

COTT HESS JARED LINGE PAMELA DIAZ MARTINEZ DAINA MATTIS JOHN NAVA ODD NERDRUM
NO RYAN SCHROEDER ROBERT SCHULTZ CYNTHIA SITTON BETTY SHELTON RICHARD SHELTON
STUBBS RUTH WEISBERG JEROME WITKIN PETER ZOKOSKY SIGMUND ABLES SHARON ALLICOTTI
TTE ARISTIDES STEVEN ASSAEL RON BROWN DAWN BUTLER THOMAS BUTLER WES CHRISTENSEN
IC CRETARA DIRK HAGNER F.SCOTT HESS JARED LINGE PAMELA DIAZ MARTINEZ DAINA MATTIS
NAVA ODD NERDRUM LUIS SERRANO RYAN SCHROEDER ROBERT SCHULTZ CYNTHIA SITTON
ELTON RICHARD SHELTON THOMAS STUBBS RUTH WEISBERG JEROME WITKIN PETER ZOKOSKY
SIGMUND ABLES • SHARON ALLICOTTI • JULIETTE ARISTIDES • STEVEN ASSAEL • RON BROWN • DAWN
BUTLER • THOMAS BUTLER • WES CHRISTENSEN • DOMENIC CRETARA • DIRK HAGNER • F.SCOTT HESS
JARED LINGE • PAMELA DIAZ MARTINEZ • DAINA MATTIS • JOHN NAVA • ODD NERDRUM • LUIS
SERRANO • RYAN SCHROEDER • ROBERT SCHULTZ • CYNTHIA SITTON • BETTY SHELTON • RICHARD
SHELTON • THOMAS STUBBS • RUTH WEISBERG • JEROME WITKIN • PETER ZOKOSKY SIGMUND ABLES
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THE WAY OF FLESH PART II

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SIGMUND ABLES

JULIETTE ARISTIDES

RON BROWN

THOMAS BUTLER

DOMENIC CRETARA

F. SCOTT HESS

PAMELA DIAZ MARTINEZ

JOHN NAVA

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RUTH WEISBERG

PETER ZOKOSKY

MT. SAN ANTONIO COLLEGE ART GALLERY
1100 N. GRAND AVENUE, WALNUT, CA 91789

Forward

A Passion for the Figure

“Practice isn't the thing you do once you're good. It's the thing you do that makes you good.”

— Malcolm Gladwell, *Outliers: The Story of Success*

If you have ever tried drawing the human figure — especially the nude human figure — you have been humbled. The human body is the ultimate expressive vehicle and also the greatest challenge an artist can face: rendering it requires endless devotion and practice.

Of course, not everyone would agree with what I just said, especially the “ultimate expressive vehicle” part. If you believe that real art must be avant-garde and must march forward to the strident drum-beat of progress, then I may have already lost you: I think it's your loss though...

It doesn't matter what the art magazines write about, what the galleries show, or what the critics say: the figure never goes away. Even artists who don't like the tradition of the nude grudgingly acknowledge this. The photographer Cindy Sherman, for example, told Michael Kimmelman of the New York Times during a 1998 interview:

"The female nude in art is something we've got to live with because people will always use it as a symbol of beauty," she comments. "It bores me to tears."

Although I applaud Ms. Sherman for her bracing frankness, part of me wonders if she is toeing the Postmodern party line by pouring cold water on the nude. Maybe I'm being a bit patronizing, but I feel a bit bad for her: would it be wrong to e-mail her and tell her that her generation missed out on something great? While she and other Postmodernists stayed busy dealing with theory, narrative and context they lost the thread of human warmth. At least that is how I — and my friends in this show — see the situation.

None of the vanguard modern and modern postwar movements — Abstract Expressionism, Pop, Minimalism, or Postmodernism — encouraged a fascination with the human figure or required artists to engage in the rigorous years of skill-building needed to render it with expressiveness and conviction. Pop at least acknowledged that the human figure existed: as long as it was flattened into a glyph by consumerist irony.

In Postmodernism the figure is only “there” from time to time as a prop or in carefully controlled situations hemmed in by theory and context. It is admittedly “there” in performance where the artists and participants “are” the figure(s). That’s right: in the era where everyone “is” an artist no artistic skill-building is needed. Sorry about all the semi-ironic “quotes,” but they are necessary when talking about “Postmodernism.”

The artists in *The Way of All Flesh II* are all individuals — I know this sounds like Monty Python but the show feels like the work of an autonomous collective — and the one thing all of its artists have in common is that not a single one of them is ever bored with the nude or any other permutation of the human figure: did you notice, by the way, that the show is a sequel? These artists are, each and every one of them, endless fascinated: obsessed even. And why shouldn’t they be? If you like people and you like a challenge, the figure is for you!

Artists who are involved in drawing the figure — and although this exhibition includes paintings all of the work is rooted in drawing — don’t generally make any kind of firm decision along the lines of “From this point on I am going to devote myself to rendering the human body.” What happens instead is that they fall in love with this difficult and infinitely rewarding subject. You can’t control who you fall in love with — it just happens — and if you are a true artist you can’t control your need to become one. Your art and your subject matter choose *you* and then you spend the rest of your life and career making the best of the situation. That is how passion plays itself out.

This exhibition is about artists who have fallen in love with making art about the figure. For years and in some cases decades, these artists have been the eccentrics who have been sketching their husbands, wives, partners, boyfriends, girlfriends, partners,

friends, kids and paid models: male/female, nude and clothed, young and old, dark and light they have all been made to stand under clamp-lamps or read bad paperbacks in comfortable chairs to the sound of scraping pencils. And yes, cadavers plaster casts and photo references have been called into service too.

The artists in this exhibition have been drawing alone, and also in groups where they have made friends: I can even think of at least one case where one artist I know who ended up marrying one of his models. More and more schools have emerged in the past three decades to train artists interested in the figure. The New York Academy of Art – sagely funded by the Andy Warhol Estate – is a great example, and a number of the artists in this exhibition are connected with the Laguna College of art that is doing great things with and for representational artists. The Representational Art Conference, which was co-organized by Michael Lynn Adams and Michael Pearce of Cal Lutheran University, has convened twice and is gaining momentum at a startling pace. Things are changing!

Of course, change takes time, and while the change has been coming on, the artists in *The Way of All Flesh II* have been working: working hard. As a result, each one has been chosen by Fatemeh Burnes because his or her work has an aura of expressive mastery. All the frustration, all the effort, all of the humility related to the long haul of learning to render the figure is at the service of one thing: expression. The artists whose works you are about to see are here because they have earned the right to be here.

Each one, each individual artist, has something to say. And they all say it beautifully: with the power and conviction that comes from passion-fueled effort over time.

- John Seed



Sigmund Abeles

Triple Portrait of Mireille

Pastel on Paper, 20 "x 40"



Sigmund Abeles

Dusty Sneaker, Dusty Dog, Dusty Medium

Pastel on Paper, 41"x 31"



Sharon Allicotti
Sean Leaning on His Hand
Graphite on Paper, 22"x 30"



Sharon Allicotti

Angela's Persona

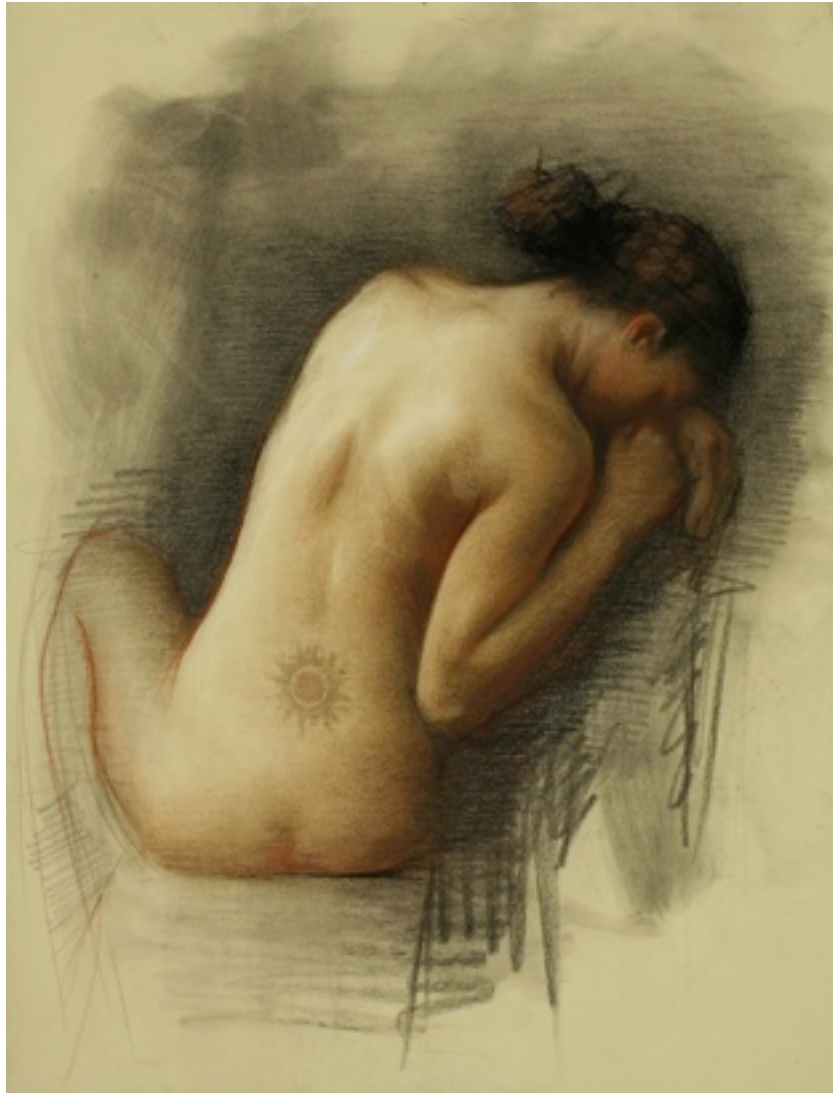
Pastel on Paper, 30"x 36"



Juliette Aristides

Olympus

Sepia Pencil and Charcoal Heightened with White, 24" x 18"



Juliette Aristides

Sun

Sepia Pencil and Charcoal Heightened with White, 24" x 18



Steven Assael

Three Foolish Brides, Two Missing

Graphite and Crayon on Paper, 18" x 13 7/8"



Steven Assael

Bride with Leg Exposed

Graphite and Crayon on Paper, 14" x 11



Ron Brown

David #5

Charcoal on Paper, 22" x 30"



Ron Brown

David #6

Charcoal on Paper, 23" x 29"



Dawn Butler

Cadaver Series #8

Graphite on Paper, 15" x 11"



Dawn Butler

Cadaver Series #1

Graphite on Paper, 11" x 15"



Thomas Butler
Dawn (Pregnant with Sarah)
Oil on Paper, 37" x 24"



Thomas Butler

Anna

Silverpoint on Clay Coated Paper, 26" x 40"



Wes Christensen
Chanson de Geste
Watercolor, 8 1/2" x 7 1/4"



Wes Christensen

Walking on Air

Mixed Media, 12" x 12"



Domenic Cretara

Fortune Teller

Mixed Media, 82" x 38"



Domenic Cretara

Family Values

Pastel on Paper, 60" x 96"



Dirk Hagner
Lisa, Allison, Michelle
Woodcut, 48" x 60"



Dirk Hagner

Faxed Mary #1, #2, #3, #4, #5

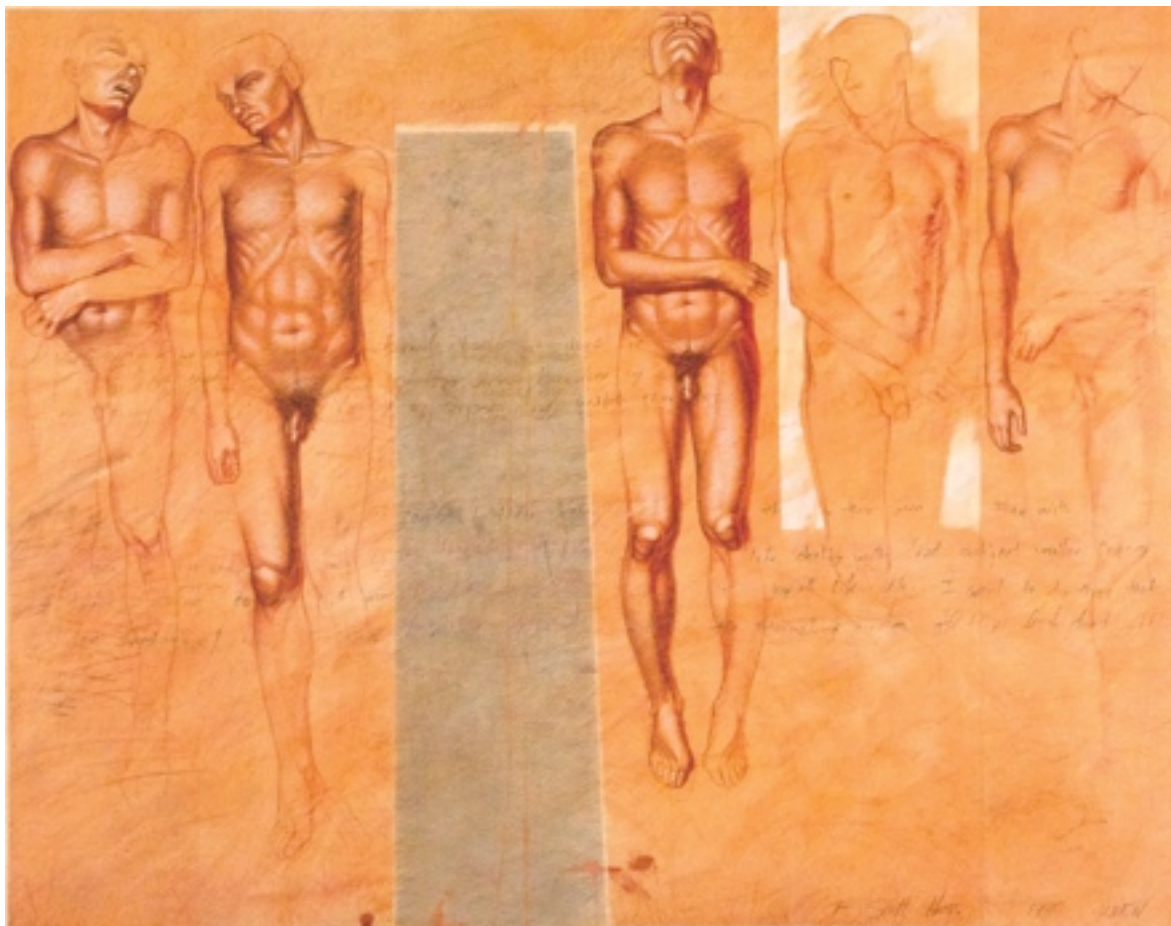
Intaglio on Toned Paper, 48" x 33"



F. Scott Hess

Sprig

Pencil, Colored Pencil, Chalk on Paper, 29" x 22 1/2"



F. Scott Hess

Dead Row

Colored Pencil, Gouache, Conte Crayon on Paper, 23" x 29



Jared Linge

Masc

Chalk, Conte, Colored Pencil, 12" x 9"



Jared Linge

D.L.

Chalk, Conte, Colored Pencil, 12" x 9"



Pamela Diaz Martinez
Portrait of a Believer



Pamela Diaz Martinez
Csilla with Trinity



Daina Mattis

Re-Member

Graphite on Paper, 49" x 49"



Daina Mattis

Manipulation #7

Graphite and Oil on Paper, 19" x 17"



John Nava
Dancer
Monoprint



John Nava

Ch. Sitting

Pencil on Paper, 9" x 12"



Odd Nerdrum

Man in Boat

Etching on Paper, 28"x 35"



Odd Nerdrum

Dawn

Four Color Etching on Paper, 23 3/4" x 35"



Luis Serrano

Model

Graphite on Paper, 16 "x 12"



Luis Serrano

Rachel

Colored Pencil and Gouache on Paper, 16 "x 12"



Ryan Schroeder

Hunched Figure

Watercolor on Paper, 6 "x 8"



Ryan Schroeder

Standing Figure Looking Down

Watercolor on Paper, 14 "x 8"



Robert Schultz

Bed Figure

Graphite on Paper, 10 "x 15"



Robert Schultz

Woven Rug

Watercolor on Paper, 34 "x 20 3/4"

Cynthia Sitton

Cynthia Sitton



Betty Shelton

The Problem with Transcendence

Oil on Paper, 30 "x 40"



Betty Shelton

Survivor Suite 1

Oil on Paper, 19 "x 22"



Richard Shelton

Untitled

Charcoal, Conte, Pastel on Paper, 80 "x 48"



Richard Shelton

Dance #4

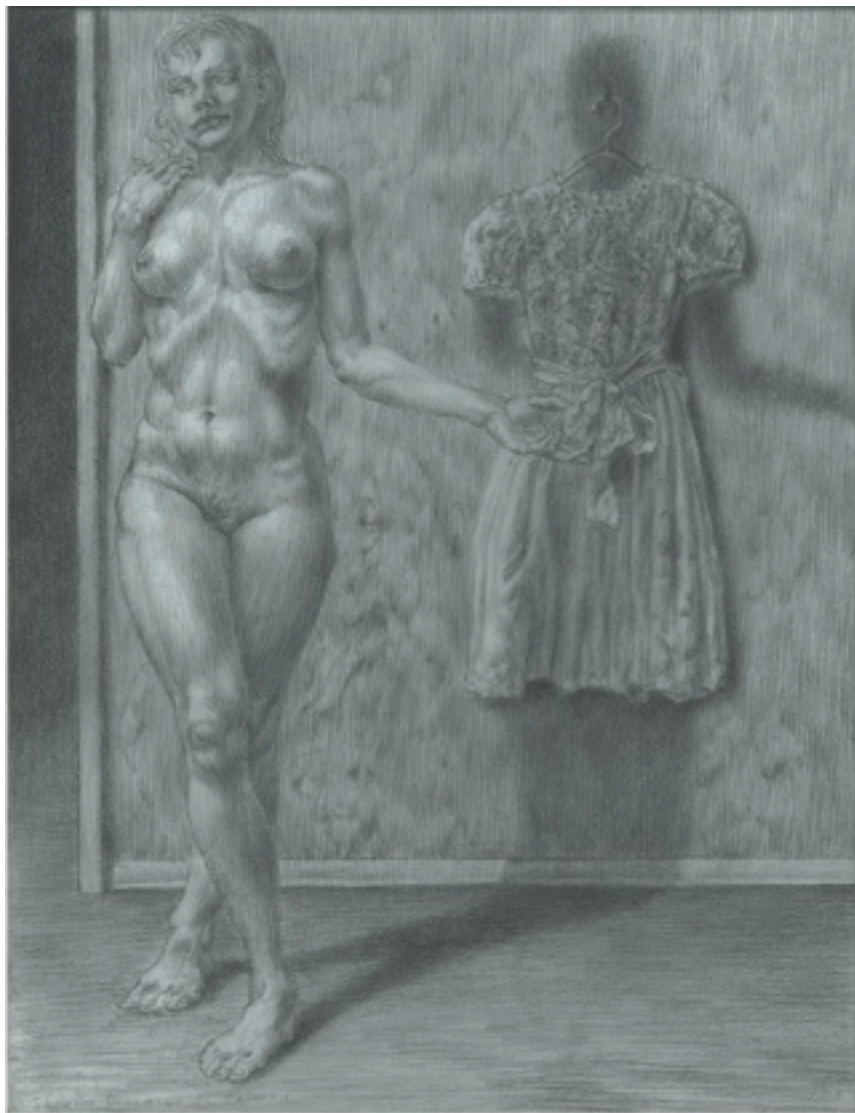
Acrylic, Charcoal, Oil on Paper, 48 "x 30"



Thomas Stubbs

Dawn and Dusk

Egg Tempera on Paper, 11 "x 8 1/2"



Thomas Stubbs

Well Dressed Shadow

Graphite on Paper, 11 "x 8 1/2"



Ruth Weisberg

Flying and Dreaming

Mixed Media on Paper, 45 "x 46"



Ruth Weisberg

Island

Mixed Media on Paper, 51 1/2 "x 90"



Jerome Witkin

Rebecca Stronger

Mixed Media on Paper, 50 "x 47"



Jerome Witkin

Study for Terminal

Charcoal on Paper, 84 "x 48"



Peter Zokosky

Untitled

Silverpoint on Paper, 3 1/4" x 2 1/2"



Peter Zokosky

Untitled

Goldpoint on Paper, 5" x 3 1/8"

Sigmund Abeles www.sigmundabeles.net

Sigmund Abeles is an artist whose work deals with the expressive and psychological aspects of the human figure; an art focused on the entire life cycle. He feels that drawing is the "life line" that informs all of his work. Recipient of numerous grants and awards, Abeles' work is in the collections of the Boston Museum of Fine Arts, the Chicago Art Institute, the Metropolitan Museum of Art, the Museum of Modern Art, New York, the Philadelphia Museum, the British Museum, London and the Whitney Museum of American Art, among many others. Coastal Carolina University awarded him an honorary doctorate in 2000. A major one-artist exhibition was at Thomas Williams Fine Arts, London, England in 2000. The Pastel Society of America made him their Hall of Fame Honoree for 2004 and was awarded their Degas Pastel Society Award in 2006. In 2009 he was included in Humanity, One Hundred Years of Figurative Art at the ACA Gallery in New York.

Sharon Allicotti www.allicotti.com

Sharon Allicotti graduated with a Master of Fine Arts from the School of the Arts at California State University, Long Beach. She has exhibited both regionally and nationally, and has won recognition and numerous awards for her evocative, highly detailed, figurative-realist drawings and paintings. Sharon has been teaching collegiate-level studio art for over 20 years, most recently at The Laguna College of Art and Design Master of Fine Arts in (representational) Painting: As LCAD's first MFA chair, she was instrumental in the program's launch (2006), and in the design of its specialized curriculum. To date, she continues to mentor the school's graduate students and advise on administrative matters.

Juliette Aristides www.aristidesarts.com

Juliette Aristides is a Seattle based painter who seeks to understand and convey the human spirit through art. Aristides exhibits in one person and group shows nationally including Observations a retrospective at the Reading Public Museum of Art. She is both a frequent contributor and featured in national arts publications.

Actively dedicated to rebuilding a traditional arts education in the United States, she is the founder of the Aristides Atelier at the Gage Academy of Art in Seattle, WA and teaches workshops countrywide and internationally. Author of The Classical Drawing Atelier, The Classical Painting Atelier, and Lessons in Classical Drawing with Watson-Guptill, NY. To see work by Aristides please visit: www.AristidesArts.com

Steven Assael

www.stevenassael.com

Steven Assael was born in New York City in 1957. A graduate of Pratt Institute, he focuses his work on the human figure, individually and in groups. Assael balances naturalism with a romanticism that permeates the figures and surroundings of his paintings and drawings. His figures are modeled in glowing relief by gentle beams of warm and cool light. From October, 2010 to January, 2011, Steven Assael's work was the subject of a one-person exhibition at the Naples (FL) Museum of Art. A retrospective exhibition was held at the Frye Art Museum, Seattle (WA) in 1999. Single-person exhibitions of works by Steven Assael have also been featured at the Cress Gallery of Art at the University of Tennessee, Lowe Gallery (Atlanta,GA) and Ann Nathan Gallery (Chicago, IL). His work has been exhibited at The Arkansas Arts Center, The New York Academy of Art and The Arnot Art Museum (Elmira, NY), and is in the permanent collections of The Hunter Museum of Art (Chatanooga, TN), The Kemper Museum of Contemporary Art & Design (Kansas City, MO), The Columbus Museum of Art (GA) and the Metropolitan Museum of Art (New York, NY).

Ron Brown

Ron Brown has 23 years of professional experience in both commercial and fine art. Much of this time has been spent exploring and teaching figurative art. He has an MFA from Laguna College of Art and Design and a BFA from Art Center College of Design. Ron worked as a visual development artist in the animation and live action film industry. Ron participates in group shows throughout southern California. Ron is a professor at Mt. San Antonio College.

His current figurative work involves the exploration of process and finding the balance between active sketch and finished rendering. For Ron, the act of drawing the figure is as important as the end result. Drawings that reveal process are some of the most impactful and Ron hopes to share this process with the viewer. For Ron, at it's best the creation of art is an adventure, exploration and experimentation where one is never quite sure what's going to happen next.

Dawn Butler www.dawnhuxley.com

Dawn H. Butler received her MFA degree in painting and drawing at California State University Long Beach and her undergraduate degree from Biola University. Dawn has exhibited in museums and galleries both nationally and internationally. Her anatomical drawings were done from direct observation at the CSULB anatomy lab while students were dissecting cadavers. Dawn teaches figure drawing classes and her focus is on analyzing the structure of the human form in order to understand it clearly.

Thomas Butler www.thomasbutlerart.com

Thomas Butler received an MFA from California State University, Long Beach and a BFA from Laguna College of Art and Design. He has received several awards and scholarships, including two graduate scholarships to study in Italy. His work has been exhibited both nationally and internationally in many venues including the Triton Museum of Art in Santa Clara, CA, Lyme Academy of Art, Lyme CT, Los Angeles Municipal Art Gallery, Los Angeles, CA, Lora Schlesinger Gallery, Santa Monica, CA, Manifest Gallery, Cincinnati, OH, and G. Leopardi Gallery, Florence, Italy. He is included in several private collections in Beverly Hills, CA, Honolulu, HI, Kingston, MA, Tokyo, Japan and Sao Paulo, Brazil.

Wes Christensen www.weschristensen.com

I believe in what I call the Truth of Fiction, and since 1980 I have used a representational manner to present “implied narrative” paintings which seek to invite the viewer to respond to content in a sort of imaginative conversation. My subject matter is drawn from experience, but tempered by my love of literature, cinema and history. In his essay “Visionary Realism,” Frederick Turner categorized my work as “Dark Allegory” with imagery “needing to be analyzed as one might a dream.” I have exhibited this work here in Los Angeles (currently at Koplin Del Rio Gallery) and around the country for over 30 years. For the past 12 years I have taught at LCAD where I also advise for their MFA program.

Domenic Cretara www.cretaraart.com

Domenic Cretara earned his BFA and MFA from Boston University. His work is based on observational drawing of the human form. He considers himself an abstract artist and a realist because of the importance of formal issues in his painting.

A former Fullbright Scholar (Italy 1974), Cretara has exhibited in museums and art galleries in the United States and abroad. His works are in numerous collections including the Metropolitan Museum of Art in New York. He has had retrospective exhibitions at the Las Vegas Art Museum and the Triton Museum of Art. He teaches at California State University at Long Beach.

Dirk Hagner www.dirkhagnerstudio.com

Dirk was born and educated in Germany and is living in California since the 1980s. He is an artist printmaker working primarily on paper using woodcut, intaglio and letterpress. He has been included in over 100 juried group exhibitions, over 20 invitational and 16 solo exhibitions in galleries and institutions, including Loyola University New Orleans, Biola University, Riverside Art Museum, Bakersfield Museum of Art, Pacific Asia Museum in Pasadena, Mt. SAC and CalState LA. Dirk is teaching drawing and printmaking at Mt. SAC, is a board member of LAPS, member of The Boston Printmakers and of SAGA in NYC.

F. Scott Hess

F. Scott Hess was born 1955 and received his BSA from the UW-Madison (1977). Hess attended the Vienna Academy of Fine Arts and had his first solo exhibition in Vienna (1979). In 1981 he received the Theodor Koerner Award. Hess had his first American solo exhibition in Los Angeles (1985), followed by of over one hundred group and solo exhibitions in venues around the world. His work is in the public collections of the Los Angeles County Museum of Art, Orange County Museum of Art, Oakland Museum, San Jose Museum of Art, and the Smithsonian Institute, among others. In 1990 he received a WESTAF award, and in 1991 fellowships from the Getty Museum and NEA. F Scott Hess is represented by Koplin Del Rio Gallery.

Jared Linge

Jared Linge studied film animation at Loyola Marymount University and earned his Drawing & Painting at the Laguna College of Art and Design in 2010. His work deals with matters of identity politics, specifically the points of tension between the concept of the “self” and societal norms. His recent series, “DL and Masc” is influenced by social media (specifically dating apps), pornography, and the stylized anatomies of comic book superheroes, which he would study obsessively as a kid. It examines the ever-shifting paradigm of the perceptions and presentations of ideal form. Linge has held positions in several prominent galleries in Orange County, including being partial owner of the George Gallery, which represented museum caliber contemporary women artists. He also writes art criticism.

Pamela Diaz Martinez www.PDMartinez.com

During a seven year design position at a luxury footwear brand, Pamela Diaz Martinez garnered several solo shows which have led her to leave a much loved position and pursue her craft. Pamela has an academic background in painting, color theory, 2D design and has taught elementary through college level students. On faculty for many years at a Jewish Community Day School, she found inspiration in teaching religious students who worship and discuss God on a regular basis. In January 2015 Pamela’s work will be featured at the Bakersfield Museum of Art. She lives and works in Irvine, California.

Daina Mattis www.dainamattis.com

Primarily working on paper Mattis interrogates social structures using the monolithic and the iconic to better understand our being/presence outside of our singular bodies. Her work is drifting farther from the individual confines of identity and narrative and towards collective behavior and metaphysics. Mattis states, “As human beings our identities vary as much as our fingerprints yet I believe we find unity in detachment; understanding with repetition; embrace in mutation; and change with reflection.” Mattis lives and works in Brooklyn, NY. She earned her MFA from Syracuse University, NY and her BFA from Laguna College of Art & Design, CA

John Nava www.johnnava.com

John Nava studied art at UC Santa Barbara and did his graduate MFA work in Florence, Italy. His work is found in numerous private, corporate and public collections throughout the United States, Europe and Japan. Large-scale public works include projects for the Tokyo Grain Exchange, the Seattle Symphony Benaroya Hall and Westmont College. In 1999 Nava was commissioned to create three major cycles of tapestries for the Cathedral of Our Lady of the Angels in Los Angeles. Other tapestry projects include large-scale works for the Ronald Tutor Campus Center at USC (2011) and the Firestone Library at Princeton University (2014).

Odd Nerdrum www.nerdrummuseum.com

Odd Nerdrum is one of the world's leading figurative artists. Themes and style in Nerdrum's work reference anecdote and narrative, while primary influences by the painters Rembrandt and Caravaggio place his work in direct conflict with the abstraction and conceptual art considered acceptable in much of his native Norway, and in opposition to the art of the time.

Nerdrum creates six to eight paintings per year. These include still life paintings of small everyday objects like bricks, portraits and self portraits whose subjects are dressed as if from some other time and place, and large paintings, allegorical in nature that present a sense of the apocalyptic and again reference another time. His approach to painting is based on traditional methods that included mixing and grinding his own pigments, working on canvas he had stretched or stretched by assistants rather than on pre-stretched canvas, and working from live models often himself, and in many cases members of his own family. Of his process Nerdrum says, " When I paint, it is as if I struggle in the water. I will try with all means not to drown, sandpaper, rags, my fingers, the knife - in short everything. The brush is rarely used."

Ryan Schroeder www.rschroederart.com

Ryan Schroeder graduated from Laguna College of Art and Design in 2009. He currently works in his home studio in San Clemente, California. Ryan has received many awards and has exhibited throughout the west coast. His pristine, quiet watercolors examine complex issues of human relationships and psychology.

Robert Schultz www.schultzdrawings.com

Robert Schultz was born in Iowa and grew up in Madison, Wisconsin. He received his B.A and M.F.A. from the University of Wisconsin and currently teaches at Madison College. His drawings have a narrative quality with the figure either clothed or nude in austere surroundings with the occasional prop. He begins each drawing with a sketchbook study in red pencil to work out composition and lighting and graduates to his arsenal of finely sharpened pencils to begin the final drawing. Each piece is completed by methodically building up the layers of tone and information until an exquisite map of his subject's bone, skin, muscle, and hair is represented.

Luis Serrano www.luisserrano.us

Born 1955, Guayaquil, Ecuador; immigrated 1965 to U.S.; 1978 Otis Art Institute B.F.A.; 1981 M.F.A., Otis Art Institute of Parsons School of Design. Drawing is a way to understand and express the world around me and to explore the natural world with its visual phenomena. My drawings are the sum of marks made over sequential sessions of sustained observation. I look to interpret objective conditions along with using artistic conventions to create works in which an emotional connection and personal experience are captured through a process of adding lines and subtracting lines with erasures until my visual experience is obtained.

Cynthia Sitton

Betty Shelton

Betty Shelton is an accomplished and award-winning artist whose work has been exhibited extensively in the Western United States and most notably, at the Orange County Center of Contemporary Arts, Orange County Museum of Art, Irvine Art Center, Laguna Museum of Art, San Diego Art Institute, West Valley Art Museum, Cypress College, California State University Fullerton, and University of Texas at San Antonio. She has also exhibited at commercial galleries in California, Texas, Colorado, Nevada, and Arizona, including the Koplín Del Rio Gallery, Kwan Fong Gallery, Tortue Gallery, Orlando Gallery, 1/1 Gallery, Leslie Levy Gallery and the Read Stremmel Gallery. Betty has received numerous painting awards throughout her artistic career, including Colorado Art Association Best of Show, 1st Place - Notice Art in Orange County, and currently she is a 2014 ARC Salon Finalist. Betty has spent the last 19 years painting and teaching in Laguna Beach, California. She is the Chair of the Post-Baccalaureate Program and the Study Abroad Director at Laguna College of Art and Design.

Her metaphorical, realistic figurative paintings are inspired by contemporary culture and yearly pilgrimages to the great museums of the world. Currently she is working on commissioned portraits, personal paintings, and maintaining a studio in the historic "Ice House" in Orange, California.

Richard Shelton www.richardsheltonart.com

Richard Shelton is a Los Angeles based painter who has been producing art for the past 50 years. He studied at Art Center School of Design and Chouinard Art school in the 1960's. His art attempts to fuse contemporary art concepts with traditional figurative painting techniques. For the past year he has been publishing a blog on the internet, Richard Shelton Blast Blog, which attempts to re-interpret Modern Art history from painters point of view.

Thomas Stubbs www.thomasstubbsart.com

Thomas Stubbs studied at SIUC, Governors State University, University of Wisconsin Madison, and CSUF. He has exhibited extensively and won many awards in art competitions throughout the U.S. Mr. Stubbs is an accomplished printmaker, draughtsman and painter, and very knowledgeable in the area of materials and methods. His subject matter is highly varied from political to realism to surrealism, and how it is communicated is dictated intelligently and creatively by the materials he chooses to use.

Ruth Weisberg

I have often spoken of both the history of art and the sometimes dark and challenging history of the 20th C. as dual sources of inspiration. These references allow me to express my deep feelings about the passage of time and the persistence of memory. I can also add that being a narrative and figurative artist constitutes both a special opportunity and a constraint. We live, move, perceive and age in a finite body. Each art work whatever the medium is an accumulation of our perceptions translated into physical gestures: visual notations of the body and by the body. This is both a gift and a constant challenge

Jerome Witkin www.jeromewitkin.com

I believe in figurative art because it presents a universal pathway to the viewer. The figurative-painter finds and distills an image of great contemporary importance, force and clarity and the viewer feels it immediately. This is the wonder of walking through a great museum - we are deeply concerned and become one with the works. In the "finding" of an image, the artist is lifted in spirit and this is "transferable" now and perhaps, forever! What we call "unforgettable" in our visual and performing arts is the form of revelation, something to be treasured, a gift shared.

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