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Contents Page

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

The Preview Contents Page

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

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All the websites mentioned in the magazine are linked. Roll over and click any website address and it will take you directly to the gallery's website.

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AMERICAN

art COLLECTOR

PREVIEWS OF WORKS FOR SALE AT
UPCOMING SHOWS COAST TO COAST

SPECIAL FIGURATIVE ART SECTION

DECEMBER 2009



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DECEMBER 2009

Previewing New Exhibitions Every Month Coast To Coast



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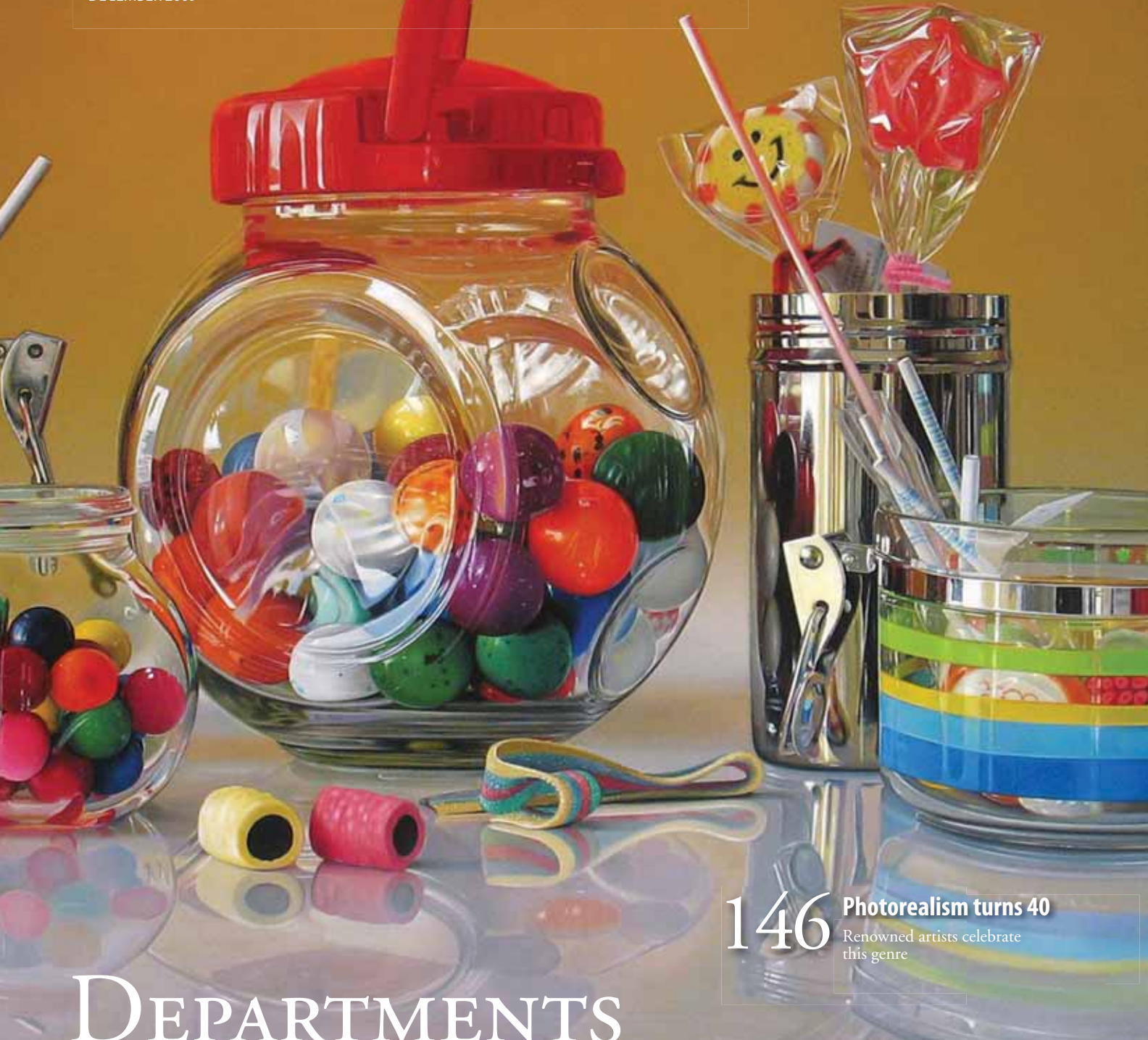
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LETTER FROM THE PUBLISHER

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American Art Collector is a success because we work hard to make your collecting journeys easier. We scout galleries so you don't have to, find the best artists working within the realist tradition so you don't have to, and we guide you through the nation's top art destinations from Florida to Santa Fe, New Mexico, to Charleston, South Carolina.

We love being able to bring collectors, artists and dealers together in ways never thought of before. Whether it's through one of our comprehensive special sections, an exhibition Preview or an Artist Focus page, our editorial coverage is designed to appeal directly to collectors, helping them most effectively plan their collecting strategies.

Sincerely,



Joshua Rose
Editor, *American Art Collector*

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ON THE COVER...



ALI CAVANAUGH,
FADING INTO A LUMINOUS LUCIDITY,
MODERN FRESCO
(WATERCOLOR ON CLAY BOARD),
30 x 30"

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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Pictured: "Dervish II", Oil on Canvas, 31-1/2" x 25-1/2"

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editor@americanartcollector.com

RAPHAELLA SPENCE ROBERTO BERNARDI



Raphaella Spence, *Forbidden City*, 2009, oil on canvas, 34 x 71.75"
Private Collection.

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ANATOMY OF THE MAGAZINE

How to use this magazine so you can be the first to acquire new works for sale at upcoming shows coast to coast

Previews

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

Coast-to-Coast Coverage

Find out what's happening across the nation. This is the first magazine to provide coast-to-coast coverage of upcoming shows from artists and galleries specializing in traditional fine art paintings and sculpture—the art most collectors want.

Virtual Art Walk

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

Art Show Locations

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

Price Range Indicators

Check out and compare each artist's prices and see what you can expect to pay for their small, medium and large works. You can even see how their works have been increasing in value as they have become more widely collected.

Website Links

At the end of each Preview you will see an icon inviting you to visit www.AmericanArtCollector.com where you can find direct links to galleries worldwide that are mounting important upcoming shows by the featured artists.

● SOLD!

Read our monthly ● **SOLD!** pages to find out who's buying whose art they first saw in this magazine.

Art Lover's Guides

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

Art Market Insights

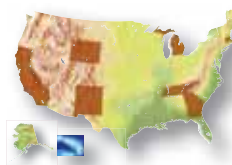
Find out everything the discerning collector needs to know. Each month, a group of art experts share their behind-the-scenes knowledge of how the art market works.

Artist Focus Pages

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

UPCOMING GROUP SHOW

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● SHOW LOCATION CITY, ST

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
2001	\$5,000	\$10,000	\$20,000
2004	\$12,000	\$20,000	\$40,000
2009	\$18,000	\$40,000	\$60,000

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ART MARKET INSIGHTS

ARTIST FOCUS

WILLIAM HASKELL



End of Harvest dry brush watercolor 11x9

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SPIRIT OF THE CHILD



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From left to right: Dennis Nolan, Koo Schadler, Tang Wei Min, Natalie Simone, Lauren Mills. Exhibit also includes Burt Silverman, Glenn Harrington, Dean Fisher, Lee Alban, Karen Winslow..... as well as original children's book illustration and unique doll art by Anna Brahms and Jody Mills.

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Sandra Pratt 24 x 20



Christina Chalmers 75 x 51



Melissa Chandon 20 x 20

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5th Anniversary Celebration
Opening Reception
November 27th, 4-7pm



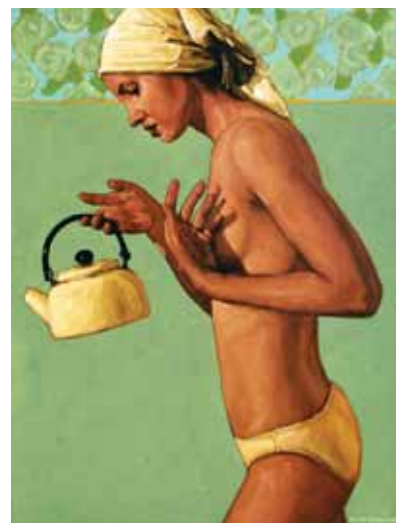
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MARK CHATTERLEY

■ ■ ■



Image by R. B. Smith

Tower of Myrtle • 72" x 28" x 27" • Clay, Crater Glaze • 2008

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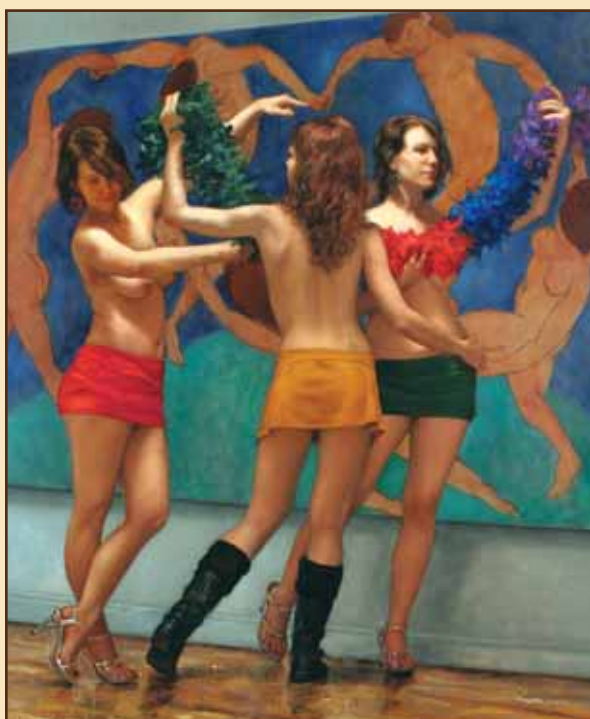
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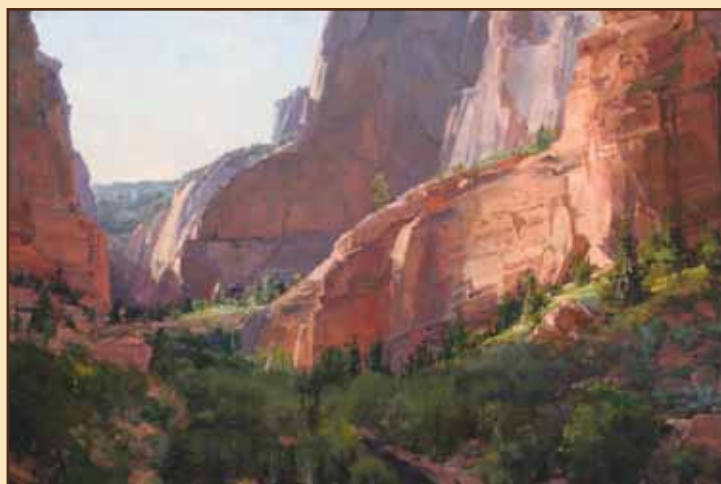
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Wish



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Small oils starting at \$180



Nicora Gangi, Pastel, 4x6
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Small oils starting at \$165



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George Van Hook, Oil, 20x24
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abstracts | landscapes | figures | small works



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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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Opening Day egg tempera Garry Gilmartin 23 x 31 \$14,000

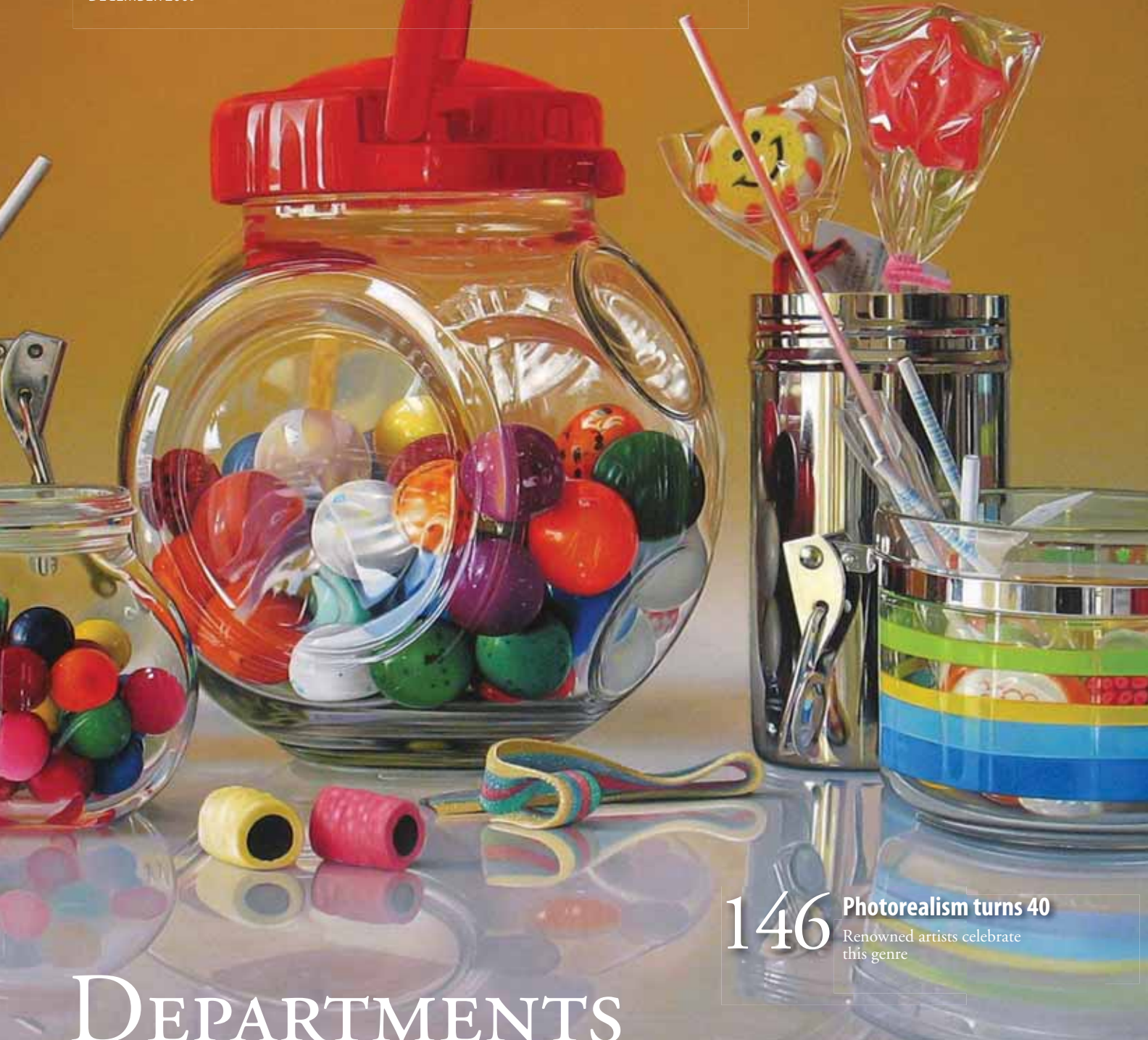
"Only the most riveting of talent" Insiders' Guide

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GLENN NESS
DECEMBER 3 - 30

You Are Always With Me 60" x 48" oil on canvas



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THE SAVVY COLLECTOR'S PREVIEW

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



Duffy Sheridan, *Flora*, 36 x 17"

Caught In The Moment

Opening: December 8, 2009

Exhibition Dates: December 9, 2009 - January 14, 2010

"The exhibition of figurative realism painting and sculpture features some of the leading masters and emerging artists in the genre. The show features 22 artists and over 60 works. The art ranges from portraiture to the nude and includes a wide range of individual styles within the realistic art movement. For more information about the show and the artists, visit www.ga2c.org."

- Richard Ferguson

Genre Art Advocacy Center, (503) 665-6754



Cabin Fever, bronze, 62 x 28 x 36"

Red Dot Miami/Basel Exhibition - Gregory Johnson

Opening: December 2, 2009

"In conjunction with several fine artists, sculptor Gregory Johnson will be represented in the Red Dot convention hall at the Miami/

Basel by Art-Exchange.com. He will be showing six new works, along with eight others done in the last three years."

- Gregory Johnson

Art-Exchange.com, (800) 647-6336

ARIZONA



Sheet, oil on canvas, 24 x 12"

The Figure Takes Form - Michael Carson

Opening: December 3, 2009

Exhibition Dates: December 3-23, 2009

"One of the country's most prominent figurative artists, Michael Carson is welcomed back to the Valley of the Sun to launch his highly anticipated new exhibition of paintings and sculptures. Carson will debut his bronze sculptures, which include a bathing beauty and a thoughtful girl. These most recent works demonstrate the signature Roaring '20s style for which he is so well known. The opportunity to view a fresh perspective from such a respected artist is not to be missed." - Elizabeth Rouse
Bonner David Galleries, 7040 E. Main Street, Scottsdale, AZ, 85251, (480) 941-8500



Healing Poinsettia

Poinsettia Show - Andrea de Kerpely-Zak

Ongoing exhibition

"Celebrate the holiday with poinsettia florals in acrylic and watercolor by internationally known artist Andrea de Kerpely-Zak. The paintings will range from miniatures to 30 by 40 inches. De Kerpely-Zak has shown her work in Scottsdale over 35 years and is originally from Hungary. Her works have been collected and exhibited around the world including in the Vatican collection."

Gallery Andrea, 7019 E. Main Street, Scottsdale, AZ 85251, (480) 481-2530

CALIFORNIA



Leading the Way

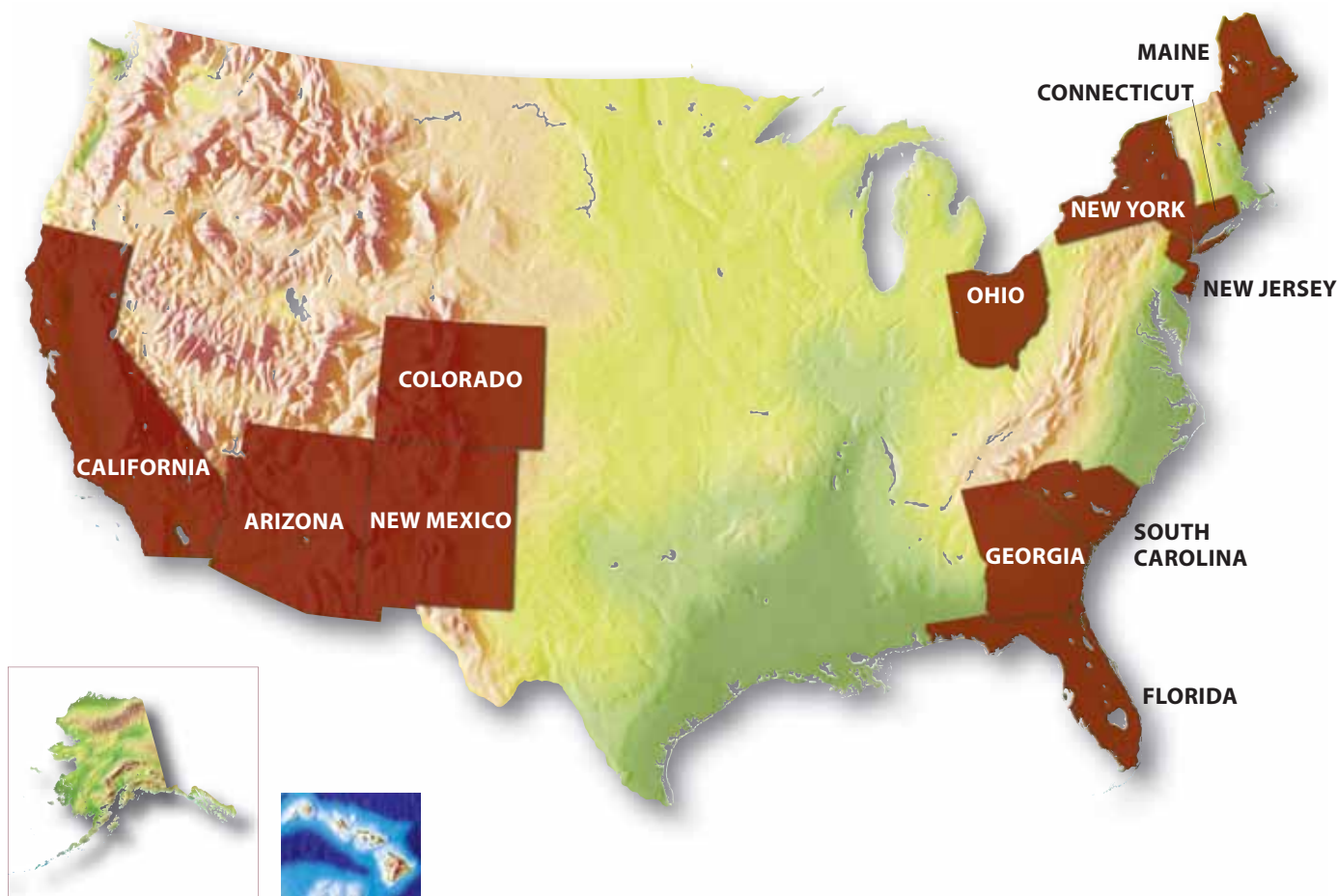
Wild Thing: Featuring Artists Patrick Maisano and Rachael McCampbell

Opening: December 3, 2009

Exhibition Dates: December 3, 2009 - January 24, 2010

"JoAnne Artman Gallery presents in the main gallery WILD THING: Featuring Artists Patrick Maisano and Rachael McCampbell, with an opening reception on Thursday, December 3, from 6 to 9 p.m. to coincide with Laguna's ArtWalk" - Tayler Murphy
JoAnne Artman Gallery, 326 North Coast Hwy., Laguna Beach, CA, 92651, (949) 510-5481

GUIDE TO UPCOMING SHOWS



COLORADO



Santa Fe Sky, 8 x 10"

A New Story-Chapter IV - Kimberly Conrad

Opening: December 4, 2009

Exhibition Dates: December 4-30, 2009

"Chapter IV in the series *Moving Metals-A New Story* may be viewed by appointment during the month of December. This latest chapter in the highly collected *Moving Metals* series is a continuation of the vibrant abstracted land and skies introduced in chapter three. Beautifully exhibited is the unique blend of color, movement and emotion for which Kimberly Conrad is known." - Kimberly Conrad

Kimberly Conrad Fine Art Studio/Gallery, 16663 E. Crestline Place, Centennial, CO, 80015, (303) 881-2258

CONNECTICUT



Tang Wei Min, *Mother and Child*, oil, 24 x 20"

Spirit of the Child

Opening: December 5, 2009

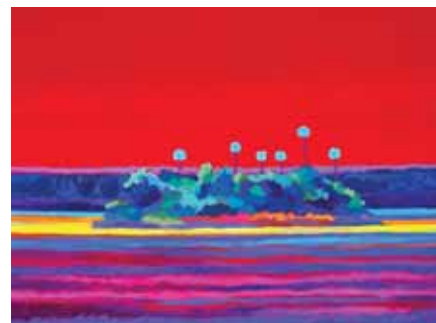
Exhibition Dates: November 24 - December 31, 2009

"Depicting the child adored in paintings and sculpture, this exhibit includes art by Koo Schadler, Tang Wei Min, Dennis Nolan, Lauren

Mills, Natalie Simone, Burt Silverman and more. The show will also include original children's book illustrations and signed books as well as doll art by Anna Brahms and Jody Mills. Come celebrate the spirit of the child. A reception will be held December 5 from 4 to 7 p.m." - Judee Beardsley

Beardsley Gallery, 196 Danbury Road, Wilton, CT, 06897, (203) 762-3312

FLORIDA



Ozello Red, acrylic on linen, 36 x 48"

On The Edge - Gary Borse

Opening: December 11, 2009

Exhibition Dates: December 11, 2009 - January 31, 2010

"New works by Gary Borse reveal colors that project the landscape

UPCOMING SHOWS STATE BY STATE

FLORIDA CONTINUED

into another dimension."

Onesimo Fine Art, 4530 PGA Boulevard, Suite 101, Palm Beach Gardens, FL, 33418, (561) 355-80610



The Collector, oil on linen, 38 x 30"



Paulina's Dream II, oil on linen, 20 x 26"

New Works - David Michael Bowers

Opening: December 2, 2009

Exhibition Dates: December 2, 2009 - January 20, 2010
"Acclaimed painter David Michael Bowers delves into a world that has been described as 'surrealistic,' 'contemporary fantastic' and 'illusionary,' as he blends modern themes and whimsical ideas with the techniques of the great masters. Bowers' portraits incorporate modern themes, ideas and commentary into haunting glances and intricate backdrops. Showing concurrently are exhibitions by high-concept urban street artist Claudio Ethos and fashion photographer Jordan Doner." - Adam Wolfson
101/exhibit, 101 NE 40th Street, Miami Design District, Miami, FL, 33137, (305) 573-2101



Disappointment, pastel, 20 x 16"

New Works - Sandy Johnson

Ongoing Exhibition

"Sandy Johnson, local award-winning artist, is currently exhibiting at 808 Art Gallery in Melbourne, Florida. She has painted numerous commissioned pieces, namely the granddaughter of Cecil Stoughton, one of the White House photographers during JFK's presidency. She is known for her exaggerated color and strong darks and lights."

808 Art Gallery, 808 E. New Haven Avenue, Melbourne, FL, 32901, (321) 890-3978

GEORGIA



Melissa Payne Baker, *Judy III*, mixed media, 8 x 8"

Little Jewels

Opening: November 21, 2009

Exhibition Dates: November 21 - December 24, 2009
"Little Jewels is a treasure trove of small but beautiful paintings that are perfect gifts for the new collector or art lovers adding to an existing collection. Exquisitely painted by Huff Harrington gallery artists, the subjects vary from Christian Nepo's miniature French landscapes to Nancy Franke's brightly bowed packages and Melissa Payne Baker's abstracted angels. They are small enough to go under the tree but have a huge presence on the wall." - Meg Harrington
Huff Harrington Fine Art, 4240 Rickenbacker Drive, Atlanta, GA, 30342, (404) 257-0511

MAINE



Red Sky at Night, oil on canvas on panel, 16 x 20"

New Works - Ronal Parlin

Opening: December 12, 2009

Exhibition Dates: December 12-31, 2009

"Ronal Parlin's landscapes continue to fascinate viewers with their dual effects. From a distance they often appear photographic; a closer look reveals the classic small broken brushstrokes of an impressionist work. With 35 years as a professional artist, Ron, at 55, is counted among the best of the New England realists."

- Amy Sidman

Argosy Gallery, 110 Main Street, Bar Harbor, ME, 04609, (207) 288-9226

NEW JERSEY



The Blue Gate, oil, 13 x 15"

Solo Show featuring Howard Friedland

Opening: November 7, 2009

Exhibition Dates: November 7-29, 2009

"Highlands Art Gallery is proud to announce a solo exhibit featuring the impressionistic work of award-winning artist Howard Friedland. The show will cover a wide variety of subjects from local and European landscapes to florals, people and animals. His paintings appeal to seasoned collectors as well as new art purchasers." - Cheryl Macdowall, director
Highlands Art Gallery, Chester Village Square, 54 Main Street, Suite 3, Chester, NJ, 07930, (908) 879-1610

UPCOMING SHOWS STATE BY STATE



Teddy at the Door, oil, 14 x 11"

Ongoing Exhibit - Susan Blackwood

Opening: October 26, 2009

"Susan Blackwood's pieces always have a remarkable use of shadow and light. She conveys the mood and feeling of the moment, whether it is a landscape, an animal or a person. When viewing her pieces, one can't help but be touched emotionally."

- Cheryl Macdowall, director

Highlands Art Gallery, Chester Village Square, 54 Main Street, Suite 3, Chester, NJ, 07930, (908) 879-1610

NEW MEXICO



Christina Chalmers, Purity & Fearlessness, oil/mixed media, 75 x 51"

SFG 5th Anniversary and Holiday Show

Opening: November 27, 2009

Exhibition Dates: November 27, 2009 - January 1, 2010

"Begin the holiday season the day after Thanksgiving with an art exhibition celebrating Selby Fleetwood Gallery's anniversary. Five years ago, the gallery opened its doors at 600 Canyon Road. Every

year since, gallery artists participate in an annual holiday show. Enjoy the warmth of a cozy fire and the beauty of fine contemporary art and sculpture in an historic adobe building. The show opens Friday evening, November 27, with a reception and 5th Anniversary celebration from 4 to 7 p.m." - E. Lighthawk

Selby Fleetwood Gallery, 600 Canyon Road, Santa Fe, NM, 87501, (505) 992-8877



Keystone Ancient Forest, graphite on panel, 60 x 46"

Ancient Stories - Fran Hardy

Opening: December 4, 2009

Exhibition Dates: December 4-30, 2009

"Fran Hardy's solo exhibition explores how the ancient inspires the contemporary as well as blurring the boundaries between realism and abstraction. Ancient trees and primordial plants provide symbolism and fertile material for her works as well as symbols that emerge from the abstract 'ooze' with references from ancient cultures such as sacred math, petroglyphs and textiles."

- Kathrine Erickson

EVOKE Contemporary, 130 Lincoln Avenue, Suite F, Santa Fe, NM, 87501, (505) 995-9902



Lael Weyenberg, Agate Pass Cafe, oil, 12 x 9"

Art Journey New Mexico

Opening: December 4, 2009

Exhibition Dates: December 4-28, 2009

"Art Journey New Mexico is an exhibit of 60 paintings by outstanding New Mexico artists featured in the new coffee-table

book of the same title. Participating artists will attend the reception and book signing on December 4 from 4 to 8 p.m. Although not a traditional 'miniature' exhibit, artists have been encouraged to create smaller paintings for this show. Exhibited works include representational and contemporary landscape, still life and figurative paintings in a variety of mediums."

- Martine Bertin-Peterson

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

NEW YORK



Red, oil on canvas, 60 x 36"

Recent Paintings - Daniel Maidman

Ongoing Exhibition

"Daniel Maidman continues his work with strong female models. As he experiments with increasingly ambitious compositions, he has begun working on larger-scale paintings in which the entire figure can be depicted at life size. This evolution allows his models to more fully inhabit the space they share with the viewer, unfolding the individual complexities of personality and sexuality and wider themes of hope, defiance and doubt."

Studio visits available by arrangement with artist, Brooklyn, NY, (718) 354-7316

UPCOMING SHOWS STATE BY STATE

OHIO



Diamond in the Rose (detail), oil on canvas, 30 x 40"

Integration - Stanka Kordic

Opening: October 13, 2009

"Stanka Kordic's series, *Integration*, is a study of the single figure in many different environments. She is intrigued by our connections 'whether it be the landscape to the figure, light with color, painter with brush. There is no separation in a world that breathes'. Her work has been collected across the U.S., as well as Croatia and England. Having gained the privilege of painting what inspires her most, she now shares her work with a world craving the simple beauty of color and form."

Stanka Kordic Studio, 3301 North Park Boulevard, Cleveland Heights, OH, 44118, (216) 321-3009



The Reward, oil on linen, 18 x 24"

Grand Opening - Aida Garrity

Opening: October 26, 2009

Exhibition Dates: October 24 - December 4, 2009

"Twenty-eight of the Worthington Art League WAAL artists in Worthington, Ohio, have volunteered to do demonstrations of their art and technique at the opening of the McConnell Art Center (MAC). Recently, a group of WAAL members installed the first show in the WAAL Corridor of the Garden Level of the MAC. This show consists of one piece of art from each of the artists that will be doing demonstrations."

McConnell Art Center, 160 W. Dublin Granville Road, Worthington, OH, 43085, (614) 431-0329



Silver and White, oil on canvas, 30 x 24"

Discovering Peaceful Places - Deborah Glass Ridgley

Opening: October 22, 2009

"In her first solo show, Ridgley's exhibit of oil paintings consists of figurative works, portraiture, still lifes and landscapes. The collection is intended to convey a feeling of discovering peaceful places. 'I want the viewer to find moments of rest while viewing my work,' Ridgley explains."

The Woman's Art Club Cultural Center, 6980 Cambridge Avenue, Cincinnati, OH, 45227, (513) 259-9302

SOUTH CAROLINA



French Quarter, oil on panel, 12 x 9"

The Quiet South - Roger Milinowski

Opening: December 4, 2009

Exhibition Dates: December 4, 2009 - January 31, 2010

"Enjoy the exciting new work of coastal plein air artist, Roger Milinowski. His newest body of work captures the quiet moments of true Southern living. It might be a peaceful street scene offering a peek of St. Michael's Steeple, with the afternoon's sun warming the viewer like a soft blanket on a cool night, or the tranquil marsh scene with a lonesome egret resting for just a

moment before continuing on with his days' work. This is a very special collection that is sure to be a collectors' favorite."

- Mary Phelps

COCO VIVO Fine Art and Design, 25 Broad Street, Gallery Row, Charleston, SC, 29401, (843) 720-4027



Side by Side, oil on canvas, 18 x 24"

Extraordinary Light - Beth McLean

Opening: December 1, 2009

"Beth McLean combines an impressionist palette with a loose realist approach to create her light filled landscapes and figurative oil paintings. Her pieces trigger a common memory for those who have experienced the glowing light of the Southern landscape. Her soulful renditions of ordinary people presented in an extraordinary light help drive home her desire to capture the emotion of the moment. Her optimism and love of life are evident in her moving, inviting, and distinctly classic paintings."

- Julie Sweat

Edward Dare Gallery, 31 Broad Street, Charleston, SC, 29401, (843) 853-5002

CANADA



Gettin Wiggy Wit It #3, acrylic on Studio Gallery Panel, 18 x 24"

Gettin Wiggy Wit It - Online Exhibit - Angela Hardy

"Angela Hardy's pieces, whether they be a soft, sensuous still life or bold portraits of her avant-garde friends, all reflect the magnificent colors she was infused with as a child raised under the aurora borealis of Labrador, Canada," says collector Bob Buckingham of Bob Buckingham Law. Hardy's work can be viewed and purchased online at www.angelahardart.com."

Angela Hardy, Quebec City, Quebec, Canada, (312) 775-0928

To find out how your shows can be included in our Savvy Collector's Preview Guide, please call (866) 619-0841.



Filomena Booth
www.filomenabooth.com



Judy Mackey
www.judymackey.com



Carol Nelson
www.carolnelsonfineart.com



Diane Whitehead
www.artoutwest.blogspot.com



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www.blog.websterwebart.com



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www.ellepace.com

Visual Language

CALLING COAST TO COAST



Trisky Almeda Singian
Miami, FL

"With the economy in the state it is, art collectors have become more demanding."

The artwork PressitOn Art Gallery carries caters to the demanding tastes of Miami: it is vibrant, caters to multicultural tastes and is experimental in some stages.

With the economy in the state it is, art collectors have become more demanding. The art has to be unique and the artist notable.

Etsuko Ichikawa excels in her art of glass pyrography. Pop artists **June Stratton's** and **Cedric Smith's** art is cutting edge while **Barry Gross**, **Witold-K** and **Terry Strickland** remain the connoisseurs' choice. Other top artists are **Dominic Albo** and **Latchezar Boyadjiev**. Two great finds are **Chhaya Kapadia** and **Henrik Simonsen**.

Trisky Almeda Singian,
Director
PressitOn Art Gallery Miami
Miami, FL
(786) 973-6224
www.pressitonart.com



Paul Mahder
San Francisco, CA

"Our masterworks are selling and selling at great prices."

I am seeing younger collectors. Even the best museum-quality contemporary pieces are becoming more accessible in price, opening a door for a new generation of collectors. Our masterworks are selling and selling at great prices.

Many new collectors are finding great opportunities in selective contemporary artists like those I represent. There are some extraordinary contemporary artists who have not yet become household names that are great investments right now.

Among our most popular artists are **Oscar Camilo de las Flores**, **Nikolai Atanassov**, **Yisrael Feldsott**, **Elena Zolotnitsky**, **Rodger Roundy** and **Corinne Whitaker**. Sculptor **David Baughan** is also a major talent.

Paul Mahder, Director
Paul Mahder Gallery
San Francisco, CA
(415) 474-7707
www.paulmahdergallery.co



Tracy Mazanec
Stillwater, MN

"The genres that have been most successful are traditional landscapes and florals."

Tamarack Gallery has represented original fine art to the Twin Cities metro area for 37 years. So far, 2009 has been a challenging year. We find clients are a bit more reserved in their buying habits.

I have seen collectors mainly purchasing oils, pastels, watercolor and metal sculpture. The genres that have been most successful are traditional landscapes and florals.

Edie Abnet is one of our most popular artists. Her vibrant watercolors have been a mainstay at the gallery since the early '80s. **Faith Lowell's** oil landscapes and **Chris Copeland's** pastel landscapes have been best sellers. A relatively new find has been **Kami Polzin**. Her plein air landscapes have captured the essence of the St. Croix Valley, where she loves to paint.

Tracy Mazanec, Owner
Tamarack Gallery
Stillwater, MN
(651) 439-9393
www.tamarackgalleries.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.



Mariam Diehl
Jackson, WY

"More and more collectors are interested in fresh, contemporary work..."

Many of our collectors seem relieved to be tired of demonstrating conservative spending and are quite pleased to get back to what they love: collecting art.

More and more collectors are interested in fresh, contemporary work rather than the Western and traditional wildlife for which Jackson Hole has long been known. **Ashley Collins'** work has been selling exceedingly well. And sculpture is always popular, including works by **Carol Alleman**, **Ted Gall** and **Tyler Aiello**. **Jim Budish** is a top-selling artist, as is Canadian painter **Sheila Norgate**. **Les Thomas'** animal-based works have a unique blend of recognizable imagery mixed with vibrant color and contemporary flavor.

Mariam Diehl, Owner
Diehl Gallery
Jackson, WY
(307) 733-0905
www.diehlgallery.com



Carl Tankersley
Easton, MD

"There appears to be confidence that the economy is recovering."

While it is slower than it was two years ago, we are selling well paintings by our best artists to our best collectors despite the price. During the second quarter, we saw a large increase in visitors to the gallery.

There appears to be confidence that the economy is recovering. Our sales of large landscape paintings have declined as those sales seemed to be linked to the real estate market.

Figurative work and still life have been selling well. Sales of landscapes by **Bethanne Cople** and **Ed Cooper** are beginning to pick up. Popular artists include **Camille Przewodek**, **Louis Escobedo** and **Nancy Tankersley**. **Tim Bell** and **Jason Tako** are two artists on the rise.

Carl Tankersley, Co-Owner
South Street Art Gallery
Easton, MD
(410) 770-8350
www.southstreetartgallery.com



Steve Gibbs
Coeur d'Alene, ID

"There is still a collector for high quality creative work."

We are becoming recognized as a small regional arts destination with a diverse selection of galleries concentrated downtown. The current art market has diminished slightly with the economy, but is holding steady. There is still a collector for high quality creative work.

Each month we feature the work of one of our artists. We find that our longtime clients wait for these featured shows in order to acquire the best of the new work that will be shown.

There is a strong increase in sales for **Robert Grimes**. Established artists such as **George Carlson**, **Harold Balazs** and **Mel McCuddin** have a strong collector base. Works by **Mary Farrell** and **Katherine Nelson** are in demand.

Steve Gibbs, Owner
The Art Spirit Gallery
Coeur d'Alene, ID
(208) 765-6006
www.TheArtSpiritGallery.com

GOLDEN AGE

For these seven artists, using gold as a medium has provided a vast wealth of inspiration.

By John O'Hern

Gold has been a symbol and a tangible sign of wealth throughout history. In 1978 the "Bactrian Horde," 20,600 pieces of gold jewelry and other artifacts, was discovered by archaeologists in

Afghanistan, the largest cache of ancient gold ever found. They were found in 2,000-year-old tombs of nomadic tribesmen. After Afghanistan's war with Russia the pieces were recovered from an underground vault and over 200

of them began a world tour. They are works of astounding beauty.

In our own lives, we may have gold rings or jewelry and gold-leafed frames on paintings. And there are the gold-leafed eagles on the tops of



John Sisko, *Carp Ikon*, bronze with gold leaf, cast glass, 23 x 31 x 7"
COURTESY JOHN PENCE GALLERY, SAN FRANCISCO, CA



Michael Bergt, *Three Graces*, gold leaf on panel, 13 x 11"
COURTESY JANE SAUER GALLERY, SANTA FE, NM

flagpoles. Gold leaf is real gold hammered tissue thin and applied to various surfaces. There are artists today using gold leaf in the traditional way, and others who exploit its qualities and celebrate it as a thing, itself.

Michael Bergt is known for his work in egg tempera, often painted on traditional icon panels with gold leaf backgrounds. An icon panel is often made of poplar and is coated with gesso, calcium carbonate mixed with animal glue and used as a primer. Before gold leafing, however,

a layer of "bole" made from finely ground clay and glue, is applied over the gesso. The bole is usually red or earth colored and provides a colored ground for the leaf. You can often see the bole on worn objects or on areas sanded down by the artists to reveal it.

Bergt decided to use only the properties of gold and the process of gold leafing to create a new series of works. He draws from the live model. In the new series, he transfers the delicate lines of his ink drawings to the gesso and etches them into the surface with a stylus. After applying the bole, he burnishes the areas of the figures with a piece of polished agate, making those areas darker and shinier than the surrounding ground. He then applies the gold leaf. The result is a shimmering, almost ephemeral image that appears and disappears as the viewer moves by it. Gold in Byzantine icons symbolized divine light and in these contemporary works suggest an ethereal presence.

John Sisko literally elevates the common carp in *Carp Ikon*, a gilded bronze fish supported above cast glass water. The koi in garden ponds are carp that have been bred for their color and color patterns since about 1820 in Japan. The common carp became a thing of beauty and a symbol of love and friendship. Sisko's carp shows their characteristic color patches.

Robert Kushner applies gold leaf as a background for his paintings of floral motifs. He blends materials, eras, and techniques into unified, decorative wholes. The gold background typical of Japanese lacquer is broken up by and interspersed with blocks of color in a Modernist design. In *Morning Glories II*, the vine twines its sinuous way across the canvas standing out against the gold and disappearing against the colored blocks.

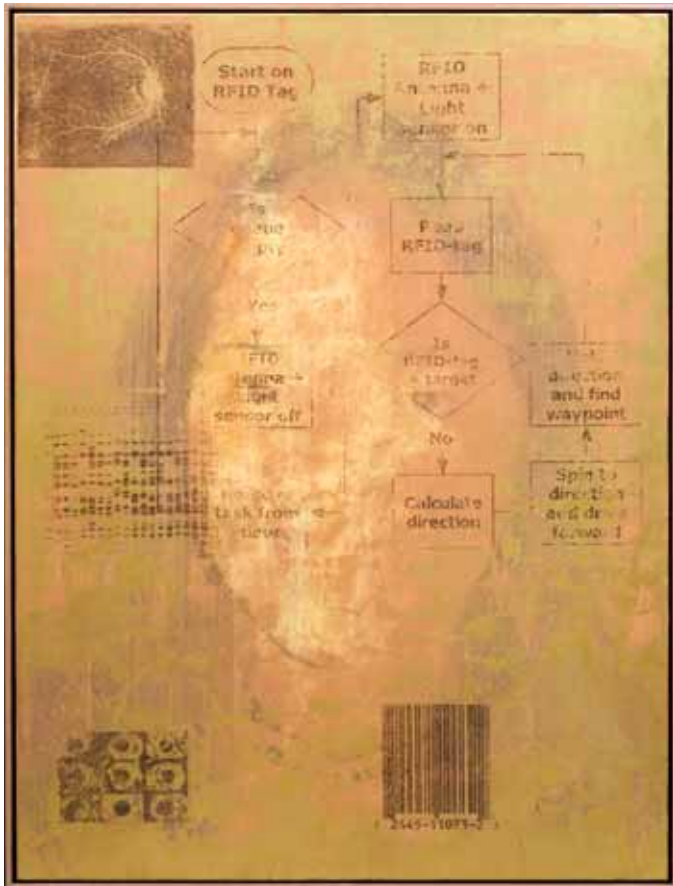
Susan Scherer and Pavel Ouporov reverse the traditional celebration of gold and use a modern material for their exquisite silverpoint drawings. They use a support of Mylar, a sheet of translucent polyester film that is smooth on one side and finely textured on the other. Drawing a sharpened point of silver across the surface leaves a fine line. They then apply graphite to the area surrounding the figure, making that area of the sheet opaque. Applying



Robert Kushner, *Morning Glories II*, oil, acrylic, gold leaf on canvas, 36 x 72"
COURTESY DC MOORE GALLERY, NEW YORK, NY



Scherer and Ouporov, *James*, silverpoint, graphite, and gold leaf on mylar, 24 x 18"
PRIVATE COLLECTION



Yozo Suzuki, Ovhorr, gold leaf and mixed media on panel, 48 x 36"
COURTESY LINDA DURHAM CONTEMPORARY ART, SANTA FE, NM



Martin Cary Horowitz, Tile Series VIII, gold and palladium leaf on copper, 12 x 9"
COURTESY LINDA DURHAM CONTEMPORARY ART, SANTA FE, NM

gold leaf to the back of the sheet they bring warmth and glow to the image.

Yozo Suzuki applies gold leaf to large panels in the traditional manner and then transfers actual ID photos and “the informational imagery that we use to identify each other, such as fingerprints, retinal scans, DNA fingerprints, RFIDs, and so on.” As the photos appear and recede, the identification markers remain constant.

Suzuki says, “The work can be appreciated on different levels, such as an interesting take on the classical portrait or as a comment on our ongoing push to classify, catalogue, and spy on each other. The real questions are, what defines who we are and who decides what of us, and our lives, is meaningful.”

Martin Cary Horowitz is a master gilder and frame maker. In his latest exhibition of his own work, he celebrates gold and metal leaf as subjects in themselves. *Tile Series VIII* is made of gold and palladium leaf on 12 sheets of copper that overlap like shingles and variously lie flat or bend slightly above the surface. Horowitz torches the copper tiles to bring out their color and then applies gold and palladium leaf, sanding off some of the surface to reveal the lower layer of leaf and the copper tile beneath. These works are a modern riff on the traditional method of gilding which he shows in the thin gold-leafed frames that have been abraded to show the red bole under the surface. ●

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 OF LIVING

Minnesota collectors look for art that provides a comforting emotional experience for their second home in the Arizona desert.

Photography by Jeff Newton

For Ray and MaryLou Barton, collecting art is not just about putting paintings on a wall. What has emerged in the more than 30 years they have been collecting fine art is a love of people, a love for the artist and a need to find a personal connection to the work they choose to live with every day.

“They are just good, fun people who care about those around them,” says Christi Manuelito, owner of Bonner David Galleries in Scottsdale, Arizona. “They love helping people, love supporting art and are just happy, fun, and good people to be around. Whenever they come to the gallery, they are always laughing, smiling and just having a good time. And they want art that reflects that feeling.”

The Bartons collect a wide range of art, but much of their collection is traditional realism with a hint of contemporary accents thrown in. Artists featured in their Arizona home include Michael Carson, Ramona Youngquist, Cary Ennis, Gail Morris and Lane Timothy.

“They like their art to have a certain element of fun,” says interior designer Cathy Stark of C. Stark Designs, Inc. “It is a very lived-in home, which is unusual for a second home. They really use it and it was built with their family in mind, with children and grandchildren visiting. When we built the home, everything was built around having the family there and entertaining for their business.”

One piece in particular exemplifies this welcoming feeling as well as the personal touch that the Bartons enjoy from their collection. They had purchased a painting from Bonner David Galleries by Michael Carson, who, like the Bartons, is from

A large landscape by Ramona Youngquist hangs over the mantle in Ray and MaryLou Barton’s second home in Scottsdale, Arizona.



In the background, beside the door, is a still life by Rudi van Brussel, and in the foreground, a painting by Gregg Rochester.

Minnesota. The Carson was one of the first pieces they had purchased for their Arizona home.

"It was a figurative piece by Carson and hangs in one of our guest bedrooms," says MaryLou. "Well, the first year we lived in the home, one of our daughters asked several of her friends to come and stay with us for the weekend. By chance one of her friends recognized the work and when she examined it more closely, she realized it had been painted by her husband. It was a fun and unique experience for us because it helped us to personalize the work. For us, collecting art isn't just about the piece itself but also about the artist behind the work."

For the Bartons, art needs to have this sort of personal connection, but it

should also help create that warm and inviting feeling they are looking for in their own home.

"What was important to us was to build an art collection that felt comfortable and content within our personal environment," says MaryLou. "We want our art to reflect us. We felt that it was important to share this sentiment in our home with family and friends."

This was also true in the purchase of the large Ramona Youngquist painting that hangs over the fireplace. According to Manuelito, the purchase stemmed from one of MaryLou's visits to the gallery.

"It was one of those serendipitous moments that happens occasionally and makes the art world fun," says Manuelito. "They were in the gallery



Small works by Richard Williams.



This piece by Lane Timothy adds to the charm and warmth of the home.



The Barton's house is filled with natural light, illuminating their impressive collection of fine art, including this piece by John Burton.

showing some friends from back home the artists they collect and they just happened to see the large Youngquist painting, and MaryLou immediately fell in love with it."

"They came in and just had that special experience with the Youngquist piece," Manuelito continues. "After about five minutes, MaryLou just said it was gorgeous and she knew she had to have it. She had the perfect spot for it, above the fireplace. So we took it out to

her the next day and it fit perfectly. The whole experience was very personal for her and that is what she looks for when purchasing art."

According to Stark, the Bartons are big fans of color and they want art that uses color to create a certain emotional response when in the home.

"Color was the driving force when doing the house and still is now and it is something they both respond to," says Stark. "They also respond to pieces that

have a sense of whimsy about them, whether it be a play of scale or just an interesting subject matter."

For the Bartons, this notion of color combined with a traditional subject matter best conveys their feelings toward art and life in general.

"We are simple, traditional people who enjoy life and tend to collect representational art because it is familiar to us," says MaryLou. "As our perception of fine art grows, so will our collection." ●



A Michael Carson painting complements the large windows and expansive view of the Arizona desert.



On the wall behind the couch hangs an original oil by Gail Morris.

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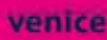


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True to Form



A Comprehensive Guide
To Collecting The Best In
Figurative Art Today

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TRUE TO FORM

Figurative Art Today

The human figure has been a subject for artists since prehistoric times. Sixteen-thousand years ago the unknown artists who painted on the walls of the caves at Lascaux, France, depicted themselves along with the animals that were their prey. They showed themselves with bows and arrows either recording an event in their lives or depicting what they hoped would come about. A highly erotic 35,000-year-old figure of Venus was found recently in Germany, arousing wild speculation about its purpose.

Throughout history, the figure in painting, drawing and sculpture has been used to convey widely different ideas about beauty, to make the mythical real, to tell a story, and to record individuals for posterity.

Figurative art doesn't just record physical reality as it is seen by the artist. Through subtle—or not-so-subtle—clues, the artist also comments on the culture of his time. The exquisitely detailed portraits by Ingres in 19th-century France and Andy Warhol's vividly colored silkscreen prints of pop icons of the 20th century both fall under the heading of "figurative art."

Before the arrival of Cubism and Abstraction in the early 20th century, all art was figurative or representational of the things we can see.

In fact, Picasso thought that nearly everything in art comes from the figure.

"There is no abstract art," he wrote. "You must always start with something. Afterward you can remove all traces of reality."

Removing "all traces of reality" was the prominent characteristic of 20th-century art. Abstraction may still be prevalent today, but figurative or representational art continues to thrive and to give us insight and delight.

The writer and social critic Camille Paglia recognized the importance of figurative images to our lives and wrote: "The visual is sorely undervalued in modern scholarship. Art history has attained only a fraction of the conceptual sophistication of literary criticism. Drunk with self-love, criticism has hugely overestimated the centrality of language to Western culture. It has failed to see the electrifying sign language of images."

In this Special Section, we feature the work of several of the nation's top figurative artists and the prestigious →

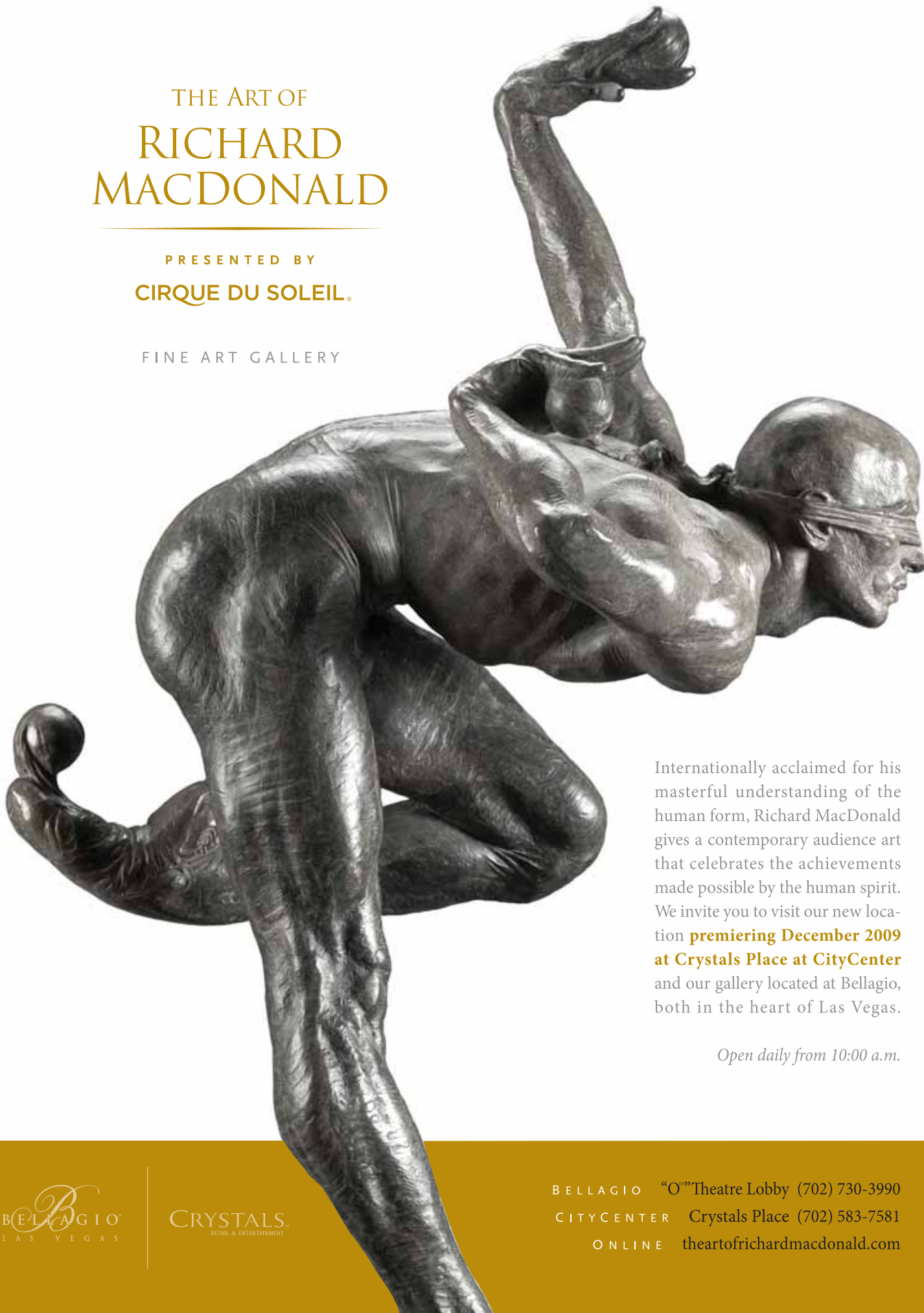


Coleman Fine Art, Hurricane Warning, watercolor, 16¼ x 9¼", by Mary Whyte.

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galleries that represent them. Varying in medium, style, genre and approach, the works on these pages are a true testament to the legacy and future of figurative art.

Coleman Fine Art

79 Church Street
Charleston, SC 29401
(843) 853-7000
www.colemanfineart.com

Coleman Fine Art offers a blend of contemporary works of both the American Impressionist and Realist schools; two-dimensional works in oil, pastel, acrylic, watercolor and graphite. Currently represented are seven artists from across the country: **John Cosby, Gil Dellinger, Marc R. Hanson, Kevin Macpherson, Gregory Packard, George Strickland and Mary Whyte.**

Whyte does predominately figurative work, and her style is representational.

"Mary Whyte will tell you her particular interest is to paint the common man, people who are 'under the radar,' so to speak," says Janice J. Rossmann, gallery director. "She catches a moment recording the person, their humanity and sense of place. Her work has a narrative quality; she has a story to convey."

Whyte prefers working in watercolor because of the ethereal quality the medium lends itself to.

"Watercolor lends itself to painting skin because of its translucent nature," says Whyte.

Dreyer Art Studio

27457 Clear Creek Road
Keene, CA 93531
(626) 945-3747
www.dreyerartstudio.com

Dwight Dreyer's goal has always been to be a renaissance artist. He believes an artist should strive to be able to draw, paint and sculpt. His special love is the human figure. Dreyer says a large portion of human language is non-verbal.

"My goal is to tell a story or evoke an emotion in the viewer," says Dreyer. "I feel that art is a journey whose elusive goal is to communicate beauty that the creator has placed before us."

Dreyer said that *Sleeping Angel* is one of his favorite pieces. He was sculpting with Richard McDonald and his model fell fast asleep on the model's platform; capturing that moment led to another piece in Dreyer's angel series. →



Coleman Fine Art, *Bone Yard*, watercolor, 30½ x 40¾", by Mary Whyte.



Dwight Dreyer, *Sleeping Angel*, bronze, 24 x 10 x 9"



Dwight Dreyer, *Dancer*, bronze, 29 x 7 x 6"



Dwight Dreyer, *Reflections*, bronze, 18 x 9 x 6"

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dating game

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standing back to back in duel
position the piece implies the
playful seriousness of
dating.



Charles Swenson, *Sidecar #7*, oil on canvas, 36 x 36"



Charles Swenson, *Captain*, oil on canvas, 36 x 24"



Charles Swenson, *Charles David Boots*, oil on canvas, 36 x 24"

Charles Swenson

8835 Crescent Drive
Los Angeles, CA 90046
(323) 656-9733
www.charlesgswenson.com

In his current work, **Charles Swenson** is investigating *Sidecars*, *Soldiers* & *Shoes*. The inspiration behind these works varies from tributes to friends, comic relief and everyday joys.

"I used to race sidecars back in the '70s, and my racing partner gave me this little toy. He has since passed away, and the series of the *Sidecar* flying through various clouds is a kind of homage to him. Thanks Mike," says Swenson. "The *Soldiers* are a set of crudely cast toys that are kind of wistful, a little sad and slightly comic. And the *Shoe* series is about my wife's shoes. I don't know if they are floating, falling or flying, but they are beautiful objects and they make me smile. These, together with the human figure, are my current obsessions."

Saher Saman of Marji Gallery says, "Swenson's work is a whirlwind of emotions that are borrowed from innocence and longing. I immediately fell in love with his flying motorcycle series as it depicted that time in one's life where imagination is one's best companion, the beautifully painted works are a sentiment to a true artist."

Robert Lange Studios

2 Queen Street
Charleston, SC 29401
(843) 805-8052
www.robertlangestudios.com

Robert Lange Studios has searched for modern painters whose approach will attract, build and maintain a new audience for the future of figurative painting. With a goal to represent artists whose work is still easily identifiable even when placed in a sea of other figurative paintings, the gallery now represents six painters with contemporary vision yet still deeply rooted in formal practice. Located in the historic French Quarter district of downtown Charleston, the gallery is dedicated to providing a forum for art based on individual, subjective style and awareness. ➔

CHARLES G. SWENSON



Currently showing in Los Angeles, New York and Santa Fe

Contact: The Hive Gallery
279 S. Spring St.
Los Angeles, CA

Avenue 50 Gallery
131 N. Avenue 50
Highland Park, CA

ICO Gallery
606 W. 26th St.
New York, NY

Marji Gallery
229 E. Marcy St.
Santa Fe, NM

www.charlesgswenson.com



Robert Lange Studios, *Another Still + Life*, oil on panel, 21 x 14", by Robert Lange.



Robert Lange Studios, *The Pleated Dress, Eleanor*, oil on Belgian linen, 32 x 21", by Amy Lind.

Among the represented figurative artists are **Robert Lange**, **Ali Cavanaugh** and **Amy Lind**.

Roger Reutimann

(303) 884-6000

www.rogerreutimann.com

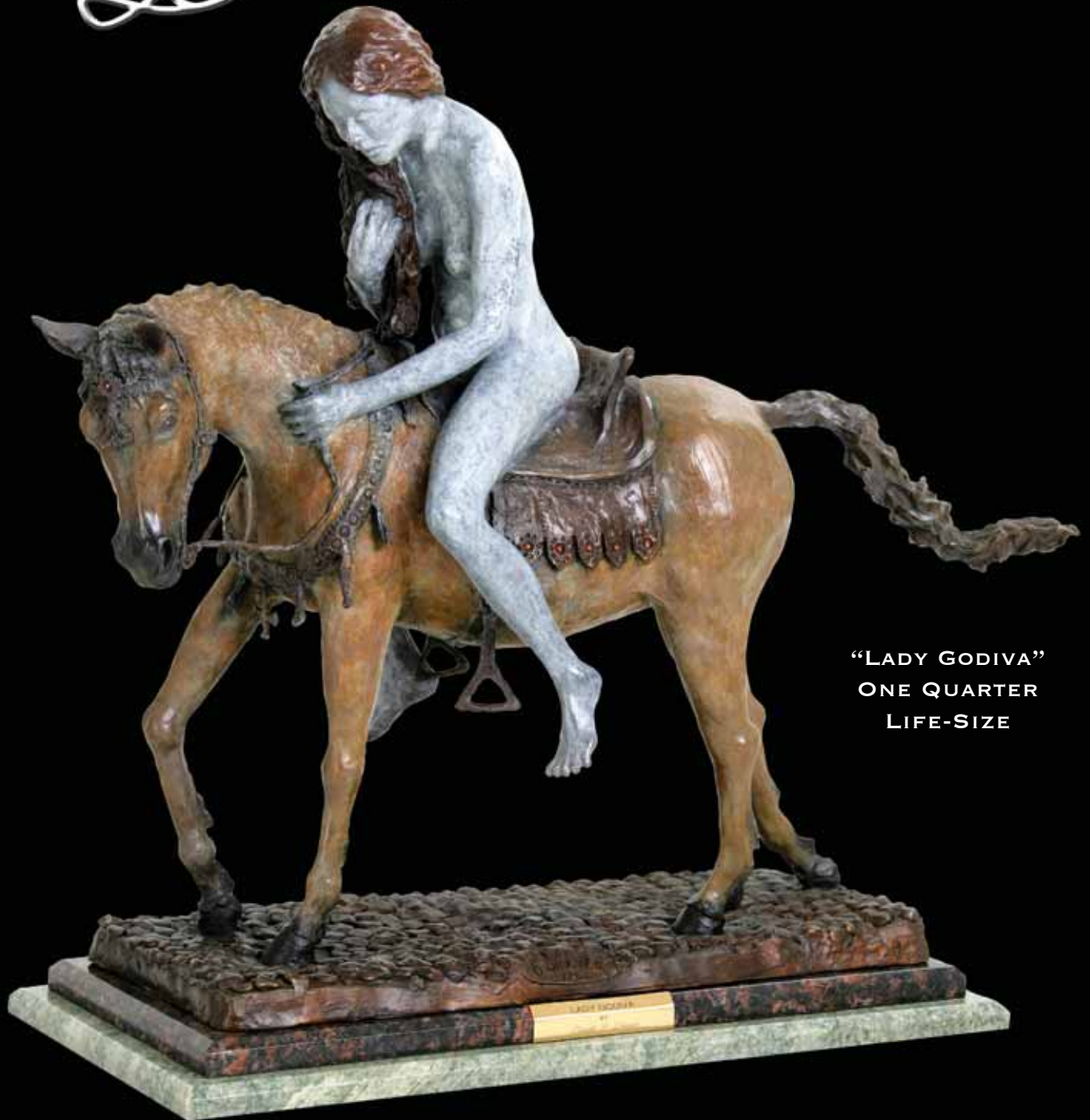
Each piece of art **Roger Reutimann** creates embodies a story that gives the viewer the sense of a deeper meaning, a message, a concept. A first glance on the emotional content of each sculpture is what draws the viewer deeper into the art and builds a profound connection.

Reutimann's work not only expresses a visual stimulus of beautifully created art but also brings into existence palpable emotional content based on social commentary that is the foundation for all his work. Progressive with his mental concepts and uncompromising with the physical representation of his visions, Reutimann performs all the work himself, from the original clay models to the finished bronze. With small editions of three, six or nine, the collector receives not only the heart and ➔



Robert Lange Studios, *Fading into a Luminous Lucidity*, modern fresco (watercolor on clay board), 30 x 30", by Ali Cavanaugh.

Dreyer



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Barbara Fracchia

Kensington, CA

(510) 525-7057

www.barbarafracchia.com

Having just completed a *Fast Food* series, **Barbara Fracchia** decided to try a new approach to her paintings. Her newest series was inspired by society's love of shopping.

"I noticed at a major department store one day the faceless molded mannequins placed around the department's floor, this gave me an idea for a new series," says Fracchia. "I felt that these molded examples of humanity could be introduced as a semi-human shopper. The colors are fused together as if after hours of shopping, one goes into a delirium and you can't tell human from inhuman. The atmosphere of the inner sanctum in department stores is now exposed as a colorful confusing combination of shapes and patterns. I am very excited about this combination of reality and mystery."

Gregory Johnson

7235 Sweetgrass Court

Cumming, GA 30041

(770) 887-1561

www.gregoryjohnson.biz

Sculptures that inspire narrative stories or their interaction suggest something larger than works themselves appeal to artist

Gregory Johnson.

"Clients are thrilled when 'looks of amazement or laughter' appear in their commissioned work. The resulting creation of this new animated spatial environment allows people and sculpture to meet for shared contemplation and repose," says Johnson.

Jeane M. Parker, lead architect of the General James Longstreet Memorial Sculpture in Gainesville, Georgia, values the research and resulting accuracy that are synonymous to Johnson's sculptures.

"Gregory pays attention to detail and follows through every step of the project," says Parker. "Our finished product is spectacular and has been well received by the entire community."

Aida Garrity

(614) 832-1422

www.aidagarrity.com

Aida Garrity's work consists of classically realistic inspired paintings. She draws



Roger Reutimann, # 0000000001,
bronze and stainless steel, ed. of 9, 35"



Roger Reutimann, Homage to Michelangelo, ed. of 9, bronze, 35"



Barbara Fracchia, Shopper's Delirium, oil on canvas, 16 x 16"

inspiration from painters such as Rembrandt, Velazquez, Sargent and Norman Rockwell.

"I say 'classical' because my work tends to exhibit a preference for order, beauty, harmony and completeness," says Garrity. "Many of my ideas come from everyday objects and life activities that surround me. In my paintings, I like undertaking the challenge of crafting a composition containing elements that will transmit a story to the viewer. Capturing the mood of the model together with his/her situation and environment is what makes the work of an artist to be so exciting. I always like challenging and pushing my skills as far as I can."

Angela Hardy

angelahardyart@gmail.com
www.angelahardyart.com

Although she works with a variety of subjects, Canadian painter **Angela Hardy** is constantly drawn back to the female form. Her passion is to capture women during their most decadent, colorful and playful moments.

"I loved to play 'dress-up' during my childhood. Sometimes I still do! I think every woman still has a little, or a lot, of that little girl in them, trying to get out. I love capturing that," says Hardy.

One of her collectors, lawyer Bob Buckingham, says, "Angela's pieces, whether they be a soft, sensuous still life or bold portraits of her avant-garde friends all reflect the magnificent colors she was infused with as a child raised under the aurora borealis of Labrador."

Deborah Glass Ridgley Fine Art

Cincinnati, OH
(513) 259-9302
www.deborahridgley.com

Ohio painter **Deborah Ridgley** considers her work successful if the viewer can find moments of rest and peacefulness when viewing it.

"Nothing inspires me more than painting from life, regardless of the subject matter. The information an artist can receive about color values, emotions, and so on, when painting from life is endless."

Ridgley says "the great teachers are the masters. I am inspired by Spanish painter Joaquin Sorolla, Russian-born artist Nicolai Fechin and Swedish artist Anders Zorn. Painting is a never-ending learning process."

A collector of Ridgley's work states: "from portraiture and figurative works to lush landscapes and still life paintings, Deborah's talents are equally diverse."



Gregory Johnson, *Rival Readers*, bronze, ed. of 25, 36 x 28 x 20"



Angela Hardy, *Gettin Wiggy Wit It #1*, acrylic on Studio Gallery Panel, 18 x 24"

Debra Groesser Fine Art

5615 S. 77th Street
 Ralston, NE 68127
 (402) 592-6552
www.DebraGroesser.com

Although Nebraska artist **Debra Joy Groesser** is best known for her award-winning plein air landscape paintings, she started her career with figurative work.

Her piece *Into the Light* was painted from photos she took in Venice, Italy, and is a reflection of her own life and career as she began gaining national recognition for her work. She felt as if she were literally stepping out “into the light.”

Groesser is represented by SouthWind Gallery, Topeka, Kansas, and Mountainsong Galleries, Carmel-by-the-Sea, California.

“Debra Joy Groesser is totally unrestricted in her subject matter, ranging from seascapes to the mountains,” says Gary Blitsch of SouthWind Gallery. “She is equally versed in architecture, figuratives, florals and scenes from her travels to Europe.”

Eduard Gurevich

24 Glen Cameron Road
 Thornhill, Ontario, L3T 1N7
 Toronto, Canada
 (905) 762-1128
www.eduardgurevich.com

Eduard Gurevich says he paints what he sees and feels using his life experiences to guide him on the canvas.

“Painting for me is the process in which some of my thoughts get a chance to become visible. Therefore, I try to make my work conceptual, inviting one to analyze the embedded meaning in it,” says Gurevich. “Influenced as a child by my father’s artworks, painting for me has become a journey of self-discovery and self-expression. Using mixed media, acrylic and oil paints in particular, I constantly try new techniques rather than remain stagnant in one place. My life’s works represent both change in technique and subject matter.”

Joachim McMillan

17145 SW Baseline Road
 Beaverton, OR 97006
 (503) 975-8210
www.mcmillangallery.com

Joachim McMillan, a self-taught artist with no formal art training, paints with a purpose: to impact the art world in a powerful way.

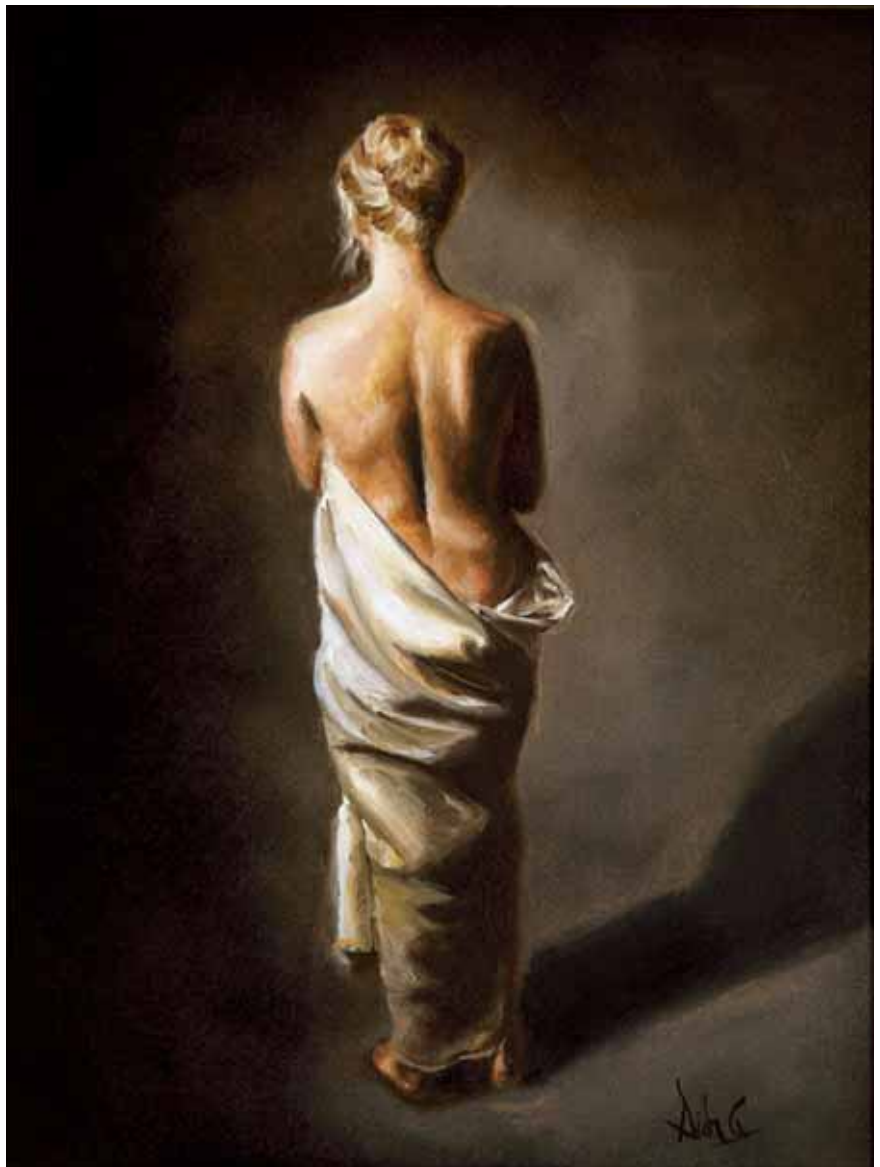
“I strive to infuse each painting with a dynamic vitality that excites the viewer and draws them into the piece,” says McMillan, ➔



Deborah Ridgley, *Yearning*, oil on linen, 30 x 20"



Debra Joy Groesser, *Into the Light*, oil on linen, 24 x 18"



Aida Garrity, *Lonely*, oil on canvas, 12 x 9"



Barbara Fracchia

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Eduard Gurevich, *Whirlpool of Thoughts*, oil on canvas, 48 x 36"

The artist says: The mind never rests. Thoughts are passionately grown, trimmed, and watered. Then, they are quickly harvested, lost or forgotten. New thoughts form instantly, making us busy again, as we care for them. These thoughts plot our destiny. They make us wake up in the middle of the night. They make us see colours...

who explored art in his early teens before migrating to New York City to study technology and further discover his artistic abilities. Now based in Oregon, his passions have combined as he takes his career to the next level.

"I am constantly thinking about new compositions, exploring new styles and experimenting with new techniques," he says. "I am inspired by my surroundings but more significantly by my imagination, my memories and the places I have traveled. My goal as an artist is to be extraordinary in a world full of the mundane."

Joy Kashdan Glaser

www.joykashdanglaser.com

As a child **Joy Kashdan Glaser** realized that art was her future. Her first class was at the

Cincinnati Art Academy at 14. From then on, she had a preference for figurative work, which springs from an interest in people in engaging situations.

Glaser says art is about "seeing young again, seeing the world through unjaded eyes, being visually engaged and making sense of it."

"My work celebrates nature in its many facets and impressions. My work also celebrates life's rituals, which explore, guide and define our lives," says Glaser.

Kenneth Cadwallader

P.O. Box 1097

Grand Rapids, MI 49501

(616) 566-1238

www.CadwalladerFineArt.com

Kenneth Cadwallader's paintings are wonderfully colorful



Joachim McMillan, *Women Hugging*, oil, 36 x 24"



Joy Kashdan Glaser, *Low Tide Pawning*, oil on canvas, 12 x 24"



Ken Cadwallader, *Turquoise Eyes*, oil on linen, 18 x 24"

and dynamic representations of the world around us. Inspired by just about everything, Cadwallader paints subjects ranging from landscape to floral to figure with a unique quality. Cadwallader strives to convey his vision to the viewer, inviting them to share the sheer wonder he experiences while painting.

His piece *Turquoise Eyes* was inspired by the vitality of young beauty.

"Capturing the personality of the model is a result of painting the subject from life," says Cadwallader. "After spending hours with the sitter studying every expression and gesture that they make, it is only natural to integrate that experience into the painting."

Manuela Valenti

53716 Joe Wood Drive

Macomb, MI 48042

(586) 202-9429

www.manuelavalenti.com

Lately, **Manuela Valenti** has found herself exploring the emotional conversation the human figure conveys.

"I'm seeing the human body as a form of expression but going beyond what is the conventional," says Valenti. "My intention is to not only capture and freeze a moment in time but to transport the viewer into seeing regular mundane everyday life moments in a different way as every



Manuela Valenti, *Lost Somewhere in France*, oil on board, 6 x 6"



Eric K. Wallis

Looking Out 20x16 conte on paper. wallisart.com

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posture of the human body can say a lot during a particular moment.”

Valenti's paintings are based on photographs, which she says are then digitally “broken” or separated into many pieces, as one photo can render many different scenes depending on the number of people and human interactions it contains.

Richard Ferguson Fine Arts

Genre Art Advocacy Center
(503) 665-6754
www.ga2c.org

Presented by artist **Richard Ferguson**, *Caught In The Moment* is an exhibition of figurative realism paintings and sculpture featuring some of the leading masters and emerging artists in the genre. The show features 22 artists and more than 60 works and will run from December 9, 2009, to January 14, 2010.

“I was inspired to bring these artists together because, as an artist myself, my chosen field of painting and sculpture is figurative realism,” says Ferguson. “The figure has been and remains the ultimate example of artistic expression. The area of figurative realism is once again attaining its place in the world of art and these artists are among the best in the genre.”



Genre Art Advocacy Center, *Opalesque*, pastel with gouache border on paper, 32 x 40", by John Vistaunet.

The Art of Richard MacDonald

Presented by Cirque du Soleil,
At Bellagio "O" Theatre Lobby
(702) 730-3990
www.richardmacdonald.com

As the neo-figurative movement gains momentum, **Richard MacDonald** is

once again on the forefront, pushing back the boundaries, and working to make the 21st century a new golden age for figurative sculpture. Today, he works with world-class performers from Cirque du Soleil, classical ballerinas, tango dancers, and Olympic gymnasts. ➔



Richard MacDonald, *Bullwhip*, bronze



Richard MacDonald, *Joie de Femme*, bronze

Angela Hardy



www.angelahardyart.com
angelahardyart@gmail.com

Debra Joy Groesser



"Clearing Skies, Bow Falls" 11x14 Oil on Linen Panel

www.DebraGroesser.com

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deborah glass ridgley



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Roby King Galleries, *Eight Glasses a Day*, pastel, 27 x 20", by Ilene Gienger-Stanfield.



Selby Fleetwood Gallery, *Strategies*, oil on linen, 60 x 50", by Joan Barber.

"I was fascinated by the expressive possibilities of a beautiful, sensitively observed human form. I sculpt directly into clay with a few tools, as I watch the model dance or perform," says MacDonald. "This makes for a more dynamic representation than having the model hold a static and unnatural pose. The ideal beauty of the dancer and athlete inspires me, but I am equally inspired by many individuals with less than "perfect" physical attributes—my body of work includes older people, the overweight, pregnant women, children, even a newborn baby."

MacDonald believes his ability to convey a lively sense of movement, to capture a sense of living energy, sets him apart from his contemporaries in figurative sculpture.

"My lifelong study of anatomy has brought me to an understanding of the form from the *inside out*," he says.

Roby King Galleries

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

Roby King Galleries is proud to represent **Ilene Gienger-Stanfield**, an award-winning pastel artist from Oregon who favors the figure. She is a signature member of Women Artists of the West and Pastel Society of America.

"What makes a high percentage of my work figurative? I think it is the intimacy," says Gienger-Stanfield. "The human form can speak volumes. I am not an elaborate painter. I am more of a journalist who gets right to the point."

"The artist's use of soft edges and bold colors create fascinating imagery that profoundly speaks to the simplicity and beauty of her subject matter," says Andrea Roby-King, co-owner of Roby King Galleries, which also represents the figurative work of **Lynn Brofsky**, **Judith Barnett** and **Mary Carlton**.

Selby Fleetwood Gallery

600 Canyon Road
Santa Fe, NM 87501
(505) 992-8877
www.selbyfleetwoodgallery.com

Selby Fleetwood Gallery is located in the heart of Santa Fe's Canyon Road Arts District. The gallery features contemporary →



Richard MacDonald, *Three Graces Fountain*, bronze

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HEATHER SCHUBERG	JOANNE LICARDO	LUCING	JEAN-MARIE CHAPMAN
JOHN VAN DRIEL	DAVID BOLT	WILLIAM WHITAKER	AMIE BRUCKSON
DUFFY SHERIDAN	JOSEPH HIGHILL	KRIS PARMELE	
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Selby Fleetwood Gallery, *Streak*, oil on canvas, 44 x 36", by Joan Barber.



Selby Fleetwood Gallery, *Weight of Fire*, oil on linen, 48 x 44", by Joan Barber.

fine art and sculpture, and at Selby Fleetwood Gallery, the figure is represented in a variety of styles and mediums. Figure painters and sculptors represented include **Joan Barber**, **Christina Chalmers**, **Nick Kosciuk**, **James Koskinas**, **Linda Leslie** and **Julie Schumer**.

Barber has been painting for over 40 years. Her paintings are narrative and imbued with nuance, but the stories are open-ended.

"Her compositions are strongly drawn with great attention paid to facial expressions, body language and setting," says gallery owner Selby Fleetwood. "Every detail hints at a rich emotional history, inviting us into an unspoken conversation with her exotic and enigmatic characters. Barber's work is derived from imagined memory, leaving everything to invention."

Eric Wallis

Gallery of Modern Masters
Sedona, AZ
(888) 282-3313

www.galleryofmodernmasters.com

Colorful oils and descriptive charcoals announce **Eric Wallis'** passion for painting the figure.

"I want that passion to come out first. All other facets of the painting then



Eric Wallis, *Napping With Pillows*, oil on linen, 24 x 30"

become a supporting cast to sustain that leading character," says Wallis.

As an owner of Wallis' art, Kristina Vaughan says she's delighted every day by his work.

"His images and colors are

astounding," says Vaughan. "His work comes to life and radiates energy as well as a sense of calm and amazing tranquility. The images he paints can only come from a man with a keen vision of beauty." ●

The Art Lover's Guide to Collecting Fine Art in

FLORIDA

Starting in late November, mild to cool weather sets in and fall foliage becomes a common sight throughout the northern and central regions of Florida, making winter a prime time to visit and partake in its many outdoor activities such as bass fishing, boating, golfing, surfing, scuba diving or wildlife watching.

Another colorful aspect of Florida's cultural character is the abundance of artists, galleries, and arts and craft fairs that dot the peninsula state. The region hosts internationally renowned museums, exhibits and galleries from South Beach's Art Deco District to the Dali Museum in St. Petersburg. Visitors and locals can find a plethora of subject matter represented in diverse genres and mediums by established and emerging artists who have found their muse in Florida.

From the Tampa suburb of Holiday to Merritt Island along the Atlantic Coast to Coral Gables, home of the University of Miami, fine artworks abound. Other must-see stops include



Naples' trendy 5th Avenue shopping and arts district.

Miami on the southeastern coast and Naples nestled along the Gulf of Mexico. Both international hubs attract patrons who desire world-class shopping, dining, and an abundance of visual and fine art offerings.

Tallahassee is the home-base for the esteemed **Portrait Society of America**. The Society's mission is to foster and enhance an understanding of the practice, techniques and applications of traditional fine art portraiture and figurative works.

The 13th anniversary of **Art Palm Beach**, a modern and contemporary art fair, will take place January 15-19, 2010, at the Palm Beach County Convention Center. The fair will offer collectors, art enthusiasts, and museum professionals an exclusive selection of over 75 international dealers representing both 20th and 21st century artworks from over 1,500 artists.

Red Dot Art Fair is pleased to announce its return to the Wynwood Art District in Miami. Red Dot is located directly adjacent to Art Miami and among other high-profile fairs that run



The signature Art Deco style of South Beach.

concurrent to Art Basel Miami Beach. *American Art Collector* is returning as a proud media sponsor of the Red Dot Art

Fair, which will take place December 2-6.

For information, visit www.reddotfair.com.

Gardner Colby Galleries

386 & 365 Broad Avenue South

Naples, FL 34102

(239) 403-7787

www.gardnercolbygalleries.com

With two showrooms located across the street from one another, Gardner Colby Galleries represent an impressive collection of living American and international artists working in landscape, still life and figurative genres. Owners Nancy and Tony Winch opened their Naples' Galleries 13 years ago, after having established the original Gardner Colby Gallery on Martha's Vineyard, and immediately organized the other galleries on Broad Avenue South into Naples' own Gallery Row. Gardner Colby Galleries are also founding members of NFADA, Naples Fine Art Dealers Association.

The 2010 show schedule includes solo shows for both **Kevin Sloan** and **Frank P. Corso**, as well as a group *Interiors* show with **Lindsay Goodwin**, **Kim English**, **Lael Weyenberg** and **Jonathan Ralston**; and a group *Realism* show featuring **Olga Antonova**, **Aaron Westerberg** and **Ken Otsuka**. ➔



Gardner Colby Galleries, *The Rare Flower*, acrylic on canvas, 30 x 60", by Kevin Sloan.



Gardner Colby Galleries are located in the heart of Old Naples' elegant Third Street shopping district on Gallery Row.

Jose Grillo

"New Light"



Woman with Cup, Oil on Masonite 26.5" x 34.5"



Yuri Martinez Ramos



Elaine Hughes



Greg Busch



Haight & Cunningham



Sandra Jones Campbell



RDZ Fine Art

37 Merrick Way, Coral Gables, Florida 33134 Tel 305-720-5172 www.rdzfineart.com

101/exhibit

101 NE 40th Street
Miami, FL 33137
(305) 573-2101
www.101exhibit.com

101/exhibit is a unique space dedicated to showcasing provocative art that might otherwise go unseen. By pushing boundaries and dissecting the predictable, the gallery is quickly gathering a strong following. Owned and operated by Jerome Shaw, Sloan Schaffer and Adam Wolfson, 101/exhibit strives to provide a dynamic gathering place unrestricted by era, locale, or convention.

Upcoming exhibitions include a solo show for **David Michael Bowers**, acclaimed surrealist painter who blends modern themes and whimsical ideas with a technique reminiscent of the great masters, from December 2, 2009, to January 20, 2010; **Jordan Doner**, celebrated fashion photographer, will headline a multi-artist, high-concept art environment on December 1 only, followed by an exhibition of his work open until January 9, 2010; and **Claudio Ethos**, Brazilian wunderkind of the urban street art movement, will install a multi-dimensional illustration on the exterior wall of the gallery December 2-6, followed by an indoor retrospective December 2, 2009, to January 2010. →



101/exhibit, *The Three Graces*, oil on linen, 24 x 22", by David Michael Bowers.



The sleek, sophisticated interior of 101/exhibit, located in the Miami Design District.



101/exhibit, *The Last Angel*, oil on panel, 20 x 27", by David Michael Bowers.

Greg Busch

The Lace Project



Sumo Tango 70" x 84" Oil/Acrylic on Primed Lace



RDZ *Fine Art*



Mary Garrish, *Distant Rain*, oil, 20 x 30"

Mary Garrish

405 Sims Way
Merritt Island, FL 32952
(321) 698-4431
www.marygarrishfineart.com

As a plein air painter, **Mary Garrish** is drawn to the peacefulness of being in nature and the challenge of capturing a scene as it exists for only a brief moment in time.

"The act of painting landscapes requires the artist to observe the intricacies of nature in a far more detailed way than what is usual for the casual observer," says Garrish. "When I am painting, I feel an intimacy with both my subject and my medium and I marvel at the subtle interplay of light, color and space that is always evident in every subject."

Garrish has received national recognition for her work, and she is currently exhibited in numerous art galleries. She has been chosen as a keynote artist for the 2010 National Nomades Del Arte Juried Show, and also has two pieces included in the American Impressionist Society show in October.

She hopes to soon capture her love for the Grand Canyon on canvas, and is



Mary Garrish, *Early Morning Cypress*, oil, 12 x 16"

planning a series of works based on the magic and majesty of this national treasure.

"For a landscape plein air painter, it is the ultimate subject matter," says Garrish. "I know that I would thrive as an artist if I were able to spend my

days capturing the natural beauty and grandeur of the canyon throughout a day as the light shifts through the intricate shapes and spaces emphasizing the different atmospheric conditions created by the changing light." →



"Moon Over Marsh" 36"x36", oil

Garrish
FINE ART

MaryGarrishFineArt.com
marygarrish@aol.com
321.698.4431

AIS Signature Member
AIS Vice President

Dobbins Gallery
John's Island, SC
843.763.0450

Anderson Fine Art
St. Simons Island, GA
912.634.8414

Stellers Fine Art
Ponte Vedra, FL
934.273.6065

RDZ Fine Art

37 Merrick Way
Coral Gables, FL 33134
(305) 720-5172

www.rdzfineart.com

Founded in 2005 by entrepreneur, photographer and contemporary art collector Edward Rodriguez, RDZ Fine Art specializes in original figurative works in painting, photography and sculpture. RDZ Fine Art's focus is to provide the Miami/South Florida art collector with a unique cultural and art buying experience.

From November 13, 2009, through January 5, 2010, RDZ Fine Art presents works by artist **Jose Grillo**. Grillo considers his work as mostly undiscovered, even though collectors from around the world have enjoyed his lyrical compositions for over 20 years. The political and social encumbrances of his native Cuba notwithstanding, his popularity has grown seemingly as a natural progression based largely on a visual language that experienced collectors as far away as France, Germany, the U.K. and Sweden have grown to embrace.

Since arriving in the United States in 2008, Grillo has applied his seemingly inexhaustive energies toward visually bridging his past with the thematic universalities of his current paradigms.

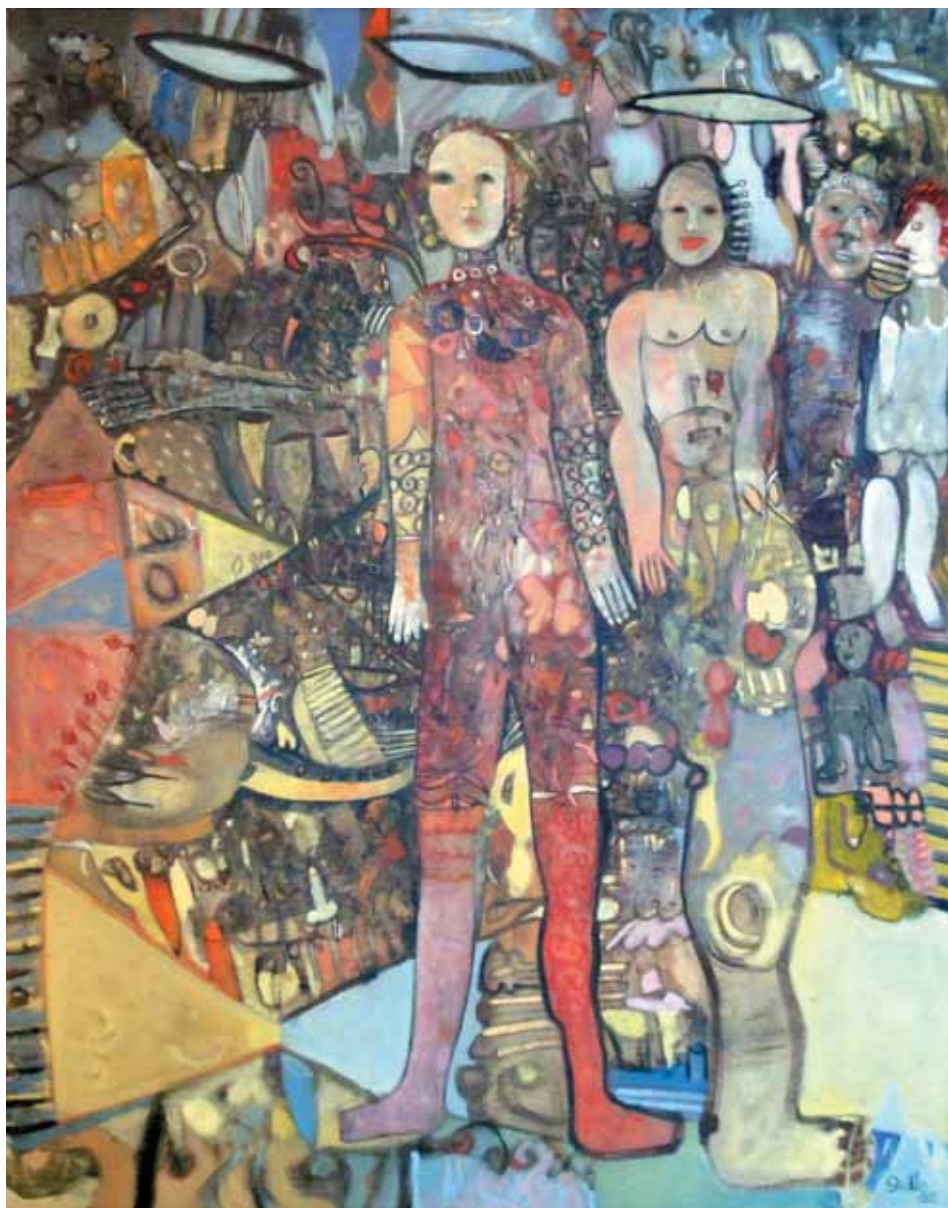
"Each of my paintings is an attempt to reorganize and reconstruct the many fragments and experiences that I as an artist have lived," says Grillo, who now calls Miami home. "All my dreams and aspirations are nurtured and expressed in each work of art. Sometimes I find it almost unimaginable that my work has been able to evolve and grow, regardless of the realities of my past circumstances." →

Top:

RDZ Fine Art, *Comet*, oil on canvas, 39¾ x 31¾", by Jose Grillo.

Right:

The opening of RDZ Fine Art's new location in Coral Gables this fall brings a two-man show by artists Jose Grillo and Greg Busch.



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RDZ Fine Art, Warrior, oil on canvas, 40 x 30", by Jose Grillo.



RDZ Fine Art, Woman With Cup, oil on masonite, 34½ x 26½", by Jose Grillo.

Grillo constructs each image via personal improvisation, without the aid of drawings or other representational media.

"Each work I complete is like an adventure, a visual surprise, but deeply rooted in the veracity of both the Cuban Vanguards and Post-modern artistic compositions," says Grillo.

Continuing into the Art Basel week in December, RDZ will spotlight **Yuri Martinez Ramos'** latest work. The gallery will also be featured during December at the Red Dot Fair during Art Basel week (December 2-6) in the Wynwood Arts District, Miami, as well as in early March 2010 at the Armory Show (March 4-7) in New York City. ➔



Continuing into the Art Basel week in December, RDZ will spotlight Yuri Martinez Ramos' latest work.

Price Range Indicator

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

Jose Grillo	Small	Medium	Large
2006-2008 (Cuba)	\$600	\$1,500	\$3,000
2008 (USA)	\$1,200	\$2,300	\$4,500
2009	\$1,800	\$4,500	\$8,000



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Courtesy Verve Gallery,
Ft. Lauderdale, FL USA
Tom Wesselmann, *Still Life w/Liz* 1989

Onessimo Fine Art

4530 PGA Boulevard, Suite 101
Palm Beach Gardens, FL 33418
(561) 355-8061

www.onessimofineart.com

Onessimo Fine Art located in Palm Beach Gardens is the latest endeavor of highly regarded gallery owner Debra Onessimo. Although open just under six years, the gallery has made its impact on the Palm Beach community with artistic excellence, diversity, and personal attention.

The display rotation is weekly and since the collection is so diverse, each experience is unique. In addition to the extensive collection of mid-career and established artist, the gallery presents up to six themed shows throughout the Florida high season. These shows give the collector rare opportunities to meet some of the most important living artists/icons of our time as well as opportunities to collect master works by artists Renoir, Matisse, Picasso, Dali and Miro.

The gallery will be featuring the *Unique Vision* of prominent regional artists **Sherry O'Neill** and **Laura Lacambra Shubert** for a December showing. Each of these artists have won prestigious appointments and awards and are gaining national recognition. The gallery will follow in January with a Salvador Dali show curated by the world's foremost Dali authority, Frank Hunter. This show will feature over 40 works by the Master of Surrealism. ➔

Top:

Onessimo Fine Art, *La Terrasse*, acrylic and oil on stretched canvas, 48 x 36", by Laura Lacambra Shubert.

Right:

Onessimo Fine Art, *Reading in White*, acrylic and oil on stretched canvas, 24 x 24", by Laura Lacambra Shubert.





Kevin Sloan, "Finding Time", 48"x36" acrylic

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1-877-772-4321

www.portraitsociety.org

Gary Borse

Fairfield, FL 32634

(352) 591-0128

www.garyborse.com

Gary Borse has exhibited his award-winning work in public art, solo, invitational, and juried group shows for over 40 years. Known for a voracious use of color and uncontrollable palette, his work is focused on the energy and spiritual essence of the landscape.

"Capturing the soul or spiritual essence and energy of the landscape is a challenge. Painting what you see and what you feel at the same time is like walking the fence," says Borse. "If you fall one way you will have what everyone sees, if you fall the other, you will have what everyone feels. Therefore, you must stay on the edge of the fence."

For Borse, it's important to represent a love for his environment in one way or another through his work.

"When I work on a piece I actually feel like I am conveying that love to my viewer through the positive energy my work radiates."



Gary Borse, *Sun and Stars*, acrylic on linen, 46 x 40"



Christopher Zhang

"Blue Melody" 60 x 48 oil on canvas



The Weatherburn Gallery
452 Bayfront Place, Naples, Florida 34102
239.263.8008 www.weatherburn.com

Elaine Hahn



Fish on Ice

12" x 16" Image - Oil on Linen Board

www.ElaineHahnArt.com

727-945-8115



The Weatherburn Gallery, *Golden Valley*, oil on canvas, 48 x 36", by Christopher Zhang.



Elaine Hahn, *The Watchers*, oil on linen, 16 x 20"



The Weatherburn Gallery is located in the colorful, picturesque city of Naples.



Elaine Hahn, *Iced Down*, oil on linen, 16 x 20"

The Weatherburn Gallery

452 Bayfront Place
Naples, FL 34102
(239) 263-8008
www.weatherburn.com

Established in 1998, The Weatherburn Gallery is one of the largest fine art galleries in southwest Florida, exhibiting dozens of exceptional works of art by leading painters and sculptors from around the world.

Among the galleries most distinguished artists is landscape painter **David Dunlop**, the Emmy award-winning writer and host of the PBS series *Landscapes Through Time*; **Zhiwei Tu**, Master Signature Member of Oil Painters of America; and **Mark Thompson**, who

was most recently awarded "Best in Show" in the International Guild of Realism's 2009 exhibition. **Christopher Zhang's** solo show titled *Oriental Splendor, Western Elegance* will open January 28, 2010.

Elaine Hahn

1906 Gulfview Drive
Holiday, FL 34691
(727) 945-8115
www.ElaineHahnArt.com

Elaine Hahn, a native of Kansas City, Missouri, is a Signature Member of the American Watercolor and the National Watercolor societies. She is also a member of the Oil Painters of America and the American Impressionist Society, and a

Signature Member of the Florida Plein Air Society.

She works from her studio on the Gulf of Mexico in Florida, where she focuses her efforts on developing and expanding her oil painting techniques, capturing images of the beautiful and unusual coastal and marine subjects in the area.

Hahn's work will be featured in the 2009 Eastern Regional Oil Painters of America Exhibition at Corse Gallery in Jacksonville, Florida, through December 23, 2009. She will also be exhibiting at the 35th annual International Miniature Art Show from January 17 through February 7, 2010, at the Leepa-Ratner Museum of Art in Tarpon Springs, Florida. ●



Diana Moses Botkin



Jamie Williams Grossman



Nancy Poucher



Jelaine Faunce



Debbie Miller



Keiko Tanabe



Jenedy Paige



Pol Ledent



Leslie Saeta



Connie Chadwell



Candy Barr



Kay Crain



Dee Sanchez



Deb Kirkieede



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Manuela Valenta



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Karla Nolan



Jane Hunt



Gerald Schwartz



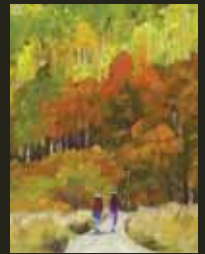
Maryanne Jacobsen



Diane Barbee



Amy Hautman



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THE *art* OF THE HORSE

June 2010

American Art Collector will be showcasing the nation's best equine artists in our June 2010 issue in the exclusive and highly anticipated special section, **Art of the Horse**. We are dedicated to featuring the work of top equine artists to our loyal readers who continue to purchase art straight off the pages of *American Art Collector*.

To find out more about participating in this special section, please contact our Sales Team at (866) 619-0841 or coordinator@americanartcollector.com.



DECEMBER ART SHOW PREVIEW

Red Dot Art Fair: Miami

After its highly successful debut in 2008 as a booth-based event, Red Dot Art Fair is pleased to announce its return to the Wynwood Art District in Miami.

Red Dot Art Fair strives to create a boutique fair for galleries specializing in emerging, mid-career and established artists that seek to present work of lasting value and beyond current trends. Red Dot Miami 2009 will again feature galleries selected to provide collectors of all levels with a broad range of works from around the world.

The event will take place December 2-6, 2009, and is located directly adjacent to Art Miami and among other high-profile fairs that run concurrent to Art Basel Miami Beach.

An opening reception on Wednesday, December 2, will benefit GreenMiami, a project initiated by Miami Mayor, the



The luxurious layout of the 30,000-square-foot tented venue will provide visitors with a sophisticated and friendly environment to view artwork and network with art dealers.



Red Dot Art Fair returns to the Wynwood Art District in Miami.



Cavalier Galleries, *Seated Nude*,
pencil on paper, 41 x 25¼",
by Damien Hunin.



Cavalier Galleries, *Scarlett*,
oil on panel, 32 x 16",
by Melissa Peck.



Charlie Burk, *Blue Haven II*, oil on panel



George Billis Gallery LA, *POT1*, digital c print mounted on aluminum, 30 x 30", by Carol Charney.

Honorable Manuel Diaz, and endorsed by the entire City Commission. All donations collected during the reception will go directly to the City of Miami Tree Trust Fund to support future tree plantings. The event aims to help the city achieve its goal to increase its tree canopy to 30 percent by 2017.

Under the direction of Red Dot owner George Billis, approximately 40 international modern and contemporary art galleries will feature painting, sculpture, photography and works on paper. *American Art Collector* is a proud media sponsor of Red Dot Art Fair: Miami. ●

Red Dot Art Fair: Miami

When: December 2-6, 2009, with an opening reception December 2 from 6 to 9 p.m.

Where: Wynwood Art District, 3711 NE First Avenue, Miami, FL 33137

Information: www.reddotfair.com

EXHIBITION PREVIEWS OF NEW

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

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UPCOMING SHOW

Up to 16 works on show
December 11-31, 2009
Arcadia Gallery
51 Greene Street
New York, NY 10013
(212) 965-1387

• SHOW LOCATION NEW YORK, NY



DANIEL ADEL

In the fold

While studying for his MFA in painting, Daniel Adel became disillusioned by what he saw as his college's proclivity to rely on theory when teaching art. So he decided to do something about it. He crumpled up the page of art theory that he happened

to be reading at that moment and did a classically executed oil painting of the wrinkled page.

"I was intrigued by the writers we were focusing on but found that there was no substitute for visual experience and beauty, no matter how compelling

a particular theoretic approach might be," says Adel. "I was literally crushing a copy of some Deconstructivist text when I noticed what a great subject for still life it would be."

Having this as a starting point, Adel has been painting in this manner for



SERAPH, OIL ON CANVAS, 20 X 24"



DANAË, OIL ON CANVAS, 21³/₈ X 25¹/₂"

almost two decades but always seems to find new variations and directions to take the work.

"So, part of it was a reaction against theory and text, but it led to something really compelling as these objects are so suggestive of movement and of life," says Adel, "and I continue to find them to be simply beautiful to look at."

In doing these pieces, Adel finds a nice contrast between the tightly controlled process of still life and the spontaneous quality of the crumpled sheets of paper and drapery folds.

"This series is a crushed paper and drapery, which I do very little to control, which I've always found to be a way to introduce an element of the unexpected and the intuitive into an otherwise tightly controlled process," says Adel. "I'd like collectors to enjoy that illusionistic aspect of the work while also searching for images suggested by the folds and the shadows of the object."

The beauty of Adel's work is that it addresses two usually disparate concerns—the influence of beauty and a general love of painting with the more

open and experimental techniques found in Modernism.

"As I've continued with this series and looked around me at where the art world is going, I'm happy to find that it seems to be a logical step after what turned into an overly restrictive orthodoxy under Modernism," says Adel. "Much of the experimentation which took place under the Modernist umbrella opened up possibilities for more intuitive and less programmatic approaches to painting than the previous academic work typically involved, but in the process, we lost much





ALLIANCE, OIL ON CANVAS, 18 X 24"

of what remains for most people, the real magic of painting: the transformation of the flat surface into depth and relief."

Through these unusual still lifes Adel hopes to intensify the visual experience and push "formal elements to their extremes to bring a vibrancy to the work."

"They're still lifes that move, objects that have an abstract quality and very concrete, real subjects which nonetheless are very suggestive of other things, even of metaphorical or allegorical notions," says Adel. "They're very simple subjects, but I

hope in the way I handle them they strike a complex balance."

Despite all of this, the ultimate result, for Adel, is the creation of a beautiful object that brings with it a strong and enduring visual aesthetic.

"I've always had as my first concern to create beautiful images, but I've also always wanted there to be additional layers of meaning behind the visual experience," says Adel. "I have great respect for purely visual work and even purely theoretical work, despite the aesthetic sacrifice that

often accompanies it. But I hope to create both aesthetic and intellectual interest in my paintings. I love looking at these objects for pure visual pleasure, but I also get a kick out of the fact that what I'm painting starts out, just as the canvas does, as flat rectangles." ●

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

UPCOMING SHOW

Up to 20 works on show
December 3-31, 2009
Sue Greenwood Fine Art
330 N. Coast Highway
Laguna Beach, CA 92651
(949) 494-0669

• SHOW LOCATION LAGUNA BEACH, CA

GLENN NESS

Absence of presence

Glenn Ness paints pools, store fronts, interiorspaces, restaurants and city scenes but the one thing that has remained a constant through all these various subjects is the presence of an object that has both symbolic and everyday connections for the artist: the chair.

For Ness, the chair serves a variety of purposes: it is a way to imply human presence, a way to symbolize reflection and thought, and a way to show how

common objects can transcend their utilitarian daily purposes.

"It's an icon that I have carried with me for 20 years," says Ness. "The first pool series I ever did had cheap plastic chairs in them. Chairs, for me, are places for reflection, a place to sit and think, and they seem to be one of those icons that people just tie into. It's the idea of an absence of a presence."

This concept of implying a human presence without having to put a figure

into the painting is very alluring to both Ness and his collectors. Collectors seem to enjoy the work that is more accessible, and empty chairs seem to create that connection people are looking for.

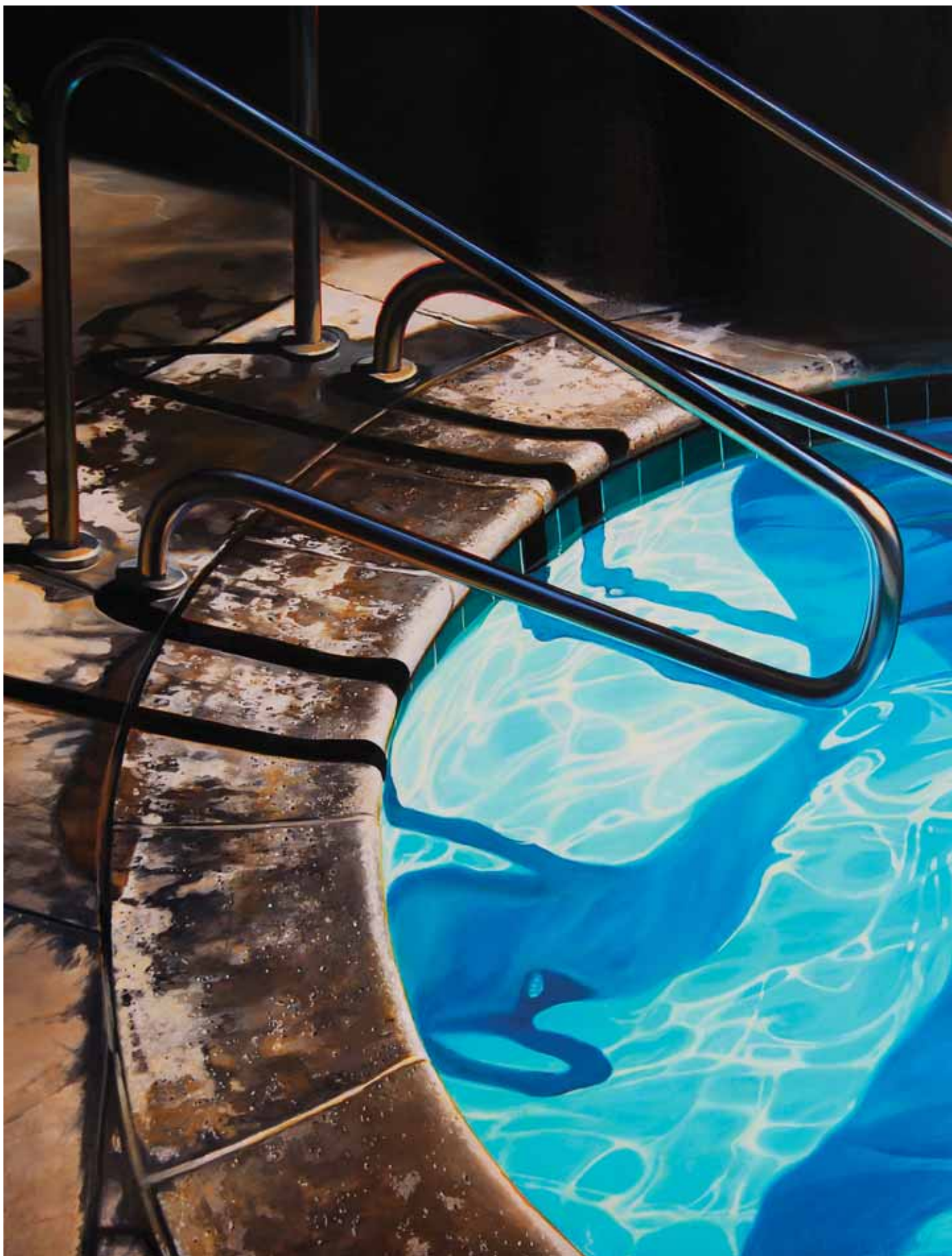
"It's the implied presence," says Ness. "It's very obvious that someone is missing from the scene. You know, as an artist, I pay close attention to what my collectors are connecting to, and I find that anything that gives people an invitation to enter they really warm up



PIE AND BURGER, OIL ON CANVAS, 30 X 40"



YOU ARE ALWAYS WITH ME, OIL ON CANVAS, 60 X 48"



LIGHT IN A DARKENED CORNER, OIL ON CANVAS, 40 X 30"



WATCHING, WAITING, OIL ON CANVAS, 14 X 11"



SECRET ADMIRER, OIL ON CANVAS, 14 X 11"

to. People love work that has a space in it for them to pause."

For Ness, it's also a way to show a sense of isolation without the loneliness that sometimes accompanies that emotion. For him, the chairs are always a positive symbol, inciting a good, peaceful feeling.

"For some people, standing alone in a room is a depressing thought," says Ness. "But not me, I need a place to pause."

Ness has had a very interesting and emotional year, one that has made him adhere to the saying that "the journey is the destination." He turned 50, saw the birth of his youngest son and the death of his second eldest son's girlfriend to cancer.

"It's been a constant whirlwind of activity, some really happy, some horribly

sad and I've had all those things in my head this year," says Ness. "If you just bear in mind that saying, that it is a journey, it makes it a little easier to get through the next thing coming. You have to let life happen as it goes."

One painting in particular, *You are Always With Me*, took on even more significance after dealing with the tragedy in his family.

"This painting took on a whole new meaning this year when Derek, my second eldest son, lost his best friend and fiancée, Larissa Lipert, to cancer," says Ness. "Many late night conversations were held wrestling with God for answers to this one. Again, an allegory, but a silent moment in paint to remember those we carry forever with us."

Another painting, *Watching, Waiting*,

which depicts a solitary chair in front of an open window with curtains moving in a quiet breeze, is also of particular importance to Ness.

"It's kind of a spiritual painting for me," says Ness. "It is the upper room of my home and my wife Lisa loves to open the windows and let the breeze dance around with the linen curtains. Well, she would say when she opens the windows, the curtains dancing are my embellishment. One afternoon in August I just stood there for a moment watching them and thought I might like to paint them." ●

For a direct link to the
exhibiting gallery go to

www.americanartcollector.com



UPCOMING SHOW

Up to 30 works on show
Dec. 3, 2009-Jan. 3, 2010
Eleanor Ettinger Gallery
119 Spring Street
New York, NY 10012
(212) 925-7474

• SHOW LOCATION NEW YORK, NY



PAUL OXBOROUGH

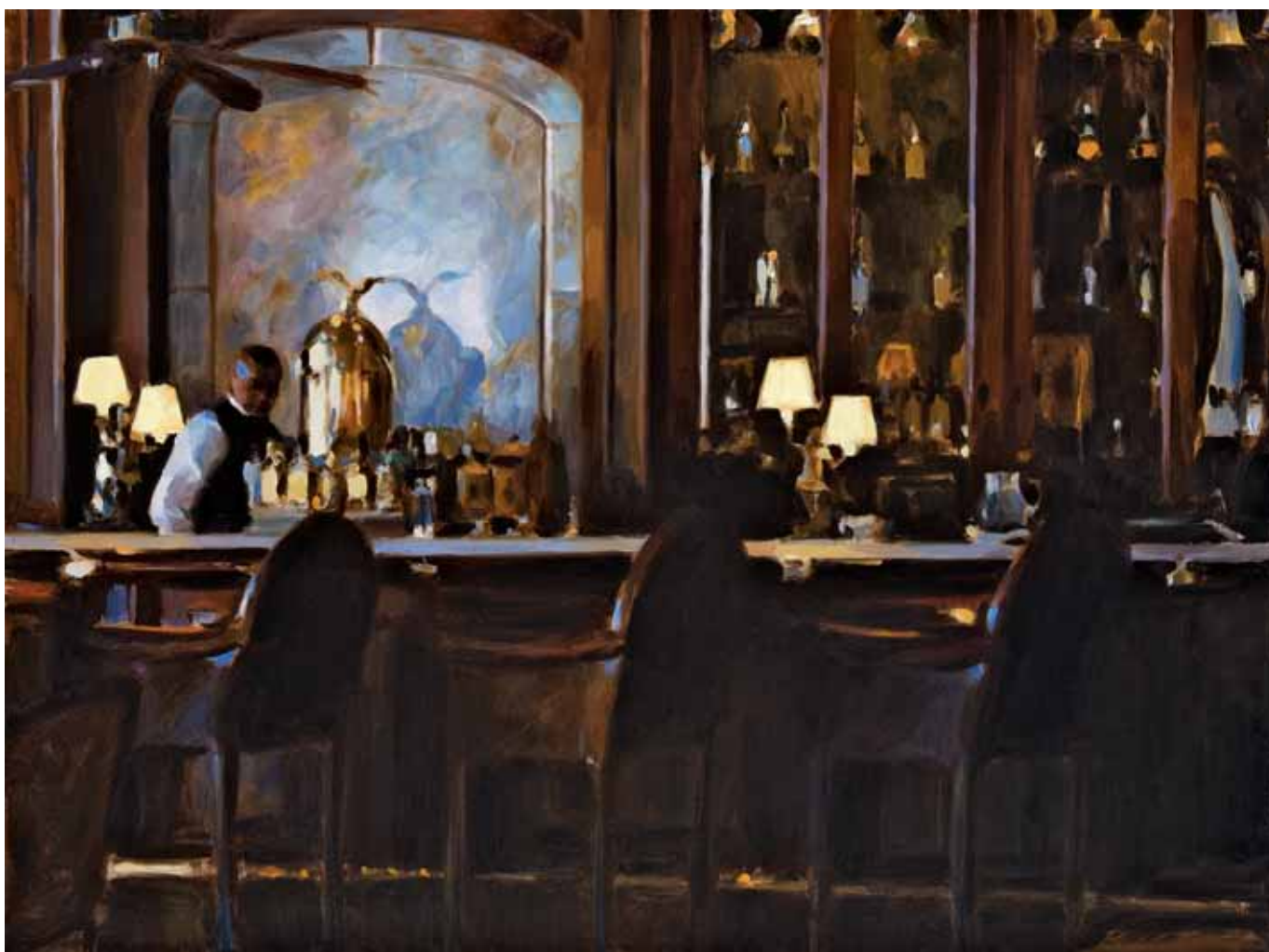
Africa in view

A longtime dream of Paul Oxborough's has been to travel to Africa and get a firsthand look at the people and animals that populate the historic continent. This past summer, Oxborough saw his dream come true as he spent almost a month with his wife and daughter visiting Zambia, Botswana, Tanzania and the island of Zanzibar. Like always, Oxborough brought along a sketch book and paints to capture what he saw.

"I wanted to see the animals, wanted to do a classic safari, but wanted to get a cultural experience too," says Oxborough. "I wanted to see the Bushmen in Botswana. And it's not an easy thing to do. I flew on 18 planes in 23 days, the last a single-engine plane that we were on for two hours flying over nothing, but we got there."

In visiting the Bushmen, it was Oxborough's desire to see man living in such a primitive lifestyle.

"There is a small settlement of Bushmen there, Kalahari, and we were with them for a while," says Oxborough. "We went hunting with them, sat with them by the fire, and for me, it was just fascinating to see man with nothing—no books, no possessions. They had no interest in us at all. They were very interested, though, in showing us what they do. It's amazing. They have no exposure to the rest of the world. They sit around the fire and look for food."



THE ROYAL LIVINGSTON BAR, OIL ON LINEN, 21 X 28"



EE-YAY-YO, OIL ON LINEN,
18 X 24"



LA BELLE VIE,
OIL ON LINEN, 14 X 19"



PORCUPINE HUNTING, OIL ON LINEN, 21 X 28"

The Gallery Says . . .

"There is an epic dynamic to Paul Oxborough's new and important body of work. From the American Midwest to the African Kalahari, he captures on canvas scenes of companionship and community, underlying the similarities of the human experience while celebrating cultural diversity."

—James Umphlett, Owner, Eleanor Ettinger Gallery

Oxborough was especially captivated by the hunting the men in the village would do.

"My painting *Porcupine Hunting* comes from one of these hunting trips," says Oxborough. "That is what they typically get, though they would love to get a big impala or something like that. But, they hunt with small bows and highly poisonous arrows and track their prey for days. You know, we have all this technology at our disposal but it is so interesting to see what it was like to just be a person."

The trip only further strengthened Oxborough's belief that as a painter, he sees his role as that of a documentarian above anything else.

"I travel around and see all these

things and I'm drawn to the fact that life is sometimes messy; it's not just always nice and clean and I want to capture that," says Oxborough. "I'm in my mid-40s now and at my age you start to get a clarity of who you are. I see myself as more of a documentarian and with what interests me, I want to go out and document those things. I want to make a record of the things that I find interesting and while I do compose, I don't mess with things because I like that randomness that happens with life."

In Africa, Oxborough also came across many old colonial interiors from bars and restaurants in places like Tanzania and Zambia. However, what appealed

to Oxborough about these large interior spaces was exactly the same thing that makes them appealing at home.

"It is the light in those spaces," says Oxborough. "The sense of light. And, that is something I deal with in all the paintings, a unifying visual aspect of the work. Whether it's the piece at the fish market or the Royal Livingston bar scene, light is what inspires me in a two-dimensional visual way. If you take the context out of the piece, artistically, that is what inspires me." ●

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



FISH MARKET, OIL ON LINEN, 25 X 20"

UPCOMING SHOW

Up to 18 works on show
December 4-18, 2009
Skotia Gallery
150 W. Marcy, Suite 103
Santa Fe, NM 87501
(505) 820-7787

• SHOW LOCATION SANTA FE, NM

RIMI YANG



Waves of inspiration

Rimi Yang's recent paintings are influenced by her trip to Shanghai where her work was exhibited in *ShContemporary: The Asian Pacific Contemporary Art Fair*.

"Shanghai was very intense and that may have carried over into my new works," she says. "But it is difficult for me to point a finger and say conclusively, 'here is the sole motivation of my changes.' I simply paint, and in doing so, allow waves of inspiration, be it past experiences savored or a future imagined but not yet tasted, carry through into my work. Those moments of inspiration are caught and woven into my painting."

Yang was born and raised in Osaka, Japan, and this was her first trip to China. She now lives in Southern California where she attended California State University, the Los Angeles Academy of Figurative Art, and the Otis College of Art and Design.

True to her own international roots, bridging Eastern and Western culture, her paintings incorporate elements from Japanese prints to 19th-century French portraits. She combines them in fields of abstract color and energetic paint strokes in a way her collectors say is "intensely emotional, unique and sophisticated."

The turning point in her career was the moment she stood before a blank canvas "in my very own, professional studio space for the first time."

"Actually I am still at the same location. I had to let go of my fears and trust that my destiny was that of a full-time artist, that moment of truth when no money was coming in and everything was a bet—'All In' as American poker players like to say," says Yang. "The first day in my studio, looking at the blank canvas, I knew I was doing the right thing for the first time in my life."

Yang's canvases range in size from 60 by 48 inches to 18 by 24 inches, a fact that she attributes to her collectors' desire to



HIDDEN MESSAGE TO MY COLORING LIFE, OIL ON CANVAS, 60 X 48"

see and to acquire works in different sizes and formats.

"I trust collectors enjoy my development and experience a little surprise in the subtle changes in my work," she says. "For me, my painting is not served by using my 'logical mind,' it's too limiting. Instead I prefer trusting my intuition, which emanates

imperceptibly and yet with such power. I trust my art to develop naturally and change effortlessly like the changes of scenery on a boat trip." •

For a direct link to the
exhibiting gallery go to



www.americanartcollector.com



WISDOM OF LOVE, OIL ON CANVAS, 20 X 16"



SACRED SPIRIT, OIL ON CANVAS, 18 X 14"



SEARCHING FOR THE WESTERN MOON, OIL ON CANVAS, 48 X 48"

The Collector Says . . .

"When I first saw Rimi's work, I was struck by the mystery and romance of her whimsical world. I now own six pieces and each one reveals Rimi's unique ability to be tender and affecting, while evoking strong emotion that constantly forces me to think and feel more deeply. Art is a huge part of my life and Rimi's work adds a sophisticated sweetness to my collection that is all her own."

— Halle Berry

UPCOMING SHOW

Up to 15 works on show

Nov. 20-Dec. 19, 2009

John Pence Gallery

750 Post Street

San Francisco, CA 94109

(415) 441-1138

• SHOW LOCATION SAN FRANCISCO, CA

ZACK ZDRALE

Heat from within

An emerging talent in the figurative art scene, Zack Zdrale specializes in capturing psychological dramas that manifest themselves through facial expressions, body language and light-catching areas of the human form.

While his work has in the past tended to be darker, literally and symbolically, he finds himself lightening up his new work and focusing on more single figure compositions.

"As of now, I'm trying to do more with color whereas before it has been deep shadows and light and shadow on the figure," says Zdrale. "Now, I'm not holding myself to that and branching out a little more. I'm doing the figure exclusively with a single light source and trying to bring more light into the images."

Zdrale is enjoying experimenting with color and finding ways to add color to his work while still retaining a realistic feel.

"When the color is subtle, I'm able to render more with value and show a lot more. I also like to keep colors subtle because to me it seems more true to life," says Zdrale. "Color is great, and I'm constantly discovering new things about color, but value comes first. Color has to be correct before value is considered. I like color, but subtle, so that it is not in your face and you have enough to be effective but not dominate what is going on."

At the moment, Zdrale is particularly interested in grays and flesh-tones.

"I love cool grays and shadows," says Zdrale. "I love that look. There are so many grays in everything. And I want to do anything to make the shadows warmer because I love to get that heat coming from the body. When you use a cool light, the skin will have cooler colors and that

against warm shadows makes things that much warmer and you get that much more heat coming from within the figure."

One of the larger works in the exhibition is titled *Defense* and depicts several outstretched arms reaching toward a single figure that appears to be leaning into the punches.

"It's one of my favorites," says Zdrale. "I have a great model and with the idea it all came together very nicely. I love those kinds of images. The model is lunging toward the fist as it's about to knock him on the head. From there, I thought, 'why not a whole bunch of fists coming toward it?' Like the figure is taking blows from every angle. It's self-destructive, just plunging into it like that."

Two other paintings in the exhibition, *Fighter* and *Surpass*, imply either violence or confrontation in their look and approach.

"With *Fighter*, a friend brought me back that mask from Mexico and I knew that it had to go into a painting," says Zdrale. "It's a little bit intimidating the way he is just standing there; a lot of conflict, for sure. That's something I tend to have in a painting. The only one with actual violence is *Surpass*. But, for me, it's more about self-criticism, self-attack, than anything else. A lot of ideas played into that one for me, that idea of trying to outdo yourself, of constantly saying this painting is garbage, you should quit. That's not just what it means, though, because I want people to be able to draw their own meaning and relationship to the work."

The lighting, subtle color and this confrontational aspect of the work combine to give the paintings a very real, if not raw, visceral approach that is refreshing to see within a figurative painting.

"If I put anything else in there for



DEFENSE, OIL ON PANEL, 24 X 36"

The Gallery Says . . .

"Zack Zdrale is a young painter whose interest in the human figure is intense. His paintings and drawings feature musculature and definition on a level and plane that is his own. His many collectors sense a rare talent at work."

— *John Pence, Owner, John Pence Gallery*





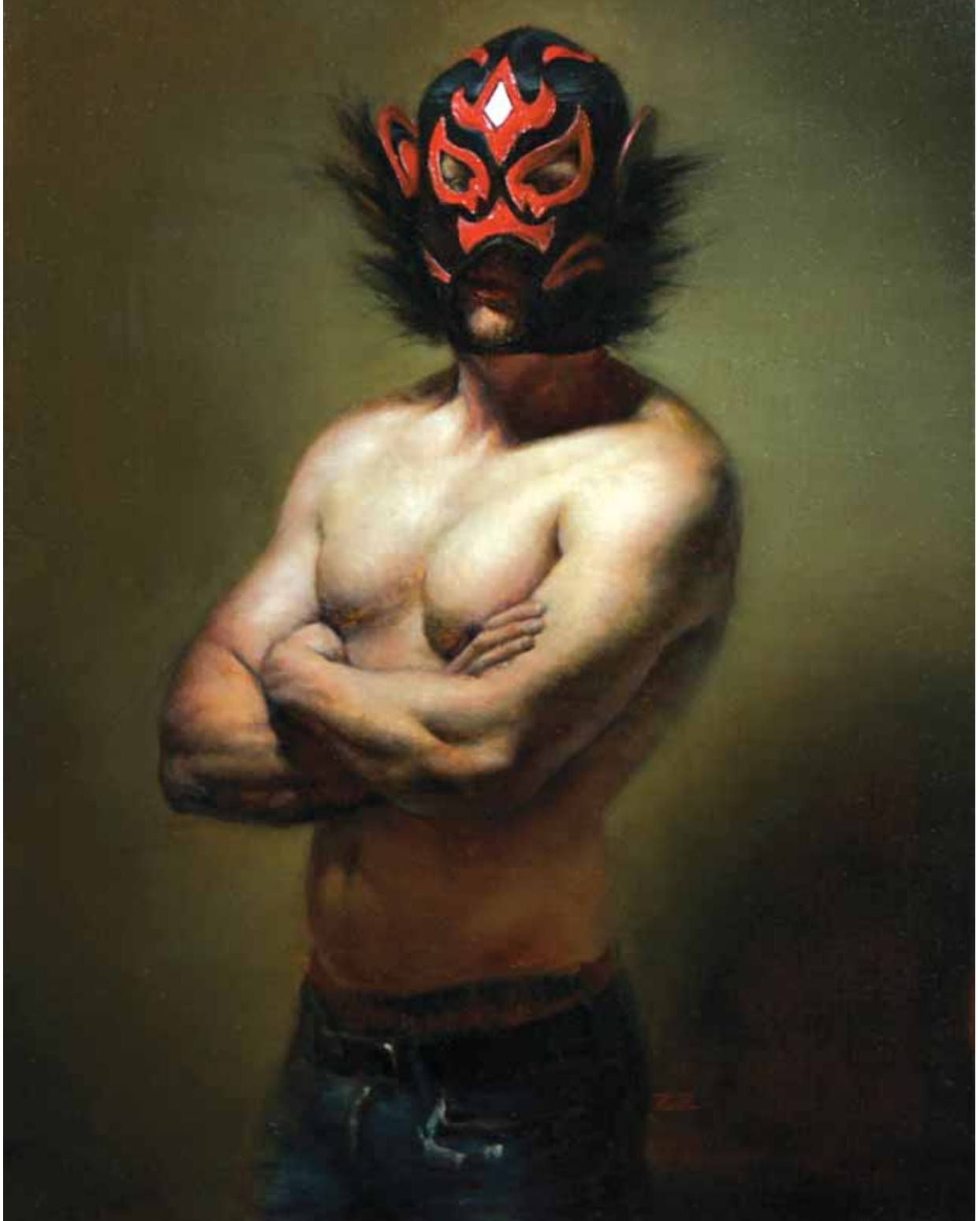
MAN, OIL ON PANEL, 12 X 9"



LINK, OIL ON PANEL, 24 X 18"



SURPASS, OIL ON CANVAS, 20 X 32"



FIGHTER, OIL ON CANVAS, 14 X 11"


a background, it gives the work too much context," says Zdrale. "The painting is of the figure so I really see no need to add anything else into it except for the light. The way I think of them, anything in the painting has to support the design and the concept and, if not, then there is no need to have it there. The ideas are pretty raw

and kind of heavy. It's as if the figure is right there, plunked in front of you. It makes the painting engage the viewer and the viewer engage the painting more."

In this sense, the painting is waiting for the viewer to interact with it.

"It's right there on the wall," says Zdrale, "and not in a room doing

something else. It's there in front of you waiting to be looked at. In some cases, it is confrontational, but I like it when they are a little confrontational. They are there, in that space." ●

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

www.americanartcollector.com

Jenkins Johnson Gallery
464 Sutter Street
San Francisco, CA 94108
(415) 677-0770

• SHOW LOCATION SAN FRANCISCO, CA

JANICE URNSTEIN WEISSMAN

Living canvases

Janice Urnstein Weissman went to Greece and began a journey that led her to creating extraordinary paintings of tattooed figures. Inspired by the torso fragments of ancient sculpture, she returned home to begin forming torsos out of papier maché. As she painted the sculptures to take on the appearance of marble and ancient Roman glass, she realized she was enraptured by the patina of the surfaces she was creating and began looking for ways to continue exploring the subject of surface. A chance comment by a friend, "Why don't you look at people with tattoos?" started her in that direction.

For the past 11 years, she has been "exploring tattoo sub-cultures to document the phenomenon I refer to as *Living Canvases*." Her introduction to tattoos and the tattoo culture began at the surface as she began contemplating "making paintings of paintings." She learned that the tattoos are more important to her models than intricate and colorful decoration. Often, the designs reflect the philosophy of the person or depict significant parts of their lives.

"It's important to the models that they be documented so that their creations can live on," says Weissman. "The models are making statements. Women, in particular, are expressing their independence as women. I am the re-teller of their stories. The pain and the exhilaration of their statement compound the freedom of expression that these female models experience. This process has led me down many paths of exploration and thought on the significance of why these women decorate themselves with beautiful designs and stories that unfold their life as an illustrated woman."



THE THREE GRACES, OIL ON CANVAS, 66 X 46"



STILLWATER, OIL ON CANVAS, 63 X 49½"



Weissman began her tattoo paintings concentrating on the tattoos themselves in closely cropped depictions of decorated torsos. She was introduced to a model who has dedicated her life to the Japanese-inspired imagery that covers her entire body in what is called a "body suit." The model appears in Weissman's painting *The Three Graces*. The painting shows of the artist's move from the close-cropped image to paintings of the full figure. The figures are silhouetted against a dark background with light from an unknown source reflecting off their bodies and creating a subtle chiaroscuro.

Weissman is now working on her *Elements Series* in which the models are set in the natural environment. *Stillwater* depicts a figure with her arms raised standing in water with the sun breaking through heavy clouds. The source of light in this new series is apparent as it comes from above and reflects off the surface of the water. Her technique of building up paint and transparent glazes creates a translucency to the model's flesh.

"I'm creating a new image of the nude in these paintings," Weissman asserts. "The tattoos have been a means for me to create works of art that make the nude more than a nude, that bring in a whole other element that speaks of today."

There is an anonymous saying, "The world is divided into two kinds of people: those who have tattoos and those who are afraid of people with tattoos." Weissman intends her paintings to be works of art that transcend the viewer's initial thought of the pain the models endured and bring them to a heightened aesthetic appreciation of an underappreciated art form. ●

For a direct link to the
exhibiting gallery go to

www.americanartcollector.com

MONICA AND CARSON, OIL ON CANVAS, 44 X 41"

UPCOMING SHOW

Up to 40 works on show

December 4-31, 2009

Principle Gallery

208 King Street

Alexandria, VA 22314

(703) 739-9326

• SHOW LOCATION ALEXANDRIA, VA

MARTIN POOLE

The edge of time

Living in the heart of upstate New York in the Finger Lakes region provides Martin Poole numerous opportunities to paint one of his favorite subjects: the landscape.

In his upcoming show in December at Principle Gallery, Poole will present several new landscape paintings of this region as well as parts of the American West, the East Coast, and Europe. Also in the grouping will be images of solitary figures and their relationship to space. The show opens with a reception on Friday, December 4, 6:30 to 9 p.m., with Poole in attendance.

Working in a realist-representational style similar to past instructor, painter Thomas S. Buechner, Poole is obsessed by each painting having a presence.

"Technically each is an object so when collectors see each picture, hopefully they'll be impressed by the imagery and the fact of the surface: the paint application, layering of color, the way painting changes as you get to its edge. Some imagine paintings to be a window but I'm more interested in the painting... being a thing, so it reminds you it's a two-dimensional surface," he explains. "We get obsessed with the painter, but we forget about the painting itself. I paint things that people know exist but what I paint isn't necessarily what was there, it's what I feel was there."

Poole views life as a series of surprises and therefore sees art as a way of responding to surprises. Such existentialism carries over into his paintings, particularly the new piece *Tractor & Wagon*, a scene in upstate New York reflecting an imagined demise of someone's homestead.

"When you drive this part of the world you see a range of lives...you can drive by a house with trees growing out



CLIFF LIVING, OIL ON PANEL, 48 x 36"

the center. I'm fascinated by what it means for someone to walk away from their lives...and, of course, it's beautiful," Poole says of the scene. "We're in love with

things that show time and how things work and I'm not sure why. This piece conveys a sense of being close enough to a situation—a distant farm and overgrown



NIGHT HARBOR PAROS, OIL ON PANEL, 24 X 36"

The Collectors Say . . .

"For us, our Poole works are evocations. While our collection is dominated by his figurative work, his landscapes evoke nostalgic feelings of reclaimed memories, real and imagined."

— Charles and Linda McIntyre



TRACTOR & WAGON, OIL ON PANEL, 36 X 48

road—and the useful lives of all these objects and the disillusion of that life. You can see the beginning of the end."

Poole is intent on capturing a slice of beauty found within a subject or making some part of it visible. In *Cliff Living*, for instance, he and a colleague were crawling around on these cliffs in Acadia National Park in Maine when he became entranced by a mix of danger and pleasure.

"There's a 12-foot drop to the right, yet these trees are making a living at the edge of the ocean and you get a momentary taste of that experience," says Poole. "I love the rocky seacoast of Maine; it's a beautiful problem for a painter." ●

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

www.americanartcollector.com



UPCOMING GROUP SHOW

Up to 20 works on show
Nov. 20, 2009-Jan. 2, 2010
Somerville Manning Gallery
101 Stone Block Row
Greenville, DE 19807
(302) 652-0271

• SHOW LOCATION GREENVILLE, DE

GREG AND JON MORT

Explorations

For their first formal show together, father-and-son artists Greg and Jon Mort have put together a group of paintings and drawings titled *Explorations* as many relate to the 40th anniversary of Apollo 11 landing on the moon.

"Many of the pieces represent a direct relationship or connection to the Earth's moon and man's marvelous fascination and zeal to understand the unknown," says Greg.

For Jon, a recent graduate of the Rhode Island School of Design, the title also refers to myths from ancient Greece.

"They come from tales of love and loss from the myths of ancient Greece," says Jon. "In each piece, I attempt to highlight a subtle, often neglected moment of these stories, to call into question our assumptions about the characters we might assume we know and the broader themes they represent."

Greg, who has been working as a professional artist for more than 25 years, sees the term also referring to his attempt to experiment within several mediums as well.

"This collection displays new challenges and heightened levels of wonder represented in the wide variety of oils on both canvas and board while my attraction to watercolor is unabated," says Greg. "More than ever, I see that the new works



GREG MORT, TEARS IN THE RAIN, WATERCOLOR, 22 X 28"



GREG MORT, MAPLE RAIN, WATERCOLOR, 16 X 24"



JON MORT, BRYSON, GRAPHITE ON PAPER, 28 X 19"

The Gallery Says . . .

"Greg Mort is a brilliant star illuminating our galaxy. After 25 years of enjoying our remarkably long artist-gallery relationship, I am always amazed how he continually expands his imagery in order to energize, inform and challenge us. Jon Mort uses his ability to create beauty to force us to question our existence on the planet.

I am thrilled we have another generation with Jon."

— *Victoria Manning, President,
Somerville Manning Gallery*

in oil show a strong connection to the inherent transparent nature of watercolor and how I use that medium."

Jon's work in the show is mainly graphite on paper and, for him, is a way at getting to a more universal comment on humanity rather than a portrait of a person.

"My work endeavors to be more than a rendering of the bare mask of human physicality," says Jon. "Though I am depicting people, the work is focused on the representation of our common humanity, more than the individual form. Even when I undertake a portrait for a specific client, the piece is as much about the shared experience as the singular persona." ●

For a direct link to the
exhibiting gallery go to



www.americanartcollector.com

UPCOMING SHOW

Up to 20 works on show
December 3-23, 2009
Bonner David Galleries
7040 E. Main Street
Scottsdale, AZ 85251
(480) 941-8500

• SHOW LOCATION SCOTTSDALE, AZ

MICHAEL CARSON

People watching

While Michael Carson continues to paint people as always, he has found that by using looser strokes and more vague interiors, his work has become a bit more fluid, not only within each individual piece but also from one painting to the next.

"It's taking good moments into the next painting and learning things by accident over a period of time," says Carson. "My work is first and foremost figurative studies. It's what I like to paint, my biggest challenge and my greatest payoff. I think these paintings will be fun to look at if you enjoy watching people. I'm a people watcher. I embarrass my wife constantly."

Carson says he is still experimenting with canvas sizes, currently changing the dimensions of his pieces only to try different compositions and perspectives.

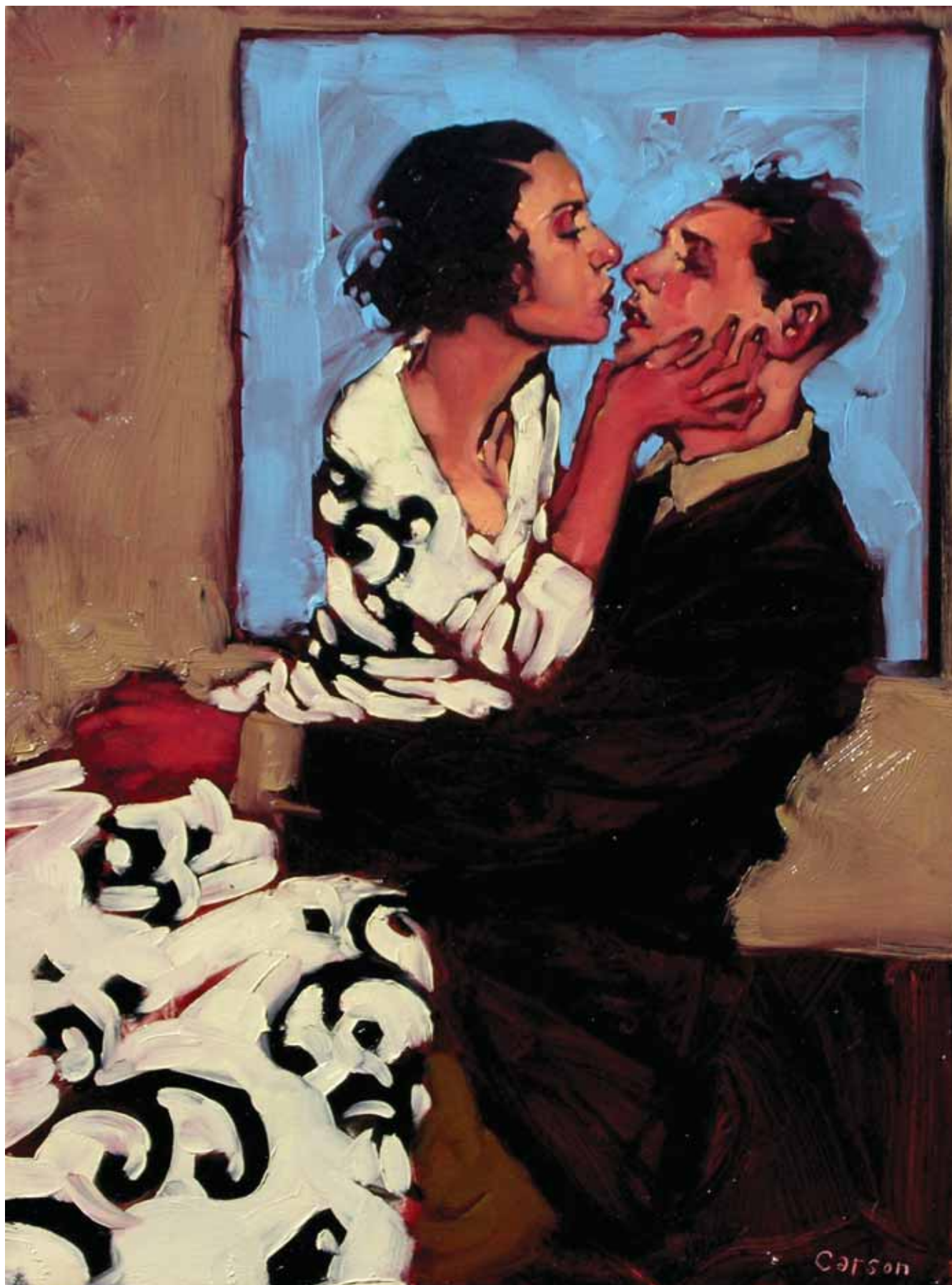
"I really want viewers to like the work from a technical side as well as an emotional side. I think a lot about geometric issues for these paintings and their compositions," he says.

Carson seeks to emphasize relationships of color and light and to allow the texture of his brushstroke to move a viewer's eye through the art.

"My nondescript surroundings help me create a mood or a story that I am trying to relay through my painting," says Carson. "Inspiration comes from architectural interiors as well as fashion, and my work allows me to explore and explain this side of myself. Seeing how



BLUE WINDOW, OIL ON CANVAS, 24 X 18"



AT LAST, OIL ON CANVAS, 24 X 18"



BLUE CARDIGAN, OIL ON CANVAS, 20 X 16"



the work evolves, the subtle and the drastic differences, and looking forward to the future is what keeps me painting.”

In a new twist for Carson, he will also be displaying sculpture in this show.


“I decided one day, out of the blue, to sculpt. It’s a good diversion from painting and it also taught me to see three-dimensionally in a new and more accurate way,” says Carson. “It was much more physical. There was also something nice about concentrating on the physical figure and not on color issues. You can go crazy thinking about color combinations. I would describe them as my figure paintings in bronze.”

A turning point in Carson’s career came when he took a weeklong workshop from Milt Kobayashi in Phoenix.

“My gallery owner in Minnesota talked me into it, and I progressed in a week what would have taken me years by myself,” says Carson. “Getting to watch the artist actually paint, instead of trying to decipher the work in a gallery, you see how it happens and it makes sense. I recommend that kind of experience for anyone who wants to paint professionally.”

Collectors of Carson’s work appreciate how it speaks to them on an individual level, allowing them to see into a moment that each viewer uniquely responds to.

“Everyone that I have talked to says very different things, but they all seem to have a favorite part that is easily recognized,” says Carson. “And it is usually different than my favorite part. I like that subjectivity in art—it allows me to see things that may have been afterthoughts to me.” ●

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

TOP TO BOTTOM:

CUTTIN RUG, OIL ON CANVAS, 24 X 24"

RAINY DAY WOMEN, OIL ON CANVAS, 20 X 16"

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
2001	\$800-\$1,000	\$2,000	\$4,000
2009	\$2,000	\$5,000	\$12,000

UPCOMING GROUP SHOW

Up to 10 works on show
Dec. 3, 2009-Jan. 16, 2010
Bernarducci.Meisel.Gallery
37 W. 57th Street
New York, NY 10019
(212) 593-3757

• SHOW LOCATION NEW YORK, NY



ROBERTO BERNARDI & RAPHAELLA SPENCE

Beijing Project

Roberto Bernardi and Raphaella Spence are two of the top photorealist artists working in Europe today. However, for their most

recent New York City exhibition, the pair turned their sights toward the Far East and spent the last year completing a series of paintings documenting

Beijing in the People's Republic of China.

The two were commissioned right after the Olympic Games to capture the city's ancient roots as well as scenes



The Gallery Says . . .

"The *Beijing Project* represents a series of commissioned paintings which culminated from a 10-day visit to the People's Republic of China, capturing both the ancient and contemporary life of this exciting city."

— Frank Bernarducci, Director, Bernarducci.Meisel.Gallery

▼ RAPHAELLA SPENCE, ZEBRA CROSSING, OIL ON CANVAS, 21 $\frac{1}{5}$ X 47"
PRIVATE COLLECTION





RAPHAELLA SPENCE, FORBIDDEN CITY, OIL ON CANVAS, 34 x 72"
PRIVATE COLLECTION

from contemporary life. In doing so, the artists employed their own hyper-real style, which draws from photographs, to at once challenge and fascinate the viewer.

"What makes their paintings so astonishing is not simply the precisionist technique that they employ, but their ability to challenge one's perceptions," says Frank Bernarducci, gallery director.

"The photographic quality of their work is both mesmerizing and confrontational. The viewer is witness to a painted reality that is beyond anything ever seen before. The eye searches each object for signs of a brushstroke or a hint of manipulation."

The combination of this precisionist technique and Spence's and Bernardi's ability to render the subjects so accurately and believably is what draws

many collectors to the work year after year. In fact, paintings by both of these artists are some of the most sought after work in the gallery each year.

"The fluidity of the paint and the beauty of the details are captivating, elevating the viewer to higher realms of observation and realization," says Bernarducci.

The two begin their artistic process



by taking photographs with a large-format camera that is able to render very high resolution images. Once this happens, they are able to enlarge small sections of the photograph on their computer monitor in order to unlock important and often overlooked details within the composition. Once the artists get to this stage, they start painting the image on the canvas.

“Ultimately, these paintings are perfected, idealized moments of hyper-reality,” says Bernarducci. “A dream state, where light and shadow can be controlled and directed into cascading rays that seem unreal yet so powerfully natural. The results are both majestic and hypnotic.”

For Spence, these Beijing scenes worked perfectly because she is always

on the lookout for fresh ideas and subject matter.

“As a painter, I am continuously searching new contemporary subjects and looking for something that is different and inspiring,” says Spence. “At the same time, my technical ability releases me and enables me to reproduce exactly what I was originally searching for. I would like to be described as



RAPHAELLA SPENCE, WANGFUJING, OIL ON CANVAS, 40 x 57"



ROBERTO BERNARDI, FACES, OIL ON CANVAS, 39 x 45"



ROBERTO BERNARDI, *THE CHINESE PYRAMID*, OIL ON CANVAS, 21½ x 29½"



ROBERTO BERNARDI, *L'EDICOLA*, OIL ON CANVAS, 39 x 52"
PRIVATE COLLECTION

a painter who searches innovative subjects with total technical control."

Bernardi has always defined himself as a painter who finds beauty in common, everyday objects. His work in this exhibition is no different, as pieces focus on stacks of water bottles and magazine covers hanging on a newsstand.

"Collectors tell me they like the contemporary compositions and the technical control," says Bernardi. "The majority of my audience is careful and well-prepared in the subject of art and especially knowledgeable of photorealism. Others are simply attracted by the painting in question." ●

For a direct link to the
exhibiting gallery go to



www.americanartcollector.com

UPCOMING SHOW

Up to 10 works on show

December 4-30, 2009

Evoke Contemporary

130 Lincoln Avenue, Suite F

Santa Fe, NM 87501

(505) 995-9902

• SHOW LOCATION SANTA FE, NM



FRAN HARDY

Ancient stories

Fran Hardy “saw an incredible tree in Truchas, New Mexico” and knew she had to draw and paint it as part of her ongoing tree series, a series she knows will be a lifelong project.

Hardy’s first solo exhibition at Evoke Contemporary is titled *Ancient Stories*. These works blur the distinctions between realist and abstract as well as between ancient and contemporary.

“I have brought together my love of drawing, printmaking, and painting into an eclectic approach incorporating diverse media, all of which are bound by my common interest in symbols that reappear throughout histories and cultures, sculptural forms in nature, and what civilizations leave behind for the contemporary world to interpret,” says Hardy.

Truchas is a large drawing (48 by 60 inches) of that incredible tree, heavily

pruned by the local utility company and sprouting new growth with a vengeance. The drawing is graphite on an acrylic ground.

Truchas is a straightforward drawing, isolating the subject against the neutral ground. Whereas most passersby would ignore the gnarly tree, Hardy’s drawing forces a confrontation or, at least, recognition. She is acutely aware of nature and mankind’s impact upon it, its resiliency, and the infinite variety of its beauty.

“I enjoy the meticulous, exquisite depiction of nature paired with the abstract exploration of various media, luminous surfaces, and the interaction of colors to express emotional content,” says Hardy. “The tree series is about surviving. Despite what they have thrown at them, they still come back. I have done drawings of trees contorted

by the wind on Kitchen Mesa that look as if they must be dead. But there will be a small sprig of green.”

All of Hardy’s work is bound together by this profound love of nature.

“Oftentimes beauty is not considered political but it is very political in the sense that it demands that we look closely at what we can lose if we do not acknowledge what is precious in our connection to the natural world.”

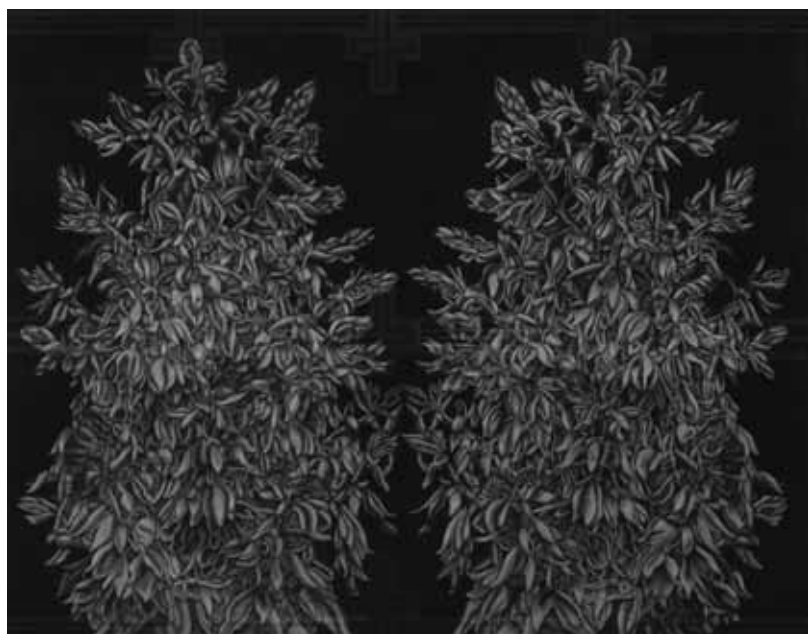
Her complex images reflect a new level of letting go to vulnerability, allowing her vision to evolve in unexpected ways.

“It is helping me to come to terms with the fragility all living things encounter in the aging process,” she says. ●

For a direct link to the
exhibiting gallery go to



www.americanartcollector.com



ANNUNCIATION, MIXED MEDIA, 36 x 46"



KEYSTONE ANCIENT FOREST, GRAPHITE ON PANEL,
60 x 46"



TRUCHAS, GRAPHITE ON PANEL, 48 X 60"



KITCHEN MESA, ACRYLIC AND GRAPHITE ON PANEL, 46 X 60"

UPCOMING SHOW

Up to 15 works on show
December 4-31, 2009
M Gallery of Fine Art
16 S. Palm Avenue
Sarasota, FL 34236
(941) 954-8774

• SHOW LOCATION SARASOTA, FL

GENE COSTANZA



Law of the land

After exploring the mysteries of mankind as a law enforcement officer for 26 years, Gene Costanza returned to the mysteries of paint full time in 2004. He had stepped away from this earlier desire in his early 20s but now, taking advantage of hindsight, he explores far ranging and diverse artistic methodologies to craft his engaging paintings.

Costanza is a contemporary realist painter of traditional subject matter, focusing primarily on the landscape and man's interaction with it. His law enforcement background, he says, instilled in him the discipline to buckle down and see something through.

"I find painting an extremely difficult endeavor, particularly if you have high standards," says Costanza.

For his first solo show at M Gallery of Fine Art, Costanza will present contemporary landscapes of northern Florida and California with a Southeastern flair. An artist's reception will be held Friday, December 4, 6 to 9 p.m., with a portion of Costanza's sales that night benefiting the Wounded Warriors Project (WWP). The artist will also conduct a demonstration on December 5 and the piece will be auctioned with all proceeds going to the WWP.

Costanza considers this body of work among his best, with most of the imagery capturing the "golden hour" around sunset that he favors most.

"I spent more time executing and thinking them through. I'm trying to put more craftsmanship into the work yet keep a fresh plein air-type approach,"



PORTOLA VALLEY HARVEST, OIL, 24 X 30"



OREGON ARTIST GENE COSTANZA
PAINTING OUTDOORS ON LOCATION.



SEA OATS AND SURF II, OIL ON LINEN, 12 X 16"



AN EVENING STROLL, OIL ON LINEN, 20 X 24"



says Costanza. "I want to do museum-quality work. I'm working toward that goal and hope people see this as a progression toward that goal."

The new piece titled *An Evening Stroll* came from a study in the Florida Panhandle during a break in the weather.

"There was lightning and tornados all around us," recalls Costanza.

Another piece, *In the Golden Hour*, is simplistic yet exudes the feeling conveyed by old illustrators.

"It has really sympathetic shapes, and the design, the shape of clouds, and warms and cools in the upright treescape I think work well together," says Costanza. "There's a feeling I felt in an N.C. Wyeth painting from *Treasure Island* that has that time of day. When I did this sketch I had that tonal harmony in mind and I think I was able to then use that influence and get what I was looking for."

Costanza also teaches landscape painting, from plein air to the studio. He will lead a plein air workshop curriculum, titled *Hope on the Horizon*, designed to help artists interpret the challenges faced in painting the Florida coast from December 7 through 11 at the gallery. ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com

IN THE GOLDEN HOUR, OIL ON LINEN, 24 X 20"

UPCOMING SHOW

Up to 25 works on show
December 3-10, 2009
Magdalena Gallery of Art
27 E. Main Street
Carmel, IN 46033
(317) 844-0005

• SHOW LOCATION CARMEL, IN

RITA SPALDING

Poetic nature

Living in a historic area in Irvington, Indiana, Rita Spalding is surrounded by beautiful architectural styles that have recently played host to the inspiration behind her latest series of works.

"One of the ivy-covered cottages I pass on my walks had these words scripted above a window: 'Hope is a thing with feathers...,'" says Spalding. "I thought those were the most beautiful words I'd ever heard, and was thrilled later to discover the author: Emily Dickinson. I then researched her entire collection of poetry and knew instinctively that I wanted to do a whole body of work based on it."

For Spalding, the concept of integrating Dickinson's poetry with her images of the natural world seemed like the perfect marriage. Aptly titled *Poetry Series*, this body of work features the poet's words delicately scribed across the background of the paintings.

"The reason I responded so strongly to her writing is that it's about very sensitive, intimate, natural things of beauty, which is exactly what I try to portray in my work. It fits together perfectly," says Spalding. "The concept of including text in the background is not new to me, but it will be new to my collectors. I like the contemporary feel it gives to my still highly developed pieces, and I'm having a lot of fun exploring this avenue."

Paintings in the *Poetry Series* are done in a combination of acrylic and oil on texturized board or on natural linen on board, lending a slightly more contemporary feel to the work and differentiating it from Spalding's more traditional pieces.

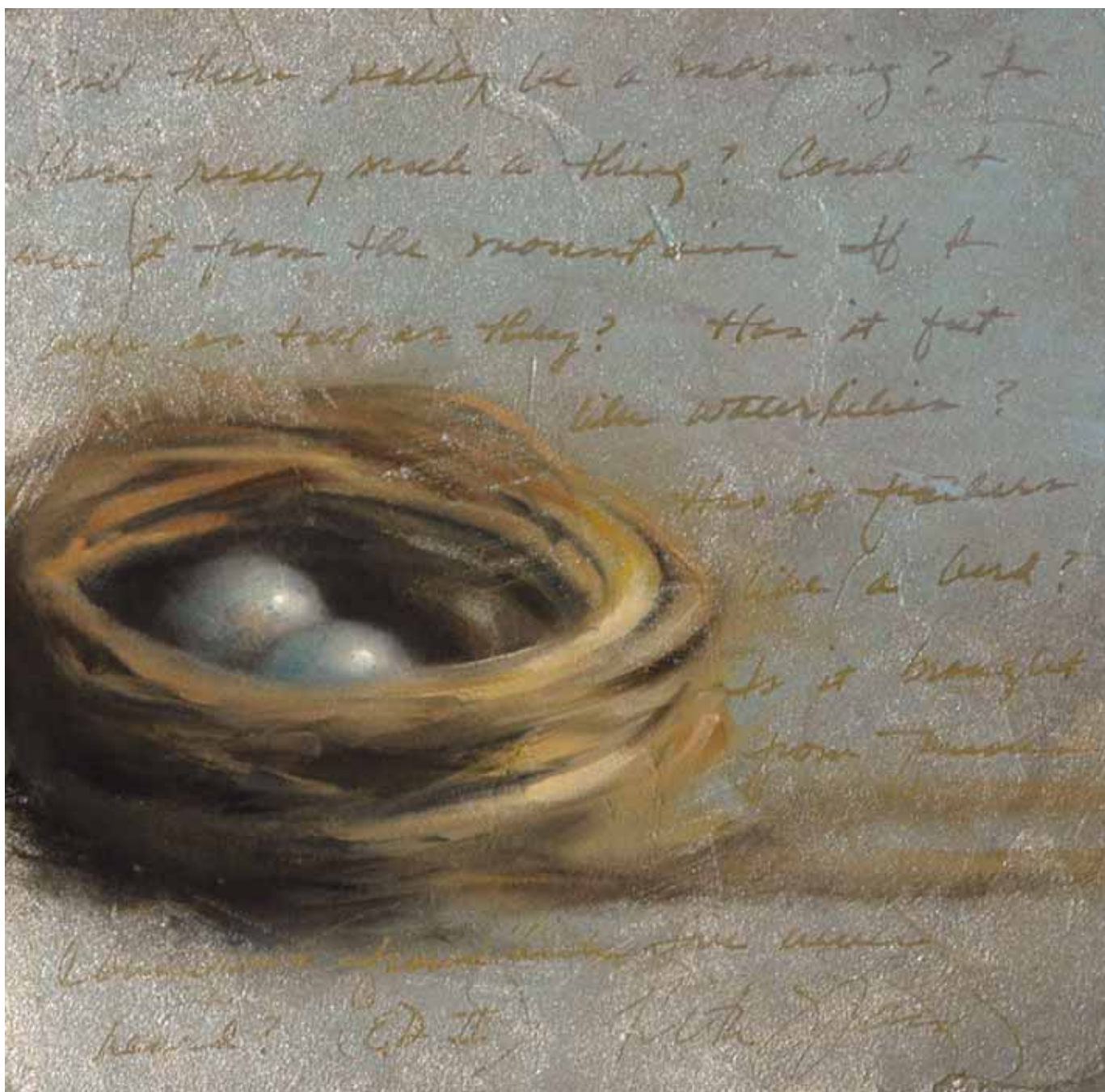
"Most of these paintings are small because the subject matter is fairly intimate. These little jewel-like pieces seem destined to snug into a bookshelf or on a small easel somewhere, and they're best when experienced up close," says Spalding. "I'm also creating a few larger pieces for collectors that need something over a fireplace or in a larger living space; these will



LITTLE BIRD, OIL ON BOARD, 6 X 6"



MOTH, OIL ON BOARD, 8 X 10"



LITTLE NEST, OIL ON BOARD, 6 X 6"

be more graphic and will read better from a distance."

Spalding has found that collectors of her work seem to respond to the compelling combination of recognizable qualities coupled with a fresh, unique look.

"I hope my collectors notice that my *Poetry Series*, while different from my still life work, is consistent with this message in that there are highly defined, technically accurate elements, but there are also abstracted areas embracing mood and intrigue." ●

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
2005	\$200	\$400	\$600
2009	\$1,000-\$2,000	\$2,000-\$3,000	\$4,000-\$6,000

The Collectors Say...

"Rita is certainly an evolving artist. We have watched her grow and mature in her artwork in the last few years. We find her work has a warm, inviting beauty that will give us a lifetime of enjoyment."

— Jim and Marti Flickinger

UPCOMING SHOW

Up to 20 works on show
Dec. 15, 2009-Jan. 17, 2010
Cole Gallery
107 5th Avenue South
Edmonds, WA 98020
(425) 697-2787

• SHOW LOCATION EDMONDS, WA



MARK BOYLE

A revelation in color

Many of Mark Boyle's oil paintings stem from his outdoor adventures such as backpacking, hiking and fly-fishing. Living in Mukilteo in Washington state, a suburb of Seattle, provides easy access to these recreational activities that frequently imbue his canvases.

Boyle's latest paintings are more moody and vary widely in theme, ranging from the wild, rugged coastal strip of Olympic National Park to fly-fishing in a mountain stream to clam digging along the ocean.

Boyle uses photography and plein air color studies to document his trips into the wilderness and often uses these references for larger studio works. Always cognizant of color, he'll spend hours outdoors just studying nature's ever-changing hues in order to capture it as accurately as possible in his paintings.

"It's important to go out and paint on location," says Boyle. "If I have difficulty with colors in my work, I'll go out and do quick color studies."

Also in this show will be paintings from Boyle's popular clam-digger series, which sell fast among collectors coast to coast.

"There are hundreds if not thousands of people who turn out for this event. The season usually is set on an evening tide in the middle of winter and storms can blow in suddenly from the ocean—not the best conditions for plein air painting," says Boyle.

The artist attributes the appeal of this series to strong contrast between light and dark.

"I'm playing warm light of the lantern against cold light of the background, and the contrast really makes for a great painting. On a clear day, about 45 minutes



STUDY OF TOLEAK BEACH, OIL ON LINEN, 10 X 12"

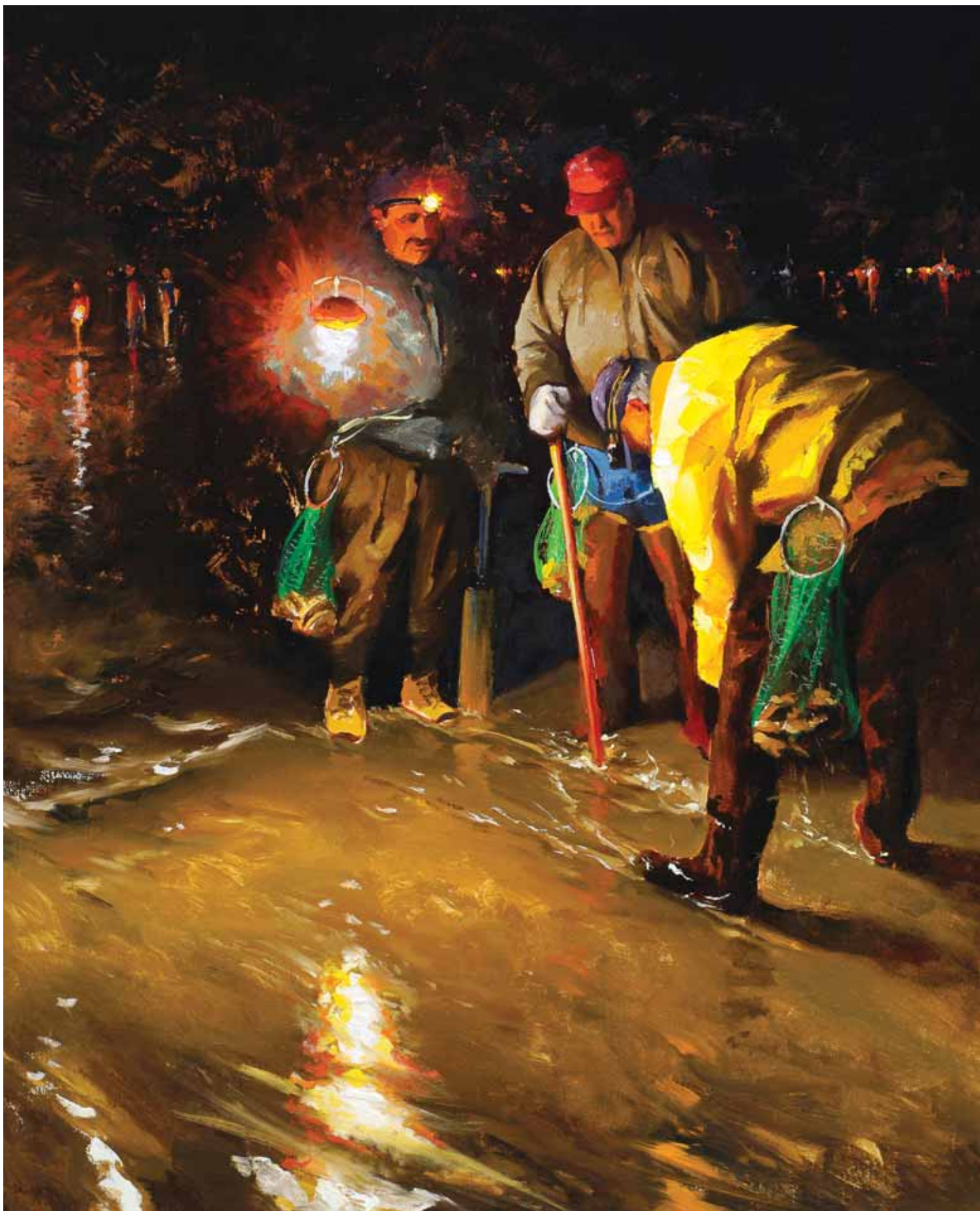
The Collector Says . . .

"When I first caught sight of Mark Boyle's painting, I was hooked. His ability to capture light and reflections are magnetic in their ability to draw attention, while harmoniously portraying a natural tranquility of the scene. It's magically relaxing."

— *Carl Orsi, Edmonds, Washington*



THE MARANATHA OIL ON CANVAS, 30 x 40"



TWIN HARBORS EVENING, OIL ON LINEN, 30 X 24"

after sunset, there is a wonderful afterglow on the horizon as day becomes night, which I really like to paint,” he says. “The lantern’s glow and shimmering abstract reflection in the wet sand is a pure joy to paint and one of the most beautiful things I have witnessed.”


Boyle also finds painting bright colors exciting. The yellow slicker, for instance, in his new piece titled *Twin Harbors Evening* jump-started his creative juices.

This latest grouping also includes Boyle’s first cityscape, titled *Taverne de Montmartre*, which represents a departure from his normal subject matter. Boyle joined a group on a trip to Paris, including well-known artists Jeremy Lipking and Tony Pro, to view the major Sargent-Sorolla and Bastien-Lepage exhibitions a few years ago, and this painting stems from an evening out in “The City of Light.”

“We were walking one night in the Montmartre district and came across a tavern with a wonderful warm glow from outdoor lighting where people were reading from a menu. This became the inspiration for my painting *Taverne de Montmartre*,” says Boyle.

In this show Boyle hopes that collectors appreciate the loose brushwork executed in both the reflections of water and of the wet sand.

“The most successful paintings will touch a person deeply on an emotional level. It will take them back to a place or time they have experienced in the past,” says Boyle. “In *The Maranatha*, the reflection in the water is something that people tell me they really like to see and that I do well.” ●

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

Price Range Indicator

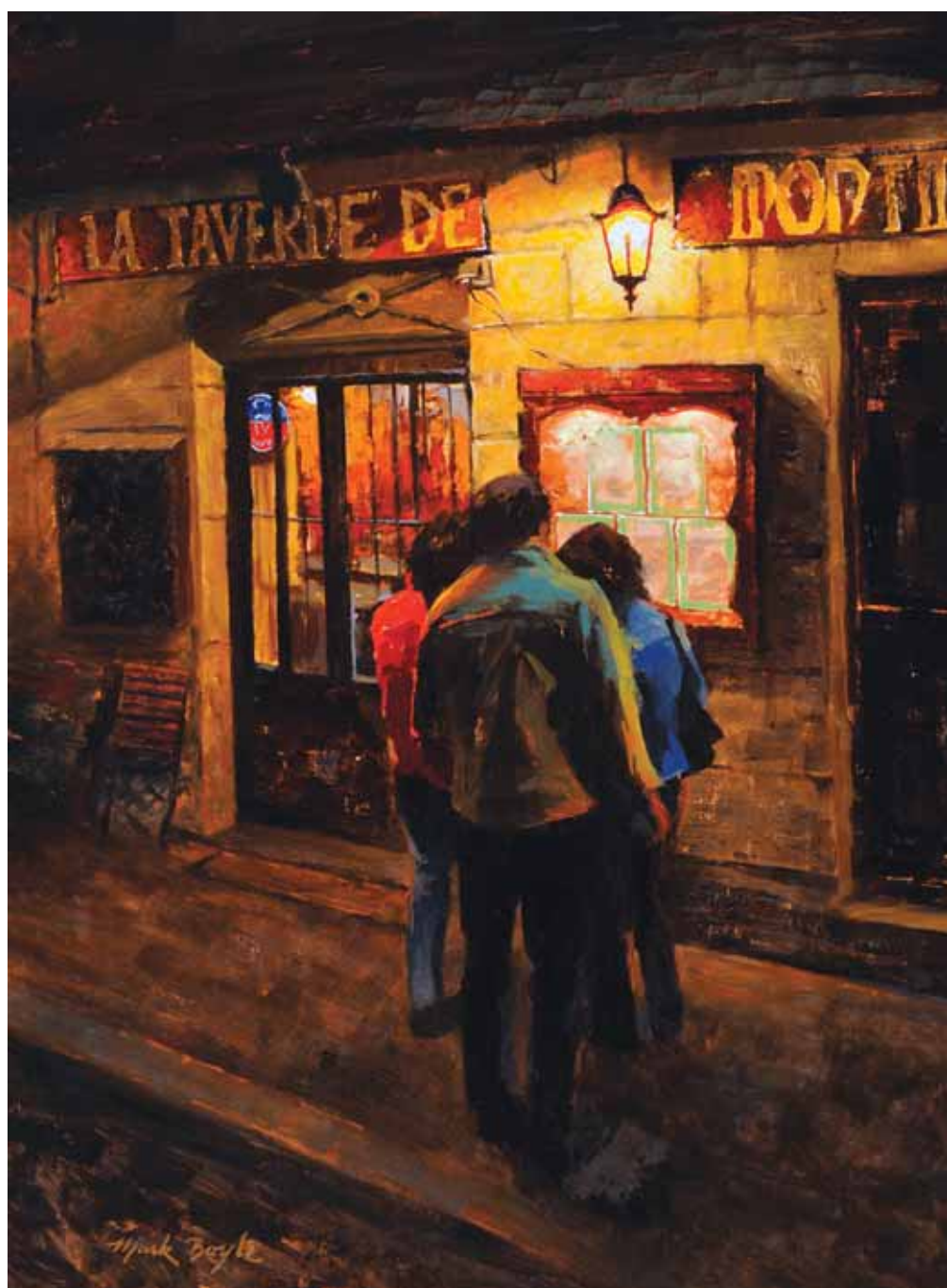
Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist’s work.

	Small	Medium	Large
1999	\$300	\$2,000	\$4,000
2004	\$400	\$3,000	\$6,000
2009	\$700	\$4,000	\$8,500

The Gallery Says . . .

“Without question Mark Boyle is one of the most widely sought after artists in the Northwest. His uncanny ability to capture dramatic light with unique subject matter sets him apart as an astonishing new talent in the national art scene. From the introduction of the nighttime clam digger series, to his atmospheric landscapes and waterscapes, Boyle’s work is strong, moving and luminous.”

— Denise Cole, Owner, Cole Gallery



TAVERNE DE MONTMARTRE, OIL ON LINEN, 24 X 18"

UPCOMING SHOW

Up to 15 works on show
Dec. 1, 2009-Jan. 30, 2010
PressitOn Art Gallery
4100 N. Miami Avenue
Miami, FL 33127
(786) 273-5955

• SHOW LOCATION MIAMI, FL

BARRY GROSS

The human struggle

Barry Gross' provocative oil paintings combine beautiful images with the grotesque. Such dichotomy is of the utmost importance to the Florida artist, who draws his inspiration from life.

Gross' surreal approach to portraying the human struggle evokes a profound sense of calmness, wisdom and honesty. Influenced by the work of Austrian symbolist painter Gustav Klimt, the microscopic detail inherent in Gross' work simultaneously captures the soul of his subjects while exposing the viewer to the artist's innermost battles.

"I appreciate how the layers of life build up and break down the same way paintings and all art does. My art intertwines with life itself," says Gross.

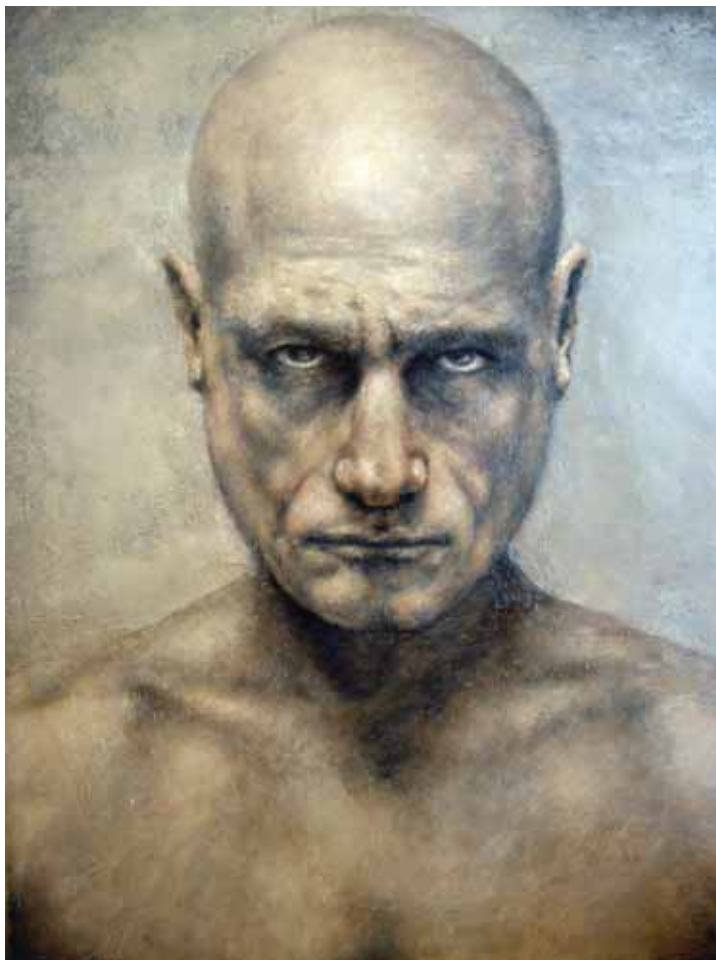
PressitOn Art Gallery in Miami will present up to 15 new works by Gross, the majority of which are portraits and vary in size from 30 by 40 inches to 10 feet by 7 feet.

"I love working large because the art is in your face. And especially what I paint, it ends up being confrontational, but that doesn't have to be used in a derogatory manner. When we confront things we air them out," says Gross. "My work is about emotions and the spirit. It's digging deep down inside and trying to be as honest as possible, which is difficult. I combine the figure, nature and abstraction together and that is what's happening more in these paintings."

Gross paints primarily in Old Holland oils with other mediums as a base creating textures. His new piece titled *Portrait of a Painter-Warrior* is a self-portrait in



INTERCONNECTED, OIL ON BELGIAN LINEN, 72 x 60"



PORTRAIT OF A PAINTER-WARRIOR, OIL ON BELGIAN LINEN, 36 x 30"



THE SEER AND THE SIREN, OIL ON BELGIAN LINEN, 66 x 66"

The Collector Says . . .

"Barry is not afraid to 'get in your face' with his art. I have followed Barry's career and have seen him progress through several stages, but never losing his ability to talk to the viewer with beautifully strong images that put the viewer into whatever state of mind Barry wants them: peaceful, mystical, jovial, awe-struck, and, sometimes, anger, showing an honesty that is brutal, but undeniable."

— Jeanne Frazier, Atlanta, Georgia

which Gross shaved off all his hair, including eyebrows.

"This portrait gets the most incredible response. Some call it 'The Warrior,' others feel anger and yet others see sensitivity behind the eyes and the reactions keep on coming," says Gross. "How wonderful is that! I reach for your heart in every way possible and want to dance with you."

Now, at age 60, Gross is enjoying a surge of interest in his work. He has just been invited to participate in ARTery Miami 2009 to be hosted during Art Basel Miami Beach in December. Gross was also one of 12 artists chosen to partake in a new artist reality show called "Work of Genius" that will air on FOX network during the first quarter of 2010.

"I've been doing this for 40 years, and right now is the most exciting time I've ever had," says Gross. "When they say patience is virtue it's true." ●

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	\$8,000	\$15,000	\$20,000
2004	\$9,000	\$20,000	\$30,000
2009	\$15,000	\$25,000	\$80,000

UPCOMING GROUP SHOW

Up to 20 works on show

December 1-30, 2009

Louis K. Meisel Gallery

141 Prince Street

New York, NY 10012

(212) 677-1340

• SHOW LOCATION NEW YORK, NY

Photorealism turns 40

Louis K. Meisel is the pioneer of photorealist art. Not only did he open his own gallery in 1969 but he gave rise to a genre of art, showing the work of renowned painters like Richard Estes, Audrey Flack, Chuck Close, Charles Bell, Ron Kleemann and Tom Blackwell.

Along with founding the gallery, Meisel also was a pioneer in the SoHo Art District. He opened Louis K. Meisel Gallery on Prince Street and, for the past 36 years, has operated out of this same location. He is also the author of numerous important books on photorealism, which are now known as the definitive books on the subject.

Meisel started seeing this type of work as soon as he opened his first gallery on Madison Avenue.

"In the late '60s, I started seeing paintings that were photographic in appearance, way beyond anything done by Pop artists or others before," says Meisel. "I had a small gallery on Madison Avenue and I started showing that kind of work beginning with Charlie Bell and a few others."

According to Meisel, the artists who first started painting photorealism were Robert Bechtle and Audrey Flack. Flack's painting, *Shiva Blue*, is in this current exhibition.

"Robert Bechtle invented photorealism," says Meisel. "He was the first one. He and Audrey Flack were maybe six months apart in doing the first photorealist paintings. That was in 1963. Bechtle took a picture of himself in the mirror with the car outside and then painted it. That was the first one. There was another similar to it that he might have made a few months earlier. I'm not sure. But that was the start of what we call photorealism."



RICHARD ESTES, *THE PLAZA*, OIL ON CANVAS, 36 x 66"

The Gallery Says . . .

"In 1969 Louis K. Meisel opened his gallery and coined the term 'photorealism.' This exhibition acknowledges the gallery and the artists he has exhibited since that time including Charles Bell, Ron Kleemann and Tom Blackwell."

— *Frank Bernarducci*





ROBERTO BERNARDI, LOLLYPOP FARM, OIL ON CANVAS, 19¾ x 30¼"



TOM BLACKWELL, MORNING IN MONACO, OIL ON CANVAS, 48 x 69½"



RON KLEEMANN, SOHO SAINT 33 AND 4 SCORE, ACRYLIC ON CANVAS, 57½ x 62½"

One thing that makes photorealism stand out among other art forms is the time it takes to do each piece, which makes the work much harder to come by.

"It was so labor-intensive so the artists could produce only four or five paintings a year," says Meisel. "I was able to pick and choose and find the right people for just five paintings a year. I was not interested in selling to people who were redecorating, investing or collecting for social reasons. That's why you see so few photorealists coming back on the market now, because

people still love these paintings, are not changing their decoration and are not cashing in investments."

Since the gallery's inception, the photorealists have risen to national acclaim and have achieved international recognition. Their paintings have been included in museum surveys and museum solo exhibitions worldwide. Due to increasing interest and growth in realist art, Meisel and Frank Bernarducci opened the Bernarducci Meisel Gallery in 2000 on the 57th Street gallery district in

New York City.

This 40th anniversary exhibition pays homage to the movement of photorealism and to the artists who have committed their talents to it. Paintings displaying various styles, techniques and dexterities from the 1970s through 2009 will be on show. ●

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

UPCOMING GROUP SHOW

Up to 45 works on show

Dec. 11, 2009-Jan. 9, 2010

Gallery 1261

1261 Delaware

Denver, CO 80204

(303) 571-1261

• SHOW LOCATION DENVER, CO

Small works

Just in time for the holiday season, Gallery 1261 is presenting a *Small Works* show featuring paintings and sculpture by some of the most popular artists on its roster. These pieces make perfect gifts for the beginning and seasoned collector alike and give artists a chance to explore the challenges and rewards of working with a smaller format.

Among the participating artists are **Carolyn Anderson, Gordon Brown, Scott Burdick, Lu Cong, Joellyn Duesberry, Scott Fraser, Ron Hicks, Quang Ho, Tony Hochstetler, Daniel Keys, Robert C Jackson, David Leffel, Michael J. Lynch, Philip Maior, Mike Malm, Dan**

McCaw, Danny McCaw, John McCaw, Jim Morgan, C.W. Mundy, Burton Silverman, Nancy Switzer, Bill Starke, Jeff Uffelman and Michael Workman.

Robert C. Jackson's piece *Binge* was inspired by his son's love for dinosaurs and a playful sense of presence.

"Often as an artist our work hinges on our own personal life experiences. In this instance, my home life is dominated by a 5-year-old son who constantly talks about dinosaurs," says Jackson. "He was begging me to paint his dinosaurs. Of course, I have to paint his dinosaurs in a way that fits my style and body of work. Originally, I was painting this T-Rex as an

imposter posing with the apples but the longer I stared at this hungry guy the idea of him feasting popped into my head."

In addition to being driven by the narrative he creates in his paintings, Jackson says an equally important part of his artwork includes the use of humor and levity.

"Honestly, I have a simple hope, to give a bit of pleasure and laughter or a smile that will last," says Jackson. "Our souls are fed by comedy as well as drama. Not only should art be truthful and real, it should also be healing and uplifting. Thus I aspire to make work that makes people feel better, and nothing (almost nothing) makes one feel better than humor. I find



ROBERT C. JACKSON, *BINGE*, OIL, 16 X 30"



BURTON SILVERMAN, POLAND SPRING, OIL, 14 X 10"



SCOTT FRASER, LIT, OIL ON COPPER, 5½ X 4½"



MICHAEL WORKMAN, AUTUMN PAINTS, OIL, 11 X 12"



JOELLYN DUESBERRY, LAST LIGHT,
REDSTONE CANYON, CO, OIL, 16 X 12"



SCOTT FRASER, BEEHIVE BALANCE, OIL ON COPPER, 5½ X 4¼"



TONY HOCHSTETLER, TURTLE AND POND WEED, BRONZE



QUANG HO, KITCHEN IN AMBER HARMONY, OIL, 12 X 12"

this a challenge, to create humorous works that live beyond one-liners and engage for years to come."

Burton Silverman says the paintings in this show are "something of ironic comment about the extraordinary proliferation of still life painting in the last five years."

"I just felt it necessary to make a small comment via oddly dissident subject matter," says Silverman. "I hope to convey that beauty is sometimes to be found in the obverse of the conventional point of view. I rarely do still lifes, but I thought these were perhaps somewhat more about

the idea of art...and its mildly inflated sense of self-importance. Painting pictures is a way of keeping one's childhood from completely disappearing from memory and at the same time lets one pretend to be a serious adult."

For Joellyn Duesberry, the act of landscape painting is her most natural, challenging and joyful peak experience in life. Duesberry's "innate reverence for natural form" is vividly communicated for viewers of her paintings.

"My self-taught, often quirky interpretation of Colorado vistas, corners and waters has been known to change

people's view of their surroundings—to show the magical energy of the land to those who might have taken it for granted or abandoned it to development," says Duesberry. "The power I sense in wild places, even in locales struggling for survival against human encroachment imparts to this artist a vibrating energy and strength which I must somehow express in every light, mood, odd angle, and scale of vision." ●

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

UPCOMING GROUP SHOW

Up to 30 works on show

December 11-26, 2009

Giacobbe Fritz Fine Art

702 Canyon Road

Santa Fe, NM 87501

(505) 986-1156

Eleven by eleven

For its upcoming group show, Giacobbe Fritz Fine Art has asked participating artists to submit paintings that measure only 11 by 11 inches, thus appropriately titling the show *11 x 11*.

Craig Kosak, Ben Steele, Deb Kaylor, Britt Freda, Wendy Chidester, Mary Alayne Thomas, Nocona Burgess, Erin Rosen and Gregory Stocks are among the artists who have risen to the challenge.

The animals that appear in Craig Kosak's work each represent a unique aspect of self-discovery.

"Animals accept themselves and each other exactly as they are and without judgment. Close observation of wildlife can teach us to more fully know and accept ourselves," says Kosak. "Two of my paintings in this show feature wolves, my totem animal for intelligence, wit, cleverness and partnership."

Inspired by the wildlife and landscapes Kosak encounters while traveling, he returns to his studio with insights about the world and about himself.

"Rather than faithfully documenting the flora and fauna, I strive to capture the feeling and emotions these trips provide," says Kosak. "Each trip consists of both a journey through the outer world, and an inner journey where I learn more



GREGORY STOCKS, MISTY MORNING, OIL ON CANVAS, 11 X 11"



WENDY CHIDESTER,
KOBENHAVEN, OIL, 11 X 11"



CRAIG KOSAK, RED SHAMAN, OIL, 11 X 11"

about my humanity, my spirit and the world inside. These paintings are about both worlds and how they relate."

Living in an old town in southeastern Utah with burned out, dated neon signs, Ben Steele's work usually relates to art history and how it fits into his daily environment.

"I started to visualize art slogans on the sides of these old buildings. I love the way neon bounces off all of its surroundings, so painting old cityscapes

with art history themes became a way to incorporate my surroundings into my work," says Steele. "I hope to convey my passion for art history and get a conversation going by using classic art imagery in new and unusual settings."

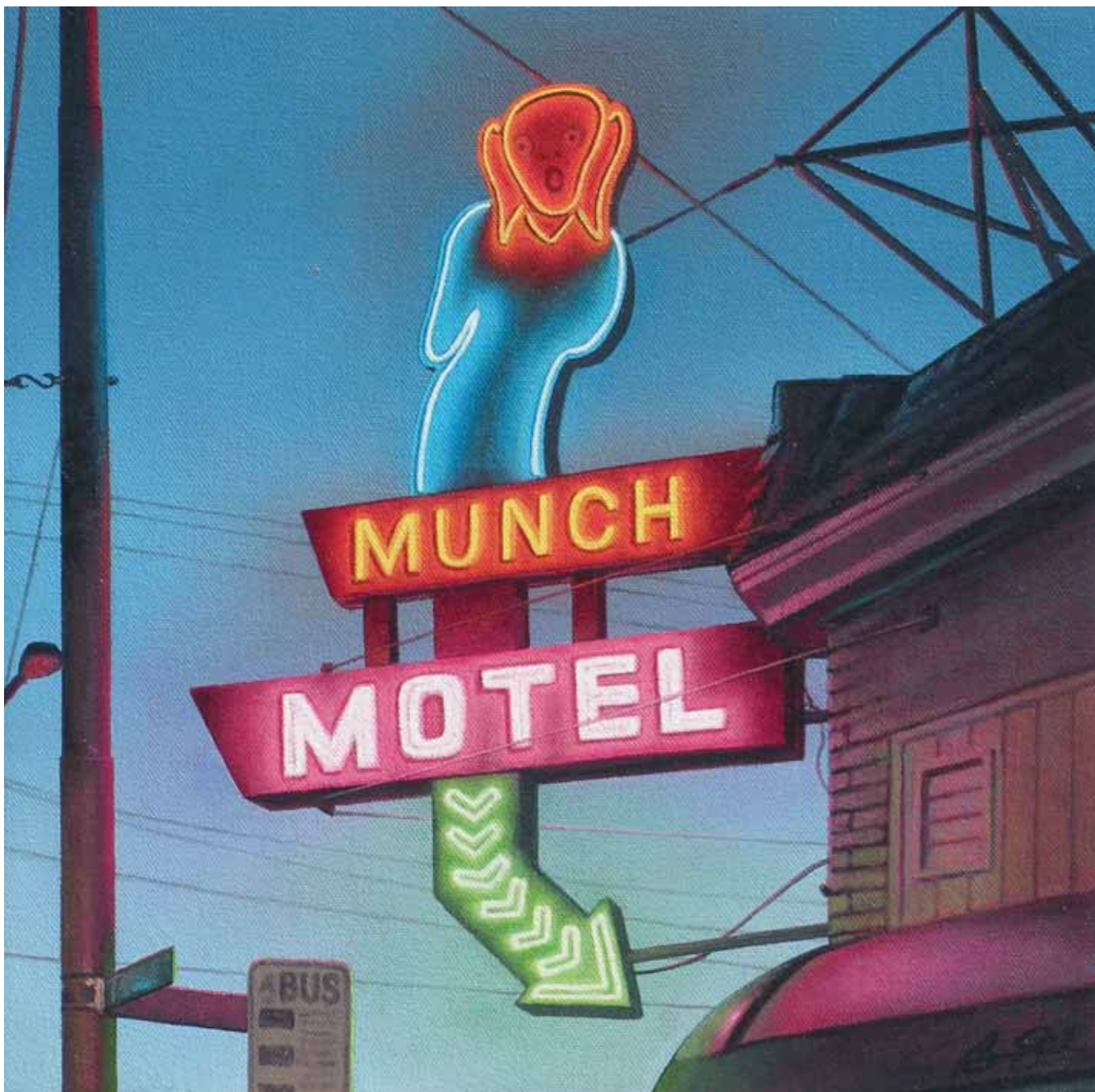
Deb Kaylor aims to have fun with her work and to consistently build connections with her collectors.

"My goal is always to connect with the viewer, to bring out the good things in life. My paintings show them a time,

The Gallery Says . . .

"This show, though tremendously eclectic, has in common the qualities of excellence, warmth, freshness, the embrace of color and texture, and a delight in portraying the world we share."

*— Deborah Fritz, Owner,
Giacobbe Fritz Fine Art*



BEN STEELE, MUNCH MOTEL, OIL, 11 X 11"

place and feeling which hopefully will be reminiscent of an experience that they've had or with which they can identify," says Kaylor. "I chose sources from my travels—great times and great memories are always great inspiration."

Kaylor's distinctive use of warm darks sets the desired tone and mood of her work.

"I like to link dark shapes and shadows throughout the painting to create a cohesiveness and to move the eye," says Kaylor. "This also contributes to a color harmony which is of utmost importance to me."

Wendy Chidester says she's inspired to paint old objects like cameras because

of their unique shapes and the history they represent.

"I like to imagine who the owner was, where the camera has been, and the photos it has taken. I hope the viewer will see the beauty of these forgotten objects. I hope they will take a minute to appreciate objects from the past as



BRITT FREDA, THREE BEES, OIL, 11 X 11"



DEB KAYLOR, FLORENCE DUOMO, OIL, 11 X 11"



they find a final resting place in my paintings," says Chidester. "I hope that by putting these antique objects on a pedestal, memories from the past will be preserved."

Chidester enjoyed the task of painting within the 11-by-11-inch size limitation and found it worked with her chosen subject matter of four stereoscopic cameras.

"Because I usually paint large pieces, it was a bit of a challenge to scale down. I love these cameras because of the reflection on the large lenses, the well-worn leather, and the exposed mechanical parts," says Chidester. "Each of the four paintings is set up the same way, in hopes that the viewer will feel like he or she is being photographed. Say cheese." ●

For a direct link to the exhibiting gallery go to

www.americanartcollector.com



ERIN ROSEN, SLIVER OF LIGHT, OIL, 11 X 11"



LEGACY, BRONZE, ED. OF 7, 16 X 18 X 9"



KUAN YIN, GODDESS OF COMPASSION, BRONZE, ED. OF 20, 22 X 5 X 7"

Nourishing the soul

Lauren Mills' artistic roots run deep, including her grandparents who were serious art collectors. She enjoyed a successful 20-year career writing and illustrating books, and in 1992, she began studying sculpture at the Lyme Academy of Fine Arts in Connecticut.

"I was totally addicted to sculpting," says Mills, "but with the book contracts and a small child, I knew I had to put it on the back burner, because when I sculpted I couldn't put the clay down to focus on what else needed to be done. It was not until 2005 when life took some drastic turns that I sacrificed everything to 'follow my bliss' in order to nourish my artistic soul."

Since Mills' debut as a sculptor in 2007, she has won the Gold Medal at Allied Artists of America, placed as a finalist and first-place winner in Portrait Society of America's competitions, and placed twice as a finalist in the National Sculpture Society annual exhibitions, among other honors.

"Lauren Mills' ability to capture

even the smallest nuances of her subject's expression coupled with her gifted understanding of the human form has placed her among today's top new sculptural artists," says Steven Louis, director of Beardsley Gallery.

After years of detailed watercolor painting and pencil drawings, Mills now divides her time between sculpting, painting in oil and egg tempera, running workshops and curating exhibitions with Beardsley Gallery. Mills' latest sculptures and paintings will be on exhibit at the gallery November 24, 2009, through January 5, 2010. ●

Lauren Mills

Represented by

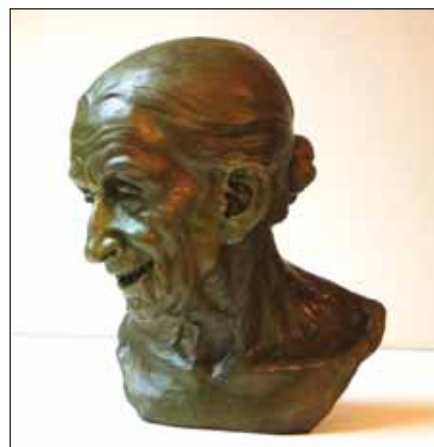
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www.beardsleyfineart.com



APPALACHIAN WOMAN, BRONZE, ED. OF 20, 15 X 10 X 11"

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
2009	\$900	\$3,800	\$12,000-\$25,000

MARK BOYLE



"Red Sky at Night"

oil on canvas 24" x 48"



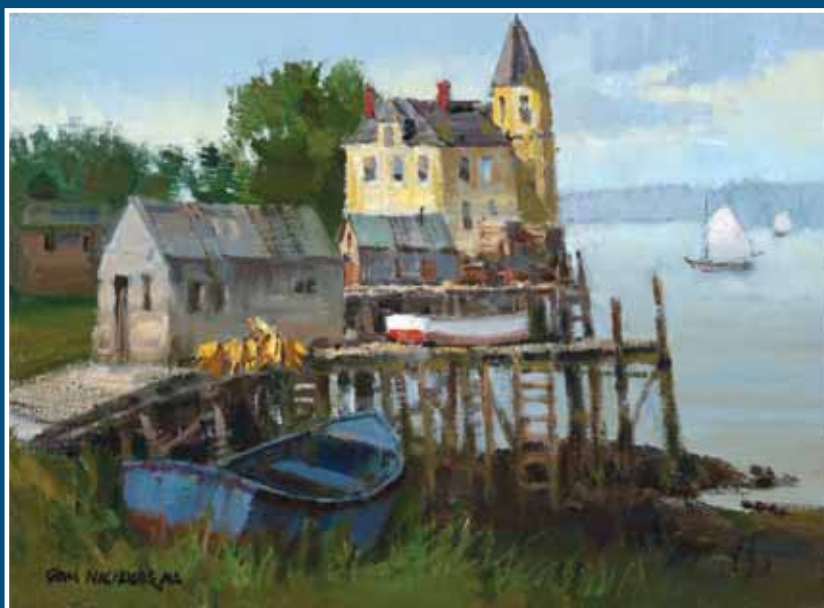
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Tom Nicholas will be an honored participant in the second Acadia Invitational Exhibition opening August 7, 2010 at the Bar Harbor Inn.

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THE COMING OF SPRING, OIL ON LINEN, 36 X 24"



DIAMOND IN THE ROSE II, OIL ON CANVAS, 40 X 30"

Turning points

Stanka Kordic began her art career as a freelance illustrator and for a while worked exclusively in the field of commissioned portraiture, employing the philosophy of the portrait as a great painting. Over a year ago, she began painting non-commissioned work, finding guidance in dreams and revisiting the work of deceased artist Andrew Wyeth.

Recently, Kordic has expanded her scope and begun to study the single figure in different environments. Her recent garden series represents a transformation for the artist, who refuses to be pigeonholed into any one artistic style.

"I asked my oldest and dearest friend to pose and that speaks to me of elegance, grace, and life experience that is different from my usual. She's strong. She grabs that rosebush without a qualm, even though there are thorns, like life. There is beauty in every experience, every person. We just have to

relax and allow ourselves to see it, in others, but most often ourselves," says Kordic.

Kordic has participated in several prestigious art shows, including the Salon International in San Antonio, Texas, Art Kudos international online juried competition, American Women Artists National Juried Exhibition and Oil Painters of America Eastern Regional Juried Exhibition.

Kordic's extensive client list spans the U.S., crossing the ocean to England and Croatia. Her collectors agree that her portraits capture each subject's true beauty, affecting them on many different levels.

"Stanka's portrait of me and my son is one of the greatest gifts I ever received—not just because I am still awed by the outcome, but because the process was both touching and thought-provoking," says collector Shaun Martin. "What amazes me is not only

that she managed to make smudges of paint perfectly capture details like my son's toes, but that her brushstrokes were able to capture our conversation." ●

Stanka Kordic

Contact at

(216) 321-3009

Stanka@alternativeportraiture.com

www.stankakordic.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
2009	\$1,500-\$3,000	\$5,000-\$7,500	\$9,500+

BETH MCLEAN



Yellow Dory, Nova Scotia 36" x 24" Oil on Canvas



Helping Hand

24" x 30"

Oil on Canvas

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Pat Meyer



Connie Chadwell



Artists of Texas
www.artistsoftexas.org



JANOS, CHURCH AT THE CROSSROADS, PASTEL, 30 X 24"



ALONG THE GULF, PASTEL, 28 X 22"

Living color

Susan Dunker's extensive travels throughout the Southwest and south of the border, from Yucatan, Chihuahua and Copper Canyon to Guatemala and Peru, have all influenced the subjects of her paintings. The vast historical architecture found in these spots offer her the textures she loves to represent in soft pastels.

"But to me, color is the focus of all my paintings. I use expressive color—not local or 'actual' color—to represent my subjects," says Dunker. "The wall wasn't orange, the church wasn't turquoise and blue, but doesn't it just come to life next to the green sky? That's the freedom of art, the joy of creating your own world where color and form merge."

Dunker's study of art history at UCLA introduced her to the various art movements of the early 20th century, including the post-impressionists,

fauves and nabis. Their loose, broken brushstrokes and unconventional use of color appealed to her.

After retiring as an illustrator for the Naval Air Warfare Center in China Lake, California, Dunker discovered the "wild world of color" during a workshop with William Herring in 1993. This discovery continues to guide her work as she uses whatever colors she feels best expresses the beauty and form of her chosen subject.

One of Dunker's collectors describes her paintings as using colors "so intense and vibrant, they make me happy. Susan paints animals, florals, architecture and spectacular landscapes. I am proud to enjoy a sample of each of these."

Working mainly in soft pastels, Dunker also enjoys oils and is experimenting with encaustic. Her paintings have appeared in numerous juried shows and exhibitions throughout the country. ●

Susan Dunker

Represented by

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Price Range Indicator

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	Small	Medium	Large
2009	\$400	\$800	\$2,000



Dorothy Melissa Netherland, *The Slick and the Dead*

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AVIATRIX, ACRYLIC AND MIXED MEDIA ON CANVAS, 48 X 50"



DIVER, ACRYLIC AND MIXED MEDIA ON CANVAS, 30 X 30"



COME TO REST, ACRYLIC AND MIXED MEDIA ON CANVAS, 30 X 30"

Material metaphors

Florida artist John Westmark uses ordinary paper sewing patterns to create a unique narrative between the hard reality of engineering, as signified by the paper patterns, and the ethereal quality of his subject matter. The paper patterns, with their schematic codes and construction marks, add a metatextual element to Westmark's works as they can be "read," even when placed in the context of the painting, thereby reinforcing the notion of a story being told.

"Just as a garment is made through the assembly of parts cut from sewing patterns, likewise, myths and fables are a kind of fabric cut from human experience," says Westmark.

Exuding power and pageantry, Westmark's works have resonated with collectors, critics and curators, earning him a position on the watch lists of museums and

institutions. His work has been selected to exhibit with the U.S. Department of State's Art in Embassies Program, and he has also been chosen for Artist-in-Residence at the Bemis Center for Contemporary Arts in Omaha, Nebraska, for the summer of 2010.

Westmark is represented by ArtQuiver, a next-generation online gallery showcasing original paintings from a juried collection of artists across the United States. ArtQuiver rewards art collectors with the successful combination of the traditional gallery with the power and reach of the Internet. Using the web to enhance the art viewing experience, ArtQuiver offers free shipping, free return shipping and a lifetime return policy.

"ArtQuiver is helping collectors expand their reach beyond the physical

gallery," says gallery owner Matt Schenck. "We are proud to be at the forefront of the evolution toward art buying online." ●

John Westmark

Represented by

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Price Range Indicator

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	Small	Medium	Large
2009	\$1,000-\$2,000	\$2,500-\$5,000	\$5,000-\$8,000

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OIL ON BOARD, 8 x 8"



TIC-TAC-TOE WII, OIL ON BOARD, 6 x 6"

Private moments

Manuela Valenti's new figurative works in oil are narrative representations of everyday moments that feature detailed urban scenes where people are the main focus. Valenti freezes those moments in time that drew her attention by capturing the physical expressions of the people involved in that particular moment.

"Lately I've discovered a new world of possibilities that involve the human figure as a form of expression but going beyond what is the conventional, or at least it is for me," says Valenti. "I found myself reading the body language of the people that I happen to come across in a split second. I'm finding myself intrigued more and more about how it 'plays' and 'talks' with every gesture."

Valenti says she's not interested in faces, as faces always reflect emotions.

"Faces are expressive by nature,

but not the body, I want to listen to what it has to say and is always saying something. The way someone sits on a bench in a park can say a lot if you look very closely, that's what I'm trying to capture with my new body of work. A person's pose can reveal an entire state of mind, a complete conversation, a private revelation that might be hiding under a smile or a coat. Each one of my paintings reveals a private moment in someone's life."

Norman Olsen, a collector of Valenti's work, appreciates the simplistic, yet captivating familiarity they possess.

"You know you have seen the same scene hundreds of times in your everyday life and it never occurred to you, you were looking at a work of art. She grabs it and presents it to you in a beautiful, vibrant and peculiar way," says Olsen.

Valenti will have an exhibition of

her latest works at her studio and gallery in Macomb, Michigan, from December 5 through 19. ●

Manuela Valenti

Contact at

MANUELA VALENTI STUDIO & GALLERY

53716 Joe Wood Drive

Macomb, MI 48042

(586) 202-9429

www.manuelavalenti.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
2009	\$300	\$1,200	\$6,000



MORNING VIEW OF THE BALSAMS, OIL, 8 x 24"



ENRICHED PERSPECTIVE, OIL, 40 x 50"



COLORS OF THE APPALACHIANS, OIL, 9 x 12"

Muse of the Appalachians

For more than 35 years, Jo Ridge Kelley has been painting charming realistic landscapes untouched by man, drawing her muse from the ever-changing moods of the Appalachians. Living in the beautiful Blue Ridge Mountains provides Kelley an abundance of inspiring scenes for her naturescapes.

"The rising mist and the play of light across the ridges have always been my favorite subjects," says Kelley. "Now I am spending more time by the water and it is opening up a whole new body of work."

While completing a recent commission, Kelley decided to work with reflection on water, sparking a new and fascinating series titled *WaterDance*. These paintings are flying off gallery walls and commissions continue to roll in, according to the artist, who works in plein air. In particular, Kelley's exploration

of color and light dancing on water using lots of oil pigment has captured collectors' attention.

"The new expressive work looks great in a room filled with realistic images," says a collector. "The *WaterDance* series has the feeling of being by the water, and the subtle blending of colors and the rich texture of the palette knife work is unique to any of our other collections."

Kelley's new impressionistic-style paintings will be on exhibit through February 2010 in a show titled *Moments Captured* at Ridge Runner Naturals Studio/Gallery in Waynesville, North Carolina. Kelley's artwork has garnered several awards and been juried into many shows, in addition to being collected worldwide. She also holds annual workshops in the Southeast and is a member of Plein Air Artists and Oil Painters of America. ●

Jo Ridge Kelley
Represented by
RIDGE RUNNER NATURALS
STUDIO/GALLERY
33 N. Main Street
Waynesville, NC 28786
(800) 525-3009
www.jokelley.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
2009	\$500-\$1,100	\$1,800-\$3,000	\$5,000-\$11,500



THE BIG TEAPOT, OIL ON LINEN, 31 X 31"



THE FOUR SEASONS: SUMMER, BRONZE, 9' TALL WITHOUT BASE, 1ST CASTING

Monumental visions

Whether painting or sculpting, Russian artist Daud Akhriev works on a grand scale. A pair of monumental bronze sculptures, *Spring* and *Summer*, part of four called *The Four Seasons*, was recently installed in October in Chattanooga, Tennessee, where he resides with his son and wife, American artist Melissa Hefferlin. The figures stand 9 feet tall without their pedestals and weigh about 1,500 pounds. Figures *Winter* and *Fall* will be forthcoming.

"I have seen how our city has reinvented itself," Akhriev said at the unveiling, "and I wanted to be a part of that process."

Akhriev studied classical painting and drawing for 14 years, eight of them in St. Petersburg, Russia, where he graduated with an MFA from the Russian Academy of Arts. Since 1991 he has called Chattanooga home. Now a U.S. citizen, Akhriev spends summers painting landscapes around the globe with his family, and the rest of the year he paints in his studio.

Akhriev's philosophy of painting involves using the very best techniques as gleaned from the Old Masters to create images that reflect our contemporary world. He believes painting from life is essential to keeping one's eye and hand sharp. Establishing an emotional connection with one's subjects is of utmost importance to the artist.

"Art without spirituality is merely decoration," says Akhriev.

In addition to the two sculptures erected in Chattanooga, Akhriev has several monumental oil paintings displayed across the Southeast. Many of the artist's works have garnered him awards with Oil Painters of America, Greenhouse Gallery's Salon International and International Masters of Fine Art, and at Hunter Museum of American Art, where he also had a solo exhibition. On November 4, Akhriev, Arsen Kurbanov and friends will exhibit their work at the Russian Artists' Union Museum in St. Petersburg, Russia. ●

Daud Akhriev

Represented by

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www.daudakhriev.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
2009	\$2,100	\$5,000	\$20,000+



BY DESIGN, OIL ON BELGIAN LINEN, 24 X 20"



HELIOTROPE, OIL ON BELGIAN LINEN, 18 X 24"



OASIS, OIL ON BELGIAN LINEN, 15 X 18"

Quiet presence

Nancy Howe's oil paintings exhibit a refined quality of realism often described as suffused with light, exquisitely textural, and as having a quiet presence. Her subject matter encompasses birds, animals, landscape, figures, and still life, each created through thoughtful compositions, strong design, and the expression of light.

From her rural studio in Vermont, Howe has recently been creating a series of paintings of the native pastoral nomadic people of northern Kenya for her fundraising project, *Painting a Brighter Future for Kenyan Women*, in partnership with The Boma Fund. The sale of these original oil paintings benefits women in these communities.

In 1991, this self-taught artist was chosen as the first woman artist in the history of the U.S. Department of Interior's Federal Duck Stamp Program, established in 1934, for her design gracing the 1991-2

Federal Duck stamp. Howe's paintings are held in several permanent museum collections and have garnered numerous national exhibition awards, including the American National Award of Excellence at the 12th annual exhibition of Oil Painters of America in 2003. Howe's work has also been juried into the Leigh Yawkey Woodson Art Museum's bird and wildlife exhibitions since 1990, and in 2005 was honored as Birds in Art Master Wildlife Artist.

Howe also received the International Masters Award and Patron's Choice Award at the 2001 International Masters of Fine Art Invitational in San Antonio, Texas. As an invited artist, she exhibited in the *Artists of America* show at the Colorado History Museum in Denver, Colorado, and the *Great American Artists Exhibition* in Cincinnati, Ohio. Howe is a signature member of both the Society of Animal Artists and Oil Painters of America. ●

Nancy Howe

Contact at
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www.nancyhowe.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
2009	\$10,000	\$24,000	\$35,000

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 now that the Virtual Version of the magazine launches up to 10 days before the Printed Version arrives, collectors can find new art even faster.



Connecting artists, galleries and collectors

Every month, the staff at *American Art Collector* looks forward to those exciting phone calls and emails from collectors, informing us that they have purchased art directly out of the magazine. Knowing we have played a role in introducing collectors across the country to artists and galleries they may have never discovered otherwise is more than gratifying.

Subscriber Todd Deskins is one of those collectors—his recent art acquisition from 101/Exhibit gallery in Miami, Florida, stemmed from the editorial coverage of Jason Shawn Alexander's show in the October issue of the magazine.

"I wanted to drop a note to say thank you for the latest issue as I just purchased a piece of work from one of the artists featured in the magazine," Deskins wrote in an email to our editorial staff. "I purchased Jason Shawn Alexander's *Insomnia* from 101/Exhibit gallery in Miami before the exhibition viewed to the public. Many thanks for a great magazine as I love my new piece of art."

"Many thanks for a great magazine as I love my new piece of art."

— Todd Deskins, Collector

● SOLD! *Insomnia*, oil on panel, 48 x 36", by Jason Shawn Alexander, was purchased by collector Todd Deskins who fell in love with the piece on the pages of *American Art Collector's* October issue.



● SOLD! *Gone to Pot*, watercolor, 10 x 16", by Bev Jozwiak, sold after being featured in *American Art Collector's* popular monthly section, the **Savvy Collector's Preview Guide to Upcoming Shows**.

Sold to a savvy collector

Denise Cole, owner of Cole Gallery in Edmonds, Washington, was thrilled to report that *Gone to Pot* by Bev Jozwiak made an immediate sale from the June issue's **Savvy Collector's Preview Guide to Upcoming Shows**.

"After seeing *Gone to Pot* by Bev Jozwiak, a new collector to Cole Gallery knew she couldn't pass up this delightful painting," says Cole. "The show titled *Something to Crow About* has been one of the best-selling shows of the season. I think people are ready to enjoy themselves with art that doesn't take itself too seriously. Jozwiak's work is not only fun and fresh but it brings an unmistakable joy to the viewer."



First-time advertisers see triple results

Charlestown Gallery in Charlestown, Rhode Island, saw immediate results from its first advertisement in the July issue of *American Art Collector* and is looking forward to continued success through the magazine.

"We must say, there is almost nothing more exciting in sales than to get a call from a new, out-of-state client, saying, 'I saw your ad and **Artist Focus** in *American Art Collector* magazine, I love that painting and I want to buy it,'" says Dave Gilstein of Charlestown Gallery. "Wow! It puts smiles on our faces and makes us say 'Let's do it again.' So we did. We were first-time advertisers. We now hope to be regular advertisers. We have sold three paintings so far because of our first two advertisements."



● **SOLD!** *Last Look Back*, oil on canvas, 28 x 22", by Antonia Tyz Peeples, was one of three sales that stemmed from the first two advertisements placed by Charlestown Gallery.



● **SOLD!** *Magenta Marsh*, 30 x 40", by Lorraine W. Trenholm was quickly purchased by an *American Art Collector* reader who spotted it in an **Artist Focus** page in the August issue.

The *American Art Collector* advantage

In an amusing, yet telling turn of events, Elizabeth Rowley, owner of Rowley Gallery, reported a unique sale from her gallery in Orleans, Cape Cod, Massachusetts. Her cousin had planned to purchase the painting *Magenta Marsh* by Lorraine W. Trenholm, but didn't act fast enough to beat an *American Art Collector* reader to the purchase.

"My cousin fell in love with *Magenta Marsh* when she was visiting this summer from California, however, she was having some major remodeling on her Cape Cod house and said when the work was done she would get the painting," says Rowley. "Well, that very afternoon a collector came in and bought *Magenta Marsh* after having seen the **Artist Focus** in the August issue of *American Art Collector*. My cousin was terribly disappointed, and I told her if you ever fall in love again with a painting that was featured in *American Art Collector*, you better buy it right then as they won't last long once they are in the magazine."



SOLD! Who's buying whose art they first saw in this magazine.



Sweeping success in Charleston

The October issue of *American Art Collector* featured the **Art Lover's Guide to Collecting Fine Art in Charleston**, an annual spotlight on this popular destination. SCOOP Studios joined the Charleston art scene in 2009 and participated in the guide to gain national exposure. It worked.

"Following the article in *American Art Collector*, the exhibition titled *I'm a Girl!*, featuring Karen Ann Myers, opened to an excited and supportive audience," says Angel Powell, gallery co-owner. "SCOOP Studios sold 10 pieces of Myers' work during the exhibition, including the signature piece of the show, *Karen Apparel*, featured in the magazine. Our buyer, a local interior designer, is thrilled with her purchase and by the coverage of the piece in *American Art Collector*. SCOOP Studios couldn't be happier with the coverage that we have received in your magazine."

"SCOOP Studios couldn't be happier with the coverage that we have received in your magazine."

— *Angel Powell, Director*

● **SOLD!** *Karen Apparel*, oil on canvas, 48 x 36", by Karen Ann Myers, was among 10 pieces that sold from the artist's exhibition following coverage in the **Art Lover's Guide to Collecting Fine Art in Charleston**.

One advertisement, endless interest

Paul Eubanks, owner of Gallery Russia in Scottsdale, Arizona, says he was not surprised by the immediate response to the gallery's October advertisement featuring Marci Oleszkiewicz's painting, *Awaiting Rehearsal*.

"A new client from the Southeast

purchased the work by phone and several other calls were received from elsewhere shortly thereafter," says Eubanks. "We feel Oleszkiewicz is one of the most talented young figurative painters in America today, and *American Art Collector* continues to be a great source to showcase her talent."

● **SOLD!** *Awaiting Rehearsal*, oil, 36 x 24", by Marci Oleszkiewicz, could have been sold several times over as a result of being featured in an advertisement in the October issue of *American Art Collector*.





Artist builds national following

Two galleries that regularly advertise in *American Art Collector* have helped build the popularity of artist Michael Maczuga, and both galleries have seen success stemming from coverage of his work in the magazine.

“The trend for sales from the pages of *American Art Collector* continues for Michael Maczuga,” says Beth Lauterbach, owner of Scottsdale Fine Art in Arizona. “Every single piece of his work ever shown in the publication has sold. The very day his magazine arrived in the mail, an existing client in California saw our *Drawing Show* Preview article. He immediately called and bought it. We had several calls on this same drawing which meant several disappointed collectors. One exclaimed

that he has learned to call right away. The good pieces don’t stay around long.”

After initially seeing an article on Maczuga when his work was featured at Scottsdale Fine Art, a collector was eagerly awaiting his new show in the Seattle area at Cole Gallery, according to Denise Cole, gallery owner.

“When *Musing* came out in the **Savvy Collector’s Preview Guide to Upcoming Shows**, the buyer decided immediately to purchase the moving painting of a little girl in a white dress,” says Cole. “Within days of the publication, the gallery received multiple contacts from people around the country wanting to purchase the piece by this amazingly talented artist.”



● **SOLD!** *Musing*, oil, 16 x 12", by Michael Maczuga, sold from Cole Gallery in Seattle after appearing in *American Art Collector's Savvy Collector's Preview Guide to Upcoming Shows*.



● **SOLD!** *Springtime*, charcoal on paper, by Michael Maczuga, sold from the pages of a Preview article covering Scottsdale Fine Art's *Drawing Show* in the October issue of *American Art Collector*.

Bell of the Ball

A grand opening success for new Southern California gallery.

Bella Mesa Fine Art, located in the heart of La Mesa, California in its historic downtown area, hosted a grand opening exhibition featuring paintings by members of the Bridge Academy of Art in Utah. Opening night featured many of the artists from the academy, gallery owner Gabriel Giordano, City of La Mesa Mayor Art Madrid, and several city council members.

Bella Mesa Fine Art features artists working mainly in the classical realism tradition and represents many of the artists teaching or working at the Bridge Academy of Art like Sean Diediker, Ben McPherson, Justin Taylor, Christopher Young, Melissa Peck, Michael Workman, Wendy Chidester, Emily Gordon, Douglas Fryer, Sunny Belliston, Cassandra Barney and Trevor Southey. Most of the artists from the academy were present for the October 10th grand opening.

"It was a great opportunity to assemble such a nationally respected group of artists, many of whom have had significant influence on my own work," says Diediker, "I personally enjoy and thirst for the creative exchange that occurs between artists. In this way, we are all students of one another. This is the same philosophy implemented at the Bridge Academy of Art where many of Bella Mesa's artists participate in this creative exchange."

The gallery is part of a new effort spearheaded by Giordano to renovate the historic downtown of La Mesa, located just outside San Diego, California. Giordano, who grew up in the area and met Diediker while attending Brigham Young University, is an entrepreneur who has already opened GIO Bistro and Wine Bar across the street from the gallery and has several other projects under way for the area.

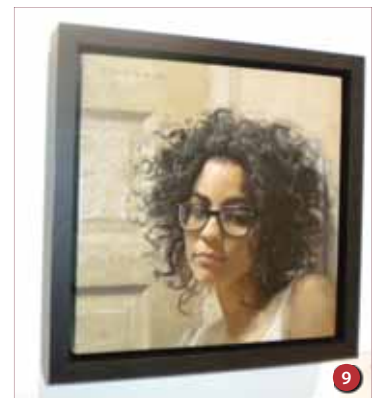
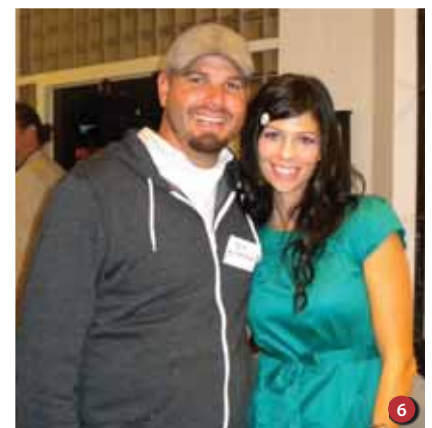
"The goal of Bella Mesa is to be the gem of the City of La Mesa and to draw in art enthusiasts locally as well as nationally," says Giordano. "Bella Mesa will play a large part in resurrecting La Mesa back into a destination city. We are incredibly open-minded and are extremely excited and proud to host such a world-class group of artists." ●



Opening night at Bella Mesa Fine Art. From left, Brian Kershnik, Christopher Young, Sean Diediker, Tracy Giordano, Gabriel Giordano, Sunny Belliston, Justin Taylor, Aaron Bushnell and Ben McPherson.



Christopher Young listens to live music during the grand opening. Behind him is a new drawing by David Kassan.



1. Gallery director Kimberly Lauzier with artist Brian Kershisnik. 2. Gabriel Giordano with Ben McPherson and wife Kristina 3. Justin Taylor and wife Sunny Belliston. 4. Bella Mesa Fine Art represents many artists connected to the Bridge Academy of Art in Utah. 5. Gallery director Kimberly Lauzier. 6. Ben McPherson and wife. 7. Kinsi Jene Suttner enjoying the opening night festivities. 8. Southern California collectors came out to support the new gallery. 9. New painting by Justin Taylor available through the gallery. 10. Artist Sean Diediker with Rebecca Bamberger, a public relations agent. 11. Lauzier greets collectors at the October 10th grand opening of Bella Mesa Fine Art.

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Jim Rennert

Going Up Ed. 3, 2009
steel and bronze
72 1/2 x 25 x 12 in.



Jim Rennert's sculptures, including two monumental pieces, will be featured at the Red Dot Art Fair in Miami, FL December 2 - 6

Booth Number C101

For an exclusive look into the artist's creative process, observe Jim working in his studio Monday and Wednesday from 10am to noon (Mountain Time) at:

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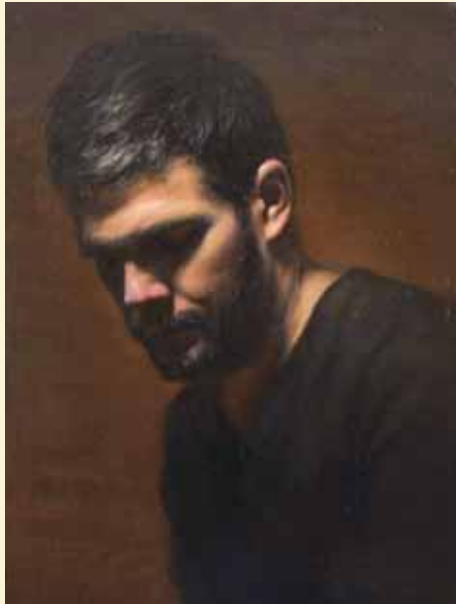
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