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AMERICAN

art

PREVIEWS OF WORKS FOR SALE AT
UPCOMING SHOWS COAST TO COAST

APRIL 2012

COLLECTOR



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Women Painting Women: The Expedition & Beyond

Mia Bergeron, Linda Brandon, Rachel Constantine, Alia El-Bermani, Diane Feissel, Catherine Prescott, Cindy Prociuous, Shannon Runquist, Kate Stone, Terry Strickland, Stefani Tewes, Alexandra Tyng, & Sadie Jernigan Valeri.

Opening Friday, April 13th, 2012 with artists in attendance



P R I N C I P L E
G A L L E R Y

208 king street alexandria virginia 22314
703.739.9326 info@principlegallery.com www.principlegallery.com

UPCOMING GROUP SHOW

Up to 39 works

April 13–May 15, 2012

Principle Gallery

208 King Street

Alexandria, VA 22314

(703) 739-9326

• SHOW LOCATION ALEXANDRIA, VA

The expedition and beyond

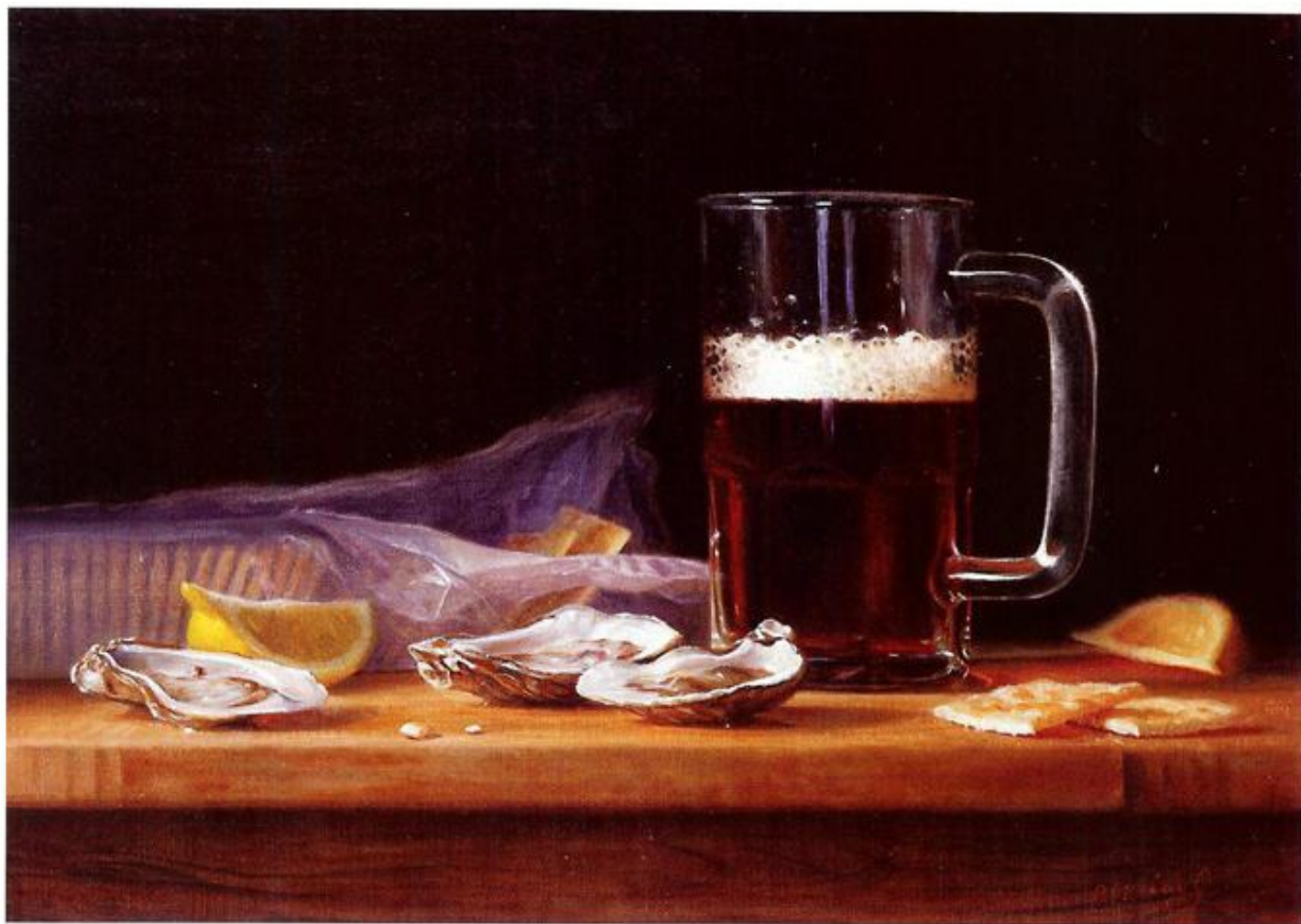
Women Painting Women is a blog founded in 2009 by artists **Sadie Jernigan Valeri**, **Alia El-Bermani**, and **Diane Feissel** to highlight “women artists working in the figurative tradition.” In November 2010, these artists, friends, and friends of friends gathered in a rented house outside Charleston, South Carolina, to paint—Women Painting Women “On Expedition.”

The Principle Gallery exhibition, *The Expedition and Beyond*, features works inspired by the expedition and by the ongoing relationships among the artists.

Alia El-Bermani was the primary organizer of “On Expedition,” ironing out the logistics to make it a smooth experience for everyone. “From the start, I knew this was going to be a fun time to paint with a group of like-minded artists, but what I didn’t expect was just how deeply moving an experience it would become for all of us,” says El-Bermani. “I think the strongest personal impact has been the development of lifelong friendships. These women are so diverse in backgrounds, in age, and in interests, yet all are so honestly giving of themselves and their knowledge.

These relationships and the talent of these women compel me to be a better painter, to be a better human.”

In Charleston **Cindy Prociou**s experienced a “newfound love of this (formerly reviled) delicacy,” the oyster. Her painting *Where’s the Tabasco?* celebrates that she has “come to recognize that there is beauty everywhere. Sometimes, at first glance, that beauty may not be evident—as in the case of the oyster. Crusty and dirty and apparently inedible on the outside, yet iridescent, briny and alive on the inside, they are a visual (and



CINDY PROCIUOS, *WHERE'S THE TABASCO?*, OIL ON LINEN ON PANEL, 12 X 16"



ALIA EL-BERMANI, BECOMING, OIL ON PANEL, 24 X 24"

culinary) contradiction."

Catherine Prescott's *Death is Not a Domesticated Pet* approaches food from a different perspective. "This painting is a meditation on death, a traditional subject for still life painters, but there are several reasons for

painting something," explains Prescott. "Less philosophical and more visually compelling to me is the tradition of painting food often connected to the hunt, with dead animals, dishes, and vegetables arranged together on a table...A dead animal is still beautiful. It

still evokes sympathy. I want to spend time attending to it in the way I know best."

Diane Feissel writes, echoing many of her sisters in the expeditionary force, "As an artist, so much of my daily activity is conducted in a solitary fashion, far from other



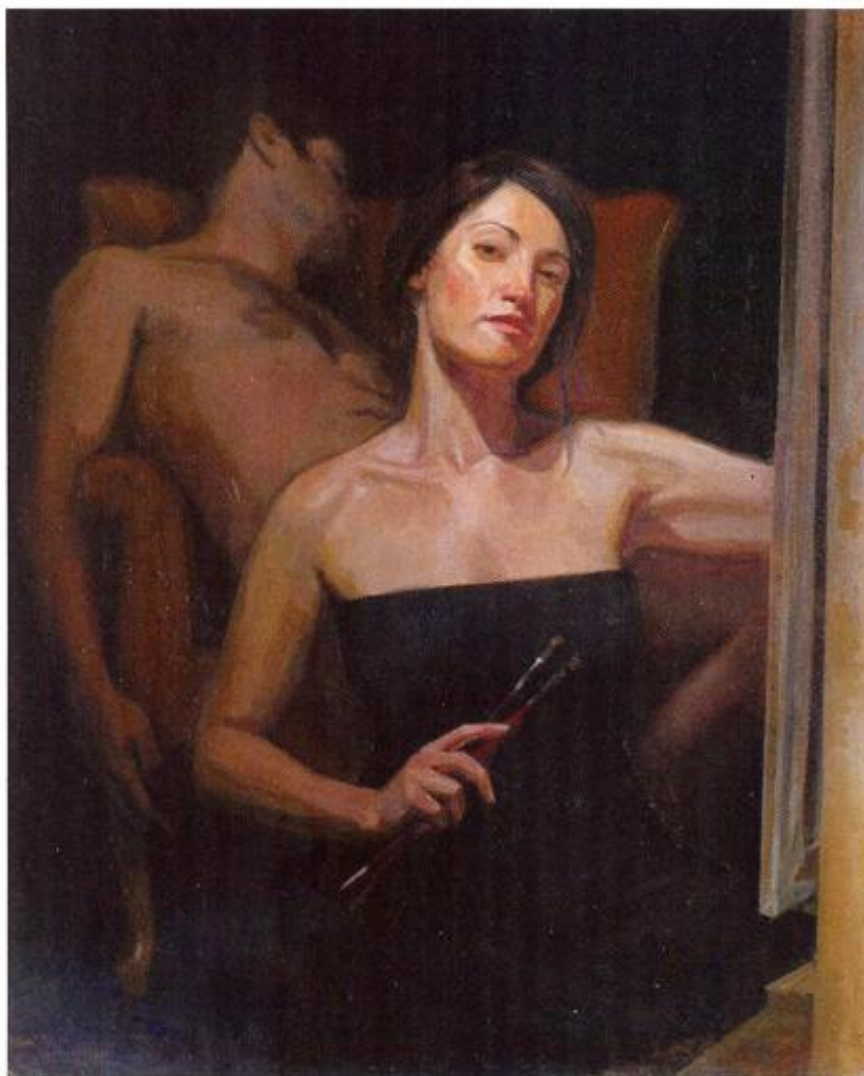
CATHERINE PRESCOTT, DEATH IS NOT A DOMESTICATED PET, OIL ON CANVAS, 36 X 30"



MIA BERGERON, SILENCE, OIL ON LINEN,
60 X 34"



TERRY STRICKLAND, THE THREE FATES,
OIL ON PANEL, 30 X 40"



RACHEL CONSTANTINE, SELF PORTRAIT WITH A MAN, OIL ON LINEN, 37 X 30"

artists and often away from other people of any sort. It is therefore somewhat jarring when the act of creating is finished, and both the work and the artist are suddenly thrust into the public realm. Having a solid community of artists to share ideas and support one another helps to bridge the gap between the solitary work of art making and the public nature of art exhibiting. Being in Charleston in close proximity to 11 fellow artists—sharing living quarters, paint solvents and life stories—was a unique situation, communing with other artists who share common goals but are all forging unique paths toward those goals. Overall the opportunity to share and work with this group of artists has made the experience of being an artist a less lonely one, and has served to continually renew my sense of purpose."

The paintings in the exhibition offer a clue to the experience of the expedition and, as all art, reveal something about the people who painted them and, as we respond to them, something about ourselves. The objects in Sadie Jernigan Valeri's *Undersea*—"the sun-bleached crab claw and seashell I found outside our rented house on Sullivan's Island, South Carolina"—have a special meaning for her. "When I see the painting, it is of the shell I found in Charleston, the time I got to laugh and paint for a whole week with an amazing group of women," she muses. ●

For a direct link to the
exhibiting gallery go to



www.americanartcollector.com