



AMERICAN
art
COLLECTOR

DISPLAY UNTIL 1/28/20
\$9.95US \$9.95CAN
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Standing STILL

BY JOHN O'HERN

Despite their nutritional value, dandelions are the bane of the existence of homeowners devoted to impeccable lawns. **Margot Glass** elevates the maligned plant in her lustrous gold point drawings of negative X-rays on black paper. Their lacy structure comes alive again in the delicate drawings. Exploring the ephemerality of seasonal plants, she says, "I prefer to draw grasses, weeds and other plants considered to be mundane or undesirable to discover the hidden beauty in overlooked natural subjects and elevate them through close examination."

Far from the ephemeral, **David Cheifetz** paints solid and traditional still life objects such as silver teapots, glass goblets and fruit—with a twist. His painting *Overgrowth* is a composition of tarnished silver objects, rusting saw blades and an ethereal vine encroaching on the setup—as well as the mysterious shadow of an unseen teapot—or the saw blade wishing it were a teapot. "I had been contemplating how a sharply drawn profile can in some ways be an unnecessary crutch while I paint," he explains. "After all, if the interior of an object was sufficiently described with accurate texture, reflection, value, color, highlight, shadow, etc., wouldn't the object be just as real, even without a crisply defined profile? How far down the road could I take this idea? I love paintings that are mostly mystery, with a minority of detail at the focus/foci...All profiles were painted as ghostly/amorphous shapes at first, with definition and detail restricted mostly to the interiors. Sharp edges and details were then minimally and selectively added to profiles for drama and focus."

David Dornan's painting *Aglow* tells even more of the story of creating a still life. The diminutive rose sits in a glass bottle on the artist's stand, in front of its large interpretation in oil. Subject and object are seen among items that tell the tale of the artist's studio—the frequent setting of his paintings. Each object is a still life on its own. He says, "At a distance my paintings are depictions of familiar objects—cups and bottles, studio objects on a palette and, more recently, flowers—but the up-close view exposes the abstract juxtaposition and layering of paint, not the three-dimensional imagery. You can see the splotches, handprints, scratches—evidence of the way I put paint on canvas. There is interaction between the two-dimensional and three-dimensional aspects of my paintings."

Jeness Cortez paints paintings within paintings. In

1. Meyer Gallery, *Aglow*, oil, 52 x 60", by David Dornan.



COLLECTOR'S FOCUS
STILL LIVES



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