

On view 09.05.15-11.01.15

@APPLETON MUSEUM OF ART, College of Central Florida



*Masterworks*

FROM THE INTERNATIONAL GUILD OF

*Realism*



*Masterworks  
from the International  
Guild of Realism*

OPENING SEPTEMBER 5, 2015, Appleton Museum of Art, College of Central Florida in Ocala presents a stunning new exhibition recognizing achievement in contemporary realism. *Masterworks from the International Guild of Realism* consists of 70 artworks selected by a jury-of-peers, shaped by input from the project's curator, David J. Wagner. Jurors responsible for selecting works for the exhibition included: Donald Clapper—painter and founding charter member, International Guild of Realism (IGOR); Vala Ola—painter, sculptor, and charter member, IGOR, and Art Renewal Center Living Master; and realism collector, William Rowett. The exhibition showcases the very best in contemporary realism and representational art by a select group of highly accomplished masters in this visually intriguing genre.

Previous spread: Jette van der Lende, *Freedom of Speech*, oil on canvas, 28 x 41".  
Opposite: Allan Gorman, *Ruby & Sapphire*, oil on linen, 36 x 24".

Images courtesy of the International Guild of Realism; © David J. Wagner, LLC.

*Masterworks  
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“Realism,” as a general term in the arts, describes the visually accurate representation of the appearance of the world we live in. In the broadest sense, realism in a work of art exists wherever something has been well observed and accurately depicted.

The International Guild of Realism represents over 370 artists from over 35 countries around the world. Its mission is to advance realism in fine art and to promote the careers of the artists it represents. Among the goals of The Guild are to recognize the best realists working today, and to share their work with the public through juried exhibitions that span as many aspects of realism as possible, present-

Below:  
Cees Penning, *Cupcakes*,  
oil on panel, 24 x 36”.



ing the panorama of international work in this field while providing a snapshot of where realism is today.

“All members go through a rigorous jury committee and then they must go through additional juries in our sanctioned exhibitions,” explained Donald Clapper. “The jurors for this exhibition were always



looking for the very best quality but also wanted a blend of classic traditional realism alongside new forms of contemporary realism. The *Masterworks* museum tour will showcase many styles within the umbrella of realism such as classical realism, trompe l’oeil, photorealism, magic realism and contemporary

realism. This upcoming exhibition will have a beautiful blend of all these styles. Viewers will not only be thrilled by the technical mastery of the brush but will also be captivated with the amazing array of creative compositions.”

IGOR represents emerging artists all the way to living masters of the trade. “Price

Above:  
K. Henderson, *PB&J #2*,  
oil on linen, 24 x 36”.



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Opposite:  
Ken Scaglia, *Saratoga 300*,  
acrylic on canvas, 36 x 24”.

Left:  
Sharon Guyton Lalik, *Ketchup and Pepper*,  
oil on canvas, 20 x 20”.

Below:  
Hebe Brooks, *Patriotic Melody*,  
oil on linen, 30 x 20”.

points for our artist members range from relatively inexpensive to very high,” Clapper noted. “It’s always nice to see an emerging artist exhibit side by side with a living master.”

The high-quality works in this exhibition are representative of what today’s Guild members have accomplished in a range of media, including oil, acrylic, egg tempera, graphite, watercolor, and colored pencil—extending from the ultra-contemporary to timeless traditional realism.

Exhibiting artist, Allan Gorman, is drawn to the hid-

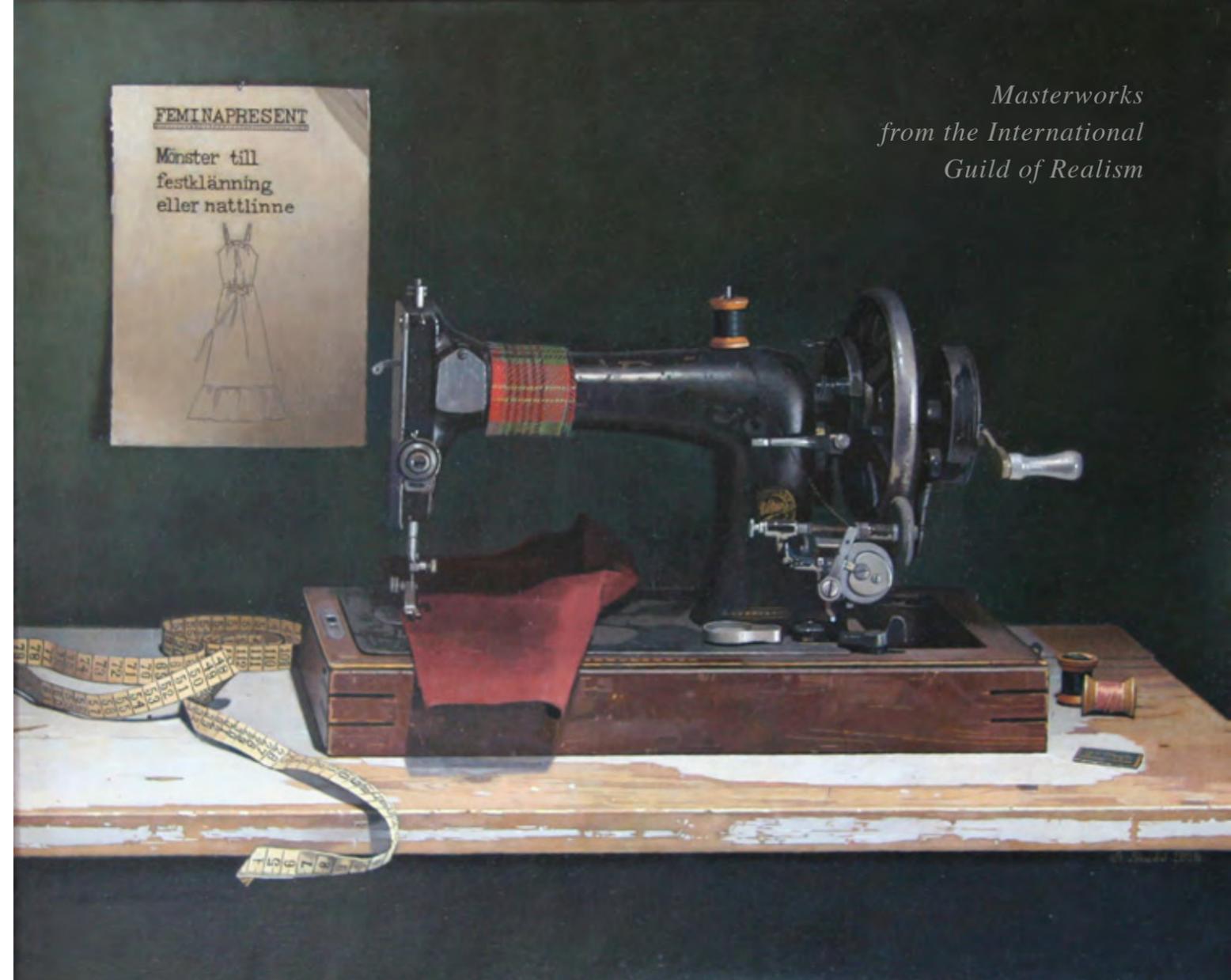
den abstract patterns, random shapes and aesthetic tensions he finds in real objects—particularly within the confines of mechanical structures as demonstrated in his painting, *Ruby & Sapphire* (shown on pg. 00). “I look for a dance of patterns, shapes and colors, and then try to render images as best I can so that [the viewer] can enjoy the dance too.” Although many of Gorman’s paintings appear photo-realistic, he says the focus isn’t necessarily on photorealism itself, but rather on the plays of light and shadow between colors, shapes and





contrasts, and overall composition. “In this way, I think of my works as abstract paintings in the guise of realism, and I use this criteria to inform my choices of what to paint.”

Some artists utilize a photographic style to showcase an ordinary subject in an extraordinary way. Sharon Guyton Lalik enjoys painting everyday objects in the genre of photorealism, also called hyperrealism, seeking out those original characteristics that make an object one-of-a-kind. “Creating paintings on a larger scale enables me to convey the subject’s unique characteristics and encourages the desire to reach out and interact with



“My goal is to engage the viewer on three levels: artistically, emotionally, and intellectually.” —ARLETA PECH



the subject,” she said. “I am passionate about reproducing reflections, interesting textures, and luscious colors to create the illusion that the banana can be peeled, the foil can be crinkled, and the chocolate can be eaten.” Her painting, *Ketchup and Pepper* (shown on pg. 00), illustrates the level of craftsmanship, discipline, and technical skill

that she aspires to achieve in her work. “If the viewer questions, ‘Is this a photograph?’ then I feel my goals have been accomplished.”

For other artists, “time” is a recurring theme in their realist works—using images from the past to tell a story in the post modern still life. In Arleta Pech’s painting, *Collected Toys* (shown opposite), she

Above:  
Arleta Pech, *Collected Toys*,  
oil on linen, 21 x 29”.

Right:  
Camille Engel, *A Song Worth Volumes*,  
oil on panel, 11 x 14”.

Above:  
Atle Skudal, *Sewing Machine*,  
oil on canvas, 21 x 26”.

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Opposite:  
Colin Poole, *Daydream*,  
oil on panel, 17 x 13".

Below:  
Priscilla Nelson, *Chasing Shadows*,  
oil on canvas, 49 x 37".



captures her subjects with a careful blending of high technical skill and a deep aesthetic appreciation for their inherent beauty. “My goal is to engage the viewer on three levels: artistically, emotionally, and intellectually.”

Artist, Priscilla Nelson Johnson, focuses on figurative works in a contemporary realistic style. “As I observe and interact with those around me, I am intrigued by how people move and the statement they make by what they wear,” she said. “I love the movement of cloth and the moods that clothing can convey.” Her painting, *Chasing Shadows* (shown left), conveys her love of the movement of cloth and her obsession with water and the way it channels light—creating its own chaotic movement.

With its inception at the turn of the 19th century in France, realism has always been an important movement in the American art world. It rose to prominence with the Ashcan school, when artists like Robert Henri and Edward Hopper were interested in reflecting

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Lyn Diefenbach,  
*Reflections on a Journey 4 - Behind the Mask*,  
oil on linen, 24 x 36".

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the more urban society of the time. While the movement fell to modernism in the following years, it returned to the fore-

Opposite: Lee Alban, *The Toy Box*, oil on panel, 15 x 12".

Below: Jorge Alberto, *"C" Is For Cat*, oil on panel, 12 x 12".

“The paintings will be a visual overload to say the least, and hopefully, viewers will leave the exhibition filled with excitement and admiration toward these amazing realism artists.” —DONALD CLAPPER

front in the 1970s and continues to resonate with artists, collectors, and the public.

“We look forward to the *Masterworks from the International Guild of Realism* exhibition being held at the Appleton Museum of Art,” said Clapper. “Collectors and patrons of the arts will definitely enjoy the show in so many ways. The paintings will be a visual overload to say the least, and hopefully, viewers will leave the exhibition filled with excitement and admiration toward these amazing realism artists.” **ON VIEW**

