

CHILLED to the BONE

BY JOHN O'HERN



Andrew Wyeth said, "I prefer winter and fall, when you feel the bone structure of the landscape—the loneliness of it, the dead feeling of winter. Something waits beneath it, the whole story doesn't show."

While many artists see the winter landscape as full of hope for spring, others see it as a subject in itself, in which the bare bones of the landscape are revealed.

Jeremy Browne writes, "I have found that painting a winter landscape allows me to focus all of my attention on the light and mood of my painting, and not focus on the foliage of a tree. This allows me to explore new ways to produce interesting lighting effects in my landscapes."

Moonlight often gives his landscapes an ethereal glow. In *Across the Fields*, however, the light is diffused through snow flurries. The bare solidity of the trees leads the eye down to a row of sturdy farm buildings set along a horizontal line defining the edge of a featureless snowy field. His structures are havens in a harsh environment.



Carole Cook captures the phenomenon of the full moon appearing to be a source of light itself rather than reflecting the light of the sun. The soft glow is magnified by the snow on the hills and field.

The plein air painter says, "When I paint on location in remote areas, I feel a sense of unparalleled exhilaration and joy. It is my hope

that sharing images of these pristine vistas will not only help my viewers experience a strong connection to nature, but more importantly, also encourage them to join in efforts to preserve these vanishing treasures."

David Shingler portrays the Western winter landscape in brilliant sunlight in his painting, *Rocky Mountain National Park*. At the Cleveland

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1. The Legacy Gallery, *Clustering Evening*, oil, 8 x 10", by Carole Cooke. **2. InSight Gallery**, *Across the Fields*, acrylic, 15 x 30", by Jeremy Browne. **3. Lori Putnam**, *Breakfast*, oil on linen, 30 x 40" **4. Abend Gallery**, *Rocky Mountain National Park*, oil on wood, 8 x 10", by David Shingler. **5. Don Woodard ARTWORKS**, *Mountain Lodge*, bas-relief mixed media linden wood, 18½ x 24 x 1½", by Don Woodard. **6. Lori Putnam**, *Fall at Logan Pass*, oil on linen, 24 x 32"

Institute of Art he majored in sculpture and glassblowing. He designed his kinetic sculptures to respond to the forces of nature.

His painting style reflects his kinetic sculpture—vibrant strokes of thick color emulating the vibrancy of the landscape. He paints winter as a living season of its own—neither dead nor promising spring.

Contemporary American impressionist **Lori Putnam** captures the atmosphere and emotion of every scene she paints, from fields of daffodils to a foggy harbor to a charming city street. She reflects on two of her most recent winter scenes, *Fall at Logan Pass*, inspired by Glacier National Park, and *Breakfast*, a snowy yet sunny piece. "*Fall at Logan Pass* is a studio painting created using a plein air sketch as reference. I was painting in Glacier National Park when an early snow came. The warm grasses and rocky shelves provided a nice contrast to the brightly lit snow. Notice how the blue sky reflected richly into the shadows. Painting from life in nature offers such an abundance of color, sometimes only

observable in that exact moment. This is one of my very favorite ways to work." She continues, discussing *Breakfast*, "I enjoy painting snow in all kinds of situations, but perhaps my favorite is when there are mounds of it and the sun is shining brightly. Even though I used a photograph I had taken during a gray, stormy day, I wanted to convey a totally different kind of scenario here. Learning to create such ideas freely in the studio comes from so many years of painting outdoors and understanding what could really be happening. This dairy barn and all of the surrounding buildings cuts an interesting, rhythmic shape against the sky. It seems sometimes a million decisions must be carefully thought through before the painting process even begins. Adjusting compositional elements for just the right flow, deciding on just how intense the light will be (and of course its color and direction), and making dozens of thumbnail sketches helps me prepare. Finally, when I am convinced it is time, I can just enjoy the paint." ❧

FEATURED ARTISTS & GALLERIES

Abend Gallery

1261 Delaware Street, Suite 2, Denver, CO 80204,
(303) 355-0950 www.abendgallery.com

Don Woodard ARTWORKS

12712 Lowell Boulevard, Broomfield, CO 80020
(303) 430-1986, don@donwoodard.com
www.donwoodard.com

InSight Gallery

214 W. Main Street, Fredericksburg, TX 78624
(830) 997-9920, www.insightgallery.com

Lori Putnam

support@loriputnam.com, www.loriputnam.com

The Legacy Gallery

7178 Main Street, Scottsdale, AZ 85251
(480) 945-1113, www.legacygallery.com