

As seen in the
October 2011 issue of

 AMERICAN
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UPCOMING GROUP SHOW

Up to 50 works

Oct. 14-Nov. 12, 2011

John Pence Gallery

750 Post Street

San Francisco, CA 94109

(415) 441-1138

• SHOW LOCATION SAN FRANCISCO, CA

Impact of illusion

The John Pence Gallery in San Francisco is hosting its annual Trompe l'Oeil exhibition in October with a mix of longtime gallery artists and several newcomers. Artists participating in the exhibition include **Juliette Aristides, William Bartlett, Helen Crispino, Joel Carson Jones, Adam Vinson, Anthony Waichulis, Slade Wheeler, Russell Harris, and Will Wilson.**

Anthony Waichulis is one of the top painters today working in the Trompe l'Oeil style. His new painting, *Pursuits (A Modern Vanitas)*,

is based on several symbols the artist has worked with over the years.

"One major challenge that I face quite often is trying to balance the impact of illusion against the deeper narrative qualities of a work," says Waichulis. "My recent vanitas Trompe l'Oeil work, *Pursuits*, contains a salvo of symbolism and mystery which I hope does not necessarily compete with the illusion, but utilizes it to entice further investigation."

For Waichulis, in this work, the subjects "locked within the central image represent the

many pursuits of our earthly lives."

"Some symbols are quite obvious while others are far more subtle, requiring quite a bit of investigation on the viewer's part," explains Waichulis. "Using the illusionistic effect of Trompe l'Oeil, I was able to introduce several subjects as being 'liberated' from the confines of the central image. These elements are not bound by the parameters of the central image, but transcend beyond, as the pursuits they represent may also rise above our corporeal existence."



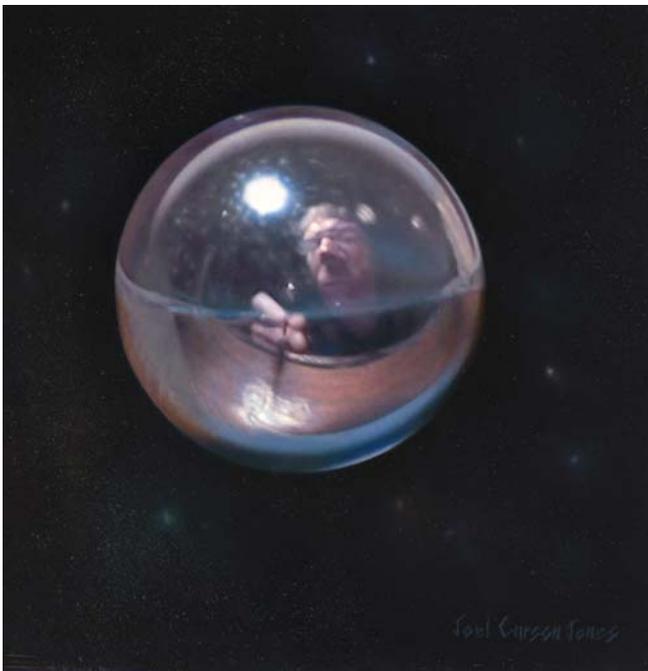
ADAM VINSON, ABSTRACTION/EXPRESSION, OIL ON PANEL, 20 X 16"



ANTHONY WAICHULIS, PURSUITS (A MODERN VANITAS), OIL ON MASONITE, 20 X 16"



WILL WILSON, CABARET DE LA VIANDE, OIL ON CANVAS, 32 X 33"



JOEL CARSON JONES, CREATION, OIL ON PANEL, 8 X 8"

In Joel Carson Jones' new painting, *Creation*, he comments on the relationship between artist and viewer while also playing with the notion of realistic painting itself.

"On the surface, I push realism toward a deceptive veneer, a reflection that illustrates simple, personal or cultural significance of objects and compositions," says Jones, "but that realistic cover must break, before viewers' eyes, into opportunities to feel, to notice something within or around themselves. In my painting *Creation*, the painter/creator is distorted, the task of unifying a too-complex self impossible, untrue and unnecessary—as he creates he is being recreated, realigned, his fragile ego at times returning to the comfort of a universe revolving around him." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com