

UPCOMING SHOW

Up to 25 works
June 10-25, 2010
Arcadia Gallery
51 Greene Street
New York, NY 10013
(212) 965-1387

• SHOW LOCATION NEW YORK, NY

JEREMY LIPKING

Unthinkable beauty

As he talks with fellow artists, collectors and lovers of figurative art, Jeremy Lipking has decided that while devotees of supposed high art need a sort of conceptual idea or theory to validate a certain work of art, realism stands alone because it is inspired completely by the visual medium it occupies.

"I was just talking to Scott Burdick about this the other day," says Lipking. "But people who go to art school, or think in that way, they all have this belief that they need to look for the concept behind a painting, a sort of visual meaning. But artists who paint realism admit that there is not always a concept behind a painting—sometimes I do—but other times a painting is about a visual idea, a color, a contrast of colors, lines, movement, or even a narrative. But, rather than an idea, it's more about the visual than anything else."

A perfect example of this is Lipking's new stunning painting of his daughter, *Skylar in Blue*. The painting depicts a young girl, from the chest up, wearing a blue bonnet and old-fashioned dress contrasted against a pale yellow wall. The contrast of the two colors makes her face stand out angel-white and to just appear straight out of the canvas.

"That painting is exactly what I'm talking about," says Lipking. "When I started it, I wasn't even thinking about it as the figure and hadn't even thought of using my daughter as the model. It started with that color combination, a shade of blue and a shade of yellow, and then I try and design the painting around that. In the beginning, I don't know who to use as a model or don't know if it will be a full figure or just a head. I just like the color harmony that may have come from just mixing colors and finding something that appealed to me. Or, sometimes it will come from working on a completely different painting and seeing something that appeals to me or maybe even seeing a painting in a museum or gallery."

Another example is the painting *Young Girl in Black*, which shows his daughter, again, wearing another period dress and contrasted against a greenish-blue wall.



LIPKING WORKING ON HIS NEW OIL, *WHO KILLED THE MUSIC*.



RECLINING WOMAN, OIL ON CANVAS, 16 X 20"

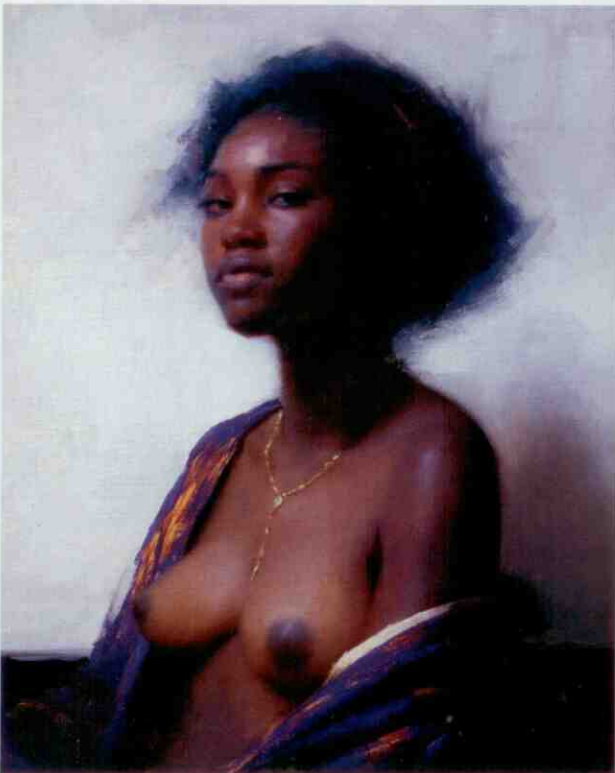


SKYLAR IN BLUE, OIL ON CANVAS, 16 X 12" © 2007 S. KING

ARTIST: S. KING, BOSTON, MA



WHO KILLED THE MUSIC, OIL ON CANVAS, 16 X 20"



JAMILIAH, OIL ON CANVAS, 20 X 16"



CASA HEYNE BEDROOM, OIL ON CANVAS, 8 X 6"



YOUNG GIRL IN BLACK, OIL ON CANVAS, 36 X 22"

"That idea was really about just two shapes, a dark shape and a light shape," says Lipking. "So, it was really just inspired by those abstract shapes. It just happens to be a figure. Typically, what I do is reduce it down to a little thumbnail and this time it was a black silhouette against the green background. It doesn't matter if I painted Skylar or anyone else because it is really just that abstract pattern and then I design the painting around that."

Lipking goes to great lengths to constantly improve his technique and opens himself to inspiration from both contemporary and historic painters as well.

"This year I went with a group of artists to see the Waterhouse exhibition in Canada," says Lipking. "And that is definitely one of the things that has inspired me lately. It's something about seeing the work in person—you see the different layers of paint, you see where he maybe painted over something or moved something around to balance the composition. Seeing all of that helps me in my own work as well, and if I didn't feel like I was learning something new with every painting, I wouldn't do it."

Lipking continues to be inspired by the American and French artists of the late 1800s.

"Those artists were just more aware of the brush handling, the two-dimensional shapes and not rendering things to look three-dimensional," says Lipking. "They really believed strong design and composition took precedent over just rendering the form three-dimensionally and accurately. It's like Degas, he had some great designs and compositions and you can tell that he really didn't worry about rendering the figure perfectly. Sometimes his hands and heads are so bad, and he could do it better, but he wasn't concerned with that—it was more about the design and the composition." ●

For a direct link to the exhibiting gallery go to

www.americanartcollector.com