

Advancing Realism

The International Guild of Realism's 12th annual Juried Exhibition features paintings by more than 90 artists.



1
Claudia Seymour,
Seeing Red, soft
pastel, 17 x 21"

2
John C. Moffitt,
Wells Fargo Special,
oil on linen canvas,
40 x 30"

3
Camille Engel,
*Reflections of the
Heart*, oil, 48 x 36"

4
**Marissa
Oosterlee,**
Left Behind, acrylic,
15^{7/16} x 11^{1/2}"

5
Patt Baldino,
Parakeet and Pears,
oil on linen,
20 x 16"

September 23 through October 23, the International Guild of Realism will converge at Winfield Gallery in Carmel-By-the-Sea, California, for its annual *Juried Exhibition*. This year's show, its 12th edition, will feature paintings by more than 90 artists who are members of the group. Their work highlights an array of subject matters including still lifes, Trompe l'Oeils, figuratives and wildlife, showing the range of this timeless

painting style.

"As an original founding charter member of the International Guild of Realism, I am thrilled to see the incredible growth within IGOR over the past 14 years," says artist **Donald Clapper**. "IGOR is definitely a major player in the resurgence of academic realism in fine art. Our juried membership represents some of the very best realists in the world and this year's 12th annual show is one

of our best to date in terms of quality and number of paintings. Our juried membership hails not only from North America but from more than 35 countries around the world. We are honored to have this year's exhibition at the prestigious Winfield Gallery in beautiful, Carmel, California."

In addition to a painting by Clapper, there will be artwork in the show from **Ed Copley, Betsy Kellum, Debra Keirce,**



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Rita Chang, Diane Davich Craig, John C. Moffitt, Claudia Seymour, Patt Baldino, Alan Douglas Ray, Camille Engel, Daphne Wynne Nixon, Marissa Oosterlee, Christophe Vacher and Rebecca Luncan.

Seymour's juried pastel painting *Seeing Red* is an intricately set up still

life of primarily red items that is accented with greens and whites and a blue-hued background. Another still life on view is Baldino's *Parakeet and Pears* that combines several classic still life items—flowers, fruit, a bird and a vase—in a dynamic composition that allows the viewer's eyes to travel around the objects.

A painting that teeters between still life and Trompe l'Oeil is Nixon's *Dora's Secret* that contains postcards (a common element in the latter style of artwork), seashells, wilted flowers, rum and a wirebound book on the right-hand side. There is also Kellum's *Unscrambled*, which is an oil painting on a vintage ceiling tile



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Diane Davich Craig,
A Witness to Light, oil on
canvas, 18 x 36"

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Rita Chang, *Vineyard
Soprano*, acrylic,
14½ x 16½"

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Debra Keirce,
Almost, oil, 16 x 20"

9
Betsy Kellum,
Unscrambled, oil on
vintage ceiling tile,
22 x 22"

10
Alan Douglas Ray,
The Reader, oil on
panel, 16 x 12"

11
Christophe Vacher, *In
the Realm of Morpheus*,
oil on canvas, 40 x 40"

12
Daphne Wynne Nixon,
Dora's Secret, oil on
board, 18 x 24"

13
Ed Copley, *Back to the
Future-Selfie*, oil on linen,
30 x 22"

14
Rebecca Luncan,
Admiral Vox, oil on
aluminum, 8 x 8"

15
Don Clapper,
Northern Light, oil on
panel, 24 x 18"



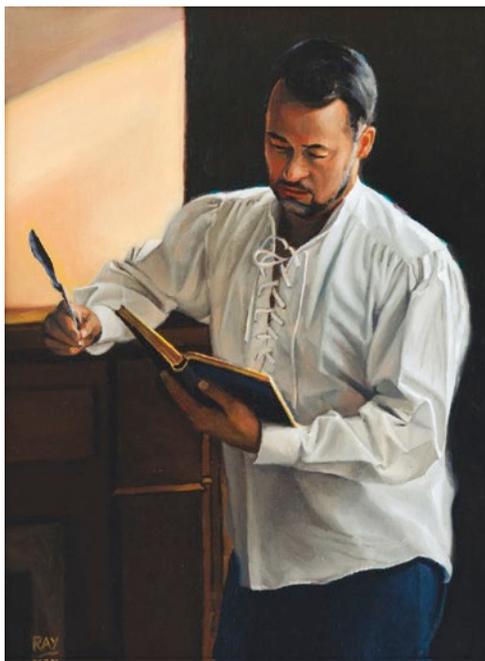
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that shows an old-fashioned egg beater ready to stir up eggs in a glass jar.

Moffitt's *Trompe l'Oeil Wells Fargo Special* is one of two juried works he'll have in the show. The title of *Wells Fargo Special* refers to the "1859 model 31 caliber Colt Pocket Pistol hanging upside down from the lock at the bottom of the painting, often called the Wells Fargo Special," says Moffitt. "The first take reveals only the obvious Western-themed *Trompe l'Oeil*. But as in most of my paintings, the obvious may not always be what it seems. Perhaps in a modern context, *Wells Fargo Special* may refer to something entirely different."

Keirce's *Almost* is another *Trompe l'Oeil* piece in the show, depicting a close-up of a maze game board. "*Almost* is inspired by the labyrinth game we all play," she says. "Whether we almost reach a goal, almost win a prize, almost live out a dream, it's the journey that gives us joy. The pitfalls we avoid, the twists and turns we encounter, and the experiences along



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the way are what challenge us and bring us joy. These are the things that make our journeys worth living. These are the things that inspire me to create art every day.”

The dolphin painting *Reflections of the Heart* is one of Engel’s two pieces in the show; while Luncan, who also has multiple works on view, presents the chicken portrait *Admiral Vox*. The natural world is also on display in Chang’s painting *Vineyard Soprano*, which is a close-up of grapes growing in a vineyard.

There will be a number of figurative pieces in the exhibition, including Clapper’s *Northern Light* that has an explosion of color and is done in the style he calls “dramatic realism.” Other paintings in the genre include Oosterlee’s *Left Behind* of a little girl picking a dandelion from the ground; Davich Craig’s *A Witness to Light* that shows a woman in a top hat holding her colorful bird; Ray’s work of a man with a quill in his hand reading a book, aptly titled *The Reader*; the serene painting *In the Realm of Morpheus* by Vacher;

and *Back to the Future-Selfie* by Copley that shows a woman in steampunk garb taking a photo of herself with a vintage camera.

The *Juried Exhibition* kicks off with a reception on September 23 from 5 to 7 p.m. at the gallery. This opening provides the chance for collectors to mix and mingle with International Guild of Realism artists, as well as be among the first to view and purchase the artwork. The awards ceremony also will be held during the opening. ●