.

The region also has a public arts program with projects that have included the Park City Sound Garden, public park benches and bike racks, bus shelter artworks, Olympic monuments and sculptures on city trails. Artwork for the city's new public safety building and a fish sculpture along Poison Creek Trail are among the city's upcoming projects.

On the following pages you'll find galleries, artists and more from Park City,



including **District Gallery** and **Thomas Anthony Gallery**. ➔

"THE EXPLORERS"

4 Foot Bears. Cast Bronze

JOSHUA
TOBEY



Thomas Anthony Gallery

PARK CITY'S INTIMATE, UPSCALE, BOUTIQUE GALLERY

February 25th - Artist in Attendance 4 - 8 pm

340 Upper Main Street • Park City • Utah

Located in the Thomas Anthony Gallery Building

435.645.8078

e-mail: gallery@parkcity.net • www.thomasanthonygallery.com



Javier



Knight



Deyo



Betta



Chan • leather sculpture

Thomas Anthony Gallery

Thomas Anthony Gallery

Building

340 Main Street

Park City, UT 84060

(435) 645-8078

www.thomasanthonygallery.com

Established in 1999, Thomas Anthony Gallery is considered an upscale, intimate boutique gallery. They offer original quality works of art representing the unique and the extraordinary. Sculptures in leather, acrylic and bronze along with exquisite large wood vessels are displayed throughout the gallery in concert with paintings done in oil, acrylic, and mixed media, all meticulously presented to create a visual delight.

January 1 to 29 features a major exhibition of paintings by the Spanish artist **Royo**. An impressionist whose work retains a vibrant, colorful edge, Royo captures the warmth and intensity of the Spanish sun as it splashes against the faces of the women who grace his canvases with reflective and contemplative moods and sensual confidence.

February features acrylic painter **Alison Dearborn** in the gallery on the 19th from 4 to 8 p.m. Inspired by the French cave paintings, Dearborn's vibrant primary tones capture the imagination of collectors who in turn feed off the pure energy of her paintings.

Bronze sculptor **Josh Tobey** makes an appearance in the gallery on February 25 from 4 to 8 p.m. What distinguishes Tobey's work from other artists is his ability to sculpt character and personality into his creations that capture our smiles, thoughts and imaginations.



Inside Thomas Anthony Gallery, located in the heart of Historic Main Street next to the Egyptian Theatre, collectors can find oils, bronzes and much more.



Thomas Anthony Gallery, *Musical*, oil, 36 x 38", by Royo.



Thomas Anthony Gallery, *Estes*, bronze, 39 x 34 x 23", by Josh Tobey.



District Gallery, *Tin from India*, oil on canvas, 24 x 18", by Ginny Blakeslee Breen.

District Gallery

1105 Iron Horse Drive
P.O. Box 2953
Park City, UT 84060
(435) 649-3445
info@districtARTgallery.com
www.districtARTgallery.com

Located north of Historic Main Street, across from Windy Ridge Cafe, District Gallery offers distinctive art in a contemporary atmosphere. The outdoor sculpture garden featuring renowned kinetic wind sculpture artist **Lyman Whitaker** welcomes collectors entering the 3,000-square-foot showroom.

Once inside, patrons will enjoy works by emerging, mid-range and established artists like **Jeff Ham**, **Elizabeth** and **Philip Barlow**, **Steve Casey**, **Charles McBride White** and more.

"We're a bit off the path, but worth seeking," says gallery owner Karen Snizik Alvarez. "As lives become more virtual, it is a pleasant reminder that art is an anchor to our every day, and we relish sharing this experience with our clientele and artists here at District Gallery."

Upcoming shows at the gallery include **Sloane Bibb** on January 28, **Fredrick Stephens** on February 25, and **Lauren Mantecon** on March 4. ●



District Gallery, located north of Historic Main Street, features a sculpture garden and a variety of art from emerging and established artists.



DISTRICT GALLERY



SLOANE BIBB
Dixie Charger
Mixed Media • 52" x 21"

435.649.3445
info@districtARTgallery.com
www.districtARTgallery.com

PO Box 2953 • 1105 Iron Horse Drive
Park City, UT 84060-2953

EXHIBITION PREVIEWS OF NEW

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

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Scottsdale, AZ

Visit www.GalleryShowsOnline.com/aac
to see all the works in select shows



UPCOMING SHOW

Up to 25 works

Feb. 26-April 9, 2011

Jerald Melberg Gallery

625 South Sharon Amity Road

Charlotte, NC 28211

(704) 365-3000

• SHOW LOCATION CHARLOTTE, NC

ROBERT KUSHNER

Floral dreams

For a long time, Robert Kushner has been interested in the combination of a more representational image of a flower or flowers contrasted against a more stylized and decorative motif. While some of these works are on paper and others are on canvas, they all utilize the relationship between these two sets of images for compositional and technical reasons.

"In this case, the backgrounds are derived from embroidery from Uzbekistan in central Asia," says Kushner. "I actually have known about them and have had an interest in them since the mid-1970s when I worked as a textile conservator. I became re-interested in them about five or six years ago as I've been formulating a collection of them."

These textiles offer Kushner everything he is looking for in a subject matter and translate perfectly into his work.

"I am interested in textiles from all over the world and in these I find a tremendous boldness that I don't find elsewhere," says Kushner. "You get the combination of the curved and straight lines and the way the positive and negative play against each other so effectively. There is just a vitality that is different from anything I've seen in European textiles. They look so modern, like maybe Matisse looked at them."

Kushner projects images of the textiles and then projects them on canvas and traces them. The swirling images of plants and florals taken from the embroidery is then filled in with either paint or gold leaf and this serves as the background for the work. Kushner then draws flowers from life on top of this image to complete the pieces.

"There is a balance I'm after between what is going on in the foreground and what is going



The book pages also relate to Kushner's ideas of knowledge, technology and what happens to outdated information.





THREE IRIS, ACRYLIC, GOLD LEAF ON BOOK PAGES, JOINED, 10 1/2 X 25"



TARANTELLA, OIL, ACRYLIC, GOLD LEAF ON PLYWOOD, 26 X 56"



EIGHT PINK TULIPS, OIL, ACRYLIC, GOLD AND SILVER LEAF, MICA ON CANVAS, 36 X 72"

The Gallery Says . . .

"Robert Kushner's approach and working methods are directly linked to his subject. He uses sharpened sticks dipped in ink to make his drawings and uses precious metals from the earth to enhance his paintings. However, the finished works of art have an elegance and sophistication that transcend their organic beginnings."

— Jerald Melberg, Owner,
Jerald Melberg Gallery



PINK CAMELLIA VII, OIL, ACRYLIC, GOLD LEAF, METALLIC PIGMENT ON PAPER, 14 X 14"



WHITE CAMELLIA III, OIL, ACRYLIC, GOLD LEAF, METALLIC PIGMENT ON PAPER, 14 X 14"

on in the background," says Kushner. "I work in a methodical, but open ended way. I'll do something, then something else and then something else indicates another change. But I like that balance between the drawn lines and then lines from these stylized textiles."

Drawing from life also is essential to Kushner's process because it makes the artist's hand even more important to the work.

"I don't draw from photographs and I really like to choose flowers I like and to have them or a plant form in front of me," says Kushner. "I like that play between the traced image and the drawn image. The eye tends

to follow one set and the drawn images evoke a sense of volume as the flowers exist in space while the textile patterns are extremely flat."

In Kushner's newest work he draws on pages of old books to create another dimension and level to this process.

"Three years ago I discovered some discarded books and started drawing on the pages because I was interested in drawing on 18th-century paper," says Kushner. "Then, I became really interested in how leaving the text intact interacts with the image."

The book pages also relate to Kushner's ideas of knowledge, technology and what

happens to outdated information.

"I'm very interested in the fact that books today are thrown away if they are not collectible," says Kushner. "That is what happens to information that is no longer needed. Latin poetry, mathematical books from the 1800s and 1900s, all of this has been replaced by more contemporary information." ●

For a direct link to the
exhibiting gallery go to
www.americanartcollector.com



UPCOMING SHOW

Up to 20 works

February 1-28, 2011

Robert Lange Studios

2 Queen Street

Charleston, SC 29401

(843) 805-8052

• SHOW LOCATION CHARLESTON, SC



KERRY BROOKS

Life in Prismacolor

Kerry Brooks' interest in fashion and fashion photography is apparent in her new series of Prismacolor colored pencil drawings. While Brooks often appears as the model in these new works—others are of friends and models—the pieces revolve around the use of costuming to create a narrative and backstory.

"A lot of these are very quiet moments,"

says Brooks. "But the idea for them came when I was living in rural Illinois and I would see a lot of shabbiness, but also beauty. And, it just got me thinking along the track of glamour in spite of disappointing circumstances or tragedy or just the idea of something gone awry."

Many of the works in this new show are based on the idea of a female figure dressed in glamorous clothing contrasted against a stark

or dilapidated background. The impetus for this comes from a building that Brooks owned in Illinois and where she would stage such photo shoots.

"That contrast creates a narrative and gets you to start asking questions," says Brooks. "Why is she there? Has she fallen from other circumstances? It opens up the story line to many possibilities and that idea of the unexpected."



MASQUERADE, PRISMACOLOR COLORED PENCIL, 18 X 21"



A QUIET HOUR, PRISMACOLOR COLORED PENCIL, 20 X 14"



THE NORTHERNER, PRISMACOLOR COLORED PENCIL, 17 X 12"

The Gallery Says . . .

"With Kerry's new Prismacolor work, she has combined her great strengths—the delicacy of her oils and the precision of her graphite."

— Robert Lange, Owner, Robert Lange Studios

Brooks started working with Prismacolor colored pencils just last year and enjoys the control she gets while working with them.


"I've always enjoyed drawing, and using Prismacolor is almost like a painting," says Brooks. "With the Prismacolors, you are forced to blend colors on the paper and you get more of a layering and transparent effect. It's beautiful and hard to achieve with oils. It's the

nature of pencils that make it inevitable that you get that effect."

While Brooks works with literally hundreds and thousands of photographs to create these drawings, she still executes them by freehand.

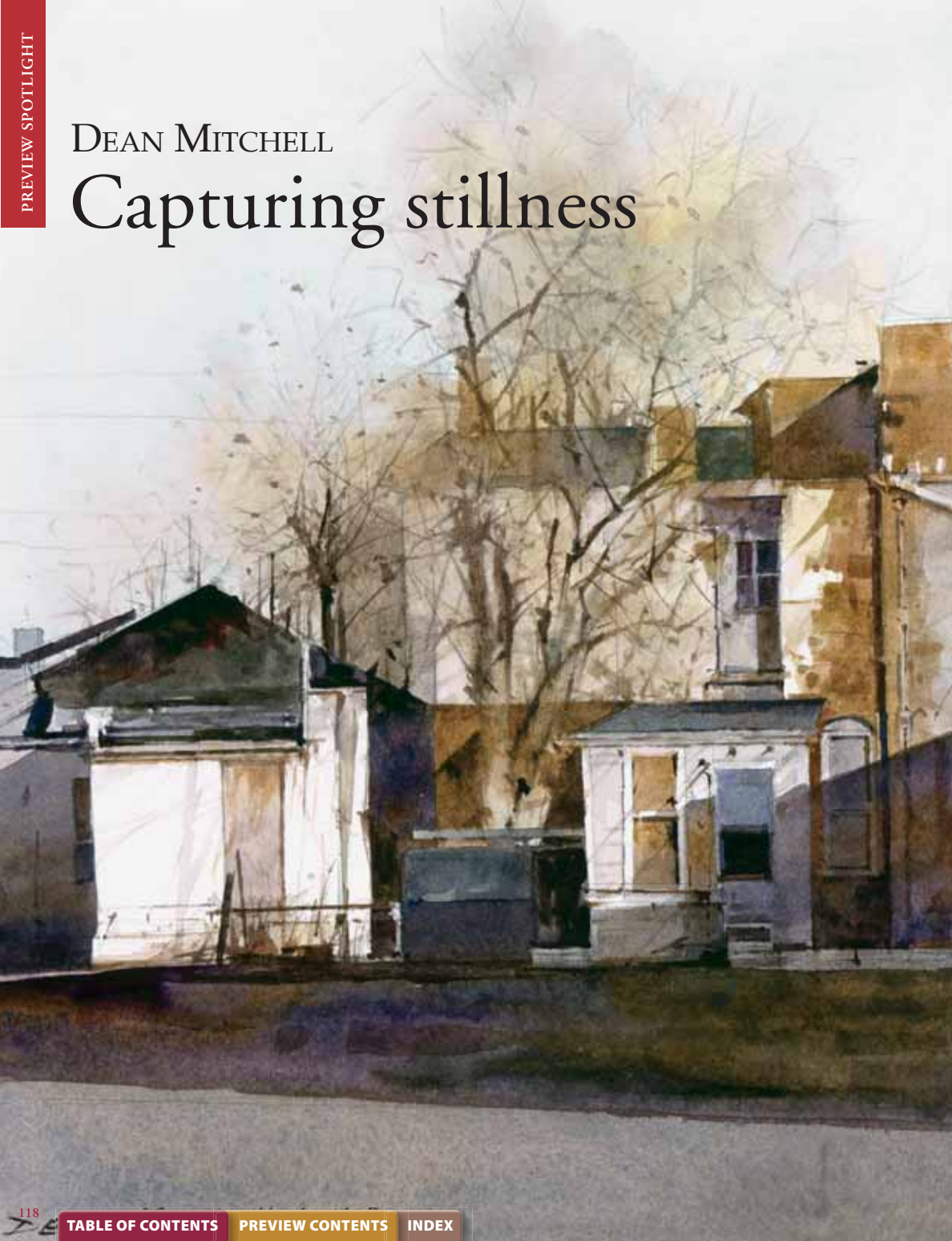
"A lot of the composition happens before I even pick up the pencils," says Brooks. "When I'm drawing, I'm hopefully improving

on the photograph, enhancing it as I see fit. I'm not obligated to follow the photo and I look for things that the camera has done, like the fish-eye effect and I hope to correct that so the drawing is superior to the photo." ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

DEAN MITCHELL

Capturing stillness





DENVER'S URBAN CORE, WATERCOLOR, 10 X 15"

UPCOMING SHOW

Up to 25 works

February 12-26, 2011

J. Willott Gallery

73190 El Paseo

Palm Desert, CA 92260

(760) 568-3180

• SHOW LOCATION PALM DESERT, CA



RURAL WINTER, WATERCOLOR, 7½ x 10"



EROSION, WATERCOLOR, 10 x 15"

On the heels of a very successful museum show at the Canton Museum of Art, Dean Mitchell has put together another stellar exhibition of new works—this one at the J. Willott Gallery in Palm Desert, California. Drawing on his popular themes like rural landscapes, urban cityscapes and portraits of workers in the South, Mitchell's new exhibition is a testament to his versatility and virtuosity, in watercolor, acrylics and oil.

Denver's Urban Core is a watercolor of a sprawling set of buildings and shops—all showing various degrees of use and age—set against a stark background. Here, Mitchell illustrates leafless trees, broken fences, abandoned cars and quiet figures to show the passing of time on an environment as well as man's enduring presence in these places.

"My artist friend Bob Ragland, whom I've known for over 20 years, took me through this neighborhood in Denver," says Mitchell. "Sad to say that one of the buildings where he taught art classes and appears in this painting is no longer standing. In fact, most of the buildings have been torn down and this area is now a parking lot, so I've captured a piece of history that is no longer there."

A similar piece, titled *Erosion*, captures a weathered industrial location in Greensboro, Florida.

"It's about 10 miles from my hometown of Quincy," explains Mitchell. "*Erosion* is a typical scene you will find anywhere in the rural, poor South. It is a scene that is familiar to me since childhood, and even upon returning to my hometown recently, there are still many places that exist just like this."

Mitchell has also included several oils and acrylics in this new show, something he rarely does. One of the acrylics is titled *Blue Sky* and is somewhat unusual for Mitchell.

"*Blue Sky* is located on I-70E, headed toward St. Louis, Missouri," says Mitchell. "It is a typical Midwestern scene. I have used acrylics as my medium and have pushed myself by exploring more color and light, with flat abstract forms that are still realistic to the eye."



BLUE SKY, ACRYLIC ON CANVAS, 15 X 20"



EDDIE LEE, WATERCOLOR, 10 X 15"

My work is more eclectic and I am always trying different things with different mediums."

Another watercolor, *Eddie Lee*, depicts a worker in the South going about his daily trade while surrounded by the articles of his profession.

"Eddie Lee is a small-town mechanic from my hometown," says Mitchell. "He worked at Mr. Willy Ward's body shop on Crawford Street. Mr. Willy Ward's body shop also has been torn down." ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

UPCOMING SHOW

Up to 30 works

Feb. 11-March 10, 2011

Shaw Gallery of Naples

761 Fifth Avenue South

Naples, FL 34102

(239) 261-7828

• SHOW LOCATION NAPLES, FL



LEONARD MIZEREK

Near and far

Leonard Mizerek's biennial exhibition at the Shaw Gallery of Naples, titled *Near and Far*, relates to the artist's frequent travels that he has done over the years and bringing all his knowledge and interests from those trips to his work.

"It is my 'family album' of places and painting," says Mizerek. "Painting with knowledge of my subject allows me more freedom to concentrate on my technique and expression. In doing so, I have a looser method of painting and more expressive brushwork,

which adds spontaneity to the painting."

Known for his colorful seascapes, Mizerek paints on-site from nearby coastal locations as well as harbors throughout the world. The artist painted most of the works for this show while on a recent trip to France. A central theme throughout Mizerek's work is his use of light. In this grouping, he further explores different lighting situations—times of day and the natural qualities of light.

"I am attracted to lighting effects in their extremes; like late-night harbor

lighting and moonlit themes, but also bright sunlight washing away on a beach or a late afternoon golden glow on the harbor cafés," explains Mizerek.

Mizerek's paintings *Moonlit Return* with its controlled coolness and the bold warmth of *Café Life in Honfleur* depict the contrast between light effects. In *Moonlit Return*, the artist challenges himself in capturing a scene that is mostly lit with cool moonlight contrasted with the warm light of the distant village lights reflecting in the dark water.



CAFÉ LIFE IN HONFLEUR, OIL ON LINEN, 27 x 36"



MOONLIT RETURN, OIL ON LINEN, 19½ X 25½"

The Collector Says . . .

"I have added Len's work to my collection as I view his work as capturing the beauty of Southwest Florida as well as the vibrance of Naples. His work is full of life and color and has been a great addition to my collection."

—John Kennedy, Naples, Florida



Leonard Mizerek found himself painting at a big antique boat festival last summer in France.

"Now I am really getting in to exploring more extreme lighting and loving it," he says.

Mizerek has painted the French picturesque port seen in *Café Life in Honfleur* multiple times, so he is familiar with the subject.

"Looking at the warm light hitting the side of the rustic building contrasting with the cool light of the opposite side of the harbor attracted me to this scene," he says. "I was also drawn to the buzz of the café, which added to the sense of excitement; a great feeling of the here and now in an historic place." ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

UPCOMING SHOW

Up to 15 works

February 4-28, 2011

The Peterson-Cody Gallery

130 West Palace Avenue

Santa Fe, NM 87501

(505) 820-0010

• SHOW LOCATION SANTA FE, NM

TERRY STRICKLAND

Transitions

In conjunction with Santa Fe's 14th annual ARTfeast celebration, The Peterson-Cody Gallery hosts *Group Figurative Show*, featuring the work of its newest addition, Terry Strickland. This marks Strickland's debut exhibiting in the City Different.

For her first show there, Strickland explores human universal themes about love, life, and death that cross cultures.

"Much of the work is about transitions, whether it is a midlife juncture or coming of age as a universal truth," says Strickland. "These paintings are decisions reflected and possibilities contemplated."

The show features work from Strickland's two latest series, *Incognito* and *Building a Life*, in which she examines what it takes to have a successful, happy life. She explores this idea

in *Call of Duty* in which an ordinary man is wearing a Superman shirt.

"Superman becomes a symbol for the mighty dreams each of us hold close to our chests," says the artist.

Single or multiple figures dominate Strickland's allegorical paintings. This is well illustrated in *Near at Hand* in which she depicts the symbolic walls that can appear in



IF MUSIC BE THE FOOD OF LOVE, PLAY ON, OIL ON CANVAS ON PANEL, 29 X 32"

The Collectors Say . . .

"A Terry Strickland painting will stop you and make you take a second (or third) look every time you see it. Her treatment of light, color and texture draw you into the composition so that you can almost feel the subject matter—whether it be the contour of a young person's cheek, a garland of aging flowers or the folds of a bandana draped over an altar." — *Lee Anne and Richard Martin, Alabama*



THE ASCENT, OIL ON CANVAS ON PANEL, 55 X 32"



DREAMS OF FLYING, OIL ON CANVAS ON PANEL, 18 X 24"



CALL OF DUTY, OIL ON CANVAS ON PANEL, 30 X 26"

relationships; the girl has her hand up to the door and the guy has his hand around it, but each doesn't know what the other is doing.

"It could be such a simple image with just two figures with a door between them, but how rife with symbolism is that. I'm fascinated with how a look or gesture can have a lot of meaning," muses Strickland. "Even though there are specific people in the painting, the

larger picture is it could be each of us."

The classically rendered piece titled *The Ascent* is ripe with symbolism in the form of a generic male who avoids looking at the viewer while climbing a modern aluminum ladder. This marks a different approach for Strickland, who prefers the model to stare back at her.

"It's about the journey through life and how you choose to go through it. The ladder is seen

in many cultures as a symbol from one level to another," she explains. "It's interesting because it could be one person on their journey or how you relate to other people on your journey. And I like that you can't tell if it's the same person." ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

TERESA N. FISCHER

Nostalgia emerging





POPCORN EXPRESS (DETAIL), OIL ON LINEN, 16 X 28"

UPCOMING SHOW

Up to 15 works

Feb. 5-March 3, 2011

Elliott Fouts Gallery

4749 J Street

Sacramento, CA 95819

(916) 736-1429

• SHOW LOCATION SACRAMENTO, CA



Teresa N. Fischer's new exhibition at the Elliott Fouts Gallery in Sacramento represents the largest number of her paintings ever to be shown together at one time. She has spent the past three years creating 15 new paintings for this show—all of which draw on her love of still life, nostalgia and old toys and objects.

"Yes, there will be lots of toys represented here," says Fischer. "But also old bottle caps, old vintage cars, that sort of thing. I'm really drawn to old toys, old tools, wooden boxes. I'm the person you see at the flea market picking through the boxes and boxes of stuff."

For Fischer, the objects she finds have the ability to tell stories and conjure up feelings and connections for her as well.

"The worn, scraped and dinged objects I like even more," says Fischer. "I like to hold them in my hands and wonder what stories they have to tell. I really do wonder about them and then, by painting them, I give them a permanent spot in my visual history."

Also, for the first time, Fischer is experimenting with vintage graphics in these new works. Using objects with these sort of images in them allows Fischer a chance to paint much tighter than she is used to as well.

"It started with an image in this new show that had an old popcorn container in it," says Fischer. "I found it a little while ago and the '50s graphics just grabbed me and I fell in love with it."

The painting, *Popcorn Express*, features a popcorn box with popcorn spilling out of it and a brightly painted vintage train coming out of the box as well. The composition was something that Fischer came up with in her studio and is based on her sense of design and also a color balance that she seeks out in these pieces.

"What I do is just get in the studio and play," says Fischer. "When I'm working on a painting I have these things set up and I will stare at them for awhile and then get everything on the floor and play. The whimsy of that train was important for me as well and I wanted to work that into the composition."

Fischer hopes that such objects will reconnect viewers with memories from their own childhood along with the nostalgia of the images themselves.



QUEEN'S ASCENSION, OIL ON LINEN, 24 X 18"

"I love rekindling something that is childlike in all of us," says Fischer. "I want them to rekindle that feeling. People forget that these objects are a part of them, but when they look at the pieces for a second it reminds them of those feelings they have."

While Fischer has painted portraits and interiors, it is the still life genre that really has her attention at the moment.

"I like the drama that I can set up with

the still lifes," says Fischer. "I love the lighting and setting them up and I love the characters and the control I can have. But, I also like to stay true to the colors of the actual objects. For me, the balance of color in the paintings is very important." •

For a direct link to the
exhibiting gallery go to
www.americanartcollector.com



CURIOSITY GOT THE CAT, OIL ON LINEN, 12 X 24"

The Gallery Says . . .

"Teresa N. Fischer's show, *Nostalgia Emerging*, exemplifies the artist's keen eye, ability to render detail, and differentiate texture realistically. Through the use of dark backgrounds and dramatic lighting, Teresa's subjects are elevated to an iconic status bringing to mind cherished memories associated with ephemera from the past."

— Michelle Satterlee, Elliott Fouts Gallery



OILZUM, OIL ON LINEN, 20 X 16"



MOO, OIL ON LINEN, 16 X 12"

UPCOMING SHOW

Up to 30 works

February 3-28, 2011

Christopher Morgan Galleries

73-375 El Paseo, Suite I

Palm Desert, CA 92260

(760) 568-0336

• SHOW LOCATION PALM DESERT, CA



JOSHUA SMITH

Paths and pauses

Joshua Smith's new painterly landscapes are more than just depictions of a place of significance—they are highly personalized and internalized images that have deep metaphorical connections to important elements of his life and family.

"I'm trying to expand and grow, stretch what I'm doing now," says Smith. "I've departed from the traditional landscape and am now involving objects and other things that are symbolic to me, my childhood and my family life. I see them more as a portrait of a relationship rather than dealing with the landscape directly."

While Smith's work always has been somewhat painterly, this new work goes even further in that direction.

"There are definitely more abstract qualities to these works," he explains. "They are still oil paintings, but I'm painting with drips now. I put the painting on the ground and then drop the paint down and painting more with layers that way as well."

And Smith feels that this technique gives a more natural, spontaneous quality to his paintings.

"You can see the drips, though they look like water stains," says Smith. "I think this way the oil takes on a more organic quality and is much more intuitive, not something thought through, but more a series of accidental drips and marks that take on a life of their own."

Smith moved to New England from Southern California almost six years ago and the move still affects his work and his thought process.

"We get all the seasons here and they are an important metaphor for me," he muses. "That change in life, the way the scenery changes, the way a person deals with life, how we change in different situations, those are things I'm thinking about. Also, the work is about the passage of time itself. I'm trying to capture that fleeting quality in a painting and that is why there is a lot of mistiness and blurriness. It's life in motion, but in a still image." •



THRONE, OIL ON CANVAS, 50 X 36"

For a direct link to the
exhibiting gallery go to



www.americanartcollector.com



LIFE, DEATH, REBIRTH, OIL ON PANEL, 10 X 30"



THE RIVER'S THRESHOLD, OIL ON CANVAS, 60 X 72"

Price Range Indicator			
<i>Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.</i>			
	Small	Medium	Large
2011	\$450	\$3,500	\$8,800

The Collectors Say ...

"We have a thing for trees and Joshua's art has an ethereal quality that makes us feel calm and peaceful."

—Doug & Linda Gage, Canada

UPCOMING SHOW

Up to 15 works

February 3-28, 2011

Hespe Gallery

251 Post Street, Suite 420

San Francisco, CA 94108

(415) 776-5918

● SHOW LOCATION SAN FRANCISCO, CA

KEVIN MOORE

Moving pictures

After spending the past years experimenting with all conceivable types of realistic paintings, Kevin Moore has discovered something he refers to as Neo-Cubism and the work relates to the original Cubism in its approach and attitude toward space.

"On the surface, I am making paintings about my everyday experience, watching a TV show with my wife, playing outside with my son or commuting on BART to work," says Moore. "But the underlying theme is space and time and trying to invent a new, radical way of depiction. This new direction has more to do visually with ancient Chinese scrolls than with modern photography."

Moore's new works are an attempt to put the viewer inside the painting as a participant. To him, these works are not about capturing a moment in time on the canvas, but rather an assortment of multiple perspectives all spliced together.

"I am literally moving through the space as I am designing each piece," says Moore. "There is no standing still. It is very easy for a talented artist to paint a doorway, but I am trying to paint the act of walking through the doorway and coming out on the other side of it. I have seen many paintings of BART, but painting an entire BART commute from one destination to the other is a totally different ball game."

Moore sees himself as architect of each of these new spaces, as he is able to take any vantage point and add it to another to create his own space.

"Ofentimes you will notice the same object, whether a painting or a chair or a person, depicted more than once in the same composition," says Moore. "This is because you are moving and changing perspectives as you move." ●

*For a direct link to the
exhibiting gallery go to* 
www.americanartcollector.com



A TIMELESS PRESENT, MIXED MEDIA, 30 X 54"



HOME SWEET HOME SWEET HOME, MIXED MEDIA, 24 X 80"



ZOOM ZOOM, MIXED MEDIA, 24 X 54"



DELETED SCENES #2, MIXED MEDIA, 8 X 10"



PORTRAIT OF KRISTEN, MIXED MEDIA, 14 X 11"

UPCOMING SHOW

Up to 30 works

Feb. 11-March 4, 2011

Cavalier Galleries

405 Greenwich Avenue

Greenwich, CT 06830

(203) 869-3664

• SHOW LOCATION GREENWICH, CT



NICHOLAS BERGER

New York waterfront

In the 1990s, New York painter Nicholas Berger and the late Andrew Wyeth shared a sellout two-person show in Tokyo. Both acclaimed representational watercolorists painted the landscape, until five years ago when Berger transitioned to waterfronts. When asked why he paints the New York waterfront, he quips, "Because Andrew Wyeth didn't."

Opening February 11, Cavalier Galleries will present *On the Waterfront* featuring Berger's New York waterscapes. Some of the pieces were recently on loan for a group exhibition titled *Three Americans: Berger, Kahn and Rennert* at the Coral Springs Museum of Art in Florida.

The setting for much of Berger's waterfronts lies not far from his home in New York's Hudson River Highlands. The artist is drawn to the time period of the 1950s and '60s when ships were transitioning from steam to diesel-power. This era is perhaps best portrayed in the 1954 award-winning film *On the Waterfront* starring Marlon Brando.

"It's a time we think we remember, yet we wonder where it went. Right now they're in these paintings of mine. I can't think of a better reason to paint," says Berger.


The artist gathers reference material for his paintings from historical sources like the New York City museums. When Berger's pieces include a city skyline, as they often do, he recreates it to be period appropriate. He often does small studies before executing the final paintings. Such is the case with *Clearing the Track*, which he's reworking into a 22-by-34-inch piece for the show. The study was painted fast and loose, which pleased the artist, giving an impression of the subject.

"It has a nice painterly way, I wasn't caught up in detail," says Berger.

Influenced by the Hudson River and the Brandywine schools, Berger's style continues to evolve and is becoming more painterly.

"Now I can afford to be a little more careless and that's where the good stuff

happens," he adds. "My work can be more painterly as well as be representational. I'm learning you don't have to paint every blade of grass to be significant. You can say more with less paint." ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2011	\$2,000-\$7,000	\$8,000-\$14,000	\$15,000-\$25,000



GUSTY WINDS ON NEW YORK BAY, 2009, OIL ON PANEL, 10 X 24"

The Collector Says . . .

"I have been collecting the work of Nicholas Berger for over 20 years and look forward to continuing to do so for the foreseeable future. His mastery of the brush and oil is only matched by his unique vision of a time gone by."

— *Daniel Ladders*



CLEARING THE TRACK (STUDY), 2010, OIL ON PANEL, 8 x 13"



BACKING DOWN, 2006, OIL ON PANEL, 38 x 58"

UPCOMING SHOW

Up to 20 works

February 1-28, 2011

Claggett/Rey Gallery

100 E. Meadow Drive

Vail, CO 81657

(970) 476-9350

• SHOW LOCATION VAIL, CO

QUANG HO

Food and kitchen

Of the many different subjects Quang Ho is able to capture in his highly sought after bold and impressionistic style, none are as popular at the moment as his paintings depicting the interiors of commercial kitchens. His show at Claggett/Rey Gallery in Vail, Colorado, includes many new examples of this interesting and lively subject.


"Quang's passion and sensitivity to this chosen subject is evident when viewing his paintings," says gallery owner Bill Rey. "His creative process is continually evolving with time spent in and out of the studio. Quang found the inspiration he was looking for during a recent visit to local Vail restaurants, Kelly Liken and Dish."

Because of this, the new exhibition is titled *Savory*.

"The exhibition will be full of culinary energy and artistry sure to delight the senses," continues Rey. "He has said that his most exciting work is the next one on the easel, and we are honored to work with an artist who is never restricted by subject, as each work arriving at the gallery is an exciting surprise."

For Ho, the work is always a balance between the calm and meditative quality of the still life genre.

"In this show they will be even more quiet because of the empty spaces that I'm exploring; and the chaotic yet connectedness of the kitchen paintings," says Ho. "I want to throw everything into the painting then find a way to make it all sing and dance together as a harmonious whole." •

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

Top: *PERSIMMON*, OIL ON CANVAS, 12 X 12"

Right: Quang Ho studied with
Vail-based chef Kelly Liken to create
many of the new pieces in this show.

Opposite Page: *AT THE STOVE*,
OIL ON CANVAS, 20 X 20"





UPCOMING SHOW

Up to 25 works

Jan. 18-Feb. 26, 2011

Knowlton Gallery

115 S. School Street #14

Lodi, CA 95240

(209) 368-5123

• SHOW LOCATION LODI, CA



DELADIER ALMEIDA

Geometry of occupation

Growing up in a coastal town, artist Deladier Almeida spent the first two decades of his life in the company of a vast horizon.

"It unified my references, grounding me in a realistic sense of scale," says Almeida. "In that presence, I was made aware of the limits of my reach and invited to challenge my expectations. When I faced the horizon, I wanted to reach farther."

Almeida continues to challenge those

expectations through an ongoing series that captures geometric patterns from an aerial point of view. The latest grouping derives from within a radius of 80 miles of his home in California's Sacramento Valley. Knowlton Gallery will showcase Almeida's new work in a solo show titled *Geometry of Occupation*.

"Looking at the valley from an aerial point of view shifts my perception and enriches my awareness of the landscape and of my presence in it," he says. "Viewing the levies and fields

that slash and shape our land allows me to simultaneously enjoy the beauty of their geometry and note the creeping vastness of our impact on the landscape. Up there I am able to incorporate the unifying force of the sky into my work. The resulting perception and sense of scale calms and pleases me immensely."

Seeing the landscape from above presents Almeida with an endless array of compositional opportunities and an abundance of chromatic aspects. His latest series is more geometrically



SHADE AND WARMTH, OIL ON LINEN, 30 X 40"



IRISATION, OIL ON CANVAS, 30 X 40"

The Gallery Says . . .

"Deladier Almeida is a passionate and dedicated painter who has taken the best from his mentors, Wayne Thiebaud and Roland Petersen, and developed his own style expressed in these aerial landscape paintings that are studies in pattern, light and color. Without a doubt, Almeida will mature into a seriously collected artist. He is definitely one to watch!"

— Robin Knowlton, Owner, Knowlton Gallery

complex, as illustrated in *Plane Mutations* and *Irisation* in which he places complex fields in the picture plane and unifies them into a single field.

"I'm trying to bring them together based on geometry and local colors. I'm trying to recompose them so that they exemplify that effort," explains Almeida. "They're complex formal compositions and they typify the point I'm at in this series."

The new piece, *Shade and Warmth*, invites empathy as the path to the gaze is built into the

composition.

"In this scene, the fields seem to harmonize in a way that guides contemplation," says Almeida. "It takes the viewer on a round trip from the immediacy of the nearby elements, with their tactile references to temperature and texture, all the way to the distant mountain ranges that define the horizon." ●

For a direct link to the
exhibiting gallery go to
www.americanartcollector.com



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
1999	\$1,200	\$1,600	\$2,800
2004	\$2,800	\$3,600	\$6,200
2011	\$6,000	\$8,000	\$14,400

UPCOMING SHOW

Up to 20 works

February 1-28, 2011

Red Raven Art Company

138 N. Prince Street

Lancaster, PA 17603

(717) 299-4400

• SHOW LOCATION LANCASTER, PA



SARAH McRAE MORTON

The after-church pre-war feast at the mouth of the mine

The daughter of a well-known doctor in the Amish communities of rural Pennsylvania, Sarah McRae Morton creates dream-like landscapes and narrative paintings based on Ernest Hemmingway, dilapidated houses in the South, Amish quilts and her own personal history.

"The theme of this work is the romanticization of hardship in the collective social memory over time," explains Morton, "and, on a personal scale, the remembrance of experiences tinted by the desire for happiness."

Morton's work has a visionary quality to it that seems to heighten the symbolic underlining of the paintings. However, there is much more than a strong narrative that holds these paintings together.

"While telling stories with my paintings, underlying geometry is also a theme in my work," says Morton. "I believe that the composition of a painting can reach a viewer on a visceral level. By emphasizing certain shapes and directions in a rectangle, I try to conduct the eye around the plane on the canvas. The objects and people in the paintings simply carry the design."

Morton also believes that while her work is based on the things she sees around her, they are also a mirror that continually reflects back into her own life and experiences.

"The content of a painting depends on the life of the viewer, knowledge of art history and visual associations," says Morton. "I lace my paintings with references to historic paintings to create metaphors. However, I do not think that the ideas in the paintings hinge on the viewer identifying these passages. I wish for my work to be accessible." •



SYNCHRONIZING THE ARRIVAL OF THE HOPE CHEST IN AMES HEIGHTS AND FREIBURG,
OIL ON LINEN, 32 X 22"

For a direct link to the
exhibiting gallery go to



www.americanartcollector.com



AMERICAN CANNON, OIL ON LINEN, 72 X 108"



UNBEARABLE LIGHTNESS OF SEEING, OIL ON LINEN, 22 X 32"

The Collector Says . . .

"Sarah McRae Morton's reputation as an artist preceded her; however, upon viewing her work firsthand, we were more than impressed. Her brushstrokes and use of color are tantalizing as they draw you into the depth of her captivating world. We are honored to be collectors of her work."

— Rochelle Bereski

UPCOMING SHOW

Up to 20 works

Feb. 17-March 1, 2011

Xanadu Gallery

7039 E. Main Street, #101

Scottsdale, AZ 85251

(480) 368-9929

• SHOW LOCATION SCOTTSDALE, AZ

JOHN HOREJS

North by Southwest pathways

This year, Arizona artist John Horejs celebrates two decades of exhibiting in Scottsdale. Xanadu Gallery will mark the occasion with a special show featuring Horejs' familiar desert landscapes and skiescapes, Northwest wildflowers and aspens.

An Idaho native, Horejs still maintains a summer home there, and some of the

imagery found in his new work is based on that region. The grouping encompasses sunrise and sunset scenes when the artist finds the light most exciting.

Horejs works on one painting at a time, as quickly as possible, so that he's always working wet-on-wet. Painting exclusively in oils, he keeps everything as simple as possible, using two

brushes and limiting his palette to seven colors plus white. His representational/impressionistic paintings are done on handmade custom contemporary box canvases with no frames, which have become his trademark.

"I'm doing traditional painting, but when it's finished, it has a more contemporary bent because of that canvas. It lets the wall become



SUNSET COLORS, OIL, 60 X 72"



DESERT CLOUDS, OIL, 20 X 60"



HILLSIDE GARDEN, OIL, 40 X 50"



SUMMER ASPENS, OIL, 40 X 50"

The Collector Says . . .

"As a professional interior designer, I have counseled many people on art purchases for their homes. I always encouraged them to select art that moved them or stirred a fond memory. John's work consistently brightened the interiors of the homes that I worked on, but more importantly, brightened the lives of those who owned them."

— Kirk Guthrie

the frame for the painting, and it's been very well received," says Horejs. "It makes my work more versatile; I can go to any size I want. I create the paintings with that in mind. I'm very concerned where the painting will go and the environment it will complete."

Horejs' use of a frame-free presentation enables him to produce some unusual sizes, such as 15 by 45 inches and 20 by 60 inches, as seen in the new piece *Desert Clouds*.

"I love the format because it works in so many environments for clients," he adds. "It's a lot of fun to compose a landscape for the long narrow format."

Over the past few years Horejs has been working on depth and aerial perspective. Lately, he has turned his focus to the subtleties and progression of color.

"I want the color and the form to all work together in unity, so when people see the work they become attached to it," says Horejs. "In a world that seems increasingly complex and unsettled, I strive through my paintings to convey grace, elegance, quality and beauty." ●

For a direct link to the
exhibiting gallery go to
www.americanartcollector.com



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
1999	\$900	\$2,700	\$6,700
2004	\$1,200	\$3,000	\$7,500
2011	\$1,400	\$3,300	\$8,250

UPCOMING SHOW

Up to 35 works

February 1-28, 2011

Alexandra Stevens Gallery

820 Canyon Road

Santa Fe, NM 87501

(505) 988-1311

• SHOW LOCATION SANTA FE, NM

E. MELINDA MORRISON

Treasured expressions

E Melinda Morrison's new exhibition of expressive figurative paintings and some landscape is inspired by her desire to create paintings that evoke a strong emotional response from viewers.

"Getting an emotional quality in your work is something that is hard to teach," says Morrison. "I think it is about taking risks in your paintings. You have to be willing to ruin a painting, willing to push it to a limit beyond

your own comfort zones. But also, it is about texture, lost edges, knowing where that one right hard edge needs to be. And color, of course."

Morrison also believes that a strong gesture in a figurative work even further evokes a strong emotional quality in her paintings.

"It just shows what is happening at the moment with that figure," explains

Morrison. "I paint what I see and am pushing that quality with what I see, trying to convey a strong emotional quality with what I see through the gesture and expression of the figure."

While these new paintings are expressions of a certain moment in time for the subjects in the work, they also are personal for Morrison.

"Putting my own voice in my work is one



PREP WORK, OIL ON LINEN, 16 X 20"



SCHOOL GIRL ATTITUDE, OIL ON LINEN, 20 X 24"

The Collector Says...

"We have two paintings by E. Melinda Morrison. We are not art collectors, but how can one resist a Morrison? Her paintings grab life and squeeze it. One of her paintings replaced a Normal Rockwell, a family heirloom in our home. What does that tell you? —Anonymous

of my goals," she says. "My work is always an expression of who I am and how I see the world. I find that I've always gravitated toward performing arts, ballet, tango dancers, that kind of subject matter."

This focus on performers is personal for Morrison because she, too, is a musician.

"I've been singing and playing instruments since I was young," states Morrison, "but in my heart, I've always been

a visual artist. I'm just enamored with those artists, singers, musicians who are just able to let it out and offer that expression in front of the whole world." ●

For a direct link to the
exhibiting gallery go to
www.americanartcollector.com



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2011	\$975	\$3,500	\$6,500

UPCOMING GROUP SHOW

Up to 75 works

February 1-28, 2011

John Pence Gallery

750 Post Street

San Francisco, CA 94109

(415) 441-1138

• SHOW LOCATION SAN FRANCISCO, CA

Size matters

A special group exhibition of both large and small works is on display at the John Pence Gallery in San Francisco for the month of February. Large pieces by artists like **Jeremy Mann**, **Carl Dobsky** and **Edward Minoff** will hang next to small works by artists like **Jacob Pfeiffer**, **Travis Schlaht**, **Zack Zdrale**, **Anthony Waichulis** and **Patricia Watwood**.

One of the larger pieces in the show will be Jeremy Mann's new figurative work, *Lacrymosa* (60 x 35"). The beautifully rendered piece is a tribute to Mann's recently married friends.

"It is a vision of two of my dearest friends," says Mann. "They are close enough for me to lovingly call them my wives and also are married to each other, which allows me to call them 'the wives,' which confuses some people. The painting isn't some lame political statement nor a portrait of friends; it is a comment on how I see love, at one time excruciatingly beautiful and in the next unfathomably painful. That twisted emotion is what I would hope the viewer to falter between."

Another large painting, *Woman in Dia de Los Muertos Costume* (62 x 31"), is by Carl Dobsky. The painting is based on the annual Dia de Los Muertos parade that takes place in the Mission District of San Francisco around Halloween. Dobsky's paintings of people dressed for the parade come from the artist's reaction to the event that he sees as "bizarrely weird, but beautiful all at the same time."

Douglas Flynt's small still life, *Silver and Chocolate Revisited*, allows Flynt to paint one of his favorite subjects.

"*Silver and Chocolate Revisited* was a chance to re-examine a subject that I had previously painted," says Flynt. "From a technical standpoint, it was an opportunity to re-explore painting reflective surfaces with a very simple palette of color."



JEREMY MANN, *LACRYMOSA*,
OIL ON PANEL, 60 X 35"



DOUGLAS FLYNT, SILVER AND CHOCOLATE REVISITED, OIL ON MOUNTED LINEN PANEL, 6 x 10"



JASON GAILLARD, BEHIND THE SCENES: SATURDAY NIGHT LIVE, OIL ON CANVAS, 38 x 50"

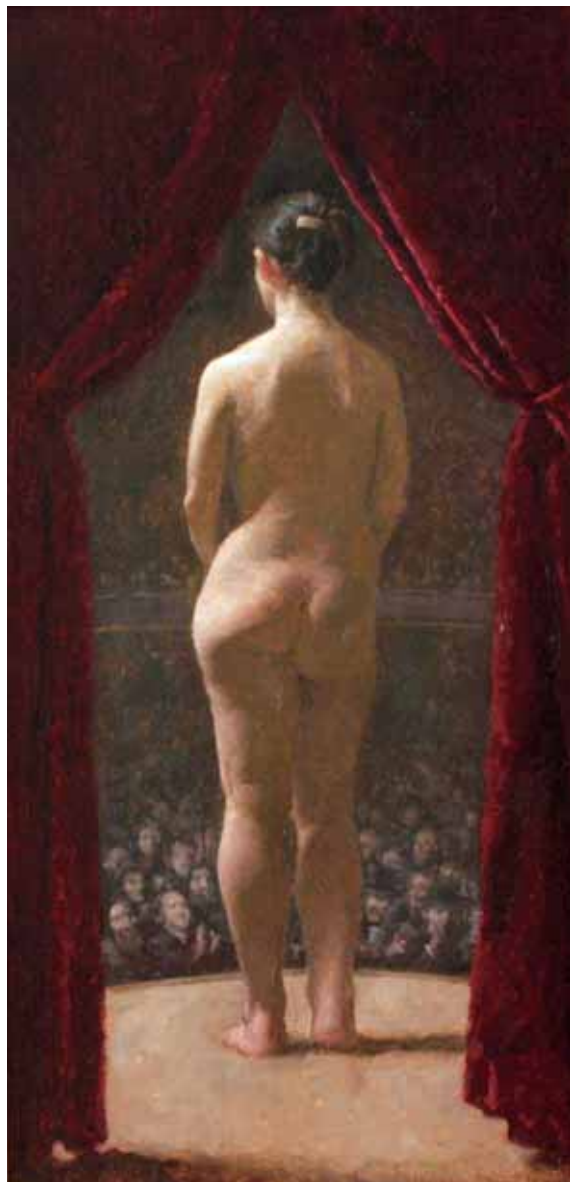
The Gallery Says . . .

"Collectors often ask about the importance of a painting's size. This exhibition features extra large works juxtaposed to small gems."

— *John Pence, Owner, John Pence Gallery*



CARL DOBSKY, WOMAN IN DIA DE LOS MUERTOS COSTUME,
OIL ON LINEN, 62 X 31"



TRAVIS SCHLAHT, ON STAGE, OIL ON PANEL, 16 X 8"



JACOB PFEIFFER, HOLY MAN, OIL ON PANEL, 8 x 8"

Jacob Pfeiffer is well known for his Trompe l'Oeil works that employ humor and puns in a visual context. *Holy Man* is another such work.

"It is one in a series of paper doll-themed paintings I have done over the years," says Pfeiffer. "This piece is intended to make you smile with the tongue-in-cheek

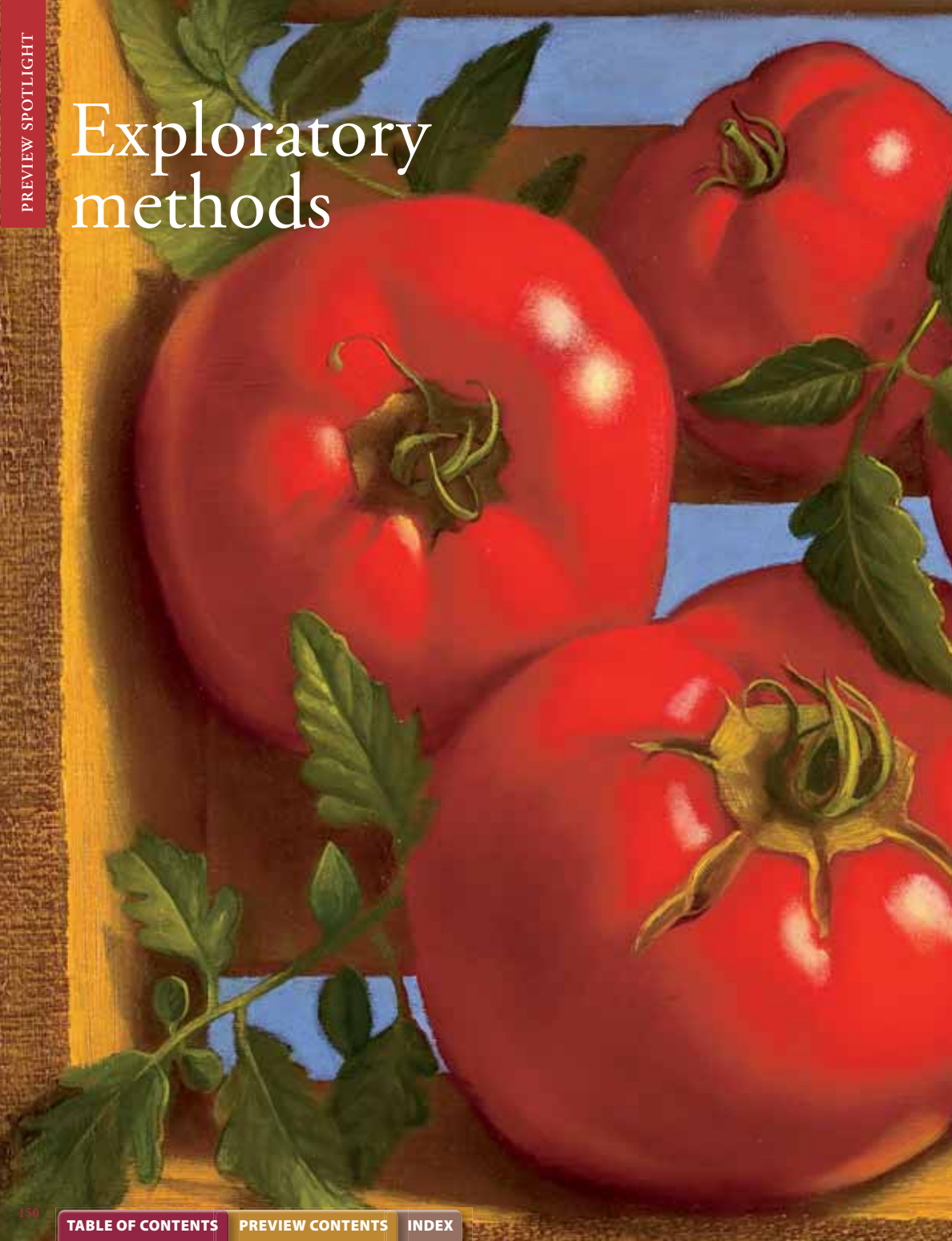
title/visual pun, while encouraging you to think about the idea of a 'holy' man. Does this person have holes in his story? Do the holes represent a persecution? I would like the viewer to decide."

Travis Schlaht's new work is an attempt by the artist to look at figurative painting in a new way.

"I was simply trying to make a fun painting playing on the lure of the female form," explains Schlaht. ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

Exploratory methods





DENISE MICKILOWSKI, MARVIN'S TOMATOES (DETAIL), OIL ON PANEL, 12 X 17"

UPCOMING GROUP SHOW

Up to 35 works

Feb. 2-March 12, 2011

William Baczek Fine Arts

36 Main Street

Northampton, MA 01060

(413) 587-9880

• SHOW LOCATION NORTHAMPTON, MA

William Baczek Fine Arts kick off its 2011 gallery season with its annual still life show featuring new works by 11 gallery artists including **Eric Wert**, **Robert Sweeney**, **Nicora Gangi**, **David Harrison**, **Denise Mickilowski**, **John Roy**, **Jane Lund** and **Stanley Bielen**.

"The annual still life exhibition is intended to explore the variety of methods and mediums that artists can use in order to expand on the idea of what a still life can be," says William Baczek, owner of the gallery. "Past exhibitions have included traditional mediums such as oil paintings and prints to mediums that would be less obvious when considering still lifes, including steel or wooden sculptures, ceramics and photo-based processes."

Robert Sweeney has been the chairperson of the Department of Fine Art at Amherst College for over 30 years. He paints continually and even has an easel set up in his office.

"One can see in his paintings an instructor teaching students about the basics of painting light, color and composition," states Baczek. "But, like all artists, Sweeney's paintings are about choices and it is by making unexpected and educated choices that his paintings become remarkable."

Eric Wert is well known for his still lifes that pair highly realistic flowers and insects with chaotic background patterns and water drops. His new painting, *Jade*, is a bit of a departure for him as it focuses on one jade tree in a pot lit from behind. It is a 50-by-40-inch painting and Wert has worked on it for one solid year.

"It is an homage to the German romantic painter Casper Friedrich and Wert's jade plant seems lit from within," explains Baczek. "The monumentality of an ordinary houseplant reduces the scale of the viewer and Wert's obsessive rendering of every leaf becomes a contemplation of nature and a human's place in the natural world."

For Wert, the painting was an exercise in contrasting the 19th-century vision of the sublime in nature with a domestic object.

"The dramatic overhead lighting was intended to give *Jade* an almost religious glow from within, and also to showcase the translucency of the leaves," says Wert. "The horizon line of the painting is low to make the subject appear more imposing and to draw the viewer up into the plant. While I wasn't expecting it to be easy, the painting ended up being more difficult than anticipated. I thought that a rhythm would evolve for painting the leaves of the jade. However, I was continually surprised by the amount of variation throughout the plant and I was forced to treat each leaf individually."



ERIC WERT, *JADE*, OIL ON PANEL, 50 X 40"



JOHN ROY, *SOFT FLOWERS*, 1992, OIL ON CANVAS, 24 X 30"



ROBERT SWEENEY, POLITICAL LEANINGS, OIL ON PANEL, 20 X 25"




NICORA GANGI, ONE IS NOT LIKE THE OTHER, PASTEL, 12 X 16"

David Harrison is from the Boston area and composes seemingly simplistic still lifes made up of basic shapes and pure color.

"Harrison is concerned with the geometry of objects, the play of light on them and the interaction of positive and negative space," says Baczek.

Nicora Gangi works in pastel to create highly detailed still lifes that go against the traditional properties of the pastel medium.

"Like many still life artists, Gangi selects individual objects that when combined create a narrative, almost a code," says Baczek. "These visual stories might not be easily defined, but they give what would otherwise be mundane groups of objects an innate meaning and reason for being grouped and shown together." ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

UPCOMING GROUP SHOW

Up to 60 works

February 1-28, 2011

Addison Art Gallery

43 Route 28

Orleans, MA 02653

(508) 255-6200

• SHOW LOCATION ORLEANS, MA

P-town convergence

By Paul Schulenburg

In 1916 the *Boston Globe* declared that “the biggest art colony in the world is at Provincetown.” Some of us frequently spend time in that little fishing village at the end of Cape Cod. After traveling to Port Clyde and Monhegan, Maine, and then the following year to San Miguel, Mexico, we decided to host a painting trip on our home turf. Because of Provincetown’s rich history of art and creativity, we wanted to share that with our friends from out West who had never been here.

Artists who participated in this year’s trip along with myself included: **Ignat Ignatov, Jerome Greene, Stapleton Kearns, Jeremy Lipking, Frank Gardner, Dan Corey, Rick Casali, Eric Merrell, Ian Factor, Ernesto Nemesio, Jeff Bonasia, Logan Hagege and James Coe.**

There aren’t many houses in Provincetown that can accommodate up to 18 artists. After doing some research and talking to friends in town we found a great solution—a modern-style house overlooking the harbor for half of the group and an antique house across the street for the other half. We didn’t want to break up the group, but it worked out fine as we tended to congregate together at the end of each day either in town or at one of the houses.

New England weather can be fickle and we had several days of rain to deal with. Fortunately, we had connections to people in town who own a former restaurant that was large and empty. The building is on pilings and sits out over the water at high tide, over the beach when the tide is low and has windows on all sides and a bar shaped like a dory.

On rainy days, I arranged with the girls who model for my painting classes to come in and pose for us. We had a great time listening to the wind and the waves outside while inside we



Back row from left: Ignat Ignatov, Jerome Greene, Stapleton Kearns, Jeremy Lipking, Frank Gardner, Dan Corey, Rick Casali, Paul Schulenburg, Eric Merrell.
Front row: Ian Factor, Ernesto Nemesio, Jeff Bonasia, Logan Hagege, James Coe.



Colin Page was one of 18 artists from around the country who participated in this year’s *Creative Convergence* in Provincetown, Massachusetts on Cape Cod.



STAPLETON KEARNS, DARBY SQUARE, PROVINCETOWN, OIL ON CANVAS, 26 X 29"



were hunkered down working on figure paintings. I knew the guys were serious plein air painters when the sun came out and we had a beautiful girl scheduled to model but they chose to run out to paint the landscape around town.

We also had access to the barn that once belonged to Charles Hawthorne, who started the Cape Cod School of Art in 1899. In the mid-20th century, Hans Hofmann used the same barn to teach his painting classes. The barn is still there and the current owner allowed us inside to paint. The barn is mostly empty now, a cavernous space with a large north light window. It was a special experience painting in the quiet of that historic space where so many artists had gone before.

We were off and running to the beaches or the dunes or the pier to paint when the weather

MARC HANSON, LAST DAY, LAST LIGHT,
OIL ON CANVAS, 18 X 24"



IGNAT IGNATOV, WELFLEET HARBOR, OIL ON CANVAS, 11 x 14"



LOGAN HAGEGE, SHIMMER, OIL ON CANVAS, 6 x 8"



cooperated. Some groups of two or three painting together. Some preferred to paint alone. Guys with backpacks, paintboxes and easels scattered at first light of day and could turn up almost anywhere around town. We had a special meeting place where we could hang out any time of day. In the evening, we would

have a fire in the fireplace and take turns making dinner. There is a tradition in Provincetown that goes way back—fishermen considered it good luck to give a fish to a hungry artist down on the pier. A few times we had surprise donations of fish and a lobster to help sustain the starving artists. We also had connections to a couple of

oyster farmers, so we had dozens of oysters on hand. While we cooked up the evening meal, we had our cocktail hour(s) with music from several talented musicians in our group.

After dinner, the music continued and one person would usually get out his paintbox. Then another, and another, and before you



FRANK GARDNER, THE RICHARD AND ARNOLD, OIL ON CANVAS, 11 X 14"

knew it we had encircled someone who had been coerced into sitting for a portrait. Due to the ambience of the rustic shack on the waterfront in the old fishing village, we called these events "painting pirates." Many times late at night, just when you thought it was time to go home to bed, someone (usually Iggy) would

yell out, "LET'S PAINT SOME PIRATES!!" That sometimes went on until 2 or 3 a.m.

I heard several people say those were their favorite times. It was great painting on the beach, out on the pier and around town, but at night it was really painting just for fun—for each other and with each other. Some of us

were old friends and some had just met, but for that short time we were a brotherhood of painting pirates. ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

Sacred proportions



JEFF FAUST, A BRIEF MOMENT, ACRYLIC ON CANVAS, 36 X 48"



UPCOMING GROUP SHOW

Up to 60 works

Feb. 26-March 12, 2011

Howard Schepp Fine Art

73-655 El Paseo, Suite C

Palm Desert, CA 92260

(760) 346-3278

• SHOW LOCATION PALM DESERT, CA

Masterworks in painting, sculpture and glass will be on display at the end of the month at Howard Schepp Fine Art in Palm Desert with new work by nationally recognized artists **Jeff Faust, Sabin Howard, Katherine Stone, Toland Sand, Josh Simpson and Paul Anders-Stout.**

Jeff Faust's surrealist landscapes and still lifes match disparate objects with birds or flora that carry with them deeper, metaphorical meanings and symbols.

"Many of the paintings over the past 15 or 20 years have dealt with the fragility of life,

but even with those works I'm wanting to feel balance and lightness," says Faust.

His painting *A Brief Moment* represents this idea perfectly.

"In many paintings I've depicted nests as a metaphor for life, friendships, marriage and always it's in a precarious balance because life's that way," says Faust. "I feel that deeply and the visual of a balanced nest lets me express that concept in a way that I and others can see."

Katherine Stone enjoys painting still lifes because of their ability to tell a story. She prefers compositions that appear as if they

could be found in real life situations instead of complicated arrangements found only on a canvas.

"A tableau of inanimate objects can only say so much," explains Stone. "I've tried to work around this by incorporating living things, whose presence turn my still life tableaux into theatrical stages. Animals are not too uncommon in traditional still life paintings. I'm also experimenting with the Victorian practice of pairing a painting with an excerpt of literature or poetry."

Sabin Howard is one of the most highly sought after realist sculptors on the market



SABIN HOWARD, APOLLO AND APHRODITE, PLASTER, 6'4" AND 6'3"



KATHERINE STONE, OLD MUSIC, OIL ON CANVAS, 32 X 18"



KATHERINE STONE, THE NEST, OIL ON CANVAS, 36 X 24"

today. For this special show, the gallery will exhibit *Apollo* and *Aphrodite* together, marking the first time they have been shown in this manner. *Apollo* took Howard 3,500 hours to create and he sees it as a major achievement in his career thus far.

"The completion of the *Apollo* marks a fulcrum in my career," says Howard. "As I evolved as a human being, my art evolved in a parallel fashion. It presents a visual record of my internal growth. The work that I did in the '90s with seated figures and fragmented torsos exemplified my own struggles and stress. My work has evolved to have more

power and grace. The poses have become more elegant and graceful, taking on sacred proportions."

Aphrodite is a true symbol of peace for Howard.

"She stands in a pose of balance and her balance evokes peace," states Howard. "When things are out of balance, war erupts. Balance brings peace. Her standing leg is the fulcrum grounded in the Earth's energy. The arms and hands represent the arms of the scale."

Apollo, on the other hand, is meant to "reconnect people to both physical reality and metaphysical reality," and is meant to "speak

the truth of what it means to be human."

"It's about recovering something basic and enduring," says Howard. "It's also an art that acts as an antidote to the triviality of modern life; it shows man thinking differently about what he is and can be. There is no disconnect from history, but rather a continuation of our rich heritage. *Apollo* is about what it feels like to be human, while elevating the human spirit." ●

For a direct link to the
exhibiting gallery go to
www.americanartcollector.com



UPCOMING GROUP SHOW

Up to 10 works

Jan. 28-Feb. 26, 2011

David B. Smith Gallery

1543 A Wazee Street

Denver, CO 80202

(303) 893-4234

• SHOW LOCATION DENVER, CO

LAURA BALL AND RYAN MCLENNAN

Animal kingdoms

Laura Ball and Ryan McLennan's two-person show at the David B. Smith Gallery in Denver offers two distinct and differing views on the natural world and our connection to it. McLennan's work is based on researching animal habitats and then progressing them to a visionary conclusion, while Ball's watercolors place animals as archetypal images in our collective subconscious.

Ryan McLennan's wildlife images re-envision our relationship to the natural world in very contemporary ways.

"The wildlife familiar to us now coexists with life forms that embody what we have long taken for granted," says McLennan.

"These mammals and birds are in total control of their future. They are responsible for managing and maintaining their resources without exhausting them."

McLennan also believes that these works depict lessons for us, not just in ecology and natural history, but also in evolution.

"Through research I gain a better understanding of geography and each animal's settlement of North America," says McLennan. "Once I learn the distribution of specific animals, their social behavior and development, I further their existence in a place that only I can document."

Laura Ball's paintings represent personal

journeys across our mental landscape ending at the core of our psyche.

"Within the subconscious, our faults and fears, shortcomings and struggles manifest in corporeal form and appear in dreams either as monsters or as encounters that threaten our survival," says Ball. "The monsters we encounter change before us as the definition of evil and good moves from black and white to shades of gray." •

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com



RYAN MCLENNAN, *THE OTHER*, ACRYLIC AND GRAPHITE ON PAPER, 30 x 46½"



LAURA BALL, GROWING PAINS, WATERCOLOR ON PAPER, 33 X 51½"



RYAN MCLENNAN, THE WITCH,
ACRYLIC AND GRAPHITE ON PAPER, 37 X 52"



LAURA BALL, TREE OF LIFE (DETAIL), WATERCOLOR ON PAPER

UPCOMING GROUP SHOW

Up to 60 works

February 17, 2011

Legacy Gallery

7178 E. Main Street

Scottsdale, AZ 85251

(480) 945-1113

● SHOW LOCATION SCOTTSDALE, AZ

Traditional impressions

Opening February 17 from 7 to 9 p.m., the Legacy Gallery presents *Traditional Impressions: Figurative & Still Life Group Show* held at its Scottsdale location. The exhibition will feature more than 20 participating well-known traditional figurative and still life artists with over 60 new works in the show.

"This show is another step forward in our commitment to representational artwork in all subject matters," says Scott Jones, general manager of Legacy Gallery. "While we will always maintain the finest in Western art themes, we are intent on expanding our presentation

in our Scottsdale gallery of representational figurative, still life and cityscape themes."

Participating artists include **David Leffel, Sherrie McGraw, Daniel Gerhartz, Robert Coombs, Laura Robb, Aaron Westerberg, John Michael Carter, John Encinias, Steve Hanks, Jeff Legg, Amy Lind, Cindy Long, Elizabeth Robbins, Todd Williams, Bryce Cameron Liston and Mary Qian**, among others.

Mary Qian's latest work for the show titled *Back* is a smaller piece and features her favorite model, Jesse.

"Honestly, I have to give credit to the

models. Their poses determine half of the outcome of the final paintings. When I am inspired, the results are usually much better and the process is very enjoyable too."

Qian captured Jesse while she was in transition.

"I painted her in an art club called Palette and Chisel, a haven for realistic painters," says Qian. "It was the glowing morning light and her skin tone that gave beauty to the pose."

John Michael Carter has always been attracted to paintings that find beauty and intimacy in subjects taken from everyday aspects of life, and admires those artists' perceptive



SHERRIE MCGRAW, MAYORDORMO, OIL, 23 X 20"



JEFF LEGG, ALL THAT REMAINS, OIL, 14 X 11"



The Gallery Says . . .

"This show is another step forward in our commitment to representational artwork in all subject matters. While we will always maintain the finest in Western art themes, we are intent on expanding our presentation in our Scottsdale gallery of representational figurative, still life and cityscape themes."

*— Scott Jones, General Manager,
Legacy Gallery*



enough to see something extraordinary in subjects most miss because of their commonplace nature.

"*Traditional Impressions* should be the perfect theme for such artists," says Carter.

The setting for his painting in the show, *Garden Conversation*, was in the garden outside his studio.

"The women in the painting, Lana and her mother Elise, are friends from the neighborhood," says Carter. "I have watched them interact many times and often thought they would make a good subject for a painting. The idea was to capture mood and atmosphere, so I picked a casual pose depicting them chatting over a cup of tea." ●

*For a direct link to the
exhibiting gallery go to*

www.americanartcollector.com



ABOVE: MARY QIAN, *BACK*, OIL, 13 X 12"

LEFT: JOHN MICHAEL CARTER,
GARDEN CONVERSATION, OIL, 36 X 36"

UPCOMING GROUP SHOW

Up to 30 works

February 4-25, 2011

Watts Fine Art

20 N. Main Street

Zionsville, IN 46077

(317) 344-2534

• SHOW LOCATION ZIONSVILLE, IN

American landscapes

Watts Fine Art in Zionsville, Indiana, will host its first great American landscapes exhibition with a group show including new works by artists **Joseph Alleman, Robert Alexander, Tom Balderas, Nancy Bush, Jacquelyn Bischak, Barbara Flowers, Jody Forster, Nicole Hyde, P.A. Nisbet, Courtney J. Garrett, Roseta Santiago, Doug Smith, Robert Spooner, Theodore Waddell and Lynn Boggess.**

"Landscapes and views of nature have always played a significant role in American art," says gallery owner John Watts. "At Watts Fine Art we are showcasing all types of landscape paintings from grand, monumental

landscapes to more intimate, interpretive views of America. Sometimes recognizable places, sometimes colors and textures representing a landscape, these works prove that even in today's modern society, the American landscape still has the power to elicit artistic expression."

One of the artists in the exhibition will be celebrated painter P.A. Nisbet. Nisbet's painting *Moment Before Dust* comes from a memory Nisbet has of driving through the California desert near the Salton Sea.

"I was struck by the intensity and mystery of a storm rising over the irrigated fields there and as I watched the storm develop, intense downdraft winds poured out of the cloud and

drove field dust in my direction," says Nisbet. "I have held this scene in my mind for 40 years. It represents, for me, our tenuous hold on reality before all slips away."

Nancy Bush's painting, *Eclipse*, evolved from another she had planned and was working on.

"I was painting a moonscape with snow in Jackson Hole," explains Bush. "I was playing around with clouds passing in front of the moon and was not feeling the expression I wanted to make of this painting. So, I set it aside for a few weeks and would look at it occasionally, hoping the inspiration would come. It became *Eclipse* after much time and thought."



NANCY BUSH, ECLIPSE, OIL ON LINEN, 24 X 36"



P.A. NISBET, MOMENT BEFORE DUST,
OIL ON CANVAS, 28 x 40"



Courtney J. Garrett's work addresses the passing of time over a land that continues to intrigue her.

"It's an act of preservation," says Garrett. "The land is changing—the people are changing—and somewhere in the imagery of my work I see a humble recording of the overlooked. I am not a historian, but I have had the common privilege to observe and the uncommon privilege to record a land and its evolution." ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com

COURTNEY J. GARRETT,
SECOND STUDY OF MONUMENT
AND MOVEMENTS, MIXED MEDIA, 36 x 40"

UPCOMING GROUP SHOW

Up to 25 works

February 3-14, 2011

Gardner Colby Gallery

386 Broad Avenue South

Naples, FL 34102

(239) 403-7787

• SHOW LOCATION NAPLES, FL

Painted places

Sometimes the best vehicle for traveling to exotic and far off destinations is a paintbrush. While something can be said about an artist who spends a lifetime interpreting the minute particularities of the landscape around their home, artists who travel and open themselves to all varieties of geographic regions also can learn different techniques to depict whatever condition a landscape might evoke. They head to the Southwest for the light, the islands off Maine for gray skies and craggy coastlines or Tuscany for golden lights at dawn.

The latest group exhibition at Gardner Colby Gallery in Naples, Florida, shows how artists like **Kim English**, **Stan Moeller**, **Tim Horn**, **Curt Hanson** and **Leonard Wren** use the atmospheric conditions of far away places to experiment and develop different painting techniques and subjects.

Curt Hanson paints directly from life and travels around the world to get desired effects from each of the places he visits.

"Whether the subject is from Thailand or a marsh in New England, for 30 years the paintings have been evolving from direct observation," says Hanson. "Though, at this point, the work seems to be much more contemplative than literal. If the detail does not serve the conveyance of the overall feeling, it is eliminated. Seeing the small thing makes me aware of the big thing, but seeing the big thing also makes me aware of the small thing."

Tim Horn moved from New York City to San Francisco in 1992 and since then has been captivated by the intensity of light. He now lives in a small town outside the city and enjoys painting daily scenes of the rural areas he finds in Marin and Sonoma counties.

"My paintings are as much about the subjects I paint as they are about the effects of light within a particular scene," explains Horn. "Though about half my work is



KIM ENGLISH, HARBOR IN NICE, OIL, 16 X 12"



STAN MOELLER, FRENCH CAFE, OIL, 22 X 21"



CURT HANSON, HERON ON THE SALT MARSH, OIL, 40 X 34"



TIM HORN, ADVENTURE IN PINK, OIL, 20 X 24"



LEONARD WREN, FRENCH BLUE, OIL, 12 X 9"

done in the studio, I find that painting on location for hours reveals a level of color and detail that would go unnoticed by the camera."

Stan Moeller's new work comes from his recent travels to Tuscany, the south of France,

New Mexico and California. His work also focuses on everyday moments of people living their lives in small towns and cities.

"That is where I'm able to get a sense of the people and the rhythm of life there," says Moeller. "I prefer painting un-posed and

informal subjects at work, in motion or going about the course of their daily lives." ●

For a direct link to the
exhibiting gallery go to 
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UPCOMING GROUP SHOW

Up to 20 works

February 10-23, 2011

Bonner David Galleries

7040 E. Main Street

Scottsdale, AZ 85251

(480) 941-8500

• SHOW LOCATION SCOTTSDALE, AZ

CLAUDIA HARTLEY AND JOHN HARRELL

City streets and country roads

Bonner David Galleries will pair the work of **Claudia Hartley** and **John Harrell** in a two-person show titled *City Streets and Country Roads*. Both landscape artists capture a mood in their work, and each knows the Southwest intimately; Harrell resides in Colorado and Hartley resided in Arizona until 2010 when she moved to South Carolina.

"Our painted interpretations obviously excite us as artists, and hopefully ignite that same passion in our collectors," says Harrell.

Claudia Hartley now lives on the Atlantic Ocean on Isle of Palms, which has affected her artist's eye and mood.

"Here at the beach I can feel the effects of the softer light and the moisture in the air," says Hartley. "My acrylic paints used to dry out too fast in the desert making it hard to paint, especially plein air. In the humidity I can maneuver the acrylic paints almost like oils, since it stays moist so much longer."

Hartley's bold and colorful landscapes are devoid of people. And if she has a road or path in the scene, it is usually dirt. *Desert Icon* marks the first painting she did in South Carolina for this show. She created the scene while looking out her studio windows at the ocean and sand dunes.

"The contradiction of it all made me laugh," says Hartley. "You can see the hot desert still in my system and the maroon broken line. In one of my later pieces, *Profusion of Flowers*, you can see the softening of the edges and more blending of colors, especially in the flowers."

John Harrell's urban landscapes capture a moment of everyday life in such a way that triggers the viewer to stop and take notice of the inherent beauty we experience here and now.

"My favorite artistic propensity is to utilize light and mood to convey the excitement my artistic eye sees in the everyday," he adds.

Harrell's new work is inspired by his journeys to new cities and even from walks doing commonplace activities. *A Carefree Moment* is such a piece, based on a quick trip to the art store to get supplies.


"I had my camera with me and it started



JOHN HARRELL, A CAREFREE MOMENT, ACRYLIC, 40 X 30"

to rain. It isn't a complex composition, but the looseness of technique and muted values give it a mood and feeling that I think most collectors can identify and interpret with their own life experiences," says Harrell. "Every day is magic

and becomes so in my work." •

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com



CLAUDIA HARTLEY, DESERT ICON, ACRYLIC ON CANVAS, 36 x 48"



JOHN HARRELL, A CUP OF JOE, ACRYLIC, 40 x 34"



CLAUDIA HARTLEY, COLOR ELEGANCE, ACRYLIC ON CANVAS, 40 x 30"

Latest additions

“This year, we are delighted to introduce two very existing and accomplished artists, **Erica Hopper** and **Jeffrey Terreson**. Their work is unique and sophisticated and they both add a contemporary flair to our collection,” says Steve Brennen, owner of S.R. Brennen Galleries, which has two locations—Palm Desert, California, and Scottsdale, Arizona.

Erica Hopper, who was born in Kansas City, Missouri, studied graphic and industrial design at San Diego State University and continued her art education at the University of the Americas in Puebla, Mexico. During the 1970s and '80s, she was a successful illustrator.

Today, Hopper concentrates on oil media and textile design. It is clear one influences the other by the rhythm and texture found in her paintings. Her color use is strong yet positioned to create a quiet contemplation and colorful vivaciousness.

Hopper says her paintings, which are priced between \$9,000 and \$20,000, are “metaphorical interpretations of nature and the stuff of dreams in which the viewer can envision the complete scene as the imagination takes over.”

Jeffrey Terreson was born in Bronxville, New York, and at an early age had the pleasure of knowing what he was going to do. From kindergarten, Terreson was the school artist. In secondary schooling, it was clear that art would be his life. His father was his inspiration.

The artist earned a four-year merit scholarship to the Columbus College of Art and Design where he rose to the top of his classes. He found new inspiration in his teachers and mentors: Ron Tardino, Robert Bruss and Dennis Drummond.

Terreson currently works in a Neo-Impressionistic painting style that embraces the textures of both digital and traditional media—hard lines, softer colors placed without restriction from what he was taught. As he primarily paints in large format, Terreson's originals range from \$8,000 to \$20,000. ●

Erica Hopper and Jeffrey Terreson

Represented by

S. R. BRENNEN GALLERY

73-375 El Paseo

Palm Desert, CA 92260

(760) 773-9554

www.srbrennengalleries.com



ERICA HOPPER, GRAPES OF PROSE, HAND EMBELLISHED REPRODUCTIONS ON CANVAS, ED. 25, 48 x 48"



JEFFREY TERRESON, QUIET SKY, ORIGINAL OIL AND ENCAUSTIC ON CANVAS, 40 x 60"

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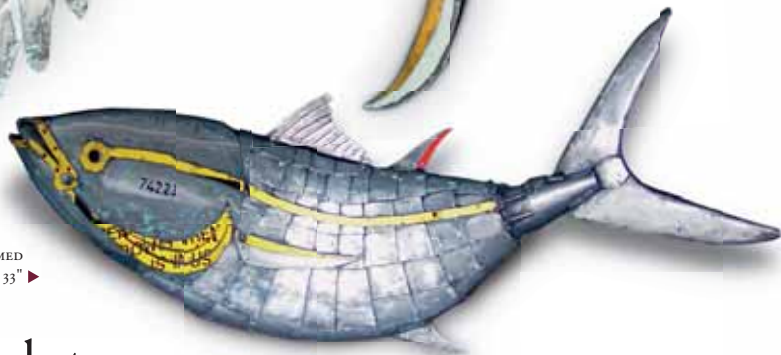
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FLEETSIDE, RECLAIMED
MIXED MEDIA, 46 X 36 X 7"



THE LIBERATION, RECLAIMED
MIXED MEDIA, 52 X 39 X 15"



BLUEFIN TUNA, RECLAIMED
MIXED MEDIA, 38 X 73 X 33"

Reclaimed sculptures

Bates Wilson moved from Atlanta to New York in the late '80s to further pursue his acting career. Out of necessity, he began to furnish his apartment with pieces of furniture made from discarded metal.

"Wood was too hard to work with, especially in my apartment," explains Wilson. "Originally what I was making was all from recycled materials. I'd use what I could find like sheet metal or drywall beams that I would flatten out. I made some really big pieces."

In his sculptures, Wilson uses a mixture of metal fabrication and assemblage using reclaimed materials. Themes of resurrection and reinvention are seen throughout his work with hints of steampunk and nostalgia, creating pieces that defy definition of time or place.

"Bates Wilson's sculptures are visually engaging, have great presence and, in their own quiet way, command a certain respect," says Xavier Teixido of Wilmington, Delaware.

Wilson regularly returns to his roots as a

furniture builder, lately collaborating with an architect to design pieces for residential and commercial environments. As a side project he has produced a series of lamps that would be at home in the office of a post-apocalyptic film noir. But these pieces seem a quiet reprieve that Wilson uses to ready himself for the grandeur and ambition of his latest works.

Bigger both physically and in gravitas, his latest works emanate a disciplined machine-like craftsmanship that casts us out beyond the age of aviation and into the realms of time travel and communion with extraterrestrial life. All very fitting to an artist who, after nearly three decades, is packing up operations in New York City and resettling in Santa Fe, New Mexico. The far-reaching horizons and vast night skies in the Land of Enchantment seem the perfect setting for the next generation of Wilson's brain jewels.

Wilson will have a solo show Saturday, February 19, from 4 to 6 p.m. at Vail International Gallery. ●

Bates Wilson

Represented by

VAIL INTERNATIONAL GALLERY

100 E. Meadow Drive #17
Vail, CO 81657
(970) 476-2525
info@vailgallery.com
www.vailgallery.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2011	\$2,800	\$4,500	\$12,000+

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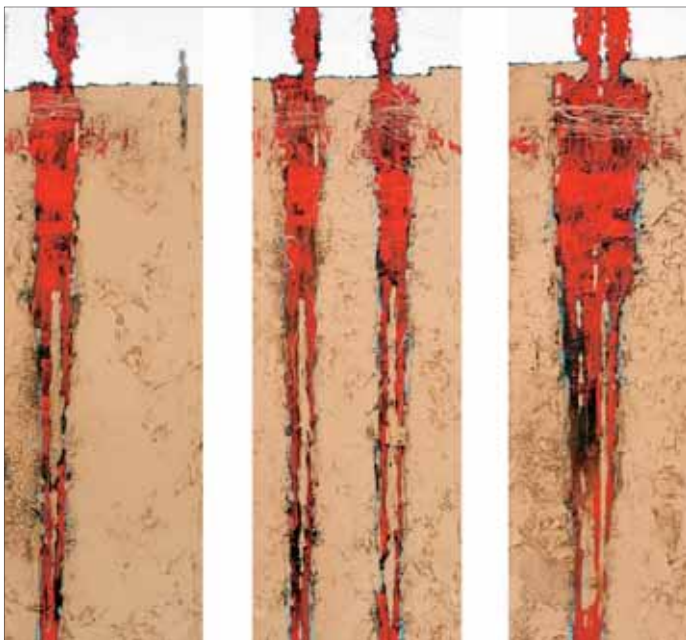
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DISTANT LOVER, MIXED MEDIA
(OIL, ACRYLIC, OIL PASTEL), 24 X 48"



REUNION, MIXED MEDIA (OIL, ACRYLIC, OIL PASTEL), 30 X 30"



THE ART OF SEDUCTION (TRIPTYCH), MIXED MEDIA (OIL, ACRYLIC, OIL PASTEL), 60 X 20" (EACH PIECE)

Creative energy

Svetlana Shalygina was born into a humble working-class family in Efremov, Russia. She and her sister were raised in a small studio apartment by parents who worked in a local factory. Shalygina grew up close to wide-open Russian countrysides and picturesque valleys, which she sketched and painted throughout her childhood. It was there she developed a strong interest in classical art, music and literature.

Her innate talent was fed by frequent visits to museums in Moscow and throughout Europe. In 1995, Shalygina's life took a turn when she seized an opportunity to come to the United States, where she has lived ever since.

The foundation of Shalygina's unique style is the poetry and beauty she treasured as a child and the love she still feels for

her homeland. The core of her creative expression is both personal and nostalgic. Her distinctive body of work has been influenced strongly by her connection with nature and her interest in human behavior and emotion.

According to Shalygina, "The health of the soul depends on whether we can express our creative energy freely or feel we must keep it hidden and suppressed."

"The depth of Svetlana's work, both visually and emotionally, is truly inspiring," says Steve Sonnen, gallery owner of Mirada Fine Art, which is located minutes from Denver in Indian Hills, Colorado. "She masterfully combines oils, acrylics and oil pastels to create dimensional work that captivates and seduces the viewer."

Shalygina returns to Russia each year to visit her friends and family. ●

Svetlana Shalvgina

Represented by

MIRADA FINE ART

5490 Parmalee Gulch Road
Indian Hills, CO 80454
(303) 697-9006
www.miradafineart.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

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TETON SETTING #1, PASTEL ON PAPER, 27 X 54"



SIENNA RANCH, PASTEL ON PAPER, 27 X 38"



REDWOOD WALK, PASTEL ON PAPER, 49 X 27"

Painting with the earth

Traveling often with his wife to the Southwest during the '90s, Michael McKee became inspired by the range of color and light found throughout the high desert landscape.

"One day, standing on an overlook outside of Chimayo, New Mexico, I saw the most incredible sunset I'd ever seen," says McKee. "Reaching down and picking up a handful of earth, I began rubbing it between my fingers and could almost feel the sunset in my hands. This experience gave birth to my desire for expression with the pure pigment of soft pastel."

The artist, who lives in the Chicago area and is a member of the Naperville Art League and a Signature Member of the Pastel Society of America, feels a connection to the medium that he gets from no other. McKee explains that

working with fine grain of pigment in his hands feels as if he is painting with the earth itself. This connection, through bold expressions of color and shape, gives every stroke of his pastels purpose and a joyful energy.

"One is immediately drawn to the unconventional bold application of his pastel palette, and then there is a subtlety to his work that keeps revealing more with each glance," says Ted Jarmakowicz, owner and director of Chicago Art Exchange.

Although McKee's subjects range from landscapes, cityscapes and more abstracted compositions, they are all influenced by the colors and emotional impressions of a brief moment in time.

McKee is exhibiting at the *Celebration of Fine Art* in Scottsdale, Arizona, through March 27. ●

Michael McKee

Contact at

(630) 779-3793

michael@michaelmckeegallery.com

www.michaelmckeegallery.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2011	\$1,200-\$1,600	\$2,000-\$3,900	\$4,000-\$7,000



VILLA CIPRESE GARDEN, OIL, 8 x 6"



GARDEN AT ISOLA MADRE, OIL, 16 x 12"

Gardens and foliage of Italy

Atlanta-based artist Pat Fiorello is known for her romantic landscape, garden and floral paintings. She paints in both oils and watercolors. Initially trained as a watercolorist, Fiorello is a Signature Member of the Georgia Watercolor Society. Her artwork has been featured in the book *Splash-The Best of Watercolor*, published in 2010 by North Light Books. Fiorello has been working in oils for the past several years and has carried over her signature loose brushwork and soft romantic style into her oil paintings.

Fiorello is of Italian heritage and her family name comes from an Italian lineage meaning "one who lives near a wall of flowers," so it's

no accident that she is drawn to the beauty of gardens and foliage in the landscape.

"I only learned that after I had been painting for awhile," she explains, "but I noticed the subjects I'm continually drawn to have lush foliage, rich colors and beautiful light. I especially enjoy combining the softness and organic forms of nature with man-made architectural elements for contrast."

Fiorello's most recent work, which will be featured in the upcoming show *Italian Reverie* at the Frameworks Gallery in Georgia, was inspired by her travels to Italy last year where she taught painting workshops on location both in Tuscany and Lake Garda. The show will take place

February 28 through March 17 with an opening reception on March 3 from 6 to 8 p.m.

Fiorello has also had the unique privilege of teaching painting at Monet's Garden in Giverny, France. She will be returning to Italy to teach painting workshops again both in the spring and fall of 2011.

"I loved Pat Fiorello's hydrangea painting the minute I saw it. The colors were so vibrant I knew I had to purchase that piece. I loved it so much that I gave it to my daughter and her husband as a wedding gift. They hung the painting in their dining room, so whenever I visit them I also visit the painting," says collector Melissa Sibold of Marietta, Georgia. ●

Pat Fiorello Represented by

FIORELLO ART & DESIGN, LLC
www.patfiorello.com

FRAMEWORKS GALLERY
1205 Johnson Ferry Road, Suite 110
Marietta, GA 30068
(770) 973-6701
www.frameworksgallery.com

BURTON GALLERY
150 Burton Dam Road
Clarkesville, GA 30523
(706) 947-1351
www.burtongalleryandemporium.com

Around town

Ken Valastro dedicates his success to his parents. Artists themselves, they fostered his creative side and his imagination as a child.

"My folks supported my art every step of the way," he says. "Thankfully, they lived long enough to see me make it as an artist."

Valastro strives to make a painterly statement of life's visual memories. For him it's more about the interaction of abstract shapes, gestures, color and movement rather than details. He wants the viewer to exercise some of their imagination, too.

Today, Valastro, who teaches at The Art Students League of Denver and gives workshops, paints much of the same subject matter as when he was a youngster. Urban, rural and harbor scenes are his favorite subjects. He finds interest in portraying people walking down the street in the rain or dramatic light and shadow. He also tries to find interesting interactions and juxtapositions of the figures he paints.

Mark Kihle, director of Knox Gallery in Beaver Creek, Colorado, says, "Ken paints things as he sees them. A rainy day, an old truck, children playing in the creek or riding a bicycle—he gives the viewer a sense of being present at that place at that moment in time."

Mentor and friend, artist Kim English says, "The size of Ken's pieces and the way they are painted creates a bold impression that stays with you. Whenever we painted together, I came away with a new appreciation of my subject."

The artist is represented by: Abend Gallery (www.abendgallery.com); Arts at Denver (www.artsatdenver.com); Evergreen Fine Art (www.evergreenfineart.com); The Gallery at Rich Designs (www.richdesignsgallery.com); Knox Galleries (www.knoxgalleries.com); and Sage Creek Gallery (www.sagecreekgallery.com). ●

Ken Valastro

Contact at

KENVALASTRO.COM

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2011	\$475-\$850	\$950-\$1,250	\$1,800-\$3,000



INTO THE PARK, OIL, 24 X 24"



UNDER THE GREEN UMBRELLA, OIL, 36 X 48"

Navajo tradition

Born near Canyon de Chelly, Arizona, R. C. Gorman spent his early years living close to nature in the Navajo tradition. His family was rich in artistic and creative spirit, but not in material possessions; his great-grandfather was a prominent silversmith and mediator between the United States and the Navajos. His father, Carl, was one of the first to depart from established native styles of art expression and was a Navajo code talker during World War II. The Navajo language had not been written down and could not be deciphered. These “code talkers” helped enormously to quicken the defeat of our enemies.

Gorman was fortunate to live most of his adult life in Taos, New Mexico. He moved to the thriving art community in the shadows of legendary talents like D. H. Lawrence, the Taos 10 artists, Millicent Rogers and Georgia O’Keeffe.

Gorman’s rise to international prominence began with the opening of his gallery in Taos in 1968. He quickly became noted for his line drawings of women. Gorman made his oil pastel dance gently on the paper to suggest a shape and would then press down, quickly, with heavy hand, to define a line that demanded the viewer fill in the details in their mind’s eye.

Like a great conductor evoking every nuisance of a musical score enabling the listener to hear the intended sound, Gorman forces his audience to create the imagery with subtle suggestion, obvious shape and scale. Elegant, noble female faces with hands and feet gnarled by hard work and the determination to survive from the struggle of defeat—all placed with the skill of the “American Picasso,” so dubbed by *The New York Times*.

Adagio Galleries has proudly exhibited the work of R. C. Gorman for 30 years. The gallery will host a retrospective for the deceased artist on Saturday, February 19, from 11 a.m. to 5 p.m. displaying his lithographs, cast papers, original oils, pastels and pottery. ●

R. C. Gorman

Represented by

ADAGIO GALLERIES

73-300 El Paseo Drive
Palm Desert, CA 92260
(760) 346-1221
www.adagiogalleries.com



PUEBLO WOMAN, OIL PASTEL, 23 X 29"



NAVAJO POPPIES, LITHOGRAPH, 24 X 32"

The Story So Far . . .

American Art Collector magazine has changed the way artists, galleries and collectors connect. It has closed the gap that previously existed in the traditional art market. Spectacular and instant **● SOLD!** stories keep rolling in. On these pages you can read just some of the feedback pouring into our office from coast to coast on sales and connections achieved. And not only does the Virtual Version of the magazine launch up to 10 days before the Printed Version arrives, but our new Gallery Shows Online App available through iTunes enables collectors to find new art even faster.

Advertisement and AIS editorial leads to dual purchases

After seeing Kathryn Mapes Turner's ad and inclusion in the American Impressionist Society Art Show Preview in the October issue of *American Art Collector*, a reader decided to explore her website. He ended up purchasing the latest painting Turner was displaying online, *Autumn Pronghorn*. The new client purchased the piece for \$1,450. He also ended up buying a charcoal drawing from one of Turner's colleagues.

"It's great to have made a contact with a new client," says Turner.



● SOLD! A new client who had visited Kathryn Mapes Turner's website after seeing her work in the October issue purchased the painting, *Autumn Pronghorn*, oil on canvas, 9 x 12".

Advertisement result in new client, sale

Recently, Chasen Galleries had a new client from Fredericksburg, Virginia (about 60 miles away from the gallery in Richmond), plan to purchase a painting by another artist he had seen while visiting the gallery a month earlier; however, that painting had sold. He then asked the gallery about Blanche McAllister Harris' piece, *Shimmering Afternoon Light*, which he had seen in an advertisement in November's *American Art Collector*. He ended up purchasing the work.



● SOLD! A new client purchased Blanche McAllister Harris' *Shimmering Afternoon Light*, oil, 36 x 24", from Chasen Galleries after seeing it in the November issue of *American Art Collector*.

Success stories continue for father-daughter artists

Back in *American Art Collector*'s October **● SOLD!** section, we reported on the sale of *Shaken Not Stirred* by artist Philip Barlow. He and his daughter, artist Elizabeth Barlow, had an ad and an **Artist Focus** page in the August 2010 issue of the magazine. News of sales continues to roll into our office as District Gallery, which placed the advertisement, recently reported the purchase of one of Elizabeth's pieces.

An existing collector of Elizabeth's work saw the advertisement that the gallery based in Park City, Utah placed and looked at some of Elizabeth's other pieces. After seeing the additional works, the collector purchased *Buckaroo* for \$1,500.

"We're always pleased at the exposure *American Art Collector* brings to our artists and gallery."

—Karen Snizik Alvarez,
Owner, District Gallery



● SOLD! *Buckaroo*, oil on canvas, 20 x 16", by Elizabeth Barlow, sold to an existing collector for \$1,500 after other works by the artist appeared in the August issue.

“The sale was due to *American Art Collector*...It took me to get in a national publication to get a collector from my own backyard.”
—Elizabeth Cave, Director, LeQuire Gallery

National exposure spurs Nashville collector to buy locally

LeQuire Gallery in Nashville, Tennessee, is no stranger to *American Art Collector* magazine, having enjoyed measurable success through past advertising and editorial coverage. The gallery's January 2011 tribute show titled *Murat Kaboulov – A Comprehensive Collection* was featured in the January issue and was seen by a local collector new to the gallery.

The veteran art collector from Nashville was among the first to see the Preview article in the **Virtual Version** of *American Art Collector* and immediately fell in love with Murat's painting, *Street Scene St. Petersburg*. He then called the gallery to be the first to get that piece.

“We sold *Street Scene St. Petersburg* to a client in Nashville who loves your magazine and apparently shops quite often from your **Virtual Version**,” reports Elizabeth Cave, gallery director. “The sale was due to *American Art Collector*. He saw the Preview on Murat and that's what got him in the gallery. It took me to get in a national publication to get a collector from my own backyard.”

Once in the gallery, the collector purchased two other pieces by Kaboulov.

“That's what was so exciting to me,” says Cave, “he came in here and saw what a fabulous gallery we really are.”



● **SOLD!** Murat Kaboulov's oil painting *Street Scene St. Petersburg*, 24 x 30", sold to a local collector new to LeQuire Gallery who first spotted the piece in the **Virtual Version** of *American Art Collector*'s January 2011 issue.

Collector nabs “must-have” original featured in a group show preview

In September's *American Art Collector*, we previewed a mother-and-daughter exhibition at Cole Gallery. After seeing Susan Diehl's painting, *Wading In*, in the preview, a buyer fell in love with the pure innocence depicted by her inspired impressionist brushstrokes.

The collector originally wanted a larger version of the piece, but after seeing the painting in person, he just had to have the original. A similar 14-by-11-inch piece was created and is still available.



● **SOLD!** *Wading In*, oil, 8 x 6", by Susan Diehl, sold for \$675 after being featured in a September preview of a mother-daughter show at Cole Gallery in Washington state.

First-day Virtual Version acquisition

The very first day the **Virtual Version** of the January 2011 issue of *American Art Collector* was available online, Xanadu Gallery in Scottsdale, Arizona, received a call from a subscriber in the Midwest. The new client was inquiring about *Layers of Time*, an encaustic piece by Melinda Fellini that had appeared in their full-page advertisement.

After emailing additional photos of the encaustic showing the framing of the artwork, the client called to purchase the piece.

“We are excited to have such immediate response to our advertisement in *American Art Collector*,” says Jason Horejs, owner of Xanadu Gallery.



● **SOLD!** *Layers of Time*, encaustic, 24 x 15", by Melinda Fellini, was sold to a new out-of-state collector after they saw the piece in Xanadu Gallery's advertisement for Fellini's exhibition.

SOLD! Who's buying whose art they first saw in this magazine.

Two sales, one preview

A preview article on Michael Carson's solo exhibition at Bonner David Galleries in Scottsdale, Arizona, from the November issue of *American Art Collector* has spurred two sales from two different clients. The pieces sold were *Old Blue Hair* and *Sitting in Light*, the former was not featured in the magazine.

However, an avid subscriber of *American Art Collector* who has been watching the works of Carson for a while now, noticed he had a show opening November 18. The new out-of-state collector happened to be in the area and stopped by the gallery. He loved all the pieces, but was debating between two. After a few days of deliberation, he decided on *Old Blue Hair*. The piece was purchased for \$3,500 and the client is happy with his new addition.

Sitting in Light, on the other hand, was sold for \$5,200 to an existing local client who walked in to Bonner David Galleries with the November issue in hand. She was eager to see Carson's new work, especially the painting, *Sitting in Light*, which she later purchased. Clark David Olson, who co-owns the gallery with Christi Bonner Manulito, brought the piece up to the collector's home and she instantly fell in love.



● **SOLD!** *Old Blue Hair*, oil on canvas, 24 x 18", sold to a new client who saw the preview for Carson's show at Bonner David Galleries.



● **SOLD!** An existing local client purchased Carson's *Sitting in Light*, oil on canvas, 36 x 18", after seeing it in *American Art Collector's* November issue.

"We advertise with other art magazines and never have we received so many 'hits' on our website as we did when we advertised with *American Art Collector*!"

—Jennifer Box, wife of artist Kevin Box

New client ponies up for sculpture acquisition

Kevin Box's sculptures appeared in the **Taking Shape: Collecting Sculpture Today** special section of the April 2010 issue of *American Art Collector* as part of Selby Fleetwood Gallery's listing and its half-page advertisement.

Because of the pieces featured in the magazine, a buyer from New Jersey was introduced to Box's work, which has yet to be part of any shows or galleries in that area. The client, who purchased a smaller version of the *Desktop White Pony* that was one of three horse sculptures shown in the gallery's advertisement, also had never been to Santa Fe, but now owns a piece by a Santa Fe artist.

"It's not just about the sales—it's the interested individuals who looked us up on our website! We advertise with other art magazines and never have we received so many 'hits' on our website as we did when we advertised with *American Art Collector*," says Jennifer Box, the artist's wife. "We got so many compliments on the work as well as our website. Your readers used our contact page to ask questions, let us know they admire the work and to ask to be put on our contact list. That means future sales too!"



● **SOLD!** A smaller version of *Desktop White Pony* (the white pony as seen in back) was sold to a new client who was introduced to Kevin Box's sculpture in an April 2010 advertisement.

Serendipity links artist with new collectors

In the August 2010 issue of *American Art Collector*, we previewed Aleta Pippin's solo exhibition, *The Path of Exploration*. A San Diego-based collector saw Pippin's mixed-media piece *Light on the Mesa #3* featured in the article and had to purchase it.

"It was a serendipitous event. I'm working with another collector who came to me as a result of *American Art Collector*, and I have to say, I'm pleased," says Pippin. "Because of these recent events, I'm committing for more advertising next year."

Although the exhibition was held at Pippin's Santa Fe gallery, Pippin Meikle Fine Art, which she co-owns with artist Barbara Meikle, the collector found the work in a gallery she is represented by in Jackson, Wyoming.



● **SOLD!** *Light on the Mesa #3*, mixed media, 30 x 40", by Aleta Pippin, sold to a collector from San Diego who spotted the work in the August issue.

"[The sale] was a serendipitous event. I'm working with another collector who came to me as a result of *American Art Collector*. Because of these recent events, I'm committing for more advertising next year."

— *Altea Pippin, Artist and Co-owner, Pippin Meikle Fine Art*



New client spots familiar territory

After featuring Joseph Cave's work in an *Artist Focus* feature in the November issue, Adam Cave Fine Art sold *Cotton Field #20* for \$5,600.

The collector was drawn to the piece because it immediately reminded her of the small family farm in eastern North Carolina where she grew up. She explained that presence of both cotton and tobacco barns in the background show the history of the farm and the type of crops grown—past and present.

This painting is the buyer's second by the artist, but her first purchase from Adam Cave Fine Art.

● **SOLD!** Joseph Cave's *Cotton Field #20*, oil on linen, 32 x 44", sold for \$5,600 after being featured in an *Artist Focus* in the November issue.

Full-page advertisement sparks special sale

Light Bustin' Thru, which was featured in Carolyn Jundzilo's advertisement in the August 2010 issue of *American Art Collector*, sold to a new collector. The woman, who has been looking at Jundzilo's work for years, saw the image in the magazine. She purchased the piece because it spoke to her and particularly so in this time of her life.

"It made me very happy that the painting communicated something special to someone, something much beyond a mere picture," says Jundzilo.

● **SOLD!** Carolyn Jundzilo sold *Light Bustin' Thru*, which was featured in her full-page advertisement in the August issue, to a new client.



ART SHOW REPORT

Surging Sales

Resurgence in sales and strong fairs made *Art Basel Miami* and the other satellite shows a great sign for 2011



Over 40,000 people attended *Art Basel* and many of the other satellite fairs in Miami.



COURTESY OF RED DOT ART FAIR

Adrien Brody, pictured here at *Red Dot*, was one of the many celebrities who were spotted during the weekend festivities in and around Miami.

Seven figure sales were a plenty at the opening of *Art Basel Miami Beach*, held December 2 to 5 at the Miami Beach Convention Center. Strong sales were reported throughout the weekend at all the satellite fairs as well, including *Art Miami*, *SCOPE*, *Red Dot*, *Pulse* and *Aqua*.

The Aquavella Gallery reported selling Richard Diebenkorn's *Man Drawing* for \$5 million during the first few days of the fair and other large sales were reported from many galleries as well. At Galerie Gmurzynska, Yves Klein's *IKB 93* sold for around \$4.5 million and New York dealer Mary-Anne Martin sold a Rufino Tamayo, *New Moon*, for \$1.3 million. There were also rumors that Gagosian Gallery sold seven pieces in the first hour of *Art Basel's* opening.

Red Dot also saw 23,000 visitors and collectors come through its tent over

the weekend. The guests included many high-caliber curators and collectors as well as celebrities like Julian Lennon and Adrien Brody.

"Guests enjoyed artwork on view from international galleries, featuring emerging and established artists, as well as secondary market paintings, photography, prints and sculpture," says George Billis, founder of *Red Dot*. "We have the privilege of giving back to the City of Miami via the GreenMiami benefit held on opening night. Thank you to all who contributed to make our fourth edition of *Red Dot Miami* such a major success."

The *SCOPE Art Show* celebrated its 9th year in Miami with a very successful show that saw over 35,000 visitors and a doubling and, in some cases, a tripling of sales. In fact, on opening night, November 30, 5,000 visitors came through to *SCOPE*, including many top

gallerists, collectors, curators, artists, critics and art lovers.

Art Miami, now in its 21st year and the longest running fair of all the Miami shows, saw a world-record crowd of 46,000 attendees and new sales highs throughout the weekend. *Art Miami* included over 100 galleries from 16 countries, showcasing 700 artists from 70 countries around the world.

"We attribute the phenomenal success of this year's fair to the highest quality of works on show from marquee, mid-career and emerging artists and the immensely qualified audience who attended," says Nick Korniloff, director of *Art Miami*. "Over the last three years *Art Miami* has worked very hard to distinguish itself for its depth, diversity and quality, but our dealers surpassed every expectation this year, bringing their very best collection of works to the fair. This year's spectacular results



1. New and large Kehinde Wiley was one of the highlights of Art Basel. 2. *Departures* publisher Steve DeLuca, *Armory Show* founder Paul Morris and Corum's Steve Shonebarger at the Corum Swiss Timepieces Art Basel party. PHOTO CREDIT: ORLANDO GARCIA 3. *Vogue*'s Anne Vincent with Gigi Howard at the Corum party. PHOTO CREDIT: ORLANDO GARCIA 4. Corum's Steve Shonebarger with Calvin Harris. PHOTO CREDIT: ORLANDO GARCIA 5. Jillian Jacobson Altit with Carol Bell. PHOTO CREDIT: ORLANDO GARCIA 6. Sloan and Carli Schaffer, owners of 101/exhibit in Miami's hip Wynwood Design District, with artist Jason Shawn Alexander at the opening of his solo show. 7. Art Basel Miami is held at the Miami Beach Convention Center.



8. Stunning new Walton Ford at Paul Kasmin Gallery at Art Basel. 9. John Obrecht and Francis Mill of Hackett Mill Gallery in San Francisco. 10. Audrey Flack at Gary Snyder Project at Art Basel. 11. The greening of Art Basel. 12. Sales were strong all weekend at Art Basel. 13. An Eric Fischl painting at Mary Boone Gallery. 14. The Friends with You parties were the talk of Wynwood all weekend.



15. Art Miami had stellar crowds, happy dealers and many sales. 16. Christina Maybaum of Caldwell Snyder Gallery at Art Miami. 17. The one and only Jerald Melberg at Art Miami. 18. Kevin Havelton and Andreas Kuefer of AUREUS Contemporary at SCOPE Art Show. 19. Collector Stuart Holt in front of a new Kris Kuksi sculpture at the Joshua Liner Gallery booth at SCOPE. 20. Natalia Fabia and Korin Faught in the Corey Helford Gallery booth at SCOPE. 21. Korin Faught in front of her newest painting at SCOPE. 22. George Billis, founder of Red Dot and owner of the George Billis Gallery in New York and Los Angeles. 23. Ron Cavalier of Cavalier Galleries and gallery assistant Lindsay Ebanks. 24. William Baczek of William Baczek Fine Art with American Art Collector editor Joshua Rose.

are a great indicator of the art market and the future of the fair."

The record sales during the weekend at Art Miami included the following: Mark Borghi Fine Art sold a Philip Guston for over \$700,000, Alexander Calder's *Smeary* for \$550,000, and a Gerhard Richter for \$120,000; Scott White Contemporary Art

sold a Helen Frankenthaler for \$475,000 and a Robert Indiana sculpture, *Hope*, for \$190,000; Jerald Melberg Gallery sold a Robert Motherwell for \$400,000 and a Milton Avery for \$100,000; Eli Klein Fine Art sold two editions Li Hongbo for \$55,000, *Flexible Human*, and one small Zhang Dali painting for \$22,000; Jenkins Johnson Gallery

sold two Julian Opies, a Polixeni Papapetrou, a Julia Fullerton-Batten, a Ben Aronson and two Nathaniel Donnetts; and Catherine Edelman Gallery completely sold out of Gregory Scott's mixed media works—*Myopia*, an edition of four, and *Fabrication*, an edition of six, sold for \$28,000 each. ●

ART FAIR REPORT

Boston Thrills

The 14th annual *Boston International Fine Art Show* in November saw heavy collector traffic and strong sales throughout the four-day fair.

Nearly 50 galleries gathered at the Boston Center for the Arts, November 18 to 21, for the 14th annual *Boston International Fine Art Show*, which included a strongly attended opening night gala benefiting the Boston Symphony Orchestra.

Galleries that participated in the 2010 *BIFAS* included Arcadia Fine Arts (New York), Vose Galleries (Boston), Argosy Gallery (Maine), W.H. Patterson/Gladwell & Company (London), Quidley & Company (Nantucket and Boston), Bowersock Gallery (Cape Cod), Principle Gallery (Virginia), Arader Galleries (New York), Eckert Fine Art (Connecticut), Marine Arts Gallery (Massachusetts), Renjeau Galleries (Massachusetts) and the Wynne/Falconer Gallery (Massachusetts).

"We were absolutely thrilled with the response to the show this year," says show producer Tony Fusco, "Our gate was up by close to 500 more people than last year, and the dealers were kept busy throughout the weekend. We put into place some outstanding promotions that drew new audiences—in all we added more than 450 new names to our mailing list at the end of the show."

While dealers in the fair sell both historic and contemporary realism, the contemporary work always sells well throughout the weekend.

"*BIFAS* has made a reputation for itself as a very strong show for contemporary realism, and this year was no exception," says Fusco. "A number of galleries reported very strong sales at the show—in some cases as many as eight or 10 paintings were sold by individual galleries. Principle Gallery, which returned to the show after a two-year hiatus, reported multiple sales, as did Fraser Gallery (Maryland), Arcadia Fine Arts, Bowersock Gallery and several others."

American Art Collector was proud to return as a sponsor for the fifth consecutive year. *American Art Collector* editor Joshua Rose gave a talk on the market for contemporary realism. ●



Boston International Fine Art Show co-producers Tony Fusco and Robert Four with Frances McQueeney-Jones Mascolo. COURTESY OF BOSTON INTERNATIONAL FINE ART SHOW



Steve Diamant of Arcadia Fine Arts in New York writes up one of several sales he made during the show. COURTESY OF BOSTON INTERNATIONAL FINE ART SHOW



1. Amy Sidman of Argosy Gallery in Maine talks to a client in her booth. 2. Steve Bowersock of Bowersock Gallery in Provincetown discusses one of his artists with a client. 3. Christina Cook of The Christina Gallery in Massachusetts with clients at the gala preview of BIFAS. 4. Catriona Fraser and gallery assistant of Fraser Gallery from Maryland. The gallery reported numerous sales at BIFAS. 5. William Vareika of William Vareika Fine Arts with Martha Richardson of Martha Richardson Fine Art. 6. Top marine artist Donald Demers with Carey Vose of Vose Galleries on Newbury Street. 7. Gladwell & Company from London always makes a strong showing at the Boston show. 8. Rob Giacchetti and Chris Quidley, stylish owners of the Quidley & Company gallery on Nantucket and in Boston. 9. Jim Schantz and Kim Saul of Schantz Galleries with Cindy Curme, Boston Symphony Orchestra trustee and BIFAS committee member, and Ollie Curme, BIFAS committee member. 10. Noted artist Leonard Mizerek with wife. 11. Guests at the Thursday evening Opening Gala benefiting the Boston Symphony Orchestra. 12. Artist Molly Driscoll with Julie Bangert of Tree's Place and Maddie Kropa from the Peabody Essex Museum.

IMAGES 1-5, 9 AND 11 COURTESY OF BOSTON INTERNATIONAL FINE ART SHOW

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