

UNIVERSITY CLUB SPRING ART SHOW



Eight
Temperaments

May 14
thru
June 15

UNIVERSITY CLUB

SPRING ART SHOW

'EIGHT TEMPERAMENTS'

May 14th - June 15, 2005



University Club of Cincinnati

401 East 4th Street . Cincinnati, Ohio 45202

www.uclubcincinnati.com

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“Art is Nature as seen through a temperament.” — Camille Corot

For the artists whose works appear in ‘Eight Temperaments’, the natural world is the preeminent source of pictorial inspiration. Like the artists of Cincinnati’s Golden Age, they are driven toward the infinite variety of pattern, shape, value and color found in Nature. Be it human or animal, the landscape or still life – or simply just the light that reveals these elements – this attraction is a deep wellspring from which to draw unceasing inspiration. They do so with an unabashed love of beauty, gesture, composition and design. And like those earlier artists represented in the University Club’s permanent collection, each revels in the great joy, enthusiasm, excitement and yes, the challenge, of confronting and interpreting the visible.

Sketching or painting together on occasion is especially satisfying. The resulting camaraderie generated by these opportunities provides a shared sense of participating in something timeless and universal: surely this must be what it was like as Duoneck, Twachtman, Farny and Nourse – even Rembrandt or Rodin – happily pursued their own studies under the skylights and north windows of old.

By and large, these artists assign their motives not to any particular movement, fad or rebirth of any particular “ism” of art. Nor do they see themselves as upholding tradition for tradition’s sake. They only know the impulse to interpret the world on canvas, paper or with clay is undeniable. It is an impulse which mankind has felt since the dawn of time. Like the artists of Lascaux, and no doubt countless others yet unborn, this love of beauty and life is timeless and age old. Like great music, poetry and literature, it shuns faddishness and the “cutting edge” for that which is time-tested and enduring.

The question of degree of ‘interpretation’ is an interesting one. Much has been done in its name that is incomprehensible and specious. Yet within the works in this exhibition you will see revealed eight very distinct personalities. Each takes one or another aspect of Nature and amplifies it. In one it will be form. Perhaps another will reveal a love affair with pattern. Yet another will joyfully emphasize color, gesture or the limpid atmosphere enveloping beautifully textured objects. In this way, the artists of “Eight Temperaments” reveal that which is significant and profound to them individually. Like the pages of a novel, they can be read, and appreciated. And also like a novel, the reader of these pages will exit the experience with new eyes and ears. Their experience of life and Nature will have been enhanced; their senses more finely tuned to appreciate the ever changing world around them.

Enjoy!

“My soul can find no staircase to Heaven unless it be through Earth’s loveliness.” —Michelangelo





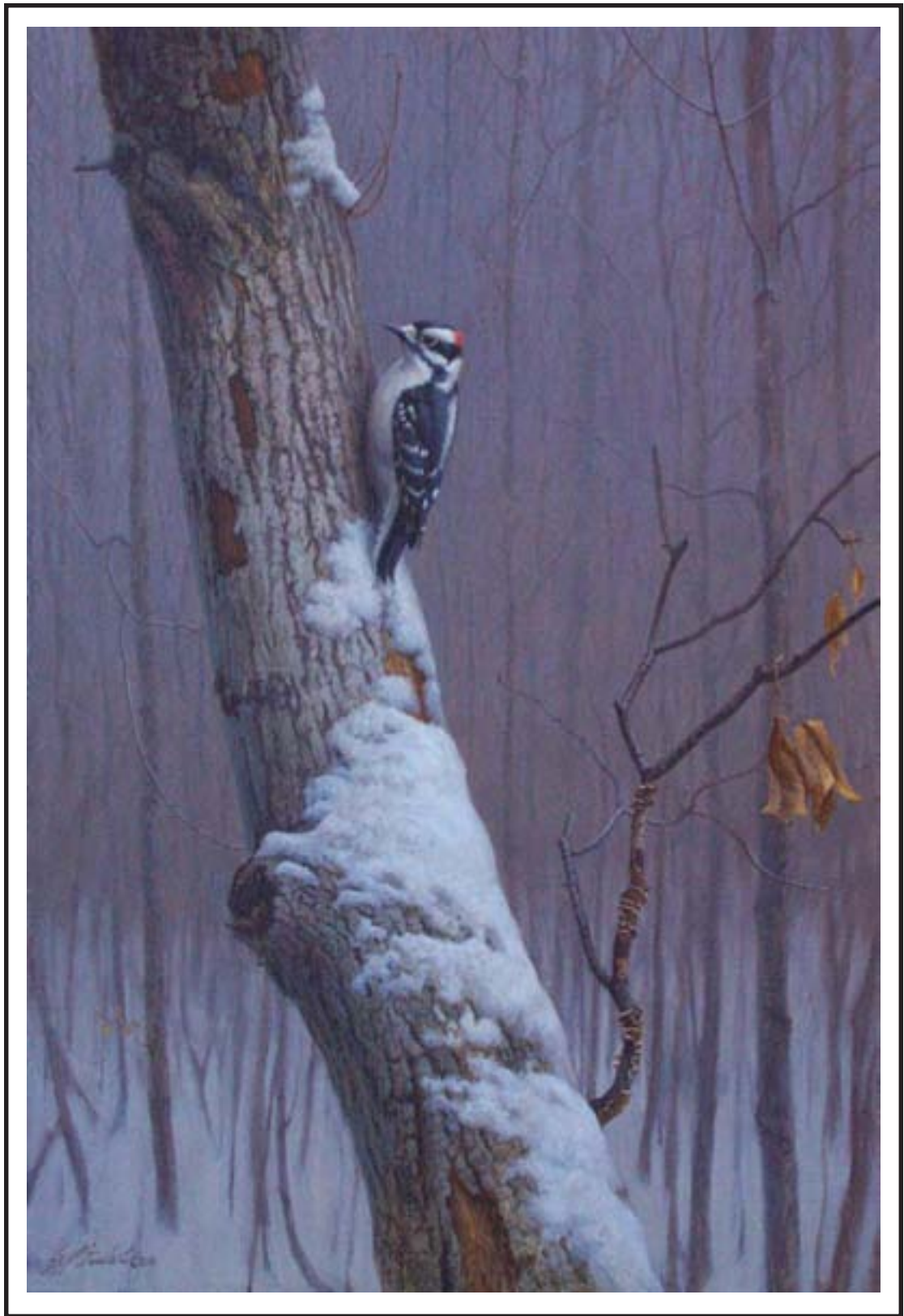
Jeff Gandert

Painting in the natural world is an ambition that continually evolves for wildlife artist Jeff Gandert. It began well before he ever picked up the artists' brushes. Born in Cincinnati in 1957, he spent a great deal of his early years exploring the woodlands, streams and abandoned farms near his home. Absorbing all that countryside, with its wildlife, finally began to spill over in the form of paintings. Starting with art classes in high school, and then into self studies and studies with fellow artists, his work was soon being published on the covers of a number of magazines.

"I divide my painting time between wildlife and landscape painting. My landscapes are painted on location. They are loose renditions of the scene, capturing the essence of the day. Having a fun loving side, I am like a kid in a candy store with landscape painting. I can really let go. I also have a serious side and that's where my wildlife painting comes in. Some of these paintings can take hundreds of hours to complete. I get totally submerged in the painting, striving for a believable realness and sense of depth. It's out of this type of painting that I get my greatest satisfaction."

Jeff has exhibited in a number of national shows including The Arts for the Parks National Show and Tour, the Leigh Yawkey Woodson Art Museum Birds in Art Exhibit and World Tour, and The Great American Artist Exhibit at the Cincinnati Museum of Natural History. He is also a member of the Society of Animal Artists. Jeff has won numerous awards including three best of show awards in national competitions

His painting, "Growing Concern - Young Lion" has appeared on the February 1998 cover of US Art Magazine.



Pause Before the Storm- Downey Woodpecker

Acrylic on Panel

24 x 16"





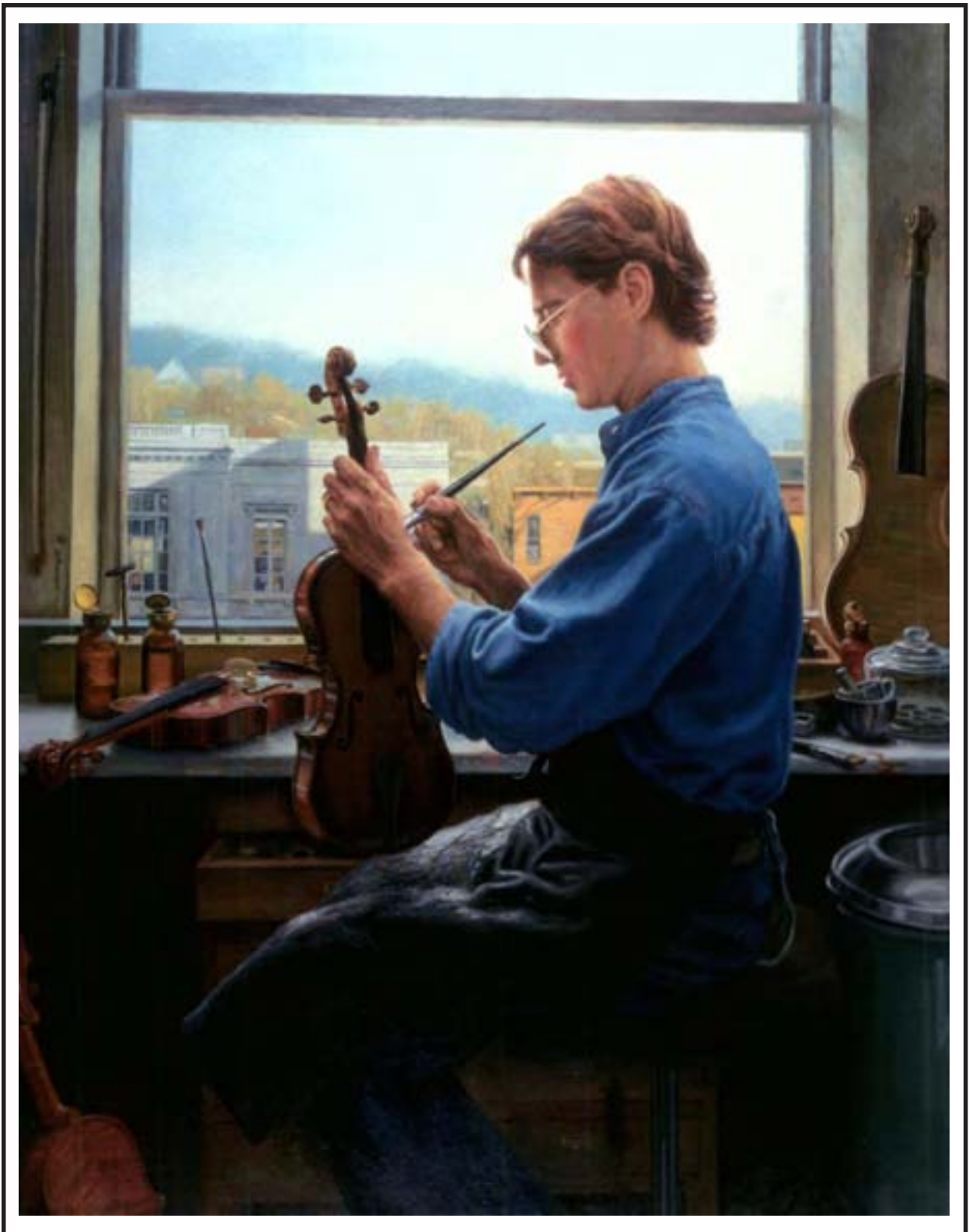
Sam Knecht is Professor of Art and chairman of the art department of Hillsdale College in Michigan where he has taught continuously since 1973. He earned his M.F.A. at the University of Michigan and his B.F.A. at Michigan State University. He also studied with Louis Sloan at the Pennsylvania Academy of Fine Art in Philadelphia. In addition to Hillsdale College duties, he has taught selected courses at the School of Art, University of Michigan, Ann Arbor, Michigan. His painting strengths are portraiture and landscape subjects. Knecht works both in oil and watercolor painting and is one of a handful of artists who also paints in egg tempera. In the 2000 international competition of the

American Society of Portrait Artists, Knecht's oil painting *The Violinmaker* was one of nine award winners. In 2001 Knecht received finalist ranking in ASOPA's annual international competition. In 2003 a self-portrait of the artist earned finalist status in the national painting competition sponsored by *The Artist's Magazine*.

Knecht's portrait commissions include a Michigan Supreme Court Chief Justice, several deans of Thomas M. Cooley Law School in Lansing, Michigan, business executives, and many other corporate and private clients.

His work has appeared in articles in *American Artist*, *ARTIdeas*, and *Classical Realism Journal*. With Hillsdale College students Knecht has conducted summer travel/study trips to Florence, Italy. He serves on the Board of Artist Advisors for the American Renaissance for the Twenty-first Century Foundation (A.R.T.) in New York City.

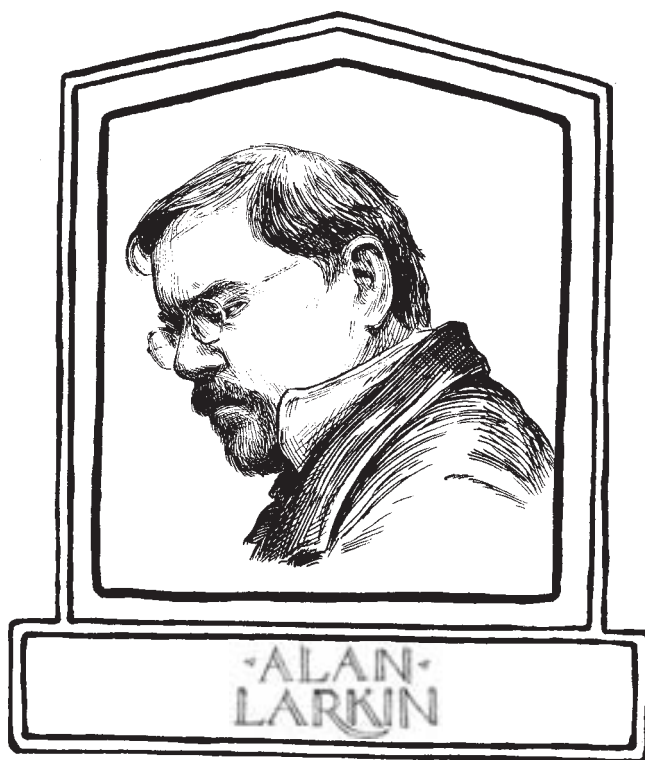
Knecht's artwork may be viewed on his web site found at www.knechtstudio.com.



The Violinmaker

Oil on Linen
45 x 37"





Alan Larkin

Alan Larkin received his BA in art from Carleton College in Northfield Minnesota in 1975 and his MFA in printmaking from the Pennsylvania State University in 1977. He has been teaching drawing and printmaking for the last 25 years at Indiana University South Bend. He has won numerous prizes in regional and national competitions for his artwork including the Great Lakes Pastel Society Award at the 29th Annual Exhibition of the Pastel Society of America in 1999 and the Best of Show award at the 75th Annual Hoosier Salon Exhibit in Indianapolis. His works are in numerous private collections

including the corporate collections of Pillsbury, NIPSCO, and Lincoln Life Insurance Companies. He is represented by the Miller Gallery in Cincinnati and the Sigmann Gallery in Indianapolis. In addition, his works may be seen on the web at www.LarkinStudio.com.

Really good art is made by thinking people who learn how to connect their intellect with their emotions. While it is emphatically not a science, my math friends have convinced me of this, it's not a turn-off-the-brain-and-let's-go type of activity either. This means to me that it can at least be discussed and understood in a number of different ways: as a design in terms of its color, balance and movement, as a craft, in terms of its mastery, or even as a story, in terms of its emotional impact or its capacity to give us insight. Though future generations will undoubtedly find our contemporary parlance quaint, it is neither wholly "right-brained" nor "left-brained". It is, rather, whole-brained, made by complete people for complete people.

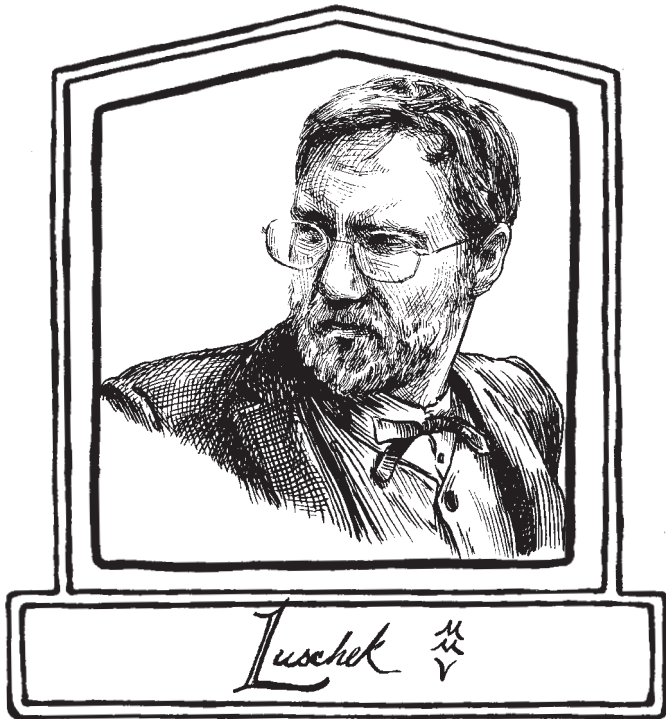
I frequently focus on ordinary elements as in the painting "Still Life with Feather", and use dramatic lighting or juxtaposition make them seem more than simple objects. The title of this painting is in a sense misleading since the most interesting part of it lies within the circle of white that is on the left, not where that feather is but within the unnamable part. It is my contention that the heart of beauty lies in the abstract nature of objects, something emanating from texture, shape and color, an amplification of what something in and of itself might "mean" through only its normal cultural associations.



Still Life with Orange Ribbon

Oil
50 X 36"





Richard J. Luscek II

After graduating from the University of Cincinnati with Bachelor's degrees in both Biology and Fine Arts, Richard Luscek was fortunate enough to study under Paul Ingbretson, a student of the late R. H. Ioes Gammell who's legacy passes through the Boston School back to French Academic painting. This rigorous training gave Luscek a foundation of time-honored techniques that blend solid academic drawing fused with beautifully seen impressionistic color. His work emphasizes accurate drawing with sensitivity to form and edges, brilliant light effects, vibrant color, and overall unity.

Luscek is currently focusing on painting still life, finding that it is "the best way to continue to explore and learn the lifelong pursuit of the technical aspects of painting and the serious study of nature." Fascinated with creating atmospheric scenes through thoughtful paint handling, his still life objects must first work together in design and color harmonies. "Creating a powerful image with pleasing abstractions is just as important as the subject."

Mr. Luscek has taught at the Art Academy of Cincinnati as well as privately in his studio. He has worked as a scenic artist at the Cincinnati Playhouse in the Park and was also trained as a cabinetmaker, a skill he uses to construct his own frames. Mr. Luscek's pen and ink illustrations have appeared in numerous publications. He has works in collections on the East Coast and in Cincinnati.





Leaning Geisha

Oil on Linen

16 x 13"



Carolyn M. Manto

Carolyn Manto is the recipient of numerous awards and honors including the First Place Award for the 24th National Sculpture Competition in Old Lyme, Connecticut, and the Walter and Michael Lantz Prize, awarded as part of the same competition to a sculptor who reaches for excellence in representational sculpture. Ms. Manto also received scholarships from the National Sculpture Society and the Leslie T. and Frances U. Posey Foundation to pursue a year of study in Florence, Italy.

Ms. Manto's work has been exhibited in various locations throughout the United States including The Chesterwood Museum and Estate, Stockbridge, Massachusetts; The National Sculpture Society Park Avenue Atrium, New York, New York; The Pen and Brush, Inc., Gallery, New York, New York; and the Lansing Art Gallery, Lansing, Michigan. In addition, her work is in both private and corporate collections.

Ms. Manto received her B.A. in the spring of 2001 from Hillsdale College, Hillsdale, Michigan, where she studied classical sculpture, drawing, and painting. After graduating, Ms. Manto spent a year apprenticing with her former professor, sculptor Anthony Frudakis, and a year studying sculpture in Florence, Italy. While in Florence, Ms. Manto sculpted in various ateliers and studied the works of the Masters throughout Italy. Currently Ms. Manto is working as a sculptor in Cincinnati, Ohio.





Arethusa

Resin

Lifesize





Bruce I. Petrie, Jr. is the University Club's Artist in Residence. The artwork of Bruce I. Petrie, Jr. began with an early enjoyment of drawing and caricature—a curious eye for what gives anything, anyplace or anyone its unique character. In college, graduate school and years following, he pursued free lance illustration, caricature and editorial cartooning, producing a portfolio of several hundred published and reproduced works. In 1989, he began oil painting with American Master Thomas Buechner in the beautiful Finger Lakes Region of Upstate New York. Over the years

since, Bruce has refined his skills through many hours of painting outdoors directly from nature. His easel has traveled across the United States and in France, Italy, Canada, Mexico and Guatemala. He paints in the parklands and natural areas near his home in Cincinnati, as well as in Southwestern Ohio, Northern Michigan, Upstate New York and the American West. He is a member of a guild of artists who meet and draw weekly in Cincinnati and share a dedication to carrying on classical disciplines of direct drawing and painting. His artwork is regularly shown and is held in distinguished private collections.

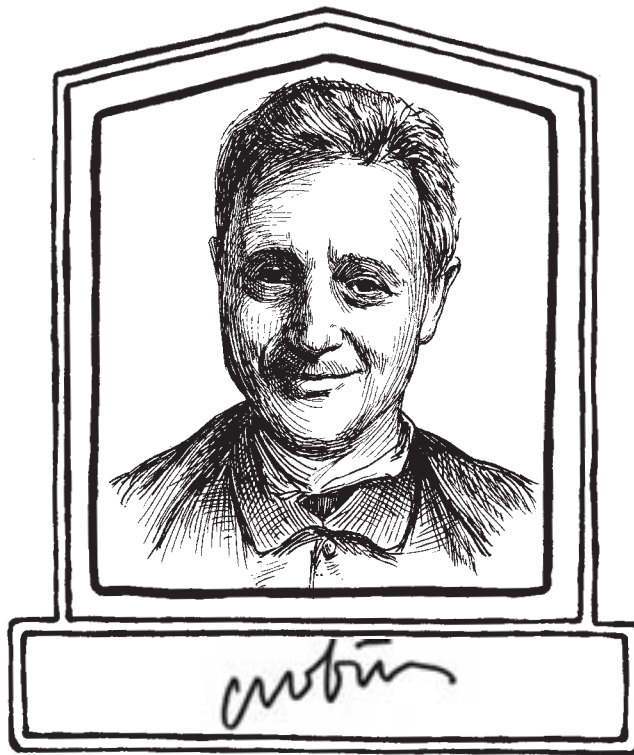
In a style that blends classical methods with the freedom of the outdoors, the artwork of Bruce I. Petrie, Jr. still draws on his early eye for character within the subject—that substance and spirit which makes the landscape, the natural object or the person distinct and humane.



Spring Painting Trip on Todd's Fork

Oil on Linen
24 x 24"





Clem Robins studied painting and drawing at the New York Art Students League, where his teachers included Robert Beverly Hale, Joseph Hirsch, Ted Seth Jacobs, Terence Coyle, Robert Phillipp and David Leffel. His illustrations have appeared in venues ranging from The New York Times to CNN.

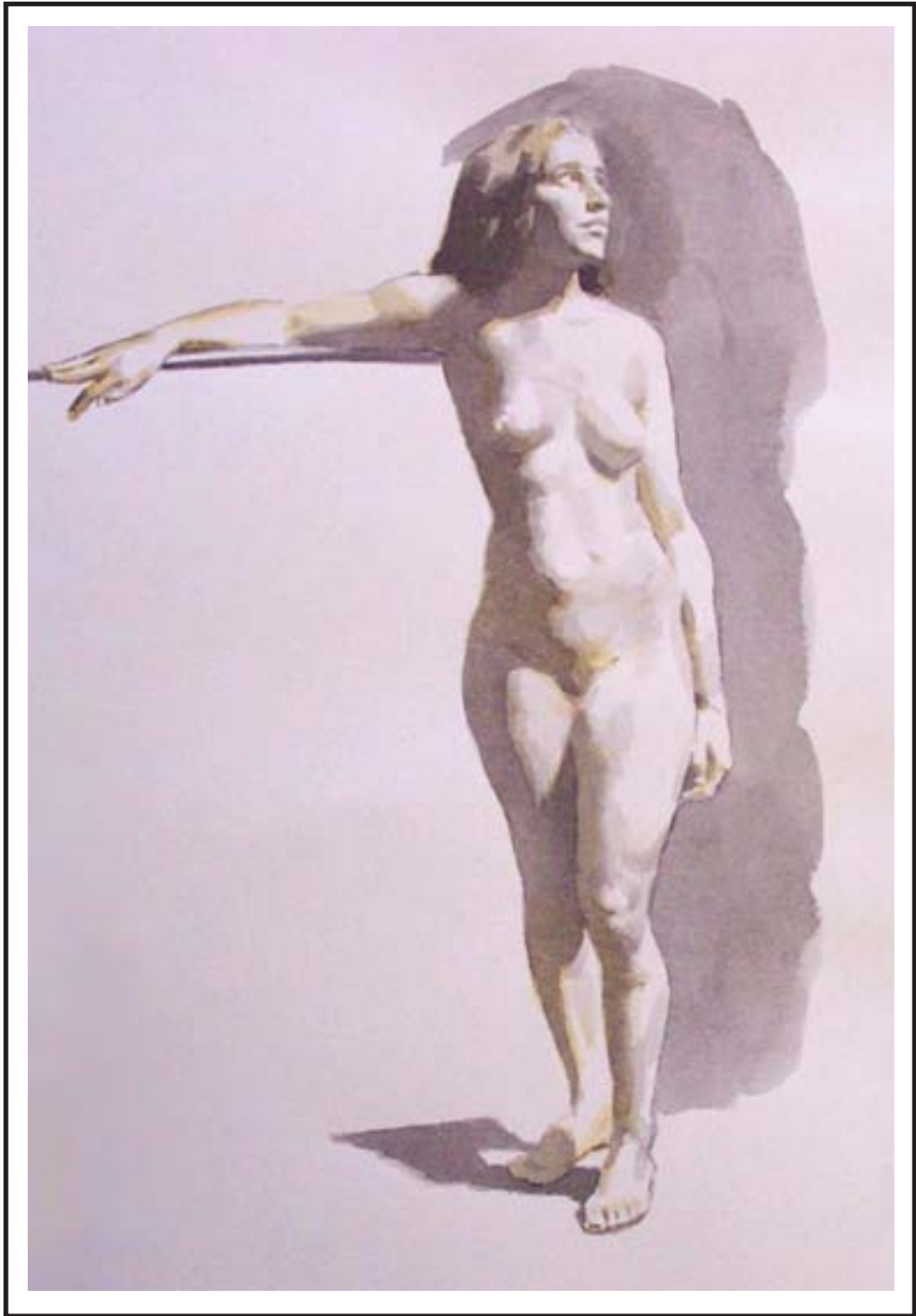
Since 1982, Robins has freelanced as a courtroom artist for television stations in Boise, Idaho and Cincinnati, and for CNN. A quirky assemblage of lawyers, lawmen and criminals have been brought into the homes of millions under his brush.

He has provided lettering for comic books since 1977, for Marvel and DC comics, as well as practically every other publisher. If you've ever seen a comic book, Robins probably lettered it. He has been nominated twice for the Harvey Award, as the best letterer in the industry. His current projects include critically acclaimed series such as 100 Bullets, Human Target, Losers, Y: The Last Man and Phoenix Endsong. He has never lettered Thor. He cannot think of any other character he has not lettered.

His book, *The Art of Figure Drawing*, was published in 2003 by North Light Books, and has since been translated into Chinese. The book examines the theory and procedure of representational drawing.

Since 1999 he has taught figure drawing and human anatomy at the Art Academy of Cincinnati. The course provides a detailed survey of every bump and hollow on the human body, making use of a system of proportions popularized by Robert Beverly Hale, along with brutally rigorous training in the principles of drawing. It is one of the most popular, and most-often-dropped, courses in the Academy's curriculum. Those who survive it discover that drawing is much more difficult than they realized, and often find they can do it better than they ever could before.

Robins lives in Norwood, Ohio with his wife Lisa.



Stacie
sumi ink
9 x 14"

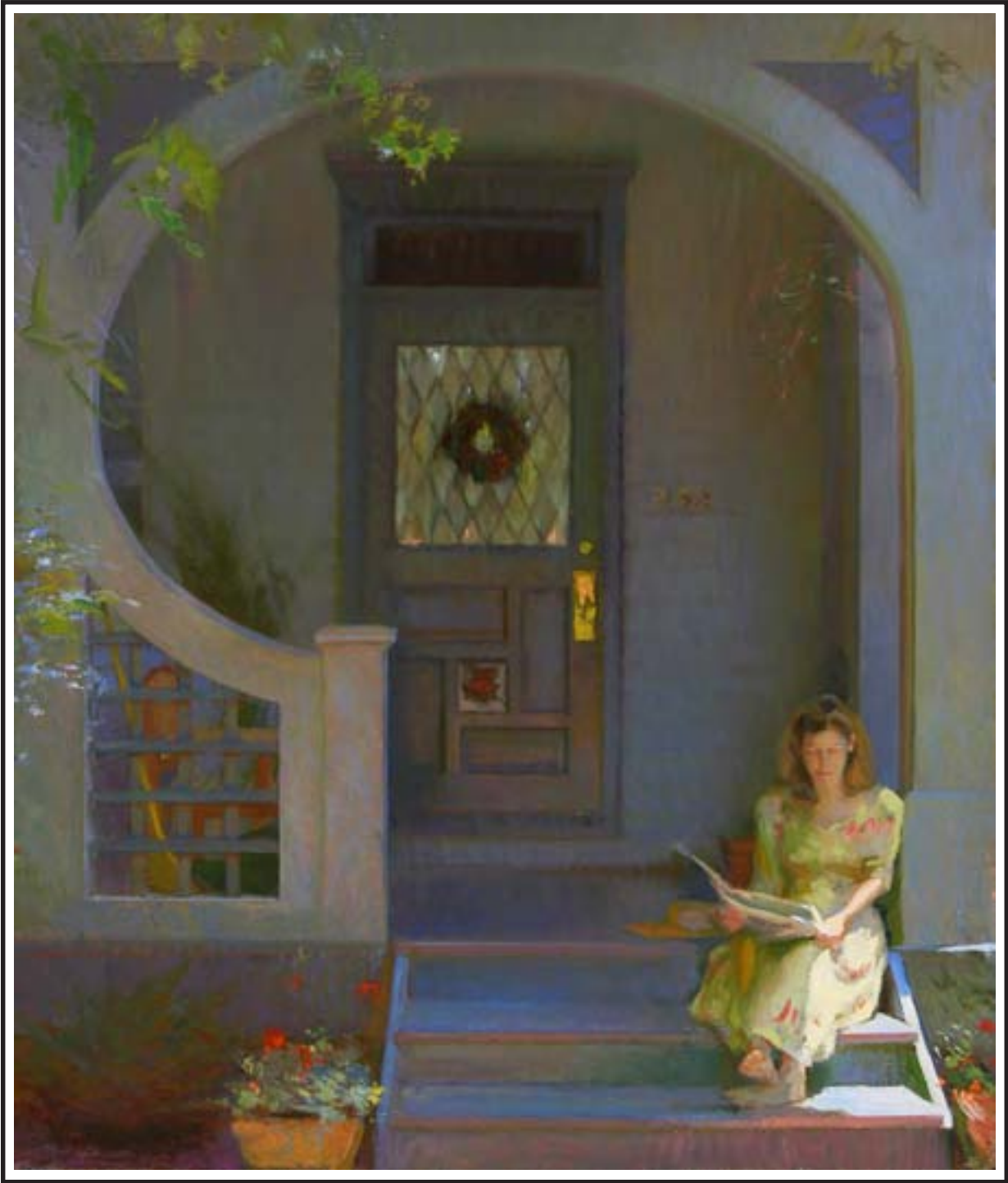


Carl J. Samson

Born in Sandusky, Ohio to French-Canadian parents, Carl Joseph Samson began his serious study of art at age fourteen with Allan R. Banks. At eighteen, he moved to Boston to become one of the last two pupils of then eighty-seven year old R. H. Ives Gammell, a legendary link to early 20th Century American Art. He continued his training with Richard Lack in Minneapolis, then in Washington, D.C. and in Europe before settling in Cincinnati, Ohio.

Samson has won both the Grand Prize and Distinguished Achievement awards at the National Portrait Competition. He was one of five Americans invited for a month long visit with the Union of Russian Artists in Moscow, a guest artist at the Plein-Air Painters of America's Santa Catalina Paint-Out, and an American Society of Portrait Artists' Distinguished Guest of Honor. In 2002 Carl was unanimously elected Chairman of ASOPA's International Advisory Board. His work has been featured in American Artist, The Artist's Magazine and International Art magazines among others. Recently, a video of his Metropolitan Museum of Art portrait demonstration was released. Samson has judged numerous exhibitions and competitions, and taught seminars throughout the US. His expert observations on paintings by Rembrandt, Twachtman, Duveneck and Monet were recorded on Masterpiece Audio Guides for the Cincinnati Art Museum. Carl is a full guild member of the American Society of Classical Realism and is featured in Who's Who in American Art.

Samson's portrait commissions have included many of the nation's most notable business and industry leaders, political figures, heads of foundations, and university officials. He's also painted portraits of federal judges for the United States District Court and the Sixth Circuit Court of Appeals. His works are in corporate, public and private collections in Cincinnati and around the world.



Sunday Respite

Oil on Linen
26 x 22"



About the catalogue

Catalogue design and layout by one of the artists featured in this show, illustrator and painter Richard Lushek.

For our catalogue Lushek adopted the short lived, though influential, Art Nouveau style. A style that has strong references to nature not unlike the work presented in this show. He also incorporated the architectural stone designs of the University Club west entrance window. The beautiful stone work of the winged lion and griffin have found their way onto the cover as supporting columns on each side of the lovely female painter.

Acknowledgements:

The artists involved in the Spring Show of Eight Temperaments would like to thank the following individuals who helped make this exhibition possible with invaluable support, advice and expertise:

The Cincinnati University Club, Especially The Art Committee: Dr. Compton Allyn, Daniel Brown, Robert Edmiston, Irving Harris, Carl Kalnow, Tara Kilcoyne, Jean Mathis, Dr. Cora Ogle, Bruce Petrie, Stephen Schweller.

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Laura Hirshman for posing for the cover and her loving advice.

Notes and Comments:



