

PLAN AHEAD: SPECTRUM NY & MIAMI page 10

# art BUSINESS

SUMMER 2013 • THE ART INDUSTRY'S NEWS LEADER SINCE 1977 **NEWS**

## 30 UNDER THIRTY

PART 1

**YOUNG ARTISTS  
REVOLUTIONIZING  
THE WORLD  
OF FINE ARTS**

**INSIDE THE MIND  
OF AN ART CRITIC**

WHAT ARE THEY REALLY  
LOOKING FOR?

**THE GREAT ESCAPE**  
ART COLONIES  
EXPLORED

**ARTEXPO  
NEW YORK  
HIGHLIGHTS**

KEEP UP YOUR  
SUMMER SALES

\$5.95 U.S./CANADA





---

# VALERIY ZHARKIKH

---

REPRESENTED BY  
ETERNITY GALLERY



MOVEMENT, 2011

**BOOTH# 234**  
**SPECTRUM NEW YORK**

OCTOBER 3-6, 2013

**BOOTH# 500**  
**SPECTRUM MIAMI**

DECEMBER 4-8, 2013

E T E R N I T Y - G A L L E R Y . C O M

---

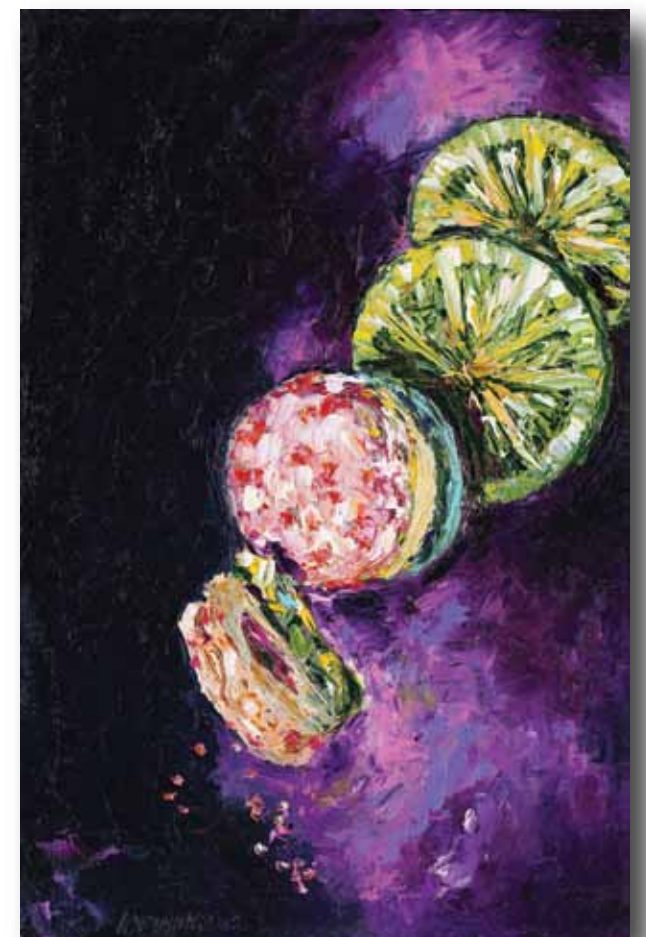
# OLGA KURZANOVA

---

REPRESENTED BY  
ETERNITY GALLERY



CLOCK, 2013



DESSERT, 2013

**BOOTH# 234**  
**SPECTRUM NEW YORK**

OCTOBER 3-6, 2013

**BOOTH# 500**  
**SPECTRUM MIAMI**

DECEMBER 4-8, 2013

WEBSITE: K-OLGA.COM



## PERSPECTIVES

### A SEASON TO EXPLORE

BEAT THE HEAT WITH EXCITING NEW SHOWS, EMERGING ARTISTS AND TIPS FOR KEEPING UP SUMMERTIME SALES.



**B**y the time this issue makes its way into your hands, summer will be in full swing. Maybe you're reading it at the beach, on a boat or while flying across the country to your favorite coastal destination. Summer is all about kicking back, but it's also about exploring. In this issue, we invite you to join us for

some informative fine-art world forays.

In part one of our "30 Under 30" feature (p. 26), we travel across the globe to bring you 15 extraordinary young artists who are changing the world of fine arts with their work. From Bryan Ramey's charcoal, ink and paint creations to Ian "Denimu" Barry's denim "paintings," I think you'll find these artists and their works as groundbreaking and fascinating as we do.

We also hit the road for "Anatomy of an Art Colony" (p. 36), in which we profile artist colonies from New Hampshire to New Mexico. Fine-arts grants and residencies are now seeing cutbacks nationwide, so artist communities such as these play a vital role in creating business for many artists.

Through artist colonies and gatherings, artists are finding local support; through the Internet and social media, they're becoming part of the national and international arts community. Large-scale fine-art fairs are unique in that they connect artists, publishers, gallery owners and buyers—both online and in person. Don't miss our coverage of Artexpo New York (p. 16), which explores one of this year's biggest fine-art gatherings.

And, as writer Julie Jacobs learns from speaking with gallery owners (p. 14), community involvement—such as partnering with charities and scheduling special events—is critical to surviving the summertime decrease in sales.

Wherever your summer travels take you, I hope it's a time of relaxation and renewal. Before you know it, the autumn buying season will be upon us with a flurry of new artists, new works and new shows. To assist you in your autumn planning, we've included an overview of fall's biggest and best art fairs—including SPECTRUM New York and Miami—on page 10.

Enjoy the issue!

ERIC SMITH



#### Summer 2013

Phone: 800-768-6020  
Email: [letters@artbusinessnews.com](mailto:letters@artbusinessnews.com)  
Web: [www.artbusinessnews.com](http://www.artbusinessnews.com)

CEO/Publisher  
Eric Smith

Editor  
Kathryn Peck

Editorial Assistant  
Hillary Casavant

Contributors  
Melissa Hart, Julie Jacobs, Megan Kaplon

Editorial inquiries:  
[letters@artbusinessnews.com](mailto:letters@artbusinessnews.com)

Art Director  
Mike O'Leary

Advertising  
Rick Barnett, President Business Development Group/Solo Artists  
Email: [rbarnett@artexostudio.com](mailto:rbarnett@artexostudio.com)  
Phone: 831-747-0112

National Sales Manager  
Bethany Murray  
Email: [bmurray@madavor.com](mailto:bmurray@madavor.com)  
Phone: 617-706-9081

Operations and Finance  
Finance Director  
Geoff Fox  
Email: [Geoff.fox@artmarkettools.com](mailto:Geoff.fox@artmarkettools.com)

Sales Administration  
Laura Finamore  
Email: [lfinamore@madavor.com](mailto:lfinamore@madavor.com)

Subscriptions  
Subscriptions to *Art Business News* are available to U.S. subscribers for \$20 for one year (4 issues). Call 855-881-5861 or visit us online at [www.artbusinessnews.com](http://www.artbusinessnews.com).

*Art Business News* is published four times per year by Madavor Media. The name "Art Business News" is a registered trademark of Redwood Media Group. All rights reserved. May not be reproduced in any form whatsoever without express written consent of publisher.

Copyright © 2013

# Sócrates Márquez



"Swept in Yellow" – Mixed Acrylics, Latex, Spray paint on canvas - 54" x 120" - 2013

Follow us on:

Twitter: [@socratesmarquez](https://twitter.com/socratesmarquez)

Facebook.com/[socratesmarquezny](https://www.facebook.com/socratesmarquezny)

Instagram: [@socratesmarquez](https://www.instagram.com/socratesmarquez)

artexpo [SOLO] Award  
NEW YORK 2013 Winner

[www.socratesmarquez.com](http://www.socratesmarquez.com)

[info@socratesmarquez.com](mailto:info@socratesmarquez.com)





# CONTENTS



- 16

**HIGHLIGHTS FROM ARTEXPO  
NEW YORK**  
This year saw more artists, gallery owners,  
dealers and buyers in attendance at the largest  
fine-arts trade show.  
BY MELISSA HART
- 22

**INSIDE THE MIND OF AN ART CRITIC**  
Find out what art critics are looking  
for in a gallery exhibition.  
BY MELISSA HART
- 26

**30 UNDER 30**  
Part one of a two-part series featuring  
young artists who are remolding the art  
world of tomorrow.  
BY HILLARY CASAVANT
- 36

**ANATOMY OF AN ART COLONY**  
Artists share the heart and soul of four  
art communities.  
BY HILLARY CASAVANT

**On the Cover:** “Circulation”  
Illustration by Minjae Lee

**Opposite page:** “We’ll Cut Your Cabbage for You”  
Painting by Marcus Payzant

- COLUMNS & DEPTS.

2

**PERSPECTIVES**  
A Season to Explore

6

**CONTRIBUTORS**

8

**INSIDE THE FRAME**  
Upcoming art shows, festivals,  
book reviews and more.

12

**15 MINUTES**  
Helena Hsieh captures  
stillness and a personal  
reflection in her art.  
BY MEGAN KAPLON

14

**ART BEAT**  
Learn how to beat the heat this  
summer—and the  
decrease in sales.  
BY JULIE JACOBS

44

**MEET THE ARTISTS**  
Kathleen Carrillo, FrederiqueK,  
Louise Cutler, Sócrates Márquez  
and Titti Hammarling

47

**ADVERTISING INDEX**

48

**PARTING SHOT**  
JD Miller’s “Hi Velocity I”
- ARTBUSINESSNEWS.COM
- 7








**[SOLO] Award Winner**  
**artexpo**  
**NEW YORK 2013**

[kathleencarrillo80@hotmail.com](mailto:kathleencarrillo80@hotmail.com)  
 U.S. 941.932.8543 ~ Mex. 322 222 6719  
[www.KathleenCarrilloGalleries.com](http://www.KathleenCarrilloGalleries.com)

## CONTRIBUTORS



**Hillary Casavant** is a writer in the Boston area and editorial assistant for *Art Business News*, *The Writer* and other publications. Her favorite museum is the Tate Britain in London, which pairs modern aesthetics with classic work by the British masters. Standing before Waterhouse's life-size painting of "The Lady of Shalott" was simply breathtaking, she says.

**Melissa Hart**, a longtime admirer of Francisco Goya's paintings since seeing them in person in Madrid, teaches at the School of Journalism and Communication, University of Oregon. Her writing has appeared in numerous periodicals including *The Washington Post*, *The Los Angeles Times*, *The Chronicle of Higher Education*, *Hemispheres* and *High Country News*.



**Julie Jacobs** admits that one of her favorite paintings, for many sentimental reasons, is Renoir's "Two Girls in the Meadow." Jacobs's work has appeared in numerous national, regional and

local publications, including *American Way*, *Lifestyles*, *Movie-Maker*, *Inside Jersey* and *Suburban Essex*. She also maintains corporate clients and runs Wynne Communications publishing firm.

**Megan Kaplon** has been contributing content and editorial expertise to an array of magazines since graduating from Emerson College with a degree in writing, literature and publishing. Her favorite artist is Salvador Dali, and his painting "Woman with a Head of Roses" hangs in her bedroom.



Palais Royal Gallery



## Revelioti Valentin



Valentin Revelioti, *Dusk is falling*, 80x120cm, 2010



Valentin Revelioti, *Soft wave*, 100x160cm, oil on canvas., 2012

## Sergey Grigorash



Sergey Grigorash, *Storm*, 100x150, oil on canvas, 2010



Sergey Grigorash, *Waterfront house*, 50x50cm, oil on canvas, 2012

**Palais Royal Gallery**  
 4-4-7, Bolshoi Tolmachevsky Lane.,  
 Moscow, 119117, Russia,  
 tel. +7(926) 425.37.38,  
 fax +7(495)951.94.91.  
 e-mail: [elhim@yandex.ru](mailto:elhim@yandex.ru)  
<http://.palais-royal.net>

"Palais Royal" Fine Art Gallery offers since 2006 young and talented artists a platform to present artworks made in the last years. Gallery's emphasis on solo exhibitions result in presentation of some of the most exciting contemporary art across the globe (Art Miami, Art Monaco, International Art Fair in Moscow). Valentin Revelioti is our celebrity and one of the most talented artists in seascapes in the world. Serge Grigorash praises his beloved Crimea in fantastic picturesque works. "Palais Royal" performs to the world the best of traditions of "southern Russian school of painting" in creative works of contemporary artists.



## INSIDE THE FRAME

# LESSONS FROM THE MASTER

A NEW EXHIBIT AT THE VAN GOGH MUSEUM REDEFINES THE ARTIST'S PROCESS

Eight years of research have softened the “mad artist” image often ascribed to Vincent van Gogh. A new exhibit at the Van Gogh Museum in Amsterdam provides visitors with an opportunity to see how the master actually honed his craft.

Since 2005, a multidisciplinary team of researchers from the Van Gogh Museum, the Dutch Cultural Heritage Agency and Shell has examined the artist's work through the use of electron microscopes and X-ray fluorescence spectrometry. Their research has trumped the common myth of van Gogh's “manic” process, museum director Axel Rüger told the New York Times, and indicates that van



“Self-portrait as a Painter,” Vincent van Gogh



“Sunflowers,”  
Vincent van Gogh

Gogh was “a very methodical artist.”

“He was actually someone who knew very well about the properties of the materials he used, how to use them, and also he created very deliberate compositions,” said Rüger. “In that sense it's a major insight in that it gives us a better notion of van Gogh the artist. He was very goal-oriented.”

The studies reveal that as a novice, van Gogh used frames and guides to capture proportion and depth in his landscapes. Research also suggests that his color palette was even more vibrant than it now appears. Unstable chemical compounds may have caused pigments to lose their saturation over time: the violet walls of “The Bedroom” melted to blue, and pink flower blossoms faded to white.

After seven months of renovation, the Van Gogh Museum reopened on May 1 with its 40<sup>th</sup> anniversary exhibition, “Van Gogh at Work.” Van Gogh's “Self-Portrait as a Painter” crowns the gallery, along with 150 paintings that illuminate his process, craft and studio space.

“We have put together a fantastic jubilee exhibition, based on eight years' research, with unique loans and remarkable combinations of artworks,” said Rüger.

Curators reunited pieces from van Gogh's collections, including “Sunflowers” from the National Gallery in London and versions of “The Bedroom” from the Art Institute of Chicago. His work is displayed alongside his contemporaries, including Monet, Gauguin, Seurat and Bernard.

The exhibit, on display through January 2014, includes the artist's letters, sketchbooks, paint tubes and only surviving palette, on loan from the Musée d'Orsay in Paris. Like the researchers, visitors can view X-ray photographs of the artist's revisions and examine his sand-speckled paints through a microscopic lens. Visitors also have the opportunity to map the growth of the artist through his various artistic stages. [vangoghmuseum.nl](http://vangoghmuseum.nl)



MEET THE AMAZING FRENCH ARTIST  
AS SHE LAUNCHES HER EXPANSION INTO THE UNITED STATES

Luminous  
Oils  
Bringing  
Color and  
Light



Parade 77" x 38



Gossip 59" x 59"

- Passionate Figurative Expressionist Style
- Luminous Oils Bringing Color and Light
- Dramatic Sophisticated Technique
- Originals, Limited Editions and Commissions

Meet *FrederiqueK* at



Booth 343  
October 3-6, 2013  
Jacob Javits Center

[www.frederiquek.fr](http://www.frederiquek.fr) - 001+ 33 +320508425 - [contact@dkl-art.com](mailto:contact@dkl-art.com)



## INSIDE THE FRAME

# LOOKING AHEAD

### A SPECTRUM OF EAST-COAST EXHIBITION OPPORTUNITIES FOR FALL & WINTER 2013

Where will you be the weekend of October 3-6? If you're an emerging, independent artist on the East Coast, you may be showcasing your works at New York City's Affordable Art Fair at The Tunnel in Chelsea. As the show name suggests, this four-day show is the place to market artwork on the lower end of the price range (\$100 and up).

But for more established, mid-career artists whose works are priced in the \$1,000-\$50,000 range, publishers, gallery owners, buyers and collectors, SPECTRUM New York, held the same weekend at the new Javits Center North in New York City, may be an ideal show.

SPECTRUM promises to be more than an art show—it's a four-day fine-art experience. Alongside an impressive array of juried artwork by top publishing companies, galleries and studio artists, attendees can look forward to champagne receptions, cocktail parties, live entertainment, unveilings and more.

A few months down the road, SPECTRUM's sister show in Miami, Fla., will take place from December 4-8, during the wildly popular Art Week Miami.

Tens of thousands of art aficionados flock to the city for Art Week Miami in search of innovative new finds, resulting in multimillion-dollar sales. From heavy hitters like Art Basel and Art Miami, fitting for more conceptual artists with

sky-high price points, to popular offshoots like Scope and Red Dot, there's a venue for artists and galleries at every career level. SPECTRUM Miami is a perfect venue for contemporary mid-career artists whose works are also priced in the \$1,000-\$50,000 range.

Mark your calendars for these shows on the East Coast art show circuit this fall and winter.

## SAVE THE DATES

→ **October 3-6, 2013**

Affordable Art Fair, New York, NY  
[affordableartfair.com](http://affordableartfair.com)

→ **October 3-6, 2013,**

SPECTRUM New York, New York, NY  
[spectrum-newyork.com](http://spectrum-newyork.com)

→ **December 3-8, 2013,**

Art Miami, Miami, Fla.  
[art-miami.com](http://art-miami.com)

→ **December 4-8, 2013**

SPECTRUM Miami, Miami, Fla.  
[spectrum-miami.com](http://spectrum-miami.com)

→ **December 5-8, 2013**

Art Basel, Miami Beach, Fla.  
[artbasel.com](http://artbasel.com)



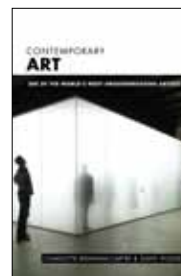
## SUMMER READING

BOOKS WORTH A SECOND LOOK

The recent release of Bruce Altshuler's "Biennials and Beyond: Exhibitions that Made Art History: 1962-2002" (\$100, Phaidon Press) has the contemporary art world talking. A follow-up to his 2008 book, "Salon to Biennial: Exhibitions that Made Art History: 1863-1959," Altshuler, director of the Program in Museum Studies at the Graduate School of Arts and Science at New York University, offers a



wealth of information about 25 of the most influential art exhibitions in recent years, including installation photographs and reviews to floor plans, catalogue excerpts and more.



Assistant curator at the Institute of Contemporary Arts, London, Charlotte Bonham-Carter and British writer and researcher David Hodge have combined efforts in their new book,

"Contemporary Art: 200 of the World's Most Groundbreaking Artists" (\$19.95, Goodman). Together they profile 200 of the most influential, widely exhibited and skilled artists spanning 40 years. Artists include Subodh Gupta, Jasper Johns, Damien Hirst and others.



"The Next Thing: Art in the Twenty-first Century" (\$65, Fairleigh Dickinson) by Pablo Baler is a visual anthology of essays about the future of art. Baler, an associate professor of Latin-American Literature at California State University, Los Angeles, brings together the writings of artists, critics and philosophers who contemplate new and emerging artistic trends and our own responsiveness. Essays include those by Mark Axelrod, Glenn Harper, Salima Hashmi and others.

ANDREA DASHA REICH



ORIGINAL RESIN WORKS



LIMITED EDITION ARCHIVAL PRINTS



ANDREADASHAREICH.COM



# PEOPLE WATCHING

HELENA HSIEH TALKS WITH ABN ABOUT CAPTURING STILLNESS AND A PERSONAL REFLECTION IN HER ART.

Painter Helena Hsieh, of Long Beach, Calif., contemplates moments of slowness and repose in her work. Nevertheless, Hsieh has not been resting but instead busily pursuing many activities.

Hsieh received her bachelor's degree from the University of California—Los Angeles before moving to Boston to earn her master's degree in fine arts at the School of the Museum of Fine Arts (SMFA) and Tufts University. The Boston Young Contemporaries selected her to exhibit her works at its highly regarded annual exhibition, which features the work of art students around New England. Hsieh also recently received the Montague International Travel Grant. New American Paintings, a juried exhibition in print, and the "30 Under 30" exhibit at the Arsenal Center for the Arts in Watertown, Mass., have also featured her work. In May 2012, the SMFA chose 30-year-old Hsieh as its student speaker at commencement.

Hsieh recently discussed the stimuli behind her work, her preference for oil painting and the use of art in realizing her own identity.

**ART BUSINESS NEWS (ABN): When did you decide that you wanted to be an artist?**

**HELENA HSIEH (HH):** Probably [when I was]

around seven or eight. I've been drawing since I was a little kid; it was just something I always spent a lot of time doing. My parents would give me some crayons or a pencil and a piece of paper, and I would draw for ... hours and be so absorbed.

**ABN: How do you think your style has evolved over the years?**

**HH:** I've become more focused and more precise in my intentions. Before, I was dabbling in all different kinds of styles and not sure what style I would have, but now I realize what I'm drawn to and what I like painting best.

**ABN: What's your preferred medium and why?**

**HH:** Oils. For me, it's the lusciousness of the medium; it's really easy to mix colors. Also the history of oil painting as a medium [and] the old masters [have inspired me]. ... I feel like having that history behind me is very potent and motivating. The colors that you can achieve using oils are far more [wide]-ranging than, say, acrylics, which is what I used to paint in.



**ABN: How was your experience at the SMFA?**

**HH:** It was very good. I got to dabble in different mediums other than painting, like performance and video, and it made me realize that I just wanted to be a painter at the end. I also had a lot of good professors, who were very encouraging and helpful.

**ABN: Are there any other ways that working with other mediums helped your painting?**

**HH:** When I was doing performance and video, I was still using myself [as the subject matter], and it made me realize that using myself ... really made the work more personal. This introspective look at myself and my work really came out [when working in those mediums], and I realized that's what I should focus on.

**ABN: What was the most valuable lesson you learned in art school?**

**HH:** To not be afraid of failing. That was hard for me to learn, but I eventually got it. I realized that, if I don't make some bad paintings, then I'm not going to really get anywhere because I'm not always going to make great paintings.

"[MY ART IS] PART OF MY IDENTITY, WHICH IS WHY I PAINT MYSELF OVER AND OVER, COMING TO TERMS WITH WHO I AM IN THIS SOCIETY—WHETHER IT'S AS A PAINTER, AN OBSERVER OR A CULTURE MAKER."



"Measuring"

**ABN: Who are some of the artists you most admire?**

**HH:** I admire John Singer Sargent, Edward Hopper, Vilhelm Hammershoi and Jenny Saville. I like the way their careers and styles either evolved or stayed the same. If you look at a painting of theirs, you can tell it's theirs, and their paintings really move me. There's just something about their work that I can look at over and over again—something timeless.

**ABN: Many of your pieces depict people either observing art or looking at a landscape or skyline: What drew you to that theme?**

**HH:** Whenever I'm out and about or even just watching TV, I'm always observant of how I look at things and how other people are looking at things, and I'm always observing other people—people watching. It's something that I feel ...

we do even if we're not conscious of it. As human beings, we're very voyeuristic and curious about things and people, so I decided to explore that aspect of looking and how we look and what we like to look at.

**ABN: Are there any other themes carried throughout your work?**

**HH:** I like to consider the theme of slowness and quiet because ... today's society [is] very fast-paced. So, when I do my paintings, I'm very conscious of how slow and methodical the process is. In my work, a lot of the images look like they're stills from, say, a movie, or just from everyday life. They're stopped in motion, looking at something or at rest. We're always running around, but there's going to be that moment [when] you have to stop and think or relax or contemplate.

**ABN: What influence does your culture**



"Braid"

**or background have on your art?**

**HH:** It has a lot. I think it just unconsciously comes through because I'm always using myself as the subject matter. It's always in the back of my mind because it's not something I can get away from, as a female and a Chinese-American. It's part of my identity, which is why I paint myself over and over, coming to terms with who I am in this society—whether it's as a painter, an observer or a culture maker. [I am] making these paintings to distribute to the world.

**ABN: Do you have any upcoming shows or projects?**

**HH:** Right now I am working on a series of paintings, and I'm hoping to show them sometime in Boston at a gallery in the South End, but that's in the works. It's a series of paintings with the same theme of me depicting myself in these interior spaces, and you don't see my face.

**ABN: Where do you see yourself artistically in 10 years?**

**HH:** Still making work, [and I hope] being represented by a gallery and also having some solo shows—mainly, just having more people know about me and my work by then. **ABN**



# SUMMERTIME SLUMP?

THE SUMMER MAY BE A TOUGH TIME FOR GALLERY SALES, PARTICULARLY FOR THOSE GALLERIES IN WARMER CLIMATES. LEARN HOW TO BEAT THE HEAT—AND THE DECREASE IN SALES.

Warmer temperatures, vacations and a lot of outdoor activities are all staples of summer. It's a welcome season, to be sure, but it can lead to sales slumps for galleries, particularly those in sweltering climates.

"Our summer just started about a month ago, [in May]" says Wissam ElGhoul, gallery director at New River Fine Art in Fort Lauderdale, Fla. "We definitely feel things have slowed down traffic-wise, but it's to be expected." One of the oldest high-end

fine-arts galleries in South Florida, New River's collections range from old and modern masters to contemporary artists. "Many people here, including most of my clients, have two to three homes, so they escape the summer heat by going north or traveling," says ElGhoul.

Michele Rosen, who owns Gallery 319 in Woodland Hills, Calif., and frequently works with musicians and niche artists, agrees. "Summers are quiet, and August is the worst, with people on vacation and getting kids back to school."

The key to keeping up sales and bringing in patrons, say these experts, is to think outside the box and get out from behind the desk. Schedule special events, partner with charities and community-based businesses and stay in touch with collectors.

Samuel Lynne Galleries in Dallas, Texas, which features 21<sup>st</sup>-century artists and multidimensional works, hosts charity gatherings and live painting exhibits for children in its 12,000-square-foot space. It also holds movie-of-the-week panel discussions in its onsite theater. "We consider ourselves an outreach gallery and are very proactive, especially during the summer, which can be brutal here," says Michael

Bivins, Samuel Lynne's gallery chief executive officer.

Likewise, Gallery 319 and New River Fine Art step up their event calendars. Rosen collaborates with area restaurants, stays open during the evenings, and arranges for an artist to paint outside on the gallery's patio once a week. She recently joined with the Grammy Museum to help curate an exhibit of Ringo Starr's artwork.

ElGhoul participates in arts fairs—nationwide and internationally—driving or shipping pieces to fair venues. Additionally, he donates to or exhibits works at charity events and organizes art receptions with regular New River Fine Art collectors.

Although sales do pick up in the fall, these experts caution not to rest on your laurels. "To be successful, you have to work smarter," says ElGhoul. "I always keep in contact with my collectors so I know where they are and what's going on with them."

"Stay in touch with patrons so they know what's going on with you," says Bivins. "We're very assertive in this respect. We don't just depend on foot traffic; we go after our geographic footprint."

Rosen uses her free time over the summer to update her website and social media. "Keep your name out there," she says. "Bring your art gallery out there. Just maintain a presence." **ABN**



↑ Samuel Lynne Galleries  
michael@samuellynne.com  
214-965-9027

← New River Fine Art  
wissam@newriverfineart.com  
954-524-2100

Gallery 319  
info@gallery-319.com  
818-347-0319



# artexpo

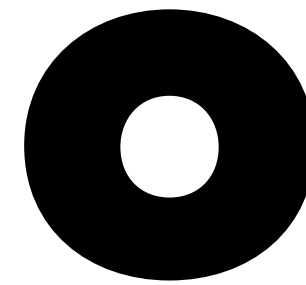
## 2013



## ● ARTEXPO NEW YORK

HELD IN THE HEART OF NEW YORK CITY, THIS YEAR'S SHOW SAW AN INCREASE IN ARTIST, GALLERY OWNER, DEALER AND BUYER ATTENDANCE OVER PREVIOUS YEARS.

BY MELISSA HART



people love the art and are happy to purchase it.”

This year's sold-out event, Artexpo New York, took place at Pier 92 on 12th Ave. in New York. It was a success for Colbert. He sold all of his large pieces by the third day of the four-day event.

“The overall feeling of Artexpo was positive,” says the event's chief executive officer, Eric Smith, of the four-day event, which began on March 21. “We had large crowds, and sales were brisk.”

For 35 years, Artexpo has been providing dealers, collectors and buyers with access to artists' works from around the world. At this year's show, traffic increased by 25 percent, and trade attendance shot up by 21 percent. “The economy and stock market play a role in art sales,” says Smith. “Things are getting better, and I expect our upcoming events to show increasingly positive results.”

Professionals presented lectures and panel discussions on topics ranging from “Effective and Creative Gallery Marketing—That Won't Break the Bank” to “Go Big! Strategies to Sell Art and Framing Services.” Colorado artist Louise Cutler notes that one of the most powerful pieces of advice came from Artexpo Business Development Group President Rick Barnett. “He said, ‘Look at these four days as a marathon, not a sprint,’” she wrote in a blog post recounting the event. “You have to stay energized till the end.”

“They do a nice show,” says Cutler of Artexpo New York's organizers. “They really put a lot of effort into an amazing venue, making the SOLO section—the art section that I was in—look upscale.” Cutler, a painter and sculptor, won a coveted SOLO award in 2013. “It was an honor to receive this award among my peers at such a high-end show.”

On a blustery Saturday in March, Canadian artist Peter Colbert battled winds in midtown Manhattan as he walked a couple of his larger paintings out to a buyer's car. “It was fun to sell the two,” says Colbert. “Making a sale is enjoyable, and I really appreciate it when

Cutler advises new exhibitors to come to Artexpo with an open mind. “If you come in saying ‘I have to sell,’ you'll be disappointed,” he says. “If you come to learn, to give and to glean, you'll get a lot more out of it.”

This year marked the first time that Chicago artist and illustrator Darren Thompson exhibited at Artexpo, and it couldn't have been more successful. He sold all 30 of his pieces. A former college football and basketball star, Thompson portrays the human figure in urban landscapes, capturing the element of movement.

“Coming from Chicago, [I thought] it [would be a stretch for] the attendees to connect with my work,” says Thompson. “I couldn't be more thrilled that I did this and have already committed to the show next year.”

Also the recipient of a 2013 SOLO award, Kathleen Carrillo, an artist now residing in Puerto Vallarta, Mexico, describes Artexpo as an “explosion of opportunities into an expanded career.” During the show, representatives of several jazz festivals and of Princess Cruise Lines approached her about her work.

Carrillo once owned a successful gallery in Florida. “Now that I live in Mexico, in a rural area, I decided it was time for me to step up to the plate and push myself out there,” says Carrillo. “It was a fabulous experience for me. I developed a line of work that would go well in the New York Expo, and it was very well-received.” Carrillo suggests that artists considering an exhibition at the 2014 event begin planning now. “It takes almost a year of preparation for a first-timer,” she says.

Now that 2013's Artexpo has wrapped up, Colbert is thinking about plans for the 2014 show. Next year, he says, he'll focus on mid-sized to large horizontal pieces that people would display over a couch, for example. Colbert suggests that first-time exhibitors focus on perfecting a few pieces and presenting them well. “It's [a combination of] hitting just the right note of salability and being at the right place at the right time, with the right people coming by your booth to buy art,” he says.

● For information on Artexpo New York 2014, visit [artexponeewyork.com](http://artexponeewyork.com).

Eric Smith





Eric Smith

# [SOLO] AWARD WINNERS PROVE AN ECLECTIC GROUP

ACCORDING TO Artexpo Business Development Group President Rick Barnett, different artistic forms have dominated the annual event from year to year. One year, a Tuscan influence characterized much of the design. Other years, a certain color would stand out. This year, however, the artists—and in particular, the seven recipients of a SOLO award—trended toward eclecticism. A panel of art-industry professionals judges their work.

“When you look at their work, there really is not one that veers off in the same direction as the others,” says Barnett of the award winners. “It’s a unique and varied group.” 2013 SOLO award winners include:

## Kathleen Carrillo

Newly represented by LM2, Carrillo emerged as one of the top-selling artists at Artexpo New York. “She’s very vibrant,” says Barnett. “Her personality matches the bold color and expressive nature of her artwork.”

*kathleencarrillogalleries.com*

## Louise Cutler

An Artexpo New York exhibitor for many years, Cutler has work in collections across the United States. She derives inspiration from Asian influences that look, as Barnett notes, both traditional and contemporary. *louisecutlerstudio.com*

## Fabiola Govare

Govare portrays faces in bold, bright colors. “Her work comes across with a contemporary European design,” says Barnett. “They’re very expressive and colorful; they look like they came right out of the galleries of Paris.” *govare.com*

## Sam Tufnell

Tufnell uses organic materials to sculpt art that Barnett says “expresses a unique story of everyday life—things like a pile of trash created from metal and glass. They’re just amazing.” *samtufnell.com*

## Sócrates Márquez

A relatively new artist, Márquez drew crowds wanting to pose for photographs with him at Artexpo. “He brings forth the artistic style and charisma of Jackson Pollock,” says Barnett. “It was amazing to watch how the public responded to him and his work. [He is] definitely a star in the making.” *socratesmarquez.com*

## Alexis Silk

Silk works in glass, portraying female nudes. “[She is] one of the most creative and technically disciplined sculptors that I have ever met,” Barnett says. “Her attention to detail is phenomenal. It is absolutely artistic genius.” *alexissilk.com*

## Titti Hammarling

Hammarling admits that painting in oils is challenging yet rewarding. Her work captures the human spirit, while at the same time imploring the viewer to interlace their own feelings and experiences into the images. *tittihammarling.com*





All photos by Eric Smith

Artists, gallery owners, dealers and buyers gathered for a shared appreciation of the arts at Artexpo New York.







# INSIDE *the* MIND OF AN ART CRITIC

FIND OUT WHAT ART CRITICS ARE LOOKING  
FOR IN A GALLERY EXHIBITION.

BY MELISSA HART

**R**ichard Speer doesn't spook easily. As art critic for Willamette Week, Portland's highly regarded alternative weekly newspaper, Speer has strolled through galleries in and around the Oregon city for more than a decade. He's seen unsettling creative work, including William Pope.L's giant reverse image of the United States made out of 5,000 rotting hot dogs. He's also seen an upscale-gallery show featuring the paintings of Rama—a 21-year-old Asian elephant at the Oregon Zoo. Still, when Speer walked into Breeze Block Art Gallery in Portland's Chinatown arts district last March, he felt as if he'd entered a haunted house ... albeit one from someone's bland, colorless childhood.

"It was an installation that took up the entire gallery," Speer recounts. "[The artist] painstakingly created a stylized minimalist interior of a typical suburban house. ... There was this very eerie soundtrack of ambient noise going on, and, for me, it captured the sinister underbelly of the American suburban dream. I really liked it."

As an art critic, Speer approaches gallery exhibitions in two ways. He often studies press releases, images and artist statements before a show opens, and he suggests that gallery owners get promotional materials, including high-quality photos, to arts writers at least two weeks before a show. Sometimes, however, he simply wanders into a gallery from the street. "I try to go into every show as a tabula rasa and let it have its way with me," Speer says.

He believes a show should be visually strong on its own; the viewer shouldn't have to rely on an artist's statement and press release to make it meaningful. "Certainly, it helps to be able to learn more about it and to talk with the artist, but I'm more interested in what the show does visually," he says. "Does it knock your socks off if you don't know anything about it beforehand? To me, that's an important consideration."

A positive review of a gallery show inspires increased attendance and sales. A scathing assessment of the sort Speer sometimes feels moved to write may shake the confidence of those involved in an exhibition. Even a negative critique, however, offers opportunities to learn from critics who devote their lives to studying and writing about art.

Farther south on the West Coast, critic Kenneth Baker has spent 28 years reviewing art for The San Francisco Chronicle. He describes himself as even-tempered and notes that a less-than-glowing review can draw attention to someone's art

**"I'M MORE INTERESTED IN WHAT  
THE SHOW DOES VISUALLY.**

**DOES IT KNOCK  
YOUR SOCKS OFF**

**IF YOU DON'T KNOW ANYTHING  
ABOUT IT BEFOREHAND? TO  
ME, THAT'S AN IMPORTANT  
CONSIDERATION."**

— RICHARD SPEER





that it might not otherwise receive. This is especially true if “it’s written by someone like myself, who doesn’t say much negative about someone’s work. Interest arises,” he says. “People wonder what got up my nose about this work in particular.”

Baker prefers to go into a gallery with little research beforehand “because I like to confront the show,” he says. “I’ve had enough experience now that I bring a great deal of general knowledge of the major artists of our time, and many of them I’ve written about before.” He’s interested in examining the exchange between artist and viewer; his reviews provide readers with the intellectual and historical context that informs both the artist and the work.

In a recent analysis of paintings by Hung Liu, Baker delves into the Oakland artist’s childhood in China. The critique provides readers with details about the rich political historical era of Liu’s childhood, during which Mao’s Cultural Revolution heavily influenced the future artist. Baker intertwines these details with his own observations on the work as it appeared in two related exhibitions last March.

Like Speer, Baker writes with a palpable enthusiasm for art. “I’m one of the last resident art critics around,” he says. “The amount of art activity in this town is so great that it’s a real priority. ... It

can’t be ignored.” After almost three decades as a critic, he still speaks of gallery shows as extraordinary offerings.

“Things are cleared out of the way for concentration and focus,” he says of rooms devoted to painting, sculpture and the like. “We can spend as much time as we please without having to pay for it. We encounter so few public situations where that’s the case.”

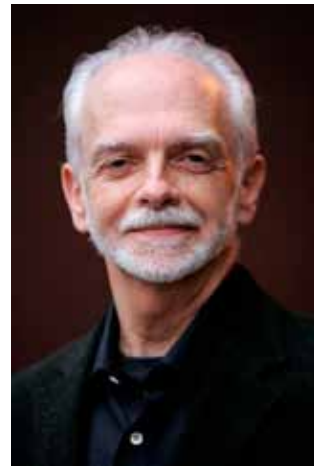
He prefers to see a manageable amount of material in a gallery show. “Don’t overwhelm people,” he says. “Too much information insults your experience. The right information, even if it’s information you don’t enjoy, is more memorable. You might find it memorably hateful, but, nevertheless, you do remember it.”

Speers agrees that a compelling show “allows the artwork plenty of room to breathe.” He looks for a space conducive to physically leading the viewer through a room. “I like galleries that have a mixture of natural and gallery lighting,” he says. “It’s nice to see work in different moods of sunlight.”

Baker notes that the order in which a gallery presents the pieces can be vital, particularly in an installation show in which video work appears along soundless work. The juxtaposition sometimes presents problems. “I understand that this is difficult,” he says. “Sound installation is expensive. Nonetheless, I find it annoying to hear someone else’s work when I’m trying to focus on another piece.”

He suggests that newer gallery owners pay close attention to what feels right in other galleries. “Look at who’s succeeding and how they’ve done it,” he says.

Speer emphasizes the importance of establishing a strong aesthetic for a gal-



James Merithew

**“TOO MUCH INFORMATION INSULTS YOUR EXPERIENCE.**

**THE RIGHT INFORMATION, EVEN IF IT’S INFORMATION YOU DON’T ENJOY, IS MORE MEMORABLE. YOU MIGHT FIND IT MEMORABLY HATEFUL, BUT, NEVERTHELESS, YOU DO REMEMBER IT.”**

—KENNETH BAKER

lery. “Have a curatorial point of view and keep the quality control consistent from month to month,” he says. “I’ll know going into the show. ... Whoever the artist is and whether I wind up liking [the] work or not, the show will be, at the very least, an intriguing body of work.”

He also gravitates toward a consistent thesis, especially when it informs an entire show.

Pacific Northwest artist TJ Norris curated “Off the Plain,” an exhibition that appeared in Portland’s Place Gallery this spring. “It did a really marvelous job of stating its thesis—in this case, the idea that photography can be a medium used in sculpture,” Speer says. He describes origami-like photo sculptures and round photos in record sleeves, with one atop a 45-rpm turntable. “I thought that show carried out its purpose in really inventive ways,” Speer says.

Speer concludes with the words every gallery owner longs to hear: “That was a show I was thrilled about,” he says. **ABN**



JENNIFER VRANES

jen@jensart.com | 541.291.9781 | www.TheAspenArtist.com



Joseph Clifford Blanchette



# 30 UNDER THIRTY

PART 1  
OF OUR  
SERIES  
FEATURING  
THE YOUNG  
ARTISTS  
OF TODAY  
WHO ARE  
REMODELING  
THE ART  
WORLD OF  
TOMORROW.

By Hillary  
Casavant

Artists of the Millennial Generation are revolutionizing the fine-art world with their daring, experimental and emotionally raw work. We've gathered 30 of the most talented artists, who run the gamut of style, medium and inspiration.

These select artists, who are 30 years old or younger, blend the wisdom of their mentors with the extraordinary talent of their youth. Through art, the visual storytellers capture and transform their environments.

For many, the success they've found is a childhood vision fulfilled. "I feel so lucky to be doing the thing I dreamed of as a young kid," says Ian "Denimu" Barry (p. 28). "If only he knew."

Yet for others, it was simply a matter of destiny. "I followed my passion," says Amy Boone-McCreesh (p. 33).

In the first of a two-part series, we'll introduce 15 young artists of today who are remolding the art world of tomorrow.



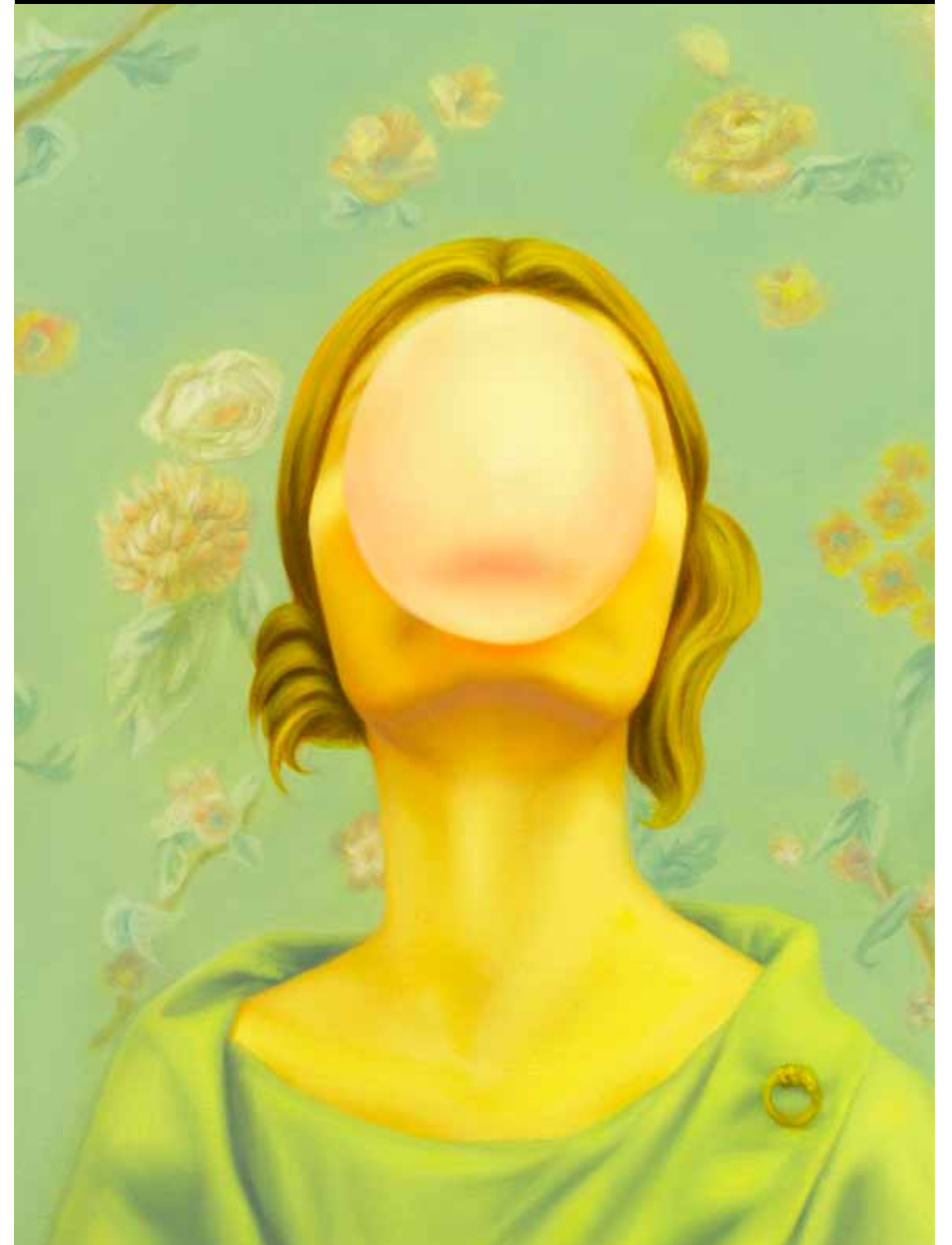
**Joyce Ho**

[joycehostudio.com](http://joycehostudio.com)

Film and theater inspire many of Joyce Ho's paintings, and her work reflects her multiple artistic passions. Ho's experience with Riverbed Theatre Productions in Taiwan influences her artistic use of "lighting, perspective and space," she says. Her father and sister frequently appear as models in her paintings, grounding the dreamlike concepts of her work with the familial.

"There is something exciting about transplanting the actors from the theater into our apartment and merging these two worlds," she says.

Ho received her master's of art degree in painting from the University of Iowa. Her work has received international acclaim, and her exhibitions include the Museum of Contemporary Art Shanghai and the Venice Biennale contemporary art exhibition.



"Survival Instinct"



**Ian "Denimu" Barry**  
denimu.com

British artist Ian "Denimu" Barry manipulates denim to create detailed portraits and rich urban landscapes. He believes the universal familiarity of the fabric opens the doors of connection with his audience. His "painting with denim" has received international acclaim from both critics and collectors.

"I am comfortable and confident wearing [denim] in my life, so I transfer that to my art," he says.

Before pursuing art as a full-time career, Denimu says, the "need to create" influenced him to develop this singular art form.

"The art gave me something—something that was mine and something to represent me—allowing me to be confident in myself, my identity," he says. "I decided to devote everything I had to it, and I think that will be the greatest choice I ever made."



**Minjae Lee**  
renokim.com

With marker and ink, Minjae Lee, a self-taught artist, layers bright, intricate patterns over female portraits. The images call to mind his South Korean heritage and push a contemporary aesthetic. Although a fresh face in the art world, Lee has already been commissioned internationally.

Nature plays a dominant role in Lee's images, and this focus stems from his early interest in zoology. The vibrant colors reflect the emotions he brings to the canvas, and he describes the process of creating art as "a kind of freedom."

"When I feel something I've never felt before, there is a new color palette inside me, bursting to get out," he says.



"Indian"



"The Cheyenne has gone"



**Daniel J. Valadez**  
danieljvaladez.com

Daniel J. Valadez's captivating portraits depict the myriad faces of his hometown outside of San Francisco.

"The neighborhood gives way to an array of people—the loud and colorful, the quiet and lonely," says Valadez. "I'm interested in the space that surrounds us and the story each face has to offer from it."

The painter received a bachelor's degree in fine arts in illustration from the Academy of Art University in San Francisco. His portraits have been exhibited throughout the Bay Area, a setting that provides constant inspiration for his work.

"For me, being an artist is like being a child; you constantly get to rediscover the world around you. Everything is always new; there is always a new way to look at the same thing. You start with nothing and end with a picture. It's magic."



"Street Stranger No.2"





"A Little Bit of Love"



**Tom Martin**

[tommartinhyperrealism.co.uk](http://tommartinhyperrealism.co.uk)

Hyperrealist artist Tom Martin uses acrylic to capture images of foods and glossy packages with stunning detail. The photograph-quality precision of his work transforms the ordinary into the remarkable.

"Art is a way of seeing," says Martin. "Two people can see the same thing, but one passes it by, and the other sees potential and sees it as art."

The artist has exhibited works throughout his home country of England. Martin says that his newest work juxtaposes still life with figure art, infusing it with a sense of the surreal and pushing the ways in which his viewers "perceive a reality."



**Amanda Gross**

[amandaegross.com](http://amandaegross.com)

Illustrator Amanda Gross infuses her art with humor and whimsy. Although Gross frequently receives commissions to produce portraits, she draws the influence of her independent art from "a desire to explore ideas in literature; offer an alternative to popular culture; or express an introspective, playful and Dadaist perspective," she says.

The artist received her master's of arts degree in teaching from the Rhode Island School of Design and has exhibited her works throughout Illinois, California and New England. She has used her artistic experience to teach children and teens, inspiring them with the "dynamic form of communication" and "euphoric flow" of visual art, she says.



"Pigeons [I do belong in society]"



**Joel Rea**

[joelrea.com.au](http://joelrea.com.au)

Oil painter Joel Rea creates vivid allegorical work, using surreal imagery of elemental forces to evoke internal conflict.

"I'm fascinated by nature, especially the power of the elements," he says. "The harmony and the destruction create an abundance of exciting visuals."

Rea earned his bachelor's degree in fine arts from Queensland College of Art and has received critical acclaim throughout his home country of Australia. His technique requires meticulous attention to detail, a process that reflects the content.

"There is so much complexity and detail within our existence as humans," says Rea. "I already have a lifetime's worth of ideas to explore and subject matter I'm inspired by."



"Moment of Truth"





"An Act of Protest as Seen Through a Tablet Device"



**Guy Ben-Ari**  
[guybenari.com](http://guybenari.com)

Israeli artist Guy Ben-Ari has used his interest in "psychoanalytic theory and semiotics" to lay the groundwork for his narrative and nonfigurative paintings. His recent collection explores the technology-driven contemporary culture of image consumption, a "reality through digital media: one that is

removed, distant, dissociative, and at the same time very pleasurable and in high-def," he says.

Ben-Ari received his master's degree in fine arts from Columbia University and has exhibited his works throughout New York and Israel. He considers himself a "cultural producer" with his message-driven work.

"Making art is a continuous process of finding new, exciting ways to incorporate ideas that seem pertinent to our present experience," he says.



**Karen Lederer**  
[karenlederer.com](http://karenlederer.com)

Karen Lederer saturates her paintings in colors and dynamic patterns, and they "revel in excess," she says.

"I create work that rejects the rigid aesthetic directive of formalism in favor of bold color and pattern," says Lederer. "I am interested in how these elements change how one sees."

Lederer received her master's degree in fine arts in printmaking from the Rhode Island School of Design and has exhibited her works at galleries throughout the United States. She finds inspiration largely from textiles.

"My mother is a wonderful knitter," says Lederer. "Wild strings whipped around her hands, producing an abstract color show. I've only just started to understand the great aesthetic influence of her constant knitting. A witness to her craft, I [received] a strong appreciation for color and pattern."



"Pinched Pot"



"Into the Wild"



"Petal Push"

**Amy Boone-McCreesh**  
[amyboonemccreesh.com](http://amyboonemccreesh.com)

Vibrant colors and patterns characterize Amy Boone-McCreesh's 3-D installations, mixed media and paintings. A reverence for culture and rituals mark her work, which derives inspiration from "decorations, holiday celebrations and even funerary displays from around the world," she says.

According to Boone-McCreesh, "I love the idea of non-artists expressing themselves visually to mark an important moment in time."

The artist received her master's degree in fine arts in studio arts from Towson University and has taught and exhibited throughout the East Coast.



**Joseph Koensgen**  
[josephkoensgen.com](http://josephkoensgen.com)

Joseph Koensgen brings his passion for the natural world to the canvas, creating detailed paintings of wildlife. The Canadian artist finds inspiration from hikes, "soaking up everything the forest has to offer," he says.

"My excitement and emotion then carries over into my art, and I try to convey the emotion and the mood that was present when I first stumbled upon that scene."

As a member of Artists for Conservation, Koensgen uses his wildlife paintings to encourage nature preservation and appreciation.

"Whether [viewers] are reminded of something they have seen or ... something they wish to see, I hope that it captures their imagination as nature has captured mine," he says.







**Adina Bricklin**  
adinabricklin.com  
To create the soft gradations, textures and "unexpected harmonies" in her work, Adina Bricklin translates photographs through a mixture of tracing and drawing techniques.

"Each process stems from a desire to touch, mark and materialize the light of an image," she says.

Bricklin received her master's degree in 2-D fine arts from the Massachusetts College of Art and Design and teaches and exhibits throughout New England. She says the process of becoming an artist has confirmed the permanence of art in her future.

"Every time I bask in something beautiful and every time I look at one of my drawings as an object separate from me, it becomes very clear in my mind that this is what I should be doing," she says.



"Freelancing"



"Catching Memories"



**Bryan Ramey**  
artbyramey.com  
With a fluid combination of charcoal, ink and paints, Bryan Ramey infuses his work with the surreal. His inspiration for the dream worlds he captures on the page comes from "the darker, more primitive side of man: the superstitious, the imaginative, the unknown part of ourselves," he says.

Ramey attended the post-baccalaureate program at the School for the Museum of Fine Arts in Boston, and locations in both the United States and Australia have exhibited his work. He says he pursued a career in artistry to become "a storyteller."

"I wanted to stir the emotions in people and spark that creative vision we as a culture seem to lose or deny ourselves as we grow up," he says.



"Phantom Bloom"



**Marcus Payzant**  
marcupayzant.com  
Marcus Payzant's soft yet texturally rich images transform the mundane and the random into the complex.

"I'm inspired by setting boundaries and then trying to figure out how I can break those boundaries to take a piece to a different level," says Payzant. "The limitless possibilities associated with making art are enticing and inspiration enough to keep working."

Payzant received his master's degree in fine arts from the University of Texas at Austin and has exhibited works in California and the Southwest. Throughout his career, Payzant has embraced the challenge of his art and says the breakthroughs are an "addictive reward" that propels his work forward.



"Truckee Pumps"

**Meet 15**  
other talented young artists in the second part of ABN's "30 under 30" series in the fall issue.



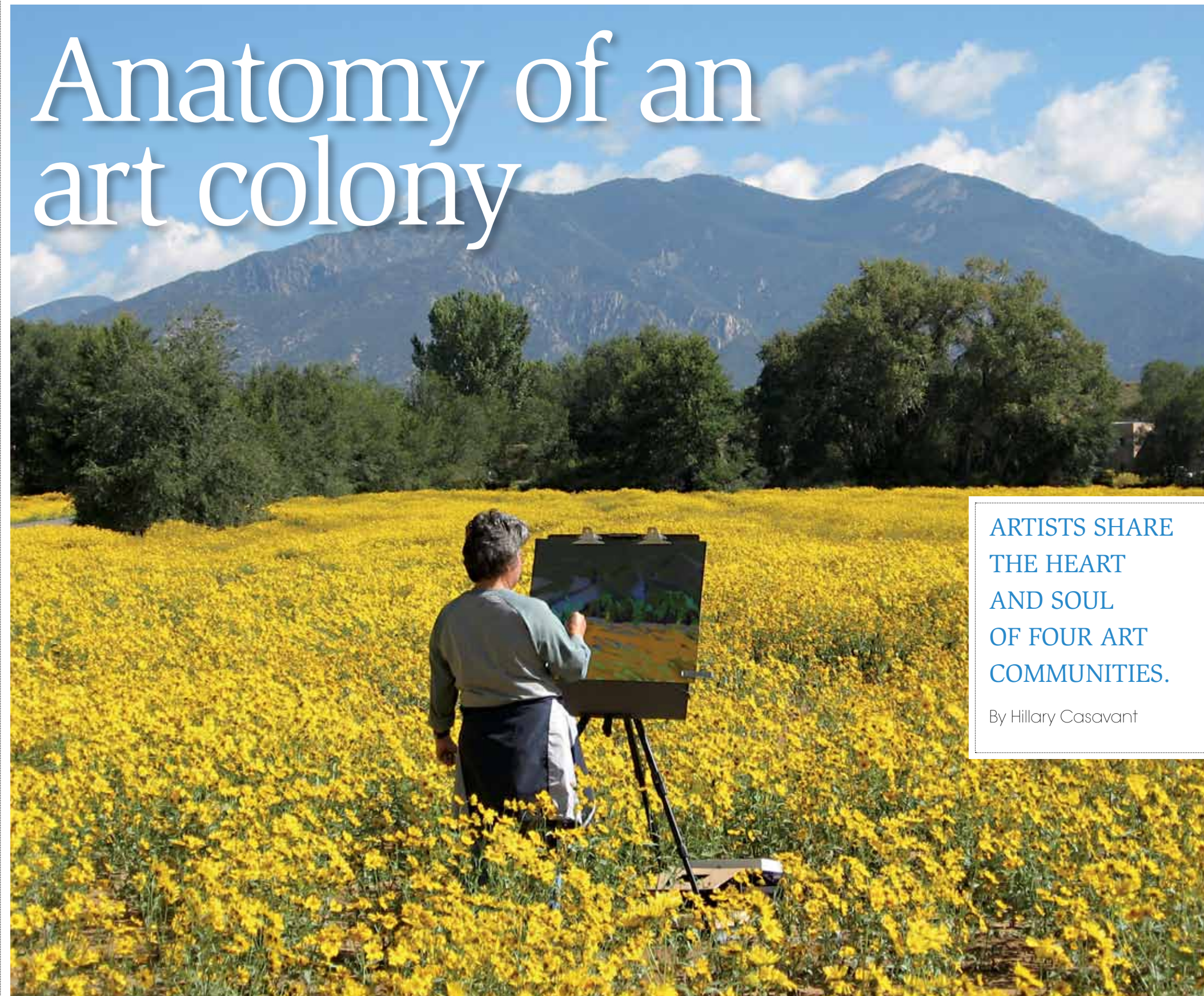
**Abigail Vancannon**  
vancannonart.com

Abigail Vancannon's oil paintings capture the beauty in the everyday, suggesting the nostalgia of the 1950s. The inspirations for her Americana portraits and scenes are classic car shows and antique stores, and she creates art that "evokes emotions, challenges thinking and thoughts, contemplates beauty and has great power to reach people in a nontraditional way," she says.

Vancannon received her master's degree of fine arts in painting from the Academy of Art University in San Francisco and has exhibited her works throughout California and Iowa.

"I am choosing to pursue the arts as my career, but creating beauty is a part of me," says Vancannon. "It was what I was created to be and do." **ABN**





# Anatomy of an art colony

ARTISTS SHARE  
THE HEART  
AND SOUL  
OF FOUR ART  
COMMUNITIES.

By Hillary Casavant



Photos by Mark Tessier, Tom Robinson-Cox, Leigh Gusterson, Michael deYoung, Stephanie Cwalina



On a warm spring afternoon, artists gather in the Rocky Neck Cultural Center for a group critique led by Barbara Moody, an artist visiting the colony. The center's current exhibition, "Clothing Optional," lines the walls of the former church.

"How does this image engage the viewer?" Moody asks the artists, motioning to the first painting up for critique. "What is your emotional response?"

The scent of lilac and ocean air wafts through the open doors as the voices rise, a communion of artists.

Throughout the country, art colonies such as Rocky Neck, on the harbor in Gloucester, Mass., give artists the tools they need to create, sell and hone their craft and to network with other artists.

"Artists inspire artists," says Deborah McLean, a silversmith and director of the Taos Center for the Arts. "Artists also teach other artists. There's a

real synergy around people of like minds to explore and develop."

These colonies are havens where artists live—communal environments of solitude and concentration. Here, artists escape everyday distractions and focus on their work, and the power in numbers that art colonies provide has transformed many communities both culturally and economically.

For Kathy Gerdon Archer, artist and owner of White Bird Gallery in Gloucester, involvement with the Rocky Neck Art Colony gave her the exposure and community she needed to succeed as a photographer.

Amy Demmer, director of the Grand Marais Art Colony in Grand Marais, Minn., believes that colonies are not only beneficial to the artists but also essential to the communities.

"Artists give communities more depth and soul and opportunity," says Demmer.



## The MacDowell Colony

Peterborough, New Hampshire

[macdowellcolony.org](http://macdowellcolony.org)

### NESTLED

in a forest near New Hampshire's Monadnock mountain region, The MacDowell Colony has been a cornerstone for artists since its founding in 1907. The space offers 32 private studios for artists of all disciplines, providing visual artists, writers, composers and filmmakers with as many as eight weeks of residency funded by the organization.

Julia Jacquette, a member of the MacDowell board of directors, says that MacDowell's location, "removed from the hubbub of a major city, [gives artists] serious uninterrupted work time."

Jacquette has been in-

involved with the art colony for nearly 20 years, beginning with her first residency as a visual artist in 1995.

"[Membership in The MacDowell Colony] allows me to enter my artwork in a deeper way," she says. "I can think more clearly, more deeply about it because I'm not interrupted. I can build momentum in the studio."

MacDowell offers artists the flexibility to establish their own working schedules in a space with minimal distractions. In addition to providing hot breakfasts and dinners, MacDowell's staff leaves picnic lunches outside the artists' studios, and Internet and phone access is limited to the colony's main buildings.



Paintings by Julia Jacquette

The steady flow of new artists provides the colony with an organic chemistry and opportunities to forge new artistic relationships. Previous artists include Benny Andrews and Janet Fish, and many of MacDowell's artists go on to notable exhibitions following their stays. Jacquette has exhibited her works at gal-

leries throughout the world, including Amsterdam's 1K Projectspace and New York's Museum of Modern Art.

For Jacquette, art colonies such as MacDowell are "enormously helpful and invigorating. ... [and they provide] an atmosphere where you're buoyed by the presence of other artists."

## Taos

New Mexico

[tcataos.org](http://tcataos.org)

[taosartist.org](http://taosartist.org)

With a population of fewer than 6,000, the

### OPEN-AIR

town of Taos, N.M., is home to several art groups and more than 80 privately owned galleries.

"If you walk down the street in Taos and ask someone what they do, they'll tell you they're an artist," says Deborah McLean, director of the Taos Center for the Arts (TCA).

Mountains surround the desert community: a setting that frequently inspires artists' works.

"The light here is different

[from] anywhere I've experienced," says McLean. "That light ... helps you to see differently, to see color and shapes differently. The comfort of the light allows you to relax and discover."

TCA board member Janet Webb says that many residents believe the space has a "spiritual, mystical pull" and that the tricultural community provides "intercommunication and acceptance."

"It just draws you here," says McLean, who relocated to Taos from Nova Scotia. "You begin looking at the land and realize it feels very comfortable, and it's beauti-

ful, and it's home."

The town has harbored many successful artists, including Guggenheim fellow Larry Bell; abstract expressionist Agnes Martin; and founding member Bert Geer Phillips, who established Taos as an art destination more than a century ago.

The myriad art groups provide frequent programs and opportunities for artists to exhibit their work and build a collaborative, open environment. McLean says that the community is both rural and urban, which allows space for artists to grow in their work.



**"ARTISTS INSPIRE ARTISTS. ARTISTS ALSO TEACH OTHER ARTISTS. THERE'S A REAL SYNERGY AROUND PEOPLE OF LIKE MINDS TO EXPLORE AND DEVELOP."**

— DEBORAH MCLEAN





# Grand Marais Art Colony

Grand Marais, Minnesota  
[grandmaraisartcolony.org](http://grandmaraisartcolony.org)

Grand Marais, an art colony  
**TUCKED**

between Lake Superior and the Boundary Waters, along the U.S.-Canadian border, opens its doors to both novice and professional artists.

“The need to express oneself is what makes us human,” says colony director Amy Demmer. “It’s really important to us to nurture that expressionism in all people, all skill levels, all ages.”

The rural town emphasizes outdoor recreation and encourages visiting and resident artists to tap into

their creativity through the environment.

Painter Neil Sherman relocated to Grand Marais after participating in its annual plein air competition. Now a member of the board of directors, Sherman says that the colony’s environment has a profound effect on his work.

“The scenes are always changing, always different, and I feel like sometimes I’m painting scenes that may never be seen again,” says Sherman.

According to Sherman, the diverse artists and residents of Grand Marais keep

his creativity fresh and vibrant.

A sanctuary for the creative mind, the colony’s main building is a converted mission church. Demmer says the building provides a sense of spirituality that allows artists to “delve into their soul and have very powerful, transformative experiences.”

Founding artist Birney Quick opened the colony as a summer painting school in 1947. The colony transformed the surrounding town, and today it provides almost daily workshops and business classes for artists, as well as

studio space with professional equipment and events for the community.

The colony’s work is interwoven into the town, which Demmer describes as friendly and inclusive.

“It’s about that homemade life, connecting your hands and your heart to the things that you’re doing,” she says. “That’s a really powerful creative tool for artists, too.”

**“THE NEED TO EXPRESS ONESELF IS WHAT MAKES US HUMAN. IT’S REALLY IMPORTANT TO US TO NURTURE THAT EXPRESSIONISM IN ALL PEOPLE, ALL SKILL LEVELS, ALL AGES.”**

– AMY DEMMER



Dennis Sheehan Exclusively Represented by  
**ATLANTIC ARTS, INC.**  
FINE ART  
410-263-2554 [mmyers@atlanticarts.com](mailto:mmyers@atlanticarts.com)  
Dealer Inquiries Welcome

# ENTREPRENEURS W A N T E D



THOMAS KINKADE.  
*Painter of Light*

[TKopportunities.com](http://TKopportunities.com)

NEW GALLERY INFORMATION  
CALL US AT 800-366-3733



## Rocky Neck Art Colony

Gloucester, Massachusetts  
[rockyneckartcolony.org](http://rockyneckartcolony.org)

### GALLERIES CLUSTERED

along the harbor of Rocky Neck welcome more than 13,000 visitors each summer. With a history that spans more than a century, the art colony has hosted countless artists, exhibits, workshops, residencies and cultural events.

"It's funky and fun and a little bit off-color, but there's something deeper than that," says Karen Ristuben, eco-artist and president of the colony. "The people who are connected here know deep down that, despite differences between art-

ists and nonartists, there's a commonality that is really special."

The artwork created here reflects Rocky Neck's diversity. Artist Barbara Moody, a 2013 distinguished artist in Rocky Neck's residency program, says the colony's artists run the gamut of experience and style, "from very contemporary abstract painters to very realistic landscape painters and the whole breadth in between."

For many of Rocky Neck's artists, including Ristuben, the exceptional light in Gloucester inspires creation.

"The atmospherics are beautiful," says Ristuben. "I don't know what it is, but you

look over Gloucester harbor at sunset, and the reflected light ... glows."

Ristuben describes Rocky Neck as vibrant and inclusive. The scope of artists in a single location lends itself to collaboration and synergy, rather than competition, improving both the cultural economy and the personal success of the artists.

"Individual artists don't always have the means or the wherewithal to promote themselves," says Ristuben. "The artists who inhabit those spaces and work in those spaces learn so much from each other. It's so important for artists to be in the same airspace with other artists." **ABN**

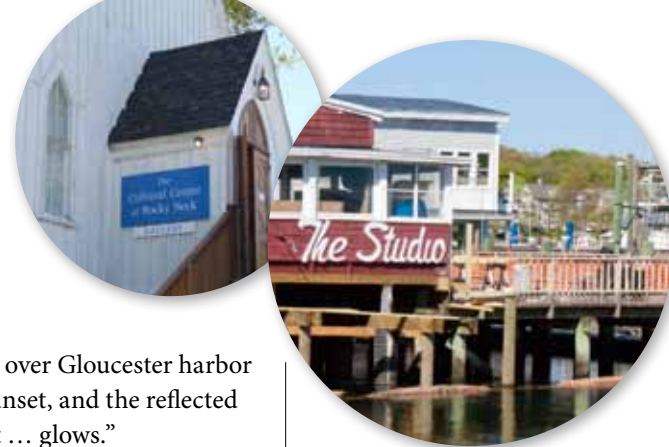
**"IT'S SO  
IMPORTANT FOR  
ARTISTS TO BE  
IN THE SAME  
AIRSPACE WITH  
OTHER ARTISTS."**

— KAREN RISTUBEN

*Check out [artbusinessnews.com](http://artbusinessnews.com) for more on today's top U.S. artist colonies.*



Goetemann Residency artist Kathy Liao



Don't Miss

## THE CONTEMPORARY ART DESTINATION FOR FALL



### SPECTRUM NEW YORK

A juried contemporary art fair featuring high-quality works by talented mid-career artists who have experience with galleries.

**OCTOBER 3-6, 2013**

THE JAVITS CENTER NORTH  
[WWW.SPECTRUM-NEWYORK.COM](http://WWW.SPECTRUM-NEWYORK.COM)

### SPECTRUM MIAMI

A 5-day fine art experience during Art Week Miami, featuring an international slate of artists and galleries.

**DECEMBER 4-8, 2013**

MIDTOWN MIAMI  
[WWW.SPECTRUM-MIAMI.COM](http://WWW.SPECTRUM-MIAMI.COM)

FOR EXHIBITOR INFORMATION CONTACT: ERIC SMITH | 216.225.0962 | [ERIC@REDWOODMG.COM](mailto:ERIC@REDWOODMG.COM)



Louise Cutler

www.louiseCutlerStudio.com

"I am motivated by the desire to create beauty that cultivate peace and tranquility," says Fort Collins based Creationist artist and sculptor Louise Cutler.

"I believe that every living thing is a form of inspiration, from sunlight to the smell of rain." Louise Cutler is an award winning mix media painter and sculptor working in acrylic, metal leaf and bronze. Her artistic style involves a mixing of her love of nature, simplicity and fashion illustration. Her eclectic blend of cultures keeps her work fresh and comprehensive. She purposely designs her figures without faces, finding them irrelevant; Ms Cutler feels, having a face would only add complication for the viewer. Her use of metal leaf (Gilding) in her paintings gives each piece the illusion of simplistic grandeur and is representative of glory and elegance found in early Italian religious Renaissance paintings. She leaves the negative space in her paintings to their own devices to form as they please. She finds when left alone they create a nice sense of balance, giving the viewer a place of calm and rest. It is like having a place to lie one's head. Ms Cutler considers her bronze sculptures a living extension of her paintings. "I find that when I transform one of my paintings into a three dimensional form it becomes alive."



to their own devices to form as they please. She finds when left alone they create a nice sense of balance, giving the viewer a place of calm and rest. It is like having a place to lie one's head. Ms Cutler considers her bronze sculptures a living extension of her paintings. "I find that when I transform one of my paintings into a three dimensional form it becomes alive."

TITTI HAMMARLING

www.tittihammarling.com

"I see my work as a journey, not only in time and space, but in my own and others' beings. In our ability, will and courage to express what we want or what we need. I explore the human condition and what takes place in our identities and relationships. The challenges in life interest me. Shortcomings. Overcomings.

Usually I use oil paint when I work. It suits my temperament and it always calls upon my volition to search further and to learn more. Painting is seldom easy for me but I love it as it is. New motifs mostly arise while I'm working. I don't need inspiration to paint. I get inspired by painting."

I am drawn to nerved, transient beauty. People, landscapes, fantasy worlds; nothing is entirely perfect or simple. Truth and reality have many faces."

Titti is a Swedish artist. She has her studio in Stockholm and lives on a small island in the archipelago, from where she commutes every day by boat to the city. There are no roads on the island and only one more family is living there year round. The contrast to the busy city gives her energy and perspectives.



Sócrates Márquez

www.socratesmarquez.com

info@socratesmarquez.com

Self-taught Dominican-born artist **Sócrates Márquez** brings his works to life by exploring with acrylics, oils and household items. His paint splatters technique and layering of textural interpretations allow him to produce vibrant, energetic art, inviting viewers on a journey of self-interpretation within intentional "chaos."

Guided by a sense of freedom, spontaneity and attention to process, Márquez's pieces do not feel like abstracts on a flat surface. They are beckoning places viewers want to step into. His work evokes the emotional and spiritual. Just as a soloist gears up for a performance accompanied by an orchestra, Márquez hones in on his main paint melody, tunes up his palette of color and adds his instruments of texture, depth, rhythm and movement to create a symphony on canvas.

"When working on each painting, I am very passionate. I give it my all; my emotions, my energy! On each painting my goal is to convey emotions and create that same emotional connection with the viewer and my collectors."



Sócrates Márquez at work at his studio - picture by Cruz Caldera



MEET THE AMAZING FRENCH ARTIST AS SHE LAUNCHES HER EXPANSION INTO THE UNITED STATES

The figurative oil on canvas paintings of French artist **FrederiqueK** combine a range of artistic influences to create something entirely new. Exploration of human expression portrayed in depth of color and light set against a fluid milieu bring the viewer into the painting. **FrederiqueK's** experience teaching art and helping others as an art therapist give her insight into the depth of the human spirit. **FrederiqueK** is excited to be selected to exhibit at Spectrum New York's October 2013 show as she launches her expansion into the United States.

Gallery and Dealer  
Inquiries welcome!

- Passionate Figurative Expressionist Style
- Luminous Oils Bringing Color and Light
- Dramatic Sophisticated Technique
- Originals, Limited Editions and Commissions

Meet **FrederiqueK** at

Booth 343  
October 3-6, 2013  
Jacob Javits Center



Gossip 59" x 59"

www.frederiquek.fr - 001+ 33 +320508425 - contact@dkl-art.com



WWW.KATHLEENCARRILLOGALLERIES.COM  
kathleencarrillo80@hotmail.com  
U.S. 941-932-8543 Mex. 322-222-6719

GE Capital

A consumer financing program designed to help you delight your customers as well as increase your sales.

Flexible payment options for your customers.

gogecapital.com/luxury Visit us at Spectrum New York.  
1.866.209.4457



Credit is extended by GE Capital Retail Bank  
© 2013 General Electric Company. All Rights Reserved.





# NICK PACIOREK

Original Oil Paintings and Limited Edition Prints



Newbury Cross, 58" x 58", oil on canvas



Newbury Cross is part of Nick Paciorek's Café Series, paintings that embrace his signature use of light and color to reveal intimate spots tucked away in cities across the U.S. and Europe.

The works are the latest in Nick's portfolio of cityscapes. A lifelong urbanite, he is drawn to large metropolitan areas, where his paintings capture the interplay between figures and architecture.

To see more of Nick's paintings visit [www.paciorek.com](http://www.paciorek.com).

Nick Paciorek | [nick@paciorek.com](mailto:nick@paciorek.com) | 401 641 5125 | [www.paciorek.com](http://www.paciorek.com)

## ADVERTISER INDEX

Alpina Manufacturing LLC	47
Andrea Dasha Reich	11
Dennis Sheehan / Atlantic Arts, Inc.	41
Diems Joseph	47
FrederiqueK	9, 44
GE Capital	45
Jennifer Vranes / Jen's Art	25
Kathleen Carrillo Galleries	6, 44
Louise Cutler Studio	44, IBC
Lucson Guerrier	47
Nick Paciorek	46
Olga Kurzanova / Eternity Gallery	1
Palais Royal Gallery	7
Socrates Marquez	3, 45
SPECTRUM NY & Miami	43
Thomas Kinkade Company	41
Titti Hammarling	44, BC
Valeriy Zharkikh / Eternity Gallery	IFC

## LUCSON GUERRIER



EMAIL: [luxguerr@gmail.com](mailto:luxguerr@gmail.com)  
 WEB: [lucsonart.com](http://lucsonart.com)  
 PHONE: 754 367 0021

## Diems Joseph



WEB: [www.Diemsart.com](http://www.Diemsart.com)  
 PHONE: 305 606 9575  
 786 768 9770

## Fast Change Frames Low cost, simple art print display frames

FlipUp™  
front load  
frame

**Any Size  
1 minimum  
Low Cost**

**1-800-915-2828**  
[sales@fastchangeframes.com](mailto:sales@fastchangeframes.com)

**ALPINA**  
Manufacturing

Pole stands and  
A Frames made ANY  
size or height with  
ANY of our frames

Top or side loading  
through hidden  
open edge

Slide-In™  
frames

Made in the USA

[fastchangeframes.com](http://fastchangeframes.com)

**BANNER  
STRETCHING  
FRAME**

Great for promoting enlarged  
images of original art and art  
galleries outside buildings.  
See the giant "Mona Lisa"  
on our website.

**Beautifully  
display any  
size banner!**

Patented **bannergrip.com**  
**1-800-915-2828** [sales@bannergrip.com](mailto:sales@bannergrip.com)



# PARTING SHOT



"I call myself a Reflectionist because I believe the universe mirrors each of us in a unique way. My goal as an artist is to interpret that phenomenon, and my art is a multidimensional reflection of life and the way I perceive the world."

JD Miller's multi-dimensional paintings have received acclaim nationally and throughout his home state of Texas. He was first featured as an emerging artist in the February 2009 issue of *Art Business News*. See more of his work at [jdmillerart.com](http://jdmillerart.com).

"Hi Velocity I," original 60x48, oil



FINE ART PAINTINGS AND SCULPTURES

LOUISE CUTLER STUDIO

artexpo [SOLO] Award Winner  
New York 2013

[www.louiseCutlerStudio.com](http://www.louiseCutlerStudio.com)

719 213 3115





# **[SOLO]**<sup>2013</sup> Award Winner

**Titti Hammarling**  
**Stockholm Sweden**  
**[tittihammarling.com](http://tittihammarling.com)**