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AMERICAN

# art COLLECTOR

PREVIEWS OF WORKS FOR SALE AT  
UPCOMING SHOWS COAST TO COAST

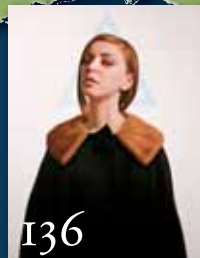
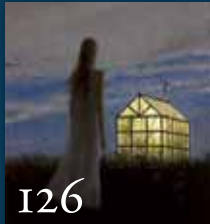
NOVEMBER 2012



# CONTENTS

NOVEMBER 2012

Previewing New Exhibitions Every Month Coast To Coast



## UPCOMING SOLO & GROUP SHOWS

**126** Aron Wiesenfeld  
State of wonder

**128** Stephen Scott Young  
Painting from the heart

**130** Peter Sculthorpe  
Energy of the sea

**132** Randall Mooers  
String theory

**134** John Morra  
MERTZ

**136** Kris Lewis  
Symbolic past

**138** Steven J. Levin  
Metamorphosis

**140** Elliot Offner  
Artist, sculptor, printmaker,  
typographer, teacher, father

**142** Bryan Mark Taylor  
The color of light

**144** Oana Lauric  
Reflective radiance



52

Confirmed Collector  
and House Whisperer  
By Eric Christopher Cohler

## SPECIAL SECTIONS

ART LOVER'S GUIDE TO COLLECTING  
FINE ART IN CHARLESTON & VICINITY

68



### ON THE MOVE

Collecting Plane, Train & Automobile Art

93

### PETITE PERSPECTIVES

Collecting Small Works & Miniatures

104

### AMERICAN IMPRESSIONIST SOCIETY JURIED EXHIBITION

The society heads to Indianapolis for its 13<sup>th</sup> annual  
Juried Exhibition.

184

### WOMEN ARTISTS OF THE WEST NATIONAL EXHIBITION

The 42<sup>nd</sup> National Exhibition gets under way November 15.

190

## COLUMNS

### MIGRATORY ART

By James Balestrieri

44

### CONFIRMED COLLECTOR AND HOUSE WHISPERER

By Eric Christopher Cohler

52

### AN UNSPOKEN TRUTH

By John O'Hern

58

## DEPARTMENTS

### THE SAVVY COLLECTOR'S PREVIEW GUIDE TO UPCOMING SHOWS

34

### CALLING COAST TO COAST

40

### MORE WORKS FOR SALE AT GALLERIES ACROSS THE COUNTRY

166

### SOLD!

182

146 Coulter Prehm  
Living portraits

148 Rick Reinert  
Into the night

150 William Berra  
Broad motifs

152 Aleksander Titovets  
Lyuba Titovets  
Fruits of their labor

154 Marina Dieul  
Hsin-Yao Tseng  
Divergent paths

156 Nuance  
Three women artists

158 Art extravaganza  
One-night event

160 Great American figurative  
Up to 75 new works

162 Setting the stage  
Featuring six artists

164 10<sup>th</sup> anniversary  
Celebrating a decade of art

NOVEMBER 2012 Monthly

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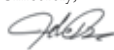
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Sincerely,



Joshua Rose  
Editor



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ON THE COVER...



ARON WIESENFELD, *THE GARDEN*, OIL ON CANVAS, 36 x 30" Available at Arcadia Gallery, November 10-25. See pages 126-127 for the preview on the exhibition.

## Artists in this issue

Aldridge, Brad	164	Ennis, Cary	164	McWethy, Tatiana	166	Silverwood, Mary	172
Anderson, Kathy	163	Ferguson, John Thomas	181	Moers, Randall	132	Skousen, Nathaniel	161
Belfuss, Kevin	159	Fouls, Renée	62	Morra, John	134	Smith, Brad	177
Bergeron, Mia	156	Funk, Keith	180	Naples, Michael	163	Taylor, Bryan Mark	142
Berra, William	150	Heathcote, Peregrine	170	Nelson, Craig	160	Titovets, Aleksander	152
Birdsall, Stephanie	163	Huang Laiduo	175	Offner, Elliot	140	Titovets, Lyuba	152
Brown, Dan	162	Jones, Jane	165	Perry, Jamie	168	Toone, Dan	179
Brown, Ryan	61	LaDuke, Robert	164	Philpott, Neal	171	Tseng, Hsin-Yao	155
Bugel, Leo	176	Lauric, Oana	144	Prehm, Coulter	146	Villarreal, Jesús Emmanuel	59
Carson, Michael	165	Levin, Steven J.	138	Reinert, Rick	148	Wallis, Kent	173
Cavanaugh, Ali	156	Lewis, Kris	136	Reis, Thomas	159	Wiesenfeld, Aron	126
Coe, James	167	Lind, Amy	157	Russo, Carlo	169	Wight, Lea Colie	62
Cooper, Ellen	60	Lindstrom, Bart	174	Sanchez, Sergio	161	Young, Stephen Scott	128
Dieul, Marina	154	Liston, Bryce Cameron	159	Schieffer, John	165		
Dunaway, Michelle	158	Livingston, Francis	165	Sculthorpe, Peter	130		
Elliott, Teresa	160	Maltz, Ed	178	Sears, Holly	44		

## Advertisers in this issue

Academy of Art University Atelier (San Francisco, CA)	Cover 3, 45	Forbes, Isabel (Spartanburg, SC)	85	Portrait Society of America (Tallahassee, FL)	46
Allan Gorman Fine Art (Montclair, NJ)	97	Fracchia, Barbara (Kensington, CA)	107	Principle Gallery (Alexandria, VA)	13
Amato, Stephanie (Basking Ridge, NJ)	189	Fuess, S. (Boulder Creek, CA)	191	Red Raven Art Company (Lancaster, PA)	99
American Impressionist Society, Inc. (Vero Beach, FL)	185	Galerie on Broad (Charleston, SC)	79	Reinert LePrince Fine Art (Charleston, SC)	71
Anderson, Francesca (Portland, OR)	115	George Billis Gallery (New York, NY)	11	Robert Lange Studios (Charleston, SC)	8
Arcadia Fine Art Gallery (New York, NY)	Cover 2, 1	Germanton Gallery (Germanton, NC)	28	Robison & Richard Fine Art (Charleston, SC)	75
Arlon Rosenoff Fine Art (Kirkland, WA)	109	Gray-Weihman, Carole (Penngrove, CA)	117	Roby King Galleries (Bainbridge Island, WA)	90
Art Group 360 (Chesterfield, MO)	109	Greenhouse Gallery of Fine Art (San Antonio, TX)	21	Salmagundi Club (New York, NY)	47
Beale, Mark (Charleston, SC)	87	Gregory James Gallery (New Milford, CT)	10	Sandpiper Gallery (Sullivan's Island, SC)	81
Beals & Abbate Fine Art (Santa Fe, NM)	Cover 4, 3	Grieco, Joseph (New York, NY)	189	Scottdale Artists' School (Scottsdale, AZ)	113
Biltmore Galleries (Scottsdale, AZ)	35	Groesser, Debra Joy (Ralston, NE)	187	Scottdale Fall for the Arts (Scottsdale, AZ)	122
Bonner David Galleries (Scottsdale, AZ)	6-7	Hamelin, Neil (Maple Ridge, BC)	101	Skyuka Fine Art (Tryon, NC)	26
Borsini-Burr Gallery (Montara, CA)	90	Haynes Galleries (Franklin, TN)	19	Smith Killian Fine Art (Charleston, SC)	85
Boston International Fine Art Show (Boston, MA)	123	Helena Fox Fine Art (Charleston, SC)	83	Smith, Anne Goffin (Essex Fells, NJ)	99
Bowen, Ginger (Phoenix, AZ)	117	Hersh Fine Art (Glen Cove, NY)	12	Smoky Mountain Fine Art (Fletcher, NC)	39
Brad Smith Gallery (Santa Fe, NM)	30	Hunt, Robert L. (Altoona, PA)	97	Southwest Gallery (Dallas, TX)	18
Christiane David Galleries (Lancaster, PA)	107	Jane Hamilton Fine Art (Tucson, AZ)	90	Spencer Galleries (Charleston, SC)	73
Chuck Larivey Fine Art (Henrico, VA)	57	JoAnne Artman Gallery (Laguna Beach, CA)	23	Studio Funk (Kelowna, BC)	92
Coda Gallery (Palm Desert, CA)	29	John Carroll Doyle Art Gallery (Charleston, SC)	83	Sunset Art Gallery of Amarillo (Amarillo, TX)	48-49
Cole Gallery (Edmonds, WA)	101	John Pence Gallery (San Francisco, CA)	9	Sylvan Gallery, The (Charleston, SC)	31
Coleman Fine Art (Charleston, SC)	2	Kirchner, Leslie (Green Valley, CA)	191	TL Norris Gallery (Greenville, SC)	41
Corse, Eileen (Jacksonville, FL)	189	Lambuth, Martin (Denver, CO)	95	Toone, Dan (Taylorsville, UT)	64
Crossroads Art Center (Richmond, VA)	111	Legacy Gallery, The (Scottsdale, AZ)	37	UAN Cultural & Creative Company (Three Rivers, MI)	32
Crouch Fine Art Studio (Amarillo, TX)	65	Locke, Cathy (Navato, CA)	115	Ventana Fine Art (Santa Fe, NM)	24
Cummins, Ct (St. Johns, FL)	111	M Gallery of Fine Art SE (Charleston, SC)	16-17	Vose Contemporary (Boston, MA)	5
Daly, J.E. (Hudson, MA)	189	Maltz, Ed (Los Angeles, CA)	91	Waterhouse Gallery (Santa Barbara, CA)	27
Darrell Hill Fine Art (Kamuela, HI)	43	Martin Gallery (Charleston, SC)	87	Wells, Jeffrey (Deer Park, IL)	183
Denise Kelly Fine Art (Truro, MA)	101	Mary Garrish Fine Art (Merritt Island, FL)	187	World of Art Showcase (Las Vegas, NV)	63
Dickinson, Charlotte (Vero Beach, FL)	187	McEvoy, Dick (Newton, CT)	113	Xanadu Gallery (Scottsdale, AZ)	66-67
Edward Dare Gallery (Charleston, SC)	81	McWethy, Tatiana (Sonoma, CA)	50		
Eichinger Sculpture Studio (Portland, OR)	20	Miniature Painters, Sculptors & Gravers Society of Washington, D.C. (Washington, D.C.)	117		
Elliott Fouts Gallery (Sacramento, CA)	47	Nedra Matteucci Galleries (Santa Fe, NM)	25		
Farmers and Merchants Gallery (Pilot Point, TX)	117	Park, Pokey (Tucson, AZ)	51		
		Philpott, Neal (Oregon City, OR)	22		

# ARON WIESENFELD

## *Recent Paintings*



*"The Tree"*

Oil on Canvas

47" x 35"

November 10 - 25, 2012

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# ARON WIESENFELD

## *Recent Paintings*



*"Dropout"*

*Oil on Canvas*

33" x 24"

## November 10 - 25, 2012

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*Trawler, 2009*

watercolor

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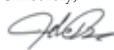
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## REMEMBERING ELLIOT OFFNER

NOVEMBER 6 - DECEMBER 29, 2012



Elliot Offner at work in the studio



*Whale I*  
Bronze, 30 1/2 x 11 1/2 x 10 1/2 inches, 1998



*Heron with Wings Outstretched*  
Bronze, 19 1/2 x 13 x 14 1/2 inches, 1993

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# Steven J. Levin

November 16 - December 15, 2012



*Metamorphosis*, oil on linen, 40 x 54 inches, 2012

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# Linda Lee Nelson

"Wassily Chair" 36x36, Oil on Linen

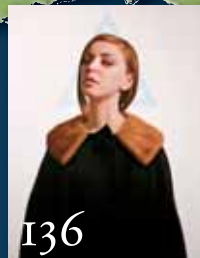
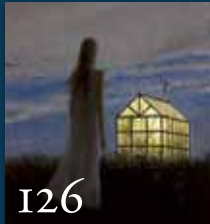
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# CONTENTS

NOVEMBER 2012

Previewing New Exhibitions Every Month Coast To Coast



## UPCOMING SOLO & GROUP SHOWS

**126** Aron Wiesenfeld  
State of wonder

**128** Stephen Scott Young  
Painting from the heart

**130** Peter Sculthorpe  
Energy of the sea

**132** Randall Mooers  
String theory

**134** John Morra  
MERTZ

**136** Kris Lewis  
Symbolic past

**138** Steven J. Levin  
Metamorphosis

**140** Elliot Offner  
Artist, sculptor, printmaker,  
typographer, teacher, father

**142** Bryan Mark Taylor  
The color of light

**144** Oana Lauric  
Reflective radiance



52

Confirmed Collector  
and House Whisperer  
By Eric Christopher Cohler

## SPECIAL SECTIONS

ART LOVER'S GUIDE TO COLLECTING  
FINE ART IN CHARLESTON & VICINITY

68



### ON THE MOVE

Collecting Plane, Train & Automobile Art

93

### PETITE PERSPECTIVES

Collecting Small Works & Miniatures

104

### AMERICAN IMPRESSIONIST SOCIETY JURIED EXHIBITION

The society heads to Indianapolis for its 13<sup>th</sup> annual  
Juried Exhibition.

184

### WOMEN ARTISTS OF THE WEST NATIONAL EXHIBITION

The 42<sup>nd</sup> National Exhibition gets under way November 15.

190

## COLUMNS

### MIGRATORY ART

By James Balestrieri

44

### CONFIRMED COLLECTOR AND HOUSE WHISPERER

By Eric Christopher Cohler

52

### AN UNSPOKEN TRUTH

By John O'Hern

58

## DEPARTMENTS

### THE SAVVY COLLECTOR'S PREVIEW GUIDE TO UPCOMING SHOWS

34

### CALLING COAST TO COAST

40

### MORE WORKS FOR SALE AT GALLERIES ACROSS THE COUNTRY

166

### SOLD!

182

146 Coulter Prehm  
Living portraits

148 Rick Reinert  
Into the night

150 William Berra  
Broad motifs

152 Aleksander Titovets  
Lyuba Titovets  
Fruits of their labor

154 Marina Dieul  
Hsin-Yao Tseng  
Divergent paths

156 Nuance  
Three women artists

158 Art extravaganza  
One-night event

160 Great American figurative  
Up to 75 new works

162 Setting the stage  
Featuring six artists

164 10<sup>th</sup> anniversary  
Celebrating a decade of art

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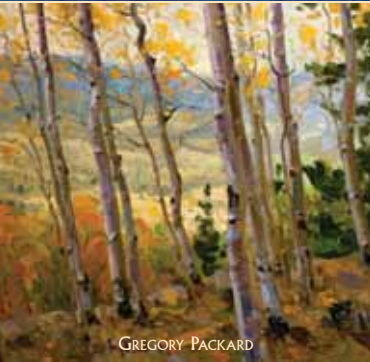
OCTOBER 30 - NOVEMBER 23



BRYAN MARK TAYLOR



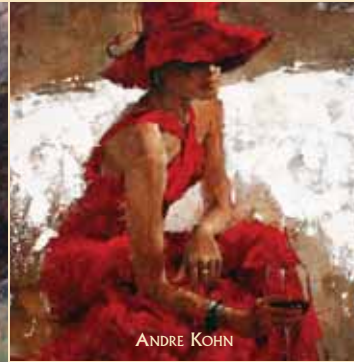
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"Ridge"

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Pastel



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# William Berra

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Robert Coombs  
CM Cooper  
Nancy Seamons Crookston  
Romel De La Torre  
Teresa Elliott  
Kim English  
Randy Ford  
Vincent Giarrano  
Susan Gilkey  
Adrian Gottlieb  
Trent Gudmundson  
Jeffrey Hein  
Ray Hunter  
Ignat Ignatov  
Mary Carol Kenney  
James Kroner  
Andre Kohn  
Mark Lague  
Amy Lind  
Jeremy Lipking  
Bryce Cameron Liston  
Joseph Lorusso  
Mark Lovett  
Fongwei Liu  
Michael Malm  
Serge Marshennikov  
Michael Mao  
Jennifer McChristian  
Stan Moeller  
CW Mundy  
Craig Nelson  
Marci Oleszkiewicz  
Alexander Orlov  
Derek Penix  
Tony Pro  
Mary Qian  
Sergio Sanchez  
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Saturday, December 1

10:00 AM–4:00 PM

Sunday, December 2

1:00–4:00 PM

*The show will hang through January 1, 2013.*

FEATURED ARTIST **Ralph Grady James**



*Rushing Surf—Great Black-backed Gull, 12" x 24" oil*

### PARTICIPATING ARTISTS

Tracy Avant	Cole Johnson
D. Eleinne Basa	Mark Kelso
Robert Bateman	Christine Lawrence*
Alan Bateman	Jeff Legg
Dan Beck	Andre Lucero*
Linda Besse	Susan Lyon*
Carl Bork	Bernard Martin
Henry Bowers*	Bill Mittag
Scott Boyle*	James Morgan
Don Brown	Guido Petruzzi
Margaret Brown	Jacob Pfeiffer
Luke Buck	John Pitcher
Scott Burdick*	Cheryl Powell
Jim Carpenter*	Don Prechtel
Jessica Clark*	Chuck Rawle
Brent Cotton	Larry Riley
Patti Cross	Patricia Savage*
Jim Daly	Dan Schultz
Kim Diment	John Seerey-Lester
Addren Doss*	Suzie Seerey-Lester
Barry Eisenach	Joe Seme
Beth Erlund	Patty Bailey Sheets*
Amy Evans*	Keyhill Sheorn*
Trey Finney*	Matt Smith
Isabel Forbes*	David Turner
Grant Hacking	Sarah Watts*
Julie Hayes*	Sue Westin
Heiner Hertling	Bob Wiermaa
Paula Holtzclaw	Sue Wipf



*Jim Morgan, Callippe Fritillary and Shoury Goldeneye, 9" x 12" oil*



*D. Eleinne Basa, Moonset Study, 6" x 10" oil*

\*will be attending

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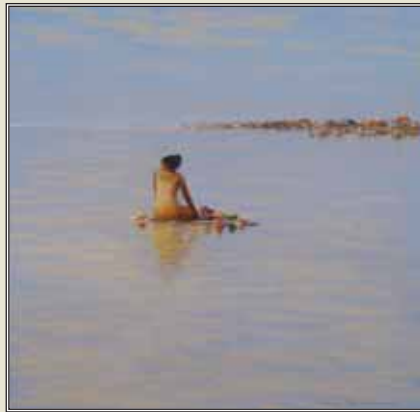
# William Berra



*Vantage*

Oil

40" x 40"



*Enchanted*

Oil

18" x 18"



*Obsessed*

Oil

6" x 16"

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## 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.



## ● SOLD! WHO'S BUYING WHOSE ART THEY FIRST SAW IN THIS MAGAZINE



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# THE SAVVY COLLECTOR'S PREVIEW GUIDE TO UPCOMING SHOWS

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

## ARIZONA



Nate Ronniger, *Emm I See...Kay Eee Why?*, oil on linen, 24 x 24"

### 10<sup>th</sup> Anniversary Show

**Opening: November 8, 2012**

Exhibition Dates: Nov. 8-Dec. 29, 2012

"To celebrate a decade of providing some of the finest art to the community, Bonner David Galleries commemorates this occasion with a very special show featuring new work from all 30 of our talented artists. This exquisite collection is a not-to-be-missed celebration of the finest works its traditional and contemporary artists have to offer. This event promises to be the highlight of the art scene in Scottsdale this season!" —*Nico Svoboda Bonner David Galleries*, 7040 E. Main Street, Scottsdale, AZ, 85251, (480) 941-8500



Dave Newman, *Gas Pump Monument*, mixed media collage 18 x 22"

### Fall for the Arts Xanadu Exhibit

**Opening: November 8, 2012**

Exhibition Dates: Nov. 8-Dec. 8, 2012

"Scottsdale's first-ever Fall for the Arts festival kicks off Thursday night during Art Walk. Xanadu will feature a diverse show of mixed media collage art by Dave Newman depicting Native American and Old West imagery. A new suite of John and Elli Milans's colorful oil/mixed media horses will be exhibited as well as Arizona landscapes by oil artist John Horejs. Horejs and the Milans will demonstrate their skills in the Quick Draw event Saturday morning from 10 a.m. to noon." —*Elaine Horejs, Gallery Director Xanadu Gallery*, 7039 E. Main Street, Suite 101, Scottsdale, AZ, 85251, (480) 368-9929

## CALIFORNIA



Leslie Kirchner, *One Look*, oil, 8 x 10"

### NatureWorks

**Opening: February 28, 2013**

Exhibition Dates: Feb. 28-March 3, 2013

"Leslie Kirchner will be hard at work in her studio November 2012 to February 2013 producing new paintings, some of which will be shown at *NatureWorks Art Show and Sale* in Tulsa, Oklahoma, at the Tulsa Renaissance Hotel." —*Leslie Kirchner*

**Leslie Kirchner**, 15444 Spunky Canyon Road, PMB 1011, Green Valley, CA, 91390 (661) 270-1733, leslie@lesliekirchner.com, www.lesliekirchner.com



Picasto, oil on canvas, 30 x 33"

### New Collection: Ben Steele

**Opening: November 24, 2012**

Exhibition Dates: Nov. 24-Dec. 14, 2012

"Coda Gallery is excited to present a new collection of paintings by Ben Steele. Steele's work deals with the difference between a child's naivety and the desensitized view of an adult. Popular imagery such as famous works of art or well-known photography floods our visual world and we lose our ability to separate the work from its cultural meaning. Steele's intent is to explore this phenomenon and re-expose viewers to the images so they can open up and enjoy the work in a new way." —*Coda Gallery Coda Gallery*, 73151 El Paseo, Palm Desert, CA, 92260, (760) 346-4661



*Suitcase Full of Dreams*, oil on canvas, 40 x 40"

### Romancing Imagination — New Works by Peregrine Heathcote

**Opening: October 1, 2012**

Exhibition Dates: Oct. 1-Nov. 30, 2012

"Inclined toward or suggestive of the feeling of excitement and mystery associated with love. . . . The ability to be creative or resourceful in an idealized or poetic creation of the mind, marked by the imaginative or emotional appeal of what is heroic, adventurous, remote, mysterious, or idealized. I have always been more drawn to works that are more figurative...portrative in nature and have been an admirer of Peregrine Heathcote's work for many years." —*JoAnne Artman*

**JoAnne Artman Gallery**, 326 N. Coast Highway, Laguna Beach, CA 92651, (949) 510-5481, www.joaneartmangallery.com

## COLORADO



*Stream of Winter Colors*, oil, 16 x 16"

### Winter - Martin Lambuth

**Opening: November 21, 2012**

Exhibition Dates: Nov. 21, 2012-Jan. 5, 2013

"Martin Lambuth's paintings create the opportunity to escape for brief periods from everyday life, to visually step into another world and linger in its nuances. Lambuth's style reads with a sense of realism at a distance, but up-close you see the abstraction, looseness and textures buried in layers of rich color. Lambuth has been recognized in local, regional and national shows, and has work in permanent corporate collections. His recent

work was being juried into the 2012 *Cherry Creek Arts Festival*."

**FRAMED IMAGE**, 5066 E. Hampden Avenue, Denver, CO, 80222, (303) 692-0727

## MARYLAND



Judy Lalingo, *Awaiting Their Cue*, acrylic on board, 3 x 5"

### 79<sup>th</sup> annual International Exhibition of Fine Art in Miniature - Judy Lalingo

**Opening: November 19, 2012**

Exhibition Dates: Nov. 19-Dec. 29, 2012

"The 79<sup>th</sup> annual International Exhibition of Fine Art in Miniature presented by The Miniature Painters, Sculptors & Gravers Society of Washington, D.C. (MPSGS)—the oldest miniature society in the United States. Public juried exhibition showcasing more than 600 artists works of art by some of the finest miniature artists around the world." —*Elizabeth Stecher, MPSGS*

**The Mansion at Strathmore**, 10701 Rockville Pike, North Bethesda, MD, 20852, (301) 530-0540

## MICHIGAN



*Boat Scenery, oil*, 23.6 x 31.1"

### Western Style, Oriental Spirit, Oil Paintings - Huang Laiduo

**Opening: October 1, 2012**

Exhibition Dates: Oct. 1-Dec. 31, 2012

"Huang Laiduo established his artistic personality and painting style by integrating Western realistic style with Chinese freehand art spirit. At age 19 he won first prize in a painting competition. In his 40s, his painting was collected by the National Art Museum of China. Today, Huang is stronger and braver in the use of light and colors, and more skillful

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# UPCOMING SHOWS STATE BY STATE

## MICHIGAN CONT.

at palette knife techniques. Go to [www.EasternArtDirect.com](http://www.EasternArtDirect.com) to view his artworks." —*Daisy Tian*  
**Eastern Art Direct**, UAN, Suite 200, 1021 Hill Street, Three Rivers, MI, 49093, (574) 386-5090

## NEW MEXICO



*Butterfly Dress*, bronze, ed. of 12, 34 x 9 x 8"

**Artist in Residence at Sanctuary on Camelback - Michael Peralta**

**Opening: November 16, 2012**

Exhibition Dates: November 16-18, 2012

"Meet renowned sculptor Michael Peralta at Sanctuary Camelback Mountain Resort & Spa during his Artist in Residence from November 16 to 18. Events include wine reception, dinner with Beau MacMillan, and a sculpting demonstration. Call Sanctuary Resort management for more details at (480) 607-2375. Also visit [www.sanctuaryaz.com](http://www.sanctuaryaz.com) for more information about Sanctuary Resort and visit [www.bealsandabbate.com](http://www.bealsandabbate.com) for more information about Michael Peralta."

—*Bobby Beals*, owner, **Beals & Abbate Fine Art**, 713 Canyon Road, Santa Fe, NM, 87501, (505) 438-8881

## NEW YORK



Robert Armetta, *Elegy*, oil on linen, 28 x 22"

**Beauty Revisited**

**Opening: November 9, 2012**

Exhibition Dates: Nov. 5-Dec. 31, 2012  
*"Beauty Revisited* features a gifted group of diverse artists who share an interest in using the methods and techniques of the past to create beautiful, meaningful images that speak to contemporary values and ideas. These include landscapes, some grand and some more intimate, by David Peikon and Catherine Prescott; rich, glowing still lifes by Dennis Cheaney and Carlo Russo; and striking

figures and portraits by Juliette Aristides, Robert Armetta, Colleen Barry, Stephen Bauman, and Dan Thompson." —*Flora Armetta*, Director  
**Hersh Fine Art**, 14A Glen Street, Glen Cove, NY, 11542, (646) 508-7645

## NORTH CAROLINA



*Whisper In My Ear*, oil, 24 x 20"

**Fall With Me - Bart Lindstrom**

**Opening: November 3, 2012**

Exhibition Dates: Nov. 3-Dec. 1, 2012

"Though known nationally for his portraiture, renowned artist Bart Lindstrom also creates still life paintings using treasured museum vases from around the world and other work exploring the human form. His still life work focuses on design and unique lighting, with juxtapositions of finished and less finished passages. Lindstrom's figures show quiet, often reflective moments that have a feeling of curious restfulness. The exhibit includes both finished work and drawings and studies used in his process." —*Richard Christian Nelson*

**Skyuka Fine Art**, 133 N. Trade Street, Tryon, NC, 28782, (828) 817-3783

## PENNSYLVANIA



*Little French Courtyard*, oil, 14 x 11"

**Time for Travel - Christiane David**

**Opening: November 1, 2012**

Exhibition Dates: November 1-30, 2012  
*"Christiane David* is presenting an impressionistic trip around the world in her gallery this November. She will be featuring vibrant paintings that take you from the street corners of Paris, to markets in Tuscany, down peaceful canals in Bruges, and to many other exceptional locations that reflect several of her own personal trips abroad. Also for Collector's Night on Thursday, November 1, David will be doing an oil painting demonstration at 5 p.m. Call the gallery at (717) 293-0809 to RSVP!" —*Donna Plets*  
**Christiane David Gallery**, 112 N. Prince Street, Lancaster, PA, 17603, (717) 293-0809



Ct Cummins, *Sun in a Vase*, oil, 8 x 6"

**First Annual Small Paintings**

**Opening: October 5, 2012**

Exhibition Dates: Oct. 5-Dec. 22, 2012

"The Rich Timmons Fine Art Gallery announces its *First Annual Small Paintings Exhibit*. More than 300 small original paintings from 50 nationally recognized artists that reside throughout the United States will be contributing to this first-time event. Although the gallery is relatively new, it has quickly become known as the fine art gallery with the largest collection of original paintings in all of Bucks and Montgomery counties." —*Ct Cummins*

**Rich Timmons Fine Art Gallery**, 3795 Route 202, Doylestown, PA, 18902, (267) 247-5867



*CP Rail in Vermont*, oil on canvas, 20 x 16"

**New Works by Robert L Hunt**

"A new group of American railroad oil paintings by Robert Hunt is now available. One of the foremost railroad artists in the country today, Hunt places high priority on the artistry and romance of American railroading in addition to the historical and mechanical accuracy of his subjects. Eloquent and rich portrayal within a setting and a master's touch with light brings yesterday to life in a very authentic way." —*Andy Dierks*

**Robert L Hunt Gallery**, 216 Lowell Avenue, Altoona, PA, 16602, (814) 942-0500



Steve Wilson, *The Witches Ball*, watercolor, 17 x 28"

**Steve Wilson and Justin Johnson**

**Opening: November 2, 2012**

Exhibition Dates: Oct. 30-Dec. 1, 2012

"November features local artists Steve Wilson

and Justin Johnson. Wilson explores the familiar in a series of watercolors depicting both landscape and still life in a show titled *What to Paint?* Johnson has created a collection of both drawings and oils that examine forms in space, both in nature and self-manipulation. Through perspective drawing and intense investigation of shape, form and composition, each piece invites the viewer into 'places and spaces.'" —*Lee Lovett*  
**The Red Raven Art Company**, 138 N. Prince Street, Lancaster, PA, 17603, (717) 299-4400

## SOUTH CAROLINA



*Morning News*, oil on canvas, 30 x 24"

**Southern Places, Oil Paintings by Isabel Forbes**

**Opening: November 11, 2012**

Exhibition Dates: Nov. 11-Dec. 14, 2012

"Not far from home is where Isabel Forbes finds her inspiration to paint. *Southern Places* is a visual journey of the places Forbes has called home." —*Isabel Forbes*

**USCA-Etherredge Center Art Gallery**, 471 University Parkway, Aiken, SC, 29801, (803) 648-3893



*Woodlands Pond*, oil, 16 x 20"

**Mark Beale Solo Exhibit**

**Opening: November 2, 2012**

Exhibition Dates: November 2-30, 2012

"Mark Beale will present works depicting the Southern coastal landscape in his characteristic tonalist style emphasizing mood and atmosphere. Works can be viewed at [www.bealefineart.com](http://www.bealefineart.com)." —*Mark Beale*  
**Charleston Artist Guild Gallery**, 160 E. Bay Street, Charleston, SC, 29401, (843) 722-2425

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MARINA DIEUL



*LA GRANDE AILE* 52" x 52" OIL  
MARINA DIEUL

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# UPCOMING SHOWS STATE BY STATE

## SOUTH CAROLINA CONT.



After a Charleston Rain, oil, 36 x 48"

**Into the Night - Rick Reinert**

**Opening: November 2, 2012**

Exhibition Dates: November 2-24, 2012  
"Into the Night features 15 original oil paintings by Charleston artist Rick Reinert. The focus of the exhibition is nocturnal depictions of the streets and court-ways of Charleston. Reinert's bold, expressionistic style is unique and collected throughout North America." —*Rick Reinert*  
**Reinert LePrince Fine Art**, 179 King Street, Charleston, SC, 29401, (843) 793-4765



Mia Bergeron, *Thirty Two*, oil on panel, 30 x 30"

**Nuance**

**Opening: November 2, 2012**

Exhibition Dates: November 2-23, 2012  
"These three women painters—Ali Cavanaugh, Mia Bergeron, and Amy Lind—each with their own unique styles, come together to create an exhibition exploring the female form. Cavanaugh's paintings create space for the figure; Lind's explore memories within the room; and Bergeron's blur the edges where the figure meets the background." —*Megan Lange, Owner, Robert Lange Studios*

**Robert Lange Studios**, 2 Queen Street, Charleston, SC, 29401, (843) 805-8052



Ralph Grady James, *Carolina Wren*, oil on panel, 5 x 7"

**Postcards from Charleston**

**Opening: November 2, 2012**

Exhibition Dates: Nov. 2, 2012-Jan. 2013  
"Sandpiper Gallery on Sullivan's Island and Edward Dare Gallery on Broad Street's Gallery Row in Charleston will feature miniature oil paintings for the holidays—capturing moments and memories to reflect on for a lifetime. The series features little gems by a variety of gallery artists capturing

glimpses and vignettes of Charleston and sea islands." —*Julie Sweet, Co-owner*

**Edward Dare Gallery**, 31 Broad Street, Gallery Row, Charleston, SC, 29401, (843) 853-5002, www.edwarddare.com



Robin Cheers, *Park Avenue*, oil on linen, 16 x 24"

**Group Exhibition**

"Terry Norris is pleased to announce the opening of the T.L. Norris Gallery. Greenville will now have some of the best contemporary artists of our day. These internationally and nationally renowned artists have won several competitions and awards of recognition for their paintings and sculptures. For additional information please visit www.tlnorrisgallery.com." —*Terry Norris*  
**T.L. Norris Gallery**, 1 Wade Hampton Blvd., Greenville, SC, 29609, (864) 991-8645



Sally Evans, *Buck*, acrylic on canvas, 24 x 24"

**Postcards from Sullivan's Island**

**Opening: November 4, 2012**

Exhibition Dates: Nov. 4, 2012-Jan. 2013  
"Sandpiper Gallery will host *Art on the Beach*, featuring the paintings of Sally Evans. This will also be the official start of the holiday season at the gallery. Miniature oil paintings—featuring little gems by a variety of gallery artists, capturing vignettes of Sullivan's Island, our love for our island critters and the whimsical side of island life." —*Julie Sweet, Co-owner*

**Sandpiper Gallery**, 2201 C Sullivan's Island, SC, 29482, (843) 883-0200, www.sandpipergallery.net

## TEXAS



Ed Hall, *Bright Side of the Road #2*, acrylic on board, 18 x 12"

**Autumn Gallery Opening - Ed Hall**

**Opening: November 11, 2012**

Exhibition Dates: Nov. 11, 2012-Feb. 3, 2013

"Farmers and Merchants Gallery has been in business since 1975. The gallery currently represents Ed Hall as well as many other quality regional artists. The next gallery opening is November 11 from 1 to 5 p.m." —*Karad Shields*  
**Farmers and Merchants Gallery**, 100 N. Washington, Pilot Point, TX, 76258, (940) 686-2396



Logan Canyon Autumn, oil on canvas, 30 x 40"

**Kent Wallis Solo Show**

**Opening: November 10, 2012**

Exhibition Dates: Nov. 10-Dec. 14, 2012  
"Kent Wallis' superbly executed paintings blend the schools of romantic realism and impressionism. Self-taught, his development as an artist was instinctive. His use of color and composition lend themselves to an incredible beauty which reflects intensity, and yet, a gentle inspirational calm and strength. His impressionistic technique lends a spontaneous touch while his palette of bold, vivid color creates an atmosphere of joy. He defines impressionism as catching the fleeting moment in a landscape." —*Melissa Butler*

**Southwest Gallery**, 4500 Sigma Road, Dallas, TX, 75244, (972) 960-8935

## VIRGINIA



Jill Finsen, *Leaved Pot*, oil on canvas, 20 x 20"

**Color Vision**

**Opening: November 16, 2012**

Exhibition Dates: Nov. 16, 2012-Jan. 7, 2013  
"Featured artists will be Jill Finsen and Nancy Varipapa in their show *Color Vision*. Other featured artists will be Garry-Lou Upton and Tom Anderson in their show *Playing with Color, any Subject, any Season, any Place*, as well as artists participating in the Metropolitan Richmond Artists Association (MRAA) Group Show." —*Jennifer Kirby*

**Crossroads Art Center**, 2016 Staples Mill Road, Richmond, VA, 23230, (804) 278-8950

## WASHINGTON



In the Now, pastel, 26 x 24"

**The Great Outdoors, Action and Beauty - Joe Mac Kechnie**

**Opening: November 15, 2012**

Exhibition Dates: Nov. 15-Dec. 14, 2012  
"Joe Mac Kechnie's new show consisting of pastels, mixed media and oils will explore the world of extreme outdoor activities such as rock climbing, kayaking, rodeo and horse racing. An outdoor enthusiast himself, Mac Kechnie captures the wild and rugged beauty of the Northwest. His aviation pieces depict the marriage between a reliable technology, gutsy pilots and extreme wilderness conditions. Mac Kechnie's style is often impressionistic, pushing his creative techniques by being experimental." —*Denise Cole, owner, Cole Gallery*

**Cole Gallery**, 107 5<sup>th</sup> Avenue South, Edmonds, WA, 98020, (425) 697-2787

## CANADA



Neil Hamelin, *First Snow*, acrylic, 11 x 14"

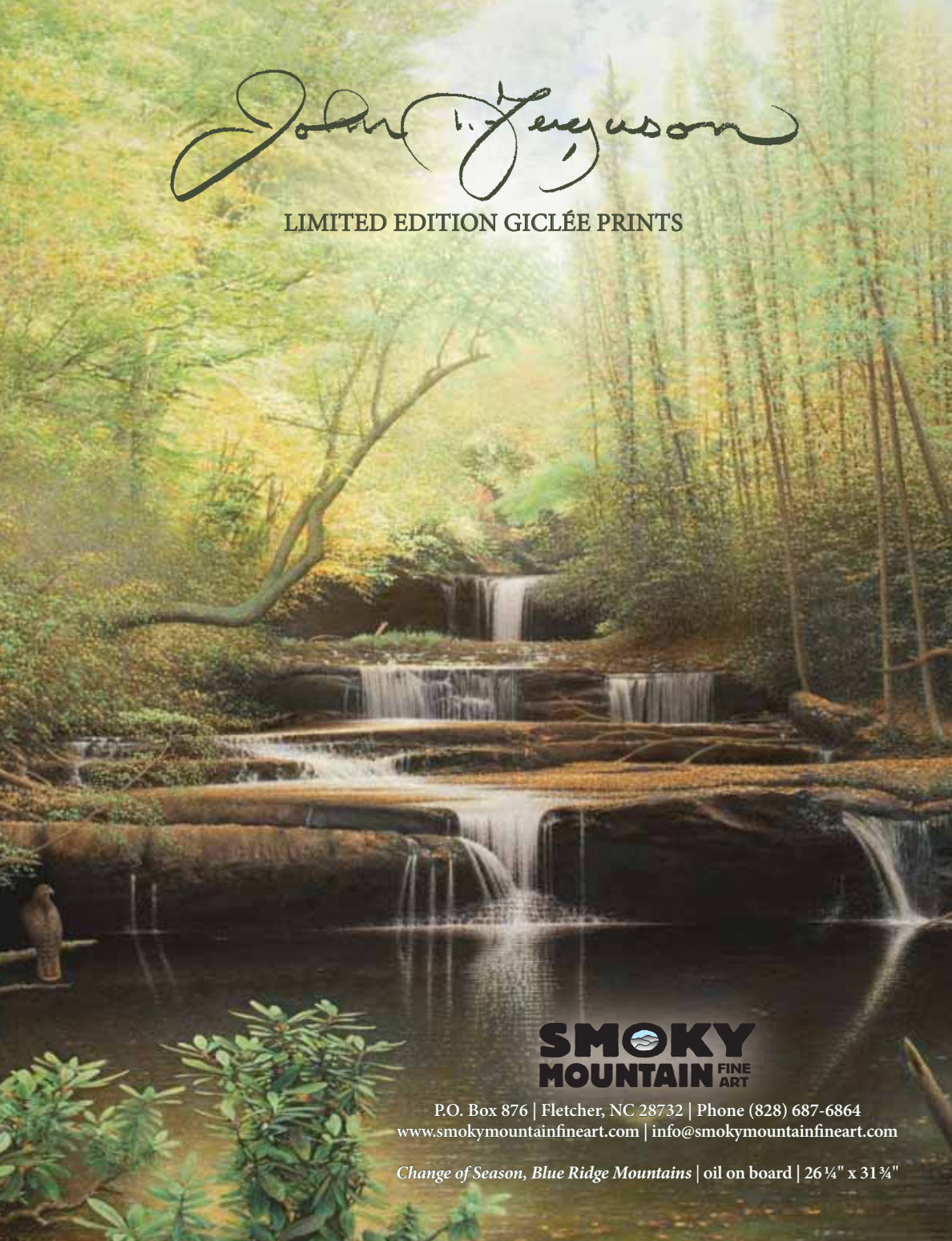
**Shades of White**

**Opening: November 30, 2012**

Exhibition Dates: November 30, 2012  
"White Dog Whistler Studio Gallery is proud to present its fall show titled *Shades of White*. From snow, sky, water and frost, White Dog Whistler's artists are representing their own interpretation in each artist's unique style and medium. Nestled in the heart of Whistler, British Columbia, Penny Eder's White Dog Whistler Studio Gallery is home to artistic inspiration found in the rugged mountains and adventurous lifestyle of the region and its inhabitants." —*Neil Hamelin*

**White Dog Whistler Studio Gallery**, 1074 Millar Creek Road, Whistler, BC, V0N1B1, (604) 932-2205

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



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*Change of Season, Blue Ridge Mountains* | oil on board | 26 ¼" x 31 ¾"

# CALLING COAST TO COAST

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.



Flora Armetta  
Glen Cove, NY

**"Clients have recently shown the most interest in landscapes and portraits..."**

We are located in the heart of Long Island's Gold Coast, with a sophisticated and knowledgeable clientele. In spite of the downturn in the national economy, collectors continue to seek out the kind of work they love—they realize that beautiful art is not only an uplifting presence, but also a wise investment and a significant gift to be handed down to future generations.

We opened this gallery this year because we saw an increasing interest in and demand for classically oriented works of art and the kind of realism that has depth to it as well as beauty. Clients have recently shown the most interest in landscapes and portraits, specifically those by **Catherine Prescott** and **David Peikon**, whose upcoming solo show runs January and February 2013.

**Flora Armetta, director**  
Hersh Fine Art  
Glen Cove, NY  
(646) 508-7645  
www.hershfineart.com



Allyn Cantor  
Cannon Beach, OR

**"People insist on purchasing originals and prefer oil or acrylic painting..."**

The market is very seasonal in our tourist community; however, the concentration of galleries in Cannon Beach has brought an influx of new buyers to the area over the last decade. Many visitors to the area make their fine art purchases in Cannon Beach and continue to be patrons of the gallery for years to come.

People insist on purchasing originals and prefer oil or acrylic painting for its implied longevity. Emotional landscapes or semi-abstract landscapes that reference the region seem to be the best selling subjects. Some of the gallery's top painters are **Ken Grant**, **Robert Schlegel**, **Randall Tipton**, **Scott Johnson**, and **Christopher Mathie**. Also ceramic artists **Boni & Dave Deal** and **Robin & John Gumaelius**. Oregon printmaker **Paul Gentry** is new to the gallery this past year.

**Allyn Cantor, owner/director**  
White Bird Gallery  
Cannon Beach, OR  
(503) 436-2681  
www.whitebirdgallery.com



Michael Sugarman  
Santa Fe, NM

**"We are showing representational work exclusively..."**

It's no secret that the difficulties in the economy has been hard on the galleries. What is amazing, in Santa Fe, is that here are almost no closed doors. For every gallery that closes another adventurous soul seems ready to step in with new ideas and energy. The market, in general, is a little uneven, but the year has been pretty strong so far. It's hard to generalize buyers, but there has been a narrowing in the market.

We have been selling a broad spectrum of artists in the gallery. We are showing representational work exclusively, but strive to find artists who have a distinct take on how to depict the world around them. Some of the gallery's most popular artists include **Adair Payne**, **David Folley**, **Stephen Day**, **Dennis Wojtkiewicz**, and **Forrest Solis**.

**Michael Sugarman, co-owner**  
Sugarman-Peterson Gallery  
Santa Fe, NM  
(505) 982-0340  
www.sugarmanpetersongallery.com



Pamella Branch  
Blue Mountains, ON

**"We have a large selection of national and international Canadian artists represented."**

The art market in Canada was predominately Quebec art, which is not the case so much now; other Canadian artists are becoming more recognizable. The art market is seasonal with a "shoulder season" in November and April. We ship art to national and international clientele all over the world.

We have a large selection of national and international Canadian artists represented. We've seen a unique use of the palette knife, glazes and multimedia, even finger painting. Some of our best selling works include Canadian landscape paintings and sculpture from artists such as **Maya Eventov**, **Paul Paquette**, and **Cathy Mark**. Collectors should know about graffiti artist **Brian Porter** who creates large bold canvases depicting pop cultural icons against abstract backdrops.

**Pamella Branch, sales**  
Brights Gallery  
Blue Mountains, ON  
(705) 445-4999  
www.brightsgallery.com

Colin Berry, White Rose  
Oil on board, 36 x 24"



Drew Fagan, Red Hat  
Oil on canvas 18 x 18"



Paul Kelley, Steamer Trunk, c2011  
Oil on panel 24 x 30"

*T.L. Norris*  
GALLERY

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

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## NOVEMBER ART SHOW PREVIEW

# Boston Fixture

The annual Boston International Fine Art Show continues to bring together some of the foremost galleries from across the globe.



**Larry Preston**, *White Amaryllis in a French Chocolate Pot*, oil on panel, 22 x 18"  
COURTESY PRINCIPLE GALLERY



**Jeff Legg**, *The Provision*, oil on Belgian linen, 30 x 30"  
COURTESY M GALLERY OF FINE ART SE



**Joel Babb**, *Painting in a Canoe, Neziscot River, Turner, Maine*, oil on linen, 53¼ x 42¼"  
COURTESY OF VOSE GALLERIES.



View of the 15<sup>th</sup> annual *Boston International Fine Art Show 2011*.  
COURTESY JONI LOHR.

November 15 to 18, galleries spanning the United States and Europe will convene for the 16<sup>th</sup> annual *Boston International Fine Art Show (BIFAS)*. The event, taking place at the Cyclorama, Boston Center for the Arts, gets under way with a Gala Preview benefiting Friends of the Children-Boston on Thursday, November 15, from 5:30 to 8:30 p.m.

"The show has become a fixture on Boston's social and cultural scene," says co-producer Tony Fusco. "We are specially grateful for the support we have received over the years from the museum community. A dozen of the area's museum directors and senior curators now serve on our Honorary Committee, along with the governor, the mayor and notable Bostonians from all walks of life."

Forty galleries participate in the event each year including a number of returning galleries such as Arcadia Fine Arts (NY), Avery Galleries (PA), Fusco & Four Modern (MA), Principle Gallery (VA), Quidley & Company (MA), Tree's Place Gallery (MA), Tom Veilleux Gallery (ME), and Vose Galleries (MA). First time participants include William Baczek Fine Arts (MA), West Wind Fine Art (MA), and M Gallery of Fine Art SE (SC).

Maggie Kruger, owner of M Gallery of Fine Art SE, says, "Many of our collectors hail from the Northeast: Manhattan, the Hamptons, Boston, Philadelphia, and Washington, D.C. We are excited to be able to bring our works up and enable our collectors to see them closer to home... Our rare museum-grade works resonate well with the *Boston International Fine Art Show*, which has been a bastion of competence and provenance for many years."

The show is open to the public Friday, November 16, from 1 to 8 p.m.; Saturday, November 17, from 11 a.m. to 8 p.m.; and Sunday, November 18, from 11 a.m. to 5 p.m. Tickets are \$15, while those under 12 years of age are admitted free. ●

### 16<sup>th</sup> annual Boston International Fine Art Show

**When:** November 15-18, 2012, with a Gala Preview November 15 from 5:30 to 8:30 p.m.

**Where:** The Cyclorama, Boston Center for the Arts, 539 Tremont Street, in the South End.

**Information:** [www.FineArtBoston.com](http://www.FineArtBoston.com)

*Darrell Hill*



Traffic Jam Hawaiian Style, 30x30



1939 Ford Woody, 8x10



Surfer's Dream, 36x24



39 Chevy, 8x10

[www.DARRELLHILLART.COM](http://www.DARRELLHILLART.COM)

For Gallery Locations or to represent, contact the artist



# Migratory Art

By James Balestrieri



PHOTO BY JAMES BALESTRIERI

A look at the works that can be seen in Tarrytown Station.

When you commute, as I do, art is the last thing on your mind. It's strictly A to B, shortest distance—and time—between two points. I have it down to the minute, if not the second. And if, driving from home to the train station, I get behind the street sweeper—on Thursdays—or the garbage truck—on Mondays—the whole delicate mechanism gets thrown off and I miss my train.

Holly Sears' *Hudson River Explorers*, startlingly beautiful paintings of animals on the move, on view at the Hudson River Museum in Yonkers, New York, and translated into translucent windows on the overpasses at the newly renovated Tarrytown Station by the Metropolitan Transit Authority Arts for Transit program, brought me up short even before I knew what they were.

I missed my train.

The oversized, realistically rendered animals, birds, insects, fish, in proximities and juxtapositions not normally found in nature, mirrors and comments on the strange experience of commuting. We wouldn't all be here, together, if we weren't headed in the same direction.

Commuting is migration, writ small, a movement arising not out of instinct, but out of the choices and disparities between

where we work and where we live. Or is that wrong? Is it instinct, the instinct to provide for ourselves and our families and to make the best home we can, even if that means traveling far every day to and from home and work?

I see the same people every day on this train. Here we are, all together on this train, this journey. I've made a few friends on the train, but, for the most part, none of us know one another. We read, sleep, work, listen to music, play video games on our phones—write. There's a poker game on this train that's

been going on every morning for 30 years. The original players have retired, but the game goes on. I've never been invited to play. It is as strange to me as an elephant swimming in the Hudson or an enormous Painted Lady butterfly riding the back of a sturgeon. An entirely surreal notion I barely notice.

In Holly Sears' works the animals leap and fly and float and swim, all in one direction. But, like commuters, they seem barely aware of one another, and ignore us altogether. The implicit message in the paintings is a gentle nudge toward noticing as we make our way through our lives, to pay attention to the myriad unlikeliesses in those who travel the roads we travel. Beyond that, the animals in the paintings, as the sun beams through them, all seem to fly, to be fleeing, and I think of the forest fire scene in *Bambi*, where the animals set aside their natural animosities and huddle together on an island in the middle of a lake as if recognizing, instinctively, that they each play a part in the wide weave of the world. We may be different, Sears' paintings say, but we need one another, we complement one another. The improbability of the butterfly and the sturgeon, the elephant and the horse, the swallow, the otter and the doe, highlights the unique beauty of each living being and enacts the plenitude of life. →



*Elephants*, oil on paper, laminated on board, 15 x 29 5/8" Collection of the artist.



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Ned Axthelm / Western Bus Homecoming / 27" x 28.5" / oil on canvas



Leo Bugel / Happy New Year! / 40" x 30" / oil on board



*Swallows*, oil on paper, laminated on board, 15 x 29 1/4". Collection of the artist.

My commute is quite beautiful. A rare bird. I hug the Hudson opposite the cliffs of the Palisades, watch the sparkle—or fog—on the water, imagine what Henry Hudson saw: the Lenape villages, the deep forests. But I'm a writer and I watch the people too—the young

woman with the Grace Kelly looks who gets on at one station and is met each day by a tall man who buries his face in a boom of history and rejects her mild affectionate gestures with a tired sigh—the guy who insists on taking three seats, hammering at a keyboard, trying in

vain to chat up women, shushing anyone who breathes near him because he needs to work. The cracks at the creases of his black shoes speak volumes, I think—about loneliness as armor, and anger at a world that seems arrayed against good fortune. And then there's the guy whose wife and toddler son see him off at the platform on many days. He, too, hammers away at a keyboard, but he always says "Good Morning" to his seatmates and seems like the happiest man on the train. But who knows if my observations are worth the words it takes to write them? Does anyone ever look at me and wonder and speculate? I imagine I am—and seem like—the otter in Sears' *Swallows*, looking out, noticing, even as I migrate. But, I wonder, how would Holly Sears paint me? ●

*Hudson River Museum*  
511 Warburton Avenue  
Yonkers, NY 10701  
[www.hrm.org](http://www.hrm.org)  
*Arts for Transit*  
[www.mta.info/mta/aftr](http://www.mta.info/mta/aftr)

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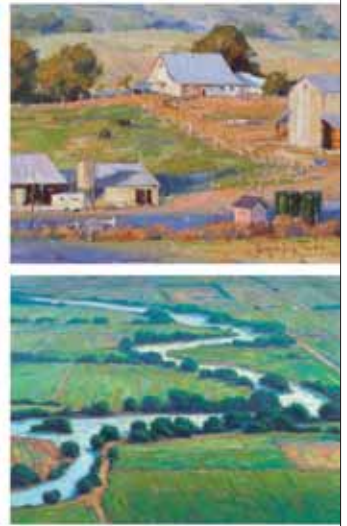


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**December 3, 2012 - January 1, 2013**

*An exhibition and sale of small-format paintings and sculpture.*

*Clockwise from*

*Top Left:*

*Michael Budden*

*Bill Creevy*

*Charles Yoder*

*Liz Adams-Jones*

*Mostafa Keybani*

*Del-Bourree Bach*

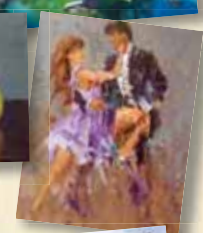
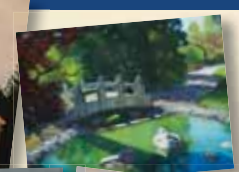
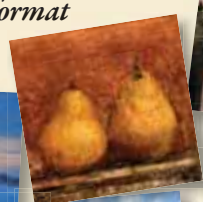
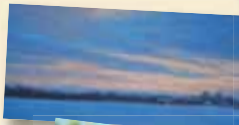
*Janet A. Cook*

*Anne Kullaf*

*Jane McGraw-Teubner*

*Center:*

*Judith Pond Kudlow*



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GUIDO FRICK\*



CECY TURNER\*



RICHARD ALAN NICHOLS



\*Detail

RAMON KELLEY\*



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**Painters:** GUIDO FRICK • CECY TURNER • CARL J. SMITH • RAMON KELLEY • BENJAMIN KELLEY • WES HYDE  
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**First Friday Artwalk November 2, 2012, 5-9 pm**

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# SUNSET ART GALLERY

OF AMARILLO

*Friendliest Gallery in Texas*



RICHARD ALAN NICHOLS\*



ANITA LOUISE WEST\*



GUIDO FRICK\*



BONNIE WILLIAMS\*



CARL J. SMITH\*



CECY TURNER\*

\*Detail

## Proudly Representing Fine Artists

**Sculptors:** CATHEY DELISLE • BEV STEIGERWALD • JIM GILMORE • DON WEBSTER

**Painters:** GUIDO FRICK • CECY TURNER • CARL J. SMITH • RAMON KELLEY • BENJAMIN KELLEY • WES HYDE  
ANITA LOUISE WEST • RICHARD ALAN NICHOLS • V. NOE • BONNIE WILLIAMS • BUD HEISS • RICK HOWELL  
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## First Friday Artwalk November 2, 2012, 5-9 pm

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*Still Sea Life* Oil on linen, 40" x 30"

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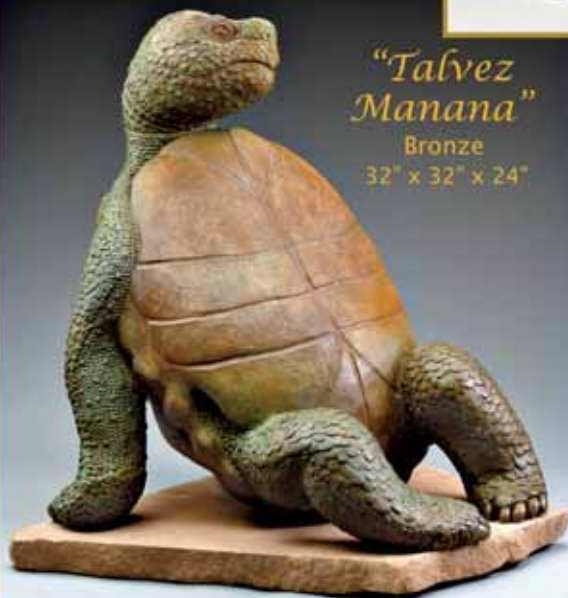
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*"Dancing Tortoise"*

Bronze

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*"Talvez Manana"*

Bronze

32" x 32" x 24"

## Upcoming Events

Cultural Arts Council  
1st National Open Visual Arts Show  
Cultural Arts Council,  
Douglasville, GA  
November 1 - November 30, 2012

American Women Artists  
National Juried Competition 2012  
K. Newby Gallery, Tubac, AZ  
November 2 - November 25, 2012

Women Artist of the West  
42nd National Exhibition-  
WAOw the Texas Hill Country  
RS Hanna Gallery, Fredericksburg, TX  
November 15 - December 15, 2012

# CONFIRMED COLLECTOR AND HOUSE WHISPERER

*Frank Hayman opens the doors to his Pennsylvania home, which is steeped in history and brimming with art.*

By Eric Christopher Cohler • Photography by Francis Smith



Flanking the fireplace are works by William Clutz, a former resident of Mercersburg who now lives in Rhinebeck, New York. The Jay Brooks painting over the fireplace was purchased from George Billis Gallery.

**F**rank Hayman is one of those rare breed of people whose life is the stuff that biographies are made of; quite simply, his is an extraordinary life well lived. A native New Yorker, rare in itself, Hayman began his career working in the Kennedy administration. He was one of the best and the brightest of his law school class and soon after graduation found himself moving to Washington, D.C., to work with a select coterie of lawyers in HUD (Housing and Urban Development agency) under Attorney General Robert Kennedy. He

later embarked on a career as an attorney, and then ran a corporation that owned 24 nursing homes. A lifelong collector of art, antiques and houses, Hayman recently sold the business and now has the time to truly indulge his passion. His home is a large townhouse in Mercersburg, Pennsylvania, that is itself steeped in American history as it belonged to the family of Harriet Lane, acting first lady during the presidency of her uncle James Buchanan. I caught up with Hayman as he prepared to leave for a tour of houses and gardens in the UK.



An abstract work by Thomas Danaher, a student of Hans Hofmann and a late resident of the area. Hayman purchased this piece from the artist's widow; it was the last image he painted.



In one of the home's four parlors, a landscape by Jay Brooks (purchased from George Billis Gallery in the 1990s) hangs over the fireplace. A fanciful oil painting by Nigel Van Wieck hangs to the right of the hearth.

**Eric Cohler:** First things first, I have to ask this question: did you meet President Kennedy? I apologize for honing in on this; however, I've been fascinated with Kennedy since childhood. In fact, my sister rode the bus to school with John Jr. during high school, and I recall watching Kennedy's funeral on television when I was 3. It left an indelible impression.

**Frank Hayman:** I did meet the president on several occasions. Kennedy was amazingly accessible (to us). I knew one of Ethel Kennedy's brothers with whom I played polo and he made the initial introduction to Robert Kennedy for me. The Attorney General "seduced" young lawyers in those days with the promise of a New Frontier. It was an incredible experience.

**EC:** Thank you, Frank. What a story. Now down to business—when did you first begin collecting?

**FH:** My first purchase was at age 12. I fell in love with a painting when visiting my grandmother. She was an inveterate attendee of local auctions and I found a luminous landscape that I had to

own. I somehow managed to scrounge up the \$2.50 that it cost. This was the 1940s (when a newspaper was a nickel) and to a young kid that was a lot of money. The painting turned out to be attributed to Albert Bierstadt and remains one of my favorite paintings to this day.

**EC:** It's still in your collection?

**FH:** Absolutely.

**EC:** Your eye was finely tuned even at 12. That's unusual. Especially as you weren't trained in art or art history.

**FH:** I read constantly. Least you think that I'm too much to the manor born, as a teenager I also dug ditches; albeit in Rittenhouse Square. (Laughs). I've also been lucky in that somehow my eye was trained enough to recognize something good when I saw it. One day my grandmother tossed out what I considered to be an interesting Old Master painting. She had found the work at auction and had grown tired of it. I pulled it from the trash. Turned out to be a work by a Belgian

artist in the manner of Velázquez.

**EC:** I wish that my grandmother had thrown out her Picasso. Hah! What else do you collect or want to collect?

**FH:** Landscapes, figurative works, abstractions and, if I could afford them, works by the artists of the New York School. I also have spent many summers in Ireland and as a result have amassed a rather nice collection of paintings.

**EC:** The Irish School has blossomed in recent years. There are Irish colorists that are as every bit as good as the Glasgow School.

**FH:** I've also purchased art through the George Billis Gallery in New York. George has an incredible eye that I rely on for his unfailing judgment.

**EC:** How did you discover his gallery? (*Billis recently curated a show on modern still lifes at Washington County Museum of Fine Art; Hayman served on the board for the museum.*)



The painting at left was purchased from a now-unknown student of Helen Glazer at the Yale School of Art. The landscape seen in the hall is by a New Hampshire artist and was purchased at a country auction in the 1970s.



The front of Hayman's Mercersburg home, called by its historical denomination, the Harriet Lane House.



The gracious home wraps around the pool. Gardens, a summer kitchen with attached smoke house, and a renovated carriage house complete the setting.



The work over the fireplace was purchased by Hayman in London from a now-unknown student to the Royal Academy. Alas, the signature on the work is illegible. The abstract work to the right was painted by Joe Feldman.



Frank Hayman has developed a collection of modern and historic artworks.

**FH:** I was walking through Chelsea one day and just happened to pop in. Elizabeth O'Reilly's work was on exhibit and struck an immediate chord for me—I was hooked.

**EC:** O'Reilly's sense of color and the control with which she handles oil is truly special. Quite a dichotomy from her subject matter, which is often the landscape surrounding Brooklyn's Gowanus Canal.

**FH:** So true, from toxic waste site to thriving community.

**EC:** Thoughts on collecting?

**FH:** If you are a collector then you are born with the genetic disposition for acquiring works of art—be those works simple or superlative. Personally, I buy what I like. Whenever possible, at this point in my life, I will indulge myself; if I love something and I can afford it, I will most probably make the acquisition.

**EC:** Favorite museums?

**FH:** The Met and the Allentown Art Museum. Their collection is superb. Few people realize it, but their holdings include the Kress collection of renaissance and baroque paintings. There is a lot to be said for a regional museum; especially if it has had a significant endowment or a strong collection bequeathed to the institution. I'd also like to add the de Young Museum in San Francisco and the Baltimore Museum of Art in Maryland.

**EC:** Speaking of a strong collection, your own art is housed in a nationally recognized period building dating to the 1820s.

**FH:** The house was the home of Harriet Lane; niece of President Buchanan, who in the late 1850s, and until Lincoln was elected president, served as "first lady" to her unmarried uncle. It has quite a past.

**EC:** One of my own favorite sayings is that a woman can have a history, but never a past. I assume it's different with buildings.

**FH:** How true; but that's a different story. ●

*Eric Cobler, president of Eric Cobler Inc., holds a master's degree in Historic Preservation from the Columbia School of Architecture. He won a Designer of the Year Award in 1998,*

*and in 2000 the D&D Building in New York recognized him as one of the 26 leading designers in the U.S. Eric has appeared on CBS Morning and Evening News and CNN Style and he is a featured designer on the Home & Garden TV Network.*



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# AN UNSPOKEN TRUTH

An in-depth look into the upcoming figurative group show, titled *Five Figurative Artists*, at Haynes Galleries

By John O'Hern

Gary R. Haynes has assembled some stellar art from the past as well as work by some of the best American realist painters of the present in his galleries in Nashville, Tennessee, and Thomaston, Maine.

The Maine home of Haynes Galleries is a lovely, sun filled 19<sup>th</sup>-century ship captain's house on the main street of Thomaston, once a prosperous shipping town and now a tourist destination in the midst of Maine's Wyeth country. I visited Gary there around the time of its opening in 2010. Complementing works by the Wyeth family and the historical greats, his 21<sup>st</sup>-century artists include Anthony Ryder and some of the students who have studied with him at his studio in Santa Fe. It was a delight to see the variety of work Gary had pulled together.

Someday I'll get to Nashville for all its attractions including his gallery there. In November he will be showing paintings by *Five Figurative Artists*: Jesús Emmanuel Villarreal, Ryan Brown, Ellen Cooper, Renée Foulks, and Lea Colie Wight.

Ellen Cooper's *Defiance of Erebus* took First Place and won the People's Choice Award at the 2011 Portrait Society of America International Competition in Atlanta, Georgia. John Singer Sargent famously said:

"A portrait is a picture in which there is just a tiny little something not quite right about the mouth," and (my favorite) "Every time I paint a portrait, I lose a friend."

It doesn't appear that Cooper is losing friends or commissions and *Defiance of Erebus* is, for me, perfect. I enjoy seeing traditional academic technique used to depict 21<sup>st</sup>-century people and situations. The subject out for a walk in the fall and in the fall of her life is classically fashionable from her scarf to her Mary Jane shoes. Dylan Thomas admonished his father to "Rage, rage against the dying of the light." Cooper's subject defies Erebus, the embodiment of primordial darkness, by striding out in the cold and the wet as she always has, confident and aware. The dignified self-confidence is reinforced by the artist who has framed her face against the black shadow of her umbrella.

Jesús Emmanuel Villarreal was awarded the William F. Draper Grand Prize at the 2011 Portrait Society of America International Competition. Haynes has chosen a reclining nude to represent him here. One of the jurors for the Draper competition was the renowned painter Burton Silverman who considers

Villarreal "a young artist of great promise... This young artist has dramatic painting skills....He is at the outset of his career and his talents have much to explore."

At the time of his first solo exhibition, held at Haynes Galleries in Thomaston, Villarreal said, "I try my best to paint with honesty. I want people to look beyond realism to be able to see what I'm painting, to see a little deeper than the superficial aspect. I try to paint the unseen things. The mystery behind things. The unspoken truth." That's what I look for in contemporary realism and it will be interesting to follow what he discovers in his explorations beneath the "superficial aspect."

Renée Foulks paints unidealized figures. She builds up "layers of oil color...superimposed over a carefully modeled underpainting." In the process of building her image she also seems to capture something of the psychological makeup of her subject among those layers of paint. "By organizing figure and still life elements suggesting symbolic interpretations," she says, "my work deals primarily with ideas regarding

Jesús Emmanuel Villarreal, *Reclining Nude*, oil on canvas, 59½ x 42"







◀ **Ellen Cooper**, *Defiance of Erebus*, oil on linen, 62 x 36"

▲ **Ryan Brown**, *Alone in Her Thoughts*, oil on linen, 36 x 48"

man's mythologies and his relationship to the earth." A faculty member at the Pennsylvania Academy of the Fine Arts and University of the Arts in Philadelphia, Pennsylvania, for more than 20 years, Foulks has received the prestigious Mellon Foundation, University of the Arts grant five times.

One of the pleasures of viewing an exhibition with a theme is looking at different approaches artists take to the same subject. Here we have two very different images of women seated at a table.

Ryan Brown's timeless *Alone in Her Thoughts* and Lea Colie Wight's *Lauren* depict women in

different worlds. Ryan's subject has the luxury of time for reflection. Wight's subject is deep in thought about what she is studying—or, if she is like me, thinking about anything but what she should be thinking about.

Wight has said, "From time to time you notice something unexpectedly beautiful in the most ordinary person; the overlooked corner will tell the story of the people not present; something will tug at you and you take a second look. I hope to provide the viewer with that sort of connection and maybe prompt them to look closer at the world that they pass through. I acknowledge

the incredible good fortune I have to be an artist and I hope to justify it." In *Lauren* she causes us to pause to contemplate a scene we may have looked at many times but not seen. She received a Certificate of Excellence at the Portrait Society of America International Competition.

Brown's classical academic training is evident in *Alone in Her Thoughts*. He won the "Best Painting of the Year" at the Florence Academy of Art in 2008. The composition of this painting, however, with its cropped background painting and darkening negative space on the right, indicates a contemporary approach.



**Renée Foulks, Charnee**, oil on linen, 9 x 9"

He opened and ran The Center For Academic Study & Naturalist Painting in Springville, Utah for several years. Its philosophy promoted art that "re-establishes the standards of art as a visual language that can be understood and felt beyond any boundaries. It is our belief that craft precedes artistry, knowledge precedes inspiration, observation precedes invention and a process-based art always yields a higher standard of work."

The standards of rigorous training in technique and observation are returning to the world of contemporary art through realist painting of the caliber that Haynes has selected for this exhibition. ●

*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.*

**Lea Colie Wight, Lauren**, oil on linen, 50 x 30"



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*"Untitled", mixed media, 30" x 40"*

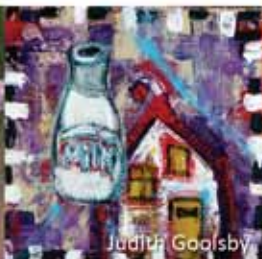
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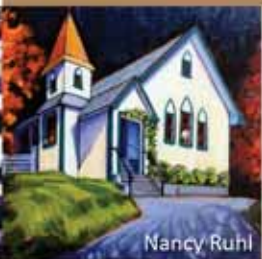
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Allison Richter



Judith Goolsby



Nancy Ruhl



Petronella van den Berg



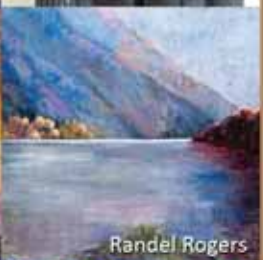
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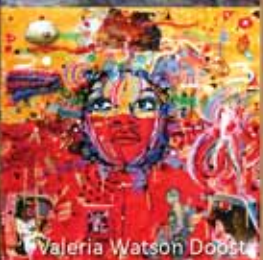
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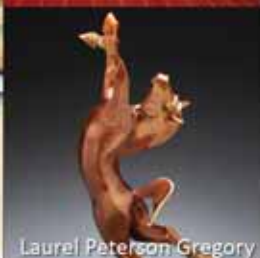
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# CHARLESTON & VICINITY

**W**ith its dynamic art scene, Charleston has become one of the choice art destinations in the country. Across the town art lovers will find hundreds of fine art galleries housed in historic buildings and quaint storefronts. Within their walls, collectors will discover art in a variety of styles, genres and mediums by emerging to established regional, national and international artists.

Along King, Queen, Church, Broad and State streets, visitors will find galleries as well as clustered art districts such as the French Quarter. Located in the heart of the French Quarter is Gallery Row on historic Broad Street. Made up of a number of fine art galleries in three blocks, visitors also will find boutiques and restaurants. Just 10 miles from Charleston is Sullivan's Island where art galleries also are located.

Art events occur nearly year-round in Charleston including art walks, major fairs and auctions. Art walks include the French Quarter Art Walk and First Fridays on Broad. Events around town include the *Charleston Fine Art Annual*, *Palette & Palate Stroll*, and *Charleston Art Auction*.

Each year the Charleston Fine Art Dealers' Association (CFADA) holds two major events: *Charleston Fine Art Annual* and *Palette & Palate Stroll*. The former, which will take place this year November 2 to 4, brings together more than 20 artists represented by CFADA member galleries. Among the highlights for the *Fine Art Annual* is the Art Stroll on November 2 from 5 to 8 p.m. where member galleries open their doors for gallerygoers to

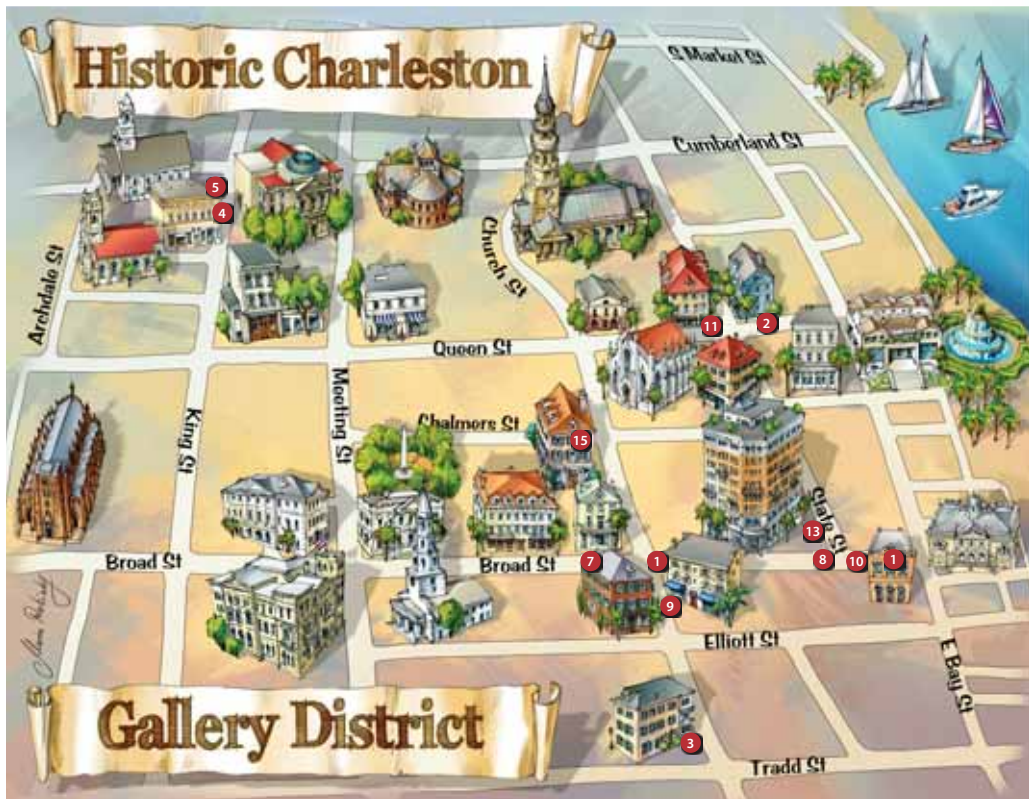


meet artists and view works. November 3, 9 a.m. to noon, will be *Painting in the Park* in Washington Park. Later that evening, from 6:30 to 8:30 p.m., will be *Buy Art!*, a silent auction of the works painted in the park. Also included as part of the *Fine Art Annual* is the Gibbs' *Works on Paper Fair* taking place

November 3 from 10 a.m. to 5 p.m. and November 4 from 1 to 5 p.m.

The *Palette & Palate Stroll* is an annual event that combines art and food. Visitors can walk the streets and view art while enjoying foods prepared by local chefs.

Taking place on October 27 is the



## KEY TO ART SPACES

- |  |  |  |  |
|--|--|--|--|
| <p><b>1</b> M Gallery of Fine Art SE<br/>11 &amp; 43 Broad Street<br/>Charleston, SC 29401<br/>(843) 727-45000<br/>(843) 727-4343</p> <p><b>2</b> Robert Lange Studios<br/>2 Queen Street<br/>Charleston, SC 29401<br/>(843) 805-8052</p> <p><b>3</b> Coleman Fine Art<br/>79 Church Street<br/>Charleston, SC 29401<br/>(843) 853-7000</p> <p><b>4</b> The Sylvan Gallery<br/>171 King Street<br/>Charleston, SC 29401<br/>(843) 722-2172</p> | <p><b>5</b> Reinert LePrince Fine Art<br/>179 King Street<br/>Charleston, SC 29401<br/>(843) 793-4765</p> <p><b>6</b> Galerie on Broad<br/>29 Broad Street<br/>Charleston, SC 29401<br/>(704) 433-8400</p> <p><b>7</b> Spencer Art Galleries<br/>55, 57, &amp; 57½ Broad Street<br/>Charleston, SC 29401<br/>(843) 722-6854</p> <p><b>8</b> Robison and Richard Fine Art<br/>39 Broad Street<br/>Charleston, SC 29401<br/>(843) 637-3289</p> | <p><b>9</b> Helena Fox Fine Art<br/>106A Church Street<br/>Charleston, SC 29401<br/>(843) 723-0073</p> <p><b>10</b> Edward Dare Gallery<br/>31 Broad Street<br/>Charleston, SC 29401<br/>(843) 853-5002</p> <p><b>11</b> Smith Killian Fine Art<br/>9 Queen Street<br/>Charleston, SC 29401<br/>(843) 853-0708</p> <p><b>12</b> Isabel Forbes<br/>(864) 909-0105</p> | <p><b>13</b> Martin Gallery<br/>18 Broad Street<br/>Charleston, SC 29401<br/>(843) 723-7378</p> <p><b>14</b> Sandpiper Gallery<br/>2201 C Middle Street<br/>Sullivan's Island, SC 29482<br/>(843) 883-0200</p> <p><b>15</b> John Carroll Doyle Art Gallery<br/>125 Church Street<br/>Charleston, SC 29401<br/>(843) 577-7344</p> <p><b>16</b> Mark Beale<br/>Charleston, SC<br/>(843) 559-2526</p> |
|--|--|--|--|

Charleston Art Auction at the Charlestonian Ballroom. A preview of works happens 10 a.m. to 7 p.m., with the auction beginning at 7:15 p.m. The auction offers everything from paintings and sculptures to vintage prints. In this guide, galleries, artists and more

provide insight to some of the fine art that can be discovered in Charleston. Among those featured are Isabel Forbes, Reinert LePrince Fine Art, Robert Lange Studios, Robison and Richard Fine Art, Spencer Art Galleries, Mark Beale, Coleman Fine Art, M Gallery

of Fine Art, Galerie on Broad, Smith Killian Fine Art, Edward Dare Gallery, Sandpiper Gallery, The Sylvan Gallery, Helena Fox Fine Art, Martin Gallery, and John Carroll Art Doyle Gallery.



**M Gallery of Fine Art SE**, *Tuscan Countryside Near Florence*, Stettignano, oil on canvas, 16 x 30", by Ryan S. Brown.



**M Gallery of Fine Art SE**, *The Provision*, oil on Belgian linen, 30 x 30", by Jeff Legg.



M Gallery of Fine Art SE recently opened a second location at 43 Broad Street.

## M Gallery of Fine Art SE

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

M Gallery of Fine Art SE LLC, now in two locations on Broad Street in Charleston, has a diverse mix of artists and upcoming exhibits. Among one of their upcoming events is the November 1 *Star Studded Art Extravaganza*. At the event *American Art Collector* editor Joshua Rose will draw the Great American Painting Sweepstakes winner, who will receive artist **Tony Pro's** painting *In the Garden*; the sweepstakes work

"Charleston is so exciting. We are the third largest art market in the U.S. and the center for competence-based works."

— Maggie Kruger, Owner, M Gallery of Fine Art SE



for 2012-13 will be announced as well. Artists **Thomas Reis**, **Michelle Dunaway**, **Kevin Beilfuss**, **Lynn Sanguedocle**, and **Bryce Cameron Liston** will all paint models at Hibernian Hall during the event. In addition, the five artists' works will be on display in the gallery's 11 Broad Street location for the Friday Art Walk on November 2. Also on November 2, marine artist

**Sergio Roffo** will provide a demonstration at M Gallery's 43 Broad Street location.

"Charleston is so exciting. We are the third largest art market in the U.S. and the center for competence-based works. The level of quality of work is at an all-time high and we are seeing record sales. As a result we have opened a second location at 43 Broad dedicated to coastal and

marine works," says Maggie Kruger, owner of M Gallery.

Exhibits will take place at both gallery locations throughout 2013. Known for its museum-quality realism, the gallery represents artists such as **Ryan S. Brown**, **Scott L. Christensen**, **Albert Handell**, **John C. Traynor**, **Robert Liberace**, **Rose Frantzen**, and **Anthony Ackrill**. →



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Gallery owners Megan and Robert Lange of Robert Lange Studios are committed to providing a forum for art based on individual, subjective style and awareness. They are

dedicated to consistently finding new and interesting artists that stand out for their imagination and distinctive approach.

Recently the gallery added 2,500 square feet to its space, which now has two complete working studios—one for owner and artist **Robert Lange**, the second for artist **JB Boyd**—and a full artist-in-residence space with

studio, kitchen and bedroom.

“Our goal is to bring in brilliant artists from around the world to come make work and share their abilities with Charleston,” says Robert.

Beginning November 2, the gallery will host a three-woman show titled *Nuance*, featuring artists **Amy Lind**, **Ali Cavanaugh**, and **Mia Bergeron**.

December 7 a group show of 20 artists will take place; the show will display how the artists have evolved, comparing older works with a new work referencing the older piece. In February 2013 the gallery will hold its first solo show for artist **Karen Ann Myers**. →



A look inside the recently expanded Robert Lange Studios.



Robert Lange Studios, *Hope in Transition*, oil on panel, 18 x 24", by Robert Lange.



Robert Lange Studios. *Letting Go*, oil on three acrylic panels, 16 x 20", by Michelle Jader.

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### Coleman Fine Art

79 Church Street  
Charleston, SC 29401  
(843) 853-7000  
[www.colemanfineart.com](http://www.colemanfineart.com)

**Smith Coleman**, owner of Coleman Fine Art, is skilled in the art of gilding and frame restoration and enjoys the meticulous work involved in bringing deteriorated frames back to their original state.

Coleman's work has been exhibited at the Smithsonian in Washington, D.C., as part of the Society of Gilders exhibition. Coleman creates one-of-a-kind handmade frames for artists, museums and collectors across the United States. He also restores and creates frames for several museums including the Gibbes Museum of Art in Charleston.

Coleman will host a framing and gilding workshop, November 14 to 17, in his private studio. At the workshop attendees will learn the history, technique and materials used in creating and completing a 9-by-12-inch traditionally water-gilded frame. All materials are supplied and no experience is required. The cost to participate is \$1,025. →



Clockwise from top: Gallery owner Smith Coleman gilding in his workshop.

Coleman Fine Art is located just south of Broad Street.

A selection of Smith Coleman's handmade and hand-gilded frames.



New Works by Charles Lawrance November 1-15th



Eve, acrylic on canvas, 60" x 36" by Charles Lawrance.



Robison & Richard Fine Art  
www.robisonandrichard.com • 843-637-3289

39 Broad Street  
Charleston, SC 29401

“The art market in Charleston is vibrant and growing at a steady rate. There are a large number of outstanding galleries all within walking distance of each other that will please almost any connoisseur.”

—Joe Sylvan, Co-owner, The Sylvan Gallery



The Sylvan Gallery, which has been open for 10 years, is owned by Joe and Janie Sylvan.



The Sylvan Gallery, *Enchanted*, oil, 18 x 18", by William Berra.



The Sylvan Gallery, *Between Sea and Sky*, oil, 40 x 40", by William Berra.

### The Sylvan Gallery

171 King Street  
Charleston, SC 29401  
(843) 722-2172

joe@thesylvangallery.com  
www.thesylvangallery.com

The Sylvan Gallery opened 10 years ago and is located in the heart of the art, antiques and culinary district of historic

downtown Charleston. The gallery's focus is on traditional, representational art and features the works of more than 25 nationally known painters and sculptors. Owners Joe and Janie Sylvan bring a combined total of more than 50 years of gallery experience.

“The art market in Charleston is vibrant and

growing at a steady rate. There are a large number of outstanding galleries all within walking distance of each other that will please almost any connoisseur,” says Joe. “The warm hospitality of the South extends into the welcoming and inviting atmosphere created by each gallery. We want each visitor to leave Charleston

already planning their next trip to enjoy more of our unique blend of art, history, culture and culinary experiences.”

The gallery will open an exhibit for artist **William Berra** on November 2, and gallery artists will come together for a December 7 show featuring small works.



Reinert LePrince Fine Art is a working studio and gallery for Rick Reinert and Kevin LePrince.

**Reinert LePrince Fine Art**

179 King Street  
 Charleston, SC 29401  
 (843) 793-4765  
[www.ReinertLePrince.com](http://www.ReinertLePrince.com)

Reinert LePrince Fine Art serves as a working studio and gallery

for artists **Rick Reinert** and **Kevin LePrince**. Established in 2011, the space displays, at any given time, 80 to 90 original contemporary impressionistic works by Reinert and LePrince. The gallery is located in the heart of Charleston's antique

district on King Street.

"The market for original art is steadily increasing. Charleston in many ways has been isolated from the lowest levels of the economic downturn and is becoming an even greater art destination," says Reinert.

In November the gallery will host *Into the Night* featuring 15 of Reinert's latest works. On show through October 30 is *Blue*, LePrince's solo exhibition at the gallery.

"Charleston in many ways has been isolated from the lowest levels of the economic downturn and is becoming an even greater art destination."

—Rick Reinert, Co-owner, Reinert LePrince Fine Art



Reinert LePrince Fine Art, *Morning Light on Legare*, oil, 12 x 16", by Rick Reinert.



Reinert LePrince Fine Art, *Evening Heat*, oil, 10 x 8", by Kevin LePrince.



**Galerie on Broad**, *Laguna Mist*, oil, 11 x 14", by Dee Beard Dean.

**Galerie on Broad**

29 Broad Street  
Charleston, SC 29401  
(843) 566-4547  
[www.GalerieonBroad.com](http://www.GalerieonBroad.com)

Galerie on Broad is dedicated to bringing national and international artists to the vibrant

art scenes of this historic city. Art collectors from all over the United States and Canada find their way into the gallery located on Historic Broad Street, also known as Gallery Row, which is home to a concentration of 12 galleries within walking distance. The street has numerous fine

art events throughout the year including First Friday Art Walks and Collector's Night Out.

The gallery features impressionistic landscapes and figurative works by nationally-known artists such as **Dee Beard Dean**, **Calvin Liang**, **Camille Przewodek**, **Lori**

**Putnam**, **Richard Oversmith**, **James Richards**, **Giner Bueno**, and others.

November 1 to 3, Galerie on Broad will feature the work of Przewodek, a California landscape painter, in a show titled *Color and Light*. →



**Galerie on Broad**, *Bay Watch*, oil, 18 x 30", by Lori Putnam.



**Galerie on Broad**, *Gray Day Hibiscus-Benson Garden*, oil, 12 x 16", by Camille Przewodek.



Giner Bueno, *La Manana*, 31 x 24"



Camille Przewodek, *Late Afternoon Reeds*, 24 x 36"



Calvin Liang, *Incoming Tide*, 12 x 24"



Dee Beard Dean, *Wind Blown*, 11 x 14"

# GALERIE ON BROAD

29 Broad Street, Charleston, SC 29401  
[www. GalerieonBroad.com](http://www.GalerieonBroad.com) • (843) 566-4547

### Spencer Art Galleries

55, 57, & 57½ Broad Street  
 Charleston, SC 29401  
 (843) 722-6854

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

Spencer Art Galleries is one of the oldest continually operated art spaces on Broad Street. Since its opening 12 years ago, Spencer Art Galleries has expanded three times and now occupies three storefronts. The gallery continually shows more than 500 artworks by more than 50 artists.

“The Charleston art market is improving but still has a ways to go to reach pre-recession levels. The competition is strong with 60-plus art galleries in the downtown area,” says **Jerry Spencer**, artist and co-owner of the galleries. “We show over 500 paintings and we find that it helps to give buyers lots of choices in sizes, styles, media and price levels.”

The galleries provide collectors with varied choices and a wide selection of art is on view. Shown salon style, the works include almost every medium such as oils, acrylics, pastels, watercolors, inks, Sumi, collage, marquetry, photographs, and sculptures. The artists range from local, regional, national and international with experience from beginner to master.

The galleries will have seven show openings in November and December with four openings on November 2 including *Serendipity V* featuring still lifes by **Catherine Spencer** and acrylic abstracts by Jerry Spencer; *I've Scene the Light* oils by **Barbara Sussberg**; *Charleston Reflections* oils by **Martha Teti**; and **Shelia Thompson's** works in the show *All About Color*. November 17 to December 24 is the 12<sup>th</sup> annual *Little Picture Show* displaying small original paintings by all artists throughout the galleries. In December will be *Guiding Light* by **Claudette Bell** and *Gifts* by **Ann Von Rosenberg**. →



Spencer Art Galleries occupies three storefronts along Broad Street.

“The Charleston art market is improving but still has a ways to go to reach pre-recession levels. The competition is strong with 60-plus art galleries in the downtown area.”

— Jerry Spencer, Co-owner, Spencer Art Galleries



Spencer Art Galleries, *Lemonade*, oil, 16 x 12" by Catherine Spencer.



Spencer Art Galleries, *The Pounding Surf*, oil, 5 x 7", by Eric Soller.

**SARA JANE DOBERSTEIN**  
new coastal paintings

*Swept Away*



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EDWARDDARE.COM

843-853-5002

Scallop Seduction, 18" x 36", Oil on Canvas

**DOUGLAS GRIER**

the sea islands



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843-853-0200

Misty Mooring at the Oyster Factory, 16" x 24", Oil on Panel

## Robison and Richard Fine Art

39 Broad Street  
 Charleston, SC 29401  
 (843) 637-3289  
[www.robisonandrichard.com](http://www.robisonandrichard.com)

In early 2012, Robison and Richard Fine Art opened on Broad Street on Charleston's Gallery Row. Offered at the gallery are several genres of fine art including objective representational as well as expressionist, surreal, narrative and abstract from national and international established artists. The gallery also features a selection of early- to mid-20<sup>th</sup>-century African sculptures, masks and artifacts.

"Charleston is an exciting venue for our new gallery," says owner Wes Robison. "With over a dozen galleries just on historic Broad Street, we are surrounded by complementing fine art of a variety of styles. Being able to locate ourselves in such a strong destination market has assured us an ongoing audience to share art that we love."

November 1 through 15, the gallery will showcase new works by **Charles Lawrence**. →



A look inside Robison and Richard Fine Art, which first opened its doors in early 2012.

"Being able to locate ourselves in such a strong destination market has assured us an ongoing audience to share art that we love."

— Wes Robison, Owner, Robison and Richard Fine Art



Robison and Richard Fine Art, *Sea Song*, acrylic on canvas, 60 x 48", by Charles Lawrence.



Robison and Richard Fine Art, *Bubble Boy*, acrylic on canvas, 72 x 60", by Charles Lawrence.



West Fraser, *The River Hymn*, Oil on Linen, 24 x 30 inches

  
HELENA FOX FINE ART  
L.L.C.

NOVEMBER EXHIBITION

**The Sense of Place:  
Artists Impressions**

*Opening Reception*  
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Helena Fox Fine Art, *Along the Banks*, oil on linen, 20 x 30", by Donald Demers.



Edward Dare Gallery, *Perfect Profile*, oil on canvas, 20 x 16", by Sue Foell.

### Helena Fox Fine Art

106A Church Street  
Charleston, SC 29401  
(843) 723-0073  
info@helenafoxfineart.com  
www.helenafoxfineart.com

Helena Fox Fine Art, located south of Broad Street, specializes in fine contemporary representational art. Established in 2004, the gallery is a compilation of national and international artists including Southern painter **West Fraser**. The varied collection of work mingles impressionistic, landscapes and streetscapes, maritime paintings, plein air travel paintings, still lifes and Trompe l'Oeil with modernistic architectural paintings, wildlife sculpture by **Kent Ullberg** and handcrafted 22k gold jewelry by Welsh goldsmith **Sarah Amos**. Other gallery artists include **Kenn Backhaus**, **John Budicin**, **John Crosby**, **Julyan Davis**, **William R. Davis**, **Terry DeLapp**, **Arnold Desmarais**, **Donald Demers**, **Mary Erickson**, **Jeffrey T. Larson**, **Joseph McGurl**, **Billy O'Donnell**, **Joseph Paquet**, and **William McCullough**.

Beginning November 2, the gallery will host *A Sense of Place*, a group show featuring the works of 13 artists. Each artist will explore places and things that "nurture and inspire their creativity." In December, Helena Fox Fine Art

will host a small works exhibition.

### Edward Dare Gallery

31 Broad Street  
Charleston, SC 29401  
(843) 853-5002  
www.edwarddare.com

Edward Dare Gallery often pairs contrasting but complementary collections of work. The common ground in much of the work is each artist's use of light and intense color. Portraits are shown alongside a variety of landscapes, architectural and still life paintings.



Edward Dare Gallery, *Hangin' in There*, oil on canvas, 30 x 15", by Sara Jane Doberstein.

A growing body of work by a broad range of potters and jewelers also is shown. Whimsical figurative pieces by **Kate Kraus** are shown beside Raku works by **Tim Tyler**. The work of sculptor **Janice Mauro** is new to the gallery as well as new nudes in bronze by sculptor **Karla Runquist**.

Julie Sweat, gallery owner and director, explains, "For centuries, artists have been coming to Charleston for the light, and they still do. You see it in the work we represent at both Sandpiper Gallery

and Edward Dare Gallery. People respond to it, and want to make it a part of their lives and collections."

Although many of the artists represented reside across the United States, the country's Southern Coast inspires much of the subject matter. Hailing from Canada, **Sara Jane Doberstein** will be featured during October and November in a show titled *Sweep Away*. Small works are appearing daily on the gallery's website for their *Holiday Miniature Show—Postcards from Charleston*. ➔



Helena Fox Fine Art, *Door and Tomatos*, oil on linen, 32 x 36", by Jeffrey T. Larson.



betty anglin smith



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shannon smith

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# I S A B E L F O R B E S



Berlin Night, Oil on Canvas, 18"x24"

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Germanton, NC

Providence Gallery  
Charlotte, NC

Sandpiper Gallery  
Sullivan's Island, SC

[www.isabelforbes.com](http://www.isabelforbes.com)  
864.909.0105  
[info@isabelforbes.com](mailto:info@isabelforbes.com)



Smith Killian Fine Art, *Boneyard*, limited-edition photograph, 21 x 65", by Tripp Smith.



Isabel Forbes, *Venus Pie*, oil on canvas, 28 x 20"



Smith Killian Fine Art, *Bananas Foster*, oil on linen, 48 x 24", by Shannon Smith.



Isabel Forbes, *Nu-Way*, oil on canvas, 30 x 24"

### Smith Killian Fine Art

9 Queen Street  
Charleston, SC 29401  
(843) 853-0708  
[www.smithkillian.com](http://www.smithkillian.com)

Smith Killian Fine Art in Charleston showcases contemporary realism. The gallery features works by Lowcountry painter **Betty Anglin Smith** and her triplets, painters **Jennifer Smith Rogers** and **Shannon Smith** and photographer **Tripp Smith**. Also available at the gallery are sculptures in bronze by **Darrell**

**Davis** and works in oil by **Kim English**. The gallery has recently added pieces from **Carl Plansky's** estate. Subject matter on display ranges from local and European landscapes to architectural works and still life, figurative and abstract.

Upcoming shows include new works by the Smiths with an opening reception on Friday, November 2. The weekend of November 2 to 4 is the *CFADA Fine Art Annual*. Friday, December 7, the gallery will feature new, panoramic, black-and-white

photographs by Tripp Smith.

### Isabel Forbes

(864) 909-0105  
[info@isabelforbes.com](mailto:info@isabelforbes.com)  
[www.isabelforbes.com](http://www.isabelforbes.com)

**Isabel Forbes** finds her inspiration not far from home: the local store, the pizzeria, and the diner. She has eaten in those diners, spoken to the regulars, and witnessed their rituals—the observer, unobserved as she takes in the moment, the mood, the memory.

Using a vivid palette of oils, she creates signature scenes the

locals would recognize. Forbes brings her imagery and experience into her studio where she composes what she saw and how she feels about it across the canvas.

Forbes is an award-winning artist who takes what she knows and paints how she feels about it. Her work is found in galleries in North Carolina, South Carolina, and Georgia. November 11 to December 14, her paintings of "Southern Places" will be featured at the University of South Carolina Aiken Etherredge Center art gallery. →

*Mark Beale*



Backwater Sunset

oil 12 x 16

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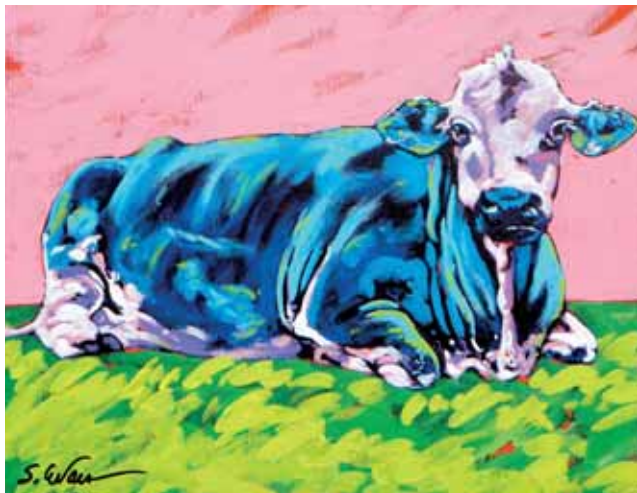
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843 723 7378



**Sandpiper Gallery**, *Lazy Days*, oil on canvas, 11 x 14", by Sally Evans

### Sandpiper Gallery

2201 C Middle Street  
Sullivan's Island, SC 29482  
(843) 883-0200  
[www.sandpipergallery.net](http://www.sandpipergallery.net)

Just 10 minutes from Charleston is Sandpiper Gallery, the sister space to Edward Dare Gallery located on Gallery Row. After 11 years in the same location, Sandpiper Gallery has relocated two blocks up Middle Street on Sullivan's Island to a new space in the heart of the shopping and dining district.

The gallery features fine arts and crafts curated by owners Mark and Julie Sweat and their staff. Sandpiper Gallery specializes in work that represents

a taste of Southern coastal culture—ranging from whimsical pottery to masterful paintings. On the ceiling one-of-a-kind lighting figures by glass artist **Greg Rawls** are displayed.

One of the much-anticipated annual area events is Creative Spark's *Art on the Beach*, with Sandpiper Gallery serving as the base of operations for the event held this year on November 4. Feature artist **Sally Evans** will be on hand for the event along with glass artist **Linda Sacra**.

On the gallery's website small works are arriving daily for the *Holiday Miniature Show—Postcards from Sullivan's Island*.



**Martin Gallery**, *Silent Wisdom*, oil, 24 x 24", by Leo E. Osborne.



**Martin Gallery**, *Solitude Full of Fumes*, pastel on paper, 29 x 21", by Simon Kenevan.

### Martin Gallery

18 Broad Street  
Charleston, SC 29401  
(843) 723-7378  
[martingallery@mindspring.com](mailto:martingallery@mindspring.com)  
[www.martingallerycharleston.com](http://www.martingallerycharleston.com)

Upon entering Martin Gallery, visitors will see a space filled with the color and texture of oils, acrylics, bronzes, marbles, terra-cottas and glass. The eclectic art is by about 40 nationally and internationally renowned artists who have worked with owner Candace Martin for almost 15 years.

Located in Gallery Row on Broad Street, in the heart of the historic French Quarter,

Martin Gallery connects new and established collectors with works of art to complement their personal style and décor. Customer service is at the heart of Martin Gallery and art lovers are welcome to enjoy the gallery space, fine art and the knowledgeable staff.

After a 16-year hiatus, wildlife artist **Leo E. Osborne** will be present and represented at the *Southeastern Wildlife Exposition* (SEWE). Osborne will show a retrospective of his more realistic works and recent interpretive creations. SEWE will be held February 15 to 17, 2013.



**Sandpiper Gallery**, *Golden View*, oil on canvas, 12 x 24", by Susan Hecht.



Mark Beale, *Backwater Sunset*, oil, 12 x 16"



John Carroll Doyle Art Gallery, *Intracoastal South*, oil on canvas, 48 x 60", by John Carroll Doyle.

### John Carroll Doyle Art Gallery

125 Church Street  
Charleston, SC 29401  
(843) 577-7344  
[www.johncdoyle.com](http://www.johncdoyle.com)

**John Carroll Doyle**, born in Charleston 1942, is a self-taught nationally known artist that creates light-filled paintings of subjects as diverse as blues musicians, blue marlins and blue hydrangeas. Doyle got his start with sport fishing paintings,

which appeared on the covers of sporting magazines during the late 1970s and early 1980s. Throughout the 1980s, Doyle created large-scale commissions that can be seen on the walls of many downtown Charleston restaurants as well as clubs and eateries in Chicago, Illinois; Alexandria, Virginia; and Sydney, Australia.

Over the course of his nearly four-decade career, Doyle's impressionist works have been

inspired by Charleston and the surrounding Lowcountry. In 1997 the artist completed an autobiography titled *John Carroll Doyle: Portrait of a Charleston Artist*. The book contained color reproductions of the artist's work and black-and-white photographs of Charleston from the 1940s and '50s.

In 2008 the John Carroll Doyle Art Gallery moved to 125 Church Street, which was formerly the Margaret Petterson

Gallery. A fellow Charleston native artist, **Margaret Petterson** has only retired from gallery ownership and her paintings are featured exclusively at the gallery.

**Mark Beale**  
*Charleston, SC*  
(843) 559-2526  
[www.bealefineart.com](http://www.bealefineart.com)

**Mark Beale** is a tonalist landscape painter in Charleston who won the 2012 *Paint in the Parks* Top 100 Award from PaintAmerica and the National Parks Service. Two of his works will be part of a two-year traveling exhibit of paintings depicting national parks. Beale's landscapes are often serene, depicting veiled light and strong emotional content.

"I am motivated by our emotional connection to God's creation," Beale says. "I want the viewer to feel the mood of the scene and enjoy the way I have chosen to depict it. The mood and mystery of Charleston's coastal landscape is an ideal source of subject matter."

Beale will have a solo show throughout November at the Charleston Artist Guild Gallery. An opening reception for the exhibit will take place November 2 at 6:30 p.m. ●



A look inside John Carroll Doyle Art Gallery shows vibrant Charleston and Lowcountry paintings.

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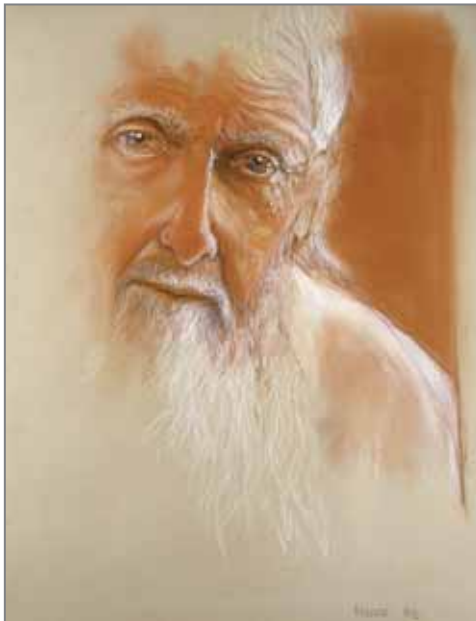
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Untitled

watercolor and ink



Wisdom

22x30

conté crayon



Blue Veil

16x20

watercolor and ink

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# ON THE MOVE

## *Collecting Plane, Train & Automobile Art*



**Robert L. Hunt**, *San Clemente Sun*, oil on canvas, 18 x 32"

Even before the advent of vehicles people have been fascinated by the idea of transportation. Visionaries pondered how to travel farther, faster and more easily. When modes of transportation entered the scene the seemingly unfathomable suddenly became fathomable; it was a catalyst for progress. This progress continues today by redesigning, refining, and reshaping how transportation looks and functions. Artists

spanning the globe often turn to transportation and its ongoing evolution to fuel new ideas when creating their mobile masterpieces in various mediums and styles.

These forms also allow artists to interpret structures, colors, reflected light, reflections on surfaces and more. Along with vehicles, art in this genre consists of elements related to transportation—highways, airports, gas stations, roadways,

streetlights and more. Many artists take inspiration directly from specific plane, train or automobile models, while others use their mind to create imaginary or hybrid transport.

This second annual section spotlights select artists who create transportation works and the galleries that represent them. Whether designing classical or modern interpretations, these choice artists continue to reflect the growth and progress

of the ever-changing genre of transportation art.

**Robert L. Hunt**  
(814) 942-0500

**Robert L. Hunt's** railroad and streetcar oil paintings focus mainly on the history of American railroading with a clear sense of time and place, be it a New England landscape setting, Appalachian steam railroading in high summer sunlight, or Santa Fe diesels in the desert.



**Darrell Hill, *Surfer's Dream*, oil, 48 x 24"**



**Martin Lambuth, *Victor Hook & Ladder*, acrylic on board, 24 x 24"**

Moving creatively beyond just the technical and mechanical accuracy in his subjects, Hunt consistently renders artwork showing the romance and interweaving of railroading through our culture and history.

Life in America would not be the same without its railroads, which is emphasized for the artist by living most of his life in one of

the East's largest railroad towns, Altoona, Pennsylvania. The city was part of the Pennsylvania Railroad for more than a century and today continues as a large locomotive manufacturing and maintenance shop for Norfolk Southern Railroad. It is this ongoing history that threads itself through Hunt's work.



**Martin Lambuth, *Stearns Like Old Times*, acrylic on board, 24 x 36"**

#### **Martin Lambuth**

Denver, CO  
(303) 355-1954  
martin@vi-creative.com  
www.martinlambuth.com

Painted with credit cards, **Martin Lambuth's** unique style reads as realism at a distance, but up close viewers can see the abstraction, looseness and textures buried in the layers. Splatters and squiggly lines superimposed on top lend an antiquated look and energy.

Lambuth's paintings are about more than the subject matter; they're about nostalgia and history. "Although forgotten in the weeds, they still take you on a ride to grandpa's farm, bumping down a country road in dad's pickup, or listening to distant train whistles echo from your youth," says Lambuth.

They also are about character and shapes. Trucks with fenders contoured over the wheels, teardrop headlights perched on top, grills and chrome details

reflecting the surrounding landscape take on characteristics of a smiling face complemented by sun-baked and rain-burnished finishes.

Lambuth has been recognized in local, regional and national shows and has works in permanent corporate collections. He recently was honored by being juried into the 2012 *Cherry Creek Arts Festival* where he featured his vintage truck paintings.

#### **Darrell Hill**

www.DarrellHillFineArt.com

Kamuela, Hawaii, resident **Darrell Hill** received art training at the College of the Sequoias and his bachelor's degree in fine art from Brooks Institute in Santa Barbara, California. The subjects of Hill's paintings are diverse and range from florals, tropics, landscapes, automobiles and California scenes.

The key to Hill's work is →



*Rust Riders | acrylic on board | 24x36*



*Royal River Ride | acrylic on board | 24x36*



*Full Overdrive | acrylic on board | 18x24*



*Been There, Saw That | acrylic on board | 24x36*

## Treads and Tracks

Martin

**Lambuth**  
Fine Art

[martin@vi-creative.com](mailto:martin@vi-creative.com)

303-355-1954

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

his use of light and the feel of the painting. Hill's paintings, which are featured in collections worldwide, capture the moment of light that often reflects a story. According to Hill, his paintings have been described as colorful and comforting, warm and inviting and sometimes courageous.

#### Xanadu Gallery

7039 E. Main Street, Suite 101  
Scottsdale, AZ 85251  
(480) 368-9929  
art@xanadugallery.com  
www.xanadugallery.com

**Dave Newman** was born in 1956 in Long Beach, California, and grew up near Disneyland. Images from his childhood—hot rods, motel signs, planes, and old locomotives—were stamped into his brain and are frequently conjured up to create his painted collage constructions.

Newman takes viewers on a journey of discovery with each of his works. Building complex collages layering multiple realities together, Newman gives life to a world at once familiar and yet new and exciting. Those who have driven through the Western United States can instantly identify with the sense of freedom and possibility that



**Xanadu Gallery**, *Taking the Scenic Route*, mixed media collage, 30 x 40", by Dave Newman.

pervades Newman's collages. By calling on iconographic images from mid-century America, Newman reminds viewers of a time when things were simpler, when the open road beckoned. Newman's art also allows for viewers to travel to new places.

Newman is represented by

Xanadu Gallery in Scottsdale, Arizona.

#### Allan Gorman

(973) 509-2728  
www.allangorman.com

**Allan Gorman** looks at the shapes and precision created by roadways, vehicles and other

industrial objects to explore composition, color, texture and tension. Through art that is often strikingly and realistically rendered, Gorman claims he is actually looking for the abstractions within the reality that are emotionally compelling and will evoke nostalgia for the viewer.

Drawing from and building on influences from precisionists such as Hopper and Sheeler—and with a nod to modern photo-realists, but not emulating them—Gorman takes viewers into a world of reflective surfaces, geometric forms and vivid color-fields.

Gorman's work can be found at Anthony Brunelli Fine Arts in Binghamton, New York, and Gallery 50 Contemporary Art in Rehoboth Beach, Delaware. In February 2013 Gorman will have a solo exhibit at Holy Family University in Philadelphia, Pennsylvania, and in late March he will take part in [artexpo|new york](#). →



**Robert L. Hunt**, *BNSF in Mountain Splendor*, oil on canvas, 21 x 30"

exploring the abstractions hidden in reality

# allan gorman Fine Art



TWIN LIGHTS © 2012 36 in x 36 in Oil on Linen

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AND BLUE  
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**ROBERT L HUNT**  
814. 942. 0500

Represented by Southwest Gallery 972. 960. 8955



Allan Gorman, *Parallels*, oil on linen, 36 x 36"



Darrell Hill, *1939 Ford Woody*, oil on canvas, 8 x 10"



Xanadu Gallery, *C U on 66*, mixed media collage, 24 x 24", by Dave Newman.



Red Raven Art Company, *End of the Line*, watercolor, 11 x 17", by Steve Wilson.

**Anne Goffin Smith**

(973) 615-1300  
anne.smith30@me.com  
www.annegoffin smith.com

"I attribute my early love of art to my Belgian grandmother whose impressionist painting style and encouragement resonates with me still," says **Anne Goffin Smith**, who, after graduating from Georgetown University, received a master's degree in package design from

Pratt Institute's School of Art and Design. During her 30s, Smith was encouraged to paint again by friend Ursula Beck, founder and director of Taos Art School. She took classes there and at Art Students League in New York. She also studied painting under Gary Godbee for more than 12 years.

"Whether it is to capture the effect of light filtering through trees or the sun reflecting off

a car, I become completely absorbed in trying to render, with great detail, the image through paint," says Smith. "I love color and the passing effects of light and shadow, as reflected in my latest series: *CARS*. I feel quite nostalgic when I paint these beautiful old cars from the '60s and '70s."

Smith presented her painting *Rolls-Royce Hubcap* in a "Progression of a Painting" video

on YouTube.

**Red Raven Art Company**

138 N. Prince Street  
Lancaster, PA 17603  
(717) 299 4400  
www.redravenartcompany.com

Red Raven Art Company in Lancaster, Pennsylvania, represents a variety of artists including **Fred Rodger** and **Steve Wilson**.

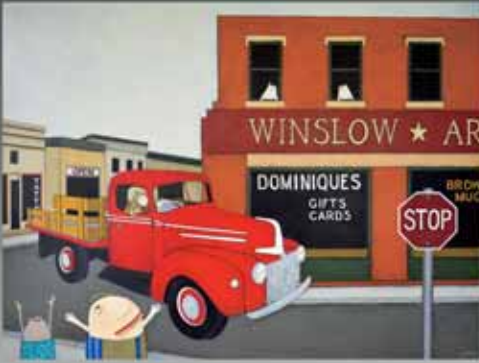
Rodger spends much of →



RED RAVEN ART COMPANY  
138 NORTH PRINCE STREET, LANCASTER, PA 17603

FRED RODGER

STEVE WILSON



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# Anne Goffin Smith



Headlights in Blue, 2012

Oil on Canvas, 24" x 24"



Mustang in Grill, 2011

Oil on Clay Board, 12" x 12"

www.annegoffin smith.com • email: anne.smith30@me.com • 973.615.1300



Neil Hamelin, *Nash Harvest*, acrylic on canvas, 18 x 24"



Anne Goffin Smith, *Rolls-Royce Hubcap*, oil on canvas, 30 x 40"



Martin Lambuth, *Reflections of a Small Town*, acrylic on board, 24 x 30"



Jane Hamilton Fine Art, *Darlington Southern 500*, acrylic on board, by Rene Tinsley.

his time studying the human condition. His series of works *On the Road Again* came from reading Jack Kerouac's book *On the Road*, which gave him insight into the 'beat generation.' Rodger spent time browsing vintage books about Route 66, classic cars, old diners and road and rest stop signs. Mr. BigHead and his cat Murray—characters created by Rodger—were vehicles for a whimsical exploration based on adventures on the road during the 1950s.

Wilson works on places and/or things that are familiar and revisited many times in different light, playing close attention to shadows. His watercolors capture the early day and end of day light and shadows that bring additional design elements into play. This use of contrast makes his images pop and gives a great sense of depth.

#### Neil Hamelin

[www.neilhamelin.com](http://www.neilhamelin.com)  
White Dog Whistler Studio Gallery  
(604) 932-2205  
[www.whitedogwhistler.com](http://www.whitedogwhistler.com)

Neil Hamelin's inspiration for his art is found in the rich history and rugged terrain of the coastal regions of British Columbia, Canada. "I am enamored with vintage sources of transportation whether they be on sea or land, by the artistry and craftsmanship that was employed in their fabrication. There was often a degree of aesthetics incorporated by engineers and craftsmen of the past that resulted in subtle elements of beauty and elegance into objects that were designed primarily for function. It is this contrast between function versus form and the attempt to incorporate the two that draws my interest," remarks Hamelin.

Hamelin's work can be found in Penny Eder's White Dog Whistler Studio Gallery located in Whistler, British Columbia, Canada. →



white dog whistler  
studio gallery



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# NEIL HAMELIN

oil on canvas 30x40cm \$1,200



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1074 Millar Creek Rd, Whistler, B.C. Canada  
Tel: (604) 932-2255

[www.whitedogwhistler.com](http://www.whitedogwhistler.com) [www.neilhamelin.com](http://www.neilhamelin.com)

# JOE MACKECHNIE



"In the Now" pastel 26x24



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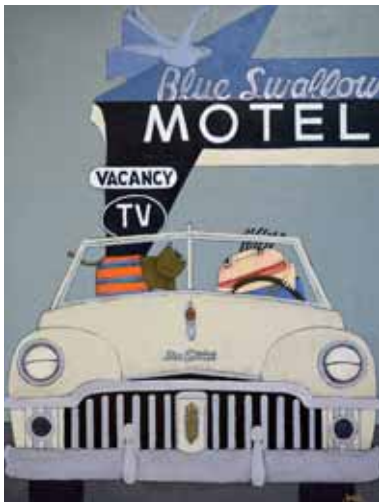
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# DENISE KELLY FINE ART

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508-487-4255 [dkelly508@comcast.net](mailto:dkelly508@comcast.net)  
[www.denisekellyfineart.com](http://www.denisekellyfineart.com)



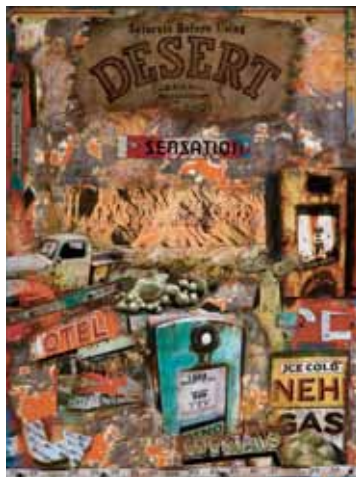
**Red Raven Art Company**, *Blue Swallow Motel*, acrylic, 24 x 18", by Fred Rodger.



**Darrell Hill**, *39 Chevy*, oil on canvas, 8 x 10"



**Allan Gorman**, *Two Doors Waiting*, oil on linen, 36 x 48"



**Xanadu Gallery**, *A Desert Sensation*, mixed media collage, 24 x 18", by Dave Newman.

**Denise Kelly**

(508) 487-4255  
 dkelly508@comcast.net  
 denisekellyfineart.com

When she paints, **Denise Kelly** selects her subjects from an unlimited array of ideas. "The world is my inspiration and new subjects are always challenging for me," she says. "I paint what I love and what I love to do. I am

in the process of incorporating my love of yoga—I've been a student for many years—with my love of painting. Airplanes are also a source of inspiration because of the appeal of flying. I hope I succeed in imparting to the viewer the emotion I derive from my painting and my subject. I find deep

satisfaction in the knowledge that I have achieved my goal."

**Jane Hamilton Fine Art**

2890 E. Skyline Drive, Suite 180  
 Tucson, AZ 85718  
 (520) 529-4886  
 Rene Tinsley  
 (480) 991-0250  
 jrtinsley@mac.com

Since he was 8 years old,

**Rene Tinsley** has had an interest in cars and trains. An early influence came from his grandfather who rode the rails to St. Louis, Missouri, where he met the artist's grandmother at the World's Fair. Tinsley attended auto shows from the early '50s, collecting brochures. He later attended Washington University



**Denise Kelly**, *Saluting the Flag*, oil on canvas, 30 x 40"



**Anne Goffin Smith**, *Mercedes Windshield Wipers, 300SL*, oil on canvas, 30 x 36"



**Cole Gallery**, *Alaskan Taxi*, 26 x 28", pastel, by Joe Mac Kechnie.



**Denise Kelly**, *Flying over the Race*, oil on canvas, 40 x 30"

in St. Louis; Art Center School in Los Angeles; and Scottsdale Artists' School in Scottsdale, Arizona. While in art school in California, Tinsley produced many illustrations and works of art in the transportation genre. He currently shows work at his Scottsdale-based studio and at Jane Hamilton Fine Art in Tucson, Arizona.

**Cole Gallery**  
 107 5<sup>th</sup> Avenue South  
 Edmonds, WA 98020  
 (425) 697-2787  
 info@colegallery.net  
 www.colegallery.net

Despite that Alaskan-born artist **Joe Mac Kechnie** was raised and currently lives in the Seattle area, his enjoyment for the Alaskan wilderness has

never wavered. The artist, who is represented by Cole Gallery, often returns to Alaska for work, vacations and, more recently, to paint. His painting *Alaskan Taxi*, a 26-by-28-inch pastel, depicts an idealized impression of the bush pilot aircraft that has played a major role in settling Alaska's

wilderness. His art shows the marriage between a reliable technology, gutsy pilots and extreme wilderness conditions. Through unique compositional perspectives, he engages the viewer to participate in the rich visual feast he often enjoys on his visits to Alaska. ●

# PETITE PERSPECTIVES

## *Collecting Small Works & Miniatures*

There is something special about a small painting or sculpture. They are intimate works, gifts, and memories of fleeting moments. Oftentimes in art, works begin on a small scale with sketches, studies and plein air paintings. And while sometimes these pieces are turned into larger works, many artists choose to reflect the grandeur of places and scenes in a more accessible size.

Some artists craft smaller works not to include every detail, but to record the immediacy of the visual experience to reference later. Others will paint in a small scale for every piece, using their full spectrum of techniques and styles in that petite painting. Another element of small works is their play with scale. Artists oftentimes will render an entire



Sunset Art Gallery of Amarillo, *Winters Retreat at Longs Peak*, oil, 12 x 16", by Cecy Turner.



Chuck Larivey, *Golden Koi*, oil on linen, 8 x 10"

landscape or still life onto a canvas no larger than 14 inches, challenging them to rework perspectives. When shaping sculpture, sometimes artists will design smaller scale desktop pieces or scaled down versions of their monumental or life-size creations.

"Small" paintings differ from "miniature" paintings both in technique and scale. The art of miniature making continues today and groups such as the Association of Miniature Artists encourage the art form. Typically, the subject of a painting should be about 1/6<sup>th</sup> the full

size and done in a format of approximately 5 by 7 inches.

Within these pages are little gems crafted by some of today's distinguished artists represented by leading galleries from around the country. These works continue to grab the attention of collectors and make them wonder how something so small could be so remarkable.

### **T.L. Norris Gallery**

1 Wade Hampton Boulevard  
Greenville, SC 29609  
(864) 991-8645  
info@tnorrisgallery.com  
www.tlnorrisgallery.com

Terry Norris is pleased to



T.L. Norris Gallery, *Plums*, oil on board, 12 x 16", by Colin Berry.



Chuck Larivey, *Sunrise*, oil on linen, 8 x 10"



Eichinger Sculpture Studio, *Cross My Heart*, cast bronze, ed. 75, 23 x 9 x 12", by Martin Eichinger.

announce the opening of the T.L. Norris Gallery in Greenville, South Carolina. The gallery is located in the downtown business district adjacent to Stone Avenue. It has long been a dream of Norris' to bring together some of the best national and international artists of our day and share them with the Greenville community.

"Our city is rich in its history and traditions. While retaining its heritage, Greenville is gaining recognition for its progressive attitude and accomplishments. The downtown area of Greenville has become something other cities seek to emulate," says Norris, gallery director. "I hope our gallery will further the efforts others have made to make Greenville a great place to live, work and visit."

The T.L. Norris Gallery of contemporary art will initially host 16 fine artists. Each was selected for his or her compelling ability to create art that will stir the imagination and passion in others. Among the gallery artists are **Drew Fagan, Paul Kelley, Charles Williams, Jane Jones, and Sarah Waldron**. The gallery hosted a private reception on



**Germanton Gallery**, *Afternoon Stroll*, oil, 5 x 7", by Paula Holtzclaw.

Friday, October 19, and opened to the public on Saturday, October 20.

**Sunset Art Gallery of Amarillo**

3701 Plains Boulevard, #122  
Amarillo, TX 79102  
(806) 353-5700  
www.SunsetArtGalleryofAmarillo.com  
Sunset Art Gallery of Amarillo

represents a mix of painters and sculptors including **Anita Louise West, Ramon Kelley, Guido Frick, Cecy Turner, and Carl J. Smith**.

According to Frick's artist statement on the gallery website, his passion is painting outdoors and even adds, "This is the real adventure, experience and challenge: To explore the great

American West with your brushes, easel and paint."

After 14 years focusing on watercolor paintings, West has returned to oils. Her landscapes are painted on location and being outdoors brings "a peaceful feeling to her work."

Denver, Colorado-based artist Kelley is a founding member of the Pastel Society →



**Germanton Gallery**, *Mountain Man*, oil, 12 x 9", by Dan Beck.



**Crouch Fine Art**, *Untitled*, mixed media, 10 x 8", by Ann Crouch.



**Eichinger Sculpture Studio**, *Bird in the Hand*, cast bronze, ed. 75, 29 x 10 x 10", by Martin Eichinger.



# Christiane David Gallery

112 N Prince St., Lancaster, PA 17603 ~717-293-0809~ [www.ChristianeDavid.com](http://www.ChristianeDavid.com)



Hill Top 1, 24x36  
Impressionism



Hill Top 2, 24x36  
Abstract



Hill Top 4, 24x36  
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**Crouch Fine Art**, *Untitled*, mixed media, 12 x 12", by Ann Crouch.



**Scottsdale Artists' School**, *Indian Summer*, oil, 18 x 24", by Kate Starling.



**Francesca Anderson Fine Art**, *Peaches Galore*, oil on canvas, 6 x 8", by Mary Phillips.



**Francesca Anderson Fine Art**, *Sugar Maples*, oil on canvas, 5 x 7", by Penny Billings.

of America and a founder of the Art Students League of Denver. His works are full of emotion and they highlight personalities of his models, their moods and thoughts.

One of Turner's goals as an artist is to create well-drawn paintings that easily allow viewers to move around the painting, beginning with the focal point. On the gallery's website, Turner says in her artist statement, "However, my major goal is to evoke a feeling in people who view my paintings—peacefulness or calm serenity, happiness or nostalgia."

**Chuck Larivey**  
chuck@larivey.com  
www.chucklarivey.com

**Chuck Larivey** is a daily oil painter who explores the merging of water and light on canvas. "It's a fascination I'll spend the rest of my time pursuing," he adds. "If my painting evokes an emotion, and my experience as an artist is shared, then it becomes worthwhile. Artists, like koi, grow exponential to their surroundings—I know it to be true because I'm a product of my surroundings. As mine increased, my opportunities increased too and so did my talents as an artist. All we have

to do is take advantage of those opportunities."

**Eichinger Sculpture Studio**  
(503) 223-0626  
www.eichingersculpture.com

For more than 20 years **Martin Eichinger** has produced limited-edition narrative, romantic sculptures. Grouped into themed series, the sculptures chronicle the eternal human pursuit of meaning, happiness and growth.

*The Duet Series* symbolizes the bond that two people share in a relationship whether it is new or long term. On that journey between two lovers is a graceful strength that forms a balanced

dance of faith, trust, and love. Both *Bird in the Hand* and *Cross My Heart* are romantic bronze sculptures by the artist that show this journey.

"In *Bird in the Hand* she balances free in flight with her eyes closed symbolizing total trust between them. They have complete faith in one another," Eichinger explains. Of *Cross My Heart*, he shares, "The woman in flight across her partner's chest can only land safely and gracefully with his support. The sculpture asks her question, 'Do you promise?' The title of the sculpture, *Cross My Heart*, answers her question for us." →

*Arlon*



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Both sculptures are now available in two sizes. Eichinger originally sculpted them in a medium size and has recently reduced them to a new smaller size.

**Germanton Gallery**

3530 Highway 8/65  
Germanton, NC 27019  
(336) 969-6121  
www.germantongallery.com

Beginning November 30 is Germanton Gallery's 20<sup>th</sup> annual *Southeast Invitational Miniature Show and Sale*. The event will kick off with a reception on opening day from 5 to 8 p.m. and continues through the weekend. Art will remain on view until January 1, 2013. Works included in the show range in medium and style with everything from sculpture, figurative, landscapes and still

lives on display.

More than 50 artists from across the country and Canada will submit two works of art for the show including **Jim Moran, Brent Cotton, Dan Beck, D. Elaine Basa, Scott Burdick, Susan Lyon, Jim Daly, Hai-Ou Hou, Robert Bateman**, and for the first time, **Alan Bateman**, Robert's son.

North Carolina artist **Ralph Grady James** will be the event's featured artist. He was accepted into Leigh Yawkey Woodson's *Birds in Art* show three of the past four years, with the museum purchasing two of his paintings for its permanent collection.

Other artists in the show have received accolades as well, including Beck who earned a Gold Medal Award at the Oil Painters of America show in 2011 and



**C. Cummins, Each Day is New, oil, 11 x 14"**



**C. Cummins, Gridley, California Farm, oil, 10 x 12"**



**Crossroads Art Center, Hangover, oil, 6 x 8", by Linda Hollett-Bazouzi.**



**Crossroads Art Center, Wild Grass Field 2, oil, 8 x 10", by Linda Hollett-Bazouzi.**

returning New Jersey artist Basa won first place at the *Plein Air Convention and Expo* in Las Vegas.

**Crouch Fine Art**

3701 Plains Boulevard #121  
Amarillo, TX 79102  
(806) 353-5700  
SunsetArtGallery@sbcglobal.net  
www.crouchfinearts.com

Raised in Canyon, Texas, artist **Ann Crouch** was exposed to art through the Panhandle Plains Historical Museum. According to Crouch, this was her only exposure to art other than modeling for drawing classes at West Texas State College. Crouch decided early on to become an artist and was instructed by studying the museum collection

of art, reading library books, and drawing on paper. As an adult Crouch studied art in college and traveled to study with a number of artists. According to Crouch, things that have happened in her life are what influence her art.

Crouch explains that she now paints to music, thoughts and memories, adding, "The paintings are a movement of color in oil or acrylics, painted to my thoughts at the time and the music filling the quiet of the night at my easel. It is an uninterrupted time and thoughts are not disturbed...I do not name my abstracts. They are numbered. I do not want to influence your thoughts of what they are, →

# Ct Cummins

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11 x 14", oil



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November 16, 2012, 6pm - 9pm | Show Dates: November 16 - January 7, 2013



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



Garry-Lou Upton "Color Me Funky"



Dallas Mosman "White in the Garden"  
[www.dallamosman.com](http://www.dallamosman.com)

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what they mean, their color, or movement. I want them to be felt personally by the viewer.”

**Scottsdale Artists' School**

3720 N. Marshall Way  
 Scottsdale, AZ 85251  
 (480) 990-1422  
 (800) 333-5707  
[www.scottsdaleartschool.org](http://www.scottsdaleartschool.org)

Scottsdale Artists' School was founded in 1983 by a group of artists and community leaders. Tucked away in the heart of the Scottsdale Arts District, located in a historic schoolhouse, the school features more than 160 workshops and classes taught annually by some of the nation's leading artists. The school houses six fully equipped studios, a library, student lounge, bookstore, and a rose garden.

It attracts more than 3,500 students and visitors annually from all 50 states and many foreign countries. This fall the school will offer workshops by many renowned artists, including **Huihan Liu, Elizabeth Robbins, Kate Starling, Casey Baugh, Jeffrey Watts, Nancy Guzik, and Daniel Keys.** Within the international art community, Scottsdale Artists' School is considered a leader in traditional, representational art training for



**Christiane David Gallery, Happy Poppies, oil, 10 x 8",**  
 by Christiane David.



**Christiane David Gallery, Pigeons House at Bruges, oil,**  
 10 x 8", by Christiane David.

all levels—from beginner to professional artist.

**Francesca Anderson Fine Art**

Portraits North  
 56 Adams Street  
 Lexington, MA 02420  
 (781) 862-0660  
[Francesca@PortraitsNorth.com](mailto:Francesca@PortraitsNorth.com)  
[www.FAFineArt.com](http://www.FAFineArt.com)

Francesca Anderson Fine Art is re-opening after an 18-month sabbatical with its 28<sup>th</sup> *Almost Miniatures Show*. The show takes place November 16 through

January 12, 2013. Fifty artists from the United States and Europe will send still lifes, landscapes, seascapes and city scenes, among other subjects. More than 200 paintings will be on display on the gallery's two floors. During the gallery's 27<sup>th</sup> annual exhibit, 44 paintings were sold.

Among some of the “regulars” participating are **Penny Billings, Loring Coleman, Guy Corriero, Cindy House, Stoney Jacobs,**

**Gerald Lubeck, Fred MacNeill, Anne McGrory, Charles Nelson, Maris Platais, Wes and Rachelle Siegrist, Jeanne Smith, and Monica Vachula.** New artists exhibiting this year include **Molly Batchelder, Kevin Farrell, Edward Little, Will Sillin, and Mary Wells,** as well as returning artists **Robert Caldwell, Frank Federico, Merrill French, and Jennifer Hulme.**

**Ct Cummins**

(904) 502-7510  
[www.ctcummins.com](http://www.ctcummins.com)

“A painting is an image charged with passion. It is shapes, lines, colors and values rhythmically organized. It is a complete small universe, existing separately, communicating the whole life of the artist,” says **Ct Cummins.** “When I look at my painting I am thinking of basically two things: what emotional impact does it have on me and how long can it hold my interest. Can I move around the painting using the brushwork as a path for my eye to follow and be visually stimulated by the rhythms and color? I am forever stimulated by the Russian impressionists and their electrifying brushwork and color. I want a collector to see my work as delightfully fresh →



**Cathy Locke, Two Figures, pastel and acrylic on Wallis paper, 14 x 11"**



**Cathy Locke, Washing Portrait, mixed media on panel, 20 x 16"**

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Taunton Lake Fog & Mist #2, Pastel, 18" x 24"



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Barbara Fracchia, *End*, gesso board, 10 x 8"

and emotionally enticing. Art is underrated in its ability to bring us joy in a mundane world. What more can one ask of life than the privilege of being an artist?"

**Crossroads Art Center**

Linda Hollett-Bazouzi  
 (804) 278-8950  
 lchollett@verizon.net  
 www.lindahollett.net

Through the day, **Linda Hollett-Bazouzi** carries with her the thought "How long will that last?"

Her landscapes capture a moment before change—from weather, seasons, time and man. One of her major shows was of a field slated for development. The field, and the one lone pine tree in the middle of it, became her obsession. "I found myself painting even in the rain, trying to honor the wildness of that simple view, as development encroached. Working on-site and in the studio, those paintings became *Available: Views of a Field Whose Days are Numbered*."

Using a painting knife and working primarily alla prima, Hollett-Bazouzi does much of

her work in plein air. Her knife work emphasizes texture and movement, and plays extremely smooth finishes against highly textured areas.

Her most recent works will be shown in November in her new gallery at Crossroads Art Center in Richmond, Virginia.



Arlon Rosenoff, *Noon in December*, palette knife oil on panel, 6 x 6"



Barbara Fracchia, *Beginning*, gesso board, 10 x 8"

**Christiane David Gallery**

112 N. Prince Street  
 Lancaster, PA 17603  
 (717) 293-0809  
 www.christianedavid.com

With attention to technique, **Christiane David**—owner of Lancaster, Pennsylvania-based Christiane David Gallery—is able to capture the same vibrant

intensity of color and emotion in her smaller scale paintings as she does in her larger works. Both her small and large works display balanced compositions and her use of light and color. As indicated, "The viewer is quickly pulled into these smaller paintings and easily connects with their freshness →



Arlon Rosenoff, *Street Market*, palette knife oil on panel, 7 x 5"

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- \* Hermitage Museum – Collections once owned by the Czars, the largest collection of paintings in the world
- \* Russian Museum – The crème de la crème of master works by Russian artists chosen by the Academy

*"I'm not sure there could be more beautiful paintings or artwork that touches the soul as deeply as the pieces Cathy lectured on in the Russian museums." – Julie*

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**T.L. Norris Gallery**, *Breeze*, oil on panel, 14 x 11", by Paul Kelley.



**Sunset Art Gallery of Amarillo**, *Shady Lakes*, oil, 11 x 14", by Anita Louise West.



**Sunset Art Gallery of Amarillo**, *Where Mountain Waters Run*, oil, 16 x 20", by Carl J. Smith.



**Sunset Art Gallery of Amarillo**, *Little Sam*, pastel, 12 x 9", by Ramon Kelley.

and spontaneity." David composes impressionistic works in a number of mediums, including watercolors, oils and acrylics, and they maintain similar elements regardless of size, subject and medium.

**Cathy Locke**

(415) 328-3562  
cathy@cathylocke.com  
www.cathylocke.com

"Within all my work, my influences are spiritual. I create an emotional landscape that holds a

vibrational signature," says **Cathy Locke**. "Color is a large part of the way I express myself. I think about the emotion I'm trying to convey and what colors will best display that emotion. The concept of not being able to control a situation is also part of my painting process, so I often let washes run down the canvas. Because of this my process is slow, involving building up many layers of paint and textures. This makes my work very unique and collectors are often drawn to

it because spiritually they resonate with the work. I have been very influenced by a number of Russian artists, including Nicolai Fechin and Mikhail Vrubel. I currently lead a tour to Russia the first week in July, where I lecture in a number of museums, including the Hermitage."

**Barbara Fracchia**

(510) 525-7057  
mfracchia@comcast.net  
www.barbarfracchia.com

**Barbara Fracchia's** paintings *Beginning* and *End* depict the beginning and end of alleyways. "Just walk down a city street in San Francisco and there are so many alleyways. Some are dark and most are semi-light," says Fracchia. "On a sunny day I noticed this alleyway with something going on at the end. I shot this particular alleyway because of the geometric designs. All those vertical and horizontal lines formed by buildings and their shadows. A nice design →



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

940-686-2396



**Borsini-Burr Gallery**, *Danae*, drawing/sketch, 29 x 20", by Michael Parkes.



**Chuck Larivey**, *Venice Sun*, oil on linen, 8 x 10"



**Germanton Gallery**, *Blue Vase*, oil, 11 x 14", by Ralph Grady James.



**Art Group 360**, *Patchwork Robe*, oil, 10 x 8", by Linda Smith.

for a painting. But what was going on at the end of the street? I used my zoom lens and discovered it was a woman doing her exercises. A perfect composition plus it also gives the painting a sense of mystery. So, the next time I pass an alleyway I will have my camera in hand ready to find something unique. One can say these paintings become 'beginning' and 'end' results."

**Arlon Rosenoff**  
Arlon Rosenoff Fine Art  
728 Market Street  
Kirkland, WA 98033  
[www.ArlonRosenoff.com](http://www.ArlonRosenoff.com)

This fall Arlon Rosenoff Fine Art, the studio and gallery for artist **Arlon Rosenoff**, will host its 3<sup>rd</sup> annual *Fall Small Works Auction* featuring more than 50 new small works by the artist. According to Rosenoff,

painting small pieces is similar to practicing music chords with the palette knife, and the loose interpretation of subjects in small form take on a unique character all their own. The artist also adds that the small works auction has introduced a number of new collectors to his work, many of whom now follow them and acquire new works with each auction.

**Art Group 360**  
[info@artgroup360.com](mailto:info@artgroup360.com)  
[www.artgroup360.com](http://www.artgroup360.com)

Art Group 360 artists **Steve Morris** and **Linda Smith** create small works.

Smith combines the experience gained through working from figures in the studio with keen observations of people in the urban landscape to create insightful comments



**Art Group 360**, *Asparagus*, watercolor, 11 x 8", by Steve Morris.



**Borsini-Burr Gallery**, *The Dark Unicorn*, drawing/sketch, 9¼" x 15½", by Michael Parkes.



**Dick McEvoy**, *Moon Over Taunton Lake*, pastel, 18 x 24"



**Salmagundi Club**, *Andreas Canyon Sunlight*, oil, 8¾" x 6", by Julie Hopkins.

on the contemporary scene. Her oil paintings are small in size but rich in detail. She says of *Patchwork Robe*, "The sheen of the multicolor satin played off the model's beautiful skin color and red hair. Combined with great lighting, this had to be a great painting experience."

Morris' current work consists of watercolor studies of objects from nature. "I prefer to paint directly from the subject because I enjoy the challenge of the tangible object when it is physically present

and you can handle it and examine it closely," he explains. His work *Asparagus*, bundled and bound, shows the viewer a precise display of careful observations and accurate interpretation in a compact package.

**Borsini-Burr Gallery**

1401 Main Street  
Montara, CA 94037  
(650) 302-2049  
www.borsini-burr.com

**Michael Parkes**, represented by Borsini-Burr Gallery, includes elements such as dexterity

and steadiness of hand, as well as knowledge of anatomy, proportion, perspective and composition in his drawings. His works also offer immediate contact with his imagination. Out of the handling of simple materials Parkes creates marks, signs, figures and ultimately narrative. The drawings offer an intimate communication between the imaginations of both the artist and viewers.

Of his work *The Dark Unicorn*, Parkes says, "From all

the ancient books, he was only mentioned once. When the sins and sorrows of mankind became so great all the unicorns were taken from the earth because their purity could not stand the descent into chaos. Only one remained. He believed if he stayed he could help humanity absorb the pain around them. His pure white color slowly turned black as he absorbed the sorrows of mankind. Even a comforting angel could not convince him to leave. The unicorn has been

fighting battles for centuries against the dark forces. With many wounds and his beautiful horn broken, he fights on. **The Dark Unicorn** remains.”

**Dick McEvoy**

dickmcevoy24@gmail.com  
dickmcevoypaintings.com  
“The inspiration for a series of 12 paintings came from the lake outside my studio

where I took pictures of the changing light effects during one 24-hour period,” says **Dick McEvoy**. “From heavy fog and mist that originally blocked the other side of the lake; to late evening the same day where the moon came up over the water; Taunton Lake was, and is, a constant inspiration of paintings and emotions.”

**Salmagundi Club**

47 Fifth Avenue  
New York, NY 10003  
(212) 255-7740  
info@salmagundi.org  
www.salmagundi.org

Every year before the December holidays and just in time for gift-giving, the historic Salmagundi Club in New York City holds its *Thumb-Box Exhibition*. Founded in 1871, the Salmagundi Club is one of the oldest artists’

organizations in the country. The institution is housed in a landmarked 19<sup>th</sup>-century brownstone, which is open every day to the public to view both the art in its august collection and the work of its current members—some of the finest artists in the United States.

Artwork in all media is practiced by Salmagundi members and shown in up to a dozen member exhibitions annually, including this one now in its 104<sup>th</sup> year. Typical of works in the small-format *Thumb-Box* sale are **Julie Hopkins’** *Andreas Canyon Path*, a 9-by-6-inch oil, and **Margret Short’s** *Beads and Dogwood Study*, a 6-by-6-inch oil. Second in sales only to the Club’s semi-annual auctions, the *Thumb-Box Exhibition* offers great art at stunningly modest prices.

**Carole Gray-Weihman**

250 Water Street  
Petaluma, CA 94952  
(707) 291-7756  
www.gray-weihman.com

**Carole Gary-Weihman** likes to challenge herself continually—to see the big picture.

“I love light, color, the heat and cold, and I want to be fearless with it. Nature inspires me with all of her subtleties and amazing differences from one day to another. I’m interested in portraying that dynamic quality that each day brings—whether it’s a brilliant sunny afternoon or a moody, foggy evening—my intent is to capture its very essence,” says Gray-Weihman. “Being able to achieve that with paint is a challenge, and is my addiction. This is also what I love to impart on my students: that painting in plein air takes a certain amount of integrity and vulnerability to truly make that connection with nature.”

**Ginger Bowen**

(602) 432-3254  
www.gingerbowen.com

**Ginger Bowen** paints in oils, watercolor and mixed media. She does still lifes and portraits in



**Salmagundi Club**, *Beads & Dogwood Study*, oil on panel, 6 x 6”, by Margret Short.



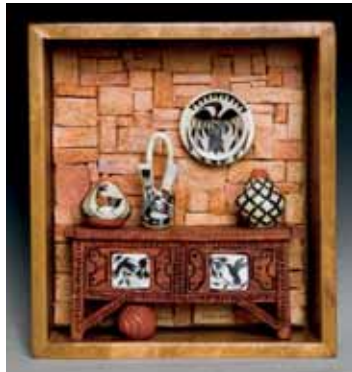
**Ginger Bowen**, *Garden Tool #8*, oil on linen, 10 x 8”



**Carole Gray-Weihman**, *Amongst the Oaks*, oil, 6 x 8”



**Scottsdale Artists' School, *Dusk*, oil, 12 x 9"**, by Huihan Liu.



**The Miniature Painters, Sculptors & Gravers Society of Washington, D.C., *Hummingbird Lane*, sculpture, 5 x 4"**, by Ruth Penn.



**Dick McEvoy, *Red Dusk*, pastel, 18 x 24"**



**Farmers and Merchants Gallery, *The Actor*, oil on board, 10 x 8"**, by Hector Bernal.



**T.L. Norris Gallery, *Ringmaster*, oil on panel, 19 1/4 x 19 1/4"**, by Drew Fagan.

her studio and travels around the country to paint landscapes in plein air of the disappearing landscape. Bowen currently is participating in four shows including the Spartanburg Art Museum invitational still life show in Spartanburg, South Carolina; American Women Artists museum show at Arizona-Sonora Desert Museum in Tucson; American Women Artists annual juried exhibition at the K. Newby Gallery in Tubac, Arizona; and the American Art Invitational Miniature Show at Saks Gallery in Denver, Colorado.

**The Miniature Painters, Sculptors & Gravers Society of Washington, D.C.**

10911 Bond Road  
Adelphi, MD 20783  
(301) 434-2421  
www.mpsgs.org

The Miniature Painters, Sculptors & Gravers Society of Washington, D.C. (MPSGS) is the oldest miniature society in the United States and the second oldest in the world. In July 2004 the MPSGS hosted the *Third Exhibition of Fine Art in Miniature of the World Federation of Miniaturists*. The society actively promotes art in the small to encourage and stimulate interest among artists and to delight the art-loving public.

MPSGS hosts a public juried exhibition each fall to showcase more than 600 miniature works of art by some of the finest artists around the world. This year's show runs November 19 through December 29 at the Mansion at Strathmore, 10701 Rockville Pike, in North Bethesda, Maryland.

**Farmers and Merchants Gallery**

100 N. Washington Street  
Pilot Point, TX 76258  
(940) 686 2396  
www.farmersandmerchantsgallery.com

Since 1975 Farmers and Merchants Gallery has exhibited and sold early Texas art as well as represented many contemporary regional artists whose works range from impressionism to surrealism. The gallery is located in the old (circa 1896) Farmers and Merchants Bank building on the historic square in downtown Pilot Point, Texas.

Artist **Hector Bernal's** paintings of the human form and landscape are evocative and emotional, some with hints of surrealism. Bernal has won numerous awards including a painting selected to represent the Chamizal National Memorial in El Paso, Texas.

The gallery will have a fall group show on November 11 from 1 to 5 p.m. ●

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- Cooley Gallery (CT)
- Davenport and Shapiro Fine Art (NY)
- Debra Force Fine Art (NY)
- Edward T. Pollack Fine Arts (ME)
- Elizabeth Clement Fine Art (MA)
- Les Enfants du Paradis (Italy)
- The Gallery at Four India (MA)
- From Russia With Art (MA)
- Fusco & Four Modern (MA)
- Stephen Foster Fine Arts (DC)
- Galeria Quorum (Spain)
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- Hawthorne Fine Art (NY)
- Joy Kant Fine Art (MA)
- The Kendall Collection (GA)
- Kobalt Gallery (MA)
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- Principle Gallery (VA)
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- Renjeau Gallery (MA)
- Martha Richardson Fine Art (MA)
- Susanna J. Fichera Fine Art (MA)
- Tree's Place Gallery (MA)
- Tom Veilleux Gallery (ME)
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- ...and others to be announced



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# EXHIBITION PREVIEWS OF NEW

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



126  
Aron Wiesefeld  
NEW YORK, NY



128  
Stephen Scott  
Young  
HILTON HEAD ISLAND, SC



130  
Peter Sculthorpe  
GREENVILLE, DE



132  
Randall Mooers  
NEW YORK, NY



134  
John Morra  
NEW YORK, NY



136  
Kris Lewis  
DENVER, CO



138  
Steven J. Levin  
SAN FRANCISCO, CA



140  
Elliot Offner  
BOSTON, MA



142  
Bryan Mark Taylor  
SACRAMENTO, CA



144  
Oana Lauric  
BOSTON, MA

# ART AVAILABLE FOR SALE



146  
Coulter Prehm  
SANTA FE, NM



148  
Rick Reinert  
CHARLESTON, SC



150  
William Berra  
SANTA FE, NM



152  
Aleksander Titovets  
Lyuba Titovets  
FREDERICKSBURG, TX



154  
Marina Dieul  
Hsin-Yao Tseng  
SCOTTSDALE, AZ



156  
Nuance  
CHARLESTON, SC



158  
Art extravaganza  
CHARLESTON, SC



160  
Great American  
figurative  
SANTA BARBARA, CA



162  
Setting the stage  
MADISON, CT



164  
10<sup>th</sup> anniversary  
SCOTTSDALE, AZ

## UPCOMING SHOW

Up to 20 works

November 10-25, 2012

Arcadia Gallery

51 Greene Street

New York, NY 10013

(212) 965-1387

• SHOW LOCATION NEW YORK, NY

# ARON WIESENFELD

## State of wonder



THE TREE, OIL ON CANVAS, 47 X 35"



GREENHOUSE, OIL ON CANVAS, 33 X 30½"

Aron Wiesenfeld's paintings are both cerebral and real. While they physically exist in the world of contemporary realism, the thoughts and themes Wiesenfeld addresses through the work transcend our traditional definitions of representational art.

In this current exhibition, Wiesenfeld discusses the conflict between the definitions that have been handed down to us and the personal struggle to validate our direct experience.

"We have received a set of values covering the entire gamut of our lives that come from

church, parents and tradition, which is on the one hand civilizing and on the other hand repressive," says Wiesenfeld. "It causes a rift within the individual because these rules are often in direct conflict with what we feel."

Wiesenfeld sees that in a world caught between the extremes posed by science and religion, we have "consistently failed to address our most basic questions."

"Only the individual can do that by shrugging off ideology and returning to a childlike state of wonder," says Wiesenfeld. "That is the story these paintings try to tell."

This attempt to return to such a state

can be seen in paintings such as *Dropout*. In this work, the woman depicted has put her book aside and finds herself in a desolate and overgrown environment.

"It's like waking up after a long sleep to find the world is very different from the way one assumed it was," explains Wiesenfeld. "The book presented a clean, man-made world, but her direct experience is of complexity, without easy definitions." •

For a direct link to the exhibiting gallery go to

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



DROPOUT, OIL ON CANVAS, 33 x 24½"

## UPCOMING SHOW

Up to 20 works

Nov. 26-Dec. 21, 2012

Morris & Whiteside Galleries

220 Cordillo Parkway

Hilton Head Island, SC 29928

(843) 842-4433

• SHOW LOCATION HILTON HEAD ISLAND, SC

# STEPHEN SCOTT YOUNG

## Painting from the heart

Stephen Scott Young might have been writing about himself when he wrote to fellow art historian William Gerds about Winslow Homer: “The tropical works were bold, brilliant, lovely to see; but, above all, what I saw in these works was Homer’s bravery, in the way he attacked the white paper

with positive strokes, seeming to paint directly from his heart...”

In reproduction, Young’s paintings are often touching and psychologically insightful in their subject matter and interesting in their technique. In real life, however, they come alive. The tropical light pulses off the white

paper and the extraordinary detail of the renditions of his subjects makes them appear as living, breathing people.

He follows in the long tradition of watercolor painting in America, admiring and influenced by Homer, John Singer Sargent, and Andrew Wyeth. But, the awareness and treatment of light in the works of Vermeer and Caravaggio enlighten his work as well.

Young makes sketches outdoors and finishes his paintings in the studio, often with the aid of photographs. Since he has known most of his models over time, he knows and feels their vitality and can, like, Homer, “paint directly from his heart.”

His paintings are highly finished and, with the careful build-up of paint, could be compared to paintings in oil. His paintings in the current exhibition at Morris & Whiteside Galleries in Hilton Head Island, South Carolina, however, are detailed in the primary subject and dissolve into washes of shadow and less detail as in *Claudia’s Daughter*.

Known for his paintings of dark-skinned subjects against brilliant white settings, Young has painted a sensitive and sensual woman with fair skin and red hair brightly highlighted against a dark background. *Carmelita* recalls Caravaggio’s dramatic lighting, picking the subject out in the shadow.

Young discovered the Bahamas in the early ’80s and now has studios there and in Florida. His love for the people, the light, the landscape, and the architecture is evident in his delicate silverpoint drawings and in his bright watercolors. Andrew Wyeth said, “One’s art goes as far and as deep as one’s love goes.” In the life and work of Young, that’s very deep indeed. ●



For a direct link to the  
exhibiting gallery go to

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

CLAUDIA’S DAUGHTER,  
MIXED MEDIA, 28½ X 22”



CARMELITA, WATERCOLOR, 8¾ x 9¾"



ROOSTER ON THE ISLAND, DRY BRUSH, 16 x 16"



THREE THIRTEEN, WATERCOLOR, 28 x 21"

## UPCOMING SHOW

Up to 20 works

Nov. 16-Dec. 29, 2012

Somerville Manning Gallery

Breck's Mill, 2<sup>nd</sup> Floor

101 Stone Block Row

Greenville, DE 19807

(302) 652-0271

• SHOW LOCATION GREENVILLE, DE

# PETER SCULTHORPE

## Energy of the sea

William Trost Richards (1833-1905) observed the details of a landscape from clouds to flower petals with a loving intensity. In his book, *William Trost Richards: "He Knew the Sea"*, C.B. Ferguson quotes Richards' son who recalled that his father "stood for hours...with folded arms, studying the motion of the sea, until people thought him insane. After days of gazing, he made pencil notes of the action of the water."

Peter Sculthorpe knows the sea and comments about painting its energy. "The only way this energy can be contained is in a painting," he says. "That painting will speak to 10 viewers in 10 different ways. To me, that

energy says something different depending on what I need from it each time."

*Aftermath*, a large oil on linen, depicts the relentless pounding of the ocean waves, continuing to shape the shore after a storm has passed out to sea. Tomorrow the waves may gently lap the shore as they do in his even larger painting *A View to Manana*.

Sculthorpe was born in Canada and, after attending the Pennsylvania Academy of the Fine Arts, set up a studio in Chester County, Pennsylvania, where Richards had painted many years before. He now lives in nearby Rockland, Delaware, making annual trips to the coast of Maine.

"Richards' work has inspirational value

in its directness and matter-of-factness," Sculthorpe observes. "He has the ability to make a meager subject iconic and approachable at the same time which, to me, speaks of true genius. That is what I've been after for years."

Whether it is the ever-changing majesty of the ocean or the subtle effect of moonlight on the frosty fields of a mid-Atlantic farm, Sculthorpe's paintings encompass grand scale and minute detail reflecting his simple but vast philosophy: "I'm interested in life on earth." •

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)



AFTERMATH, OIL ON LINEN, 32 X 48"



A VIEW TO MANANA, OIL ON LINEN, 47½ x 49½"

*The Collector Says...*  
"He started my love of art, from the very first time I saw his paintings. Peter is one of the most talented artists I know. I love realism, but his interpretation is so expressive. I probably hold one of the largest collections of his work and I am still collecting."

—Cindy Pettinaro  
Wilkinson



LIFE RING AT LOBSTER POINT, OIL ON LINEN, 10 x 20"

## UPCOMING SHOW

*Up to 15 works*

Oct. 16–Nov. 17, 2012

George Billis Gallery  
521 W. 26<sup>th</sup> Street, B1  
New York, NY 10001  
(212) 645-2621

• SHOW LOCATION NEW YORK, NY

# RANDALL MOOERS

## String theory

Somehow, during the creative process of planning then painting the works for this upcoming New York exhibition, Randall Mooers discovered a single white string had found its way into all the paintings—draped over a watermelon, bisecting a pair of pomegranates or woven around piles of apples.

Mooers also discovered that he enjoyed the presence of the string, both visually and symbolically.

“I liked the way it interacted with the objects and when I would take it out, the compositions would feel incomplete,” says Mooers. “Its presence felt very strong to me

and that’s how I knew there was something there so I decided to just pursue it and knew that eventually the meaning would reveal itself to me.”

Mooers also feels that the string creates a sense of connection between the objects in his still lifes and also relates back to the symbolic importance of still lifes dating all the way back to the Dutch Masters—to remind us of the impermanence of things, of our own mortality.

“That always seems to be a theme and you really can’t get away from it as a still life painter,” says Mooers. “Look at fruit; it ripens and rots, gives life, nutrients and then passes on

to become a provider for new life as fertilizer.”

Mooers also finds himself not shying away from narrative possibilities in these works and titling each painting with a suggestion of a story he finds while creating the work.

“I used to be hesitant to do that because I didn’t want to influence the viewer’s experience,” says Mooers. “But, this time, I thought I’d move more into that direction and see what I could come up with.” ●

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)



DESIRE, OIL ON PANEL, 10 X 14½"



LA FAMILIA, OIL ON PANEL, 9 X 12"



STACKED III, OIL ON PANEL, 10½ X 15½"



PULL, OIL ON PANEL, 12 X 12"

## UPCOMING SHOW

*Up to 20 works*

Nov. 8-Dec. 1, 2012

Eleanor Ettinger Gallery

24 W. 57<sup>th</sup> Street

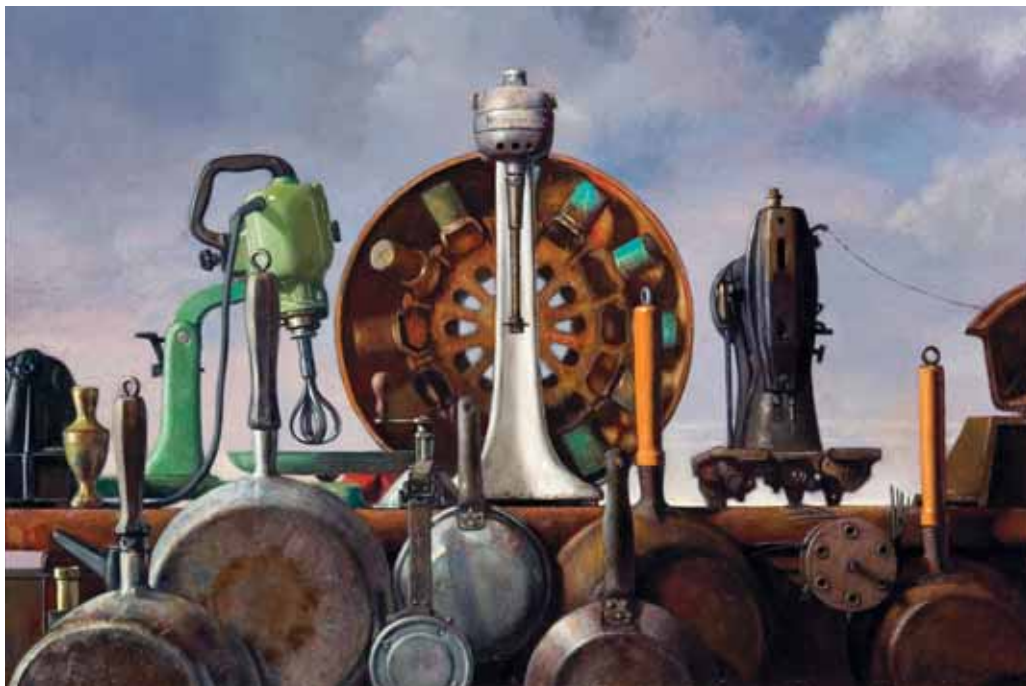
New York, NY 10019

(212) 925-7474

• SHOW LOCATION NEW YORK, NY

# JOHN MORRA

## MERTZ



MERTZ NUMBER 17, OIL ON PANEL, 24 X 36"

John Morra's *MERTZ* series is an ongoing exploration of what is possible in modern still life. It is a formal exercise that began, by accident, in 2001 when Morra took a box of old radio parts and set up a combination of vacuum tubes, diodes and knobs and decided to try and determine how bright he could make a painting and still have room for the highlights.

"The vacuum tubes in particular, with their silver interiors and glass skins, afforded the ultimate in gleaming surfaces so I had a splendid time just getting the metallic colors right," says Morra. "As I finished, I was surprised to see the little world I had arranged taking on an entirely unintended persona. It

looked like something more than a still life; in fact, it started to look like a cityscape."


The other influence for this 12-year exploration in paint came from some of Morra's favorite artists, namely Jean-Baptiste-Siméon Chardin and Walter Murch.

"Both Murch and Chardin have a special way of taking very ordinary things—for Chardin it meant the simple utensils of an 18<sup>th</sup>-century kitchen; for Murch it meant a carburetor and then transforming them into something utterly unexpected," explains Morra. "This miracle is one of the chief reasons for making any painting, but I have found it especially true in still life. *MERTZ* seemed a

perfect way to explore this idea."

The chaos of these compositions reminded Morra of Dadist collages, in particular those by Kurt Schwitters. One type of these was collages of machine parts and assorted pieces of garbage that Schwitters called *MERZ*. Morra pays homage to these original works of art by using a similar name for his series.

"An entire series of works have followed, which I will continue until I stop painting," says Morra. •

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)



## UPCOMING SHOW

Up to 10 works

Oct. 19-Nov. 17, 2012

David B. Smith Gallery

1543 A Wazee Street

Denver, CO 80202

(303) 893-4234

• SHOW LOCATION DENVER, CO

## KRIS LEWIS

### Symbolic past



IN THE DEEP, OIL ON BOARD, 20 X 16"



ALPINE GIRL, OIL ON CANVAS, 14 X 11"

In his new series of figurative paintings, Kris Lewis has decided to focus on simplifying the background elements and using more symbolic motifs that are tied to early Latvian culture and mythology. Lewis' paintings have always been somewhat rooted in the stories told by his mother and grandmother about leaving Latvia after World War II, but these latest paintings delve into this connection on a deeper, more symbolic level.

"I wanted to put the focus back on the figure, the psychology of the figure and not so much on the relationship between the figure and the environment," says Lewis. "I'll still do those paintings but this new series I wanted to

put the focus directly on the figure. In this way, they are more surreal, more tied to the symbols behind them and not so representational."


In the new painting *The Unveiling*, Lewis depicts a woman in a black coat and fur collar starkly against an almost-white background. A light blue pyramid shape is behind the woman's head and her strong gaze prominently becomes the main element of the work.

"The symbols have to do with early Latvian culture and mythology," says Lewis. "And, I'm trying to really show the expression on her face. This painting has less distortion and stylization than many of my other works because I want the basis to be the emotion that comes from her expression. It all just draws you

to her look. I don't want to complicate it by adding other elements."

This gaze is what drew Lewis to painting the figure in the first place.

"It's what I love the most about painting," explains Lewis. "My work isn't a study of light, texture or surface. I want to capture something less tangible, something within the figure and that is tough to do. When you get too academic in paintings, you lose the soul of the figure and to me that's the most important thing." •

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)



THE UNVEILING, OIL ON CANVAS, 30 X 24"

## UPCOMING SHOW

*Up to 30 works*

Nov. 16-Dec. 15, 2012

John Pence Gallery

750 Post Street

San Francisco, CA 94109

(415) 441-1138

● SHOW LOCATION SAN FRANCISCO, CA

## STEVEN J. LEVIN

# Metamorphosis

**M***etamorphosis*, a new painting by Steven J. Levin in his November exhibition at John Pence Gallery in San Francisco, California, signals an entirely new direction for the artist. Levin is widely known for his still life and interiors but rarely has he created a painting such as this.

In the work—that at 40 by 54 inches is quite large in comparison for his usual paintings—Levin depicts two figures entering and leaving a revolving door trimmed with art deco style designs. The figure on the left brandishes a large pair of white, outstretched bird wings while the figure on the right has taken off his shirt and is entering the doorway. Behind all this is an eerie renaissance-style sunset with a reflective lake and barren trees.

“The idea is something I’ve had in my

sketchbook for about five years or so and it’s been gestating with me for quite some time,” explains Levin. “The idea for me is that the revolving doors represent civilization and the ennobling effect of civilizing man and this relates to the primeval landscape in the background. Also, it represents a sort of spiritual awakening but I also want to leave room for people to interpret what they like.”

Levin is used to painting still lifes and, in these works, the problems are solved in the setting up and compositional elements of the works. Once these are set in motion, it’s about sitting down and painting what’s in front of you. However, in work that has more of a narrative component, the problems get solved during the painting process.

“It’s a challenge,” says Levin. “Because

you are always questioning design decisions so it just takes much more time to do a painting like this. And, you tend to ask questions you normally wouldn’t ask when doing subjects you are more comfortable with.”

However, Levin is relishing this change in subject matter and is enjoying the transition.

“I will always do still lifes and interiors and there will be those paintings in this show as well,” says Levin. “But, this is my first foray into work like this so I’m testing the waters and seeing how it’s working out. It’s an exciting time as an artist and I’m looking forward to seeing what I can come up with.” ●

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

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



BREWERY BUILDING, OIL ON LINEN, 9 X 15"



METAMORPHOSIS, OIL ON LINEN, 40 X 54"



THE BALCONY, OIL ON CANVAS, 22 X 18"



MIDNIGHT, OIL ON LINEN, 25 X 30"

**UPCOMING SHOW***Up to 25 works*

Oct. 6-Dec. 29, 2012

Vose Galleries

238 Newbury Street

Boston, MA 02116

(617) 536-6176

● SHOW LOCATION BOSTON, MA

**ELLIOT OFFNER****Artist, sculptor, printmaker,  
typographer, teacher, father** *By Daniel O'Connell Offner*

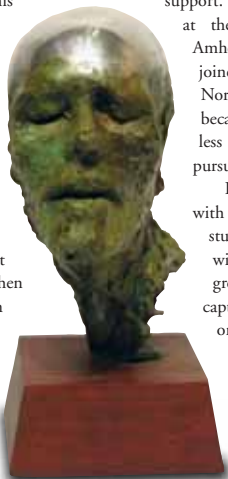
**G**allery catalogs and scholarly articles describe American artist Elliot Melville Offner as a first-generation American who welded together his Eastern European Jewish immigrant roots with a classical artistic education at Yale and the most fundamental elements of American naturalism and folk art to create a new form of American sculpture. During his prolific five-decade creative career, he captured epic themes from the Holocaust and Auschwitz, to ecumenical and liturgical characters, to finally embodying sculptures of American wildlife with the poetry and complexity of flight and motion, while paying homage to his American and European artistic heritage.

On behalf of my sisters and other Offner family members, and many, many friends of our family, I would like to ensure that the teacher, friend and father who crafted these memorable pieces of art is also remembered fully.

Our mother would be his life partner in all things and helped him make perhaps one of his most important and profound decisions in those early years, when she convinced him to follow his passion to become a fine artist full time and not a designer who was an artist on the side.

History will note that his career officially began when he graduated from Yale with his MFA in 1959. Friends and family will recall him as a young "artist" with no

**HOLOCAUST MEMORIAL  
HEAD, SCULPTURE,**  
13¾ x 6½ x 7½"




The late Elliot Offner carving Angel Fish.

job and a wife and baby daughter, Helen, to support. Offner found a teaching position at the University of Massachusetts, Amherst. A year later in 1960, he joined the Smith College faculty (in Northampton, the next town over), because while Smith offered him less pay, he would have more time to pursue his sculpture.

In the late 1970s his fascination with form led him to increasingly study the forms and motions of wildlife as well as Brancusi and other great European sculptors who had captured motion in the static form—one of the great conundrums, contradictions and challenges of sculpture. In 1979 he gave a talk at my prep school, Deerfield Academy, where he laid out how he saw the past and the present of American sculpture and art

both in light of the traditions of European sculpture as well as with respect to American sculpture to date, American folk art, abstract expressionism and the Hudson River Valley School, which had influenced him greatly by the virtue of living in Northampton.

Only in retrospect does it all seem clear that the artist, in this speech at Deerfield, had laid out what his understanding of the past was with respect to European and American art, and his vision for the future of American sculpture that would fuse these disparate traditions and elements together. It was clear then (to those who were listening) that his work going forward would be of birds and fish yet in a new way, which would be distinctively American while still grounded in the classical European roots and training. ●

*For a direct link to the  
exhibiting gallery go to*   
[www.americanartcollector.com](http://www.americanartcollector.com)

*The Gallery Says . . .*

**"Elliot M. Offner, an artist whose exceptional talents evolved from intense curiosity and a keen intellect, belongs in the top tier of America's great realist sculptors of the 20<sup>th</sup> and early 21<sup>st</sup> centuries."**

*— Marcia Vose, Owner, Vose Galleries*



WHALE I, SCULPTURE,  
30½ x 11½ x 10½"



HERON WITH WINGS  
OUTSTRETCHED,  
SCULPTURE, 19½ x 13 x 14½"



ANGEL AXILLA – YALE THESIS PROJECT, SCULPTURE, 21¾ x 16¾ x 7"

## UPCOMING SHOW

Up to 30 works

November 3-29, 2012

Elliott Fouts Gallery

1831 P Street

Sacramento, CA 95811

(916) 736-1429

• SHOW LOCATION SACRAMENTO, CA



## BRYAN MARK TAYLOR

# The color of light

The nuances of light take center stage in the latest oil paintings by Bryan Mark Taylor. The California-based artist will present a wide range of outdoor subjects based on his travels up and down “The Golden State,” which enabled him to capture a variety of local color and how it changes with the time of day and with the seasons.

“I’m studying light in several different ways. I’m paying attention to color this year,” Taylor notes. “I’m looking at it in the dark of night; midday; the full spectrum of light

effects: rain, overcast light; and exploring how color changes in those types of situations.”

Based on firsthand observations, this grouping reflects the passage of time and the way things change with time. Upon deeper inspection one may even notice a subtheme of time as it relates to color.

Taylor will further explore the passage of time in an additional series of 15 6-by-6-inch paintings of the same scene in a given day. “Color is the most relative thing in art and there are so many allusive aspects to color and

that’s why I think it’s so interesting to study,” he states. “I’m rapidly recording as the color exists. There are no perceived notions; I’m just trying to make observations about the color. In some ways it’s like an artist-scientist gathering data.”

An example in the petite series is *Bay Twilight*, an aerial view informed by direct observation. Taylor later decided to do a larger version based on the color notes.

“At twilight that bluish hue doesn’t last very long. I think I was able to capture some



RIVER RUNS THROUGH IT, OIL ON CANVAS, 30 X 40"



PETALUMA FARMYARD, OIL ON CANVAS, 11 X 14"




BAY TWILIGHT, OIL ON CANVAS, 30 X 40"

of that mood that you can only capture in a very small painting. On a larger scale I wanted to show a little more of the grand scale of the view," he says.

Taylor also approached this body of work using color notes based on memory. The experiment allowed him to compare and contrast impressions done from memory versus pure observation.

"I flew over the Central Valley and created some works from memory right after I got off the plane, exploring how we internalize these colors we see and are there changes that occur if we wait...and seeing what comes up with that idea," he explains. "I think it's important to look at all aspects of color. I'd love for people to come away thinking about their color bias." ●

For a direct link to the exhibiting gallery go to 

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

## UPCOMING SHOW

Up to 20 works

Oct. 13–Nov. 8, 2012

Copley Society of Art

158 Newbury Street

Boston, MA 02116

(617) 536-5049

• SHOW LOCATION BOSTON, MA



# OANA LAURIC

## Reflective radiance

Going back to her childhood in Europe, Oana Lauric always has felt a living almost spiritual presence in the built environment that we surround ourselves with. Lauric also worked as an architect in Paris and all of this personal and professional experience converges in her cityscape paintings.

“It is a continuous feedback between the two and a synergy that is always there,” says Lauric. “In my mind and in my heart buildings are alive. You look at an old building and think of all the successive generations that have lived between those walls, the life stories imbedded in them and you can feel this too.”

Lauric conveys this through her art

by painting bright, vibrant city scenes that resonate with emotion and depth. In Lauric’s paintings there exists a continual contrast between the built world and the people who inhabit these spaces in a way that is energizing and life-affirming.

“We are shaped by these spaces as much as we shape them,” says Lauric. “When you break it down to a subatomic level, it is all ultimately the same and we are made of the same material as the buildings. These buildings create the spaces that define our humanity.”

In this new exhibition at the Copley Society of Art on Newbury Street in Boston, Lauric is focusing even more on the light and

reflections found in a city and how this radiates energy and life.

“I feel that I’m always evolving with my color levels and it is something I’m always working on,” says Lauric. “The deeper and deeper I got into the work for this show, the more the color and composition started becoming more important.” ●

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)



SUN DRENCHED, ACRYLIC ON CANVAS, 40 X 40"



SUNBATH, ACRYLIC ON CANVAS, 40 X 40"

*The Gallery Says . . .*

"In this series, *Reflective Radiance*, Lauric explores spatial relationships between the figure and the landscape. She imbues her work with an ethereal illumination. Her impressionistic brushstrokes convey both the form and the essence of light."

— *Suzan Redgate, Executive Director, Copley Society of Art*



IL CORSO, ACRYLIC ON CANVAS, 40 x 40"

## UPCOMING SHOW

Up to 21 works

Nov. 20-Dec. 3, 2012

Beals & Abbate Fine Art

713 Canyon Road

Santa Fe, NM 87501

(505) 438-8881

• SHOW LOCATION SANTA FE, NM

# COULTER PREHM

## Living portraits

Coulter Prehm's collectors display his works on their walls and on their bodies. He began as a tattoo artist when he was 20 and living in Iowa, and now is a full-time painter (although part of his full time is still given to creating custom tattoos).

Prehm moved to Santa Fe with his wife, Liz, and their imposing bulldog, Goliath, to study at The Ryder Studio with painter Tony Ryder. Ryder's classical method of direct observation "is a system of drawing

and painting from life and is driven by a desire to contemplate, learn from and gain understanding about the visual field and the world around us," Prehm comments. "Working from life allows the artist to build an intimate relationship with the subject, be it another person, a landscape or a still life... Tony's method taught us to see better, not just to draw."

Perhaps nothing in art is more intimate than the making of a painting on the body

of another person. Prehm's painterly style of tattoo designs is sought out by collectors from across the country.

Recently, he has been painting portraits of homeless people he has befriended around Santa Fe. Guided by a love of all the created world from rocks in the landscape to the landscape itself, and to the people who inhabit it, Prehm brings his faith to his work. His painting *A Son of the King* depicts Bill, one of his homeless friends. It demonstrates his skill in academic



A SON OF THE KING, OIL ON PANEL, 10 X 8"



UNTITLED, OIL ON PANEL, 10 X 8"



PORTRAIT OF YOUTH & BEAUTY, OIL ON PANEL, 16 X 28"



portraiture, pushed more into the present by more thickly applied paint and his choice of a noble subject if not a noble by ancestry.

Prehm remarks about the “awesome potential” of paint in three dimensions giving actual rather than perceived depth to a painting, and showing the hand of the artist.

Seeing his subjects in more than two dimensions is one of the artist’s gifts. Bill is homeless, but has a history and has a life. Prehm acknowledges the necessity of letting his friends know that someone cares, that they are important, and that they have unique potential that only they can fulfill.

*A Son of the King* is a portrait of a man—perhaps not Everyman, but *any* man. ●

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)

Santa Fe-based artist Coulter Prehm works in his studio.

## UPCOMING SHOW

Up to 15 works  
November 2-24, 2012  
Reinert LePrince Fine Art  
179 King Street  
Charleston, SC 29401  
(843) 793-4765

• SHOW LOCATION CHARLESTON, SC



## RICK REINERT

# Into the night



KING STREET NOCTURNE, OIL, 9 X 12"

South Carolina artist Rick Reinert focuses on colors of the night in his latest oil paintings displayed this November at Reinert LePrince Fine Art.

Titled *Into the Night*, the grouping features nocturnes of Charleston's streets and historic landmarks. Reinert's recent examples blend an expressionistic loose style with bold colors and thick brushstrokes.

"The more I paint the more I'm on the verge of contemporary impressionism/expressionism but always based in a representational theme," he notes.

For each painting, Reinert takes his basic

reference material and then infuses his own feeling into it. For instance, he may lighten a building or add light to enhance the image. *After a Charleston Rain* is one such piece. Using a series of thick brushstrokes, the artist bounces color off the wet streets and windows. "It has a really harmonious feel to it...and I was able to create a piece that works as a whole," he continues.

*Queen Street Nocturne 2* looks down an alleyway with light as the central theme. In the foreground is a tree lit from behind that in turn casts shadows into the right-hand corner, bringing the viewer into the painting. Reinert also used a few pastels in the background and

juxtaposed cool colors and warm rich colors to create an inviting scene.

Hard edges interspersed with diffused edges are another focal point of this body of work. For Reinert, each painting is an exercise in where to place sharp edges versus muted edges. The expressionistic piece *King Street Nocturne* embodies this challenge. Created with big, thick brushstrokes, Reinert's playful use of color includes a light blue awning on one of the buildings.

"I was playing with color that wasn't actually in the reference photo. It's about blocking out the colors, and I sprayed it with turpentine and



AFTER A CHARLESTON RAIN, OIL, 36 x 48"



QUEEN STREET NOCTURNE 2, OIL, 24 x 30"

let it drip a little bit," Reinert states.

Throughout the entire process, the artist views his work from afar to ensure that it pulls together well from a distance. Conversely, when observed up close, the paint application becomes obvious and the piece may not read as well. Ultimately, Reinert hopes that his paintings move people. "If one thing comes across," he remarks, "I want to show passion in the work." ●

For a direct link to the  
exhibiting gallery go to

[www.americanartcollector.com](http://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
2012	\$900-\$1,400	\$1,700-\$2,200	\$4,700-\$7,500

## UPCOMING SHOW

*Up to 25 works*

November 10-30, 2012

Nedra Matteucci Galleries

1075 Paseo de Peralta

Santa Fe, NM 87501

(505) 982-4631

• SHOW LOCATION SANTA FE, NM



# WILLIAM BERRA

## Broad motifs



AT THE WELL, VENICE, OIL ON LINEN, 6 X 16"

A staple of Nedra Matteucci Galleries for more than 25 years, William Berra returns in November with an eclectic mix of subject matter, from figurative and still life to landscapes of Northern New Mexico and Europe. There will even be a few paintings of nudes unveiled.

"For this show I'm having fun doing a lot of different motifs," Berra says. "As far as figurative work goes, I have been developing a diving platform series for a few years now, and I will have a few new works in that series in the show."

With his figurative works, Berra is simplifying the subjects and abstracting the backgrounds.

"The figures, and even the critters in the New Mexican scenes, are serene in simplified backgrounds, gaining the onlooker's absolute attention," he states.

The mood in all the paintings, including the European scenes, is one of tranquility, while the nudes and figures are either caught in an intimate domestic moment or in a peaceful, abstracted background, enjoying



BLUE AND WHITE, SANTORINI,  
OIL ON LINEN, 40 X 40"



VIEW OF ROME FROM THE MEDICI, OIL ON LINEN, 16 X 20"



moments of serenity. In each example Berra simplifies shapes, adds or subtracts elements, and lets the viewer finish the painting, careful not to give away all the details.

Berra's atmospheric landscapes—like *View of Rome from the Medici*, *View of Balbianello*, *Lago di Como*, and *Blue and White, Santorini*—capture the mood that initially piqued his interest. "I enjoy not necessarily being descriptive as to the actual place," he adds, "but I'm looking for balance of composition and sense of place."

Over the years Berra has cultivated his own distinct style of painting. Sometimes his canvases are more impressionistic and other times they're more realistic. *View of Rome from the Medici*, for instance,

REFLECTIONS, OIL ON LINEN, 12 X 9"

is a more true depiction of the scene whereas in *Blue and White, Santorini* he changed elements.

"The walkway and entrance to that church is much like portrayed here, but I took some things out and added more depth than what was originally there," Berra remarks. "I'm constantly manipulating the composition to where I feel it expresses it better and sometimes that's a real challenge. It's not like looking at something and copying it. I enjoy taking the chance and putting more into it or subtracting." ●

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)

## UPCOMING GROUP SHOW

Up to 25 works

Oct. 26-Nov. 12, 2012

InSight Gallery

214 W. Main Street

Fredericksburg, TX 78624

(830) 997-9920

• SHOW LOCATION FREDERICKSBURG, TX

# ALEKSANDER TITOVETS AND LYUBA TITOVETS



## Fruits of their labor

Husband-and-wife artists **Aleksander** and **Lyuba Titovets** continue to expand upon their classical art training in their latest exhibit at InSight Gallery in Fredericksburg, Texas. The show, titled *Fruits of Their Labor*, will display works that highlight their evolution in subject matter, techniques, and themes.

For Lyuba these works are a culmination of longtime thoughts, experiences and journeys. Growth within her paintings can be seen in the subject matter and experimentation with techniques. As she explains, "I have changed the idea of still life into a new form with some innovations from past centuries. I have blended my still life into an interior or landscape, which has created more of a complete world. There is more mood, light, or story incorporated into each painting than before."

Her paintings also contain brighter colors, broader and braver brushstrokes, and deeper meanings. "With my abilities to travel more I get to include more experiences and themes in my paintings. Subjects have become more developed and meaningful," says Lyuba. "I also have been experimenting more with techniques—often I paint with acrylic in the background. It gives me a chance to paint more details. Acrylic is a flatter paint that gives



LYUBA TITOVETS, DAYLIGHT, OIL ON CANVAS, 24 X 30"

a perfect sense of space and lets the foreground (painted in oils) stand out more."

Lyuba also makes note that in her paintings she shows "the positive point of view

of drama." In her painting *Autumn Treasures*, which illustrates pomegranates from her tree, the artist captures "the beauty of them and how they have fulfilled their purpose of the year."

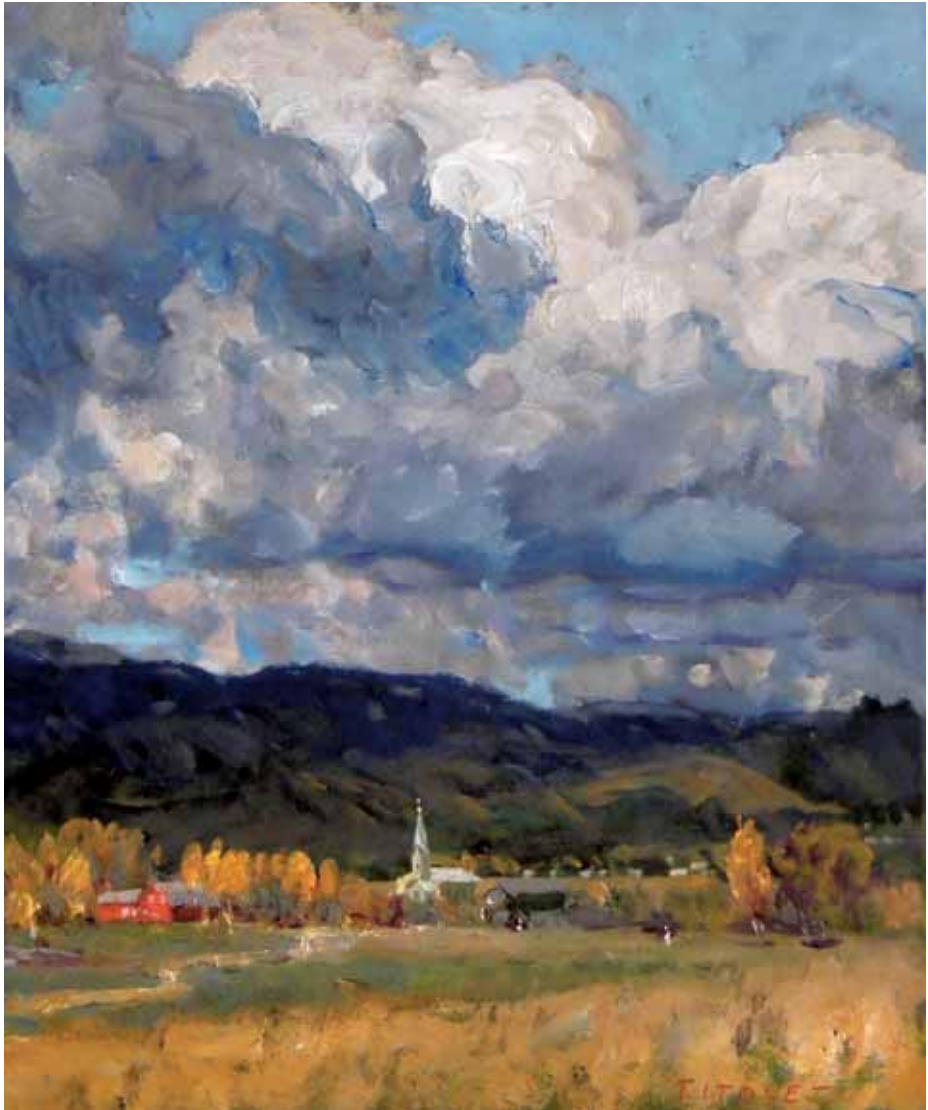


### *The Gallery Says . . .*

**"We are thrilled to host such a dynamic and important show dedicated to the masterful works of Aleksander and Lyuba Titovets. The classical training they received in Russia is evident in the brushwork and composition of each of their works yet they each maintain their own distinctive approach."**

*— Meredith Plesko, Co-owner, InSight Gallery*

ALEKSANDER TITOVETS, ALMOST HOME,  
OIL ON CANVAS, 20 X 24"



ALEKSANDER TITOVETS, RED BURN, OIL ON CANVAS, 24 X 20"

Like many artists before him, Aleksander explores the universal themes of love, forgiveness, sadness, and despair. "It seems to me I am adding my understanding of these universal themes to mosaic design, created by human ideas throughout the centuries," he says.

According to Aleksander, "Technically what I am trying to say has been described by the French artist Jean-Auguste-Dominique Ingres as 'historic overtone.' It's an idea of

'historic tone' that includes color harmony, tonal distinction, composition, philosophy, and whole complexity of other more technical things."

The underlying message of Aleksander's work is the "new is a well-forgotten old," he remarks. "Treasures of human civilization have been the same for centuries and we are not alone in solving the problems and establishing the quality of life. The problems

of fear, sadness, and tragedy existed as long as human civilization and people overcome them, as known from the history. Great art is vital to our spirit as it helps to soar above hardships of reality and re-establish a sensitive and caring humanity." ●

*For a direct link to the  
exhibiting gallery go to*   
[www.americanartcollector.com](http://www.americanartcollector.com)

**UPCOMING GROUP SHOW***Up to 40 works*

November 8-11, 2012

The Legacy Gallery

7178 Main Street

Scottsdale, AZ 85251

(480) 945-1113

● SHOW LOCATION SCOTTSDALE, AZ

**MARINA DIEUL AND  
HSIN-YAO TSENG**

## Divergent paths

**N**ovember 8 through 11, artists **Marina Dieul** and **Hsin-Yao Tseng** will exhibit together for the first time in a two-artist show at The Legacy Gallery. The artists, who both hail from outside the United States, bring forth differing subject matters, genres and styles. Dieul will display realistic Trompe l'Oeil paintings of animals and figures, while Tseng will showcase cityscapes and figuratives that blend abstraction and realism.

As Dieul explains, the animal Trompe l'Oeil paintings are a new direction her artwork took last year. "I enjoy painting them so much that I had a hard time choosing among hundreds of projects which ones I was going to paint first," says Dieul, who also is currently inspired by round and square formats.

"I enjoy showing living beings, animals and children, pushing the effects of three dimensions and using all the tricks of Trompe l'Oeil artists," she adds. "Humor and poetry are important for me when I refine my compositions."

Dieul's painting *La Grande Aile* was one the artist had in mind for two years before painting the work. The large-scale piece features two babies and a white wing. "I like to use figures and other elements in an allegorical way to make a poetic proposition to the viewers," says Dieul. "I don't like to offer them an answer, but when I hear the public's feedback I realize that every person finds an explanation that resonates with his personality, his experience or his memories."

Her works are sometimes a combination of the three themes she focuses on—Trompe l'Oeil, figures, and animals—such as in *Bacchante II*.

Tseng began this body of work while completing his MFA at Academy of Art University. When he was asked to participate in the show, he felt these pieces would showcase his academic accomplishments and his current lifestyle. Tseng notes that he uses the visual richness and the muted tones of color coupled with expressive brushstrokes to indicate his subjects. He also varies a thin and thick



MARINA DIEUL, COCHON 2, OIL, 10 X 10"


approach that emphasizes lost and found edges.

"I want collectors and viewers to see depth of skills and range of subject matter. I want them first to respond to the light and mood of the city or by watching my figurative works they will reflect on their own experiences or even create their own story," says Tseng.

For Tseng, *Late Night Guard* shows social relationships and his daily walk through San Francisco. The work depicts a bus terminal Tseng passes each night. "There are only two guards who watch the buses and they alternate each night," he explains. "Here are two people who, despite having to work with

one another, never interact in person. It led me to wonder about how many relationships I have with people who I never actually see. I used two panels to depict two guards who work on different nights. I decided to place them together as a diptych to emulate their relationship and common ground in a way not so easily noticed."

There will be an artist reception on November 8 from 7 to 9 p.m. ●

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)



HSIN-YAO TSENG, *AT THE COURTYARD*, OIL, 22 X 28"



MARINA DIEUL, *LA GRANDE AILE*, OIL, 52 X 52"



HSIN-YAO TSENG, *BUSH STREET IN RAIN*, OIL, 12 X 12"

## UPCOMING GROUP SHOW

Up to 24 works  
November 2-23, 2012  
Robert Lange Studios  
2 Queen Street  
Charleston, SC 29401  
(843) 805-8052

• SHOW LOCATION CHARLESTON, SC

# Nuance



MIA BERGERON, FLUTTER, OIL ON PANEL, 32 X 24"



ALI CAVANAUGH, LIMITLESS AFFECTION, MODERN FRESCO  
(WATERCOLOR ON CLAYBOARD), 50 X 30"

Three female artists, each with their own distinct styles, come together this November to create an exhibit exploring the female form. Painters **Mia Bergeron**, **Ali Cavanaugh**, and **Amy Lind** each will unveil a series of eight new works in Robert Lange Studios' latest presentation titled *Nuance*.

Each woman interpreted the *Nuance* theme—defined as a subtle distinction or variation—differently. Bergeron explored

how technique and application of paint can communicate ideas.

"With this group of paintings I wanted to convey this directly with how I interpret shifting moods in a single moment. As in life, many of the moods in the paintings are confusing and even contradictory: sad and hopeful, bold and timid, calm and uncomfortable, focused and dynamic," she explains. "It is in the exploration of these 'defined' moods that my inspiration developed for the theme of this exhibition.

I also wanted to approach this contradiction directly with the handling of the paint... Abstraction that unfolds into realism."

Similarly, in an attempt to express a variety of moods, Lind explored the different spectrums of light and color that exist in various rooms of her childhood home—now just an empty frame of a house—and how they affect the same figure.

"The stories are further told by focusing on the figure's face and hands. Her eyes and



AMY LIND, SOUTHERN ROOTS, OIL ON LINEN, 30 X 30"

the direction of her gaze, often poignant, give the viewer another piece of her story," Lind remarks. "It is not just *her* story, though, that I wish to convey. I hope that these contemplative moments evoke feelings of nostalgia in the viewer, as it is the collection of memories—both joyous and painful—that shape who we are; they are worth a moment of reflection."

Cavanaugh's works stem from individual

concepts that were misfits in her sketchbook; with this show, they found a place. "In this most recent group of paintings, my works are larger. I've enjoyed opening up the composition, providing space for the figure in which to move," she notes. "The larger scale has allowed me to give more of the figure and, as a result, the viewer is able to more fully enter into the experience. Common themes in my work—contemplation,

perception and intuition—are carried through and are foundational in these new pieces."

*Nuance* opens November 2 with a festive reception from 5 to 8 p.m. ●

For a direct link to the  
exhibiting gallery go to

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



**UPCOMING GROUP SHOW***Up to 50 works*

November 1, 2012

M Gallery of Fine Art SE

11 Broad Street

Charleston, SC 29401

(843) 727-4500

● SHOW LOCATION CHARLESTON, SC

# Art extravaganza



MICHELLE DUNAWAY, SHELL SEEKER, OIL ON LINEN, 14 X 29"

At 7 p.m. on November 1, M Gallery of Fine Art SE will present the *Star Studded Art Extravaganza*. Taking place at Hibernia Hall, at 105 Meeting Street, the event will feature demonstrations by five of the gallery's figurative artists: **Thomas Reis**, **Lynn Sanguedolce**, **Bryce Cameron Liston**, **Kevin Beilfuss**, and **Michelle Dunaway**. During the show these artists will paint five models, creating five paintings that will be raffled at the end of the evening. The artists' works also will be displayed in the gallery for the Friday Art Walk on November 2.

"With small paintings it can sometimes be difficult to find the perfect balance between keeping it simple and providing the piece with enough environment to keep the viewer interested," says Liston. "I think *Morning Routine* accomplishes this with the light, design and fluidity of the figure. The strength of this particular painting relies on the primary

triangle that the figure makes. The rest of the elements in the painting are there just in support of this basic triangular design. I want to keep the viewer's eye circling the image."


According to Beilfuss, when painting *Awakening* he was "interested in capturing the model's gesture, which suggested a moment in time in which she was engrossed in deep introspection. The pose itself could suggest either a physical awakening in which the model was arising from sleep, or from something deeper—an awakening deep within her. The viewer is allowed to make their own decision as to the title of the painting."

Reis' painting *The Reader* features the artist's wife as the model. In the painting, which won the Exceptional Merit Award at the 2012 Portrait Society of America *International Competition*, she is wearing a traditional Korean dress called a "hanbok."

*Back View Reclining Nude* by Sanguedolce

shows the artist's use of looser brushstrokes to describe the rhythm and gesture of the pose. "My goal in painting this piece was to create a sense of mystery by depicting organic form emanating from atmosphere, revealing the beautiful shapes of the human body," she says.

In the show, Dunaway will have a portrait and several figurative paintings. Of her painting *Shell Seeker*, Dunaway says, "I'm so drawn, as an artist, to transitory moments, especially when the subject is unaware they are being observed. Those moments seem to hold the most truth and authenticity. I was captivated by the juxtaposition of her quiet stillness in looking for shells and the soft movement of the ocean and descending light of day, which created rhythmical shadows and light patterns." ●

For a direct link to the exhibiting gallery go to  [www.americanartcollector.com](http://www.americanartcollector.com)



BRYCE CAMERON LISTON, MORNING ROUTINE, OIL ON LINEN, 10 X 12"



KEVIN BEILFUSS, AWAKENING, OIL, 42 X 28"



THOMAS REIS, THE READER, OIL, 24 X 30"

**UPCOMING GROUP SHOW**

*Up to 75 works*

Nov. 17-Dec. 17, 2012

Waterhouse Gallery

1114 State Street, Suite 9

Santa Barbara, CA 93101

(805) 962-8885

• SHOW LOCATION SANTA BARBARA, CA

## Great American figurative

**W**aterhouse Gallery's seventh *Great American Figurative* exhibition opens November 17. This visual feast will include up to 75 new works by noted artists such as **Yen-Ching Chang, Nancy Seamons Crookston, Teresa Elliott, Jeremy Lipking, Craig Nelson, Alexander Orlov, Sergio Sanchez, and Nathaniel Skousen**, to name a few.

"We are so excited about the upcoming

*Figurative* exhibition," says Diane Waterhouse, gallery owner. "It is more beautiful every year and the show has grown tremendously. It is a joy for me and something I look forward to organizing and hanging every year."

When Elliott began her evolution as an artist, mud was her second medium of choice. When embarking on her career as an artist, mud was her second medium of choice.

"Gully washers provided plenty of it and

I had to work fast before the next punishing drought. Hopefully *Gully Wash* will jog a few memories of the days when full immersion in the mud was held in the Top 10 of childhood experiences," explains Elliott.

Sanchez completed an environmental portrait of his mother in *The Letter*. "I wanted to convey a feeling of quietness while one is in thought writing a letter to someone," he explains. "I also wanted it to feel as an older



TERESA ELLIOTT, GULLY WASH, OIL ON LINEN, 24 X 18"



CRAIG NELSON, DANCE ATTITUDE, OIL, 24 X 18"



SERGIO SANCHEZ, THE LETTER, OIL, 30 X 40"



memory writing by hand on paper as opposed to using a computer as we all do today, and finally a little mystery as we think about who the letter is to and what it is about."

In *Reflecting Dreams*, Crookston captures a fleeting instant as her daughter and granddaughter share a special auntie-niece moment while feeding the ducks in the sublime Rocky Mountains.

"I have loved the way white fabric glistens against water for many years and never feel disappointed or unchallenged when trying to capture it in a painting. With this particular painting I wanted a strong notan, or light and dark, pattern along with the warm and cool hues," Crookston remarks.

The inspiration for Nelson's figurative piece *Dance Attitude* was his daughter who is a dancer.

"In all performances, the dancers were all to convey a certain attitude on stage. With this pose, I hope to communicate the essence of her emotion as she prepares for her performance," he notes.

In *The Passing Season*, Skousen uses a young girl standing in a sandstone pioneer homestead as a vehicle to link the changing of the seasons.

"This girl is at the doorway connecting the seasons and history, time and place; her presence—a bridge between the two," he says. "The endurance of this building contrast with the brevity of life; yet here, a girl's fleeting daydream becomes its own beautiful and lasting image." ●

For a direct link to the  
exhibiting gallery go to   
[www.americanartcollector.com](http://www.americanartcollector.com)

NATHANIEL SKOUSEN, THE PASSING SEASON,  
OIL ON CANVAS, 36 X 24"

**UPCOMING GROUP SHOW***Up to 75 works*

Nov. 9-Dec. 2, 2012

Susan Powell Fine Art

679 Boston Post Road

Madison, CT 06443

(203) 318-0616

● SHOW LOCATION MADISON, CT

## Setting the stage

**B**eginning November 9, Susan Powell Fine Art in Madison, Connecticut, will host a group exhibition featuring new works by gallery artists. The show, which will run through December 2, highlights the talents of **Kathy Anderson, Stephanie Birdsall, Dan Brown, Grace M. DeVito, Michael Naples, and Dennis Sheehan** for a diverse display of genres and styles.

Naples' paintings will underscore the juxtaposition between old and new everyday objects including old books and fresh fruits. Another aspect of the work is how the items are showcased through textures, light and atmosphere. His paintings also are marked by bold, lively brushstrokes and rich colors.

"My initial inspiration for this painting [*Bowl of Apples, No. 2*] was to capture the light bouncing around the apples in the bowl. The playful shifts from light to shadow bring visual impact to an otherwise ordinary bowl of apples," says Naples. "The next thing I wanted to accomplish was to recreate the translucency of the apple slice on the right versus the opaque look of the slice on the left. And it's those two lit slices that bring the eye around and back up the piece in a triangular pattern."

Many of the flowers seen in Birdsall's still lifes come straight from gardens, whether it be her personal garden in Tucson, Arizona, or a friend's. "*Freshly Cut* was painted in my good friend Kathy Anderson's studio in Redding, Connecticut. It is inspiring to have flowers that are literally 'freshly cut' from her lilac, rhododendrons and pansies," explains Birdsall. "I spend as much time as possible in New England in the spring being simply delighted with all the blossoms. I set the flowers, along with the blue bowl that I had brought from Tucson, up in an area of her studio that afforded me natural light."

Anderson also is inspired by flowers found in her garden and those of friends. She seeks out various flowers during different growing seasons, finding what she needs to create her compositions in their natural settings. "For me, it's not just about the flower but the natural surroundings,



DAN BROWN, *A BOWLER, SOME BOOKS AND SERAPHINE*, OIL ON PANEL, 20 X 20"

interesting compositions that I can refine, and beautiful lighting," elaborates Anderson. "For this painting [*Blue and White Iris*] I loved the 'lead in' of the bush on the left and the stone wall in the back, suggesting more beyond the horizon. I had to add more blue irises than were actually there to design a beautiful flow, but that is something I always do."

Currently, Brown is drawn to painting objects that have lettering on them. His painting *A Bowler, Some Books and Seraphine* is one that continues this focus. "One morning the light from a studio lamp raked the bookcase that sits near my easel creating the inspiration for *A Bowler, Some Books and Seraphine*," says

Brown. "I pushed some books back into the shadows; others were pulled forward to create an interesting pattern of light and dark. The bowler was a prop from a previous painting, the newspaper clipping ripped from a review of the movie *Seraphine*, the tragic love story of a female French artist. The objects on the lower shelf were placed so, to balance what was happening above. I worked from photographs as well as the actual books and bookcase." ●

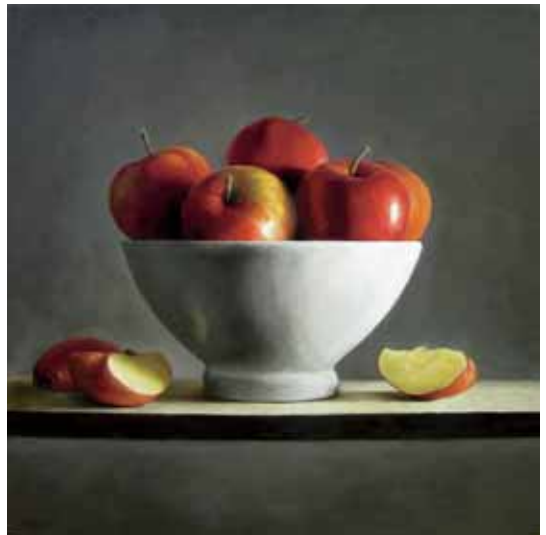
For a direct link to the exhibiting gallery go to  [www.americanartcollector.com](http://www.americanartcollector.com)



STEPHANIE BIRDSALL, FRESHLY CUT, OIL ON PANEL, 11 X 14"



KATHY ANDERSON, BLUE AND WHITE IRIS, OIL ON CANVAS, 20 X 16"



MICHAEL NAPLES, BOWL OF APPLES, NO. 2, OIL ON CANVAS, 18 X 18"

**UPCOMING GROUP SHOW***Up to 100 works*

Nov. 8-Dec. 4, 2012

Bonner David Galleries

7040 E. Main Street

Scottsdale, AZ 85251

(480) 941-8500

● SHOW LOCATION SCOTTSDALE, AZ

# 10<sup>th</sup> anniversary

To honor a decade of providing fine art, Bonner David Galleries in Scottsdale, Arizona, will host an anniversary show featuring new work by all 30 of its artists. The event will kick off with a reception during Art Walk on Thursday, November 8, from 6 to 9 p.m. The following evening is a collectors-only reception from 7 to 9 p.m.

Highlighting the diversity of the gallery's artists, the exhibition will allow viewers to enjoy everything from still lifes and landscapes to figuratives and sculpture. On display will be works such as florals by **Dyana Hesson** and **Jane Jones**; landscapes by **Romona Youngquist**, **Claudia Hartley**, **Brad Aldridge**, and **Gail Morris**; cityscapes by **Francis Livingston** and **Robert LaDuke**; and figures by **Michael Carson**, **Peregrine Heathcote**, and **Eric Bowman**.

One of the paintings that Aldridge will display is *A Far-Off Country*, a large-scale piece depicting the River Wye in Herefordshire, England, as viewed from an overlook. "I've been enamored with painting elevated views of landscape for the past several years," he explains. "The greater variety of shapes and compositions from a higher perspective intrigues me. I also enjoy the challenge of conveying much greater depth in this series of pictures."

*Flood*, another of Aldridge's works for the show, shows the Missouri River. "The Missouri landscape near my parents' home is so beautiful, but being from the mountain West, I kept finding myself longing for my 'elevated view,' so I hired a pilot to take me up in a two-seat Cessna for a photo shoot, and this painting is the result," says Aldridge.

According to Carson, *Only You* is a good example of where his art is going. "My goal is to create a depth of field and a real atmosphere while simultaneously using that very paint to force the viewer to the surface of the canvas with brushwork and technique," notes Carson. "To really emphasize the color, light and volume while disrupting it with drips and flat pattern. To bring the viewer in for a closer look at the paint. To make it much more than a painting of a girl on a chair." ●

For a direct link to the  
exhibiting gallery go to

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

TOP: **ROBERT LADUKE**, *DINER*, OIL, 12½ X 26"  
MIDDLE: **BRAD ALDRIDGE**, *A FAR-OFF COUNTRY*,  
OIL ON CANVAS, 64 X 102"  
RIGHT: **CARY ENNIS**, *BLUE & GOLD*, OIL, 24 X 30"





FRANCIS LIVINGSTON, DECO WORLD, OIL, 24 x 18"



MICHAEL CARSON, ONLY YOU, OIL, 40 x 30"



JOHN SCHIEFFER, ROBOT X8 T1, OIL, 48 x 36"



JANE JONES, PARROT PARTY, OIL, 20 x 20"

# Living still lifes

**A**lthough Tatiana McWethy works in a number of mediums and genres, her preference is creating still lifes, using the techniques based on traditions of other realists throughout history.

"Technique, though, is not a goal in itself, but is just a tool. This tool I use to convey my audience my experiences and beliefs of philosophy, culture, history and family traditions," says McWethy. "Still life painting is like theater where every object in the so-called 'still' is actually a live actor. There is a long-lasting interaction among the objects in the paintings."

Objects within McWethy's still lifes have their own energy and the works are not reproductions of photographs but instead "a window into another world." A place, for McWethy, where the objects become symbols and the symbols become paintings.

Along with traditional still life work, McWethy also creates Trompe l'Oeil pieces. Her painting of this genre, *Trained*, recently won the award for Best Trompe l'Oeil at the International Guild of Realism's juried exhibition at Jones & Terwilliger Gallery in Carmel, California.

Through November 10, five of McWethy's paintings can be seen at the American Society of Traditional Artists' 2012 Show & Sale at Open Range Gallery in Scottsdale, Arizona. ●

## Tatiana McWethy

### Contact at

180 El Portola Drive  
Sonoma, CA 95476  
(707) 933-8969  
tatiana@timcwethy.com  
www.timcwethy.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
2012	\$800-\$1,800	\$2,500-\$5,000	\$15,000-\$35,000



CARAVAGGIO OR BACK SIDE OF CANVAS, OIL ON LINEN, 30 X 32"



HARVEST, OIL ON LINEN, 38 X 36"

# Avian landscapes

October 20 to November 18, James Coe will display recent works in a solo exhibition at Gregory James Gallery in New Milford, Connecticut. On display will be a variety of paintings by the artist including works of birds, landscapes and farmhouses. When painting Coe seeks to find a harmony that is both satisfying and poetic.

“The subject matter reflects my passions in life: birds, nature, old barns and our endangered rural landscape—but the thread that ties all my artwork together is more conceptual,” says Coe. “My goal is to find in each motif a balance of abstract design and evocative light and to create a luscious surface of paint and canvas.”

Coe was educated at Harvard as a biologist and later earned a master's degree in painting from Parsons The New School for Design. During the first years of his career, Coe worked as an ornithological illustrator and field guide author. In 2000, Coe began painting full time. At first his painting was done exclusively in plein air, but soon he began taking field studies back to the studio to create larger, reworked pieces—many times adding elements or changing scenes. One of the elements he added most often was birds to add life or movement to the painting. Coe refers to them as “bird-in-landscapes.”

A public artist reception for the show will take place on Saturday, October 27, from 5 to 7 p.m. at the gallery. ●



RIVER REFLECTIONS FIRE AND ICE, OIL, 24 X 44"



STORM CLOUDS NAUSET, OIL, 14 X 24"



MCCAFFERTY FARM GRAY DAY, OIL, 14 X 24"

## James Coe

Represented by

### GREGORY JAMES GALLERY

93 Park Lane Road (Route 202)

New Milford, CT 06776

(860) 354-3436

[www.gregoryjamesgallery.com](http://www.gregoryjamesgallery.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
2012	\$1,000-\$2,500	\$2,500-\$5,500	\$5,500-\$12,000

## Seeing red

According to artist Jamie Perry his paintings are built on simple compositions and minimal, yet striking imagery. "I strive to make a statement relying on the least amount of detail to tell the story, stripping down the painting to an almost composite abstraction and then using light and space, focusing on one particular subject, to capture the viewer's attention," says Perry.

Regardless if his paintings display lone farmhouses or mid-century modern homes of Palm Springs, he aims to "celebrate the forgotten icons of Americana...symbols of American dreams and American lifestyles." Inspiration for Perry's work is drawn from artists such as Edward Hopper, Andrew Wyeth, David Hockney, and John Register. He also adds that his paintings are "pictorial reflections of images and experiences of the past, where viewers can be transcended to a time and place where life was simple and unobstructed."

"Currently my work takes me from the desolate plains of the Midwest to the backyard pools of suburbia where 'belly flops' and 'cannonballs' are typical antics of the youth-minded," says Perry. "A brief stint doing movie stunt work in earlier years inspired me to do my recent 'divers and jumpers' collection. Experiencing the thrill and exuberance of anti-gravity while performing stunts, I wanted to convey that in my work, along with a humorous touch thrown in. If I can get at least a smile as someone views a painting of a belly-flopping diver, suspended in mid-air...I've done my job."

Perry's solo exhibit, *Seeing Red*, opens at CODA Gallery on November 10. ●

### Jamie Perry

Represented by

#### CODA GALLERY

73151 El Paseo  
Palm Desert, CA 92260  
(760) 346-4661, (800) 700-4661  
CodaGallery@palmdesert.com  
www.codagallery.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
2012	\$900-\$1,200	\$2,500-\$4,500	\$6,000-\$8,000



CAUSE AND EFFECT, ACRYLIC ON CANVAS, 24 X 24"



FRONT FLIP IN RED #2, ACRYLIC ON CANVAS, 36 X 36"

# Beauty revisited

Philadelphia painter Carlo Russo has established himself as a contemporary realist whose work is collected internationally. Primarily a still life painter, Russo is equally adept at landscape and figurative, and draws on the rich tradition of historical techniques and values from 19<sup>th</sup>-century French and American painters to capture the beauty of his subjects.

One can detect hints of Henri Fantin-Latour in Russo's ability to suggest the poetic qualities of the northern light that fills his studio, and in the delicate paint application in a small work like *Hydrangeas*. And the precise draftsmanship of Emil Carlsen is an evident influence on his careful rendering of natural surfaces and materials (peeling paint and rough-hewn wood such as in *Mortars and Tamarind*). Yet, Russo's paintings have a more modern sensibility to them in that they bring potentially opposing elements into peaceful harmony. Though they often feature bold colors and unexpected objects, their refined brushwork creates a tranquil stillness in each work, giving them a sense of deep calm.

And Russo's emphatic compositions with large, centrally placed focal points evoke the loveliness of things that are fragile and ephemeral, such as ancient vessels or rare fruits. They also highlight a sophisticated interplay between old and new ways of seeing.

Russo's works will be on display November 5 to December 31 at Hersh Fine Art in the exhibit *Beauty Revisited*. There will be an opening reception on Friday, November 9, from 6 to 9 p.m. ●

## Carlo Russo

Represented by

### HERSH FINE ART

14A Glen Street  
Glen Cove, NY 11542  
(646) 508-7645  
info@hershfineart.com  
www.hershfineart.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
2012	\$1,400	\$5,000	\$10,000



MORTARS AND TAMARIND, OIL ON LINEN, 24 X 34"



HYDRANGEAS, OIL ON LINEN, 10 X 12"

# Romancing imagination

**P**eregrine Heathcote's works—oftentimes showcasing planes, trains and automobiles—hint of a world filled with glamour and intrigue. Son of an antiques' dealer, Heathcote was raised in a house surrounded by uniforms in glass cases, swords, cannons and relics from various historic sea and land battles. His childhood bedroom was adorned with fabrics from the Far and Middle East. The room was dominated by an ornate large brass-studded tea chest and was decorated with a collection of hats from around the world.

Heathcote grew up surrounded by unusual things and unusual characters. When he was 10 years old, Heathcote inherited a 1938 Arthur Mulliner Rolls-Royce. The car was stored in a dusty dark garage and he would sit in the back seat breathing in the deep old leather smell, imagining himself on faraway adventures. The grandfather who bequeathed the auto to Heathcote ran the 20-Ghost Club for many years, so the car travelled around the world collecting trophies, maps, and memorabilia. Heathcote would spend hours absorbed in the logbooks and maps from the various journeys the car had taken. References to these can often be found in his paintings today as both props and atmosphere.

Heathcote's latest works will be on display in the solo exhibition *Romancing Imagination* at JoAnne Artman Gallery through November 30. ●

## Peregrine Heathcote

Represented by

### JOANNE ARTMAN GALLERY

326 North Coast Highway

Laguna Beach, CA 92651

(949) 510-5481

joanneartman@aol.com

www.joanneartmangallery.com



NIGHT TIME, OIL ON CANVAS, 20 X 30"



SUITCASE FULL OF DREAMS,  
OIL ON CANVAS, 40 X 40"

# Patterns of nature

Viewers are drawn to the subtleties of color in Neal Philpott's oil paintings. It begins with the careful choosing and mixing of colors while being sensitive to values and color temperatures. "I'll spend 45 minutes mixing colors for the sky that may take just a minute to paint," says Philpott. This attention to detail is what makes his paintings rewarding to view, both from a distance and up close.

Close inspection of Philpott's artwork reveals multiple layers of direct paint and glazing as he develops the patterns of nature. According to Philpott, "the magic happens when a painting starts to breathe and takes on a life of its own."

Philpott always is looking for unique views, focusing on rural and pastoral landscapes. He chooses scenes people see every day but don't fully inspect and enjoy. "I love how light can animate even the most ordinary scene," remarks Philpott. "I hope to express a sense of reverence by creating a lasting impression of a fleeting moment."

Philpott has been growing a national and international collector base since he started painting full time five years ago, building on a painting career that began in the 1970s. Today, his paintings are in private collections across Europe and the United States. His works also are shown in galleries throughout the West and a list of the artist's representation can be found on his website.

November 9 to 11, Philpott will exhibit at the *Sitka Art Invitational* in Portland, Oregon. In December his work will be part of the *Small Works Show* at Roby King Gallery in Bainbridge Island, Washington. ●

## Neal Philpott

Contact at

(503) 631-3613

neal.philpott@me.com

nealphilpott.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
2012	\$950	\$2,200	\$6,000



DRIVE UP, OIL ON CANVAS, 30 X 40"



MATRIARCH, OIL ON CANVAS, 53 X 36"



AUTUMN, CHAMA RIVER, PASTEL, 25 X 17"



LONE COTTONWOOD II, PASTEL, 20 X 23"

## High-desert imagery

In 1980 artist Mary Silverwood (1932-2011) began visiting New Mexico to do field sketches and take photographs as references for studio pastel works. After 20 years of returning for working visits, Silverwood wanted greater access to the mountains, rock

formations, arroyos, ruins, and arid-lands flora of the region she had come to love. In 2000 New Mexico became her home. She reveled in the dramatic interplay of light, shadow, form and color offered by the High Desert region. Her interpretations of nature showed refined

technique that crossed between realism and abstraction.

Ventana Fine Art will display new pieces from the Silverwood estate, painted toward the end of her long and creative life.

The gallery's sales manager, Wolfgang Mabry, says, "Mary was one of those artists who lived to paint. Her pastel originals are lasting evidence of an enormous passion, skill and love of the subject. Mary's rich surfaces, virtuosic handling of light and shadow, and the glorious things she did with color have profound effects on viewers. Her paintings are dramatic and tranquil at the same time, transporting us to states of wonder at the sheer magnificence of her subjects and her exquisite blending of realism and abstraction in portraying them." ●



EVENING LIGHT, MESA, PASTEL, 21 X 29"

### Mary Silverwood

*Represented by*

#### VENTANA FINE ART

400 Canyon Road

Santa Fe, NM 87501

(505) 983-8815

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

## Romantic notions

**B**orn on January 10, 1945, in Ogden, Utah, Kent Wallis began his foray in art later in life. He received bachelor's and master's degrees from Utah State University in business administration in 1969. For six years Wallis worked in the fields of marketing and finance but he felt the career was not fulfilling his creative needs. In January of 1975, Wallis renewed his hobby of painting and drawing. Within six months he felt driven to paint and decided to change careers. He moved his family to Logan, Utah, and opened an artist supply store that allowed him to spend his time and energies painting.

His paintings blend the schools of romantic realism and impressionism. Self-taught, Wallis' colorful scenes highlight intensity and gentle, inspirational calm and strength. His impressionistic techniques lend themselves to "a spontaneous touch while his palette of bold, vivid color creates an atmosphere of joy." He defines impressionism as "catching the fleeting moment in a landscape and putting down quickly on the canvas the impressions that first come to you."

An award-winning artist, Wallis has received numerous accolades throughout his career including first place in oil at the Oregon Trail National Show in 1983; Juror's Choice Award in the 1985 Springville Museum Salon, and others. He also has been a member of several arts-related organizations including Northern California Society of Plein Air Painters, Society of Plein Air Artists of America, and the Society of American Impressionists. ●

### Kent Wallis

*Represented by*

**SOUTHWEST GALLERY**

4500 Sigma Road

Dallas, TX 75244

(800) 272-9910

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



CANYON WINTER, OIL, 30 x 24"



BACKYARD BEAUTY,  
OIL, 36 x 48"



SUN KISSED, OIL, 16 X 12"



HERE FOR A MOMENT, OIL, 36 X 24"

## Joy in painting

According to artist Bart Lindstrom, his goal in art is simple: have fun and make something beautiful. "One of the best things I ever did to help my art career was make a rule for myself that I had to paint 5 minutes every day. Starting is usually the most difficult part," says Lindstrom. "One of the big obstacles to painting is what I call the 'frustration factor.' I fight it by always insisting on having fun when I'm creating and painting. When the fun starts to fade, the painting usually starts to fade too."

An advocate for painting *alla prima*, Lindstrom enjoys going "straight for the mark when I paint, but to do this you have to know what the mark is." So, he plans his paintings. In the past this consisted of creating small color studies.

"I usually start by painting what I see.

Then I ask myself, 'What can I do to make this better?' I proceed to shift values and colors until I have something that I am excited about. I do the same thing now but on the computer," he explains. "From here I jump to the painting and paint with big masses quickly. I pay special attention to keeping my darks dark and my lights light. The middle values always seem to take care of themselves. Then I add some details and call it done and move on to a new painting."

Lindstrom says his mantra when painting is "Get in and get out quickly." This helps him maintain enjoyment and freshness for painting. He adds that he prefers restarting a painting to trying to correct the work. "Never get too invested in a painting," remarks Lindstrom. "This is a hold over from my 20s when I painted only in watercolor. I had a lot of fun then too." ●

### Bart Lindstrom

Represented by

**SKYUKA FINE ART**

133 N. Trade Street

Tryon, NC 28782

(828) 817-3783

skyukafineart.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
2012	\$2,500	\$5,500	\$8,500



FADING AUTUMN SONG, OIL, 23.6 x 31½"



LILAC BRANCHES, OIL, 23.6 x 19.7"

## East meets West

**H**uang Laiduo was born in Shanghai, China, in the 1930s. He is a member of the China Art Academy. His works contain their own artistic personality through the artist's combination of a Western realistic style and Chinese freehand spirit. Reflected in Huang's color palette and strokes are passion, poetic sentiment, inner scenery, and reflection of subjective mind. His affinity for nature, life and beauty also shine through in his works, which are crafted using a palette knife instead of brush.

Among Huang's collectors are domestic and international institutions and private patrons. His biography has been included in more than 10 encyclopedias including *Who's Who in the World*; *Chinese Contemporary Celebrities in Art Circle*; and *Selection of Chinese Fine Arts*.

Online gallery Eastern Art Direct, which represents Huang, is the United States affiliate of the Taiwan-based gallery company UAN Cultural & Creative Co. LTD. The company, which has two galleries in Taiwan, is dedicated to promoting Eastern arts and cultures by offering original high-quality oil paintings. ●

### Huang Laiduo

Represented by

**EASTERN ART DIRECT**

Daisy Tian

(574) 386-5090

info@uanusa.com

www.easternartdirect.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
2010	\$5,000	\$12,000	\$90,000
2012	\$7,000	\$15,000	\$100,000



BLOCK PARTY, OIL ON BOARD, 30 X 30"

SF LANDMARKS  
(TRANSAMERICA),  
OIL ON BOARD, 36 X 10"

## Familiar territory

Although his work often portrays iconic San Francisco landmarks and views, Leo Bugel's oil paintings are distinct from the traditional landscape painting. For his upcoming debut in the Academy of Art University's *Emerging Artist Series*, Bugel shows his impressionistic and playful "Urban Geometry," a fresh interpretation of the familiar metropolitan landscape.

Juxtaposing vivid hues with pastels, and utilizing exaggerated perspectives, Bugel's work is a vibrant outcry of color, texture and form. "My primary concerns are color and paint application," says Bugel. "Huge brushstrokes are applied thickly to capture the size and flat shapes of the objects."

Swooping skies and orbicular trees are set against linear buildings, disseminating

between the organic and man-made. Subtle shadows and clever brushwork create a sense of visual reality even though buildings are sometimes set against skies where orange and green clouds hover.

Titles such as *The Great Robot Migration* depicting a LEGO-like collection of buildings and *The Big Pointy* in which the Transamerica Pyramid dominates the skyline are indicative of the artist's sense of humor. The combination of whimsy, technical skill and unique perspective show the artist's own point of view.

Bugel notes, "My own fantastical worlds are fabricated from the often overlooked urban world we live in today."

The *Emerging Artist Series* takes place November 1 to 29 at the university's Atelier Gallery. ●

### Leo Bugel

Represented by

#### ATELIER GALLERY

79 New Montgomery  
San Francisco, CA 94105  
(415) 615-3859

### 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
2012	\$700	\$1,200	\$2,000

# Compelled to paint

**B**rad Smith, artist and owner of Brad Smith Gallery in Santa Fe, New Mexico, has been an artist from a very early age. In preschool he won a Thanksgiving drawing contest; his piece was of a turkey with bright, colorful tail feathers. Throughout his life Smith has been compelled to make music, draw and paint; this comes through in his paintings today.

"I paint because I love to...It's just that simple. I love it when I can share a painting with someone and bring positive energy to his or her home or environment," says Smith. "I have a gallery in Santa Fe because it is my destiny. Just like the acorn is destined to be a tree...that is where my life has brought me."

During the '80s, while living in Dallas, Smith developed a referral clientele and gallery following while creating portraits and murals. In 2000 he moved to Santa Fe and shifted his focus from working primarily as a professional musician to painting. The Brad Smith Gallery opened on Canyon Road in 2006.

Inspiration for Smith's work comes from a multitude of sources, and for him it is something that cannot be put into words.

"It cannot be explained and it takes me to places I have never been before and will never understand," he notes. ●

## Brad Smith

Represented by

### BRAD SMITH GALLERY

634 Canyon Road  
Santa Fe, NM 87501  
(505) 983-1133  
info@bradsmithgallery.com  
www.bradsmithgallery.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
2012	\$550	\$4,500	\$18,000



WINTER BOUQUET, OIL, 24 X 24"



AMITHISSTE, OIL, 30 X 24"



IMAGINARY EUROPE, WATERCOLOR AND INK, 20 X 16"



UNTITLED, WATERCOLOR AND INK, 20 X 16"

## Architectural watercolors

Artist and practicing architect Ed Maltz is involved in arts-related endeavors throughout Southern California. Maltz resides in Los Angeles, which he moved to from St. Louis, Missouri. He became interested in art at an early age when he began drawing cartoons of teachers and classmates. His architecture career spans a number of decades and includes major buildings and monuments across the Los Angeles area. Maltz has exhibited extensively in the Southern California region, winning several awards. When Maltz works on a piece he typically

begins in the studio or on a drafting board. These include studies of a model or a place he has visited such as a European piazza during travels abroad or a well-rehearsed and translated passage from a book. In his artwork, Maltz takes viewers to places from the past or to places from his own imagination. Expressing emotional content within his paintings and drawings is important to Maltz. He creates narratives in his work among the brushstrokes, lines and shadows.

Maltz's work has been donated to the City of Hope in West Los Angeles and

Emeritus College in Santa Monica. October 15 to 30, Emeritus College Gallery will host an exhibition of his work. ●

**Ed Maltz**  
Contact at  
(310) 391-1415  
(310) 266-7353  
edwin.maltz@gmail.com

# Flowing metals

**S**culptor Dan Toone was raised on a farm in Spokane, Washington. Even at a young age he began to notice and sketch the beauty around him. He continued to develop his skills in art classes during high school and studied commercial art at Spokane Falls Community College. Ever since an assignment to build a kinetic sculpture, Toone has been fascinated with the art form.

In 1975 he accepted a job in Salt Lake City, Utah, where he was trained to weld stainless steel. As his skills increased, so did his interest and appreciation for the metal. While he mainly worked with food processing equipment, Toone had a passion for art and continually sketched ideas for sculptures.

"I enjoy taking the normally rigid and structural steel and turning it into smooth, unrestrained flowing lines, shapes and forms. Many of my pieces have begun with a found object or a fall off piece from another project. Something about the shape and form will attract me and from there I begin to create," says Toone. "As I work with the patinas, I am always amazed at the individual personality that comes out in each piece of steel. The rusted steel alongside stainless steel or aluminum complement each other and together they create a pleasing contrast of color, form and texture."

Since 2005 he has followed his passion to create metal sculpture. For Toone, this is like a second childhood. ●

## Dan Toone

### Contact at

(801) 971-2465

dan@dantoone.com

dantoone.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
2012	\$300	\$2,000	\$30,000



TROIKA, STEEL, 25 X 15 X 14"



SHIELD, STEEL, 40 X 12 X 9"



ENCIRCLED, STAINLESS STEEL/STEEL,  
35 X 10 X 10"

# Reflective realism

As artist Keith Funk notes, “My drive to create has its roots in an optimistic soul. I believe each of us can make a difference and that that difference has quantum impact. As an artist, my role is as a narrator of our times. Therefore my art reflects life, offers food for thought, tells a story, touches a chord, or brings a smile. Most importantly, the paintings aspire to be relevant, poignant and comprehensible. Making paintings is my modest step into the theory of quantum influence.”

Funk considers his works to be “reflective realism.” “‘Reflective’ because the compositions capture an idea and ‘realism’ as a means to engage the viewer with representational imagery,” he elaborates. “Pushing art beyond recording the limited physical moment toward a transcendental construct is artistically liberating and directly engages the viewer’s imagination. The creative process for me is recording images of the mind rather than the place.”

His mental construct combining the juxtaposition of objects, artist drama and an engaging narrative creates fresh works. According to Funk, the “imaginary contraption painted in *Internal Combustion* is an image that captures the tenuous vulnerability for the driver, their collective ecological effect, and the inherent inefficiency of the technology leading to ultimate abandonment. Similarly, musing about the future such as *Transport circa 1940* proposes that which is common today may become tomorrow’s artifact.” ●

## Keith Funk

Contact at

keith@studiofunkart.com  
studiofunkart.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
2012	\$750-\$1,500	\$2,000-\$4,200	\$7,000-\$15,000



INTERNAL COMBUSTION, OIL ON CANVAS, 48 X 72”



TRANSPORT CIRCA 1940, OIL ON CANVAS, 40 X 30”



SPRINGTIME, BLUE RIDGE MOUNTAINS, OIL ON BOARD, 24 X 34"

## Blue Ridge Mountain depiction

**J**ohn Thomas Ferguson is always seeking creative inspiration, whether traveling to the far reaches of the U.S. Territories or at home fly fishing. Typically, he paints scenes he has captured with his Nikon camera and places that are close to his heart. Growing up in the Shenandoah Valley, many of Ferguson's recent works have explored the Blue Ridge Mountains at their seasonal peak. His painting *Springtime, Blue Ridge Mountains* was inspired by a spot he happened upon while hiking one morning.

"There's nothing quite like being on the river at day break as the sun's first rays break through

the trees and the light starts to dance on the water. It's a religious experience," says Ferguson.

Water tends to be a theme in a number of Ferguson's works. Twists and turns of rivers tend to mimic his travels. One such path led him to a lengthy stay in Jackson Hole, Wyoming, where he honed his skill as a painter while designing what would become the city's town seal. For Ferguson, this was a turning point that led him to a commitment to his art and painting. His time out West also inspired his in-progress work *Headwater, Snake River* that will be completed in the spring of 2013.

Ferguson's attention to detail is evident

in his brushstrokes and his desire is "to present the things I've seen in the most realistic light possible." ●

**John Thomas Ferguson**

*Represented by*

**SMOKY MOUNTAIN FINE ART**

P.O. Box 876

Fletcher, NC 28732

(828) 687-6864

[info@smokymountainfineart.com](mailto:info@smokymountainfineart.com)

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

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

The story so far...*American Art Collector* magazine has changed the way artists, galleries and collectors connect. It has closed the gap that previously existed in the traditional art market. Spectacular and instant *SOLD!* stories keep rolling in. On 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.



### 1. Trio of paintings

After receiving the July issue of *American Art Collector* in the mail, a Colorado-based collector phoned Roby King Galleries to inquire about the works of Neal Philpott that appeared in an exhibition preview article for the artist's solo show at the gallery. The client, who was already a collector of Philpott's realistic landscape paintings, was keen to add three new paintings to his collection.

"This was Philpott's first solo exhibition at Roby King

Galleries and was a great success with over half of the paintings sold to date," says Andrea Roby-King, co-owner of the gallery. "There is a clarity in his work that speaks to his sensitivity and respect for nature. We love showing his paintings."

One of the works that sold to the collector was *Last Hour*, oil on canvas, 20 by 30 inches, which appeared in the article.

### 2. Blooming buy

While browsing the September issue of *American Art Collector*

a collector saw artist Dick McEvoy's advertisement showcasing his oil painting *Une Moquette des Fleurs* #4, 24 by 48 inches. The buyer, who purchased the painting by calling the Rich Timmons Gallery in Doylestown, Pennsylvania, whose contact information was included in the advertisement, is a new client for both the artist and the gallery.

"The collector later emailed his complete love of the painting once it arrived and was hung in his home," says McEvoy. "*Une*

*Moquette des Fleurs* is an abstract memory of wildflower fields in France."

### 3. Cover piece immediately purchased

Almost immediately after receiving the September issue of *American Art Collector* and seeing Timothy Barr's paintings not only featured in the magazine but also gracing the cover, a collector contacted Somerville Manning Gallery. The client was impressed by the cover piece, *Gilpin*



*Light*, oil on linen on board,  
24 by 30 inches, sold for \$6,000.

### 5. A "Little" gift

The December 2011 issue of *American Art Collector* included a preview article on Chicago-based Lotton Gallery's annual holiday exhibition. The show featured the works of several gallery artists including Jean Lefort whose painting *The Little Captain*, oil on panel, 12 by 16 inches, was displayed in the article.

According to gallery director Christina Franzoso, "A client who has been coming into Lotton Gallery for many years first eyed *The Little Captain* in December

2011 at the annual holiday show. He took home a copy of the *American Art Collector* magazine that featured this painting. He looked at the piece for several months as he would like to go back and look through the magazine. He was deciding on a birthday gift for his wife and was surprised that the painting was still available. He bought the painting as a gift for her." ●

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If you have recently sold art directly from the pages of *American Art Collector*, we want to hear from you. Contact our assistant editor at [assistanteditor@americanartcollector.com](mailto:assistanteditor@americanartcollector.com) for more details on how to submit your success story.

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*Sycamore* a 16-by-24-inch oil on canvas, and purchased it on the spot for their collection.

The gallery also added, "We have had a tremendous response to the article and we are pleased to say that every Timothy Barr painting featured in the magazine was sold even before the exhibition opening."

### 4. Magazine helps close sale

A couple came into Greenberg Fine Art in Santa Fe, New Mexico, and was taken by the work of artist Wendy Higgins.

They asked owner Mark Greenberg if the gallery had any more works by the artist.

"I told them we were hosting Higgins' only one-woman show in the United States this year, but I didn't have the show paintings yet," says Greenberg. "I said there was one of the show paintings in our ad in *American Art Collector* magazine. I showed them the magazine and they purchased the painting from the ad without ever seeing the painting in person."

The piece showcased in the advertisement, *Bringing in the*

## Jeffrey Wells



"Girl With Apples"

24 x 36 Oil on Linen

AMERICAN IMPRESSIONIST SOCIETY

November 1 - 30<sup>th</sup>

Eckert & Ross Fine Art, Indianapolis IN

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

## NOVEMBER ART SHOW PREVIEW

# Making an Impression

The American Impressionist Society heads to Indianapolis for its 13<sup>th</sup> annual Juried Exhibition.

**N**ovember 1 to 30, members of the American Impressionist Society (AIS) will gather in Indianapolis, Indiana, for the 13<sup>th</sup> annual *Juried Exhibition*. The show, which will take place at Eckert & Ross Fine Art, will feature more than 100 paintings selected from more than 1,000 submissions. Artists featured in the show represent 35 states, and they will showcase a range of subject matter in oil, acrylic, pastel and watercolor mediums. Thursday, November 8, will be the Opening Reception & Awards Show from 5 to 8:30 p.m. At the reception, master artist and judge Kevin Macpherson, AISM, will present more than \$50,000 in awards to members.

A Master Symposium featuring nine of the AIS Master artists will also be held at the Herron School of Art in Indianapolis from November 9 to 11. Visitors will be able to watch demonstrations and partake in lectures by these renowned artists.

Among the members who will participate in this year's show are **Charlotte Dickinson**,



**Debra Joy Groesser**, *Last Hours Before Sunset*, oil on linen panel, 18 x 24"

**Debra Joy Groesser, Dee Beard Dean, Eileen Corse, J.E. Daly, Mary Garrish, Stephanie Amato, Joseph Grieco, and Jeffrey Wells.**

Signature member Groesser's

juried painting *Last Hours Before Sunset* is a depiction of one of her favorite places in Garrapata State Park, just south of Carmel, California. The meaning of the work, however, is much deeper than it may appear at first glance. Three of Groesser's major paintings this year, including this one, were inspired by her father and his courageous battle with lung cancer.

"This piece was painted the week my father entered hospice care in early July as he was nearing the end of his journey, his 'sunset.' You hear of people seeing a brilliant white light as they are nearing their 'sunset'...

both of my parents were able to tell us they did," says Groesser. "In this painting the bright light reflecting on the water represents that...peaceful, powerful, beautiful...as sunset approaches."

According to Garrish, a quote by Winston Churchill summarizes her love affair with painting: "Happy are the painters, for they shall never be lonely, light and color, peace and hope will keep them company to the end—or almost until the end of the day."

Her juried painting *Beginning of Autumn* was inspired by another work done last fall outside



**Mary Garrish**, *Beginning of Autumn*, oil on linen, 12 x 24"



"Harmony" by Kevin Macpherson, AISM



Kevin Macpherson, AISM

**AIS Master Artists**

Carolyn Anderson  
Kenn Backhaus  
Clayton J. Beck, III  
Scott Burdick  
Nancy Bush  
Scott L. Christensen  
Kim English  
Nancy Guzik  
Albert Handell  
Quang Ho  
Peggi Kroll-Roberts  
Calvin Liang  
Kevin Macpherson  
C.W. Mundy  
Zhiwei Tu

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*13th Annual  
National Juried Exhibition*

**ECKERT & ROSS FINE ART**

5627 North Illinois Street, Indianapolis, Indiana

Opening reception and awards presentation

Thursday November 8, 5 - 8:30 p.m.

Kevin Macpherson, 2012 Awards Judge, will present over \$50,000 in awards at the reception.

Exhibit runs November 1 - 30, 2012

proudly sponsored by  AMERICAN art COLLECTOR

For complete list of sponsors, visit AIS website  
[www.AmericanImpressionistsociety.org](http://www.AmericanImpressionistsociety.org)



Stephanie Amato, *Daffodil Medley*, oil on linen board, 12 x 12"



J.E. Daly, *Mid-Winter Light*, oil on panel, 10 x 16"



Jeffrey Wells, *Girl With Apples*, oil on linen, 24 x 36"



Eileen Corse, *Heedful*, oil on canvas, 30 x 20"

Grand Teton National Park. "The morning was crisp and the aspens and cottonwoods were turning a luscious golden color. They were lighting up the landscape with their brilliance," she remarks.

According to Amato, "My work is created directly from life. With light as the primary, I realize a successful painting is not only about the subject matter, but how I communicate the mood and energy I feel during the creation of the piece. I know

I was successful when I return to a setting and I see my painting come to life."

*Daffodil Medley*, Amato's juried painting, was done at The Reeves Reed Arboretum in Summit, New Jersey, while standing in a field of more than 40,000 daffodils.

"The energy created in this piece was inspired by the knowledge that this garden would only be in bloom for a couple of weeks," explains Amato.

"In the painting *Girl With*

*Apples*, I took my model to a historical 1880s German farm and had her dressed in period costume," says Wells of his accepted work. "I had in mind to arrange her walking up out of a basement cellar with a bunch of apples in her apron but the angles, lighting and obstacles present just weren't working out. We walked around, trying different locations and postures all the while picking up the apples, which were spilling out of

her apron and racing to beat the setting sun. While I was studying a different idea, my model sat down and looked over at something...and that was it, the look I was after. The lighting was perfect and to my delight, there just happened to be an apple tree off in the distance, past the open gate. The story was born. Now it was up to me to capture the quiet beauty and lovely harmony which was before me."

Daly's juried work, *Mid-*

# Charlotte Dickinson



Sunflowers oil 24 x 30

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# Garrish

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St. Simons Island, GA  
912-634-8414

Stellers Gallery  
Jacksonville, FL  
800-642-5716



"Pink Hues, Marsh Sunset" 20 x 24" Oil

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## MARY GARRISH

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[www.MaryGarrishFineArt.com](http://www.MaryGarrishFineArt.com) • [MaryGarrish@aol.com](mailto:MaryGarrish@aol.com) • 321-698-4431

*Winter Light*, was painted in plein air on a cold January evening in rural central Massachusetts.

"The painting was like pushing playdough," he remarks. "When I look at the finished painting I think of the painters who came before like Winslow Homer, Aldro Hibbard, Emile Gruppe, and living Cape Ann masters like Bruce Backman Turner, and the enormous efforts they have made on behalf of their art. It's very humbling, and I realize how much I have yet to learn. I don't think there's any other genre that presents as grand and as creative a challenge."

Corse is accomplished both as an artist and as a businesswoman. She began following her passion for painting 10 years ago and has accumulated a following for her bright, flowing paintings. Painting impasto and alla prima, Corse's paintings are alive with movement. Her most recent series, *Water* includes a grouping of

paintings of people at the beach or in the pool. Her painting *Headful* is indicative of her application of paint with a palette knife in this new series.

Grieco has exhibited extensively throughout the United States and his work can be found in a number of private and corporate collections. The poetic luminescence of his style of painting is recognizable by many viewers. In regards to his painting *Forest Sentinel*, he was awestruck by the way the backlight from Lovell Lake was lighting up the edges of the forest trees, thus the painting's title.

The artist has been quoted to say, "The information at this point has become secondary... I always hope to transcend the visible and allow for a spiritual or perhaps illusive element to be present in hope of elevating the work to a higher plateau."

Dickinson, one of the founders of American Impressionist Society, began painting at an early age.



Dee Beard Dean, *Wind Blown*, oil, 11 x 14"



Charlotte Dickinson, *Summer Days*, oil, 11 x 14"



Joseph Grieco, *Forest Sentinel*, oil on birch panel, 20 x 16"

She was inspired by professional artists and sculptors in her family. She has a background in drawing, composition and color theory. Today, she devotes her professional life to the "challenge of the effects of light on form through color."

"Being an advocate of plein air painting and working from life for my landscapes, floras and still life, I strive to bring the beauty of nature into the home for the viewer to enjoy and reflect upon," says Dickinson. "My object as an artist is not merely to record. People like to see a reflection of

the artist's spirit in their work."

Dickinson's painting in the show is titled *Summer Days*. ●

**American Impressionist Society's 13<sup>th</sup> annual Juried Exhibition**

**When:** November 1-30, 2012; Opening Reception & Awards Show: November 8, 5-8:30 p.m.

**Where:** Eckert & Ross Fine Art, 5627 N. Illinois Street, Indianapolis, IN 46208

**Information:** [www.americanimpressionistsociety.org](http://www.americanimpressionistsociety.org)

The Flume, 12"x9", Oil



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## STEPHANIE AMATO



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## Joseph P. Grieco



Golden Hour

Oil

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*J.P. Grieco*

## NOVEMBER ART SHOW PREVIEW

# WAOWing the Texas Hill Country

Women Artists of the West's 42<sup>nd</sup> National Exhibition gets under way November 15.

**N**ovember 15 to December 15, the Women Artists of the West (WAOW) will present its 42<sup>nd</sup> National Exhibition, *WAOWing the Texas Hill Country*, at RS Hanna Gallery in Fredericksburg, Texas. The show will feature 138 works of art including paintings, drawings and sculpture by some of the group's artists. An opening reception and awards presentation will take place during the First Friday Artwalk on December 7, from 5 to 9 p.m. Recognized Western artist Nancy Boren will serve as juror of awards, while special guest artists for this year's show are Karen Cooper and Joni Falk.

Among the members whose works are juried into the show are **Leslie Kirchner**, **Pokey Park**, and **Sally Fuess**.

"I am excited to be showing my work with WAOW at the RS Hanna Gallery," says Kirchner. "One of my paintings in the show, *Gentle Persuasion*, is about a quiet moment highlighting the intimate bond that can develop between horse and rider. I hope to evoke an emotional response in people who have a similar connection with their own animals."

Two of Kirchner's other paintings—*Morning Breaks Free* and *Sagebrush Sadie*—were also juried into the exhibition.

Currently Fuess is influenced by the works of some of her fellow artists including Joaquin Sorolla, Jill Soukup, and Bob Kuhn. She finds their work "technically amazing, but they all have a gift for weaving in the narrative too, which I really admire."

Her juried painting, *Cheeky*, depicts an Indian rhino. "They have this armored, leathery skin that hangs in folds around this massive body; it is simultaneously prehistoric and impressive," explains Fuess. "Their heads are so incredibly sculptured with these bony protrusions, massive horn, big cheeks and these quirky little ears with tufts of fur/hair. They might not be beauty queens but they are wicked cool."



Leslie Kirchner, *Gentle Persuasion*, oil, 12 x 16"



Pokey Park, *El Pensador (The Thinker)*, bronze, 8½ x 18 x 12"



Sally Fuess, *Cheeky*, oil on canvas, 12 x 12"

Various sizes and versions of the same piece develop different personalities or portray different proverbs in the work of Park. This is reflected in her *Tortoise Series*—which her juried sculpture *El Pensador* is part of—where the sculptures are imbued with a dynamic quality, whether the subject is in motion or at rest, which is the effect of the textures and circular shapes and patterns she favors.

"I love divine proportions, flowing lines from front to back," says Park. "I like to express my negative space through strong undercuts that bring lightness to my sculptures. Repeating patterns interspersed with quiet areas in my sculptures brings your eye full circle, allowing the observer to become an active participant in the sculptures I have created." ●

### Women Artists of the West 42<sup>nd</sup> National Exhibition

**When:** Nov. 15-Dec. 15, 2012; Opening Reception and Awards Presentation, December 1, 5-9 p.m.

**Where:** RS Hanna Gallery, 208 S. Llano Street, Fredericksburg, TX 78624

**Information:** [www.waow.org](http://www.waow.org)



*Brown Impression, 18" x 28" Oil*

## S. Fuess

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## Leslie Kirchner



*More Than Willing, Oil, 16 X 12*

Women Artists of the West Signature Member  
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## Artists in this issue

Aldridge, Brad	164	Ennis, Cary	164	McWethy, Tatiana	166	Silverwood, Mary	172
Anderson, Kathy	163	Ferguson, John Thomas	181	Mooers, Randall	132	Skousen, Nathaniel	161
Belfuss, Kevin	159	Fouls, Renée	62	Morra, John	134	Smith, Brad	177
Bergeron, Mia	156	Funk, Keith	180	Naples, Michael	163	Taylor, Bryan Mark	142
Berra, William	150	Heathcote, Peregrine	170	Nelson, Craig	160	Titovets, Aleksander	152
Birdsall, Stephanie	163	Huang Laiduo	175	Offner, Elliot	140	Titovets, Lyuba	152
Brown, Dan	162	Jones, Jane	165	Perry, Jamie	168	Toone, Dan	179
Brown, Ryan	61	LaDuke, Robert	164	Philpott, Neal	171	Tseng, Hsin-Yao	155
Bugel, Leo	176	Lauric, Oana	144	Prehm, Coulter	146	Villarreal, Jesús Emmanuel	59
Carson, Michael	165	Levin, Steven J.	138	Reinert, Rick	148	Wallis, Kent	173
Cavanaugh, Ali	156	Lewis, Kris	136	Reis, Thomas	159	Wiesenfeld, Aron	126
Coe, James	167	Lind, Amy	157	Russo, Carlo	169	Wight, Lea Colie	62
Cooper, Ellen	60	Lindstrom, Bart	174	Sanchez, Sergio	161	Young, Stephen Scott	128
Dieul, Marina	154	Liston, Bryce Cameron	159	Schieffer, John	165		
Dunaway, Michelle	158	Livingston, Francis	165	Sculthorpe, Peter	130		
Elliott, Teresa	160	Maltz, Ed	178	Sears, Holly	44		

## Advertisers in this issue

Academy of Art University Atelier (San Francisco, CA)	Cover 3, 45	Forbes, Isabel (Spartanburg, SC)	85	Portrait Society of America (Tallahassee, FL)	46
Allan Gorman Fine Art (Montclair, NJ)	97	Fracchia, Barbara (Kensington, CA)	107	Principle Gallery (Alexandria, VA)	13
Amato, Stephanie (Basking Ridge, NJ)	189	Fuess, S. (Boulder Creek, CA)	191	Red Raven Art Company (Lancaster, PA)	99
American Impressionist Society, Inc. (Vero Beach, FL)	185	Galerie on Broad (Charleston, SC)	79	Reinert LePrince Fine Art (Charleston, SC)	71
Anderson, Francesca (Portland, OR)	115	George Billis Gallery (New York, NY)	11	Robert Lange Studios (Charleston, SC)	8
Arcadia Fine Art Gallery (New York, NY)	Cover 2, 1	Germanton Gallery (Germanton, NC)	28	Robison & Richard Fine Art (Charleston, SC)	75
Arlon Rosenoff Fine Art (Kirkland, WA)	109	Gray-Weihman, Carole (Penngrove, CA)	117	Roby King Galleries (Bainbridge Island, WA)	90
Art Group 360 (Chesterfield, MO)	109	Greenhouse Gallery of Fine Art (San Antonio, TX)	21	Salmagundi Club (New York, NY)	47
Beale, Mark (Charleston, SC)	87	Gregory James Gallery (New Milford, CT)	10	Sandpiper Gallery (Sullivan's Island, SC)	81
Beals & Abbate Fine Art (Santa Fe, NM)	Cover 4, 3	Grieco, Joseph (New York, NY)	189	Scottsdale Artists' School (Scottsdale, AZ)	113
Biltmore Galleries (Scottsdale, AZ)	35	Groesser, Debra Joy (Ralston, NE)	187	Scottsdale Fall for the Arts (Scottsdale, AZ)	122
Bonner David Galleries (Scottsdale, AZ)	6-7	Hamelin, Neil (Maple Ridge, BC)	101	Skyuka Fine Art (Tryon, NC)	26
Borsini-Burr Gallery (Montara, CA)	90	Haynes Galleries (Franklin, TN)	19	Smith Killian Fine Art (Charleston, SC)	85
Boston International Fine Art Show (Boston, MA)	123	Helena Fox Fine Art (Charleston, SC)	83	Smith, Anne Goffin (Essex Fells, NJ)	99
Bowen, Ginger (Phoenix, AZ)	117	Hersh Fine Art (Glen Cove, NY)	12	Smoky Mountain Fine Art (Fletcher, NC)	39
Brad Smith Gallery (Santa Fe, NM)	30	Hunt, Robert L. (Altoona, PA)	97	Southwest Gallery (Dallas, TX)	18
Christiane David Galleries (Lancaster, PA)	107	Jane Hamilton Fine Art (Tucson, AZ)	90	Spencer Galleries (Charleston, SC)	73
Chuck Larivey Fine Art (Henrico, VA)	57	JoAnne Artman Gallery (Laguna Beach, CA)	23	Studio Funk (Kelowna, BC)	92
Coda Gallery (Palm Desert, CA)	29	John Carroll Doyle Art Gallery (Charleston, SC)	83	Sunset Art Gallery of Amarillo (Amarillo, TX)	48-49
Cole Gallery (Edmonds, WA)	101	John Pence Gallery (San Francisco, CA)	9	Sylvan Gallery, The (Charleston, SC)	31
Coleman Fine Art (Charleston, SC)	2	Kirchner, Leslie (Green Valley, CA)	191	TL Norris Gallery (Greenville, SC)	41
Corse, Eileen (Jacksonville, FL)	189	Lambuth, Martin (Denver, CO)	95	Toone, Dan (Taylorsville, UT)	64
Crossroads Art Center (Richmond, VA)	111	Legacy Gallery, The (Scottsdale, AZ)	37	UAN Cultural & Creative Company (Three Rivers, MI)	32
Crouch Fine Art Studio (Amarillo, TX)	65	Locke, Cathy (Navato, CA)	115	Ventana Fine Art (Santa Fe, NM)	24
Cummins, Ct (St. Johns, FL)	111	M Gallery of Fine Art SE (Charleston, SC)	16-17	Vose Contemporary (Boston, MA)	5
Daly, J.E. (Hudson, MA)	189	Maltz, Ed (Los Angeles, CA)	91	Waterhouse Gallery (Santa Barbara, CA)	27
Darrell Hill Fine Art (Kamuela, HI)	43	Martin Gallery (Charleston, SC)	87	Wells, Jeffrey (Deer Park, IL)	183
Denise Kelly Fine Art (Truro, MA)	101	Mary Garrish Fine Art (Merritt Island, FL)	187	World of Art Showcase (Las Vegas, NV)	63
Dickinson, Charlotte (Vero Beach, FL)	187	McEvoy, Dick (Newton, CT)	113	Xanadu Gallery (Scottsdale, AZ)	66-67
Edward Dare Gallery (Charleston, SC)	81	McWethy, Tatiana (Sonoma, CA)	50		
Eichinger Sculpture Studio (Portland, OR)	20	Miniature Painters, Sculptors & Gravers Society of Washington, D.C. (Washington, D.C.)	117		
Elliott Fouts Gallery (Sacramento, CA)	47	Nedra Matteucci Galleries (Santa Fe, NM)	25		
Farmers and Merchants Gallery (Pilot Point, TX)	117	Park, Pokey (Tucson, AZ)	51		
		Philpott, Neal (Oregon City, OR)	22		



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