

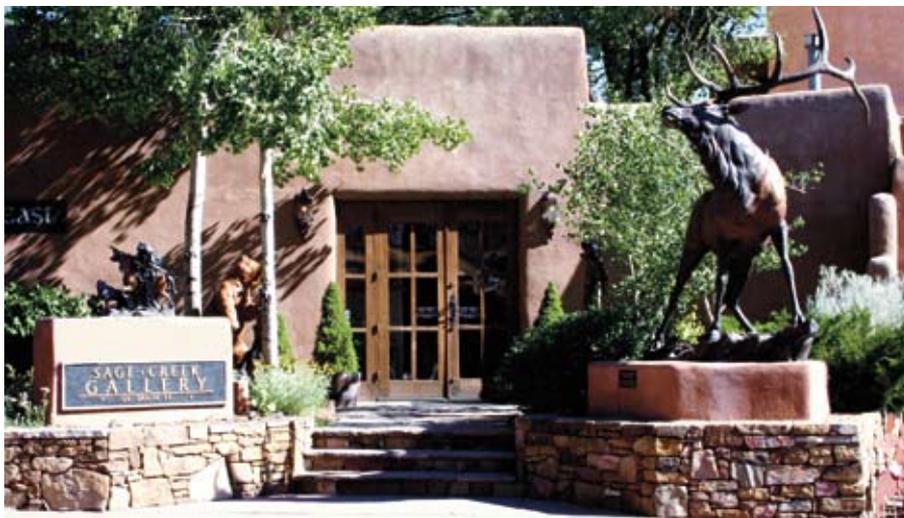
## OCTOBER ART SHOW PREVIEW

# Get real

Sage Creek Gallery in Santa Fe, New Mexico, hosts the 6<sup>th</sup> annual International Guild of Realism Juried Exhibition and Sale.

**W**ith close to 80 paintings from over 70 of today's top realist artists, the 6<sup>th</sup> annual *International Guild of Realism Juried Exhibition and Sale* is the group's largest show to date. Taking place from September 30 to October 22 at Sage Creek Gallery in Santa Fe, New Mexico, this show will feature works from artists spanning the globe. The gallery selected 79 paintings in four categories for the exhibit: landscapes, still lifes, figurative art, and Trompe l'Oeil. The show opens with a gala reception from 5 to 8 p.m. on September 30 with a number of the artists in attendance.

"Sage Creek Gallery is privileged in hosting the best survey of what is happening in realism painting in the world today by presenting the 6<sup>th</sup> annual juried exhibition for the International Guild of Realism," says Sande Sievert, director of Sage Creek Gallery. "With over 75 striking canvasses providing a wide spectrum from contemporary to classical realism, the world's leading realism artists are brought together in Santa Fe. Close to 400 celebrated talents offered submissions to this, the largest exhibition ever, in



Sage Creek Gallery in Santa Fe, New Mexico, will host this year's International Guild of Realism<sup>®</sup> Juried Exhibition and Sale.

the Guild's history."

Artists such as **Barbara Rudolph, Albino Hinojosa, Barney Levitt, Patricia Tribastone, Camille Engel, Pam Carroll, Larry Charles, Lorena Kloosterboer, Donald Clapper,**

**Vala Ola, Cat Corcilus, Kolbjørn Håseth, Sandra Willard, George Hartley, Nick Long, Victor Leger, Stephanie Neely, Lee Alban, John Philbin Dolan, James Van Fossan, and Ed Copley** are among those whose works will be displayed.

Barbara Rudolph is an artist who loves to tell a story with her oil paintings. Her primary focus is on intimate portraits of birds posed in a peculiar and fun situation that might include a musical instrument or a stack of books. The paintings are unique, thought-provoking and often have a sense of humor to them.

Her *All That Jazz* painting features books on many of the greatest jazz musicians of all-time—books including Louis Armstrong, Miles Davis and Charlie (Yardbird) Parker, to name a few, along with one jazz-loving bird.

Albino Hinojosa, acclaimed as a realist of the 21<sup>st</sup> century, has devoted himself to reviving the world of realism. His work reflects the artistic roots of his past training and years of professional experience. Because he grew up in a depressed rural environment in East Texas, his subjects often reflect that upbringing. In the painting *Speed King* he begins with a strong



**Albino Hinojosa, *Speed King*, acrylic, 16 x 20"**



Barbara Rudolph, *All That Jazz*, oil on canvas, 24 x 18"

attention to design employing the “Golden Proportion” and finishes with his attention to detail. This attention to detail is what he enjoys most. Having participated in the IGOR exhibitions in the past, it has offered him great opportunities to showcase his work nationally.

Barney Levitt strives to create a narrative element in his work. Often his titles give the viewer insight into the mood he’s trying to capture, whether it be humor or a sense of mystery.

“Reflections figure prominently in my paintings, both metaphorically and as a vehicle for transporting the viewer into another parallel universe,” explains Levitt. “*Bird Fight* was inspired by a piece of fabric that I had kicking around the studio. I liked the floral design, and the fighting birds gave the piece vibrancy and motion. The reflection of me at my easel shows me in my studio in quiet concentration.”

“The impact of the still life as art lies not only with the fine execution with the medium, but also the story that the artist tells with the objects and their handling,” says artist Patricia Tribastone. “This still life, *Egg and Beater*, is first in a series of things we no longer use. I enjoy taking everyday objects and using them in my still life; they seem to have their own story to tell.”

Camille Engel’s Trompe l’Oeil painting of a raven with rook cards, *Strike a Pose*, is a witty depiction of a raven posing to resemble the bird on the cards. Inspired by the birds that live in and visit the bird sanctuary surrounding the artist’s home/studio, and influenced by the artist’s love of friends and games, this is a very personal painting.

Heeding advice to “Pursue the dream that burns inside you,” Engel began oil painting in 2000, intuitively, in a realistic style. She now pursues the aims of the Realist movement with



Barney Levitt, *Bird Fight*, oil on linen, 12 x 12"

remarkable passion and skill. “Being a realist artist in today’s world is like taking part in a new renaissance of realism,” she remarks. “I revel in the painstaking details and I love being in the International Guild of Realism whose members meet the highest standards of technique, talent and creativity!”

“I’ve been a dedicated artist for the majority of my adult life with the exception of a 16-year

hiatus where my priority was motherhood,” states Pam Carroll. “Being a member of the International Guild of Realism has been a privilege as well as a great venue for exposure as a realist painter. This will be the second time with IGOR that I’ve been juried into a show in Santa Fe, New Mexico.

“My inspiration for this painting was a visit to the Field Museum in Chicago many years ago,” continues Carroll. “I was captivated by the wonderfully painted dioramas. My painting *Rock and Roll* focuses on the house trailer surrounded by images that weaves a story of time gone by. I always work from life and set up my scene approximately 2 to 3 feet from my easel allowing me to paint the items life-size.”

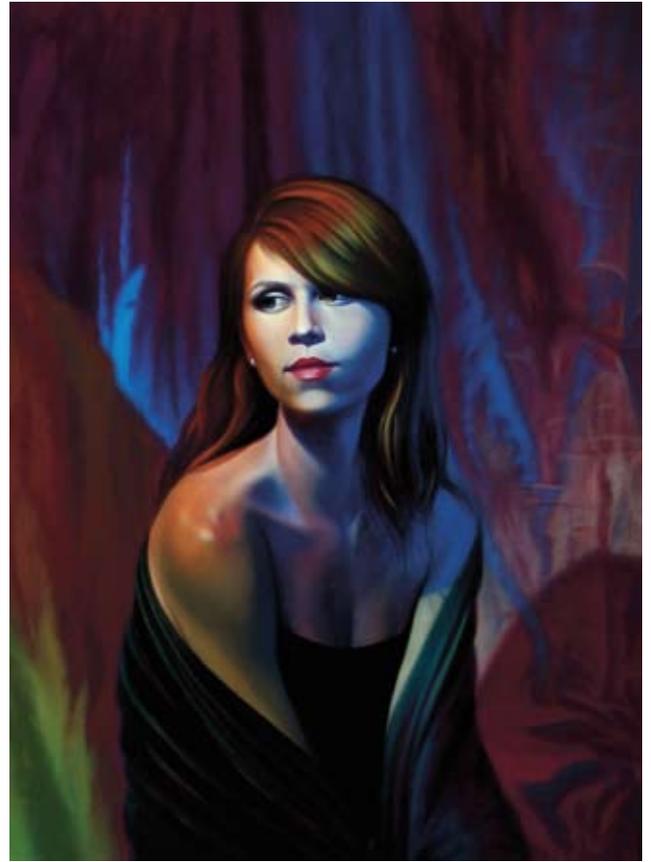
*American Idols* by Lorena Kloosterboer is a Trompe l’Oeil depicting four stamps, all mini portraits of world famous American icons. The life-size painted stamps are exact replicas of genuine American stamps, so authentic that one can actually see the shadows under the tiny perforated edges. The dangling key shows that the turquoise-inlaid wood frame is, in fact, also painted.



Patricia Tribastone, *Egg and Beater*, oil, 15 x 30"



**Vala Ola**, *Girl with a Pearl Earring*, oil on panel, 20 x 16"



**Donald Clapper**, *Northern Light*, oil on linen, 36 x 24"



**Kolbjørn Håseth**, *It May Pass*, acrylic on canvas, 39 x 16"



**Camille Engel**, *Strike a Pose*, oil, 16 x 20"

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A Dutch-Argentine artist, Kloosterboer is proud to be a charter member of the International Guild of Realism and says, "Each year it's such a joy to see all the great realism artists participating in our annual exhibition. This year's IGOR 6<sup>th</sup> annual exhibition promises to be our largest show ever, with an amazing selection of superb realism from all over the world."

In 2009 artist Donald Clapper, who also is co-founder of IGOR, launched a new figurative style called "Dramatic Realism". This new style

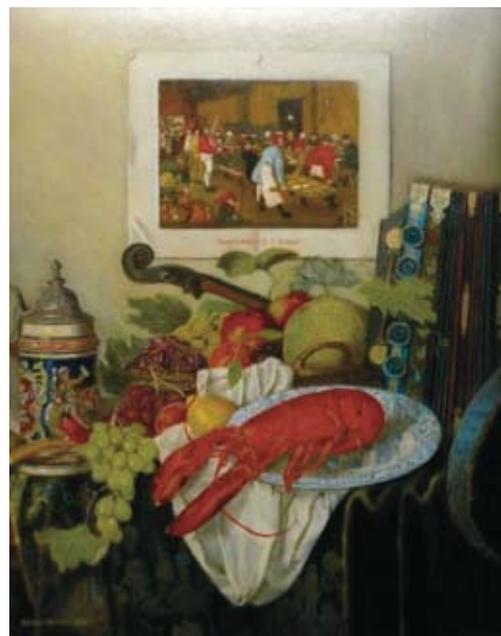
combines everything that the artist enjoys in quality painting such as dramatic lighting, interesting composition, skillful technique and exciting color. The unique colorful lighting creates drama and mystery to the figure.

"These new figure paintings represent a new style for me in which the figure is illuminated in a whole new way with multiple light sources and color splashes penetrating the composition," says Clapper. "My new style is influenced by different art movements throughout history. I use glazing

and careful blending of paint that the Dutch still life masters perfected. The compositions at times give homage to the great figure painters of the past like Bouguereau, Gerome and Tadema. Infusing the paintings with color makes the figure come to life in a vibrant way. Honoring the traditions of classical paintings yet bringing a contemporary look to the scene. I am thrilled to be a part of our 6<sup>th</sup> annual Realism Guild exhibition at Sage Creek Gallery this September and it is proving to be our biggest and best show of all-time."



**Cat Corcilus**, *Squished in a Dish*, oil, 9 x 12"



**George Hartley**, *Peasant Wedding*, oil on linen, 30 x 24"



**Sandra Willard**, *Gerbera and Grapes*, scratchboard, 8 x 8"



**Lorena Kloosterboer**, *American Idols*, acrylic on wood, 16 x 16"



**Pam Carroll, *Rock and Roll*, oil, 18 x 24"**



**Victor Leger, *Morning Vista*, oil on panel, 44 x 31"**

Vala Ola, a charter member of the International Guild of Realism since 2004, has one painting in the show. The painting is part of a larger series that she's worked on over the last two years, the *Girl with a Pearl Earring* series. She has completed four in the series.

"I became interested in painting this series after seeing the movie *Girl with a Pearl Earring* about the life of the Dutch painter Vermeer," explains Ola. "The figure has always been my main interest in art, both in painting and sculpting. Bringing the human spirit to life on the canvas, I find a fascinating experience. Breathing life into a blank canvas with the help of paint and a few brushes is magical. When I feel like the figure exists in her own world reaching into my world I feel content and can say it's finished...When starting the first *Girl with a Pearl Earring* I didn't think to paint more than one but I now am working on the fourth one. All are different in some way; angles, size, color of the eyes, expression, lighting."

"When I paint I'm inspired by the energy created by light, shadows and color and how they rhythmically dance on objects," remarks Cat Corcilus. "*Squished in a Dish* to me is a kaleidoscope of intense color and light balanced by shadows and I enjoyed painting it. Having just been invited to join the International Guild of Realism, it was a thrill when notified my painting had been juried into the show hosted by the prestigious Sage Creek Gallery in Santa Fe. As artists, we struggle for recognition, for validation that our work is good or hopefully exceptional. Venues like this show do just that."

Norway-based artist Kolbjørn Håseth says about his juried painting, *It May Pass*, "It was such a nice summer day. I headed for the 5,600-foot high peak in Norway. Approaching the top, I saw the birth of this thunderstorm. You should hurry back home under such conditions! But the storm split in two, thunder and lightning both to the right and to the left of me, while I walked all the way down to my car in sunshine. So when you see the storm coming, you may wish, like I experienced, that it may pass."

Håseth has been a full-time artist for 30 year, and has had 50 some one-man shows.

"I am a scratchboard artist who is in love with her medium," states Sandra Willard. "I render the fine details in my subjects using a medical scalpel blade to cut through a thin layer of black ink to reveal a layer of white clay. The flexibility of the blade allows me to create wispy lines with light pressure or it can etch deep grooves for bold marks with heavy pressure. Another reason I adore scratchboard is its ability to appear as though the transparent colored inks I apply to the white clay are illuminated from within. This archival medium is now my medium of choice for achieving the realism that you see in my work."

According to George Hartley, the still lifes of the 17<sup>th</sup>-century Dutch Masters and the 19<sup>th</sup>-century painter Wm. Harnett have been a major influence on his art.

"Being juried into the IGOR exhibit reinforces my belief that representational art is still admired and desired by art collectors," muses Hartley. "*Peasant Wedding* is my attempt to soften the formality of traditional banquet still life with the down-to-earth liveliness of peasant images feasting in the print on the wall, and carousing as represented on the stein. The violin and accordion accentuate the gaiety of the moment."

“It is truly an honor to be included in the prestigious International Guild of Realism’s annual exhibition,” says Nick Long. “I was fortunate to win Best of Show with another drawing the first time I entered an IGOR annual exhibition. Since then it has been a major focus of my career to enter every year. I look forward to seeing all of the world-class work in Santa Fe. My piece this year, *Reflections on the Past*, seems to resonate with those who have seen it. I believe viewers are drawn to the reflection in the doorknob, which becomes a metaphor for, perhaps, an event in their own personal history.”

Since first hiking through the Grand Canyon in the '70s, it's been a goal of Victor Leger's to go back to what he calls “the greatest show on earth” to paint a series of landscapes.

“My thrill has been realized with some of the best paintings that I've accomplished with my first three works in my Grand Canyon series. Generally, my hope with my paintings is that they radiate a sense of wonder that I believe our planet has in abundance right around us every day. I am humbled to have an opportunity to share my work with anyone,” says Leger.

Stephanie Neely works primarily in oil

pastels and creates floral still life paintings. She employs value contrasts of light and darkness as well as the textural variety of plant material and glass or pottery in her work. *Still Life with Peaches* is an homage to her native state of North Carolina and features objects that are typically created or manufactured in the Carolinas, including pottery from Seagrove, textiles, wood furnishings, peaches, and peonies from the garden. She is a new member of the International Guild of Realism and is thrilled to have been juried into this prestigious show.

Lee Alban received formal training at the Schuler School of Fine Arts in Baltimore. After graduating, Alban began a successful career that included gallery representation, portrait commissions, and national competitions. Alban joined the International Guild of Realism in 2007 and have been consistently juried into their exhibitions.

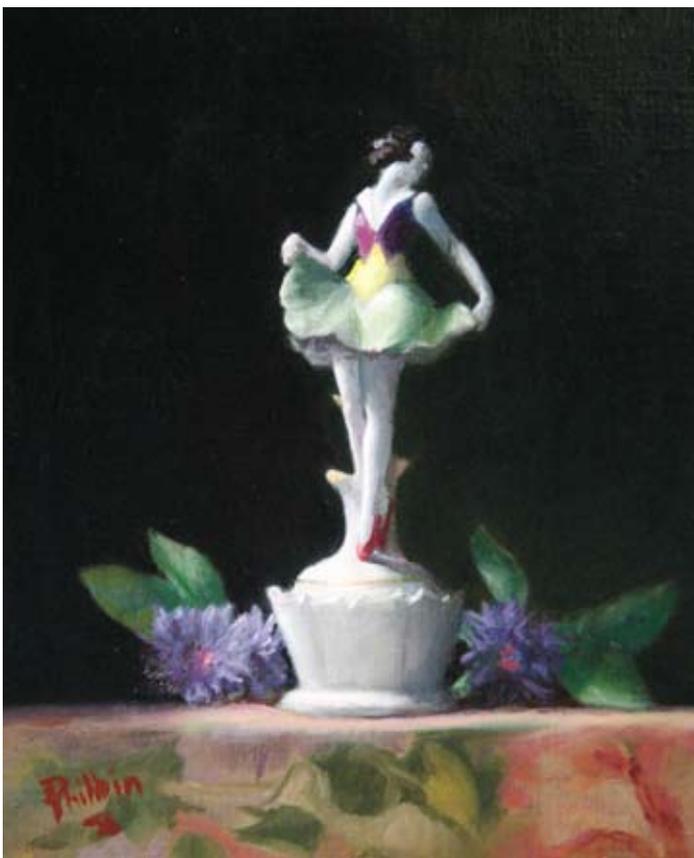
“This year’s painting *Heading Home* was inspired by the dairy farm near my home,” describes Alban. “A stream passes by the farm and through a tunnel under a roadway. The cows follow the stream through the tunnel to reach a pasture. From the road I was able to get an elevated view of the cows as they were

walking away from me along the stream. In the composition I wanted to make use of the shape of the stream and my unusual viewing position.”

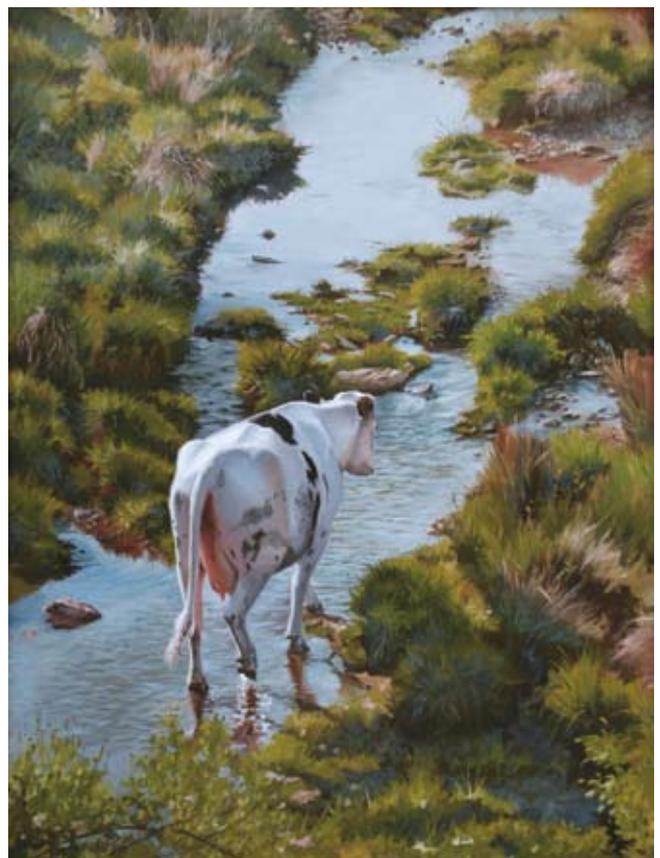
John Philbin Dolan came to art late in life. “Five years ago, at 44, I closed my technology consulting firm to pursue an art career full time,” explains Dolan. “I was classically trained at The Ravenswood Atelier in Chicago by Matt and Magda Almy. The painting, *Grandma’s Dancer*, is of a figurine that belonged to my grandmother who lived to be 98. I love how the figurine took me to another time, my grandmother’s time, and decided to paint it as a tribute to her.

“I am primarily known as a pastellist and am a Signature Member of the Pastel Society of America, so having one of my oils, as well as a pastel, in the show is a thrill,” adds Dolan. “I am proud to be a member of an organization like IGOR whose main purpose is to make the public aware that beautiful representational painting is alive, relevant and available.”

“I use color and its layered application to combine impression and reality, while suggesting shape and depth of my figures on an otherwise flat surface,” says James Van Fossan. “In my work, I strive to define the emotion in my subject’s expression and pose in order to



John Philbin Dolan, *Grandma's Dancer*, oil, 14 x 10"



Lee Alban, *Heading Home*, oil, 24 x 18"



**Stephanie Neely**, *Still Life with Peaches*, oil pastel, 30 x 38"



**Ed Copley**, *A Moment to Reflect*, oil, 30 x 22"



**James Van Fossan**, *Rest*, oil on linen, 24 x 20"



**Nick Long**, *Reflections on the Past*, graphite on paper, 18 x 30"

convey a sense of honesty and harmony. With each new painting, I find happiness, not only in the act of creating but in the act of giving as well. I am honored to see *Rest* as part of the IGOR exhibit in Santa Fe. It is a personal and popular favorite of my collection."

It was through restoring Old Master paintings that truly developed Ed Copley's in-depth understanding of the techniques used by the great artists of the past. "The knowledge that I've gained over the past 40 years has helped me to understand their methods,

which I now incorporate with my own creative ability," states Copley. "Working in a classical or representational style, I paint what I would hang in my own home, I paint for myself."

Copley's two works juried into the show, including *A Moment to Reflect*, feature model Sara Barrett from California. "I prefer working with live models," explains Copley, "when setting up my scenes for paintings. Portrait and figurative paintings are my passion; I want to create works of art that capture the likeness of the human face and form." ●

## 6<sup>th</sup> annual International Guild of Realism Juried Exhibition and Sale

**When:** September 30-October 22, 2011; Opening Reception, September 30, 5-8 p.m.

**Where:** Sage Creek Gallery, 200 Old Santa Fe Trail, Santa Fe, NM 87501

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