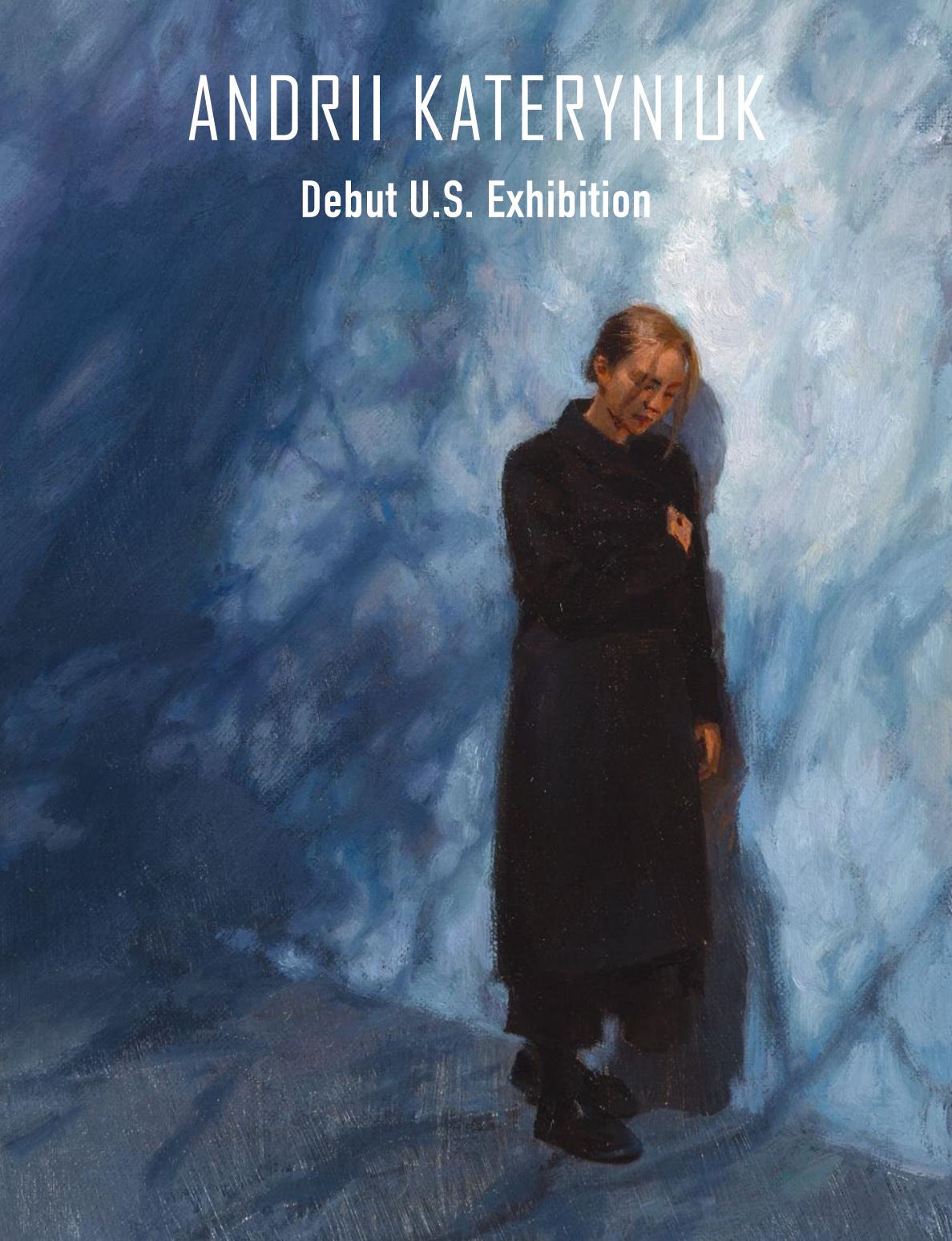


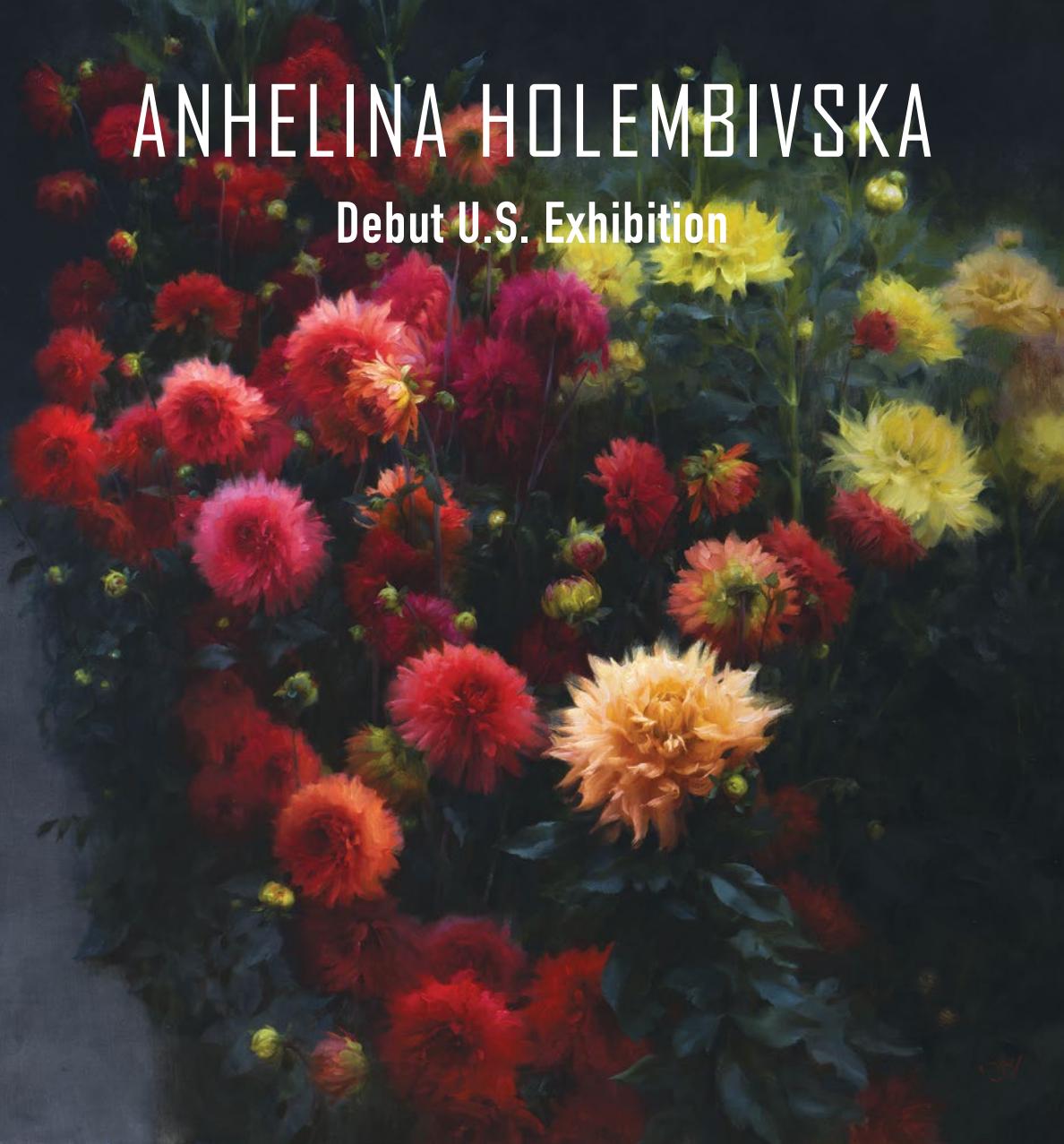
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Andrea Kowch, *Study for The Courtiers*, drawing on artist paper, 20 x 16 in

# A FINE LINE: BRINGING ART TO LIFE



Andrea Kowch, *Rainfall*, oil on canvas, 24 x 30 in

ANDREA KOWCH | ALLEN EGAN | KEVIN MIZNER

JULY 2025

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# From all Angles

Welcome to the July issue of *American Art Collector*! This month our eye is on sculpture and the impact it has on contemporary realism. If you have ever walked through a sculpture garden, collection or museum exhibition, the scale and 3D definition of the work is truly a sensation for all the senses. The journey of creating sculptures begins with the material used—whether bronze, stone or wood—that is then sculpted into a form that captures the spirit, warmth and dimension of the subject. The amount of time, energy and often physical exertion that goes into creating these masterpieces is truly admirable. While the majority of our focus as publishers and collectors is on contemporary realism paintings, this issue lets us dedicate our attention to the American sculptor.

Evidence suggests that sculpture predates paintings as the first genre of art. Why is that important now? First, as a collector you should have both in your collection. While paintings are like a beautiful snapshot of a moment in time, sculpture provides a three-dimensional view of art that you can appreciate from every angle, creating an intimate connection. Our Collector's Focus: Sculpture begins on Page 56 and showcases top contemporary sculptors and their galleries. If you are a collector of sculpture or have been thinking about adding one to your collection, this issue is your guide.

July is the season for art shows and *American Art Collector* is here to make sure you don't miss an event near you or beyond. As a major media partner to these shows we love the opportunity to showcase them in these pages. This month alone, we have previews of the *Festival of Arts Fine Art Show*, which runs through the end of August in Laguna Beach, California; the *Seattle Art Fair, Art in the West* at the High Desert Museum in Bend, Oregon; and *Sculpture in the Park* in Loveland, Colorado—all amazing places to be during the peak of summer! This issue also contains our Art Lover's Guide to New England, Cape Cod & the Islands. Turn to Page 64, where we'll help you plan your art adventure in another region bursting with art energy this July!

The contemporary art world is a big one, and our job every month is to help you navigate it, with in-depth coverage of the must-see gallery exhibitions and art shows. We are proud to be a part of your collecting journey.

Enjoy the July issue!

*Wendie Martin Adolfo Castillo*

Wendie Martin and Adolfo Castillo  
Publishers

## ON THE COVER

**Kyle Ma, Overcast Day in Venice, oil 30 x 24".**  
Available at Meyer Gallery, Jackson, WY. See our  
coverage on Page 86.



JULY 2025 / MONTHLY

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ARTWORK DETAILS - Dennis Ziemienski : *Cattle Drive* ; Ben Steele : *Moonlit Colors* ; Kevin Box and Robert J. Lang : *Dancing Crane Maquette (Wings Up)*, #5/50 ; Duke Beardsley : *Bocados Machotes #4*

## UPCOMING EXHIBITIONS IN JACKSON HOLE

### DENNIS ZIEMIENSKI

July 1 - 15, 2025

Reception: July 4, 5 - 7PM

### BEN STEELE

July 15 - 29, 2025

Reception: July 17, 5 - 7PM

### KEVIN BOX

July 15 - 29, 2025

Reception: July 17, 5 - 7PM

### DUKE BEARDSLEY

July 22 - August 5, 2025

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## LETTER FROM THE EDITOR

# Art for the Ages

I must admit, I've always been more of a painting person than a sculpture one, and I'm sure I'm not alone in that regard. But a recent trip to Italy re-opened my eyes to the sheer power of sculpture, and the almost unfathomable skill it must require to transform stone into flesh.

During a visit to Rome's Villa Borghese, I was stopped in my tracks by Gian Lorenzo Bernini's *Rape of Proserpina*, which he created in 1621-22 when he was just 23 years old. I was mystified by the detail—the tear trickling down the goddess' cheek, the squeeze and imprint of her abductor's hand on her thigh. The intensity of their struggle captured in marble, and the strain of the three-headed dog, guardian of the Underworld, at their feet. I had seen this sculpture before, but having been immersed in the art world for the past several years, I was seeing it with new eyes and a deeper appreciation. At the same museum, standing before Caravaggio's *Saint Jerome Writing*, I considered the painting in the light of having heard so many contemporary realists cite the master of chiaroscuro as a major influence. It was the same while observing Velázquez's controversial *Portrait of Innocent X* at the Doria Pamphilj Gallery. The Pope, upon seeing it, allegedly exclaimed "È troppo vero!" ("It's too true!"), finding his portrait both startlingly accurate and disconcertingly realistic. (One of Bernini's signatures was to leave a button not quite fastened on his marble busts to emphasize that very human-ness). In the face of their patrons' resistance, these artists ushered in the Baroque period of art history, marking the end of idealized depictions of humanity and the beginning of a new aesthetic that embraced—celebrated—the whole range of human emotion: the good, the bad and the ugly.



Not only did my work here enhance my experience abroad, but it had the same effect upon my return. Imagine my excitement that it lined up with our annual sculpture issue! There is so much great sculpture-related content inside, from a feature on John DeAndrea, whose sculptures are also "disquietingly real"; to coverage of the art show *Sculpture in the Park*; a story about an artist who transforms metal into works of origami, and, of course, our Collector's Focus dedicated to the genre. I hope my enthusiasm is infectious and that you, too, can appreciate all of the artwork within these pages with fresh eyes. I know I did.

Enjoy the July issue!

*Sarah Gianelli*

Sarah Gianelli  
Managing Editor  
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"Torso", by Madeleine Lord. Welded Steel, 48x21x17"



"Portrait of James Baldwin", by Warren King.  
Corrugated Cardboard, Acrylic Ink, 27x17x16"



Pictured works are  
included in the 92nd  
Annual Awards Exhibition.

"Running Deerhound", by Bart Waller.  
Stainless steel, 8.75x5x15"



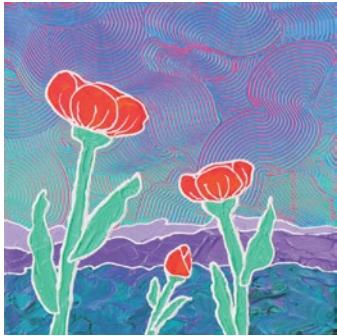
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Jeanne Rosier Smith, *A Clear Morning*, Pastel, 20 x 60"



Sandra Wakeen, *The Floral Crown*, Oil, 14 x 14"



Zufar Bikbov, *Stillness in the Harbor*, Oil, 10 x 20"



Nancy Bass, *Angel at the Beach*, Oil, 15 x 24"



Kelly Birkenruth, *Lemons*, Oil, 12 x 16"

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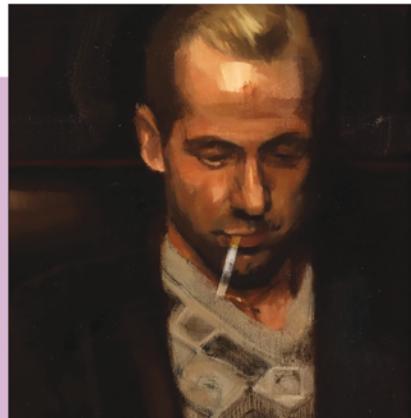
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BENNETT PRIZE® 4 FINALISTS: (Clockwise, top left) Jane Phillips, *thistle & primrose* (detail), 2025; Abbey Rosko, *Steve and Peter* (detail), 2022; Deng Shiqing (2023 WINNER), *Baby Maker* (detail), 2024

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296 Webster Ave, Muskegon, MI

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

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## Catherine Eaton Skinner show

Artist Catherine Eaton Skinner's work centers on the balance of opposites and the systems and patterns we construct to give order to our world. Her latest solo exhibition, *The Earth is the Magnet of the Sky*, is being held at Step Up Gallery in Los Alamos, New Mexico, through July 24. "The natural world holds an immense, intrinsic energy—an ancient equilibrium that sustains life. The historical reverence for this power and the recognition of Earth's sacredness spans the timeline of humanity's memory," Skinner explains of her new body of work. "Staying connected to nature, each other and ourselves has never felt more challenging. Through my work, I explore these connections, hoping to deepen our bond with the environment and, above all, our understanding of one another."



Catherine Eaton Skinner, *Lungi Kam XIII*, encaustic, oil stick, graphite, archival print, 100% rag paper, panel, 40 x 40 x2"



## Nature as Muse

The Brandywine Museum of Art is currently hosting the exhibition *This Earthen Door: Nature as Muse and Material*. This immersive, nature-focused exhibition is the culmination of an almost five-year project from artists Amanda Marchand and Leah Sobsey. Combining natural materials with historical and contemporary photographic processes and inspired by a book of pressed flowers created by Emily Dickinson in the mid-19<sup>th</sup> century, Marchand and Sobsey utilized pure pigments extracted from flowers to make a vibrant series of plant-based artworks. The resulting exhibition is a kaleidoscope of colors comprising over 50 works, including two site-specific commissions. *This Earthen Door* will be on view through September 7.

Amanda Marchand and Leah Sobsey, *The Color of the Grave is Green*, 2023, archival pigment print (from original plant pigments on paper), 50 x 37½". Courtesy the artists and Rick Wester Fine Art, NYC. © Amanda Marchand & Leah Sobsey.



"PERIDOT" - OIL ON CANVAS - 30 x 30"



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## June 27-July 8

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### *Blue Rain Gallery*

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## June 27-July 10

### *Eric G. Thompson: Close to Home*

Meyer Gallery

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## July 1-31

### *Stephanie Reiter*

### *George Billis Gallery*

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## July 4-28

### *Zahra Marwan:*

### *A Night Like Sea Waves*

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## July 5-August 1

### *Charles Pfahl (1946-2013)*

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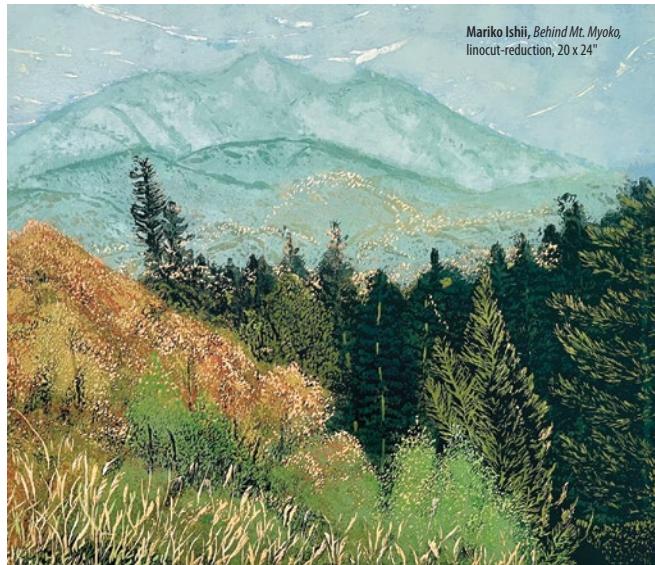
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### *Kyle Ma, 25*

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Mariko Ishii, *Behind Mt. Myoko*,  
linocut-reduction, 20 x 24"

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## July 5-September 20

### *Art in the West*

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## Through July 6

### *Truthful Illusions:*

### *Realism in the Age of Abstraction*

Fort Wayne Museum of Art

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### *Lance Myers:*

### *Frequencies in the Static Bloom*

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## July 11-13

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**Through July 12**

***Jeff Bye: Frayed Edges***  
 Cove Street Arts  
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**July 12-August 10**

***Stephanie Rew: Precious Metal***  
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**July 15-29**

***Kevin Box: Rays of Hope***  
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**July 17-20**

***Seattle Art Fair***  
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 Seattle, WA  
[www.seattleartfair.com](http://www.seattleartfair.com)

**July 17-27**

***Caleb Meyer: In the Moment***  
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**July 17-August 3**

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

**Through August 9**

***California Art Club: 114<sup>th</sup> Annual Gold Medal Exhibition***  
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# A Summer-long Celebration

*Festival of Arts Fine Art Show brings together more than 100 Southern California artists for two months of art and entertainment.*



**1**  
Attendees mingle at the 2024 Festival of Arts Fine Art Show.  
Photo by Kyle Fierro.

**2**  
Terry Houseworth,  
*Solitude*, oil on panel, 20 x 32"

**3**  
Hugh Foster,  
*Fur and Faith*,  
photograph on  
pigment inks on soft  
rag paper, 20 x 30"

**4**  
Mika Denny,  
*Ikebana*, PanPastel,  
charcoal and  
pastel pencils and  
washi paper on  
Strathmore toned  
paper, 16 x 10"

**5**  
Mark Jacobucci,  
*Dana Point Marina*,  
oil, 12 x 16"



**T**he Festival of Arts Fine Art Show, one of Southern California's most cherished summer events, returns to Laguna Beach from July 2 through August 29. Staged in a breezy, open-air pavilion just a few blocks from the ocean, the event features 120 juried artists from Orange County and a diverse selection of artwork including paintings, sculpture, photography, ceramics, glass art, jewelry and more. Each artist has their own mini-gallery and is often on site to talk to visitors about their work.

The Festival of Arts Fine Art Show is more than an art fair. Every day patrons can enjoy live music, art demonstrations, hands-on workshops and auxiliary exhibitions. "This year's festival is shaping up to be one of our most dynamic seasons yet," says marketing and PR director Sharbie Higuchi. "We're proud to feature top-tier talent, including 16 new, first-time exhibiting artists who bring fresh perspectives and energy to our already impressive lineup. Our music programming has also expanded—guests can now enjoy live performances almost daily... On the special events side, we've added exciting new experiences like Battle of the Arts, a high-energy live art competition, while bringing back beloved traditions like the Festival Runway Fashion Show and Family Art Day. Each element has been thoughtfully curated to offer something for everyone, whether you're an avid collector, a casual art lover or simply looking for a memorable day out in Laguna Beach."

A talented painter of Southern California scenes like *Dana Point Marina*, **Mark Jacobucci** is among this year's returning artists. He won *American Art Collector's* Award of Excellence for the work he displayed at the 2024 Festival of Arts Fine Art Show. From Cape Cod to California, Jacobucci's journey as a landscape painter beautifully merges his deep appreciation for art and nature. His work captures dynamic coastal, agrarian and urban environments with a vibrant interplay of light and color.

Also exhibiting this year is fine art photographer **Hugh Foster**, whose current work explores emotional architecture in confined



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spaces and the silent stories unfolding within them. About *Fur and Faith* and *Between Mirrors*, Foster says, "These two pieces, both set within the hush of confined fabricated rooms, one woman climbs a

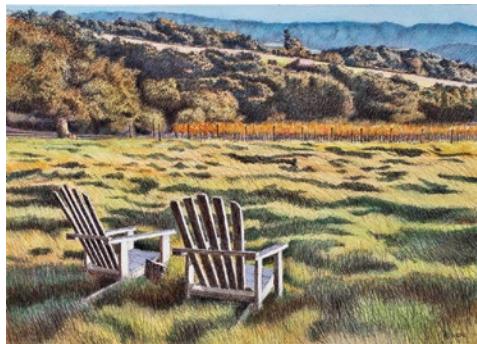
ladder, pointing towards the light, her longing held just beyond the window while a circle of loyal dogs waits below; the other sits in quiet reckoning, surrounded by the day's choices masculine, feminine, neither

or both—held still in the charged pause before becoming."

**Terry Houseworth's** current work explores the beauty of nature through what he calls "a kind of fragmented realism."



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He shares, "I begin with photographs of landscapes, trees and birds, then use digital tools to reshape the composition. I try to accent the focal points with detailed realism while surrounding areas become more stylized... This approach allows me to blend traditional painting with contemporary interpretation, inviting viewers to see the familiar in a new way."

**Brad Neal**'s mixed media drawings combine the techniques of watercolor, and pen and ink, balancing evocative color washes with detailed line textures, to capture the atmosphere and depth of the environments that inspire him. Neal, whose featured pieces include *Ballard Meadow*, says, "My goal is to not only evoke their essential character, but to spark an emotional connection in the viewer about the scene depicted in my work."

Laguna Beach artist **John Tolle**, of Tolle Jewelry Designs, began exhibiting at *Festival of Arts* in 1973. His work has evolved into pieces like his casted and hand-fabricated waterfall pendant, which features a blue topaz in the center with a halo of pave diamonds, surrounded by various hand sculpted natural gem minerals, and framed with prong-set fine white diamonds in 14 karat yellow gold. The artist states, "My hammer and the anvil, the torch and the fire—these are the rhythms and the melodies; the jewelry is my song."

Mixed media artist **Jill Maytorena**

incorporates weaving, drawing, embroidery and textured found materials into layered stories of memory and identity. She says, "The human figure anchors my work—pastel and charcoal marks, vibrant colors, stitched threads and repeating patterns breathe life into fragments. With paper, fibers and pastel, I build intimate, tactile narratives. Each piece is a search for meaning—finding beauty in imperfection, stitching together what's lost, unfinished or forgotten, and giving voice to the quiet emotions beneath the surface."

For artist **Mika Denny**, being juried into the *Festival of Arts Fine Art Show* is a coming full-circle moment. "Forty years ago, as a graduating senior, I received a four-year scholarship from the festival; an early vote of confidence that meant the world to me," shares Denny.

"To be juried in now, after all these years, affirms that belief in my work continues. I'm truly honored to share my art, connect with new collectors, and be part of this vibrant community of artists."

"The *Festival of Arts* is more than just an event; it's a celebration of the arts, the community, and the incredible talent of local artists," adds Higuchi. "With new events, returning favorites and hundreds of works by local artists, this season promises to be one of our most exciting yet."

Visit [www.foapom.com](http://www.foapom.com) for ticket information, hours and a full schedule of events. ●



10

**6**  
**Hugh Foster, Between Mirrors**, photograph on pigment inks on soft rag paper, 20 x 30"

**7**  
**Brad Neal, Ballard Meadow**, watercolor and gouache over ink on paper, 13 x 18"

**8**  
**Jill Maytorena, Lady with Fan-Simplicity**, mixed media, 60 x 22"

**9**  
**Jill Maytorena, Crescent-Simplicity**, mixed media, 60 x 20"

**10**  
**John Tolle, Waterfall Pendant**, blue topaz, diamonds, 14K gold and assorted hand-sculpted natural gem minerals, 1 1/4 x 1 1/4"

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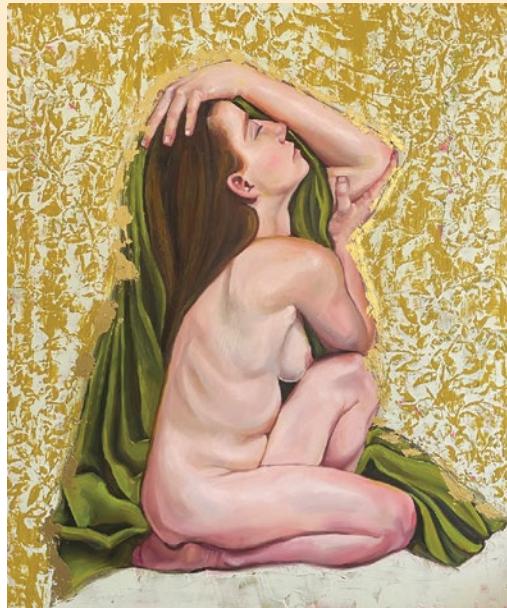
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# Sculptural Surprises

*One of the biggest sculpture shows in the country returns to Colorado this August.*



1

The second weekend August, the Loveland High Plains Arts Council will present the 41<sup>st</sup> annual *Sculpture in the Park Show and Sale* at the 10-acre Benson Sculpture Garden in downtown Loveland, Colorado. The three-day juried event will showcase a diverse variety of more than 2,000 works by 168 award-winning sculptors from around the country and beyond.

Visitors can expect to find traditional, abstract and contemporary examples in bronze, stone, wood, ceramics, metal, mixed media and glass in a park setting that is

home to 180 permanent sculptures that have been purchased by the Loveland High Plains Arts Council for the grounds.

Loveland, also known as the Sweetheart City, has a robust art scene with over 580 art pieces throughout the community as well as three foundries.

"As an artist, I feel lucky to live in a town that supports all genres of art in such an incredible way," says artist Jane Windell, whose chosen medium is stone. "As I travel and meet artists from around the nation, Loveland is a well-known artist



2

**1**  
*Sculpture in the Park Art Show and Sale* is staged on the grounds of the Benson Sculpture Garden, one of the top must-see art sites in the country. Image courtesy Loveland High Plains Arts Council.

**2**  
**Pamela Ambrosio.**  
*On The Half Shell*, mild steel, 7 x 4 x 18"

**3**  
**David Huang.** *Radiant Efflorescence #831*, copper, sterling silver, 23-karat gold leaf, 26 x 22 x 22"

**4**  
**John T. Benedict.**  
*Gabriel*, steel, 105 x 36 x 20"

community that puts on one of the finest sculpture shows that a sculptor can be involved in."

Among the works artist **Pamela Ambrosio** will be showing is the abstract steel sculpture *On The Half Shell*. "This piece came to fruition because of my love of simple lines and a desire to create a common subject from an unusual point of view," says Ambrosio. "I also enjoy the use of negative space in a sculpture, which allows for the backdrop or the natural features of a landscape to shine through."

**David Huang** will be showing metalworks that include *Radiant Efflorescence #831*. "Radiant Efflorescence #831 is a rare, exceptional piece of monumental scale in relation to most of my work," explains Huang. "However, it still maintains the same themes of my normal, smaller sculptural work—the quest for timeless beauty, honoring skilled labor, and being a metaphor of us as humans, a physical vessel protecting and housing a radiant spirit within."

Raised in central Wisconsin among the woods and bluffs, **Mark Dziewior** had ample opportunities to explore, observe and interact with wildlife, nurturing a lifelong fascination with and connection to animals that can be seen in bronzes *Lazy Lop* and *Lil' Dabbler*. "Some of my favorite childhood memories involved animals of one kind or another," says the artist. "The fawn I bottle-fed at a wildlife rescue, the rabbits I raised and even the cougar cub I was allowed to hold purring against my chest were spiritual encounters that touched and inspired me. Even the books I read as a young boy were those told by and about animals."



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**John Benedict** is inspired by his own spiritual experiences. "I like creating angels, because I've had some really cool things happen in my life," says Benedict, "and it's my way of raising awareness. These angels are symbolic messengers of light and hope. Each piece is a tribute to unseen guidance and a quiet call to awareness, inviting viewers to sense the sacred and reflect on the beauty that often moves just beyond the visible."

Attendees of *Sculpture in the Park* also have the opportunity to "take home a piece of the park" by purchasing small-scale versions of several permanent Benson Sculpture Garden installations, as well as bid in a silent auction of artist-donated pieces throughout the weekend. Funds generated from the show are utilized to purchase new sculptures and the general upkeep of the Benson Sculpture Garden.

A ticketed patron party will take place on August 8 from 3 to 8 p.m. The show is open to the public August 9 from 9:30 a.m. to 5 p.m. and on August 10 until 4:30 p.m. Visit [www.sculptureinthepark.org](http://www.sculptureinthepark.org) for additional information. ●



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**5**  
**John T. Benedict**, *Sitting Angel*, steel, 84 x 36 x 22"

**6**  
**Mark Dziewior**, *Lil' Dabbler*, bronze, 4 x 3½ x 5"

**7**  
**Mark Dziewior**, *Lazy Lop*, bronze, 4 x 9 x 15"

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# HARVEST

*Noah Buchanan and the Fruit of the Shadow.*

BY MICHAEL J. PEARCE

**Q**in recent paintings, Noah Buchanan has found a richness and fluidity in his paint that builds upon his earlier work. He attributes the change to his reading of Carl Jung, the innovative 20<sup>th</sup>-century Swiss psychiatrist who was father to many of the concepts at the mystery and heart of analytical psychology: the archetypes, the collective unconscious, the healing and transformational power of numinous experiences, the shadow, and the self. Buchanan noticed a parallel in Jung's description

of the mind and his studio practice: "I've always shunned being a direct painter," he explains, "and I've always shunned anything other than single source lighting, stark shadows and light, and I realized that I was doing exactly what Jung was talking about, denying and repressing things that appeal to me. I find myself really marveling at paintings that are not painted in those modes, both in the lighting and in the methodology." The shadow is everything the conscious mind conceals about itself.

**Above:**  
Diego Velázquez (1599-1660), *El Triunfo de Baco o Los Borrachos*, oil on canvas, 1628-29. Collection of the Museo del Prado.

**Opposite page:**  
Noah Buchanan, *The Triumph of Bacchus*, 2017, oil on linen, 80 x 62". Collection of Patty Jenkins.





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The sinister shadow, the dark side of mind, the spill of concealed convictions and clouded thoughts of the unconscious that must be confronted and assimilated if we are to achieve self-actualization.

He continues, 'I realized, wait a minute, that's in my shadow as Jung would describe it. I'm stuffing it into my subconscious and avoiding it...Jung talks about having to look into your shadow and find things in there that are actually of value, and I realized quite literally I needed to look into my shadows. I started to embrace subject matter where rather than treating

shadow as a dark earth-toned void, the way Caravaggio or Ribera would handle it as a black dark mass, I would refocus my eyes, look inside and paint the information in the shadows. It's opened a whole new world for me. Not just embracing different types of light, but new colors too...I allowed myself to be free with the paint, slather the paint on, be painterly with the paint, not to have to rely on an underpainting all the time. It felt reinvigorating as a painter, something completely new, and allowing that part of myself I had repressed to come out, and giving voice to that painter, to all the

beauty in the shadow. I think that's metaphorically consistent with what Jung was talking about.'

His willingness to experiment and evolve is admirable. Past paintings were the proof and pride of a master of grisaille. He won the prestigious competition for the commission to paint the venerable Salmagundi Club library doors for their 150<sup>th</sup> anniversary, creating two symbolic paintings, the *Allegory of Intelligence and Education* and the *Allegory of Visual Perception and Light*. He was delighted by the space when he visited, savoring

its beautiful cabinets filled with antique books, its tables with study lamps, its hidden surprises of paintings and sculptures. Buchanan says, "I wondered what they would want for allegorical figures on the library doors of an artists' club whose members included William Merritt Chase and George Inness belonged to. It's got a long tradition of historic members. So, I thought it should have themes of study and intelligence and education, but it's also a library for artists, so there should definitely be themes of visual perception, and how light is the principal tool of representational painters." On one side, Buchanan's wife, who is his muse and model, poses as a painter with a palette kneeling on a stack of books, the symbol of wisdom shielding her eyes from bright sunlight to see her subject clearly. On the other, a child reads from one of the volumes, while a man lifts a globe of the constellations and a snake, symbolic of the mind's investigation of the sciences, crawling deep into the earth to delve into its mysteries, with lightning passing through his head signifying the activity of his brain.

Buchanan shares the same hope and faith of all farmers, his fruit a harvest of imagery cultivated through nurture and trust in providence and the past. His bright *Triumph of Bacchus* is a pleasure beside Diego Velázquez's, whose young



Dionysus nods and smiles sideways at his venerable self, at the continuation of his ancient cultus through the 350 years of art history spread between him and Buchanan's *Triumph of Bacchus*, his victory the initiation of another kneeling disciple

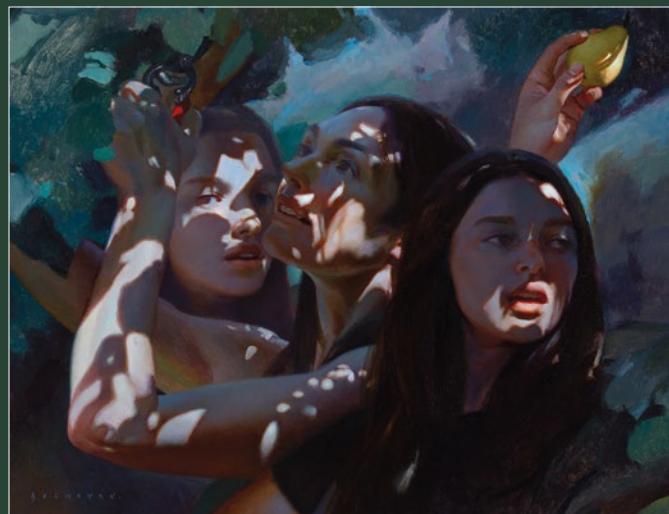
crowned with a garland of vine leaves bending over the corpulence and flesh of drunken Silenus and his glass. Clues to Buchanan's homage to Velázquez are scattered throughout the composition—there, in the wide-brimmed hat thrown from a smiling head in the 17<sup>th</sup> century, a pinch-spouted pitcher and a plate; there, in the strange shadow shapes thrown around the figures, cutting them from the space; and especially there, in the positions of the supplicant and the god and the man with the big smile curtained beneath the bush of a fireman's moustache. On the right, Buchanan poses as a Napa vintner

**1**  
Noah Buchanan, *Intelligence and Education (Allegory)*, 2021, for the Salmagundi Club library doors, oil on linen, 66 x 24". Collection of the Salmagundi Club, New York, NY.

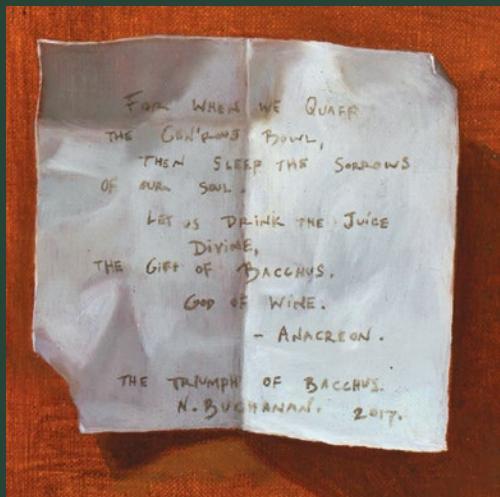
**2**  
Noah Buchanan, *Visual Perception and Light (Allegory)*, 2021, for the Salmagundi Club library doors, oil on linen, 66 x 24". Collection of the Salmagundi Club, New York, NY.

**3**  
Noah Buchanan, *The Hurdy Gurdy Player*, 2025, oil on linen 30 x 24". Courtesy the artist.

**4**  
Noah Buchanan, *The Night Harvesters*, 2025, oil on linen, 20 x 26". Courtesy the artist.



4



FOR WHEN WE QUAFF  
THE GEN'ROUS BOWL,  
THEN SLEEP THE SORROWS  
OF OUR SOUL.  
LET US DRINK THE JUICE  
DIVINE,  
THE GIFT OF BACCHUS,  
GOD OF WINE.  
— ANACREON.

THE TRIUMPH OF BACCHUS.  
N. BUCHANAN. 2017.



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gathering grapes to a deep basket destined for the press, inviting his audience to join the barefoot celebration of success. A kicked shot lays sideways, and the naked bodies of a mannerist ceiling fly headlong into debauchery outside the frame of the imagination. And though the invitation to join the inebriate festival is complete, there in the corners of the painting are two appeals to the god. On the right a trompe l'oeil note of a poem by Anacreon that reads, "For when we quaff the gen'rous bowl / Then sleep the sorrows of our soul. / Let us drink the juice divine, / The gift of Bacchus, God of wine."

On the left a disembodied reminder of the offering of redemption at the wedding at Cana where water was turned to wine in the first miracle of the gospels, as Christ's arm reaches into the painting for the grail. "He's reaching in to appropriate the meaning of the wine," says Buchanan. "In pagan tradition, the wine has all the things we know are attached to Bacchus, but then Christianity comes along and says, 'no, this is what the wine means'...In the end it's a Christian painting. That's one way to see it. That's what I love about art history. There's so much pagan tradition, there's so much Christian tradition, from the hand of the very same painter. Look at Velazquez' Bacchus and you feel all that drunken splendor from the Dionysian lens, and then you look at his Christ crucified, and you want to go to church and kneel down and cry." Patty Jenkins, the director of two Wonder Woman movies and Charlize Theron's *Monster*, bought Buchanan's *Triumph of Bacchus* and displayed it prominently in her home.

5

Noah Buchanan, *The Triumph of Bacchus* (detail), 2017, oil on linen, 80 x 62". Collection of Patty Jenkins.

6

Noah Buchanan, *Melancholic Painter*, 2018, oil on linen, 35 x 34". Private collection.

7

Noah Buchanan in his studio.

8

Noah Buchanan, *Symphony*, oil on linen, 2020, 96 x 70"

A reminder of Jesus is there, too, in Buchanan's *Symphony*, a spectacle of a painting, where a rejoicing congregation of musicians and singers gathers around a dreaming woman covered in the white shroud of death, foreshortened like crucified Christ in Andrea Mantegna's *Lamentation*, but here the covered figure is center to a celebration of their clear rejoicing voices, not the grey dirge of a few wailing women.

These are master works, and wonders cool and clean, to be sure, but that new and dappled light splashing across the lovely faces of the beautiful chestnut-maned women in Buchanan's new painting *The Night Harvesters* is the warm smile of a harvest sun passing through the leaves of a summer orchard, where hungry pears fill themselves with abundant life, where the dreaming women pluck the pastoral fruit of a gold and summer growth like a modern mother Eve and her hermetic daughters. They gather close in the shelter of this glimmering garden, in a jubilee season of innocent and sunny freedom, Eve's arms raised in the splash of light and shade to prune the dry leaves from the brown past and renew and redeem the loving bounty of this Eden. It is a sensual painting. Buchanan comments, "My wife is my muse. She inspires me on all levels, both as a subject in terms of her beauty, but also there's an intimate relationship, and that spark comes through when I paint her...I like that aspect to the paintings, [it] charges the image with something else, this extra spark that makes the muse more felt, and experienced."

That light of *The Night Harvesters* is the charm and cheer of John Singer Sargent's *Carnation, Lily, Lily, Rose*, that fantastic conjuration of magical twilit lanterns held in the glowing hands of fascinated children gazing at the flames among hanging blossoms, innocent, and entranced by tea lights hidden in colored Chinese paper. It is in Buchanan's shadows of the thick

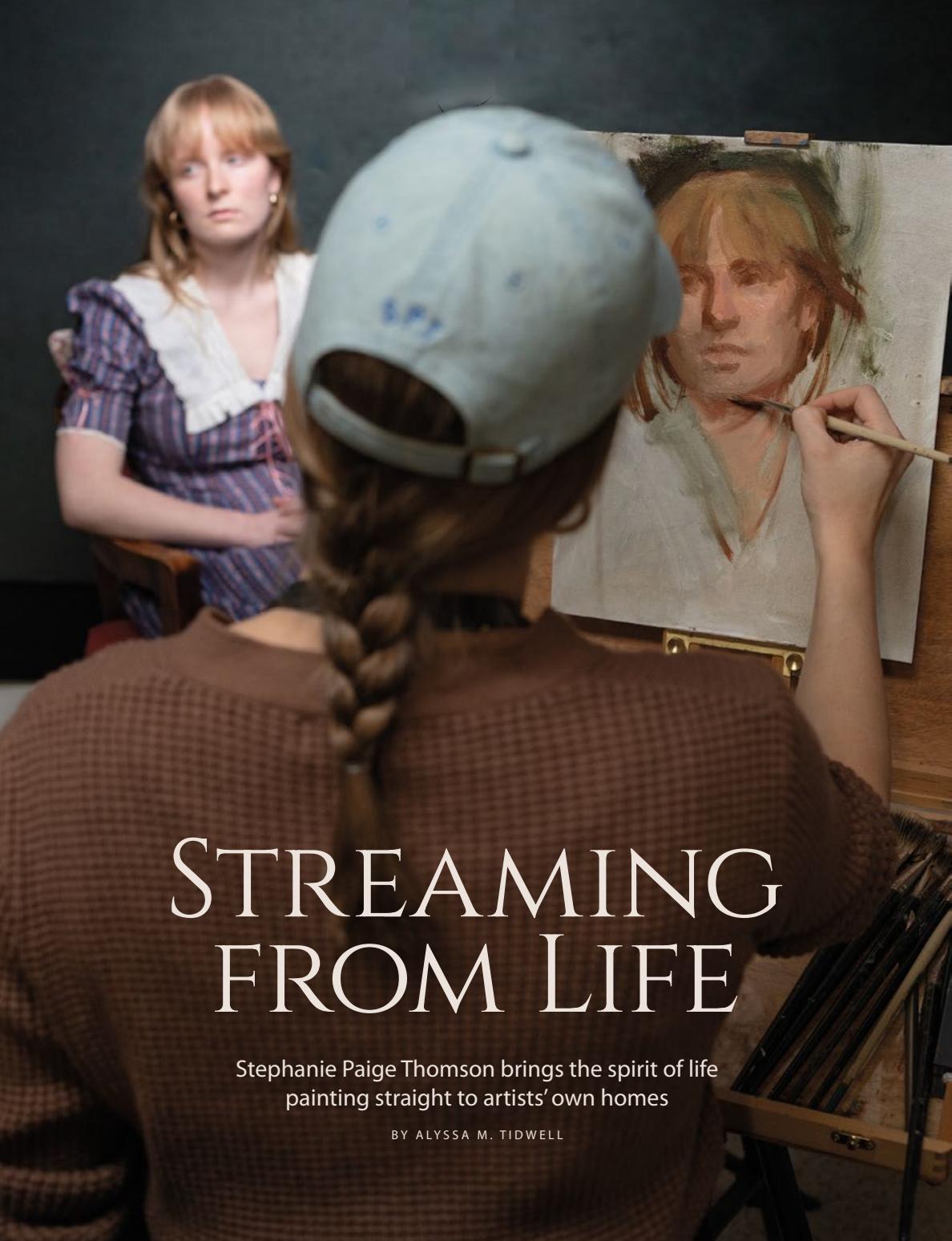


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leaves spreading over naked skin, in fragile potential and pleasure, in fear and the future. It is the luminous glow of his immanence, this direct and fluid and luxurious indulgence in the sensual spread of paint from palette to picture, shaping pigment into flesh and form.

And in a gas-flamed and footlit glow Buchanan's *Hurdy Gurdy Player* turns his handle as the moon goes to split the high clouds, and into the darkness drift rich comfort and the sounds of the earnest drone and sotto clicks of the keyboard punctuating the long floating strings of his music, a reassurance from the past to the present, a medieval song sung on a darkened stage; the singer cast and costumed as a minstrel for this moment. How should we measure the staggering wealth of history that brings Buchanan to

this pregnant second of possibility? Not least by noting the pitch and tone of the long melody of modest light and a deep dark soul, a tenebrist's delight in drama and the stage. Not least in the Dionysian urge to pleasure, and the sensual delight in luxurious paint. And certainly not least in details, like the precise levity of the highlighted button on his player's ochre coat, carefully composed on one third of the canvas, placed with the musical precision of a prince of painting. Hallelujah! Here I am, it says, see the silver and circled treasure of the moon reflected in me, bearing witness to the reckoning song of the spheres and the harmonic satellites spinning in fourths and fifths, the music of the heavens above and the rhythm of the earth below, binding the most of man to God. ●



# STREAMING FROM LIFE

Stephanie Paige Thomson brings the spirit of life  
painting straight to artists' own homes

BY ALYSSA M. TIDWELL



1

**1**  
Thomson in the process of painting model Regan during one of the Broadcasting Brushes livestreams.

**2**  
*Regan*, oil on linen, 16 x 12"

There is something priceless about painting directly from life, especially in a communal setting. I've had the joy of attending life drawing classes, and the experience of physically being in a room full of creatives, easels all propped up around a model in the center of the room, everyone capturing a slightly different angle—the energy is incredible. Working directly from life allows artists to take in all aspects of the model and

then, through their artwork, distill the parts that speak to them.

But working from life isn't typically an easy opportunity to come by. For some, in-person workshops are downright impossible. It was this sentiment, among others, that ignited something in figurative artist Stephanie Paige Thomson. The award-winning artist (some of her most recent accolades include the Certificate of Excellence in the International Portrait



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Competition awarded by Portrait Society of America, and the Award for Figure Painting at the Hoosier Salon 100th Annual Exhibition), saw a need to provide artists with more chances to have that indelible life painting experience but in a way that was truly accessible to everyone.

"[I want to] create these pockets of time that are sustainable, affordable, predictable, and enter into that creative space where all they're thinking about is their painting," says Thomson. "To go to a workshop takes a lot of planning and coordinating, and that can only happen every so often." After years of planning and dreaming alongside her husband Adam, Thomson finally launched the virtual life painting/drawing program *Broadcasting Brushers* this spring.

Sessions are held live on YouTube twice a month, with artists receiving a link to join the stream through a membership on Thomson's Patreon. The experience looks like this: in one livestream video is a 4K high-definition view of a model, and in another HD video is a view of Thomson painting that same model in real time. Artists can paint alongside Thomson, communicate with Thomson and other artists in the live chat, and post their own in-progress paintings through Discord. It gives a whole new meaning to the term "livestream."

Thomson guides viewers throughout the entire three-hour broadcast, breaking down her color palette, explaining her thought processes and allowing

artists to observe her technical strategies. All along the way, Thomson answers technical questions from participants through YouTube chat with the help of Adam, who reads questions to her as she paints. While working on their own paintings, viewers have the opportunity to ask Thomson in real time why she's made certain decisions.

"I think all of this really coincided in the last couple years with the rise of online teaching. I personally knew I wanted to be painting and not just offering in-person workshops," says Thomson. "I realized how valuable it is for artists who are parents or caregivers to elderly family members—just adult responsibilities."

Thomson started oil painting at 17 years old and was able to study in her college years, frequently working from life and growing at a rapid pace because she had so much time to devote to it. "But even in those years, I struggled to find opportunities to work from life because I couldn't hire a model on my own or the circumstances just weren't ideal," she reflects.

In today's climate, where everyone seems to be offering online workshops, Thomson wanted to create something different—something that felt truly personal. With the birth of her son about a year ago, she realized, "I have had such a benefit because I've already had all this time behind the easel, and I realized how much more full your life becomes when you have kids."

But with that fullness of heart comes the inevitable lack of flexibility. That's when

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Thomson pauses from painting to talk with viewers.



4

**4**  
*Elaine*, oil on linen, 16 x 12"

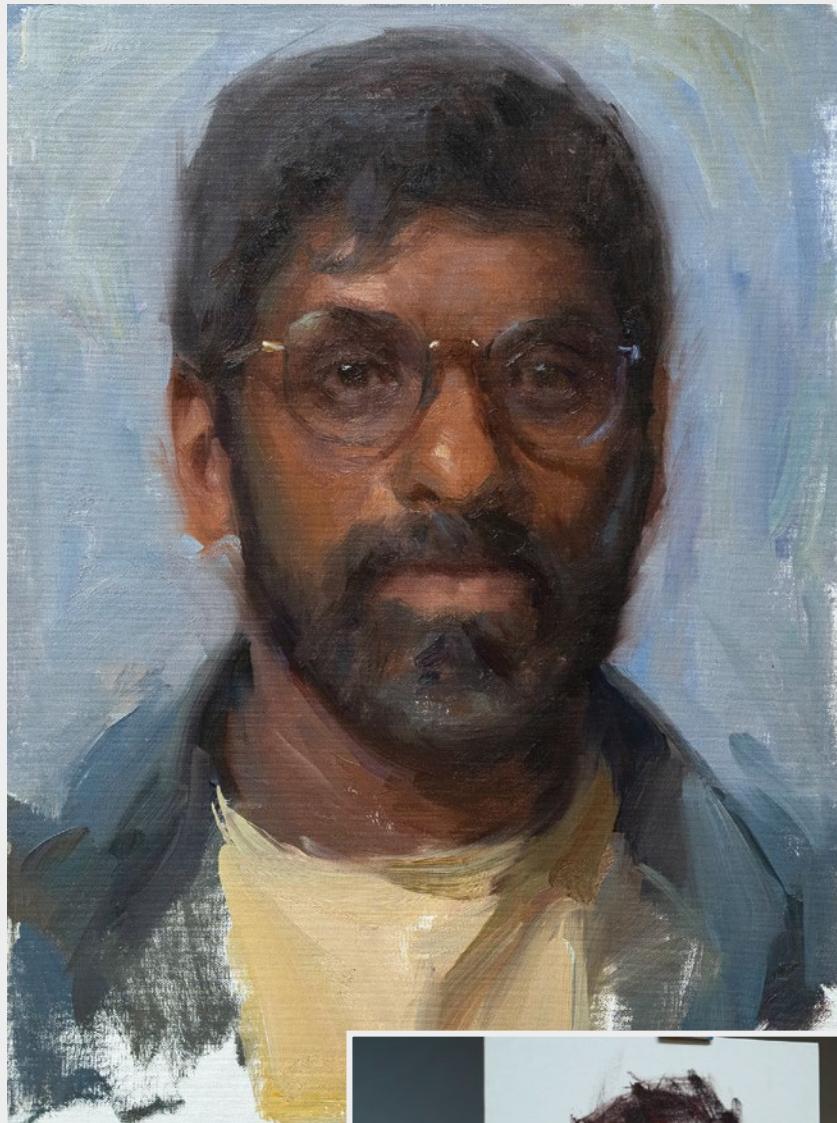


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**5**  
A process shot of *Elaine*.

the idea came to Thomson: "How can artists grow at the fastest rate possible? As a visual and kinesthetic learner, I learn by doing. Broadcasting Brushers lets artists actively participate," she says. "What if we were able to offer life drawing online that would be a live event where I'd be painting, and other artists can join and also be painting and we can all work together? People from wherever, in whatever stage of life."

The technical elements of Broadcasting Brushers



6

**6**  
*Sanjay*, oil on linen, 16 x 12"



7

**7**  
In the middle of painting *Sanjay*. The video still in the bottom right shows Thomson's palette.

**8**  
*Rob*, oil on linen, 20 x 16"

**9**  
Artist Stephanie Paige Thomson

also distinguish the program, and Thomson gives her husband a lot of the credit here. "The difference between 4K and 1080p resolution is substantial. That's what sets Broadcasting Brushers apart...With 4K, you can see pores, you can see eyelashes. I'm not a hyperrealist, but with life drawing, you need to see all of the details and decide what's important and decide what to distill in your own painting...The very next best thing to having [the model] sitting right there," she says. "The response from people has been so gratifying. Artists are shocked by how much better it is than working from a photo."

In the end, Thomson hopes to nurture a community in which artists from across the world can come together in real time to paint alongside a professional in a deeply supportive environment. "I have so many hopes," she says. "When I look to living artists I've learned from, they all know each other...Michelle Dunaway, Sue Lyon, Scott Burdick, Rose Frantzen...they were all in one place working from life with a master painter who was aiding them, and they all grew at this incredible rate. They have a shared theme, which is that they worked really hard and painted frequently...I think a lot of people think, I'm 30 years late to becoming a great artist because I missed out on [these things]."

Thomson continues, "So that's what I hope for overall. That the Broadcasting Brushers is a community of painters that rise together. You're connected to all of these artists who have the same desire: to create beauty, and to all grow together."

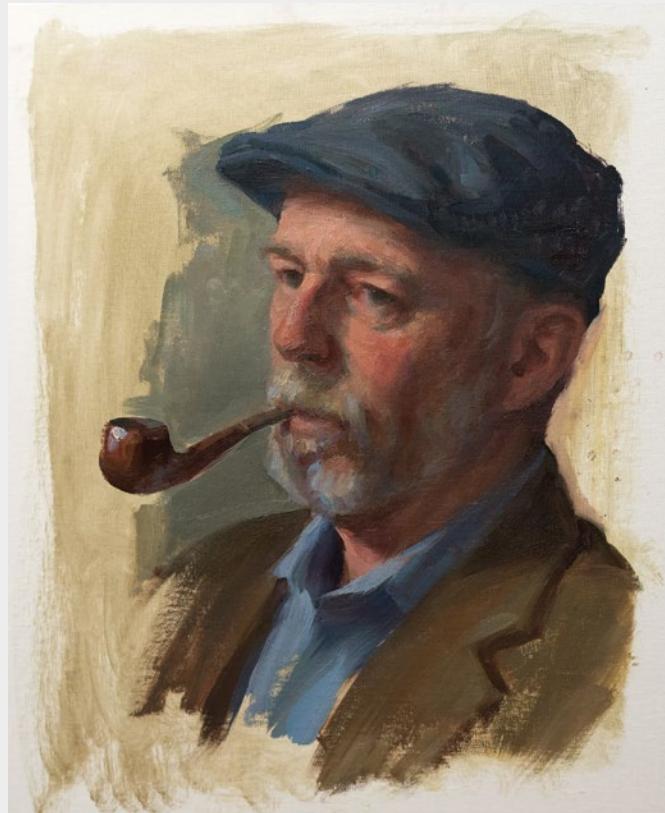
Broadcasting Brushers is held on Tuesday evenings twice monthly from 6:30 to 9:30 Eastern Time. ●

## LEARN MORE ABOUT BROADCASTING BRUSHERS

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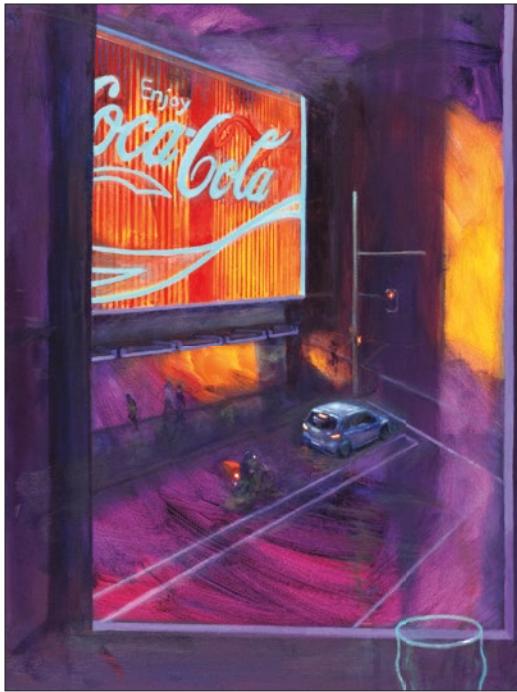
## SEE MORE FROM THE ARTIST

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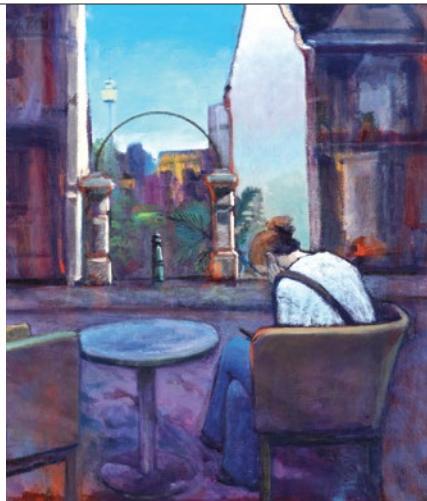


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Window on Kings Cross, oil on canvas, 39" x 30"



Running Late, Butler Stairs, oil on linen, 26" x 22"

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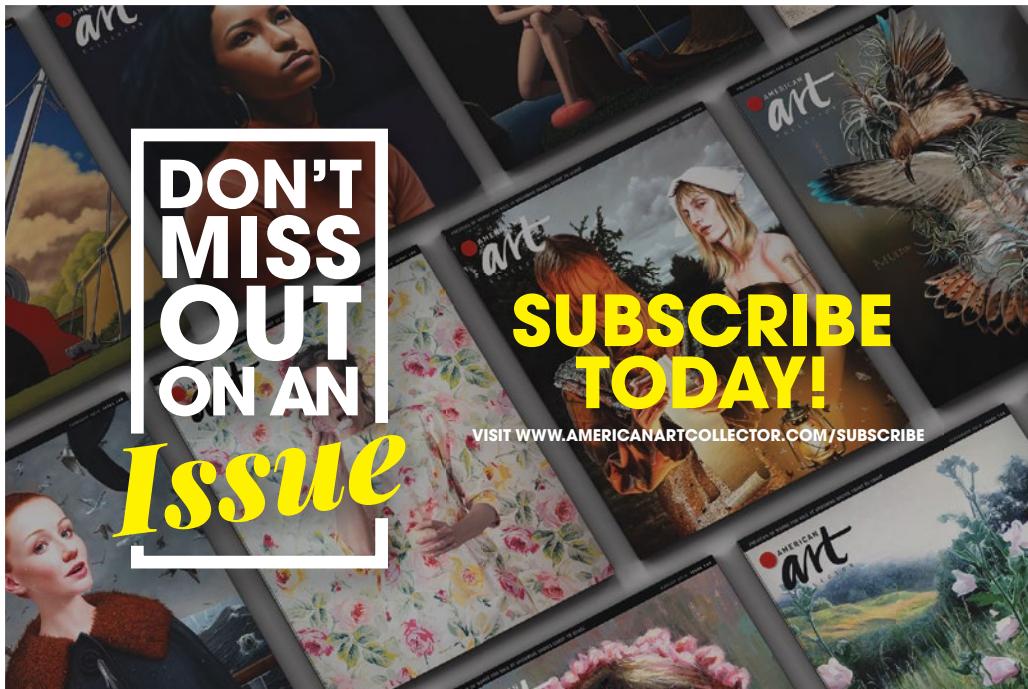
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Penny Billings, *Flare*, 21 x 25" (with frame)

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"Huntington Pier View" | 22 x 22" | oil

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# A Disquieting Beauty

*John DeAndrea reflects on 50-plus years creating hyperrealistic sculptures of the human form and the elusive meaning of it all.*

BY JOHN O'HERN



**1**  
*Dying Gaul*, 2010, polychrome bronze, glass eyes, 26 x 65 x 25". Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris, France. Photo: Clérin-Morin.

**2**  
*Ballet Dancer*, 1993, polychromed polyvinyl and mixed media, lifesize. Private Collection. Courtesy of artist.

**3**  
*Clothed Artist and Model*, 1976, polychromed polyvinyl and mixed media, lifesize. Private Collection. Photo: D. James Dee. Courtesy of artist.

John DeAndrea has never been sure he's an artist but his sculptures and those of his late friend Duane Hanson, have captivated the art world for decades. I once crossed in front of a person seemingly contemplating a painting on the opposite wall of the Institute of Contemporary Art in Boston and said, "Excuse me!" A few seconds later I realized, mortified, that the "person" was a Duane Hanson sculpture—cast in fiberglass and wearing actual clothing. DeAndrea's sculptures are, primarily, nude and unlike the idealized figures of classical sculpture, bear the pores and scars of the models from whom they were cast—disquietingly "real."

Both DeAndrea and Hanson first showed their work in the early 1970s at Ivan Karp's new OK Harris Works of Art in New York, one of the first galleries in SoHo. At that time neither was famous, nor was Karp. *The New York Times* would call Karp "New York's deftest and most enthusiastic salesman of the new art." His gallery showed not only the two young realist sculptors but the best photorealist painters, as well as Andy Warhol, Roy Lichtenstein and Robert Rauschenberg.

DeAndrea had sent slides of his work to galleries in New York receiving in reply either a resounding "No!" or nothing at all. Karp kept his and other artists' slides and used them in lectures. Karp, however, sent a hand-written note when he was opening his gallery



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saying, "Send me the sculptures. If they talk to me, I'll sell them." He sold the first sculpture for \$800 to an important German collector and dealer and sent the entire amount to the artist, knowing he was broke.

"I had been cleaning a bar starting at 2 in the morning, seven days a week for five years," shares DeAndrea. The bar was his father's which he always referred to as 'the joint.' In his autobiography, written with Elaine Eldridge, DeAndrea explains, "I quit my job at the joint the same day I got the \$800. I'd been clearing \$57 for a seven-night week. I never had a regular job after that. It was magical. I didn't understand what was happening. Other artists talked about what their work meant, which seemed like a luxury. I didn't know what my work meant. I wasn't even sure I was making sculptures. I just made them. Later on they were sculptures, but not in 1968, '69. I kept making them. For 40 years I did that. I didn't talk about my work. In my studio I was an artist, but when I wasn't in my studio, I was just an average Joe, riding my motorcycle, getting drunk with my friends."

In an oral history interview with Duane Hanson in August of 1989 for the Smithsonian's Archives of American Art, Hanson described himself and DeAndrea as artists: "I am what I am as an individual artist. I think I'm different from photorealists and a wonderful artist like John DeAndrea who does very classical, hyperrealistic, beautiful nude figures. Sometimes they confuse us, the public. I don't know why because we're miles apart. I know John. I admire him and I'm sure he admires me in different ways. We work differently; our techniques



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are similar. We use similar materials, but he's into a rather aesthetic statement of a beautiful-bodied person, and there's nothing wrong with that. I'm interested in—I don't know. I see beauty in the fat ones, and lean ones, and the ugly ones. I hate the word 'fat' and 'ugly' because I think a human being is beauty and it's truth."

I admired DeAndrea's willingness, even at 83, to say "I don't know" when we talked about his sculptures. There are amusing stories about learning about fiberglass from a kayak maker when he was studying in Albuquerque, and promising the models that the molds wouldn't stick to their bodies or hair and then they did, and he had to learn how to prevent that from happening in the future. "It took a long time to figure out, how to get it right," he says. "I threw away tons of molds.

"I had no interest in modeling the figure in clay, for instance. I was after something else. I had to have a mold of a person, people who appealed to me, who had a personality. That's another thing. I didn't go for real beauties. My models have been people I met and knew. It made it easier for them to relax and not to 'model,' and get to a natural pose."

DeAndrea often mentions the "magic" of creating his sculptures. "A creative magic hits a young man and he doesn't know why he does what he does. He just does it. Bob Dylan had the answer to my doing my stuff. When he was asked about his early



4

**4**  
*Self-Portrait with Sculpture*, 1980,  
polychromed polyvinyl and mixed media,  
lifesize. Private Collection. Photograph by  
Gary Sinic. Courtesy of artist and Louis K.  
Meisel Gallery, New York, NY.



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**5**  
*Boys Playing Soccer*, 1971, fiberglass,  
polyester and mixed media, lifesize.  
Collection of the Everson Museum of Art,  
Syracuse, NY. Courtesy of Artist and Louis K.  
Meisel Gallery, New York, NY.

**6**  
*Adam & Eve*, 2021, polychrome bronze,  
glass eyes, acrylic hair; *Adam*: 67 x 19 1/4  
x 17 1/4"; *Eve*: 63 x 15 1/4 x 11 1/4". Collection  
Fenix Museum, Rotterdam, Netherlands;  
Courtesy Galerie Georges-Philippe &  
Nathalie Vallois, Paris, France. Photo:  
Clérin-Morin.

**7**  
*Tara*, 2000, ed. of 4, painted bronze with  
mixed media, lifesize. Private Collection.  
Courtesy of artist.



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songs he said, 'I don't know how I got to write those songs. Those early songs were almost magically written.'

"It happens in art all the time. Michelangelo did the *Pietà* and *David* when he was in his 20s. Picasso began his *Blue Period* when he was 20. I don't know why this happens. They're not smarter. The magic comes from nobody knows where. When I did my sculptures, I didn't know what I was doing but I had to make the figure talk to me."

Sometimes it takes the right model for his vision of a sculpture to be realized. "I had been wanting to do a *Dying Gaul*. I looked at people for 40 years until I found the right person in my wife Lorraine's brother."

The classical *Dying Gaul* is a Roman marble copy of a Hellenistic Greek sculpture. Although realistic, it is idealized. DeAndrea's *Dying Gaul*, 2010, with its stylish hair and cropped beard and the intimate details of his body is more real and may suggest a more contemporary, more personal defeat.

DeAndrea celebrates his process in other references to historic art. *Manet: Le Déjeuner sur l'Herbe*, 1882, depicts the two clothed males and the nude female of Manet's painting in three dimensions—the female sleek with Vaseline for the plaster casting and the artist splattered with plaster.



In *Self-Portrait with Sculpture*, 1980, the artist brings the sculpture to life as he applies paint to the figure. The scene is reminiscent of the story of Pygmalion and his sculpture Galatea with which he fell in love. The attitude of DeAndrea in his sculpture appears to be one of making the sculpture as lifelike as possible, charged with life rather than erotic tension.

In a 2023 exhibition, *Ceci n'est pas un corps*, at the Musée Maillol in Paris, the museum noted, "Over the course of 50 years and 350 sculptures, DeAndrea has refined his technique to capture the human spirit." The title of the exhibition is a play on the title of a painting by René Magritte—*Ceci n'est pas un pipe* (*This is not a pipe*). The museum continues, "The exhibition presents a series of sculptures which challenge our understanding and perceptions of art. Reality, art or copy? Hyperrealistic artists turn their backs on abstraction and look instead to achieve a meticulously rendered representation of nature to the point where the spectator is sometimes left wondering whether they are in fact dealing with the living figure. These works therefore often evoke a feeling of strangeness or uncanny, but always carry meaning."

DeAndrea might be at a loss to explain the meaning of his sculptures but their purpose is always to be objects of beauty. "Originally, I didn't know much about realism," he says. "I wanted to make them more beautiful than anything. I want them to speak to you."

When I asked him what of himself is in his sculptures he immediately replied, "Oh, boy, am I in there." He had polio when he



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*Ariel I, Ariel II, Ariel III* (three separate works; same model), ed. of 4, 2011, painted bronze with mixed media, lifesize. Private Collection. Courtesy of Artist and Louis K. Meisel Gallery, New York, NY.

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*Brunette with Drape*, 1983, recast in 1998, polychromed polyvinyl and mixed media, lifesize. Private Collection. Courtesy of artist. Photo: Jon Abbott.

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*Manet: Le Déjeuner sur l'Herbe*, 1982, polychromed polyvinyl and mixed media, lifesize. Collection of the Speed Art Museum, Louisville, KY. Courtesy of artist and Louis K. Meisel Gallery, New York, NY.

was 8 and was left with a nearly useless left arm and hand. He comments in his autobiography, "When I look at pictures of some of the statues I made, like *Boys Playing Soccer* and *Susan*, I think, 'How in the world could I do that? Doing what I did with one arm was impossible. But I did it.'

He has also dealt with effects of sexual abuse by a female housekeeper that began when he was 6, as well as violent physical abuse by his alcoholic father. In 2006 he had an abscessed tooth removed. He wasn't given enough antibiotic to stop the infection and it traveled to his brain where it

formed another abscess, the effects of which were similar to a stroke and resulted in paralysis on his right side. He says, with a touch of humor, "You'd think it could have taken the polio side, wouldn't you? Nope."

He says his models and his own personality are in his sculptures. "They're physically beautiful people. I always wanted to be beautiful. You have polio as a little boy and you're never a whole person. I couldn't be the person I was going to be. I had polio and was not complete, but I could make the figures complete. I made them like I would like to be." ●



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COLLECTOR'S FOCUS  
SCULPTURE

# *Creative* COLLABORATIONS

INTRODUCTION BY SARAH GIANELLI





**1.** Shelley Muzyłowski Allen and Davide Salvadore, *Toro Basso (Bass Bull)*, detail, 2012, blown, hand sculpted and incised glass, mixed media and steel, 40 x 15 1/2 x 20". Photo: KP Studios. **2.** Jason Christian and Dan Friday making *Owl on Crescent* at a charity event for Greg Owen at Museum of Glass in Tacoma, Washington.

**3.** Jason Christian and Dan Friday, *Owl on Crescent*, glass. **4.** David Patchen and James Devereux, *Rainbow Reef Clovis*, hot-sculpted glass; murrine, hot-chipped, 39 x 8 x 5 1/2".



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**T**he painter who spends long, lonely hours alone in the studio. The writer toiling away, their only company their mind and the blank. Many art forms defy the adage “no man is an island,” famously penned by English poet John Donne in the 17<sup>th</sup> century. But sculpture is a genre that can be extremely laborious and often calls for, if not requires, extra hands. It is especially true with blown glass, which is up there with bronze as one of the most physically demanding sculptural mediums.

Some creative collaborations are born out of necessity but sometimes they blossom into partnerships that result in

boundary-breaking pieces that neither artist would have conceived of, or been able to execute, working on their own.

In 2012, multimedia artist **Shelley Muzyłowski Allen** was a guest artist at Studio Salvadore in Murano, Italy, where she collaborated with artist **Davide Salvadore** on a series of large-scale sculptures based on animal-headed instruments. (Muzyłowski Allen also creates monumental installations with her husband, sculptor Rik Allen, in addition to working independently). Muzyłowski Allen had seen a Mongolian bull-headed mandolin at the Musical Instrument Museum in Phoenix, and though she hadn’t met



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**5.** David Patchen, *Piscine*, blown glass; murine, zanfirico cane, 21 x 7 x 2". **6.** Altamira Fine Art, *Magnetic*, glass and steel, 18 x 36 x 8", by Stephanie Revennaugh.

**7.** Shelley Muzyłowski Allen and Davide Salvadore, *Pavone (Peacock)*, 2012, blown, hand sculpted and incised glass, mixed media and steel, 19½ x 12 x 16". Photo: KP Studios.

Salvadore yet, she immediately knew she wanted to make something similar with him. Serendipitously, they were both instructors at Pilchuck Glass School that summer and he was on board with the idea. "We went to work in our separate studios on the drawings and without interacting with each other, drew almost the same piece. Synchronicity!" Muzyłowski Allen shares.

"We certainly chose to work together, but it was born out of necessity as the ideas for these pieces were burning holes in our brains and needed to be created."

Communication, as in all partnerships, is key. "Davide and I spoke different languages, but we both speak the language of glass," says Muzyłowski Allen. "By working together with our teams we

quickly saw how we needed to adapt our working flow and style in order to create successful pieces...It is very exciting to see how an artist whom you respect visualizes and handles an idea. It can be a deep learning experience. The artwork created is completely unique with a new shared voice."

Jason Christian and Dan Friday are



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8. David Patchen, *Ellipse*, blown glass; murine zanfirico cane, 19 x 15 x 4" 9. Altamira Fine Art, *You are on my Foot*, bronze, ed. 4 of 21, 14 x 34 x 8", by Greg Woodard.

10. Altamira Fine Art, *Messenger* (small), ed. 19 of 50, 77 x 11 x 9", by Kevin Box.

another pair of glass artists that create independently and as a team. "I still don't know if I chose glassblowing or if it chose me," says Christian. "I just knew that the moment I walked into that studio and saw what was being created I had to be a part of it." To witness a person handle molten glass, manipulate it and form it as if it were water was amazing to me."

Christian and Friday have been working in the same Seattle studio since the beginning of their careers so collaborating came naturally. Both have deep roots in

the Pacific Northwest and aim to create beautiful pieces that are symbolic of the region's heritage and lifestyle. "We are both interchangeable as technical makers go," says Christian. "The biggest thing we bring is the ability to forfeit our egos in the process of making our vision a reality."

San Francisco Bay area artist **David Patchen** loves glass for its unique qualities that no other medium offers: "Transparency, detail, ultimate flexibility and the time-sensitive challenge in working with it in a molten state," he says. "It also

is an amazing vehicle for light and color."

For the pieces Patchen creates on his own, the inspiration is manifold. "[It] can come from work I made the prior week, a flower, a mineral and gemstone exhibit in a museum or a sweater I see while shopping, or just what color I feel like playing with that day." Patchen often teams up with fellow glassblower and sculptor **James Devereux**, each bringing their own areas of expertise to the project at hand.

Devereux started in the glass industry when he was 15 and was immediately capti-





**11.** Blue Rain Gallery, *Blue Crystals*, cast and cut glass and fused steel, 19½ x 14 x 6", by Alex Bernstein. **12.** Blue Rain Gallery, *Blue Flow Circle*, cast and carved glass and fused steel, 18 x 18 x 3", by Alex Bernstein. **13.** National Sculpture Society, *The Horse That Knows*, bronze, 24k gold leaf, patina, 14 x 10 x 7", by Simon Kogan.



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vated by the versatility of the medium. "It seemed like the only limitations were the skills and mind of the maker. Since then I have always enjoyed pushing the material and myself."

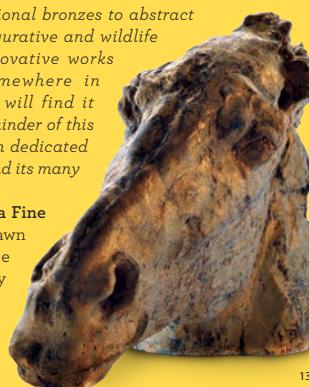
"The works James and I create together are a melding of the defining characteristics of our respective styles," explains Patchen. "James is known for his sculptural works with a hot-chipped edge, which creates intriguing scallops that perfectly embodies the nature of glass and provides interesting views into the interior of these sculptures. My work is known for vibrant colors and intricate patterning. These are very much unrelated skills brought together only through our collaboration."

For Devereux, "The biggest reward has been building a great working relationship and friendship with David. The collabora-

tion works have given us the chance to work on some interesting commissions and projects together as well as a great excuse to visit each other."

*From traditional bronzes to abstract glass, from figurative and wildlife pieces to innovative works that fall somewhere in between, you will find it all in the remainder of this special section dedicated to sculpture and its many mediums.*

"At Altamira Fine Art, we are drawn to sculpture for its ability to bridge the tangible and the transcendent,



inviting viewers to move around, pause and engage with form in space," says gallery director Kimberly Duncan. Many of the gallery's sculptors work in bronze, glass or mixed media and draw from the rich visual language of the American West while reimagining its traditions through contemporary lenses. "These works often embody tension and balance between nature and civilization, motion and stillness, legacy and reinvention," continues Duncan. "What inspires us most is how these pieces don't just represent the West—they live in it. The shadows they cast shift with the day; their textures echo the landscapes from



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**14.** National Sculpture Society, *Reverie and Abundance*, bronze on steel base, 20 x 18 x 13", by Alicia Ponizio. **15.** Blue Rain Gallery, *Light Gold Triptych*, cast and cut glass, 19 x 14 1/4 x 5", by Alex Bernstein. **16.** Victor Issa, *Fit for Eternity*, life-size clay for bronze. Commissioned by Southern Adventist University, Collegedale, TN.



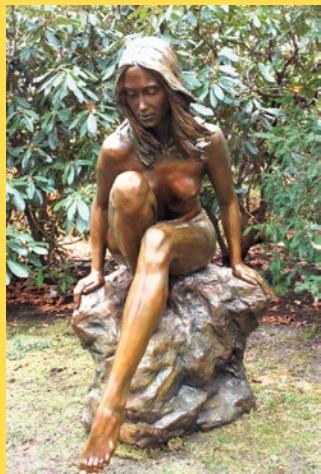
which they're born. Whether monumental or intimate in scale, sculpture challenges the viewer to experience art in three dimensions, both physically and emotionally."

Among Blue Rain Gallery's talented roster of artists is sculptor Alex Bernstein, whose practice lies at the intersection of formal innovation and material exploration. "Drawing upon both natural and architectural influences, Bernstein engages with glass and mixed media to investigate concepts of tension, transition and transformation," says gallery manager Leah Garcia. "His work references geological and crystalline formations while simultaneously evoking the precision of industrial design. Through a process that includes casting, carving and cold-working, Bernstein manipulates glass to reveal layered internal structures—an embodiment of both physical and psychological depth. His sculptures function as meditations on the passage of time, environmental forces and the internal landscapes of human experience. The interplay of transparency and opacity within each form speaks to a dialectic between revelation and concealment. By invoking elemental processes—cooling, cracking, sedimentation—Bernstein not only reimagines the natural world but invites viewers into a contemplative engagement with materiality, memory and light. His work challenges conventional boundaries between fragility and permanence, structure and spontaneity, nature and artifice."

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With her innovative patinas, along with a touch of high polish accents, Felicia's bronze figurative forms evoke protection, movement, stillness, unity and timeless elegance. Her inspiration has always been to echo the figure. Felicia has been working in bronze for 40 years, and her work ranges from the miniature to monumental bronze sculptures. You will find her work at Rogoway Gallery in Tubac, Arizona, and in many private collections, public gardens and museums.

The National Sculpture Society (NSS) is a non-profit organization that encourages excellence in sculpture inspired by the natural world. The purpose of the NSS is to promote sculpture, to which end its programs are directed. Exhibitions, *Sculpture Quarterly* magazine, an annual sculpture conference, awards, grants and scholarships for sculptors are all part of these programs. Members of NSS create,



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# FEATURED Artists & Galleries



**17. Felicia, *Two of Us*, bronze, 10 x 4 x 3"** **18. National Sculpture Society, *The Bather*, bronze, 51 x 30 x 37"**, by Gwen Marcus. **19. Victor Issa, *Margaret*, life-size bronze**. Private memorial commission to be installed in a dedicated park in Jackson, MS. **20. Victor Issa, *Sports Buddies*, life-size bronze**. Available in three sizes.

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collect, interpret, exhibit and support the evolving practice of American sculpture. Elected sculptor members are represented in museums, corporations and private collections around the world. Sculptor member pages on the NSS website link directly to each sculptor's website, easily enabling collectors to connect with some of the best figurative and realist sculptors in this country.

"When I realized that I was born to sculpt in the mid '80s, my focus was on the human form," shares **Victor Issa**. "No other form has the capacity to embody such a rich

range of concepts, emotions, beauty and inspiration. My sculpture professor insisted that if we are to copy the form, we would need to learn to see. There are so many nuanced surfaces on the human figure, and they are ever fluid," he continues. "A hand can have endless variations as it flexes, grips, gestures and just relaxes. The muscles change shape, the blood vessels can become more pronounced or disappear, creases become deeper or more open, and so on. I find this pursuit of truth and beauty a continuous challenge and inspiration." ●

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

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

## DAVID PATCHEN

(650) 740-9794  
[david@davidpatchen.com](mailto:david@davidpatchen.com)  
[www.davidpatchen.com](http://www.davidpatchen.com)

## DAN FRIDAY

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

## DAVIDE SALVADORE

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

## FELICIA

(303) 570-5534  
[www.feliciasculpture.com](http://www.feliciasculpture.com)

## JAMES DEVEREUX

[www.jdevereux.co.uk](http://www.jdevereux.co.uk)

## JASON CHRISTIAN

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

## NATIONAL SCULPTURE SOCIETY

6 E. 39<sup>th</sup> Street, Suite 903, New York, NY 10016, (212) 764-5645  
[www.nationalsculpture.org](http://www.nationalsculpture.org)

## SHELLEY MUZYLAWSKI ALLEN

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

## Victor Issa

15810 Akron Street, Brighton, CO 80602, [info@victorissa.com](mailto:info@victorissa.com)  
[www.victorissa.com](http://www.victorissa.com)



THE ART LOVER'S GUIDE TO  
COLLECTING FINE ART IN

# NEW ENGLAND, CAPE COD & THE ISLANDS

From the rocky shores of Maine and white sand beaches of Massachusetts, to the fresh seafood and quaint cottages of Cape Cod, there's nothing like summer in New England. The region, which is made up of the states of Connecticut, Massachusetts, Rhode Island, Maine, Vermont and New Hampshire, is marked by summer barbeques and lobster cook-outs, beach excursions and wine tours, and of course, art. Hundreds

of artists, galleries, museums and other major arts institutions are based in the New England area, like a bright lighthouse illuminating the art scene in this part of the country.

The historic city of Provincetown, Massachusetts, has a wonderfully storied past when it comes to the arts, starting when Martha Dewing Woodward, one of the nation's leading painters, opened the Cape Cod School



A picket fence leading to the beach on Cape Cod. Photo by John Kelleher.



The Cultural District in Ridgefield, Connecticut. Photo by Kate Wark Photography.



The fairytale "gingerbread cottages" of Martha's Vineyard. Photo by Aubrey Odom.

of Drawing and Painting. The Provincetown Art Association & Museum holds exhibitions, events and educational programs throughout the year. Other major cities in the Bay State, like Boston, boast such art landmarks as the Museum of Fine Arts, Boston, the Isabella Stewart Gardner Museum, the Institute of Contemporary Art and major dealers of fine art like Vose Galleries. Head west to Cambridge and you'll hit the Harvard Art Museum, featuring European and American art from the Middle Ages to present day.

After a day of wine tasting on the idyllic island of Martha's Vineyard, take a stroll through the charming Vineyard Haven Harbor Cultural District, which celebrates authentic artisan culture in this historic harbor town.

Heading south to Connecticut, be sure to make a stop in cities like Kent, Ridgefield, Essex, New Canaan and Old Lyme. Traveling northward, collectors will find a thriving art scene in Vermont,

including the Shelburne Museum in Shelburne, which holds world-renowned collections of fine art and Americana spanning some four centuries; as well as the Lower Connecticut River Valley region, home to art havens like the large town of Brattleboro. And don't miss the stunning nature and art of the Champlain Valley area.

No matter where your travels take you this summer, the New England area is positively burgeoning with art and life.

### Provincetown Office of Tourism

330 Commercial Street  
Provincetown, MA 02657  
[tourism@provincetown-ma.gov](mailto:tourism@provincetown-ma.gov)  
(508) 487-3298  
[www.ptowntourism.com](http://www.ptowntourism.com)

Provincetown, Massachusetts, has a unique and storied past in the arts like no other place in America. It all began in 1896, when Dewing Woodward, one of the nation's leading painters, opened the Cape Cod School of Drawing and Painting. Painter Charles W. Hawthorne soon began holding classes on the beach near his studio and, in 1899, he founded the Cape Cod School of Art. The school continues to welcome artists to this day.

In 1916, the *Boston Globe* declared Provincetown "the biggest art colony in the world," and today, Provincetown is still the longest continuous artist colony in the United States.

The beauty and growing bohemian lifestyle also appealed to the leaders of



abstract expressionism, from Helen Frankenthaler, Hans Hofmann and Franz Kline to Lee Krasner, Robert Motherwell and Jackson Pollock. Other notable American painters who embraced the area included Edward Hopper, Norman Rockwell and Milton Avery. The town's artistic roots run so deep that Provincetown is officially a Massachusetts Cultural District. It boasts the

Fine Arts Work Center and the Provincetown Art Association and Museum (PAAM), which has an ongoing roster of exhibitions and a permanent collection that includes nearly 100 drawings by Hopper.

Today, Provincetown is a welcoming, free-thinking and celebratory beach town, a bastion of American LGBTQ+ life, and still attracts artists for its remarkable light. Its thriving

art scene is thanks to dozens of contemporary painters, sculptors and mixed-media artists who live or summer here. There are more than 50-plus independent galleries along Commercial Street, and the town's Friday night gallery strolls are legendary. It is all part of an artistic legacy that makes Provincetown a unique, historic and extraordinary haven for artists of all stripes.



**1**  
Provincetown Public Art Foundation curates public art projects by regional artists like *Somos Unos / We Are One* by Dominican-American artist Silvia Lopez Chavez, located on Trap Shed at MacMillan Pier. Photo courtesy Provincetown Office of Tourism.

**2**  
Take an art class on the beach and connect with Provincetown's centuries-long tradition of painting in plein air. Photo courtesy Provincetown Office of Tourism.

**3**  
Art is central to Provincetown's identity, past and present, and its significance can be felt throughout the community in many forms. Photo courtesy Provincetown Office of Tourism.



1



2

## Michele Poirier Mozzoni

[poirier.mozzone@gmail.com](mailto:poirier.mozzone@gmail.com)  
[www.poirier-mozzone.com](http://www.poirier-mozzone.com)  
[@MicheleMoz](https://www.instagram.com/@MicheleMoz)

One exceptionally beautiful afternoon at the pool in 2011, Michele Poirier Mozzoni was struck by the ribbons of sunlight and distortions affecting her daughter through the moving water. "I was also keenly aware of catching this lovely, brief moment with her before it flickered by," she says. "I grabbed the camera and took numerous photos in hopes of finding inspiration for a new painting. That was the beginning of the *Fractured Light* series, an exploration that excites and fascinates me to this day."

Poirier Mozzoni is inspired to capture the unique feelings and distinct associations of

the body suspended in water and time. "This series allows me to paint what I love—the figure—while exploring areas of fluid abstraction that

exist naturally in turbulent, sunlight-drenched water," says the artist. "As a vehicle for life; cleansing, change, renewal and death, water

lends meaning to the work. Bubbles are placeholders for ideas and intentions rising to the open air. The viewer is invited to occupy and interpret each captured moment. I hope they find this unique atmosphere as extraordinary as I do."

Poirier Mozzoni will be featured in the exhibition *Vacationland*, on view August 30 through September 17 at Maine Art Hill in Kennebunk, Maine. An opening reception will be held August 30 from 5 to 7 p.m.

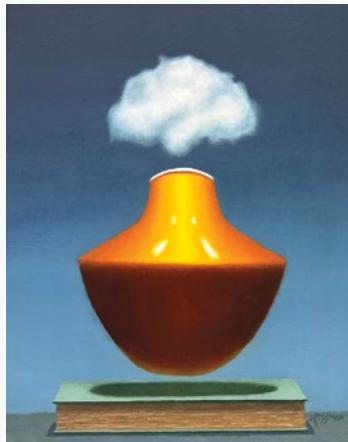


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**1**  
**Michele Poirier Mozzoni, Blue Moon, oil on canvas, 24 x 24"**

**2**  
**Michele Poirier Mozzoni, Rush, oil on canvas, 36 x 24"**

**3**  
**Michele Poirier Mozzoni, Chiffon, oil on canvas, 40 x 40"**



1



2

1  
Larkin Gallery, *A Vessel for Vanishing Things*, oil, 18 x 14", by Robin Wessman.

2  
Larkin Gallery, *The Dickerson*, acrylic on canvas, 26 x 22" by Tighe Hanson.

3  
Victor Leger, *The Persistence of Memory*, oil on panel, 30 x 40".

4  
Victor Leger, *The Metaphor*, oil on panel, 32 x 40".



3



4

### Larkin Gallery

405 Commercial Street  
Provincetown, MA 02657  
586 Main Street, Harwich Port, MA  
02646, (508) 487-3111  
larkngallery@gmail.com  
www.larkngallery.com

Larkin Gallery is proud to be a part of Provincetown, Massachusetts—America's longest, continuing artist colony—and Harwich Port, a designated cultural district. Home to emerging, established and legacy artists, the gallery represents works that challenge our aesthetics, our intellects and stretch our imaginations, while

bringing joy and wonder to the lives of their collectors. Larkin Gallery believes that art should be enjoyed, not hidden away in the recesses of our homes and lives to improve like fine wine. Rather, art should be immediate, accessible, demanding to be considered, discussed and fully, wholly embraced and as necessary as air. Larkin prides itself on a democratic approach to collecting: go to what calls you, reach for what inspires you, dream of where you might go with your selections of art and never, ever, let anyone tell you what's good, what's bad, or important.

Art is personal and it is universal. It has many voices and Larkin Gallery invites everyone to pause and listen.

### Victor Leger

vleger806@gmail.com  
www.victorleger.com  
(860) 806-4017, @victor.leger.923

"One of the joys of living in New England is the subtle weekly changes in the four seasons," says artist Victor Leger. "If one leaves the Northeast for a week, upon returning you may notice the leaves are larger, perhaps they are more vibrant green or the sun is rising earlier."

In the autumn in particular, seasonal changes can happen daily with trees taking on breathless combinations of yellows, oranges and reds. "It is these explosions of color that have been my muse annually for the past 10 years," continues Leger. "By focusing upwards on a single tree, I hope to make it inspirational to others." Working from plein air studies, Leger takes the best of his small-scale sketches and enlarges them into life-size paintings over the winter in the studio. "With the frame profile I create, they give the illusion one is peering through a window at these striking autumn colors," he adds.



## Threadneedle Gallery

0 Threadneedle Alley,  
Newburyport, MA 01950  
[info@threadneedlegallery.com](mailto:info@threadneedlegallery.com)  
[www.threadneedlegallery.com](http://www.threadneedlegallery.com)

Threadneedle Gallery sells fine art by established professional artists who represent the beauty of New England. "Our talented artists belong to more than 20 regional, national and international art societies," says gallery owner Jill Harrison. "Our goal at Threadneedle is to help clients build a collection, one piece at a time with artists who have a unique vision. We offer art consultancy,



1 corporate art services, art appraisals, commissions and can even show you what an artwork would look like on your wall." Harrison

has been an art appraiser for more than 20 years and has worked with more than 4,000 collections. Trained at Rhode Island School of

**1**  
**Threadneedle Gallery, *Emerald Splash*,**  
pastel on paper, 20 x 26", by Sandra Kavanaugh.

Design (RISD), her skill and expertise are the foundations of the gallery curation. Harrison is very familiar with how art is made and she loves to talk with clients about art and sculpture in the gallery. She also brings a solid understanding of the economics of the artworld and she loves working with artists and clients to find the best works available. "Threadneedle's strength is offering our clients a broad range of artistic styles, sizes and mediums to fit their home and office," adds Harrison.

# FELICIA



#### UPCOMING SHOWS:

**Broadmoor Hotel**  
Colorado Springs, CO  
July 5, 6, 2025

**Art Santa Fe**  
Convention Center  
Santa Fe, NM  
July 11 - 13, 2025

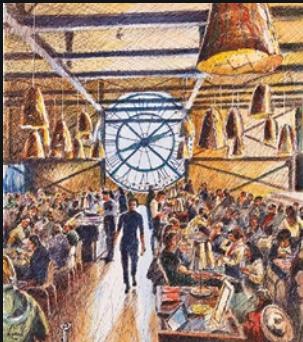
**Sculpture in the Park**  
Benson Gardens  
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Watercolor over ink on paper • 12 x 10 inches

#### UPCOMING SHOWS

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July 2 - August 29, 2025

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949.887.1389 • Laguna Beach, CA

# Bold, Powerful and *Unapologetic*

INTRODUCTION BY CHELSEA KORESSEL



1

2

**S**ome might argue that there's a fine line between indecency and "art" when it comes to depictions of the nude figure—especially in our modern era. However, within art history, we're provided a different perspective of the naked human form—a story that tells us not resort to shame or embarrassment, and dispels narratives of promiscuity or immorality. Instead, it's a narrative of beauty and celebration.

"The nude first became significant in the art of ancient Greece, where athletic compe-

titions at religious festivals celebrated the human body, particularly the male, in an unparalleled way," says art historian Jean Sorabella in an article for the Metropolitan Museum of Art. "The athletes in these contests competed in the nude, and the Greeks considered them embodiments of all that was best in humanity. It was thus perfectly natural for the Greeks to associate the male nude form with triumph, glory and even moral excellence, values which seem immanent in the magnificent nudes of Greek sculpture."

Sorabella continues, "The ancestry of the female nude is distinct from the male. Where the latter originates in the perfect human athlete, the former embodies the divinity of procreation. Naked female figures are shown in very early prehistoric art, and in historical times, similar images represent such fertility deities as the Near Eastern Ishtar. The Greek goddess Aphrodite belongs to this family, and she too was imagined as life-giving, proud, and seductive."

Looking at nude imagery today, we



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see broader discussions involving bodily ownership and using the nude figure as a message of vulnerability, strength and acceptance. For artist **Brianna Lee**, represented by 33 Contemporary, “her work focuses on the emotional interior world of her portrait subjects, often portraying them against dramatic landscapes that act as a metaphorical narrative of their life,” notes the gallery. “Her work aims to highlight the quiet inward strength and resilience of her female subjects. The use of contrasted lighting, and rich and emotive colors, convey the sentiment of each individual.”

Artist **Bill Vuksanovich**, represented by Forum Gallery, wows collectors with nude imagery like *Woman with a Scar*—bold, powerful and unapologetic. “[This piece] hovers on the edge of erotica while also offering the idea that her healed wound may be a metaphor for the injuries suffered by women under the scrutiny of the male gaze—it’s a tricky balance to maintain, and the intriguing drawing is both sensual and challenging,” writes Michael Pearce, *American Art Collector* contributing writer. “The frank model is seductive, but she is strong, and she seems to suggest there may be hope for healthy relationships which acknowledge and transcend violence and exploitation.”

Artist **Jeanne May**’s work explores themes of solitude and resilience,

portraying how moments of inner struggle can be met with calm acceptance. May’s compositions *Agony is Frugal* and *Just a Moment*, draw attention not only to the figure’s form but also to the complexity of the emotional landscape she inhabits, offering space to consider the strength found in stillness and the understated nature of personal anguish. “I have been drawn to the emotions of grief after losing my husband to cancer seven years ago,” the artist shares. “It was after his death that I started painting. Trying to express the contrasting emotions one feels during this process is difficult to put into words, but paint allows me to represent that there is beauty in grief. In this way my painting is self-healing.”

Inspiration for **Lisa Rickard**’s allegorical figure painting *Luna*, came at a time when the artist felt desperate but not hopeless. “I envisioned a nude allegorical figure

whose gesture embodied my feelings of despair laced with a very small measure of hopefulness,” she explains. “Her wings rose with hope preparing to bring her safely home while crouching down, fighting the urge to drop over the edge of despair. The cool, blue moon appears to support and comfort her in her time of need.”

The nude allegorical figure is Rickard’s preferred way of visually communicating emotional states of mind or to personify abstract concepts like the idea of time. “Allegory in visual art happens when the subject of the work with various elements of the composition successfully convey inherently invisible, universal aspects of being human,” she adds.

When collecting drawings, paintings or sculptures of the nude figure, Rickard says to “look for originality and artistic quality while prioritizing your emotional and intellectual enjoyment of the work.”

## Featured Artists & Galleries

### 33 CONTEMPORARY

500 N. Dixie Highway  
Lake Worth Beach, FL 33460  
(708) 837-4534  
[www.33contemporary.com](http://www.33contemporary.com)  
[www.poetsandartists.com](http://www.poetsandartists.com)

### FORUM GALLERY

475 Park Avenue  
New York, NY 10022  
(212) 355-4545  
[www.forumgallery.com](http://www.forumgallery.com)

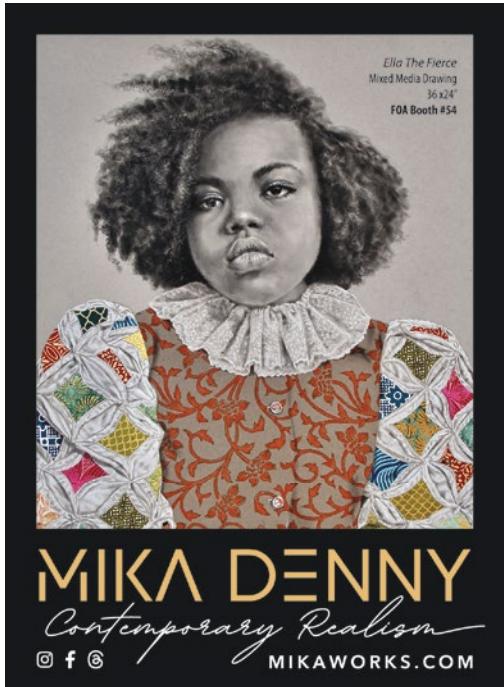
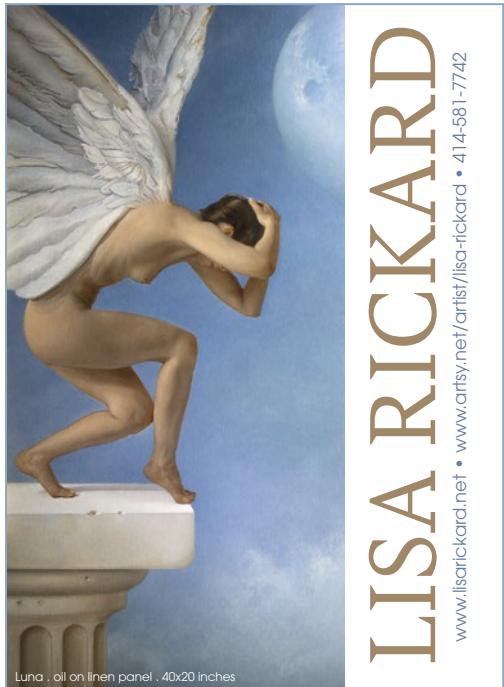
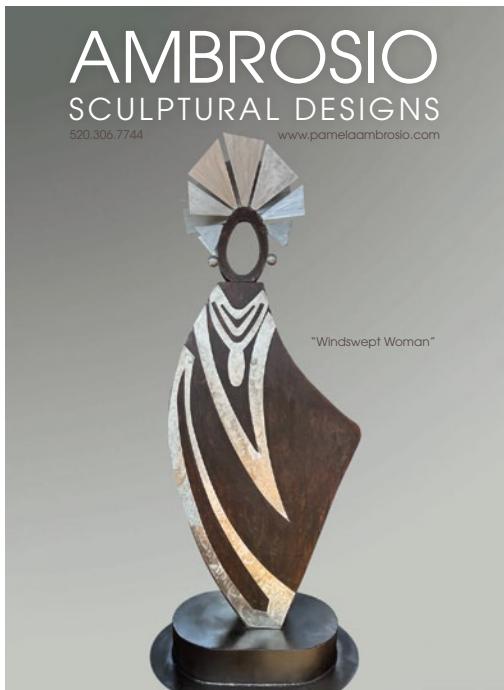
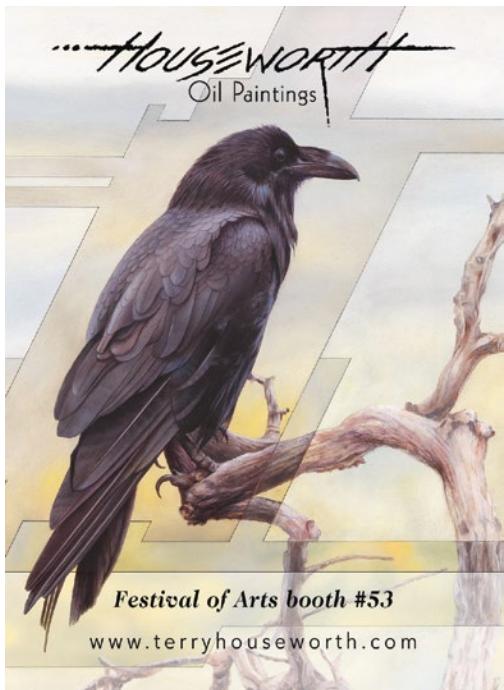
### JEANNE MAY

[www.jeanne-may.com](http://www.jeanne-may.com)  
[@jeanne.w.may](http://@jeanne.w.may)

### LISA RICKARD

[www.artsy.net/artist/lisa-rickard](http://www.artsy.net/artist/lisa-rickard)  
[www.lisarickard.net](http://www.lisarickard.net)

1. 33 Contemporary, *Tempest*, oil on panel, 30 x 24", by Brianna Lee. 2. Forum Gallery, *Woman with a Scar*, graphite & colored pencil on paper, 44 x 30", by Bill Vuksanovich. 3. Jeanne May, *Agony is Frugal*, oil and cold wax oil on cradled panel, 24 x 20". 4. Jeanne May, *Just a Moment*, oil and cold wax oil on canvas, 24 x 24". 5. Lisa Rickard, *Luna*, oil on linen panel, 40 x 20"



2025

JANUARY  
FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

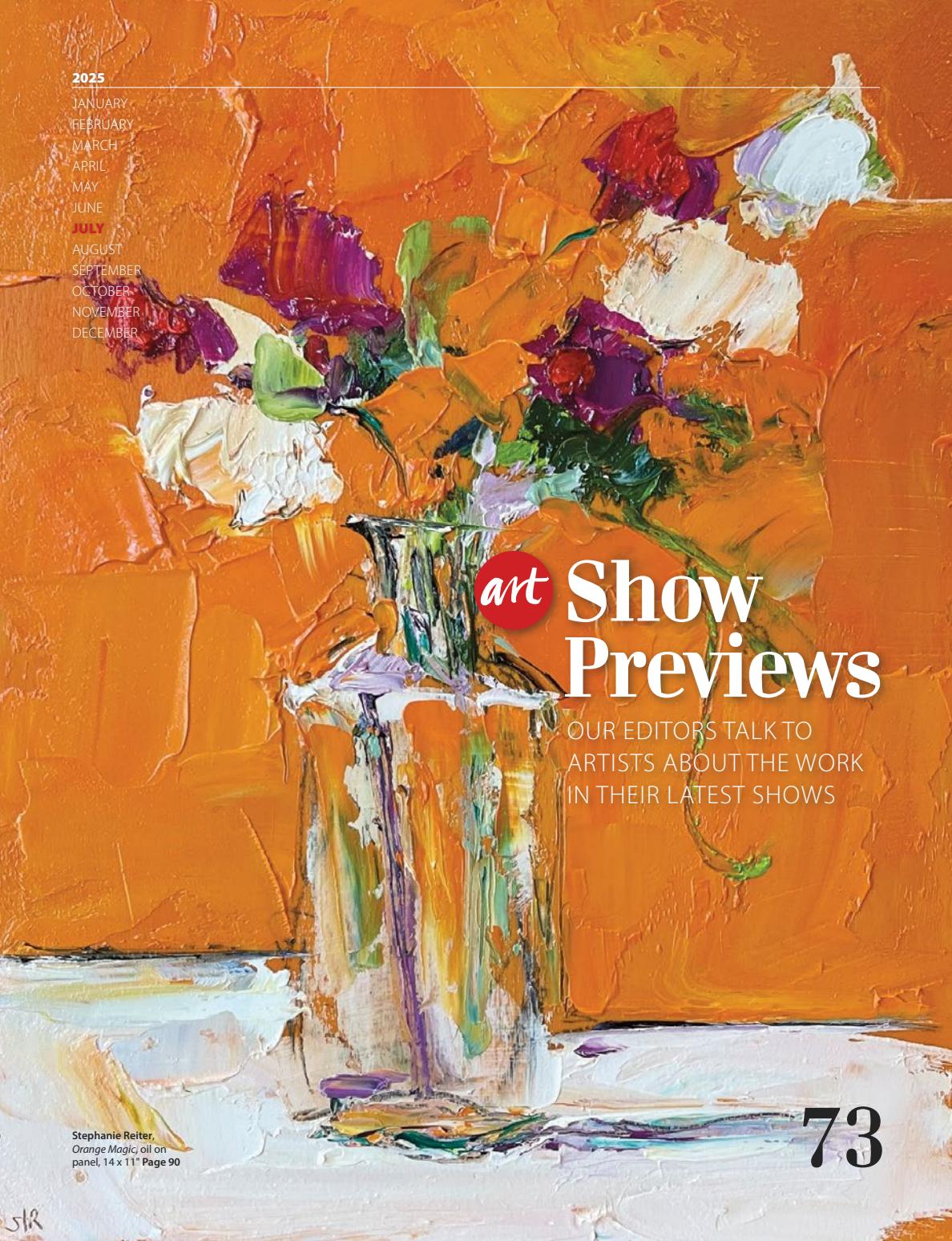
AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER



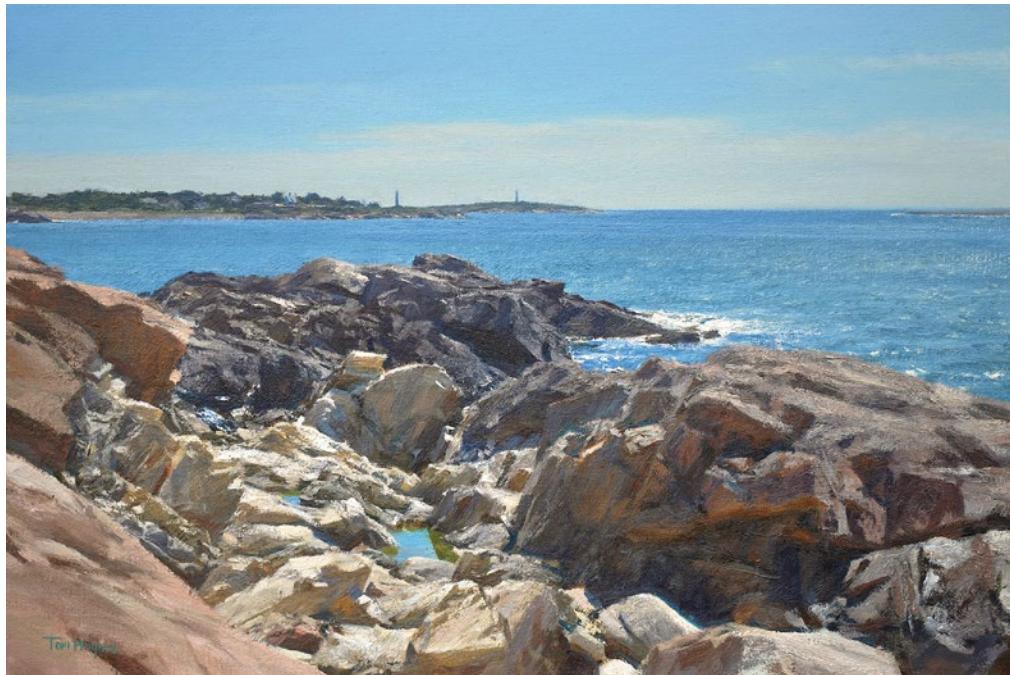
# art Show Previews

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

Stephanie Reiter,  
*Orange Magic*, oil on  
panel, 14 x 11" Page 90

73

# Scenes of Summer



1

1  
**Tom Hughes, Sunlit  
Rocky Coast, oil, 20 x 30"**

2  
**Katie Swatland, August  
Moonset (triptych), oil,  
24 x 36"**

3  
**Thomas Adkins, Sailing  
By, oil, 30 x 30"**

There's no place quite like coastal New England in the summertime, and plenty of artists would agree. A talented group of 30 such painters will be showing their seascapes and landscapes in the group exhibition *Summer in New England* on view at Susan Powell Fine Art from July 11 through the end of September.

What Connecticut native Paul Beebe likes best about New England is its diversity of subject matter. "You can paint at the coast one day and an inland waterfall the next without having to do more than a couple hours of driving," he says. He often returns to Martha's Vineyard where he has found an inexhaustible supply of marine and coastal scenes to paint. His painting *Moonglow* depicts the island's Edgartown Harbor Lighthouse illuminated by the moon on a summer night. "I decided to work up a composition that would try to capture the essence of walking to the lighthouse under the light of a full moon," he shares, adding that he created the study for the painting mid-day and decided to make it

a nocturne after seeing the light of the full moon that evening.

Tom Adkins' New England roots run deep. He has been vacationing along Maine's Mid-Coast since his childhood and now keeps a second studio there, on the Pemaquid Peninsula. "It has offered me year round opportunities to explore all the hidden nooks and crannies along the coast," says Adkins. His piece *Sailing By* provides a view only "a few steps" from his studio. He says, "Passing by this scene a thousand times nothing ever quite spoke to me, then one day, out for a early morning stroll, I noticed this sailboat being framed by the porch of a harbor home as it was heading out to sea, and felt it was a special moment. The porch and shadows, distant peninsula, clouds and reflections...all seem to say 'look at this passing sailboat.'"

Del-Bourree Bach doesn't play favorites when it comes to the seasons—he loves them all and "the changes they bring to land and sea"—but he is partial



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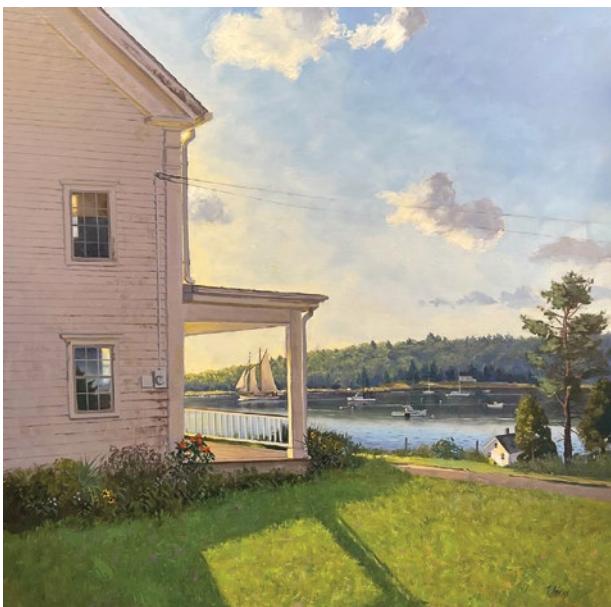
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the region he calls home. "Nowhere are those changes more apparent and inspiring than in New England, whether it is the first pristine snowfall, the first pale greens of spring, or the deep saturated colors of summer, as in *Summer Idyll*," he says. "Here, it is that light afternoon fog that often comes creeping in on a warm midsummer day, the feeling of that slight moisture just beginning, and how it softens those bright colors just a bit. The catboat is already at the mooring, sail wrapped in its red cover; tomorrow the wind will be up again, but for now, it's time to rest."

Born in Boston, raised in coastal Hingham, Massachusetts, with summers on Cape Cod, and the past 24 years living on Maine's tiny Mohegan Island, Alison Hill has spent her entire life close to the sea. "I am inspired by the seasons, the light reflecting from the ocean, the rugged cliffs and crashing waves and the wildlife, especially the birds," she says. One day the gulls waiting for scraps at the fish market caught her eye. "I started doing life drawings of them on a large canvas, and it was so engaging capturing their movements that it became a favorite subject of mine," says Hill, whose featured work is *Sunset Gulls*. "Gulls can take on many shapes, so I find it fascinating to capture their moods and personality."



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Del-Bourree Bach, *Summer Idyll*, acrylic, 8 x 26"

5  
Paul Beebe, *Moonglow*, oil, 20 x 24"

6  
Alison Hill, *Sunset Gulls*, oil, 30 x 30"



6

The reflected cool and warm light on the rocky coastal outcropping and the balance between the blues of sea and sky in *Sunlight Rocky Coast* showcase Tom Hughes' mastery of the seascape. "I want you to feel that everything is there, but I won't draw every stone," he says. "It's more a weaving of painterly brush marks."

All year long, Katie Swatland can be found walking along the eastern shores. "I am absolutely in love with coastal New England," she says. "It captivates me with its rich, ever-changing textures—from wind-

swept dunes and rocky coastlines to soft grasses and blooming seaside meadows." Her favorite moments are when a nearly full moon is setting while the sun sits low in the sky, as depicted in *August Moonset*. "In this quiet pairing, the sun casts a soft glow that illuminates both the moon and the dune grasses in a mystical light.

"No matter where I travel, I am always drawn back to New England," Swatland continues. "There is always something new to discover and experience, always an enchanting moment nature is waiting to

share with you."

Additional featured artists include Nancy Bass, Zufar Bikbov, Kelly Birkenruth, Neal Hughes, Jonathan McPhillips, Leonard Mizerek, Deborah Quinn-Munson, Jeanne Rosier Smith, Sandra Wakeen and many others. *Summer in New England* opens with an artist reception on July 11 from 4 to 8 p.m. ●

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**Susan Powell Fine Art** 679 Boston Post Road • Madison, CT 06443 • (203) 318-0616 • [www.susanpowellfineart.com](http://www.susanpowellfineart.com)



UPCOMING SHOW PREVIEW / ARCADIA CONTEMPORARY  
7/17-8/3 New York, NY



ANDRII KATERYNIUK & ANHELINA HOLEMBIVSKA

# Warmth and Light

**A**ndrii Kateryniuk and Anhelina Holembivska are holding their very first husband and wife exhibition at Arcadia Contemporary this July. Originally from Ukraine, the couple met through their shared love of art and continue to inspire each other as they move through life together.

In early childhood, they met at an art school in Kyiv, but grew close during

their final years in school when their artistic pursuits became more serious and aligned. "Around that time, our personal relationship also began to deepen," says Holembivska. They continued studying together at the Academy of Fine Arts, and in private ateliers in Kyiv, and eventually set off on what was intended to be a grand tour of Florence, Italy, which unexpectedly

lasted for seven years. Today, Kateryniuk and Holembivska share both a life and a studio space.

"Now, we have the wonderful opportunity to share an exhibition—something we've long dreamed about," Holembivska says. "Collaborating on a joint project has always been part of our plans, and we couldn't imagine a better occasion than a husband-and-wife show at Arcadia."





2

**1**  
Andrii Kateryniuk, *Ember*, oil on canvas, 13½ x 15¾"

**2**  
Anhelina Holembivska, *Afterglow*, oil on canvas, 43½ x 71"

**3**  
Anhelina Holembivska, *Bloom of Light*, oil on canvas, 13½ x 9½"



3



4

**4**  
Andrii Kateryniuk,  
*Languor*, oil on canvas,  
31½ x 39½"

**5**  
Anhelina Holembivska,  
*Fading Light*, oil on  
canvas, 55 x 31½"

The show will feature two collaborative works, each led by one of the artists. Kateryniuk primarily oversaw the creation of *Window*, which features Holembivska looking out the window of a white facade. The painting continues his exploration of light, combining graphic and painterly elements, as well as abstraction and realism.

Holembivska, in turn, directed a painting that extends her *In Bloom* series of self portraits. The work blends floral motifs and the influence of Japanese graphics—both central themes in Holembivska's practice—with an emphasis on the exploration of light, a topic central to her husband's own artistic research.

"Light, for me, is not only a tool to shape form and space, it's also a way to introduce a second layer of meaning," Kateryniuk says. "I use it both classically, to render the illusion of volume on a flat surface, and narratively, to create moments of quiet tension or suggestion. In paintings like *Ember* and *Sleepwalker*,

light doesn't just illuminate the figure, it interacts with the environment in a way that evokes presence beyond what is shown. The projected light on the wall becomes a visual echo of something outside the frame. It's not only a formal device, but also a subtle storytelling element that speaks to memory, vulnerability or inner states."

Kateryniuk's oil *Ember* features a figure resting in warm, glowing light. "*Ember* was painted using a layered technique I commonly follow: I began with an underpainting to establish tonal structure and composition. The second layer was painted mostly alla prima using impasto and high-chroma pigments, such as cadmium orange, to achieve intensity and immediate vibrancy," he explains of his process. "Finally, I applied a series of transparent glazes with similarly saturated colors to amplify the luminosity and deepen the glowing atmosphere. The result is a painting that feels as though it radiates warmth from within, capturing a fleeting and intimate moment."



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For Holembivska, light allows her to create an emotional narrative. "Different states of nature evoke different associations, and when I'm able to capture a particular quality of light, I can express not only what I saw, but what I felt in that moment." She cites her painting *Afterglow*, depicting a rose garden in warm, fading sunlight. "[The piece] evokes a quiet sense of hope and melancholy," she says. "That piece was inspired by a real moment: I visited the garden in the final days of summer, when I found myself wanting to hold on to every second in that silent space, feeling both joy at the beauty around me and sadness knowing it was slipping away. The fading light, the scent of cool, damp air and the stillness all hinted at the approaching autumn, and I wanted the painting to carry that mix of hope, longing and acceptance."

An opening reception takes place at Arcadia Contemporary in New York City on July 17. The exhibition will hang through August 3. ●

**Arcadia Contemporary** 421 W. Broadway  
New York, NY 10012 • (646) 861-3941  
[www.arcadiaccontemporary.com](http://www.arcadiaccontemporary.com)

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## A Fine Line

Like the chicken and the egg, and which one came first, art has a similar conundrum. What came first: the idea or the drawing? Or, to put it another way, did the initial sketch lead to an idea, or did the idea lead to a sketch? And what ultimately inspires a painting?

These questions about the origin of an artwork's identity prod at an even deeper question: When does art come alive? Answers will be explored in RJD Gallery's newest show, *A Fine Line - Bringing Art to Life*, opening July 1 in Romeo, Michigan. "Bringing art to life begins with a single line—then another, and another—each mark a step in a mysterious, transformative process," says Joi Jackson Perle, RJD's gallery director. "For those of us who aren't artists, and perhaps even for those who are, the magic of that journey never fades. In this exhibition, Andrea Kowch, Allen Egan

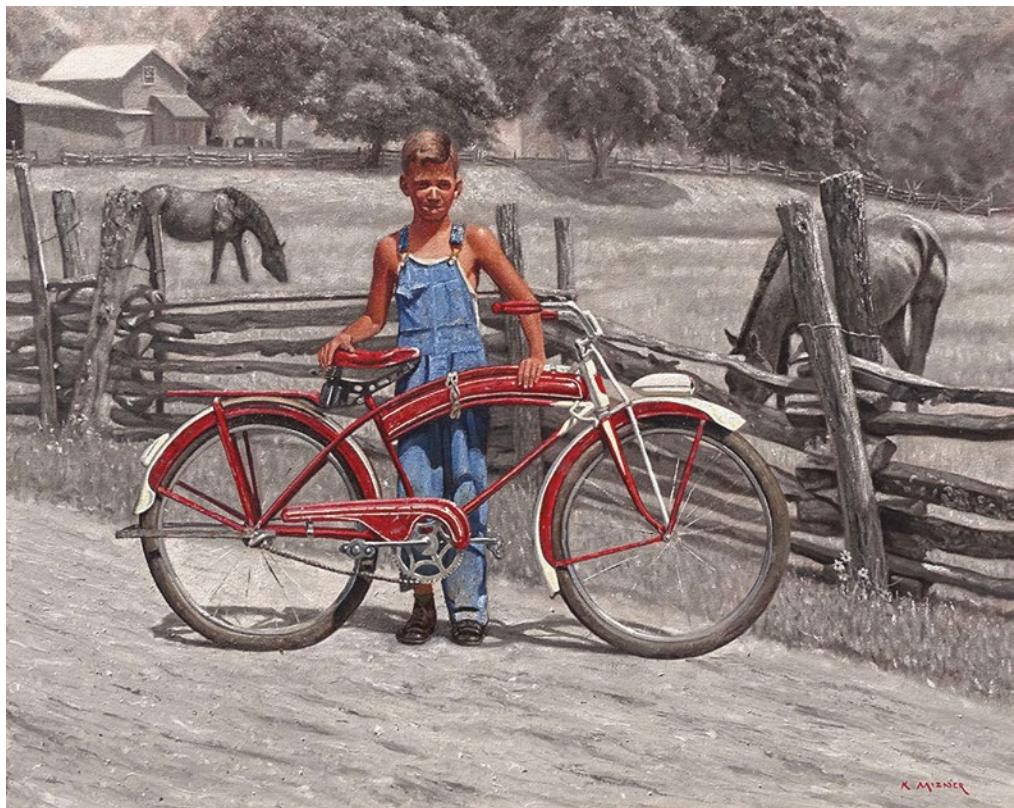
and Kevin Mizner masterfully demonstrate how a line becomes a figure, a figure becomes a story, and a story takes on a life on its own."

For Kowch, her process begins with the initial drawing, where she finds the "true essence of the image..." before painting the final piece. "My compositions first tend to appear wholly in my mind before any work begins. This is the first root of the creativity to follow. As with anything, however, once the ideas are laid out, developed and become physically concrete, the course of their progressions inevitably call for certain changes and extra final touches of varying degrees. Nonetheless, the main idea is absolutely worked out on paper before any paint to canvas occurs," she says, adding that she keeps gestural drawings in her studio as reminders of these intricate journeys. One of the

**1**  
Andrea Kowch, *Rainfall*, 2007, oil on canvas, 24 x 30"

**2**  
Kevin Mizner, *Summer of '41*, 2025, oil on canvas, 24 x 30"

**3**  
Kevin Mizner, *Happy New Year*, 2025, oil on canvas, 30 x 40"



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pieces in the show is a drawing for her famous work *The Courtiers*, a painting that took a full year from concept to creation. The final painting is now on view at the Muskegon Museum of Art, in the new Bennett Schmidt Pavilion. The drawing will be at RJD Gallery.

“Whether an artist enjoys going through the preliminary steps in creating a work of art or not, sketching will always be an important, valuable and necessary step to realizing one’s greatest ideas, goals and potential of their artmaking. I used to create detailed sketches far more in the past than I do now, which is making the existence of sketches of mine somewhat rare as time goes on; yet, to this day, paper is where I still work out all compositional challenges that may arise,” Kowch says. “The original drawings are the first physical representation of my deepest thoughts, and the origin of my emotional journey that is later expressed with each brushstroke. Solving the details beforehand allows me to explore all my options and choose what works best so as to limit the possibility



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of any unwanted surprises later on in the painting process. The drawing is not necessarily the end-all result of what the painting will look like. It is simply a solid plan to have in place to allow me to fully envision a work."

The gallery will also have her 2007 work *Rainfall*, which "began as a visual representation focusing on the subject of rain and the folklore and allegory surrounding it."

"It was a fundamental artwork in that it marked the beginning of my exploration with design, development of narrative and, most notably, the figures' hair, which has evolved to be such an expressive component and trademark of my work," the artist adds.

Mizner will be showing as many as three works from his *Continuum* series, which presents black-and-white scenes with key elements in color. In *Summer of '41*, his

subject in color is a young boy posing with a red bicycle. "This painting started, as my *Continuum* pieces do, from an old reference I have of a young boy and his big bike. He was standing in the yard of a non-descript house. I felt it was visually lacking, and didn't say anything about his world," Mizner says. "I sketched out some ideas of backgrounds to both tell his story and to help in the composition, and eventually settled on a rural, farm background. The idea is that his world is about to open out as he gets the freedom to ride his bike anywhere off the farm he wants to go. As my reference photo was in black and white, I chose to depict the scene in red, white and blue to symbolize the upheaval and patriotic fervor that was about to engulf the U.S. as we entered into [World War II]. Like the boy and his bike, nothing was going to be the same after the summer of '41."

The artist adds that his preliminary work before an oil painting is just as vital as the final painting itself. "For me, drawing is creating. Just as important, I can't paint what I can't draw. Painting has its own creativity in the use of color, but for my style of work, the drawing comes first," he says. "...I use drawing to explore the subject and place it into the proper physical and emotional context that works best for the idea of the painting. I also use drawing to



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train my brain and hand to know and fully understand how and what I'm painting."

For Egan, he will be showing *Evening Bird* and *Mission Possible*, both of which show young figures at ease within strange surroundings. While Kowch and Mizner use sketches and drawings to build up to a final piece, Egan bypasses that stage as he brings his paintings to life. "I'm a non-traditional artist in that sense. I haven't done a sketch since art college 40 years ago," he says. Instead, he elects to collage his work together digitally before putting paint to canvas. "The idea for a painting usually comes about as I play with the images that I have gathered together in [Photoshop]. It may start off as one idea but morphs into something else or is similar to the original idea. My work is in the

magical realism/surrealism genre so I have to think of ideas that, though realistically portrayed, have an edginess to them somehow. I'm afraid it's difficult to relate how I do this but it's not difficult by using various unique objects and backgrounds to give the feeling of an alternative and unique environment. My figures are usually emotionless but confident. They look at the viewer intensely thereby compelling the viewer to look back at them and ponder. They are intended to hold the viewer's gaze."

*A Fine Line – Bringing Art to Life* will remain on view through August 3. ●

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

**4**  
**Allen Egan, *Mission Possible*, 2024, oil on canvas, 36 x 36"**

**5**  
**Andrea Kowch, *Study for the Couriers*, 2015, drawing on artist paper, 20 x 16"**

**6**  
**Kevin Mizner, *Distracted*, 2025, oil on panel, 12 x 18"**

**7**  
**Allen Egan, *Evening Bird*, 2024, oil on canvas, 36 x 36"**



KYLE MA

# A Shared Vision



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Prodigal artist Kyle Ma's latest solo show, held at Wilcox Gallery in downtown Jackson, Wyoming, is made up of the places and experiences that have inspired the 25-year-old painter within the last year. While Ma has made a huge name for himself as a painter of Western subjects—think expansive canyons, grazing cattle and desert flora—he's made just as big an impact in the wider art world at large. With a deft and painterly hand, Ma uses oils to create florals, cityscapes, still lifes and figures that captivate viewers across the world.

"People recognize Kyle's talent isn't just amazing for his age. It's flat-out *amazing*," says Jeff Wilcox, general manager of Wilcox Gallery. "He's already a master and just keeps getting better."

In his upcoming exhibition, collectors can be swept away to places like Piazza San Marco (St. Mark's Square) in Venice, Italy; Rome's Trevi Fountain, and Prague Castle in Czechia. "This body of work represents what I've been working on for the last year," says Ma. "My paintings are a representation of things and places that I've experienced and inspired me. I've made several trips to Europe over the

years, and I wanted to capture the beauty of the European cities. Many of the smaller pieces were done on location, with a few larger ones done in the studio. Working from life allowed me to observe more carefully and notice subtleties that I would otherwise miss."

Other works in the show include *Golden Gate Park Dahlias*, capturing dahlias in shades of fuschia, white and vivid red, as well as an elegant still life of an arrangement of various botanicals in a glass vase titled *Arrangement with Roses, Delphinium and Eucalyptus*.

"I continue to strive to share my vision of the world around us through art," Ma says. "I hope to communicate with the viewer what I saw and felt each time I picked up a brush."

*Kyle Ma, 25 in 2025* will hang from July 5 to August 2. An opening reception and artist demonstration will be held on July 5 at 5 p.m. Ma's demo painting will be auctioned off as soon as it's finished. ●

1  
*St. Mark's Square*, oil,  
24 x 18"

2  
*View from Prague Castle*,  
oil, 20 x 16"

3  
*Golden Gate Park*  
*Dahlias*, oil, 20 x 20"

4  
*Arrangement with*  
*Roses, Delphinium and*  
*Eucalyptus*, oil, 20 x 16"

5  
*Charles Bridge*, oil,  
20 x 24"

**Wilcox Gallery II** 60 Center Street • Jackson, WY 83001  
(307) 733-6450 • [www.wilcoxgallery.com](http://www.wilcoxgallery.com)



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KEVIN BOX

# Folded Forms

By Maggie Cibik



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Occasionally, an artist comes along that pushes the boundaries against their own limitations, enabling their work to stand the test of time and resonate with future generations. Sculptor Kevin Box is exactly that kind of artist. With his show, *Rays of Hope* at Altamira Fine Art in Jackson, Wyoming, Box's work embodies the human condition as it is and challenges the notions of what it could be.

As a small-town kid from Oklahoma, Box never could run fast or do math, but he could draw and was encouraged to pursue art from a young age. As a teenager, he

spent summers in Atlanta, apprenticing at his uncle's graphic design company and was guided to take his career in that direction. He attended the School of Visual Arts in New York City and, while there, took an art history class that impacted him in an unexpected way.

"Art history changed my life because it predates history, which is typically written by the winners of war," says Box. "Art history predates all of that." Suddenly, everything clicked. Art history was human history. This revelation influenced him to change course from graphic design to fine art but,

after observing an archeological dig in Greece, he knew he did not want to work with a paper medium anymore. He was struck by how fragile and easily discarded it could be.

Up until that point, Box understood that paper was an integral part of culture. His mother was an archivist who talked about the archival nature of paper and its power within contemporary history. But now, Box could not reconcile its fragility and turned his efforts towards materials that have the durability to tell the story he wanted to tell. Through years of experimentation, he



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figured out how he could make paper last forever by casting it in bronze, creating a realistic illusion that both delights and challenges people.

In *Rays of Hope*, Box showcases this ingenious and signature technique with new pieces that aim to offer gallery-goers an opportunity to explore diverse interpretations and start conversations that will carry over into future generations. The title sculpture, *Rays of Hope 1*, echoes the folds and creases of his past works, creating a single star, like a beacon of light, shining brightest when something is made from nothing and can displace the darkness of the world outside.

**1**  
**Kevin Box, Lifting Together**, ed. 2 of 12, patinated cast bronze and painted cast stainless steel, 45 x 12 x 10". Collaboration with Jennifer Box.

**2**  
**Kevin Box, Rays of Hope 1**, ed. of 12, painted cast aluminum, 49 x 39 x 2".

"Kevin Box's work invites us to pause and reflect—not just on the artistry of folded form, but on the deeper symbolism behind each crease and contour," says Altamira Fine Art owner Jason Williams. "His sculptures speak to transformation, permanence and the surprising strength of delicacy. We're honored to present his new body of work, which continues to push the boundaries of what bronze and aluminum can convey in the language of origami."

The extraordinary pieces in this show

relate to all dimensions of humanity, creating an eclectic exhibition curated to encourage viewers to sift through the chaos of the world, take charge of their own story, and create something with light when everything feels so dark.

*Rays of Hope* opens July 15 with an opening reception on July 17 from 5 to 7 p.m., and remains on view through July 29. ●

**Altamira Fine Art** 172 Center Street • Jackson, WY  
 83001 • (307) 739-4700 • [www.altamiraart.com](http://www.altamiraart.com)



4

**3**  
**Kevin Box, Courting Cranes**, painted cast bronze on marble, ed. 4 of 50, 14 x 16½ x 12". Collaboration with Robert J. Lang.

**4**  
**Kevin Box, Fish of 10,000 Folds**, ed. 9 of 50, painted cast bronze, 6½ x 17 x 7¾". Collaboration with Robert J. Lang.

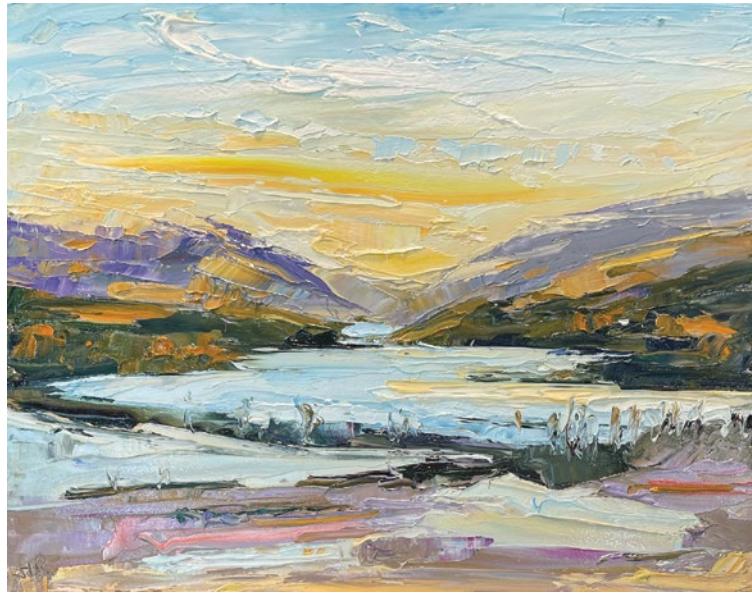


STEPHANIE REITER

# Reacting to Nature

**F**or the entire month of July, George Billis Gallery hosts a show of new works for artist Stephanie Reiter at their Fairfield Connecticut location. Her unique style—achieved by only using a palette knife—is highly textured, colorful and full of light. Her landscape and still life floral subject matter (among others), provides an uplifting, peaceful feeling—communicating the artist's connection to the "magic" of nature.

"The work that is presently in the show is a good cross section of my paintings at this time," Reiter notes. "I try to capture the light and time of the day, the magic and beauty of nature, whether I am standing directly outdoors, knee-deep in a landscape or alone, indoors in my studio. Art is always needed to raise our spirit and remind us of life's fragile, passing beauty. I am fortunate to be able to do this full time now and maintain a close relationship with my painting, and survive the ups and downs of the art world [with all] its trials. I suspect that is the most significant and greatest success—to be able to paint daily, to listen and develop my own inner voice."



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As for her technique and process, Reiter adds, "I find painting with only a palette knife to be direct and liberating. Without a brush, I can paint more freely and expressively, and the best part is that I don't have to clean them. As I have grown into my painterly predilections, I have come to welcome spontaneity. On an ideal painting day, I am able to let go of some control and let the painting happen without over-managing it. Ideally something happens that's surprising and better than I could have planned."

Like so many artists do while working, Reiter can become completely lost in the moment, escaping and succumbing to her process. The artist majored in sculpture at Boston University and still considers herself a sculptor but, "the immediate, transcending, joyous qualities of painting

better suits me now. People can feel the enjoyment in the paint," she says.

For her landscape show piece, *Purple Mountain Majesty*, the artist shares that she relied on inspiration from a place she frequents often, "because the view is so spectacular," she says. She's referring to Boscobel House and Gardens, an historical mansion set high up on the Hudson Highlands overlooking the river and West Point in New York. "In this painting, I believe I capture the particular time and light of that special day. When I was finished, I could hear the national anthem being played at the army academy."

For collectors that are partial to floral still life scenes, find gorgeous examples like *Orange Magic* and *Today*—subjects that Reiter explores when she's forced indoors.

"In my studio, I set up interesting, beautiful flowers arranged to express some form of tension, space and light," she explains. "I tell 'Alexa' to play the best of Beethoven, and I am off expressing and reacting to nature on a cold winter day safe indoors, more controlled, not braving any harsh outdoor elements, only my own inner demons, quieted and protected for a few hours by Beethoven, palette knife in hand—ready to slay any unnecessary thoughts or diversions."

Reiter's engaging new collection will be on view at George Billis Gallery from July 1 through 31. ●

**George Billis Gallery** 1700 Post Road  
Fairfield, CT 06824 • (203) 557-9130  
[www.georgebillis.com](http://www.georgebillis.com)

1  
*Purple Mountain Majesty*, oil on panel, 11 x 14"

2  
*Paradise Crossing*, oil on panel, 9 x 12"

3  
*Today*, oil on panel, 14 x 11"

4  
*Orange Magic*, oil on panel, 14 x 11"



CALEB MEYER

# In the Moment



1  
*Glow Up*, oil on canvas, 24 x 24"

2  
*High and Lofty*, oil on canvas, 24 x 24"

3  
*In a Moment*, oil on canvas, 40 x 40"

4  
*A Light Together*, oil on canvas, 12 x 36"

**F**eaturing sweeping landscapes, big skies full of light and color, as well as a unique, textured style, comes a show of new work by painter Caleb Meyer. Titled *In the Moment*, the show at Gallery Wild includes themes of light, time and place.

"There's something about Caleb Meyer's work that just pulls you in," says gallery owner Carrie Wild. "With bold palette knife strokes and thick oil paint, he brings

the big skies and open spaces of the West right into the room. Meyer's work not only portrays the physical landscape but also encapsulates the essence of Western outdoor culture, reflecting a deep reverence for the wild and untamed. This collection is a testament to his ability to translate the soul of the American West onto canvas, offering viewers an intimate glimpse into its enduring allure."

Meyer admits that he's been endeavoring towards a similar aesthetic and technique for almost 20 years. "I have always loved thick paint and texture," he says. "I paint exclusively with palette knives and trowels, [and] I think that creates some cool effects. I also really enjoy trying to capture light. Whether it's a neon sign or a campfire, I like playing with value and intensity to make something pop."



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He continues, "I would like to think that I'm getting better at my pursuit every day. But it's easy to hit plateaus. When I feel like I'm stuck, I try to create something just a little outside of my comfort zone. Sometimes that's just trying a composition that seems different or attempting a new subject altogether."

We see Meyer's technique truly "pop" in works like *High and Loft*, featuring white clouds set against a blue sky, looming large over a landscape of orange, yellow and green—just a few colors among an expansive range. The piece is executed in the artist's textured style. "Big clouds are a favorite of mine," the artist says. "I defi-

nitely feel inspired by Big Sky country. Big, billowing clouds just make me feel happy, so they're fun to paint."

Conjuring a sense of place and his expertise in depicting light, Meyer shares that show piece *In a Moment* is from "an evening in [my] backyard (with a few houses left out of the composition to give it a lonelier and more peaceful vibe). I really enjoy trying to make the moon look like it's glowing, and I think this may be my most successful attempt."

Because of his desire to communicate a "sense of place" throughout his body of work, Meyer likes to create paintings that feel like they belong in the area where they

are showing. This is also the case for the Gallery Wild show, illustrated in additional pieces like *Glow Up*—featuring the peak of Sleeping Indian Mountain in Jackson; and *A Light Together*, inspired by a sunset Meyer witnessed after a gallery opening last summer.

Join Meyer and Gallery Wild in Jackson, Wyoming, for a celebration of light and stunning landscape views. An artist reception will open the show on July 17 from 5 to 8 p.m. Meyer's paintings will hang through July 27. ●

**Gallery Wild** 80 W. Broadway • Jackson, WY 83001  
(307) 203-2322 • [www.gallerywild.com](http://www.gallerywild.com)



STEPHANIE REW

# Gilded Age



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The opulent, golden paintings of Stephanie Rew harken to an age of Elizabethan extravagance. Working in oil, egg tempura, sanguine pastel and gold leaf, the artist paints figures in costumes inspired by Tudor and Medieval garments, complete with ruffled necks, bodices and brilliant embroidery.

"My work always has a strong sense of history, and this recent series of paintings is inspired by the British Arts and Crafts movement as well as the Tudor court paintings of Holbein," says Rew. "I have included flora and fauna, and the symbolism that comes with it into my work. The small gold leaf panels incorporate ivy, Jacobean lilies and magnolias, which signify fidelity, purity and eternity. The female portraits are symbolic of strength in the feminine."



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1  
*Dance of the Hour*, pastel,  
22k moon gold and 24k  
gold leaf, 19½ x 31½"

2  
*Black Pearls*, oil and 24k  
gold leaf, 15¾ x 23½"

3  
*Jacobean Lily*, egg  
tempura and gold leaf,  
8 x 10"

4  
*Nightingales and  
Magnolias*, oil and  
24k gold leaf, 8 x 10"



The costumes, while rooted in history, come from Rew's imagination. "I like to create something slightly more fantastical, and as I cannot sew that well, I find it's much easier to just paint them," she says.

From July 12 to August 10, Rew will be showing her latest body of work with Haven Gallery in Northport, New York, in an exhibition titled *Precious Metal*. "Stephanie Rew's work is a dance of the past and present, a mingling of historical motifs and fashions with contemporary design and sensibilities," says Erica Berkowitz, director of Haven Gallery. "Through her medium of egg tempera and gold, Rew uses contrasting elements that reconnect us to antiquity, honoring the splendor of the past with the magnificence of an imaginative and inventive mind. An intimate and poignant look at her sitters' innermost machinations of emotions is evident—timelessly and elegantly connecting us to ourselves and kin, now and then."

Rew has been working with gold leaf for several years now and quickly found herself engrossed in learning the many ways one can handle and manipulate gold leaf in art. "I work mainly in the traditional way, making my own gesso with rabbit skin glue, and achieving different effects by polishing, engraving, punching and burnishing the precious metal surface," says the artist. "This slow, methodical process appeals to the 'maker' side of my personality, and when I am gilding, it gives me a lot of time to think about what the 'painter' side of me will do next." ●

**Haven Gallery** 50 Main Street • Northport, NY  
11768 • (631) 757-0500 • [www.havengallery.com](http://www.havengallery.com)



ERIC G. THOMPSON

# Close to Home

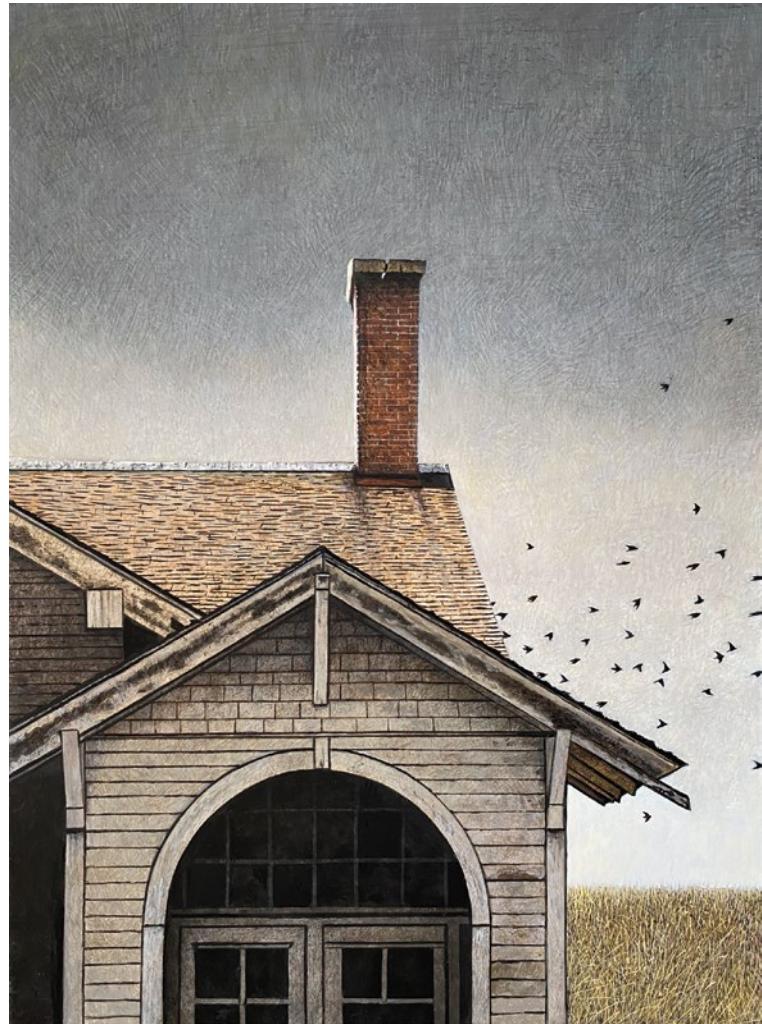
Eric G. Thompson paints in the elusive and mysterious medium of egg tempera. It involves more chemistry and cooking than squirting paint from a tube onto a palette. It also involves, as the name implies, eggs. And in Thompson's case, his own chickens.

That level of commitment to his medium is reflected in his subjects, which include rural, farm-like settings that speak back to a time when everyone had their own chickens. "I grew up in the suburbia of Salt Lake City for kind of my whole life. And so I always had to leave there to find a lot of the subject matter I paint. I'm drawn to old homes and old churches—that country life," Thompson says. "About two years ago, I ended up in



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**1**  
*Reliable*, egg tempera,  
21 x 10"



2

**2**  
*Sacred Flight*, egg tempera,  
24 x 18"

**3**  
*Winter Tea*, egg tempera,  
27 x 24"

**4**  
*Legendary*, egg tempera,  
19 x 24"

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a little Utah town called Fairview. I live on a little farmhouse with some property and lots of countryside."

Thompson will be showing new work, as many as 15 new pieces, at the show *Close to Home*, opening June 27 at Meyer Gallery in Santa Fe, New Mexico. The artist's work calls back to the rural farm scenes of Andrew Wyeth, another artist who used egg tempera at a high level, and yet Thompson has found his own voice amid his unique Western locations. His subjects thrill him, as does the process, and the work spills out of him in the studio.

"I can work feverishly fast. I work as fast as I can because I get so excited about the pieces, which is interesting since the process is very tedious and requires a methodical type of discipline. It's a beautifully natural process, but requires a lot of materials and time. It also requires a lot of layering—layers upon layers of cross hatching and detail. It all becomes a labor of love," he says. "The detail can be so fine that it's actually a miracle I've never been diagnosed with carpal tunnel [syndrome]. I can sit there and let my wrist do all the work for hours. It's the same motion until it hurts, but then I get into a meditation that allows me to get lost in the rhythm."

That attention to detail, and repetition of brushstroke, can be seen in the new piece *Reliable*, which shows a hammer



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against the wood grain of a table, and also *Sacred Flight*, which has exquisite detail in a farmhouse roof and in nearby grass. Another important new work is *Winter Tea*, which shows a windowsill rendered in a stunning three-dimensional style while a distant tree is painted flat as a grey silhouette—the combination of flatness and dimension breathes life into the scene.

"There's an honesty in the way Eric paints that's hard to miss," says John Manzari, owner of Meyer Gallery. "Egg tempera, like Andrew Wyeth used, suits him. His work is patient, grounded and clear. *Close to Home* carries that same quiet strength."

On June 27, Thompson will conduct a painting demonstration at 11 a.m. followed by an opening reception from 4 to 6 p.m. *Close to Home* runs through July 10. ●

**Meyer Gallery** 225 Canyon Road, Suite #14  
Santa Fe, NM 87501 • (505) 983-1434  
[www.meyergalleries.com](http://www.meyergalleries.com)



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1

CHARLES PFAHL

## Subtle Shifts

By John O'Hern

Shortly before his death in 2013, Charles Pfahl designed an extraordinary book of his life's work and asked me to write an essay for it. In "Light in the Darkness," I referred to his long-time friendship with the painter John Koch: "When I asked Charles what Koch had taught him about light, he proclaimed without hesitation, 'That there was light!' Charles has always been attracted to color and what he calls the 'subtle shifts and juxtapositions' that

occur as he moves his colored materials and objects around or the light moves across them."

In his work, color and light are paramount. Then come texture and pattern.

Michele Mariaud Gallery in Bellport, New York, will feature his paintings in the exhibition *Charles Pfahl (1946-2013) A Light in the Darkness - Revisited*, July 5 through August 1, and at the *Hamptons Fine Art Fair* in Southampton, New York, July 10 through 13.

The gallery's director, Albert Delamour, writes, "Pfahl's evocative realist paintings—rich with symbolic narrative, vibrant glazes and exquisite chiaroscuro—redefine classical traditions through a uniquely modern lens. We are proud to reintroduce Pfahl's haunting, technically masterful works to a new generation of collectors, admirers, and students."

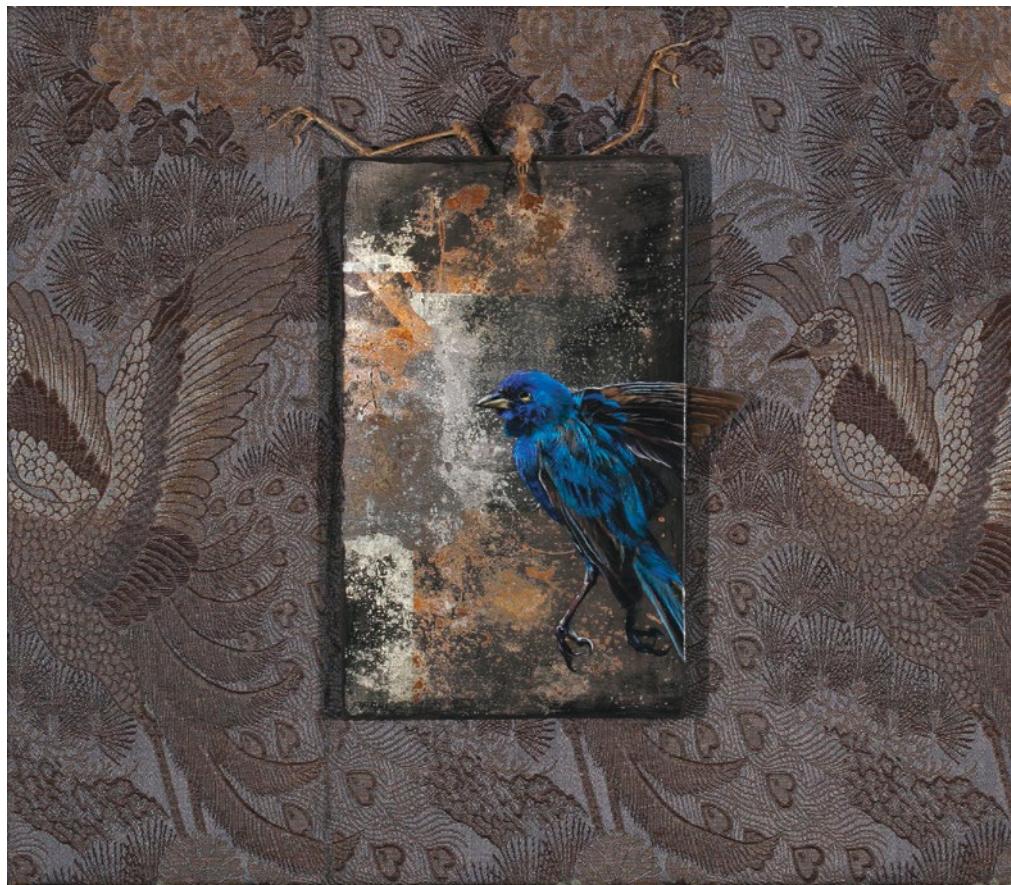
The "subtle shifts and juxtapositions" of light and color are apparent in his paint-



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ings but also occurred in small panels of iridescent metal leaf and bits and pieces of things laid into the concrete of his Albuquerque studio. His painting *Tales of Hoffman*, 2008, depicts a small portion of that floor beneath a timeworn table.

Charles and his wife Sharon van Ivan lived in a veritable stage set, full of props and colorful fabrics he collected from around the world that were the subject or setting for many of his paintings. They covered the ceilings and walls, and colorful carpets adorned the floors, each piece full of memories. Occasionally, they were cut up to become backgrounds for his paintings instead of frames as in *Bluebird*.

Sometimes, his figures were presented without context as in his painting of Sharon, *Bird of Paradise*, 2012. Sharon began posing for Charles in the 1970s. "My feeling is that he would have preferred most of the

time to work on his self-portraits," she relates. "Then he wouldn't have to take breaks, have meals, deal with my moving too much or falling asleep or making jokes. In reality, there was nothing I liked better than being a part of one of his incredible paintings. I relished watching him mix colors without looking. He was in another world while working. We talked very little and listened to great music as he had the best sound equipment we could afford. And his tastes were eclectic. He let me choose the music when I posed. That was my treat. We worked long hours."

*Charles Pfahl (1946-2013) A Light in the Darkness – Revisited* opens with a reception on July 5 from 4 to 8 p.m. ●

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**Michele Mariaud Gallery** 155 S. Country Road, Bellport, NY 11713 • (917) 225-3778 • [www.michelemaiaud.com](http://www.michelemaiaud.com)

**1**  
Charles Pfahl (1946-2013), *Bird of Paradise*, 2012, oil on linen, framed: 28½ x 83 x 2"

**2**  
Charles Pfahl (1946-2013), *Anonymous*, 1999, oil on canvas, 32 x 29½ x 2"

**3**  
Charles Pfahl (1946-2013), *Tales of Hoffman*, 2008, oil on canvas, 26 x 26"

**4**  
Charles Pfahl (1946-2013), *Bluebird*, oil on board, 24 x 23 x 9"



ERIN CURRIER

# The Sublime

For Erin Currier's upcoming solo show at Blue Rain Gallery, we see the artist's ability to interweave fine art, activism and cultural storytelling. While utilizing the portrait as her vehicle for communication, Currier also relies on paint and repurposed materials from her many travels to achieve her message—while creating a unique look and feel that is wholly her own.

Garnering inspiration from her tango and swing dance, figure drawing, arts and martial arts communities and her neighborhood in Santa Fe, New Mexico, along with her recent travels to Italy, Greece, Turkey and Argentina, Currier has put together a beautiful 25-piece body of work for the show *From Santa Fe to São Paulo to Sicily: The Sublime*. Show attendees will also find travel journals on exhibit, and will be privy to exciting dance performances.

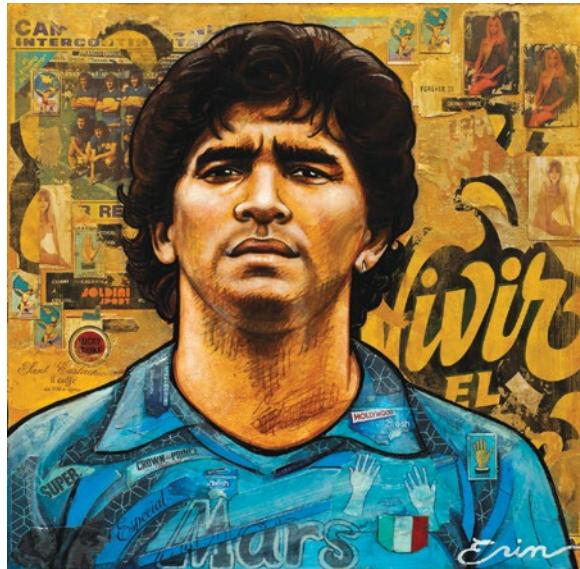
"In these uncertain, rather chaotic and dark times, a creative counter power rooted in imagination is more essential than ever," the artist shares. "In a world that can feel humorless and hell-bent upon destruction, creative works, expressions of love and shared moments of humor become radical anarchic acts in and of themselves. It is in this spirit that I am hard at work in the studio on this new series of works..."

She continues, "My new subjects all embody the sublime: breathtakingly lovely Sicilian saints who were tortured for defying the institutions, family and patriarchy of their times in order to remain true to their inner core; Tangueros rebelling against the status quo and reveal system of our modern age to pursue a path of high level tango dancing; and barrio born and raised Diego Maradona with his "Hand of God" goal, who rose to become the greatest football player of all time."

The *Diego Maradona* piece showcases a new approach for Currier that incorporates the use of 24k gold leaf. "I layered various pieces of metallic gold and post-consumer waste with actual gold leaf, sanded and rubbed away, then went over it with gold paint and glaze. The effect is sublime and exciting," Currier explains. She also notes that the gold leaf application is carried out in other pieces as well.

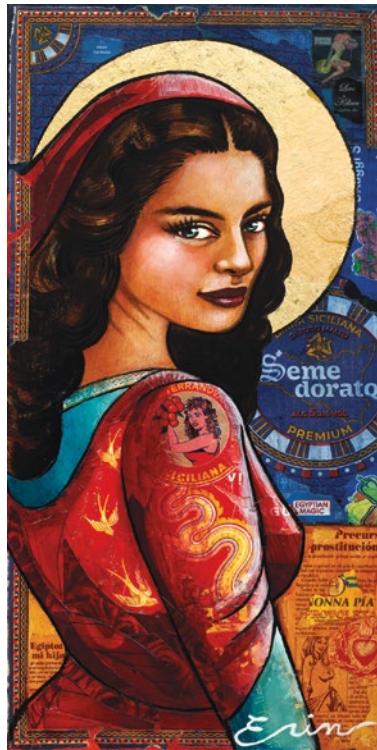
Enjoy an array of Currier's new pieces in person at Blue Rain Gallery's Santa Fe, New Mexico, location from June 27 through July 8, with an artist reception on the opening day from 5 to 7 p.m. ●

**Blue Rain Gallery** 544 S. Guadalupe Street • Santa Fe, NM 87501  
(505) 954-9902 • [www.blueraingallery.com](http://www.blueraingallery.com)



1

*Diego Maradona*, acrylic and mixed media on panel, 24 x 24"



2

*Santa Magdalena*, acrylic and mixed media on panel, 24 x 12"



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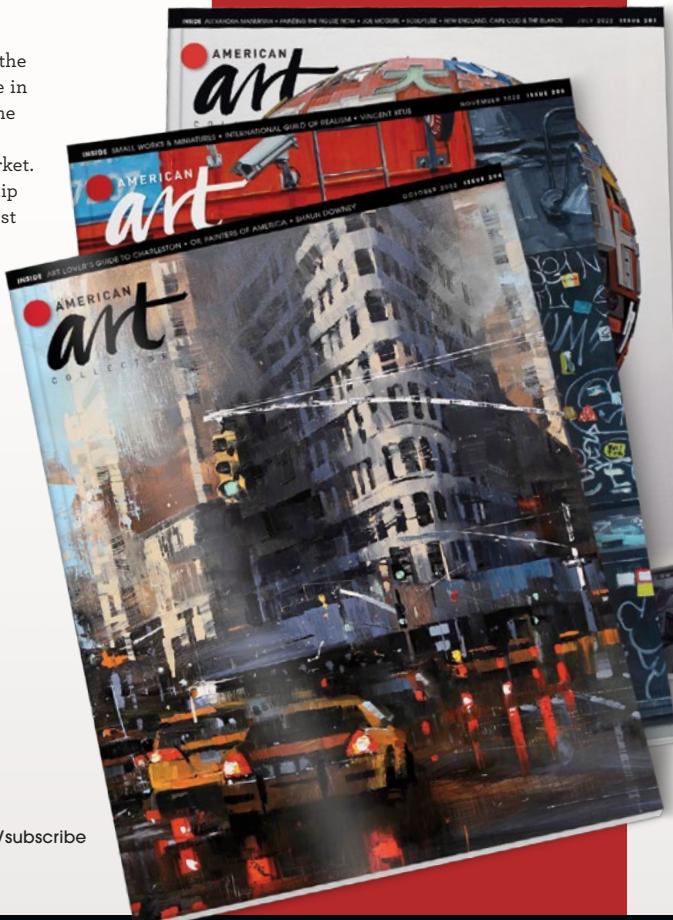
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### *International Artist*

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

# American Mythic

*Fenimore Art Museum showcases the elusive paintings of Emily Pettigrew.*

By Gina Teichert



1

**E**Emily Pettigrew: *Painting in the Catskills* 2021-2025 showcases vignettes of Upstate New York. On view through August 24 at Fenimore Art Museum in Cooperstown, New York, the exhibition includes 13 paintings Pettigrew created since trading New York City for the countryside.

"I felt very stifled in the city, and I wanted to get back to something where I was in connection with the land," says Pettigrew, who, after studying at Pratt Institute, was longing for the magic of her childhood in coastal Maine. The Catskills share some of that sensibility, the artist explains. It's a place—like many of Pettigrew's paintings—steeped in history yet unmoored by time.

Fenimore Farm, a property once owned by novelist James Fenimore Cooper, was one of those places for Pettigrew. A painting inspired by her visit to the living history museum got the attention of staffers at their

partner institution, Fenimore Art Museum. "I feel like there's some kind of strange, sort of magical and uncomfortable feeling that happens for me when I'm in a place or having an experience like that," she says.

Known for its focus on American art, Fenimore Art Museum collects folk and Indigenous art alongside recent acquisitions by Mary Cassatt and Georgia O'Keeffe. "Emily's work is a great fit for us on a lot of levels," says exhibition specialist Chris Rossi. "We've got this wonderful grouping of women artists up on our second floor [who are] drawing from everyday life," Rossi continues, citing a concurrent exhibition of Cassatt and Berthe Morisot.

"The simplicity of line, the cleanliness of how some of the paintings, and some of the needleworks and watercolors, are executed in the folk art collection relate, I think, really well to Emily's work," says Rossi. Often

**1**  
*Reaper*, acrylic and graphite on wood, 24 x 36"

**2**  
*Ballad Troupe*, acrylic and graphite on wood, 30 x 40"

**3**  
*From the Top of Vroman's Nose*, acrylic and graphite on wood, 9½ x 7¼"



2

employing straightforward fields of color, economically painted to reveal a grainy wood panel below, Pettigrew's paintings are 'deceptively simple,' but there's a lot going on."

Pettigrew shares, "Growing up in Maine, I was really steeped in that kind of aesthetic tradition of puritanical architecture and things being quite stark, no excessive ornament...I love the Shakers and the objects that they made."

"Some of her work actually reminds me of Andrew Wyeth's work, which we have had on display here," says Rossi, noting the similarities between Maine, where Wyeth also painted, and Upstate New York. "You know the sparseness of the landscape at times in the winter, the harshness of the landscape, you could see that in Emily's work."

*Christina's World* by Andrew Wyeth was Pettigrew's favorite painting as a child.



3



**4**  
*Ice Harvest*, acrylic and graphite on wood, 18 x 24"

**5**  
*Back from the Mainland*, acrylic and graphite on wood, 36 x 48"

**6**  
*A Gauzy Air in the Bedroom*, acrylic and graphite on wood, 18 x 24"

4



5



6

She liked the idea of a pretty girl laying in a field, then her mother explained that Christina was disabled and had to crawl. "That's not what I wanted the painting to be," remembers Pettigrew, who experienced her own mobility-limiting condition years later. "There's something resonant to me in my own trajectory," she says.

Perhaps a nod to Wyeth's *Groundhog Day*, Pettigrew's painting of a wash basin and pitcher, *A Gauzy Air in the Bedroom*, shares its reverence for a stolen moment in a domestic scene. Her painting *From the Top of Vroman's Nose* echoes the benign, but maybe-something's-amiss-here undercurrent also found in *Reaper*.

At first quaint or pastoral, many of Pettigrew's paintings are subtly awry or uneasy. A girl harmlessly harvesting corn could also be read as sinister, her black cloak and scythe-like stalks gesturing toward the moment of death. Meanwhile, shadowy works with cats and doorways

and oddly cropped figures cast doubt on the purity of an agrarian life.

"I really like folk horror as a cinema genre," says Pettigrew, "where this kind of academic or sophisticated person goes into a small town and then encounters these folk traditions that are really aesthetic and beautiful...but then end up being very disturbing and scary." She's interested in Pagan rituals that parallel seasonal changes and hasn't forgotten the fact that colonial America was full of violence, gender inequality, witch trials and slavery.

"There is definitely this feeling of darkness and creepiness when you go back into times like that," says Pettigrew, noting traditional art forms like folk ballads that marry beautiful expression with macabre subject matter. "I like that contrast," she says.

"Her paintings are really fascinating because they have some of that magical realism in them. You feel like, yes, you're

in a scene that's somewhat familiar, but maybe something's just a little off kilter," says Rossi. "Something's happening just outside of the corner of your eye that you can't quite catch."

For Pettigrew, who often serves as her own model, the work is more about creating an archetypal or a mythic quality rather than being about her as an individual—while personal, it's a universal story instead of a specific moment in time. Painting the Catskills, it appears, has been an exercise in walking that line. ●

## EMILY PETTIGREW: PAINTING IN THE CATSKILLS 2021-2025

Through August 24, 2025

Fenimore Art Museum

5798 State Highway 80

Cooperstown, NY 13326

(607)547-1400, [www.fenimoreartmuseum.org](http://www.fenimoreartmuseum.org)



# A Lyrical Approach

Nien was the Second Prize Winner in International Artist magazine's Challenge No. 144 Seascapes, Rivers & Lakes.

Born in 1965 in Taiwan, Misure Nien is a contemporary gouache and watercolor artist known for his exquisite handling of light and lyrical approach to realism. With a strong foundation in classical techniques and a deep reverence for nature, Nien's work often captures fleeting atmospheric moments through a fusion of layered brushwork and subtle emotional tones. Whether in watercolor or oil, landscape or seascape, his paintings speak with a quiet precision that resonates deeply with viewers. Nien's works have been exhibited nationally and internationally, earning awards and a dedicated following among collectors. He is also an active educator, frequently sharing his insights through workshops and lectures.

In some of his latest works, Nien brings together scenes from travel, nature and personal memory, offering collectors a deeply reflective visual experience grounded in both observation and feeling. Each painting becomes not only a study in light and space, but also a meditation on time, change and stillness.

His watercolor on paper, *Wave*, is a simple close-up encounter with the sea in motion. "Wave captures the moment water crests and crashes with both power and grace. Transparent washes layered with textural brushwork evoke a sense of continuous flow and fleeting energy. It's a composition where motion meets contemplation, where each ripple holds memory," says Nien. "I often find myself on the edge of the wave—both distant and near at once."

Set at dusk, *Kobe Sunset* depicts the industrial silhouette of cranes and ships against a soft, expansive sky. "The quiet strength of this composition lies in its contrasts—manmade structures and natural atmosphere, weight and lightness, solidity and haze. The harbor becomes a space of arrival and departure, history and anticipation," the artist reflects.

Nien's paintings have a sense of poeticism to them, a convergence of observation, memory and creative expression. To see more from the artist, visit his website at [www.misurenien.art](http://www.misurenien.art). ●





3



4

**1**  
*Wave*, gouache on paper, 12½ x 16"

**2**  
*Kobe Sunset*, gouache on paper, 15½ x 21¼"

**3**  
*Venetian Waterways*, gouache and watercolor on paper, 21½ x 30¾"

**4**  
*Sunset Coast*, gouache on paper, 12½ x 16"



# Amidst the Waves

Sandell was the Third Prize Winner in International Artist magazine's Challenge No. 144 Seascapes, Rivers & Lakes.



1  
*Church Cove*, oil  
on linen panel,  
27½ x 59"

2  
*A Long Day*, oil on  
wooden panel,  
30 x 40"

3  
*Poldhu Cliffs*, oil  
on linen panel,  
23¾ x 23¾"

1



2

3

**P**ortrait and landscape artist David Sandell began his career as an illustrator, designer and creative director, all of which were built on his ability to draw and sketch. His more than 40 years of creative experience informs the artwork he creates today, from people to animals to sprawling nature scenes and botanicals.

Sandell's process is widely based on classical methods. "I tend to follow a similar process for drawing and painting, devel-

oping the painting as a whole in stages rather than completing small sections," says the artist. "I've served at sea. I was also born and raised near it and have lived next to it, so I have always been drawn to the power of the sea...Studying waves can be mesmerizing, but we underestimate it at our peril."

Discussing his oil on linen panel, *Church Cove*, he says, "Of my many studies, this image seems to convey the evolution of a wave as it captures its various phases, from

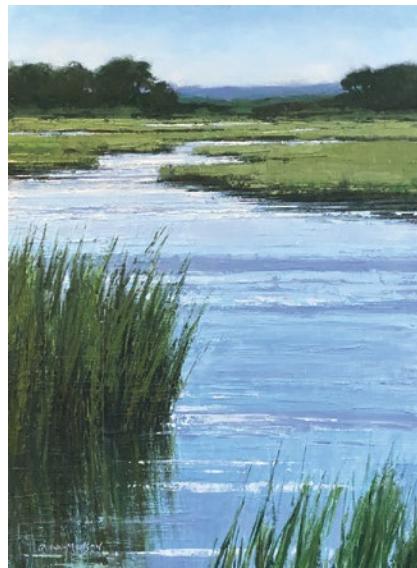
the spindrift breaking away at the tip of a wave to the reflection off the face of the wave."

In *Poldhu Cliffs*, waves break against a craggy shoreline. "The cliffs around the Poldhu Cove area on the Lizard Peninsula are often subject to collapse into the sea, so the coastal paths can also be dangerous," says the artist. "This view looks down at the circling seabirds."

Sandell is based in Kettering, England. ●



Susan Powell Fine Art, *Rose Tone*, oil, 30 x 30", by Deborah Quinn-Munson.



Susan Powell Fine Art, *Summer Feel*, oil, 26 x 19", by Deborah Quinn-Munson.

## Deborah Quinn-Munson

**D**eborah Quinn-Munson's paintings draw the viewer into a moment of quiet, where the familiar beauty of the sea and shore can spark a personal memory or escape, as if saying, "Here is a special place, stay for a moment and remember. Claim it as a reflection of your own experience."

Inspired by the serenity of a stretch of beach or the calm of a shoreline marsh, her work feels grounded and peaceful.

Carefully chosen shapes, values and colors, arranged in unequal proportions, result in dynamic compositions while conveying the stillness and tranquility of the scene. This dichotomy between the spirited execution of a painting and the resulting quietude is central to Quinn-Munson's interest as an artist.

Quinn-Munson's paintings are included in the permanent collection at Smilow Cancer Hospital at Yale New

Haven where patients and their families have found comfort in the peaceful presence of her work.

Proficient in oil and watercolor, Quinn-Munson is a Master Pastelist with the Pastel Society of America and a Master Circle Member of the International Association of Pastel Societies. She is also an elected artist member of the Salmagundi Club in New York City and the Copley Society of Art in Boston.

Quinn-Munson is a featured artist in *Summer in New England*, a group show at Susan Powell Fine Art on view July 11 through September 28. See our coverage on Page 74.



Susan Powell Fine Art, *Coastal Blues*, oil, 21 x 55", by Deborah Quinn-Munson.

### Want to See More?

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

**Represented by Susan Powell Fine Art**  
679 Boston Post Road | Madison, CT 06443  
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1

# Cultural Energy

*The Seattle Art Fair celebrates its ninth edition by highlighting the studio glass movement.*

The Seattle Art Fair returns to the Evergreen State metropolis to showcase an eclectic mix of contemporary and modern work in a myriad of mediums, as well as traditional and experimental processes. The 2025 event boasts over 85 participating galleries and cultural partners, including local, national and international exhibitors.

"The mission of the *Seattle Art Fair* is really about celebrating the unique cultural energy of the Pacific Northwest while fostering meaningful connections between artists, collectors, institutions and the public," says event director Kelly Freeman. "This year, we're emphasizing how regional legacies—like the studio glass movement—continue to shape contemporary practice. We want to offer an environment where discovery thrives, and where both established and emerging voices are in active dialogue."

Centered around the "legacy of glass" in the Pacific Northwest, Freeman is working closely with Pilchuck Glass School, the Museum of Glass in Tacoma, Washington, and Upstate New York's Corning Museum of Glass to present site-specific installations, neon works and guided tours for the event. "For instance," she says, "Seattle-based sculptor Kelsey Fernkopf is creating a large-scale neon installation for the fair, and there are curated talks and theater programming focused on the evolution and innovation in glasswork." Other exhibitors showcasing glass artists include Pittsburgh Glass Center, JC2 Gallery, A Lighthouse called Kanata, Stonington Gallery, Traver Gallery and others.

Freeman adds that organizers are excited about additional programming like Ben Miller's live painting project inspired by Washington's Elwha River. "He'll use a fly-



2



3

fishng rod to build his canvas cast by cast," Freeman explains.

Attendees will find other event highlights like Susan Seubert's ambrotype photographs of icebergs—part of a larger UNESCO-backed environmental project; several debut galleries bringing fresh perspectives “like Cordata Gallery’s presentation of David Syre’s monumental landscapes,” says Freeman, “and there’s a deeper integration of regional talent across the fair this year, thanks to contributions from Portland and Seattle galleries alike.”

These galleries include Seattle’s AMcE Creative Arts, Greg Kucera Gallery, J. Rinehart Gallery, TASWIRA Gallery, Winston Wächter Fine Art and Woodside/Braseth Gallery, as well as Portland’s Russo Lee Gallery.

Hailing from Langley, Washington, Museo Gallery will be returning to the 2025 event, featuring an impressive lineup of gallery artists such as landscape painter Pete Jordan, magical realist Laura Hudson and Claudia Pettis, who often paints animal life. “Visitors will also be able to admire the vibrant abstractions of Laura Viola Preciado; the contemporary, painterly interpretations of the natural world created by Michael Dickter; and the joyful graphic pieces by Robin Kerr,” says Nancy Whittaker, Museo co-owner.

One such highlight at the Museo booth,



4

is the mixed media painting *The Sun Also Rises*, by Susan Melrath. “[This piece] is a continuation of Susan’s exploration of form and color through rural structures and landscapes,” continues Whittaker. “Her work is a masterclass in color—subtle, yet full of unexpected combinations that bring energy and harmony to her compositions. This piece, like much of her work, invites a quiet kind of reflection, evoking both a sense of place and the inner landscape of memory.”

1

Visitors to the 2024 Seattle Art Fair enjoy a plethora of contemporary art options and unique programming.

2

**Bridget Davies, *The Three Graces***  
Ink, ink and 23k gold leaf on paper,  
30 x 42". Courtesy of Quantum Contemporary Gallery.

3

**Susan Melrath, *The Sun Also Rises***,  
mixed media, 24 x 36". Courtesy of Museo Gallery.

4

**Ben Miller, *Colorado River, CO***,  
acrylic on polycarbonate, 48 x 72"

The Seattle Art Fair kicks off on Thursday, July 17 with a VIP Preview from 4 to 6 p.m., and continues through July 20. Visit the website for details. ●

## SEATTLE ART FAIR

**July 17-20, 2023**

Lumen Field Event Center  
800 Occidental Avenue, S Seattle, WA 98134  
[www.seattleartfair.com](http://www.seattleartfair.com)

# Greater Heights

*The High Desert Museum's Art in the West exhibition honors one of the most captivating regions in the country.*



2

A celebration of the people, wildlife, landscapes, cultures and history of the region, the annual *Art in the West* exhibition and online auction features nearly 120 works inspired by the High Desert from some of the top artists in the country. Visitors will be able to explore a wide range of mediums as well, including photography, sculpture and painting, along with gold leaf and sagebrush.

"I am always in awe of the diverse array of artwork that continues to captivate visitors, and this year is no exception. These works unveil fresh and unique perspectives of the West, helping us better understand and appreciate the region," says Dana Whitelaw, executive director of the High Desert Museum. "I look forward to seeing the museum walls full of vibrancy and color and hearing the chatter of visitors as they explore and learn."

The 2025 Juror's Choice award winner is Santa Fe-based artist Jake Trujillo's *Painted Hills No. 1*, known for his vibrant and electric landscape paintings

of the Southwest. The oil and acrylic painting features a dusty rose sky with a crescent moon accent, marked by rolling hills and saturated pink clouds. "[Trujillo] takes traditional landscape painting and adds innovative and dynamic color for a more modern look. The blended approach adds depth to a well-known geographic landmark," Whitelaw adds.

Other artists bringing outstanding works to the upcoming show include Dawn Emerson, Frank Buffalo Hyde, Judy Hoiness, Anton Yakushev, Hilary Baker, David Parker Sherwin among many more.

"A Journey Together by David Parker Sherwin is a picture that says a thousand words," continues Whitelaw. "The cinematic style of the painting, from the expanse of forests to the towering mountains that dwarf the caravan of cowboys crossing the river, make us appreciate the beauty and the history of the region. The piece highlights Parker's detailed and distinctive connection to impressionism and place."

**1**  
**Dawn Emerson,**  
*Contentment*, ink  
and pastel on Evolon  
material, 13½ x 9¾"

**2**  
**Hilary Baker,** *Night,*  
acrylic on linen, 24 x 24"

**3**  
**Frank Buffalo Hyde,**  
*Buffalo Fields Forever,*  
acrylic on canvas,  
25 x 34"

**4**  
**Judy Hoiness,** *The Great  
Basin—A Moment in  
Time*, acrylic on canvas,  
24 x 24"



3



4

Frank Buffalo Hyde was part of the museum's *Sensing Sasquatch* exhibition in 2024 and *Imagine a World* in 2022. "Buffalo Fields Forever is a multi-layered and explosive depiction of the West," says Whitelaw. "Buffalo Hyde's paintings examine and elevate an image of contemporary and Indigenous life through a vibrant pop-sensibility and satirical eye, from icons of popular culture to traditional Western themes."

*Art in the West* will be on view at the High Desert Museum and available for bidding on the museum's online auction page at [www.highdesertmuseum.org/aiw](http://www.highdesertmuseum.org/aiw), with the opportunity to purchase artwork outright. A gallery guide will go live on Friday, June 27, and bidding for the online-only sale starts July 5 at 9:00 a.m.

Both bidding and exhibition viewing close the evening of Saturday, September 20, at the *Art in the West* Closing Party, where attendees can chat with participating artists, watch live demonstrations and enjoy food and drinks. ●

#### ART IN THE WEST

*July 5-September 20, 2025*

High Desert Museum

59800 US-97, Bend, OR 97702

(541) 382-4754, [www.highdesertmuseum.org](http://www.highdesertmuseum.org)



EVENT PREVIEW / ART SANTA FE

7/11-7/13 Santa Fe, NM

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FINE ART



# A Dynamic Hub

*Art Santa Fe exhibits stellar contemporary artwork and innovative programming for its 25<sup>th</sup> edition.*

**K**icking off the renowned *Santa Fe Art Week*, with a mission to foster connections and inspire talent, *Art Santa Fe* features over 85 exhibitors for its 2025 showcase. The event is hosted at New Mexico's Santa Fe Community Convention Center where attendees can expect to find one-of-a-kind contemporary pieces including paintings, photography, limited edition prints, sculpture, glassworks, ceramics, wearable art and accessories, objects, functional art and more.

"Celebrating its 25<sup>th</sup> year in 2025, *Art Santa Fe* has grown into a premier contemporary fine art fair, celebrating a quarter-century of showcasing groundbreaking works and fostering meaningful connections in the art world," says Linda Mariano, marketing and managing director. "From its inception, the fair has aimed to amplify Santa Fe's already rich cultural and artistic heritage by drawing national and international attention to the city's vibrant creative scene."

Mariano adds that, "As a platform for innovation, *Art Santa Fe* brings together a diverse array of galleries, artists and collectors. Whether emerging or established, the participating artists represent a wide



2



3

spectrum of styles and media, reflecting the evolving nature of contemporary art. The fair is more than just an exhibition space—it's a dynamic hub where ideas are exchanged, relationships are formed and art is experienced."

In addition, patrons will find special programming like the event's popular Art Labs—a series of projects by galleries, art collectives and more. For 2025, *Art Santa Fe* also presents *Breath of Fresh Art*, an installation involving fine art floating in Santa Fe skies, by the Santa Fe Gallery

Association. Contemporary Art Project USA's *Returning to Earth* by Carola Orieta Sperman, features a piece that's a fusion of recycled and repurposed materials, an invitation to awareness, bridging the worlds of artistry and environmental advocacy.

Among the many exhibitors and projects, there will also be opportunities to see live demonstrations and Meet the Artist sessions throughout each day of the event; and a focused look at the Spotlight Program recipients, several cutting-edge

galleries and artists recognized for their skill and achievement in the visual arts.

"Since its inception, *Art Santa Fe* has proudly served as a launchpad for discovering fresh and inspiring artistic voices—a tradition that continues to thrive," Mariano notes. "This commitment to spotlighting emerging talent is especially evident in this year's lineup of independent [solo] artists. Representing a diverse range of backgrounds, styles and perspectives, these artists push the boundaries of contemporary art while offering visitors a chance to engage with bold, original work that is often being seen for the first time."

Artists of note are David Disko, Suzanne Kubach of STK Studios, Stephen Robeck Fine Art Photography, Linda Washburn Roberts, David Copher, Wanelle Fitch, and galleries such as 1228 Parkway Art Space, Contemporary Art Gallery USA, Palette Contemporary Art and Craft, and Gallery Edel, just to name a few.

Opening the event on Friday, July 11 from 12 to 4 p.m., is First Look Friday, followed by the 25<sup>th</sup> Anniversary Soiree from 4 to 7 p.m. *Art Santa Fe* will close at 6 p.m. on Sunday, July 13. For ticket prices and additional details, please visit [www.redwoodartgroup.com/art-santa-fe/](http://www.redwoodartgroup.com/art-santa-fe/).



4

**1**  
Attendees at the 2024 event enjoy contemporary artworks.

**2**  
**Wanelle Fitch**, *Into the Wild*, mixed media, 33 x 31"

**3**  
A look inside the booth of a 2024 *Art Santa Fe* exhibitor.

**4**  
**David Disko**, *Median*, oil and spray paint on re-purposed canvas, 32 1/4 x 42 1/4"



# Observation and Expression

*Oil Painters of America's Western Regional Exhibition highlights representational artists hailing from the Western U.S. and Canada.*

Oil Painters of America's 2025 *Western Regional Exhibition* is set for July 11 to August 11 at Illume Gallery West in Philipsburg, Montana, for a month-long showcase of traditional, representational oil painting. The nearly 115 works that will be on display have all gone through a meticulous round of judging, with this year's juror of awards, Master Signature Artist Edward Kucera, leading the selection process.

The exhibition opens on Friday, July 11, with an awards ceremony from 5:30 to 9 p.m. The following morning, Kucera will conduct a painting demonstration and, that evening, he will conduct an informal tour of the exhibition. "This is a new and popular event that is now featured at all OPA exhibitions," says the organization's executive director Kurt Anderson. "It is geared specifically to collectors. They can hear the judge's observations about the paintings, the reasoning behind the awards and talk together about their shared love of art."



1



2



WILLIAM D. CRAM

3



4

Anderson adds that, "because the OPA is inclusive of all the styles and subjects within this tradition, viewers will see a wide variety of paintings, from broadly impressionistic landscapes to highly finished academic portraits. One of the standout artists in the show will be James Tennison (OPAM). His carefully executed and detailed paintings, such as his painting in the exhibition called *Spanish Horse and Rider*, demonstrate his love for the subtle effects of light and shadow, and the rich colors that can be found when carefully observed."

He also notes the work of renowned OPA Master Signature artist Albert Handel. "His painting of trees titled *A Summer Breeze* is rendered in an impressionist style, and his expressive brushwork and broken color pushes the forms close to abstraction."

Other prominent works in the upcoming show include Michael Situ's nocturne *Laguna Light*, a dreamy beach scene with palm trees and glowing city lights; as well as Kathy Anderson's still life *Yellow and Blue Spring*, a colorful medley of flowers in baby blue vases.

Illume Gallery operates Monday through Saturday from 11 a.m. to 5 p.m. and is closed



5

on Sundays. "The OPA has had a long and fruitful relationship with Illume Gallery," says Anderson, "and we are looking forward to returning to the charming town of Philipsburg, Montana, for what we know will be another exciting and successful event." ●

1  
Michael Situ, OPAM, *Laguna Light*, oil on canvas panel, 12 x 16"

2  
James Tennison, OPAM, *Spanish Horse and Rider*, oil on linen, 30 x 30"

3  
William Schneider, OPAM, *Cold As Ice*, oil, 24 x 18"

4  
Kathy Anderson, OPAM, *Yellow and Blue Spring*, oil, 16 x 20"

5  
An artist demonstration at a previous show.

## WESTERN REGIONAL EXHIBITION

July 11-August 11, 2025

Illume Gallery West

130 E. Broadway Street, Philipsburg, MT 59858

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# SOLD!

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

## 1 Principle Gallery showcases a recent sale of a painting by Megan Aline

"Memory Field...went to a very sweet local couple who just popped in one day," shares gallery assistant director, Taylor Chauncey. "They took it home on approval for a few days and determined it was the perfect painting for their home." Commenting on Aline's paintings, Chauncey adds, "We've done extremely well with Megan's work, and we haven't even carried her for a full year yet! Her paintings exude such elegance and emotion, so they resonate with so many of our collectors. I also love that she creates paintings in so many different sizes because Old Town [Alexandria, Virginia] residents don't have massive walls, but they have a nook or a slender wall where an Aline can fit perfectly."

## 2 Work featured in a preview of a March show sells through 33PA and 33 Contemporary

Angelika Weinekötter's piece *Contemporary Eve* was featured in a March preview of the show *The Modern Female*, presented by 33PA and 33 Contemporary. The show was viewable on Artsy.com, as well as at 33 Contemporary's showroom in Lake Worth Beach, Florida. About *Contemporary Eve*, Weinekötter says, "In [this] painting...nature and technology merge in a way that allows us to experience the ancient story of temptation in a modern context. The snake, a symbol of the biblical temptation in the Garden of Eden, reappears—only this time, it's not an apple that captures the figure's attention, but a smartphone. This subtle parallel points to the temptation of our era: where the snake once symbolized knowledge and insight, it's now technology that promises us the world at our fingertips. But like the ancient temptation, there is a danger—the distancing from the real, natural world as we become increasingly entangled in the digital. This painting invites us to pause and reflect: have we traded the real world for an illusion?" ●

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

1  
**Megan Aline**, *Memory Field*,  
acrylic on panel, 36 x 36". Image  
courtesy Principle Gallery,  
Alexandria, VA.

2  
**Angelika Weinekötter**,  
*Contemporary Eve*, oil on portrait  
linen, 20 x 20". Image courtesy  
33PA and 33 Contemporary,  
Lake Worth Beach, FL.

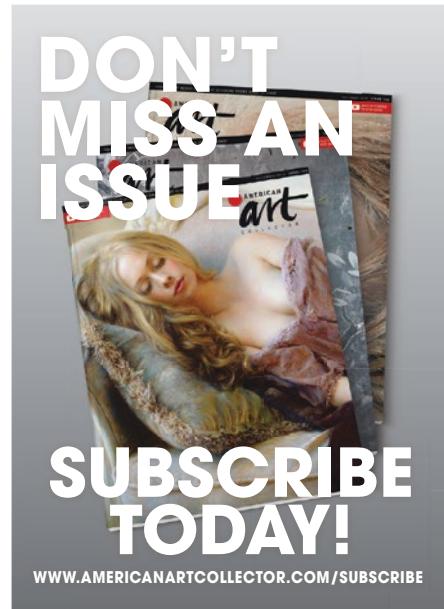


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