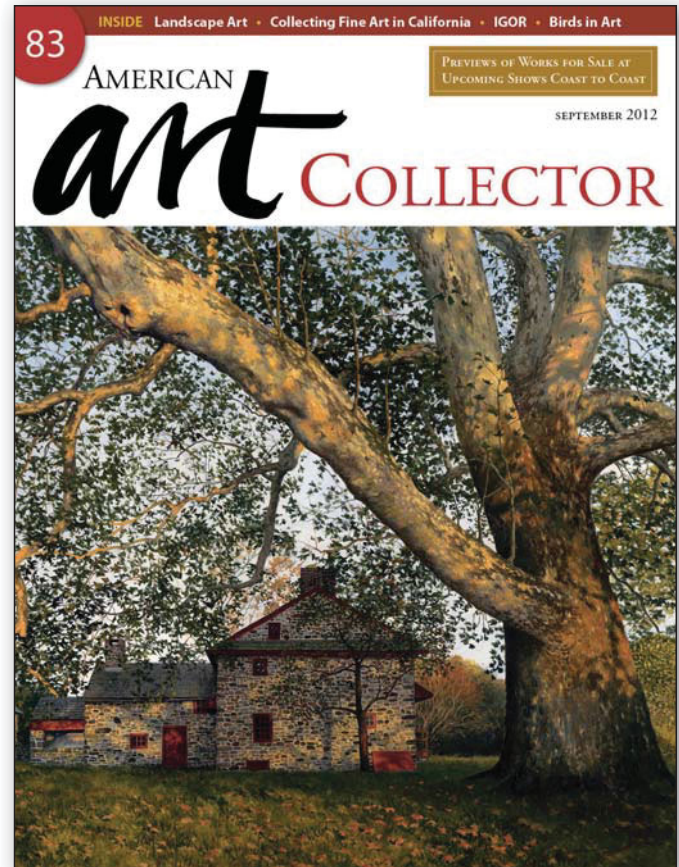


As seen in the
September 2012 issue of

 AMERICAN
art COLLECTOR



SEPTEMBER ART SHOW PREVIEW

Realist Tradition

The 7th annual International Guild of Realism Juried Exhibition and Sale gets under way September 7 at Jones & Terwilliger Galleries in Carmel, California.

A group since 2002, the International Guild of Realism (IGOR) was founded with four goals in mind including creating exhibition opportunities. Now in its 7th year, the International Guild of Realism *Juried Exhibition and Sale* continues the tradition of highlighting their members' talents. From September 7 through

30, Jones & Terwilliger Galleries will host the show that features more than 100 paintings by 75 artists. There will be an opening reception from 5 to 8 p.m. on September 15 at the gallery.

"As an original charter member of the International Guild of Realism, I am thrilled to see the incredible growth within IGOR over the past 10 years,"

says artist **Donald Clapper**. "Our juried membership represents some of the very best realists in the world and this year's 7th annual show is by far our biggest exhibition in terms of quality and number of paintings."

Along with Clapper, other members participating in the show include **Lee Alban, Camille Engel, Lorena Kloosterboer, Stephen Stavast, MaryAnn Bidder, James Van Fossan, Vala Ola, Patt Baldino, Patricia Tribastone, Heather Larson, Ed Copley, Joan Essex Johnson,**

Arleta Pech, Sharon Guyton Lalik, Tatiana McWethy, Deborah Maklowski, Tatiana K Myers, and Stuart Dunkel.

According to artist Lee Alban, he credits the guild's philosophy and its founders with accelerating his career. "My participation as a guild member has resulted in national and international exposure, gallery representations, and award recognition," he says.

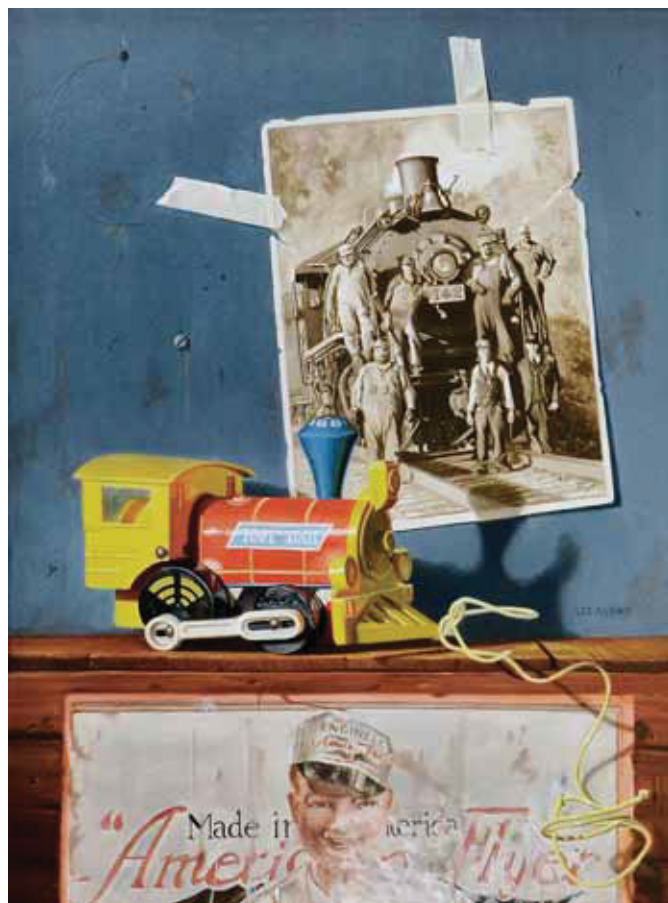
His work has been juried into every IGOR exhibition since he became a member in 2007. This year he has two accepted entries,



From left: Charter IGOR member Donald Clapper; *American Art Collector* editor Joshua Rose; and artist Juan Medina in front of *Never Quite Eased*, Medina's painting that won the *American Art Collector* Editor's Choice Award at last year's show. Photo by Lee Alban.



International Guild of Realism members at last year's *Juried Exhibition and Sale* at Sage Creek Gallery in Santa Fe, New Mexico. Photo by Lee Alban.



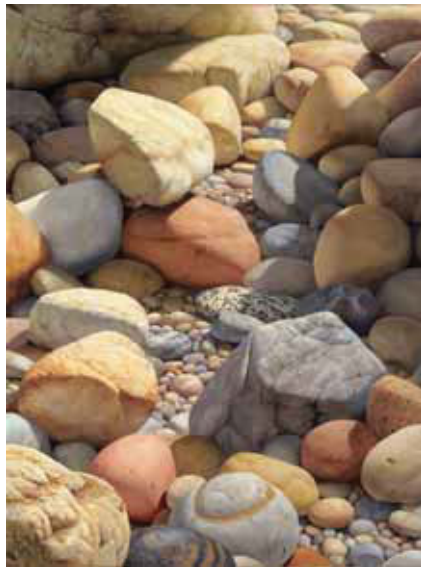
Lee Alban, *RR Dreams*, oil on panel, 16 x 12"

Desert Bloom and *RR Dreams*. Alban often selects flowers or toys as subject matter. “Everyone appreciates the beauty of flowers and we have all grown up with the same toys, whether living in the Southwest or the Northeast,” he notes.

Camille Engel pursues the aims of the realist movement with passion and skill. “With a dedication to creating rich visual intricacies, I revel in the painstaking details,” remarks Engel. “Each brushstroke is a statement, much like the notes in music. Everything matters.”

Engel has specialized in paintings of birds since 2006 when her first avian painting won IGOR’s “Artist Choice.” This year’s exhibition presents two of her works: *Hello Sugar!*, an Allen’s hummingbird from her bestselling *Trespasser* series of whimsical Trompe l’Oeil bird paintings, and *On the Edge*, a fairywren from her popular *Literary Roost* series of bird paintings. Engel has participated in the exhibition since its inception.

Belgium-based charter member Lorena Kloosterboer is exhibiting two small paintings in the 7th annual exhibition. Her Trompe l’Oeil *Arigató* presents a cloisonné fish pendant courting two bamboo chopsticks on a ceramic holder. Kloosterboer describes it as a delicate



Stephen Stavast, *River's Rest*, oil on canvas, 24 x 18"



Camille Engel, *Hello Sugar!*, oil on panel, 12 x 12"

exploration into diminutive details and contrasting textures. According to the artist, *In the News* is a philosophical piece that asks the question: how does serious news impact society? The work depicts a protected glass globe, while the crumpled newspaper is discarded as wrapping material. “It symbolizes how we mostly concern ourselves with the utterly trivial and choose to ignore the truly vital issues,” explains Kloosterboer.

Stephen Stavast has been painting professionally for more than 46 years. He has two works juried in this year’s exhibit, *River’s Rest* and *The Last Rays of Days*.

“I relegate each of my works to abstract design utilizing realistic objects. Each painting is capable of hanging in any direction while maintaining the dynamics of balance and aesthetics, which creates the final painted image,” says Stavast.

Donald Clapper’s work *Evening Blue* displays a dramatic explosion of color yet still shows refinement. The subject is lit in the classical style of chiaroscuro while strong color hues bring her into the contemporary world. She stands her ground firmly in the evening spotlight. A play of colorful shadows and unusual lighting often emerge in his current style

of figurative paintings that he calls “dramatic realism.”

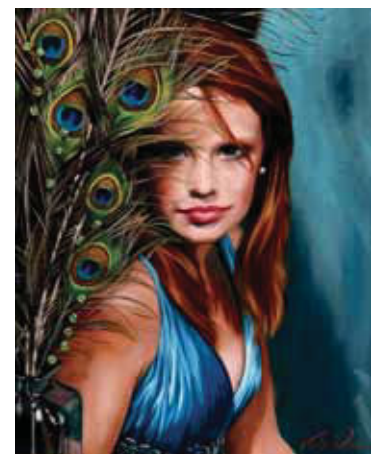
MaryAnn Bidder, a new member of the guild, has her watercolor *Lock Up* featured in the exhibition. “I love painting old buildings and now as a painter I can capture the structure only to imagine what went into building it. I often think if only a building could talk: imagine the memories, the happy times, the sad times, and the forces of nature they withstood,” remarks Bidder. “The color of the wood has faded and so has their past, sadly, soon to be torn down and eliminated permanently from our landscape.”



Lorena Kloosterboer, *In the News*, acrylic on canvas, 8 x 10"



James Van Fossan, *Subject to Interpretation*, oil on linen, 28 x 23"



Vala Ola, *Eye of the Peacock*, oil on linen, 20 x 16"



Sharon Guyton Lalik, *Three Olive Martini*, oil, 36 x 18"



Donald Clapper, *Evening Blue*, oil on panel, 36 x 18"



Patt Baldino, *Old Elegance*, oil on linen, 11 x 14"



Patricia Tribastone, *Hammer and Oil Can*, oil on board, 15 x 30"

James Van Fossan explains his juried work: "*Subject to Interpretation* is a milestone painting in my career and I couldn't pick a better venue for its debut. The goal for this work is to challenge its viewers to decipher the meaning of the painting. Anytime we paint, we are subjecting our meaning to the interpretation of the viewer and realism is the surest and clearest way to communicate."

Eye of the Peacock, Vala Ola's work, acknowledges the viewer through its gaze. Ola, a charter member of the group, explains, "I look to go within and try to find a voice that speaks an eternal truth about us as souls finding our way in life. There is a sense of mystery I'd like to delve into bringing awareness to who we are and what we are focusing on in our life. This girl in the painting is among a sea of eyes,

the eyes of the peacock feathers. She is awakened and aware while acknowledging us."

Patt Baldino works directly from life when creating her still lifes. If a flower or fruit needs replaced she tries to find a similar object. "Sometimes I find that the changes enhance my painting," she observes. Her still life that will appear in the IGOR exhibition, titled *Old Elegance* shows a peeled orange and a china vase.

"As a painter I have always been attracted to old things to put into my still life paintings," says Patricia Tribastone. "This piece [*Hammer and Oil Can*] is one of a series of things we don't use too much anymore. I enjoyed the well-used look of the hammer, and the shape of the oil can and the hammer created a cohesive composition. I enjoy painting still lifes with a minimal look to them; not so many items



Stuart Dunkel, *Where to Start*, oil on panel, 5 x 7"



MaryAnn Bidder, *Lock Up*, watercolor on paper, 9½ x 14½"

and colors that it can confuse, but rather a few items to give the opportunity for contemplation. The use of empty space creates a peacefulness in the painting, which in turn gives room for thought.”

Heather Larson has two egg tempera works in the show, *Away!* and *Patience*. The artist explains she’s always been attracted to the “few egg tempera paintings I found in galleries.” So, she found an instructor in Denver and has since learned the ancient technique.

“Painting wildlife fulfills two of my enjoyable pastimes, photography and painting. I spend hours kayaking San Diego Bay at daybreak searching for varieties of birds to photograph so I may paint them,” notes Larson. “*Patience* is a little blue heron and *Away!* is a great white egret amongst a group of marbled godwits startled into flight.”

The 2012 IGOR exhibition marks Ed Copley’s third time participating in the event and he has won awards during those including two “Best Figurative” awards and the “Pioneer Award in Realism.”

Copley’s juried work *Sewing Break* draws on life from a time past. “In the 1800s the work of a wife was often alongside her husband, running a farm and the household,” elaborates Copley. “Cooking also took a major part of her time. Making garments, weaving cloth, sewing and mending clothes also took much time. Sewing was a way of life for every female in the 1800s; most people didn’t have the money, not to mention a choice of stores in which to buy clothes for themselves and their families. In the painting *Sewing Break*, I wanted to capture the wife in her modest home with her sewing machine; this was probably her only opportunity to take a short nap during her busy day.”

Joan Essex Johnson’s still life paintings are carefully composed combinations of man-made and organic objects. She especially loves flowers, and uses them often, as in her juried work *Tulips and Feather*. Brought to life by the light, the assembled pieces become a tale of light, shadow, form and color. She was born and raised in Northern California where she received her early art training from the University of California at Berkeley. Following a desire to become a realist painter, she studied with Ann Schuler for five years at the Schuler School of Fine Arts in Baltimore, Maryland. There she learned a painting process based on the techniques of the Old Masters. She has exhibited for more than 10 years, and her paintings are found in many private collections.

Arleta Pech, who joined IGOR in 2005, has two works featured in this year’s show, *When Will Time Topple* and *Favorites*. The former of her works is part of a series on questioning time. “When the numbers on the clock face in the wrong position to tell time...perhaps it will slow time down?” muses Pech. *Favorites*, on the other hand, is a play on patterns and color trails that direct the eye.

“In my painting *Three Olive Martini*, the light piercing through the glass creates the illusion of the olives dancing. The glass’s reflections, napkin’s texture, and olives’ luscious colors tempt the viewer to pick up the glass, sip the martini, and eat the olives,” says Sharon Guyton Lalik of her juried painting.

Tatiana McWethy received her art education in Russia where she studied the Great Masters technique in the State Hermitage Museum. Her still life painting *Trained*, which is juried in the show, “is like the theater where every object in the so-called ‘still’ is actually a live actor. There is a



Heather Larson, *Away!*, egg tempera on Masonite, 8 x 18½"



Ed Copley, *Sewing Break*, oil on linen, 17 x 28"



Arleta Pech, *Favorites*, oil, 18 x 30"



Joan Essex Johnson, *Tulips and Feather*, oil on linen, 18 x 24"



Tatiana McWethy, *Trained*, oil on linen, 18 x 24"



Tatiana K Myers, *Orchids in Ruby Glass*, oil on Ampersand Gessobord, 12 x 12"



Deborah Maklowski, *Angles on Beale Street*, colored pencil, 13½ x 10"

long-lasting interaction among the objects in the painting. Every object in my painting has its own energy and memory of touches, glances...Simple objects become a symbol, an idea," she says.

In 2012, Tatiana K Myers became a member of the International Guild of Realism. "It's a big honor to me," she says, "to be able to show my works together with some of the best modern masters from all over the world. I was thrilled to find out that my painting *Orchids in Ruby Glass* was juried into the guild's annual show only weeks after I became a member."

Where to Start and *Fear* are the two paintings that Stuart

Dunkel has juried into the exhibit. "I'm a goofy guy. I'm so right-brained my head leads clockwise. My paintings are interpretations of events and thoughts of a comic," he says. "It's like handwriting; it just comes out that way. OK, there is a little pathos. I think of an object and project it on my inner screen and paint from it. This saves a lot of money on props so I can spend it on my pet mice. Their elaborate tunnel system leads to an aquarium on my still life table. There they study me. I think they are left-brained."

"My first love is drawing, and colored pencil lets me make

the most of that skill. The trick is to stay focused on the big compositional shapes and not get lost in the minutiae," says artist Deborah Maklowski on her technique. "*Angles on Beale Street* is a good example: the design depends on the counterthrust of angled lines and shapes, while details of the neon sign and the stained façade invite

closer attention. Maintaining that balance was my biggest challenge. As an artist who remains deeply fascinated by the physical world, I appreciate how IGOR showcases the vibrancy and relevance of representational art across the larger fine arts community, and I find constant inspiration in the work of my fellow IGOR members." ●

7th annual International Guild of Realism Juried Exhibition and Sale

When: September 7-30, 2012; Opening Reception, September 15, 5 to 8 p.m.

Where: Jones & Terwilliger Galleries, San Carlos between 5th and 6th streets, Carmel, CA 93921

Information: www.realismguild.com