

AMERICAN
art
COLLECTOR



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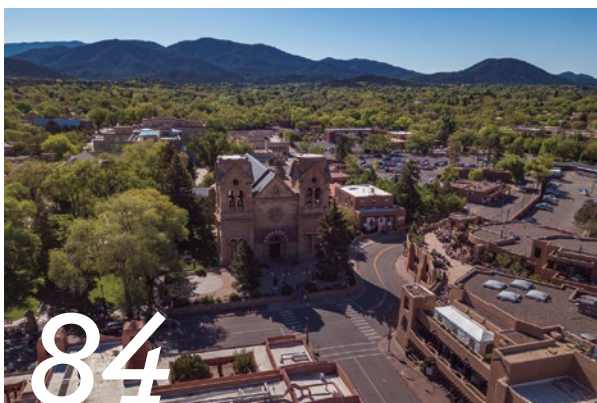
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30th annual National Juried
Exhibition



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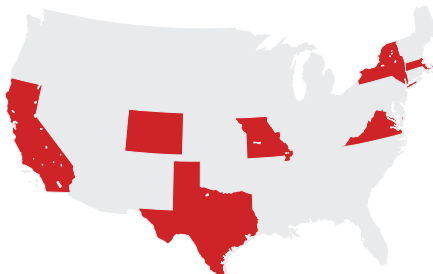
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Coast-to-Coast Coverage

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St. Louis

NEW YORK
New York
TEXAS
Fredericksburg
VIRGINIA
Alexandria



- 40 AAC LOOKS BACK
- 143 SOLD!

When: Through May 16, 2021;

April 19, 6 p.m., virtual awards presentation

Where: California Center for the Arts, Escondido,
340 N. Escondido Boulevard, Escondido, CA 92025

Information: www.oilpaintersofamerica.com.

Milestone Year

The Oil Painters of America's 30th annual National Juried Exhibition includes more than 200 works of art in a variety of subjects and styles.

Three decades ago, the Oil Painters of America began hosting its *National Juried Exhibition* to celebrate the talents of the artists who belong to the organization. Since then, the show has exhibited all around the country and brought hundreds of artists to the forefront of the contemporary art market. This year's 30th annual *National Juried Exhibition* opened April 9 at the California Center for the Arts, Escondido, and collectors will be able to stop by the museum through May 16 to view the work in person. Anyone can also log on to the Oil Painters of America website

to view the show virtually.

A panel of jurors have selected 213 paintings by Associate and Signature members to be in the show, while 37 Master Signature members of the group have submitted works to exhibit. The awarding juror this year is Master Signature member Jeffrey Watts, who will review the artwork and select the winners, including the coveted Best in Show. On April 19 at 6 p.m., a virtual awards presentation will take place to reveal all of Watts' selections.

Among this year's juried artists are **Karen Lee**

1
Rich Alexander, *The Vise*,
oil on panel, 18 x 24"

2
Russell Recchion,
The Scholar, oil, 33 x 24"







3

3
MaryBeth Karaus,
Rose Gold, oil on linen,
 36 x 24"



4

4
Margret E. Short,
Harvest Moon Gladiolas,
 oil on linen, 30 x 30"

5
Brian McClear,
Alarm Bell, oil on linen, 30 x 30"

6
Paul Schulenburg,
Any Moment, oil on
 canvas, 36 x 24"

7
Rodgers Naylor,
Boatworks, oil on
 canvas panel, 16 x 20"

8
S. M. Matteson,
Oies Françaises, oil, 14 x 18"

9
Jon Bradham,
Crystal Lake Snow Melt, oil on
 canvas, 30 x 40"



5



6

10
Susan Hotard,
Asian Preciousness,
 oil on linen, 20 x 16"

11
Larry Felder,
Watch Party, oil on
 Belgium linen, 24 x 30"

12
Natasha Isenhour,
Sticks and Stones,
 oil, 12 x 24"

Crenshaw, Larry Felder, S. M. Matteson, Judith Nentwig, Paul Schulenburg, Sherry Blanchard Stuart and James Swanson. Their work and the paintings of the other artists in the show represent an array of subjects and styles, making for a dynamic exhibition.

One of the figurative pieces in the show is **Russell Recchion's** *The Scholar*, which came about during a modeling session. "I asked my model to come with his hair down since I have painted him this way before and liked his look. After three hours of posing, he was

getting ready to leave and went into the restroom to change," says Recchion. "I walked with him to the door, and it struck me he had put his hair up and it transformed his energy. I asked him if he had time for more studies and he returned to the model stand. Those new sessions inspired this pose."

Susan Hotard's juried painting *Asian Preciousness* was derived from a color study she did several years ago of a young model from life. "Whenever I came across my painting, I would say to myself, 'I really need to do something with this,' so I finally did," she



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says. "I designed this painting focusing on the lost and found edges, the advancing and receding colors, and the essence of this little girl's personality."

Artist **Jing Zhao's** figurative painting *Feeding* has a larger meaning than what may meet the eye. Explaining the work, the artist says, "I was inspired by so many stories that ordinary American families adopted chil-

dren with disabilities or illnesses from poor areas of China; they had miserable lives there. Those American families are angels and give a lot of love to the children. So the mother is an angel in my painting."

The beach isn't far from artist **Paul Cheng's** home, so many of his painting subjects are found there, including *Daughter of the Ocean*. "I love the dynamic of



13
Gerard Erley,
Heading to Sea,
 oil on canvas, 18 x 24"



13
 14



14
James Swanson,
Water Retriever,
 oil, 24 x 18"

15
Judith Nentwig,
Vermont Sun, oil on
 linen, 9 x 12"

16
**Jing Zhao, Feeding,
 oil, 20 x 24"**



16

people—kids at the beach, horses, cowboys—ocean and waves there, and all under that big, gleaming sun," says Cheng. "Surfers display such intense movement and tenacity. The kids and the ocean together are so natural and full of movement. To capture such characteristics on a canvas is engaging and fun."

Rich Alexander's contemporary still life *The Vise* depicts a wine glass floating off a ledge delicately held by a vise. "My inspiration for this painting was tension and the play on rigid items that have very different breaking points," he explains. "This painting has so many different meanings and evokes many different thoughts, which delights me and makes the painting not unique to any one person's interpretation."

Brian McClear's *Alarm Bell* was painted earlier this year and was influenced by the political and social climate. He says, "I liked the juxtaposition of the old alarm bell and hint of the flag in the background balanced with innocence the marble calls to mind."

Margret E. Short's floral still life *Harvest Moon Gladiolas* has a strong composition that came

together after finding the right item, but the title was sourced from elsewhere. "Occasionally it is worthwhile to ramble aimlessly through a marketplace just to see what captures your eye. When I saw the pattern on this cloth, I instantly knew it was something extraordinary, and the lovely folds soon became the impetus for *Harvest Moon Gladiolas*," she says. "During this time, I binge-watched the HBO hit series *Big Little Lies*. At the end of the story, Neil Young sings his haunting song *Harvest Moon*, a picture-perfect title for this piece."

Rose Gold, by **MaryBeth Karaus**, is another floral work in the show; it is a subject that has guided Karaus through the past year. "When everything seemed very scary in March of 2020, fear and uncertainty took over my thoughts daily. However miraculously, the daffodils bloomed. Then came the peonies, lilacs, irises and roses. Despite it all, the flowers shared their miraculous beauty as they do every year," she says. "I have painted only flowers these last 12 months. Their magical color and form have carried me through



17



18



19



20

this tumultuous year.”

In his landscape *Heading to Sea*, **Gerard Erley** presents a “distillation of my experiences of the South Carolina coastal marshes,” he explains. “Distant sails hint at a human presence, but the main feature is the evocative late afternoon light which bathes the scene.”

Another landscape in the show is *Crystal Lake Snow Melt*, by **Jon Bradham**, who found the crystal-clear lake at the end of a long hike in the Cascade Mountains in the Pacific Northwest. “I was drawn to the patterns and vibrant colors in the shallow lake water—drawn enough to do a small watercolor sketch and to take a quick, frigid dip,” says Bradham. “I created this studio oil painting based on the sketch and my memory of that lovely place.”

While **Kay Crain** and her husband were on one of their “epic road trips,” they came across the Utah valley that appears in her painting *A Quiet Stream*. “It was so peaceful and lovely with the animals grazing and that little silver stream, that I just had to paint it,” recalls the artist. “All the elements were there already. A big sky

with fluffy clouds, mountains in the distance and that stream to lead you into the painting.”

Natasha Isenhour’s juried painting *Sticks and Stones* depicts a subject matter that she returns to often in her artwork. “I am helplessly drawn to express the beautiful lonesome of rural America, be it the landscape or old architecture,” Isenhour says. “I seek to share with you emotion rather than simply the place.”

Rodgers Naylor’s *Boatworks* has a strong color palette reflective of a very specific time of the day. In discussing the work, Naylor says, “What made this scene compelling for me was the atmospheric feeling of it all—the combination of strong light, very subtle color and a compact arrangement of harmonious but unique shapes. Painting it was one of those magical experiences, where every stroke seemed right the first time, and as soon as it was done, I knew it would be my entry for the 2021 OPA show.”

For complete details on how to view the show in-person, visit the museum website for hours and safety details at www.artcenter.org. ●

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Karen Lee Crenshaw,
Quiet Reflections, Study,
oil, 12 x 16"

18
Kay Crain, *A Quiet Stream*, oil on linen panel, 10 x 10"

19
Sherry Blanchard Stuart, *Diver*, oil on linen, 16 x 20"

20
Paul Cheng, *Daughter of the Ocean*, oil, 24 x 36"

30TH NATIONAL JURIED EXHIBITION

April 9 - May 16, 2021

Held at the California Center for the Arts, Escondido Museum.

For more information and to see works in the show by these exhibiting artists, visit www.artcenter.org or call 760-839-4175.



Alarm Bell (juried artwork), Oil on Canvas, 30" x 30"



Water & Melon, Oil on Canvas, 48" x 48"

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GERARD ERLEY

Heading to Sea,
Oil on Canvas, 18" x 24"
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