

FEBRUARY ART SHOW PREVIEW

Reality check

J. Willott Gallery in Palm Desert, California, hosts the 5th annual International Guild of Realism Juried Exhibition and Sale.

Lovers of realist art are anxiously awaiting the opportunity to view and purchase work by some of the nation's top artists during the 5th annual International Guild of Realism Juried Exhibition and Sale.

The exhibition, hanging from February

8 through 26, will be hosted by the J. Willott Gallery on prestigious El Paseo in Palm Desert, California. The International Guild of Realism (IGOR) boasts a lofty membership well over 200 and its artists are literally spread across the globe. Fifty-five pieces from 44

international artists were selected by the gallery after a group of over 300 original works was juried down to 109 by IGOR's charter members. Each work submitted is an original handcrafted work of fine art with no use of reproduction technology. ▶



Don Clapper, *Blue*, oil, 20 x 24"

INTERNATIONAL GUILD OF REALISM

5TH ANNUAL JURIED EXHIBITION



JACQUELYN BISCHAK



RANDY FORD



SCOTT ROYSTON

ARTIST RECEPTION FEB 11, 4-7PM ON DISPLAY FEB 8-26



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R. Geoffrey Blackburn, *Desert Rules*, oil on panel, 9 x 15½"



Collectors will find diverse subject matter with one common thread—sublime craftsmanship. Subjects include intimate portraits, eye-opening landscapes, intricate still lifes and a few gracefully done wildlife pieces.

IGOR defines realism as ranging from classical (based upon the traditional, academic-style painting techniques) to contemporary, where cutting-edge techniques and subject matter are used to comment on today's world. Trompe l'Oeil, photorealism, surrealism, and super-realism are some of the genres included within the range of realism choices for modern artists, as well.

The exhibition is highlighted by an artist reception on February 11 from 4 to 7 p.m.

Gallery owner Josh Otten says, "We were overwhelmed by the quality of paintings during the jury process. We were forced to make some very tough choices because, to be honest, there wasn't one piece that wasn't of high quality. This group of artists must be

Adrienne Stein, *Dark Am I*, oil on mahogany, 40 x 28"

considered among the highest quality in their genre. As a young gallery we were humbled by the opportunity to host such a talented and large group from all over the world."

Among the participating artists are **R. Geoffrey Blackburn, Sydney Brown, Ginger Bowen, Beverley Chicoine, Don Clapper, Carolina Daley, K. Henderson, Grace Kim, Lorena Kloosterboer, Laurin McCracken, Vala Ola, Arleta Pech, Nicholas Petrucci and Adrienne Stein.**

Grace Kim's work is based on fairly traditional standards of composition as she strives for balance and some sense of movement throughout the work.

"Realism relies on a strong drawing foundation. I try to capture the beauty I see in natural objects, their color and the play of light upon them," says Kim. "I am initially inspired by nature and particularly fruit, flowers, vegetables that are in season around me. This year, I tried to do something different than past years so I painted *Peahen*, which has so many fascinating colors and beauty."

For most of his painting career, Don Clapper has been painting mainly still ▶



life and Trompe l'Oeil paintings and while he still works in those genres, he is now spending more time exploring the female figure with unusual color, lighting and shadow.

"I'm calling my new style 'dramatic realism,' and I will be launching this new and exciting style at this IGOR exhibition," says Clapper, a charter member of IGOR. "I have had a lot of fun creating these unique and colorful compositions although most of them take me about two months of actual work time but I think they are worth the effort."

R. Geoffrey Blackburn's painting *Desert Rules* was inspired by a trip to a desolate stretch of Western desert near the Utah-Arizona border where he discovered an abandoned rock house built into an overhanging bolder.

"*Desert Rules* suggests both the imposition of the harsh 'rules of survival' in the desert and the statement that indeed in the final analysis, the *desert rules!*" says Blackburn. "The abandoned dwelling suggests that its human occupant has lost the battle to survive in the desert while the hawk shadow shows the unseen presence of a predator hovering over the landscape. I liked the idea of showing no actual living creature, just the *suggestion* of a menacing presence."

Arleta Pech's goal for her work *Summer Splendor* is to engage the viewer on ▶



Top: **Arleta Pech**, *Summer Splendor*, oil on board, 13 x 32"

Right: **Vala Ola**, *Girl with a Pearl Earring*, oil, 14 x 11"





K. Henderson, *Happy Hour*, oil on canvas, 20 x 24"



Ginger Bowen, *Shovels, Buckets and Bugs*, oil on canvas, 22 x 30"

three levels: artistically, emotionally, and intellectually.

"Artistically, the use of many thin dilutions of oil paint creates a 'lit from within' quality. Emotionally—the cherry stems reach upward, as if inviting us to reach into the picture itself and partake of the splendor," says Pech. "Intellectually, it was created with a literary theme in mind, where one wonders if ours is the dilemma Alice faced when presented with the choice to 'eat me' in her *Wonderland* adventures. Will we become smaller or taller? The yearning stems might tell the story."

Adrienne Stein's piece in the show, *Dark Am I*, is one of a five-part series inspired by the ancient Hebrew poem *Song of Solomon*.

"I painted on mahogany panels shaped like Gothic arches to allude to Sacred Art and iconography, but bring them into a contemporary context," says Stein, primarily a figurative painter. "The human figure is the most emotive and compelling form in the vast visual world."

Charter member Vala Ola is primarily known for her bronze sculptures but she is also equally talented in figurative oil painting. Her style of contemporary figurative realism bronze sculpture is truly original and her oil paintings have the same depth of expression as her bronzes.

"After mainly sculpting for the last seven years, the brush was calling me. I can shift



Nicholas Petrucci, *La Femme En Bleu*, oil on canvas, 36 x 30"

◀ Grace Kim, *Peahen*, oil, 14 x 11"



Carolina Daley, *Flowers for Emily*, oil on canvas, 16 x 12"



Laurin McCracken, *Mattes*, watercolor, 31 x 26"

from sculpting to painting and back again, but it is always the figure that remains my main interest," says Ola. "The subtlety of the human form is fascinating. The mood one can create in a portrait and the evasive mystery of the soul captured on a canvas."

The earthy, pungent prairie landscape provides Beverley Chicoine with an endless source of painting fodder. The flora and fauna of the Western Canadian plains captivate Chicoine and she's spent a lifetime studying the cycle of life on the land she loves.

"I paint from the inside out," says Chicoine. "It's important to me to have a fundamental grasp of how my subject matter is put together. From this perspective, 'paint what you know' goes without question. In fact, 'paint what you know *intimately*' better captures it."

Although comfortable painting figurative, Western and still life subjects, K. Henderson's current body of work is focused on still lifes.

"I like to capture a moment in our everyday lives. There is beauty in the simple objects that surround us," says Henderson. "I love to gather

different objects together and tell a story. With every painting I create, I'm still fascinated with the idea of making a three-dimensional object appear on a flat surface."

Ginger Bowen's still life paintings are all about color, as evidenced in her juried-in piece *Shovels, Buckets and Bugs*.

"Putting objects together with color comes naturally to me as does shopping so it's a win-win because I love to find the perfect antique to compose a painting around," says Bowen. "With every painting I try and make the viewer smile and enjoy life. It's my way of contributing a little something good for the world."

Nicholas Petrucci's interest in art has always been in the Great Masters.

"Rembrandt and Caravaggio are masters of light, of drama and of emotion. I share their philosophy concerning integrity and authenticity," says Petrucci. "After being trained in modern art, I have returned to classicism, the purest form of art. IGOR recognizes exquisite technique, elegance, majesty, beauty and drama in its members,

and I am honored to be a part of such an organization."

Carolina Daley loves the poetry of Emily Dickinson and it serves as constant inspiration for her.

"Her poems are so beautiful that I wanted to give her something in return. I tried to make the painting as romantic as the poem that inspired it," says Daley. "I imagined her sitting in her room, working on the poem and occasionally glancing at the flowers that she had just picked on her walk through the fields. The poem is Emily's gift to us, and the painting is my gift to Emily and to the viewer. Like her, I have put my heart into its creation."

A variety of subjects attract Sydney Brown but her current emphasis is still life.

"Everyday objects with interesting light and shadow, like tools or old toys, are favorites, and gorgeous fruit is very seductive," says Brown. "A friend has a plum tree, and when he gave me these frosty looking plums with stems and leaves, which you never get with store-bought fruit, I knew they needed to be

painted. I hope the viewer sees how luscious these plums looked."

At this exhibition, Lorena Kloosterboer, a charter member of IGOR, will be showing her latest photorealistic painting titled *Sunshine Sonata*.

Always giving deeper meaning to her artworks, Kloosterboer says, "The yellow tulip symbolically stands for 'There's Sunshine in Your Smile.' As one of the world's most beloved flowers, the gift of tulips is a sure delight, enchanting in its beauty and simplicity."

Laurin McCracken's piece in the show is titled *Mattes* and is a modern twist on a classic Tromp l'Oeil subject.

"Where does the framing stop and the painting begin? In this case, I have incorporated the matte into the painting and added extra mattes into the painting," says McCracken. "These are layered with subjects from my Dutch- and Flemish-inspired still life paintings." ●

5th annual International Guild of Realism Juried Exhibition and Sale

When: February 8-26, 2010.

Opening reception February 11, 4-7 p.m.

Where: J. Willott Gallery,
73190 El Paseo, Ste. 1, Palm Desert, CA.

Information: Call (760) 568-3180 or visit
www.realismguild.com.



The J. Willott Gallery on El Paseo in Palm Desert, California, hosts the 5th annual International Guild of Realism Juried Exhibition and Sale.



Beverley Chicoine, *Still Standing*, acrylic, 19¾ x 28¾"



Sydney Brown, *Straight from the Tree*, oil, 11 x 14"



Lorena Kloosterboer, *Sunshine Sonata*, acrylic, 23½ x 31½"



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Donald Clapper

"Reflections", Oil, 24 x 36"

www.clapperart.com



Vala Ola

"Girl with a Pearl Earring", Oil, 16 x 12"

www.valaola.com



Lorena Kloosterboer

"Sunshine Sonata", Acrylic, 23½ x 31½"

www.art-lorena.com

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R. Geoffrey Blackburn

"Desert Rules", Oil on Panel, 9 x 15½"
www.rgeoffreyblackburn.com



Nicholas Petrucci

"La Femme En Bleu", Oil on Canvas, 36 x 30"
www.NicholasPetrucci.com



Carolina Daley

"Setting Sun", Oil on Canvas, 16 x 12"

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Laurin McCracken AWS NWS

"Many Mattes, Which Are Real?", Watercolor, 31 x 26"
www.Lauringallery.com



Sydney Brown

"Straight from the Tree", Oil, 11 x 14"
www.sydneybrownfineart.com



Ginger Bowen

"Shovels, Buckets and Bugs", Oil, 22 x 30"



Beverley Chicoine

"Still Standing", Acrylic, 20 x 29"

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Arleta Pech

"Summer Splendor", Oil on Board, 13 x 32"

www.arletapech.com

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