

AMERICAN  
*art*  
COLLECTOR



# CONTENTS /

MAY 2023



46

## Features

- 40 **Jon Ching: Everything from the Earth**  
By Alyssa M. Tidwell
- 46 **Kehinde Wiley: An Archaeology of Silence**  
By Meg Daly
- 52 **Susan Lyon: Contemporary Master**  
By Vanessa Françoise Rothe



40

## Special Sections

- 60 **A Walk on the Wild Side**  
Collector's Focus: Wildlife Art
- 64 **Endearing Companions**  
Collector's Focus: Wild at Heart (Pets)
- 68 **Joy Ride**  
Collector's Focus: Art of the Horse
- 70 **The Art Lover's Guide to Collecting Fine Art in Santa Fe**



118

## Art Fair & Art Show Previews

- |     |   |     |   |     |  |
|-----|---|-----|---|-----|--|
| 118 | <b>NOAPS Best of American Small Works Exhibition and Sale</b>           | 122 | <b>Portrait Society of America: The Art of the Portrait Conference</b>  | 126 | <b>California Art Club: Excellence in Traditional Fine Art Competition</b> |
| 120 | <b>American Women Artists: Pushing Forward Reaching Back Exhibition</b> | 124 | <b>American Tonalist Society: Shades of Gray II Exhibition and Sale</b> | 128 | <b>Canyon Road Spring Arts Festival</b>                                    |



# Mark Mulhern

*k.s.v.p.*

May 26, 2023



orange field, oil on canvas, 54x60

**gf** contemporary

707 Canyon Road, Santa Fe, NM 87501

505.983.3707

[www.gfcontemporary.com](http://www.gfcontemporary.com)

# CONTENTS /

MAY 2023



## Upcoming Solo & Group Shows

82

City, ST

GEOFFREY JOHNSON

Magnetic Places

86

City, ST

ERIN RUFFINO

In the Shadows

90

City, ST

VICTOR GRASSO

Fantasy World

94

City, ST

JOSÉ LÓPEZ VERGARA

Hidden Beauty

96

City, ST

BEN STEELE

Classic Kitsch

98

City, ST

THE POETRY  
OF PAINTING

Group Exhibition

100

City, ST

RICK J. DELANTY  
& RAY HUNTER

Scenes of Santa Barbara

102

City, ST

ELLEN STARR LYON

The Wilds of an Inner Life

104

City, ST

DAVID DUNLOP

The Lure of Light

106

City, ST

JAKE FISCHER

The Subjectivity of Space

108

City, ST

NATHAN DUFEE

Dreaming of the Old Days

110

City, ST

CHRISTOPHER CLAMP

Objects as Artifacts

112

City, ST

ANDREA PETERSON

Vintage Spin

114

City, ST

AYANA ROSS

The Gift of Time

## Award Winners

129 GEORG DOUGLAS

130 TERI STARKWEATHER

## Artist Focus

132 INGRID MCINTIRE

133 JOHANNE MANGI

134 MICHAEL LAM

135 SCOTT FERGUSON

136 ROBERT FORTE

137 KIM JOHNSON

138 BRIAN MCCLEAR

## Coast-to-Coast Coverage

### Arizona

Phoenix

### California

Pasadena  
Santa Barbara

### Connecticut

Madison

### Louisiana

New Orleans

### Michigan

Muskegon  
Romeo

### New Mexico

Santa Fe

### New York

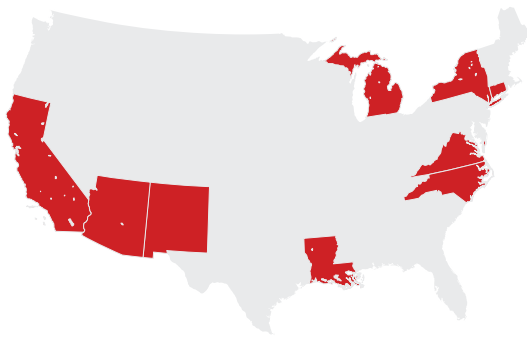
New York

### North Carolina

Charlotte

### Virginia

Alexandria



## Departments

CALENDAR 24, 26

ART NEWS 28

SOLD 140



"Figment" - 20x30 - Oil on Linen



"Seamstress" - 24x36 - Oil on Canvas



"The Red Throne" - 16x20 - Oil on Linen

# SCOTT D. FERGUSON ARTWORKS

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JAKE FISCHER

# The Subjectivity of Space

**L**ight and dark. Tangible, intangible. Internal, external. The interplay between these concepts is what Jake Fischer explores in his latest series of nocturnes, which will be on view at Bentley Gallery in Phoenix beginning May 17.

Fischer found a means to visually express these dualities during nighttime wanderings through neighborhoods in New York City, where he lived for several years before returning to Arizona to be closer to family. Camera in hand, he would seek out compelling architectural compositions, taking

hundreds of photos that might yield 10 that captured a scene he wanted to paint. The right windows needed to be illuminated; the color of the walls or other sources of light, like the glow of a television, are all factors that could enhance or detract from its appeal.

"I like thinking of windows as floating in space, without the building, built into a black, ethereal sky," Fischer says. "I like how the darkness isolates the shapes... each window becomes its own individual abstract painting, like a little Mark Rothko, suspended in space."

For Fischer, his creative output is an exploration of consciousness that grew out of looking at the two sides of everyday life—the internal world of our thoughts and the way we physically move throughout our days and, ultimately, our lives. The use of blackness or night, represents the former—the internal dialogue, the subjective, the ambiguous, intangible and unknown. Fischer experiences that state of mind as being regularly punctuated by the external, physical world, like the lit-up windows that catch his eye and punctuate his work. In this way, Fischer's use of light illuminates the physical world and represents it.

"I'm spending most of my time in my own head, but every once in awhile thoughts are redirected by actual engagement with my physical space," Fischer elaborates. "Everyday experience relies on both sides of that coin—I'm moving through time and space having a physical experience, but it's also the thoughts I'm having. They rely on each other to create an entire experience. It's a very codependent relationship."

As it is with life, so it is with the paintings themselves. The negative space is just as important as the areas that are lit and both are necessary to create a cohesive composition.

"They kind of represent the type of experience I'm talking about—the moving back and forth between mental and physical worlds," says Fischer. "The image wouldn't work if they didn't work together."

Even Fischer's process embodies a wholistic approach, beginning with handcrafting his own custom canvases, labor-intensive work he cannot separate from the finished piece or the image itself. He gives his wood panels—each one created with dimensions for a specific image—a beveled edge so they cut inward and achieve the edgeless effect of an infinity pool. He doesn't frame his work either.



**1**  
*In and Out*, oil on panel,  
41½ x 30¼"

**2**  
*Doorstep*, oil on panel,  
48 x 60"

**3**  
*Schema*, oil on panel,  
42 x 60"

**4**  
*Triptych*, oil on panel,  
25 x 47"



2



3



4

"I don't want to people to see the painting as an illusion of space," he says. "I want people to be in the same space with it. They are three dimensional objects. It's not just about the image—it's an art object...I almost think of them as sculptures. I don't want to separate it from the viewer by creating a frame—I want viewers to feel invited into

the image and involved in the experience."

Again, this too is speaking to the same notions that run through Fischer's work on different levels. Standing before a painting of his, the mind is asked to flip back and forth between being drawn into the image, the illusory, and being jolted out by experiencing the painting as a three-dimensional

object in physical space.

"The whole process connects to the image too," says Fischer. "It becomes one thing. Being that involved, I don't see it as a separate part of [the] process." ●

**Bentley Gallery** 250 E. McKinley Street • Phoenix, AZ 85004 • (480) 946-6060 • [www.bentleygallery.com](http://www.bentleygallery.com)





# MATTHEW SIEVERS

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*Bold Marks*, May 26 – June 10, 2023 in Santa Fe  
Artist Reception: Friday, May 26th from 5–7 pm



**Blue Rain**  
GALLERY

544 South Guadalupe Street, Santa Fe, NM 87501 | 505.954.9902 | [www.blueraingallery.com](http://www.blueraingallery.com)

934 Main Avenue, Unit B, Durango, CO 81301 | 970.232.2033

*The River Leads*, oil on panel, 96" h x 60" w