

AMERICAN
art
COLLECTOR



COLLECTOR'S FOCUS
LANDSCAPES



L U S H

BY JOHN O'HERN

1 Winfield Gallery,
*Off Foster Road with
Green Field*, acrylic
on canvas, 40 x 60",
by Andrea Johnson.

V I S T A S

COLLECTOR'S FOCUS LANDSCAPES

June Grey moved to Maine after graduating from art school and fell in love with its landscape, changing light and colors. In 2005, she became interested in miniature painting. Her painting, *Maine: Pines and Blueberries*, is quintessential Maine—in a format of 6½ by 6 inches.

Wild, lowbush, “Maine” blueberries thrive in the acidic soil left behind when the glacier melted 10,000 years ago. Unlike the highbush cultivated blueberries we find at the store, lowbush berries are, literally, wild, cut or burned back occasionally by the people who harvest them to encourage new growth. In Grey’s painting the berries grow among the boulders softened by the grinding of the glaciers in a scene unchanged for millennia.

Grey uses photographs for reference but relies on her memory of her feelings for a

place, recalling it in a meditative state. This painting brings back to me many pleasant hours sitting in fields on the Maine coast nibbling on the wild blueberries and raspberries while gazing out to sea.

Andrea Johnson lives in Monterey County, California. There, the fertile fields of the Salinas Valley are cultivated and irrigated and produce a wide variety of crops, earning it the title of “The Salad Bowl of the World.” Often, she focuses in on birds among the colorful flora of the region. She also turns to its vast fields of crops and its dramatic skies.

John Steinbeck (1902-1968) was born in Salinas and often wrote about it in his novels. By the time he went off to college, lettuce was the “green gold” of the valley. In 1939 he published *The Grapes of Wrath* about the trials of migrant workers escaping the Dust Bowl and seeking work

in California’s agricultural valleys.

Johnson paints the area today in *Off Foster Road with Green Field*, a canvas at 5 feet wide. She depicts the rows of crops with a vanishing point far to the right of the composition. The sun-burnt hills rising above the irrigated valley are overshadowed by a dramatic sky. She says, “This valley gives life to many. The cycle of earth to green to harvest reflects the larger cycle of life from beginning to end and then beginning again.”

The beauty of the planted fields may raise the question of how they got there. Although farming is often mechanized, many fields are still planted, weeded and harvested by hand—some fruits and vegetables require it to prevent bruising. The field workers are essential during the pandemic, refocusing attention on their working conditions as Steinbeck did back in the ’30s.



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2. **Vose Galleries**, *Maine: Pines and Blueberries*, acrylic on paper, 6½ x 6", by June Grey. 3. **Stone Sparrow NYC**, *The Garden of Solace*, oil on linen, 53 x 49", by Carolynda Macdonald. 4. **Stone Sparrow NYC**, *Beneath the Watchtower*, oil on linen, 36 x 33", by Carolynda Macdonald. 5. **Stone Sparrow NYC**, *The Scream*, oil on board, 10 x 9", by Carolynda Macdonald. 6. **David Marty**, *Settled In*, oil, 24 x 36". 7. **Neal Philpott**, *Snow Country*, oil on canvas, 46 x 50"

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Steinbeck wanted to create a portrait of the valley “so that it would be the valley of the world.” Johnson says, “It is my hope that I too have been able to capture a sense of place and the spirit of this valley called Salinas.”

This special section dedicated to landscapes shows many views of the world in both vast and intimate settings. It also highlights the inspirations and techniques of some of today's leading artists of the genre.

In New York City is **Stone Sparrow NYC**, which in November will have solo exhibition for **Carolynda Macdonald**. Macdonald, who lives and works in the U.K., is exclusively showing her work with the gallery in the United States. She considers her paintings to combine two traditional genres, the still life and landscapes.

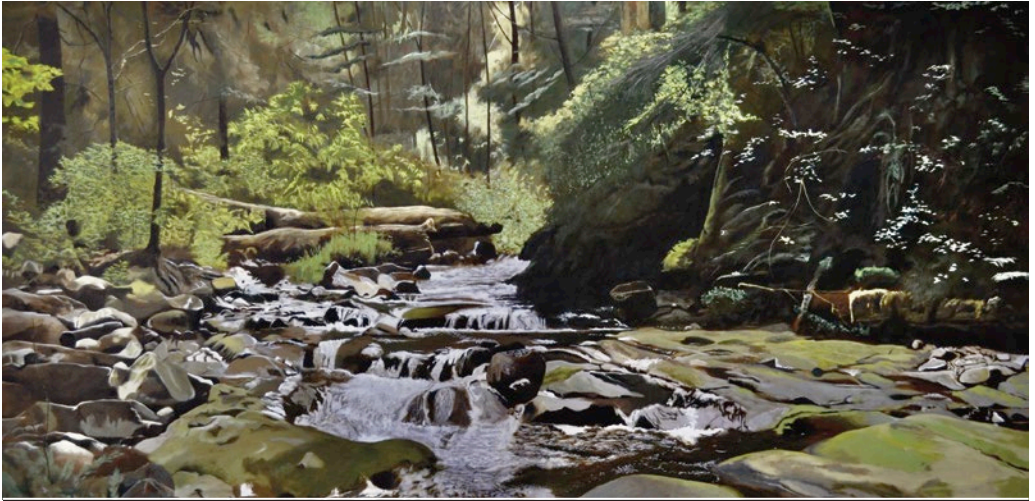
“As mythological creatures, dragons fly in the imagination, inhabiting the dreams of writers, artists, readers and viewers alike. My paintings occupy an analogous realm, operating in a space reminiscent of daydreams or areas of quietude within the mind. I endeavor to bring together both landscape and still life painting in ways not normally encountered. For me, it is exciting to employ a Chagall-like freedom to place anything anywhere and find a way to make sense of it all. In an increasingly busy and confusing world, I feel it is important to find solace for the soul, whether in art, music or literature, and these works are my contribution,” she says. “The landscapes in my paintings are conceived to instill a beguiling atmosphere, pushing beyond their assumed role as a backdrop. These views of the land, often with reflective water, imply the stillness of twilight integral to the whole and provide a tranquil space to retreat into.”

Chicago-based **Lotton Gallery's** latest landscapes by **Miguel Peidro** highlight the artist's passion for the natural world in all its seasons. “Miguel Peidro's landscapes could be anywhere, places visited or nearby,” says gallery director Christina Franzoso. “For Peidro, his landscapes are personal. He lovingly portrays his native country of Spain and finds inspiration

8. **Neal Philpott**, *Spring Promise*, oil on canvas, 12 x 36"

9. **David Marty**, *Untroubled*, oil, 24 x 36" 10. **David Marty**, *Delight, Oil Dawn*, oil on canvas, 36 x 16", by Miguel Peidro.

11. **Lotton Gallery**, *Fog at Dawn*, oil on canvas, 36 x 16", by Miguel Peidro.
12. **Lotton Gallery**, *Music of the Valley*, oil on canvas, 39 x 39", by Miguel Peidro. 13. **Pittsford Fine Art**, *Bales and Bluff*, watercolor, 18 x 31", by Bill Mowson.



NEAL PHILPOTT

OREGON CITY, OREGON

nealphilpott.com

Represented by Gallery 903, Portland, OR; Kneeland Gallery, Ketchum, ID; Roby King Gallery, Bainbridge Island, WA; and Sugarman-Peterson Gallery, Santa Fe, NM

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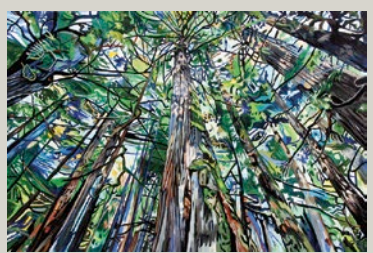
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36. Canyon Road Contemporary Art, *View from El Pinon*, oil on canvas, 48 x 60", by Noah Desmond. 37. John Pompeo, *White-washed*, oil on canvas, 30 x 30" 38. La Galeria @ The Shaffer, *April Showers*, oil on canvas, 16 x 20", by Linda Marie. 39. Canyon Road Contemporary Art, *Summer Rain*, oil on canvas, 36 x 48", by Gina Rossi. 40. John Pompeo, *New Beginnings*, oil on board, 24 x 24" 41. J GO Gallery, *Trees and Atmosphere*, acrylic on panel, 40 x 60", by Taralee Guild.

serenity of open spaces gives me a different drama that I create with the light and shadows of the moment. My tendency is to create an impression of a complicated subject through stylized realism. I always leave areas to the viewer's imagination."

Artist **David Marty** lives in the Pacific Northwest and paints its vast landscapes. He says, "I'm drawn to paint scenes that give me a sense of peace and I strive to convey those feelings to the viewer. This is especially important in these uncertain times. Art is powerful and can really speak to collectors. I hope mine sends messages of comfort and hope."

Frank Eber is a contemporary artist painting in both oil and watercolor. His paintings inspire an emotional response to nature, resulting in timeless, enduring artwork. As a teacher, Eber offers one-on-one online mentoring to students through his website. Among his paintings is *Waves Kinetics II*, an oil on board that shows waves crashing along a rocky beachline.

Pacific Northwest-based artist **Neal Philpott** says art is subjective and personal, so collectors should look for "something

transcendent that resonates with you on all levels, emotionally, spiritually and intellectually." Many of his paintings are derived from views he's experienced personally.

Snow Country was a contrasting view on a road in Idaho that called out to be painted. "You can see the difference that water and light make on the landscape. The slow melting snow waters [in] the north-facing sides of the mountains provide for growing a forest, and the south-facing side is barren because it melted too fast," Philpott explains. Another one of his works, *Spring Promise*, depicts acres of farmland around the corner from where he lives, and shows a promise that "spring will come again and all is right with the world."

Artist **Pamela B. Padgett** loves to travel and that is reflected in her artwork. "As a painter, it brings me right into my surroundings in an intimate and inspiring way...journaling a moment in time," she says. "*Quiet on the Cape* is a plein air piece I painted one morning in September. I happened upon a scene that was quintessentially Cape Cod. So peaceful, birds calling out and breaking the stillness of the

quiet waters in the bay. There was nothing epic about the scene. That's what I love to paint—just everyday beauty, happened upon beauty."

In his landscapes, **Robert Steiner** tries to communicate his sense of awe and wonder at the beauty of nature. "I try to capture the intricacy of the infinitesimal level of detail simultaneous with the vast scope and power of nature. I enjoy scenes that include strong rock formations. I use shade and highlight to create a structural, volumetric effect on which to hang the details of texture. I prefer early and late light to create shadow and warm/cool color schemes," he says. "As a collector myself, I only collect works which move me emotionally and impress me with their mastery of technique. However, I do also consider the reputation of the artist."

At **J GO Gallery** in Park City, Utah, collectors can find the works of Canadian artist **Taralee Guild**, who loves to visit British Columbia's temperate rainforests. The peace she enjoys while beneath the tree canopy is part of what she hopes viewers experience when they look at

Larger-than-life street art by Irish artist Fin DAC in downtown Portland. Photo by Justin Katigbak, Travel Portland.



The Art Lover's Guide to Collecting Fine Art in the Pacific Northwest

Oregon and Washington, the faces of the Pacific Northwest, provide collectors with what feels like endless opportunities—opportunities to explore the myriad art galleries, museums, arts districts, public installations and artists that inhabit the supremely unique area. There's a distinctly artsy vibe here, especially in Portland, Oregon, and Seattle, Washington, from the cloudy, rainy weather and coffee shops on every corner, to public art displays and performances everywhere you turn.

Here, art is open to everyone. In downtown Seattle, the Seattle Art Museum implements “suggested admission,” meaning visitors can explore the museum's vast collection of almost 25,000 works of art from around the world for whatever amount of money they can offer. In the Seattle Center is the Chihuly Garden and Glass, consisting of a massive collection of large-scale sculptures by local glass artist Dale Chihuly. The spellbinding glass works, which feel like flora from another planet, mimic that of an organic garden. On the University of Washington campus is the Henry Art Gallery, housing contemporary art, photography and prints, as well as costumes

and textiles. The gallery holds exhibitions throughout the year featuring both modern and historic art. And be sure not to miss the plethora of galleries and studios located in Pioneer Square. While the *Seattle Art Fair* did not take place this year, collectors can expect to partake in the celebration of the region's best modern and contemporary art in 2021.

While the beauty of Oregon lends itself to artistic endeavors across the state, Portland is undoubtedly a hotspot. The Pearl District, in particular, is a great place to check out, as are the dozens of galleries located throughout the city. And, of course, the Portland Art Museum is always a fantastic place to explore with its continuously updating exhibitions featuring a wide range of subject matter including race, social and environmental issues, as well as shows that highlight specific places or historic periods.

Also located in the Pacific Northwest region are **The Secret Gallery** and **Brumfield Gallery** in Astoria, Oregon, as well as artists **Peregrine O'Gormley** of La Conner, Washington, and **Neal Philpott** of Oregon City. Collectors can also peruse the artwork of the late **William F. Reese**.



NEAL PHILPOTT

Oregon City, OR, (503) 407-9263
neal.philpott@me.com
www.nealphilpott.com

The ever-changing beauty of the Pacific Northwest fascinates landscape painter **Neal Philpott**, with views ranging from the simple to the sweeping just outside his door. "I love how a passing slant of light can enliven an everyday scene, transforming it into something uplifting for a brief moment. It challenges me to attempt to capture it in the unruly material of oil paint," he says. "The scenes I'm most often inspired to paint are landscape scenes in my rural neighborhood, water in all its vagaries and grand vistas with remarkable skies. Although I've lived and painted here for more than 30 years, I never run out of incredible views to paint."

Philpott is originally from Michigan and studied painting at the Center for Creative Studies in Detroit. He's lived in the Northwest since 1988 and currently paints full time from his studio in Oregon City, Oregon. Currently, Philpott is represented by four galleries: Gallery 903 in Portland, Oregon; Kneeland Gallery in Ketchum/Sun Valley, Idaho; Roby King Gallery in Bainbridge Island, Washington; and Sugarman-



Peterson Gallery in Santa Fe, New Mexico. He is part of an upcoming three-artist show at Kneeland Gallery this September.

WILLIAM F. REESE

(253) 288-1739
contact@williamfreese.com
www.williamfreese.com

William F. Reese, an internationally renowned painter and sculptor who passed away 10 years ago this past June, leaves behind

an exceptional body of work in a variety of mediums. Working in oils, pastels, watercolors, sculptures and etchings, Reese celebrated the Northwest with majestic landscapes and delicate still lifes and was known as one of the nation's premiere plein air painters. Through his art practice—painting in all manner of weather conditions and diverse locations—he chronicled the lives of the men, women and creatures that inhabited the Northwest. ●

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Neal Philpott,
Pacific Forest, oil on
canvas, 30 x 40"

2
Neal Philpott,
Fallen Tree, oil on
canvas, 26 x 54"

3
William F. Reese,
Winter Covey, bronze,
ed. of 20, 20½ x 13½"

