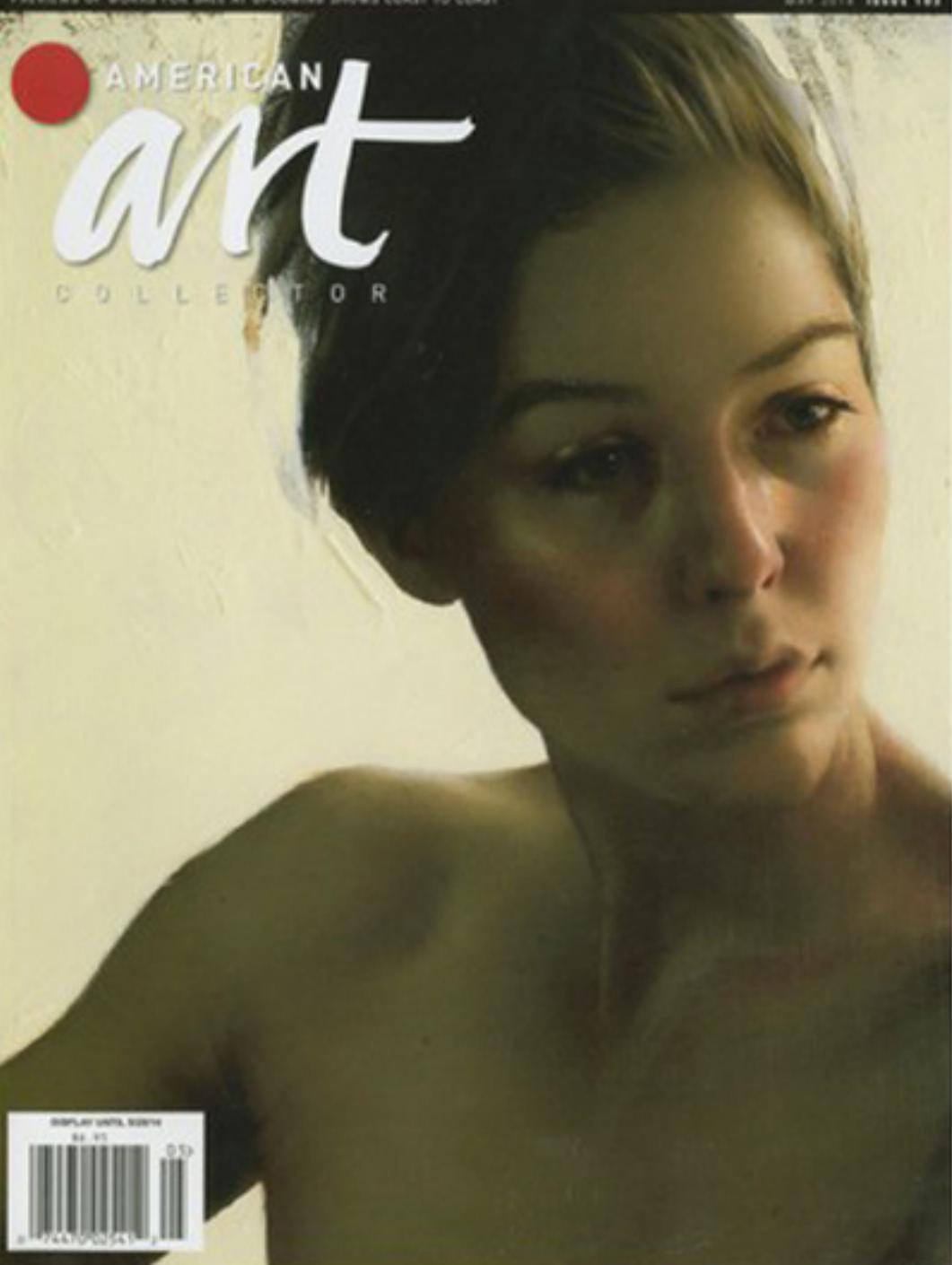


AMERICAN  
*art*  
COLLECTOR



DISPLAY UNIT, 200914

62-475



012

0 7447 02054 1

# Celebrating the portrait as art

Portraiture is a timeless art form that has captivated viewers over centuries with many of the world's most recognized paintings being of the genre. One of the draws of portraits is the emotional connection that viewers feel with the subject. In the exhibit *Celebrating the Portrait as Art* at Haynes Galleries in Nashville, Tennessee, thought provoking and evocative narratives will be highlighted by artists including Seth Haverkamp, Burton P. Silverman, Kerry Dunn, Gregory Mortenson, Joseph Dolderer, Ellen Cooper, Terry Strickland, Richard Greathouse, Marc Dalessio, Aaron Westerberg, Katie O'Hagan, and Carla Crawford, among others.

According to Haverkamp, his painting *Unfolding* is a parallel between literal unfolding of the hands and the internal unfolding of youth. "In this image Essie is wearing a crown used for playing pretend with her siblings. The fingers reflect the crown of sticks," says Haverkamp. "Through

the act of pretend play is a parallel of a child pretending to be an adult while at the same time going through the process of adolescence, which is represented by the unfolding of her hands into her future self."

An artistic device that has stayed with Silverman was a shadow effect that he saw in Rembrandt's *Portrait of a Man with a White Ruff* where the shadow obscured part of the subject's face.

"It seemed a marvelous way to suggest that we can sometimes never know each other's' deepest feelings or how to somehow portray that person's identifiable personality," says Silverman. "In this painting [*Summer Hat*] of a model at my summer workshop posing her outdoors and in a hat used to shade one's eyes from the sun, the dual relevance of that portrait device became all too clear."

Strickland's *Ode to Melancholy* is an emotional painting of the artist's daughter. "In the painting she became a stand-in for

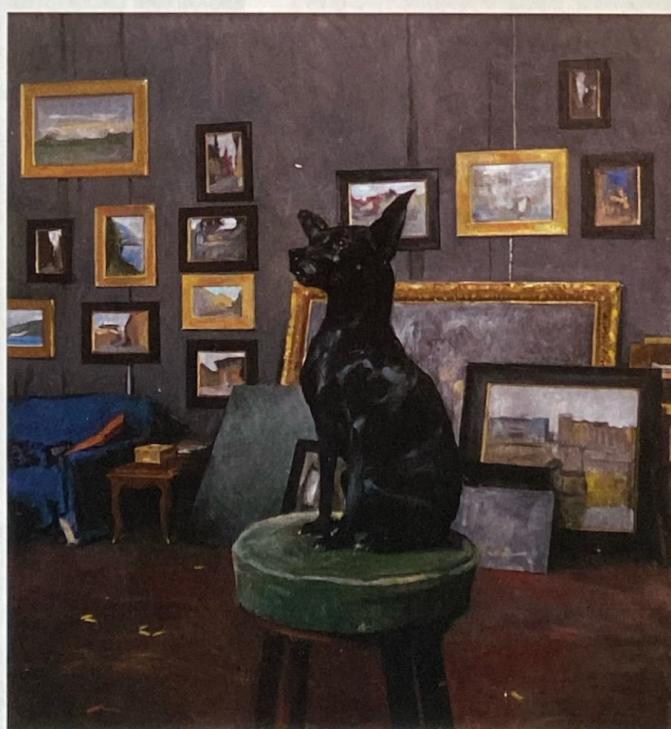
our universal and human experience of melancholia. Painting her in her sadness reminded me that to appreciate joy, one must fully experience melancholy," shares Strickland. "There is a sweetness in experiencing life fully and John Keats describes this so eloquently in his poem that I borrowed his title for the title of my painting of Carly."

*Lisa Asleep* is a painting from a larger series born out of Crawford's interest in scenes of intimacy surrounding us in our daily life. Crawford explains, "I am particularly interested in the subject who is unaware of the viewer as is the case in *Lisa Asleep*, which is a portrait of my sister."

Dalessio's painting *Emma* was conceived after the dog jumped onto the stool. "The dog is painted exactly life-size, but for some reason she looks much larger in the painting," he says. "I felt it was an accurate representation of how she seems to see herself as much larger than she actually is." ●



1



2

**1**  
Seth Haverkamp,  
*Unfolding*, oil on panel,  
36 x 24"

**2**  
Marc Dalessio,  
*Emma*, oil on canvas,  
39 1/2 x 35 1/2"

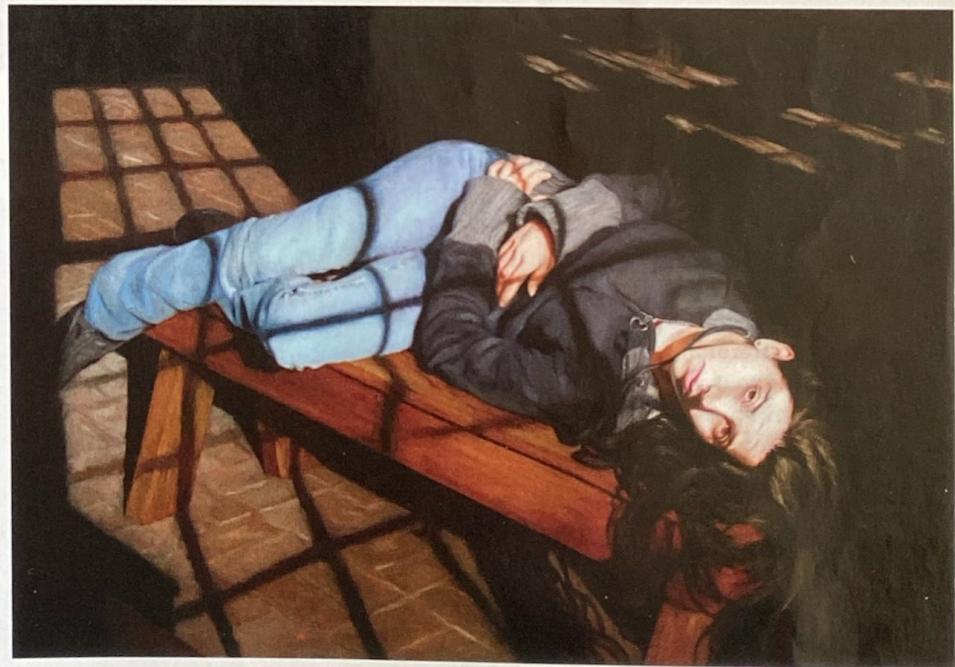


3



4

3  
Carla Crawford,  
*Lisa Asleep*, oil on canvas,  
11 x 18"



5

4  
Burton P. Silverman,  
*Summer Hat*, oil on linen,  
13 x 10½"

5  
Terry Strickland,  
*Ode to Melancholy*,  
oil on panel, 24 x 36"