




ROOM for MORE

BY JOHN O'HERN



The Brazilian novelist Paulo Coelho writes, “No one lights a lamp in order to hide it behind the door: the purpose of light is to create more light, to open people’s eyes, to reveal the marvels around.”

Light is taken for granted but, sometimes, rediscovered—a shaft of light unexpectedly lights up a forgotten object; soft, diffuse light sometimes feels palpable.

On an extended visit to Ireland, **Kenny Harris** visited Bantry House in West Cork, an 18th-century country house on the shores of Bantry Bay. Reflected sunlight from the water filtered through diaphanous curtains or shining strongly through the windows creates different moods throughout the house.

A set of ornate wooden chairs appear throughout the house. They appear incidentally in some of his paintings, are front and center in others, showing some of their detail and, in *Chair with Linen Curtains* the shape is simply suggested with swift brushstrokes, details lost in the contrast with the filtered light. Space and mood are captured on a 12-by-8-inch panel.

Harris explains, “I like painting indirect light and on overcast days when the light doesn’t change. That indirect gray light reveals color and form that compels me to paint.” Of his medium, he says, “Oil is the perfect vehicle for depicting light. The physicality of the paint can take on the characteristics of the thing painted. Flesh can be smooth and translucent and painting with the palette knife can feel like doing stucco work. I use the brush for form and to create gesture and movement. I use the knife to imply surface.”

Christine Lafuente places her still life setups in a raking light, painting alla prima (wet into wet), suggesting forms in thickly applied paint rather than depicting them. She, too, revels in the qualities of her medium, saying, “Oil paint has a huge range. It can be like cement or frosting. If it has a lot of oil it can have a whole other fluidity to it. The range of viscosity is very satisfying. It also has a life of its own. Rarely does it do what I want it to do. I’m trying to make the paint really express what I’m seeing—to make the paint express a visual phenomenon.”

In *Frangipani and Periwinkle* she reminds the viewer that the effect of light on objects and its physical quality is vibrant rather than static.

Jon Redmond acknowledges, as do Harris and Lafuente, “Most of my paintings are about light, how light makes you feel.” He also acknowledges, “I don’t need to paint the exact thing.” Known for his paintings of structures of the mid-Atlantic he will, from time to time, assemble interesting objects in the sunlight from his studio window and paint a still life studying the effects of the light on the values and contrasts of the sometimes monochromatic subjects. A simple assemblage of silverware on a white plate reveals a world of light and form.

David Cheifetz penetrates the dark with light to pluck out objects that reflect and absorb the light in a high contrast tableau. He also paints alla prima, controlling what Lafuente calls oil paint’s “life of its own,” to create objects with a surreal hyperreality within an abstract setting.

Smaller scale paintings give way to expansive opportunities. They allow the seasoned collector easily to pick up little treasures to

COLLECTOR'S FOCUS SMALL WORKS & MINIATURES



2



3



4



5

enhance and diversify their collections. And for new collectors, they can provide that spark to make a purchase because of their often more affordable pricing. Throughout the pages of this collector's focus, explore a vast range of small paintings and sculptures that can be added to your collection.

"There is nothing more gratifying than

finding a little gem to add to your collection. Be it a reminder of adventurous travels near and far or just a pleasing composition that you can't leave behind, small works of art should always be considered," says Claggett/Rey Gallery owner Maggie DeDecker. Among the many esteemed artists the Colorado-

based gallery represents are **Josh Elliot**, **Curt Walters** and **Walt Gonske**. "These three artists are constantly capturing intimate vignettes in nature that harken to the soul—each through a different lens, but the message they convey is one of 'I want to be there,'" says DeDecker. "There is always room for a small treasure in



6



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9

2 **Gallery 1261**, *Sweet and Silver*, oil on linen on aluminum panel, 6 x 6", by David Cheifetz. 3 **George Billis Gallery**, *Chair with Linen Curtains*, oil on panel, 12 x 8", by Kenny Harris. 4 **Somerville Manning Gallery**, *Silverware with Plate*, oil on board, 10 x 10", by Jon Redmond. 5 **Claggett/Rey Gallery**, *Desolation Wilderness*, oil, 12 x 12", by Josh Elliott. 6 **RJD Gallery**, *Steadfast*, limited edition hand-signed framed print, ed. of 10, 16 x 12", by Andrea Kowch. 7 **Susan Powell Fine Art**, *Itoh*, pastel, 16¼ x 11", by Anne McGroary. 8 **Claggett/Rey Gallery**, *Back Road to Hart Prairie*, oil, 10 x 10", by Curt Walters. 9 **Claggett/Rey Gallery**, *Fall on Ohio Creek*, oil, 12 x 16", by Walt Gonske.

everyone's collection."

Sculptor **Gary Lee Price** creates whimsical sculptures full of personality, often with anthropomorphic subjects. For instance, his bronzes *Puffed Up Prince* and *Puffed Up Princess* are regal frogs that can spout tiny streams of water from their

mouths. "Much of my work is characterized by figures of children enraptured in the joys of childhood. Every once in a while it's a fun challenge to 'break the mold,' so to speak, on traditional figure sculpture and create a piece of pure whimsy," he says. "My *Puffed Up Princess* is adorned with a royal

crown, lavish rings, bracelets and earrings, and boasts the most beautiful set of 'frog lips' you will ever see. Alone, or with her Prince, she brings a touch of royal opulence to her surroundings."

Janine Salzman works with a variety of subject matter, including figures, seascapes,

COLLECTOR'S FOCUS

SMALL WORKS & MINIATURES



10



11



12



13



14



15

10. Susan Powell Fine Art, *Sweet and Juicy*, oil, 14 x 11", by Patt Baldino. **11. Gary Lee Price, *Buddhaphant*, bronze, 8½ x 3½ x 3½"** **12. Gary Lee Price, *Puffed Up Prince and Puffed Up Princess*, bronze, 5 x 4 x 4" (each)** **13. RJD Gallery, *American Flag*, charcoal on Stonehenge paper, 14 x 11", by Emily Copeland.** **14. Janine Salzman, *Fire It Up*, mixed media, 12 x 12"** **15. Knox Galleries, *Moonlight*, bronze, ed. of 50, 13½ x 5" x 5", by Kim Kori.**

florals and still lifes. Her mixed media *Fire It Up* features the bright pigments of a roaring fire as a woman works at a forge. She says, "Art opens your heart to the beauty of everyday life. To share this truth through my paintings adds meaning to my life and hopefully the life of others... Collect what you love. Art that speaks to your heart."

Knox Galleries, with locations in Colorado and Michigan, elevates the artwork of bronze sculptors. Among

these is the playful bronzes of **Kim Kori**, of which Knox Galleries director Mark Kihle says, "are fun and whimsical and always have a way of bringing a moment of joy to the viewer and usually a smile. The animals showing off a little are fun bronzes to collect and [have] immaculate details and patinas."

Sally Ruddy is a California-based oil painter. She responds to her painting subjects in a sensual way rather than literal, feeling her way through a painting.

Soft brushstrokes and an airy, effortless blending of colors contribute to an environment focused on emotional response and personal narrative. Omitting fine details in the scenery, Ruddy creates a setting that is otherworldly, transporting her viewers into her intimate memories of family and self. Dreamlike and sentimental, Ruddy's paintings vibrate with color and intrinsic emotion. Her suggestion for collectors: "find what you love, that small gem that speaks to you."



16



17



18



19

16. RJD Gallery, *Girl with the White Flower*, oil on canvas, 14 x 11", by Armando Valero. 17. Knox Galleries, *Rapid Transit*, bronze, ed. of 85, 5 x 6½ x 3¼", by Kim Kori. 18. Nana Carrillo, *Dusk*, soft pastel, 9 x 12". 19. Knox Galleries, *Peas Prize*, bronze, ed. of 75, 4¼ x 4¼ x 4¼", by Kim Kori. 20. Gary Lee Price, *Bookworm*, bronze, 16 x 5 x 7"

Susan Powell, owner of **Susan Powell Fine Art** says collectors should "always buy something that you have an emotional connection to. Small works of art can be little treasures. They are versatile, intimate and affordable, and can be easily grouped together in a collection to make an even greater impact." Susan Powell Fine Art represents such artists as **Anne McGrory** and **Patt Baldino**. McGrory's pastel still life of Dutch flowers, *Itoh*, evokes elegance and beauty; and Baldino's pure, unencumbered still life of a parakeet perched on a bundle of citrus fruit "has a realistic play of light and shadow," Baldino says. "The parakeet

adds a sense of whimsy and movement, which makes the painting come alive."

Sally Thomason's watercolor still life *Spice* is a simple composition of onions and peppers on a table. "This painting was just waiting for someone to discover it," says the artist. "On a beach in Mexico was a small local taco stand; it had a shady courtyard with small tables. On one of these tables in a corner was this onion with garlic and peppers. The colors were magical. Sometimes the ordinary is beautiful," she says.

Oil painter **Steven S. Walker** creates landscapes in plein air, as well as still lifes, and has taken part in multiple



20

COLLECTOR'S FOCUS
SMALL WORKS & MINIATURES



21



22



23



24



25



26



27



28

21. Nana Carrillo, *Sailor's Sky*, soft pastel, 12 x 16" 22. RJD Gallery, *Fools Gold*, limited edition hand-signed framed print, ed. of 10, 10 x 8"; 21 x 18 3/4" (framed), by Rachel Moseley. 23. Sally Ruddy, *Gerbera Daisy*, oil on canvas, 11 x 14" 24. RJD Gallery, *Solista*, oil on wood panel, 18 x 15", by Juan Béjar. 25. Sally Ruddy, *Rhododendron*, oil on canvas, 11 x 14" 26. Sally Ruddy, *Sunflower Welcome*, oil on canvas, 11 x 14" 27. Steven S. Walker, *Westminster Stay*, oil, 12 x 12" 28. Sally Thomason, *Spice*, watercolor, 10 1/2 x 7 1/2" 29. RJD Gallery, *Dancing Couple*, limited edition hand-signed mono print, ed. of 1, 19 x 16", by Ann Tanksley. 30. Steven S. Walker, *Storefront (IRE)*, oil, 14 x 8 1/2" 31. Steven S. Walker, *Street Life*, oil, 12 x 24"

big-name competitions across the country. He comments on his inspiration to paint: "There's something special about finding the light among a sea of darkness...I think a lot of folks can relate."

Having grown up during the era of road trips across America, artist **Nana Carrillo** would hit the open road every summer with her family and travel from the California coast to the Mississippi River. "As a result, the beauty of the American landscape was embedded in me at a young age," says the artist. "I am continually inspired by the fleeting wonder of skies and clouds, the light and color on bodies of water and the beauty of the land in all seasons."

Carrillo paints in plein air, creating watercolor or pastel sketches and taking photographs as inspiration for her studio works. Her favorite medium, she says, is soft pastel for its "immediacy and brilliance of color" as well as its "capacity to express mood and luminescence." She says, "I hope to give the viewer of my paintings a moment of pause where their experience transports them to a place of wonder, and hopefully, gratitude for the natural world that is this artist's inspiration." ●



29



30



31

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