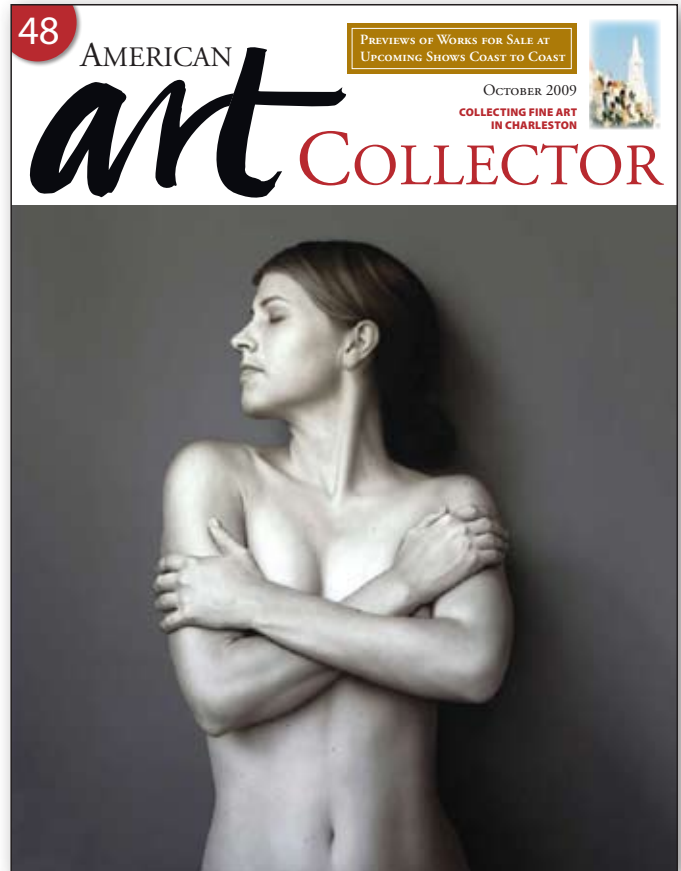


As seen in the
October 2009 issue of

 AMERICAN
art COLLECTOR



UPCOMING GROUP SHOW

Up to 30 works on show
October 2-16, 2009
Giacobbe-Fritz Fine Art
702 Canyon Road
Santa Fe, NM 87501
(505) 986-1156

• SHOW LOCATION SANTA FE, NM

TIMOTHY CHAPMAN AND JARED GILLETT

Wit and whimsy

Whether it's the toys, livestock or cityscapes common to **Jared Gillett's** paintings, or **Timothy Chapman's** creative take on animals and undiscovered species, the paintings in these artists' upcoming show promise to give viewers a glimpse into the imaginings of what is and what could be.

Timothy Chapman, a Phoenix native, has his own personal take on natural

history. His work is influenced by the old flora and fauna prints found in 18th and 19th century scientific books.

"This is really just a continuation of a theme I've been exploring for quite some time now. I have long been interested in how we humans try to convey information about exotic or newly discovered animal species through illustration, especially the Western printmaking tradition from the

17th to the 19th centuries," says Chapman.

Chapman is inspired by a time when Europe was madly exploring the 'uncharted' world and cataloging every new discovery.

"Photography hadn't yet been invented, and there was a heavy reliance on the hand and eye of the artist. Sometimes an artist may have only had a written description of an animal accompanied by



JARED GILLETT, BUMBLE BEE'S, OIL ON PANEL, 8 X 10"



TIMOTHY CHAPMAN, CROW TORNADO, ACRYLIC ON BIRCH PANEL, 24 X 18"



TIMOTHY CHAPMAN, RESPONDING TO SMALL SOUNDS, ACRYLIC ON BIRCH PANEL, 36 X 48"

The Gallery Says . . .

"Jared's oil paintings offer us a glimpse of often ignored storefronts, small birds, livestock and toys in a whole new light. Timothy's acrylic works explore his world of undiscovered species and love of old scientific illustrations. What these two artists share is a sense of fun, bathed in vibrant, crisp color schemes."

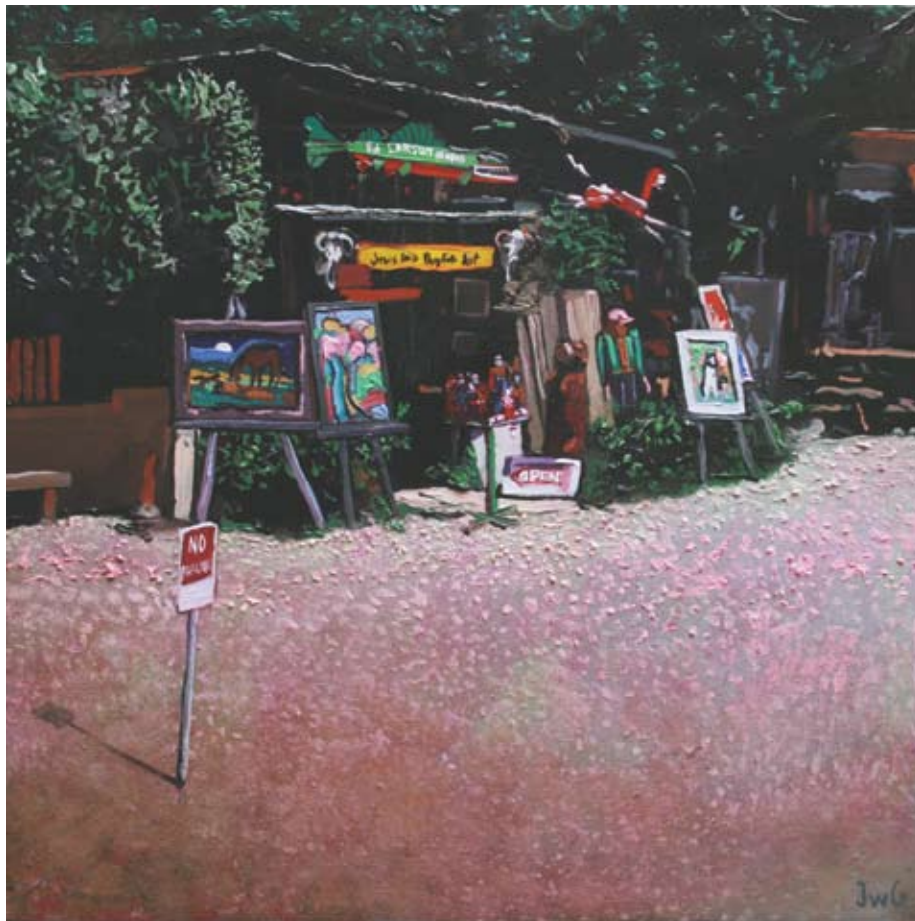
— *Palin Wiltshire, Director,
Giacobbe-Fritz Fine Art*



TIMOTHY CHAPMAN, INEXPLICABLE PATTERNING IN OLD WORLD EQUUS, ACRYLIC ON BIRCH PANEL, 18 X 24"



JARED GILLETT, MASTER CLEANERS, OIL ON PANEL, 8 X 10"



JARED GILLETT, ED LARSON'S STUDIO, OIL ON PANEL, 8 X 8"

a claw or a bit of fur," says Chapman. "Any factual or visual gaps would have to be filled by imagination and best guesses. The resulting images can today seem more mythological than real. What was created as a serious work of documentation appears to us as naive, charming and just plain wrong."

Chapman hopes his paintings will evoke a sensation of discovery and wonder in viewers.

"I think that is one of the greatest pleasures there is," says Chapman. "We have all tamed nature in our own minds. I would like viewers to see one of my paintings and be surprised, see something familiar in a new way, to think again about what they think they really know. And frankly, I think my work is often light and funny. The world needs that. Sometimes I try to make work that I think would feel darker or even a little menacing—it still comes out as pleasantly goofy."

For Jared Gillett, inspiration for a painting is all around him, whether it's found in the simplest everyday moments or rooted in memory.


"It can be how the sun amplifies a color, burning its image forever in my mind. It can be a bird landing in front of me, seeing a toy that I wish had been around when I was 2," says Gillett. "It can even be the memories that follow a glass of hot lemonade; those family vacations in the station wagon, stopping, piling out; as if I could watch my dad get all nine of us kids excited and completely focused on Old Faithful right before it went off."

Gillett hopes to convey a sense of peace, laughter and happiness in his highly detailed oil paintings.

"You know the feeling that pulls on your 'I just had an epiphany' endorphins and tickles the tips of your ridiculously long nose hairs as you realize they are just as long as those of that crazy bus driver you had in the second grade," says Gillett, aptly evidencing the humor that often accompanies his work.

Gillett begins his painting process with an idea that he totally immerses himself in.

"Depending on the concept, I pack it with either the nostalgia of memory; the sensation of color, the impatience of my mark versus scale, and if that doesn't work, I hit it with the ridiculous pain of detail," says Gillett. ●

For a direct link to the exhibiting gallery go to 

www.americanartcollector.com