

Karin Jurick - Field Expedition in San Francisco

2012 Spring Workshops in Sedona, AZ

William S. Jennings	Plein Air
Jennifer McChristian	Plein Air
Michael C. Johnson	Plein Air
Jill Carver	Plein Air
Stuart Shils	Plein Air
Abbey Ryan	A Painting a Day
Larisa Aukon	Joy of Creativity
Michael Workman	Landscape
Jan Sitts	Mixed Media
Robert Burridge	Figurative Retreat
Brian Davis	Luminous Florals
Richard Drayton	Colored Pencil
Vince Fazio	Painting w/o Fear
Kath Macaulay	Pocket Sketching
Alok Kwang-Han	Zen Calligraphy
Ken Rowe	Sculpting Animals
Cathrine Nash	R&F Encaustics
Peggy Sands	Drawing w/o Fear
Polly Cullen	Glow w/ Pastels
Tracey Frugoli	Creating Intimacy
Carol Marine	A Painting a Day
Elizabeth Nelson	Paper Painting
Jeanette Le Grue	Still life & Landscape
Jim Todd	Illusionary Still - Life
Polly Cullen	Pastels
Clinton Hobart	Creative Still - Life
Lori Acott	Figurative Raku
Ben Hammond	Figurative Sculpture
Daryl Urig	Self - Portraiture
Kelli Klymenko	Self - Publishing

Field Expeditions 2012

Cody DeLong - Grand Canyon Plein Air
Ian Whitehead - Photography at Big Sur and
Death Valley

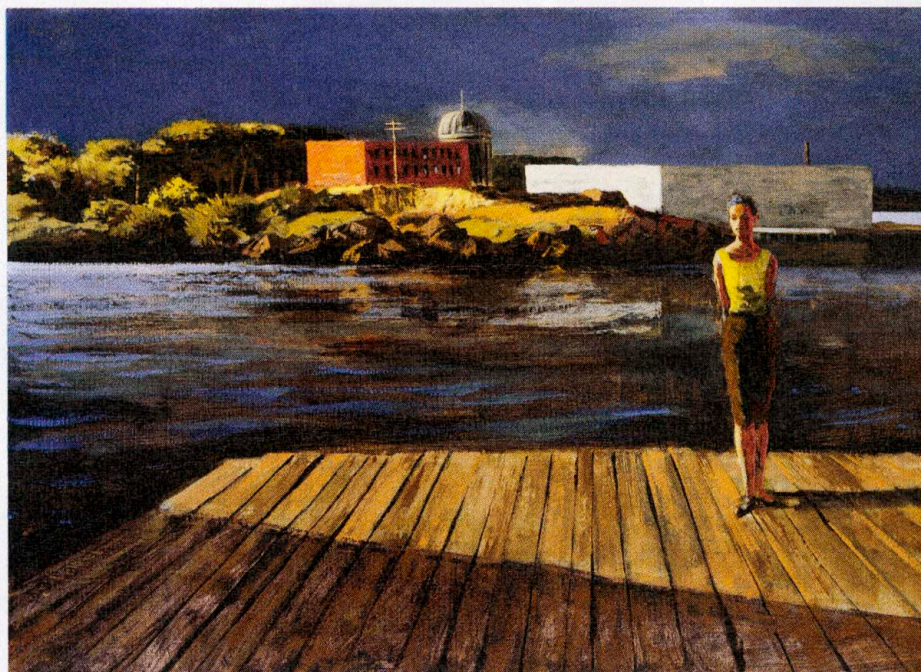
Tuscany Workshops September 2012

Robert Burridge
Bobbie Goodrich Jeanne Carbonetti
Nick Bantock Jennifer McChristian

www.SedonaArtsCenter.com
888-954-4442

QUICK SKETCHES

HUGHIE LEE-SMITH: AN INFLUENTIAL ARTIST RETURNS TO THE GALLERY WALLS



American artist Hughie Lee-Smith (1915–1999) is best known for his evocative landscapes that combine surrealism and social commentary. Throughout his more than 50 years as a professional artist, he taught at colleges and universities throughout the country, and in 1963, was the second African American to be elected to the National Academy of Design. Although he has been acknowledged alongside such masters as Giorgio de Chirico and Edward Hopper, the Michael Rosenfeld Gallery's recent exhibition, "The 1950s: Major Paintings," marked the first solo presentation of the artist's work in more than 15 years.

Comprising eight oil paintings from a pivotal decade in the artist's

career, the exhibition showcased Lee-Smith's shift to a unique style that mixed realism and social consciousness with a subtle sense of the surreal, blended with influences from the artist's longtime interest in European techniques. As with much of his work, the paintings on view share themes of isolation and alienation, with figures standing alone or separated by a vast backdrop of brick factories, remote seascapes, or lonely rooftops, hinting perhaps at America's explosive growth during the 1950s and the social consequences of such unchecked progress.

The artist's investigation of the themes of seclusion and estrangement influenced Lee-Smith's opinion of America as a

land wrapped in the “tentacles of racism,” and he became a major voice in the discussions regarding a “black aesthetic” in the Black Arts Movement of the 1960s. Art historian Leslie King Hammond notes that Lee-Smith “used representation and its illusion as a means to ponder questions of humanity by working through the specifics of black American lives,” particularly the social, economic, and class barriers that obstructed progress.

For more information, visit www.michaelrosenfeldart.com.

LEFT

Waiting

ca. 1956, oil on Masonite, 23¾ x 36.

BELOW

Untitled

ca. 1955, oil on Masonite, 19 x 13½.



^ AN EXPENSIVE
ART IS PASSION

We'll help you save some money for food.



**CHEAP JOE'S
 ART STUFF**

www.cheapjoes.com