

9

AMERICAN

art COLLECTOR

PREVIEWS OF MAINSTREAM ARTISTS'
UPCOMING SHOWS COAST TO COAST

JULY 2006



Summer in San Francisco through the eyes of outstanding artists.

Dean Larson's painting *Berkeley Rooftops and San Francisco* shows a typical hazy Bay Area day with the skyline of San Francisco and the Golden Gate Bridge barely visible and looming over the suburban rooftops of its more pedestrian neighbors.

The painting is the perfect introduction to the John Pence Gallery's summer exhibition *Summer in San Francisco* and featuring work by a variety of gallery artists.

Larson's scenes are lessons in light and composition and show the artist's skill at using these qualities to create mood.

"The theme of most all my subject is first and foremost light," says Larson. "Recently, the way light envelopes figures in architectural environments has been a major focus. I strive to create shimmering light that gives a sense of movement to the composition. This is done using layered tones and colors."

Larson is always on the lookout for new scenes to paint and usually knows a good one the moment he sees it.

"When something I run across makes a connection, I'll stop and set up and begin painting immediately," says Larson. "If I'm not able to set up and begin at that moment, I'll take note and/or make a sketch and return to the spot at a later time. The varied subject matter gives my work a certain sense of authenticity and my collectors are the ones who connect to this."

Steven J. Levin, a well-known and much admired artist in the

**BERKELEY ROOFTOPS AND SAN
FRANCISCO, OIL ON CANVAS,
30 X 48", BY DEAN LARSON**



UPCOMING GROUP SHOW

Up to 40 works on show

August 17 thru Sept. 2, 2006

John Pence Gallery

750 Post Street

San Francisco, CA 94109

(415) 441-1138





THE KITCHEN GARDEN, OIL ON LINEN, 36 X 60",
BY JIM MCVICKER

exhibition, is including a self-portrait that represents a new direction for the artist.

"The latest is the largest I have done," says Levin. "It's something of a Richard Maury self-portrait where he did a triple self-portrait using two mirrors. Norman Rockwell also created a famous triple self-portrait. I took it one step further and positioned the second mirror to create a multiple reflection effect. The thumbnail drawing taped to the easel is another portrait within a portrait."

Levin's usual work involves interior shots with multiple figures.

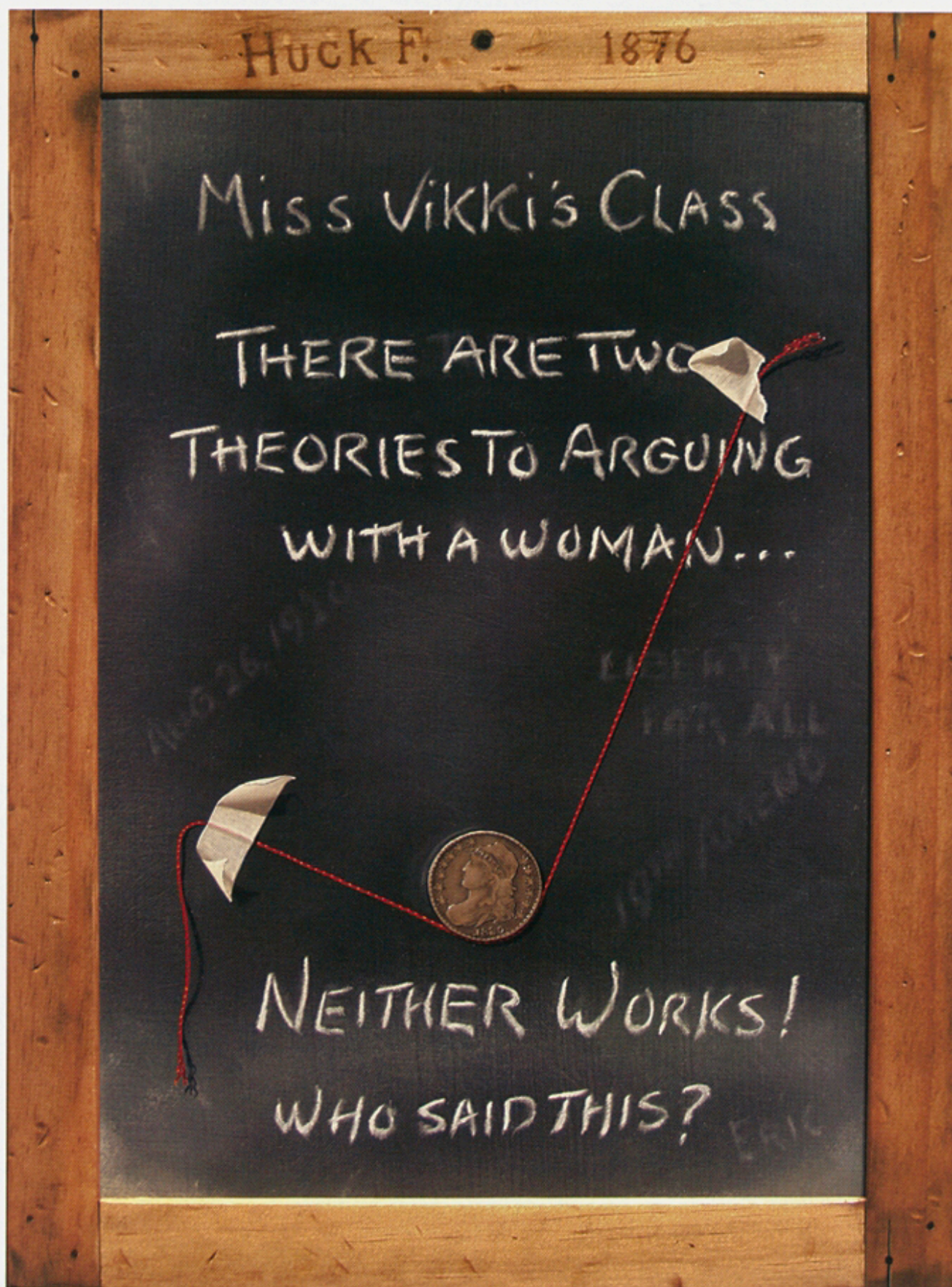
"I moved towards this subject because I love the wonderful possibilities it has to suggest a mood with the setting, the lighting and the relationship of the figures," says Levin. "To me, there is nothing more challenging or more interesting. I often compose a painting starting with the light effect and then arrange the figures to enhance the mood."

Christopher Pierce paints still lifes with flowers that are typically life-sized.

"When you have thirty-two sunflowers in a painting, it becomes a large work," says Pierce. "Collectors respond to the stunning size and range of buds on the flowers that size. Because I work only from

SELF PORTRAIT, OIL ON LINEN,
40 X 32", BY STEVEN J. LEVIN





MISS VIKKI'S CLASS—ARGUING, OIL ON PANEL, 13 X 9", BY ERIC CONKLIN



SUNFLOWERS IN PEACOCK VASE, OIL ON CANVAS, 40 X 50", BY CHRISTOPHER PIERCE

KISS PROOF LILIES, OIL ON LINEN ON PANEL, 30 X 30", BY CARIN GERALD



life, the results are exceptionally vivid."

Pierce enjoys bringing emotions from daily life into the paintings and uses several different methods to achieve this.

"I see to capture the passion of a relationship with life in my paintings," says Pierce. "That relationship can be the play of light and color in my florals, or it could be the dramatic tension between figures in a scene. I want to convey passion through my technique, the way I apply paint to the canvas, and the composition, whether it be a still life, a landscape or a portrait."

Pierce looks forward to these themed group shows because it allows him to experiment with different subject matter.

"The John Pence Gallery is great because it produces themed shows that allow artists an opportunity and a reason to create paintings we wouldn't normally do," says Pierce. "For example, in the 'Allegories' show, we all enjoyed looking for ways to paint a theme."

Carin Gerard is currently working on a series entitled *Sensual Fruit* that deal with emotional connections that underlie our understanding of an object.

"I enjoy taking an ordinary subject and finding the sensuality within," says Gerard. "In this work, I want people to look for a level of content and maybe a resemblance to something other than what they are looking at. I am a feminine person trying to find the true meaning and sensuality of what I paint." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com