



The Gallery Gazette

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McGrory & Wolf
GALLERY

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Work in Progress



LAST WINTER, I dropped in to Valerie's gallery for a chat and a cuppa tea. Her studio was bright and cheery despite the freezing weather outside. The cats shacked about, stopping for a pat, checking out my pompomed boots, and then disappearing into the kitchen. We had been so busy setting up our gallery that I hadn't really gotten to see all of Valerie's work. She had just completed a big colorful snow scene ... pale sunbeams flying through tall trees, shadow patterns in Ultramarine Blue. Several other smaller studies adorned the walls, plus a whole section of elegant encaustics. She talked about how she got ideas, and the crazy, intricate process of encaustic art. We whined about Maine's stormy winters, and wondered if we'd have an early Spring.


As I wandered around, a tiny little blast of color caught my eye. A postcard-size photo of Valerie with a large cat in her arms was surrounded by an abstract rainbow of colors. "That would make a great painting," I told her. She said she'd send it to me. It took a while, but it finally showed up in my email folder.

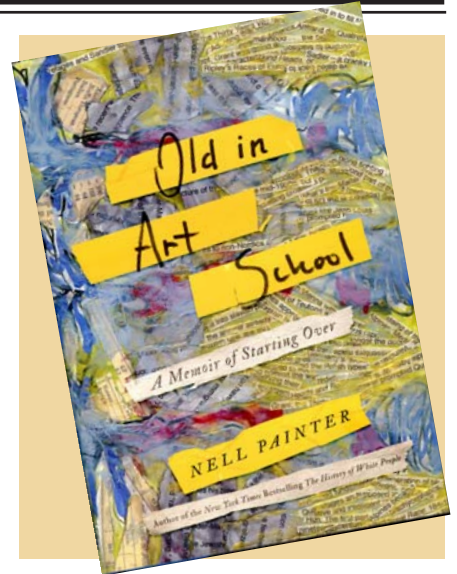
The more I studied it, the more I liked it. I could see the connection — Valerie was a cat person, so the cat in her arms and the huge cat's eyes in the background made sense.

The other thing I loved about this image was that it was square — the hottest canvas shape going these days. I can remember the lectures in art school ... learn the Golden Mean, obey the proportions of classic rectangles, heed the warnings not to violate centuries of tradition by using the unworkable square shape. I was scared to death that if I ignored these principles, the DaVinci Society Swat Team spies would find me out and erase me from Dick Blick's

customer list. But the last couple of years, I've noticed something strange — I see square canvases everywhere. Scattered among the winners of all those artist magazine competitions are some squares... beautiful eye-catching stuff. And in galleries, fearlessly creative artists have presented the square proportion with dramatic results. Even the art supply stores are full of squares ... canvases, gesso boards, papers and frames all come with equal sides.

Squares can be tricky, yes. I must be very careful when dividing up the shape. The dynamics are challenging — the way I compose the elements will make or break the painting, because the square is unforgiving. No room for any awkward corners or un-designed edges.

So I'm happy with Valerie's portrait, and crazy about the insane colors right out of the tube. She hasn't seen it yet. The real unveiling will be in late October. Stay tuned! 



Just finished a **funny book**. Wasn't at all sure I'd like it. Took a few chapters before I really got into it. But Nell Painter grabbed me by the hair and had me chuckling. Droll humor. Dry wit. Part of the amusement was that she was fairly old when she embarked on an insane dream — to retire from Princeton University to enroll at RISD to study art when she was 64— a bucket list kind of agenda. And I considered it a sharp rebuke to my sometimes flagging enthusiasm for some challenging projects I have in mind.

In Nell's memoir, she sees artists differently, since her creative juices began flowing later in life. She has the advantage of maturity in her outlook. So I look back on my years at MassArt, and consider what it might have been like if I were the age I am now. Without the distractions of youthful insanity and inexperience, would I truly be **An Artist?**



Nell has also written the NYT Best Seller **The History of White People**. That's my next book.



ArtWalkWaldoboro.com ★ Saturday, October 13 ★ 4-7p.m.

 <p>PHILIPPE GUILLERM GALLERY</p>	 <p>MARY MABRY STUDIO</p>	 <p>MEDOMAK ARTS PROJECT</p>	 <p>McGRORY & WOLF</p>	 <p>McGRORY & WOLF</p>	 <p>HEYWOOD GALLERY</p>
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Work in Progress

The Pilot



Through the ages, art students frequently copied the work and styles of master artists to learn correct techniques of painting. In the study above, Wolf uses an evocative scene from the works of famed British marine artist Norman Wilkinson.

Wolfgang's latest work is his first venture into the wonderful world of oils. He decided to switch from acrylics a couple of months ago, and has now been dabbling in oil paints. So far, so good ... he likes the texture, the smoothness, the brilliance of the colors, and even the aroma. He's getting used to the quirks and the benefits, and also the different characteristics and behavior of each color. Taking lessons on technique from Mary Mabry has been very beneficial, as he's learning the traditional art school basics —the proper way to apply paint, the importance of a good design, alla prima vs. underpainting, and even how to mount a fine linen canvas to a board.

Back at the easel, he has chosen to work with his favorite subject, an unusual ocean scene by Norman Wilkinson as inspiration. Once again, he's out in the waves capturing a dramatic mo-



The London Pilot, etching, signed in pencil by Norman Wilkinson, British Marine Artist

ent ... a foggy day, with a small boat in the path of a gigantic ocean liner. The sky color is a blend of yellows, greens and grey, with several layers and glazes to give it a rich atmospheric feeling. Calling Captain Wolfgang ...



COMING EVENTS

Early November
THE "MAKE ROOM FOR NEW WORKS"
SALE

Early December
ART WORKS, ETC.
FOR GIFT GIVING

- ORIGINAL PAINTINGS
- FRAMED PRINTS
- ORIGINAL NOTE CARDS
- CHRISTMAS CARDS
- ECLECTIC ITEMS
- FREE ART MAGAZINES

NEW GALLERY HOURS

WED THU FRI
Noon to 4pm

SAT 11-2p.m.

or by appointment.
Call 790-7003

AUTUMN
is the best season!

Sophie Davis in Concert 3 one-hour sessions so far

Polly's portrait

Wolfgang's portrait

Besides taking formal lessons with Mary Mabry, Wolfgang and Polly are having portrait sessions, studying different artists' approaches from the many books in their art library. They are painting the same subject simultaneously, so that Wolfgang can learn the many types of brush strokes, paint application, color mixing, glazing and other techniques.