

PA

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THE HUMAN CONDITION

AN *ARTE*

THE HUMAN CONDITION

Curated by
Steven DaLuz

ANARTE
San Antonio, Texas
anartegallery09.com

Work by

Jennifer Balkan	Madelyn Sneed-Grays
Teresa Bratcher	Conor Walton
Teresa Elliott	Victor Wang
Regina Jacobson	Pamela Wilson
Stanka Kordic	Anna Wypych
Karen Offutt	Daryl Zang

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COVER ART
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CURATOR'S PREFACE

Approximately a year ago, I was asked by the publisher of *PoetsArtists*, Didi Menendez, if I would curate a themed exhibition of relevant figurative painting to be exhibited in San Antonio, Texas. I was delighted to assume that responsibility and almost immediately knew what I would propose as a theme. In short order, I determined that it would be an invitational exhibition, rather than a pure open call. In those circumstances, there is some risk, as I would be selecting artists, rather than specific artworks to fulfill the parameters of the theme. There must be trust that the artists, chosen based upon their body of work, would then respond with quality work appropriate to the theme.

Early on, we knew we would need to select a gallery willing to host an exhibition of contemporary figurative art. While searching for the right space, we narrowed the search down to one without national notoriety, a small, intimate space, owned and managed by a charismatic Latina woman with eclectic taste. Full disclosure: As an artist, I have been represented by this gallery for more than 12 years. When I approached Ana Montoya with the idea for the show, she eagerly responded that she would be delighted to have it in her space, AnArte Gallery.

The theme was already firm in my mind: "The Human Condition". What is "the human condition"? The *Oxford Living Dictionary* defines it as, "The state or condition of being human, especially regarded as being inherently problematic or flawed." This definition goes back to the mid 16th Century, found in John Alday as early as 1566-1579.

According to *Wikipedia*, the human condition is "the characteristics, key events, and situations which compose the essentials of human existence, such as birth, growth, emotionality, aspiration, conflict, and mortality. This is a very broad topic which has been and continues to be pondered and analyzed from many perspectives, including those of religion, philosophy, art, lit-

erature, anthropology, psychology, and biology. As a literary term, 'the human condition' is typically used in the context of ambiguous subjects such as the meaning of life or moral concerns."

It seems we humans are in a predicament, spawned from our inability to understand our state of "imperfection". Some philosophers posit that this arises from the premise of "good and evil" in our nature. We humans are capable of horrific acts, such as murder, torture, rape, etc. We are aggressive and selfish, yet we can be cooperative, selfless and loving. We struggle with this incongruent state of being, which produces feelings of guilt within us. Our behavior goes beyond instinct, having psychological facets that involve our conscious, sentient minds. We are egocentric, deceitful, arrogant, jealous, mean, insincere, immoral, etc. Our imperfection is not driven by animal instinct; rather, it is derived from our conscious, human minds. We are flawed beings, and it bothers us greatly.

Despite the negative aspects of our being, we also possess a moral conscience, imbued with a caring sense of unconditional altruism and the capacity for kindness and love. The struggle we face creates a dilemma within us, often causing us to deny our human condition. It is something we often shy away from, as it is at the root of so much misery in the world. Yet, it can be the source of so much good. Our human condition is a state of imperfection.

The subject for this theme is vast, which gave the invited artists very wide latitude in creating their expressions of the human condition. Each artist was asked to ponder and explore aspects of the theme that appealed to them and challenged their sensibility. I asked that the work focus upon the human figure within the context of the theme. I believe the 12 invited artists responded individually and thoughtfully, resulting in this compelling exhibition.

— Steven DaLuz
Curator, *The Human Condition*



Rest, Conor Walton
48" x 48" oil on linen

THE HUMAN CONDITION

Over a year in the making, *The Human Condition* exhibition is a collaborative effort between Didi Menendez of *PoetsArtists* magazine, curating artist Steven DaLuz, and Ana Montoya of AnArte Gallery in San Antonio. Each of these individuals has leveraged their considerable talents and resources to mount this intriguing exhibition featuring some of the finest contemporary figurative painters practicing today.

Steven DaLuz is a prolific painter who is highly regarded for his sublimely luminous landscapes as well as his sensitively spiritual figurative paintings. But he is also a knowledgeable connoisseur of figurative realist art and an avid collector of figurative drawing. He is responsible for the considered selection of the artists who have created works along the theme of *The Human Condition*. In his curatorial process, DaLuz wanted to concisely explore the various manifestations of humanity in the breadth of its nuanced expressions. To juxtapose the term “human” with “condition” carries the connotation that to be human is not only a taxonomical categorization but to some extent a pathological state. Like any who contemplate the enigma of humanity, the curator was struck but the human capacity for virtue and vice, contentment and anxiety, confidence and insecurity, profundity and superficiality as well as the innumerable host of other dichotomies that seem to be endemic to the human experience. But DaLuz is fundamentally an optimist about humanity and this comes across in his selection of works that are ennobling and insightful rather than simply bleakly existential. After arduous research, he

has included a selection of artists representing an international contingent with an eye to diversity of styles, optics and sensibilities.

These artists are more than observers of the figural form but are witnesses to humanity itself. Each is endeavoring to convey some fundamental truth about what it means to be human. They examine not only the surface of humanity but its subterranean substance, its psychological complexity, its negotiation between the rational and the emotive, the imaginary and the real, the internal and the external in order to plumb the depths of the continuum of human self-awareness. These paintings are visual testimonies complete with all the sincerity and idiosyncratic perception such personal testaments inherently entail. For the artists selected, the verisimilitude of the rendering of the human form is not a mimetic end in itself but merely a technical vehicle for the exploration of the human psyche. Each brings their own autobiographies, memories, cultural priorities and worldview to bear to contextualize their interpretation and expression of the human experience. The paintings are as diverse in their narratives, styles and techniques as the artists who created them, yet there is a continuity that is brought about through their contemplation of a common subject.

Perhaps art need not justify itself and can simply exist for its own sake. But if art does indeed have a discernible purpose, then to explore and illuminate the nature of what it means to be human is as noble a function as art can perform.

— Joseph Bravo

ANNA WYPYCH

Sought after by discriminating connoisseurs and featured in the Bennett Collection, Anna Wypych is a Polish artist whose immaculately rendered portraits convey a clarity of vision, strength of personality and contemporary optic that reflects the artist's own optimism and passion. Baltic seascapes and romantic opulence appear as settings for her figures who are often conveyed with a contemporary sense of ironic wit. Much of her work encourages psychological introspection, and *Creature* is

her effort to get the viewer to more self-awarely consider the process of presentation to oneself. With its over the shoulder gaze, the painting has the gestalt of the digital selfie. The red drape and the coquettish pose are more an erotic affectation than a genuine attempt at seduction of another. The artist says that she wants the viewer to consider the masks we assume when presenting our idealized fantasies of ourselves to ourselves even when looking in the mirror where we strike a pose for an audiences of one.



Creature, Anna Wypych
35.5" x 23.5" oil on canvas



mgs

Still a Negro, Madelyn Sneed-Grays
48" x 36" oil on canvas

MADELYN SNEED- GRAYS

More known for her realistic renderings of food, which tend to be in aesthetic dialogue with the Pop art imagery of Wayne Thibaud, Madelyn Sneed-Grays is an impressive emerging artist from the Dallas-Ft. Worth area. Masterful in her handling of light and surface as well as her supple palette and innovative development of composition, Sneed-Grays is one of a new generation of artists reinventing figurative realism in a contemporary cultural context. In this striking painting, the artist moves afield from her more benign subject matter

to confront the unavoidable issue of race in American society. The young man is depicted comfortably seated in a business suit gazing directly at the viewer. The device of the extended leg is beautifully foreshortened and brings the viewer's attention directly into the composition where it arrives at the figure's face surrounded by a target. Despite the subject's evidently relaxed demeanor and bourgeois presentation of self, he is afforded no prophylaxis from being ominously targeted in a society that cannot see past the color of his skin.

REGINA JACOBSON

Regina Jacobson pursued a career in fashion design and merchandising before becoming a fine art painter. After studying painting at the Laguna College of Art and Design, she spent the next decade and a half creating an impressive series of works investigating the oft times debilitating images women have of themselves and how these are reinforced through intergenerational internal dialogues that can be self-destructive and self-perpetuating. It is not uncommon for Jacobson to depict her figures in compositions where their costuming seems in awkward context within its environment. In *Just As I Am*, we see just such a juxtaposition as the figure is draped in revealing black lingerie in what appears to be a funerary setting complete with cemetery gate and wilting

sunflowers indicating mortality. The woman in the painting seems to be engaged in a gesture of prayer yet she is strangely holding up a mannequin arm to complete her pious pose. The disturbing imagine implies that this is no ordinary prayer to a benign deity but rather some bizarre cultic gesture, in this case a perverse Cult of Beauty that is both irrational and inappropriate. Jacobson uses lusciously rendered surreal imagery to plumb the psychological depths of feminine identify. The artist has developed her own allegorical iconography to visually depict the dichotomy within the female psyche and the conflicting messages women convey about themselves to themselves and to each other. Regina's work has also recently been included in The Bennett Collection.



Just As I Am, Regina Jacobson
46" x 40" oil on birch panel



Within, Jennifer Balkan
60" x 60" oil on canvas

JENNIFER BALKAN

As the title *Within* suggests, this painting reflects Balkan's fascination with psychological interiority. The artist uses the device of simultaneous narration to convey the multiple facets of personality within a dreamlike context of imagination and mythic narrative. The saturated colors capture emotional inten-

sity and recall the folk art traditions of Latin American arte popular that the artist would have surely encountered during her anthropological fieldwork in Mexico. Balkan's painting explores psychological identify through the nexus of metaphysical cultural narrative and meditative introspection.

DARYL ZANG

A native New Yorker, Daryl Zang grew up in an artistically enriched environment in which she could feast on the City's enviable museum offerings. After getting her BFA at Syracuse University, she further pursued her artistic training in Florence, Italy where ambitious aspiring realist painters still make their pilgrimage to master their craft. Although informed by history, Zang's work is unmistakably of her own era and is to some extent autobiographically informed. The title *Fifteen Minutes* unavoidably recalls Warhol's glib comment about the emerg-

gent ubiquity of fleeting fame. The painting palette and nostalgic Americana has a certain populist sensibility but this is expressed with a sincerity that eschews Pop irony. The composition is collaged as if comprised of fleeting images drawn from memories rendered opaque through time and enigmatically juxtaposed to convey the intuitive feelings that accompany the process of remembering. As accomplished artist, Zang's work is highly prized by connoisseurs of contemporary realism and she is featured in The Bennett Collection.



Fifteen Minutes, Daryl Zang
42" x 50" oil on canvas



In Faery Lands Forlorn, Pamela Wilson

36" x 24" oil & 24-karat gold leaf on canvas over birch panel

PAMELA WILSON

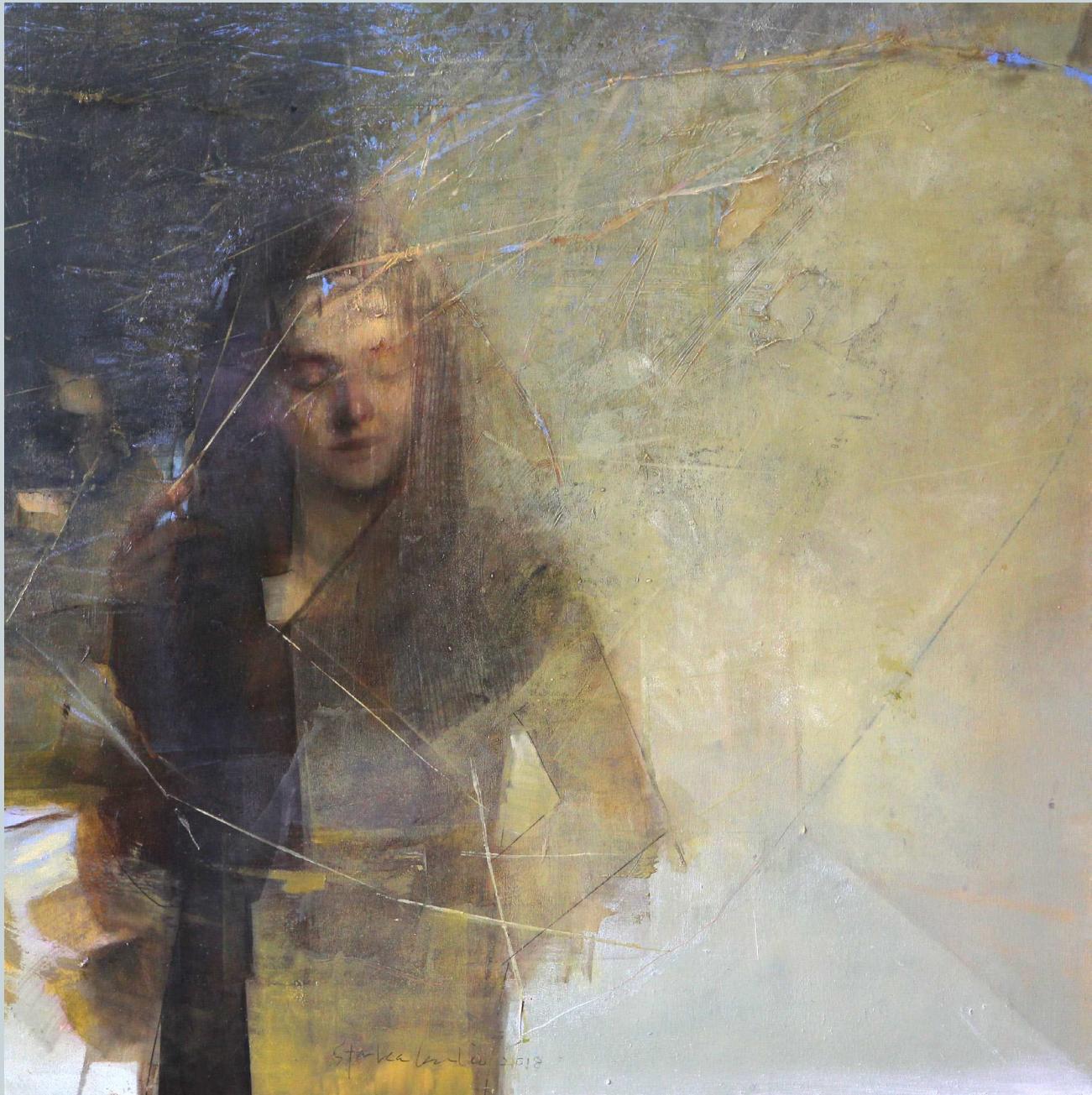
Pamela received her MFA from the University of California, Santa Barbara where she was awarded a Regents Fellowship, the Abrams Project Grant and a Regents Award for her thesis exhibition. One of the most recognized figurative realists practicing today, Pamela Wilson paintings are highly sought after by collectors and her work is

included in The Bennett Collection. According to Pamela, “depicting ordinary beauty feels too passive” and she is “seeking a psychological moment, a different kind of beauty, the beauty in absurdity.” The figure of a child ominously presented in a surrealistic context is a recurring image in Wilson’s oeuvre.

STANKA KORDIC

Stanka Kordic is a graduate of the Cleveland Institute of Art and an internationally recognized portraitist. She followed her talented brothers into the world of art. Her work has been called “intuitive and clairvoyant.” As critic John Seed noted, “Kordic evokes a world of fragility and sentiment... figures vanish, coalesce and layer... Kordic’s resonant images are unforgettable and

just a bit uncomfortable.” According to the artist her practice is “...centered on responding to the paint in the present moment, within the boundaries that figurative representation provides.” In her painting entitled *Discernment*, all the attributes Seed noted seem to be present as does evidence of the artists claim to be responding to the paint in the present moment.



Discernment, Stanka Kordic
36" x 36" oil on panel



Temptation III, Teresa Brutcher
39" x 27.5" oil on canvas

TERESA BRUTCHER

American born and trained, Teresa Brutcher has spent the last thirty two years practicing primarily out of northern Spain. Her artwork is widely exhibited there and throughout Portugal, Germany and the United States. Famous for her exquisite technique and her masterful use of light, her narratives are often mysteriously composed

and rich in implied meanings that defy easy interpretation. But in this painting entitled *Temptation III*, the Eve reference is unmistakable even as it is posed in a contemporary setting. The bright light illuminates the figure and defines the volumetric of the composition while simultaneously providing an implied iconography.

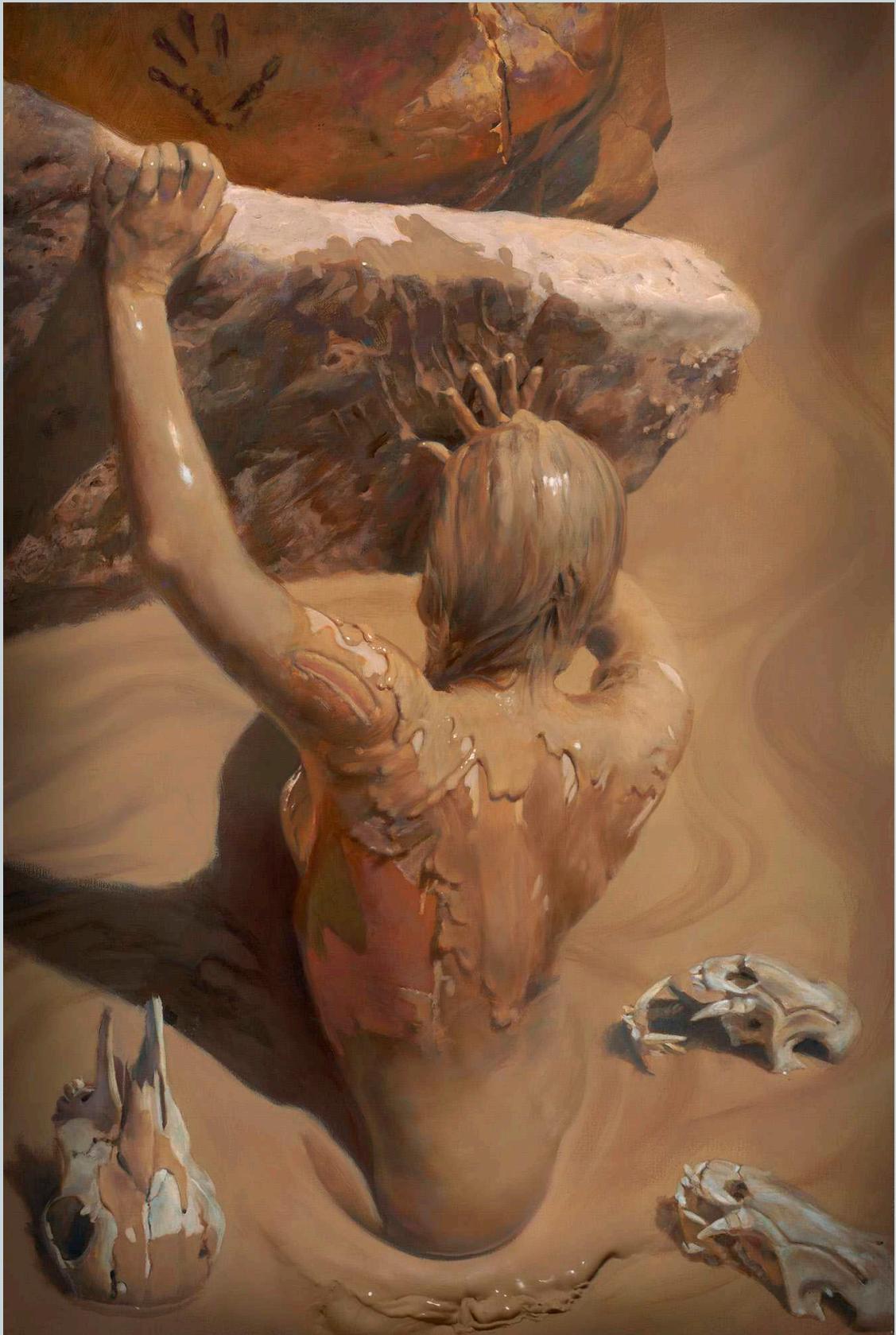
CONOR WALTON

Conor Walton is from Ireland and is one of the more highly regarded artists working in a traditional realist style. His narratives are often allegorical and draw on mythic imagery to address archetypal themes. Humanity's relation to the environment is a repeating motif in his oeuvre. This piece is no exception. In Rest, the artist presents the viewer with the myth of Sisyphus but with his own twist. Whereas the narrative of the original myth focuses on punishment for hubris, in Conor's painting the figure is availing himself

of a moment's respite from the futility of his task. This figure is not so much doomed to his fate as exercising some degree of agency as he takes in the fading light of sunset or an emerging dawn. If he has the volition to rest, then by implication he might also possess the agency to just abandon his futile occupation and seek a more fruitful one of his own initiation. In this way the artist encourages the viewer to question fate, to recognize their place in the environment and take notice of the natural beauty around them.



Rest, Conor Walton
48" x 48" oil on linen



Bad Lands to Cross, Teresa Elliott
36" x 24" oil on linen

TERESA ELLIOTT

Teresa Elliott's oeuvre is inextricably linked to place and she is rightfully recognized for her evocative mages of livestock. But in this talented artist's hand, this imagery rises beyond regionalist nostalgic cliché to reflect Elliott's thoroughly contemporary aesthetic sensibility. In *Bad Lands to Cross* the figure is immersed in the landscape, both indistinguishable from it and vulnerable within it. The narrative with

its skulls floating in a morass is simultaneously a reminder of mortality and a reaffirmation of the resistant struggle for life. This can be arduous journey though a potentially hostile psychic environment. Yet as the figure grasps the rock there is a sense of optimism that this same environment will provide opportunities for salvation for those who persist in reaching out to get a grip.

KAREN OFFUTT

A native of Dallas, Karen Offutt is the daughter of an artist father and creative mother who encouraged her to pursue her talents. Her paintings have an atmospheric sensibility which reveal subtle psychological drama. The artist is concerned with the opposing impulses of extraversion and introspection. Many people are torn between the impulse to expressively shed one's

insecurities and the desire to conceal our true selves for fear of the reaction such an expressive hazard might entail. In *Wallflower*, the painting's beautiful subject seeks social camouflage among a florid background where she finds security in visibility. She has denied herself a spotlight she rightly commands and in so doing deprived others of her potential illumination.



Wallflower, Karen Offutt
24" x 20" oil on panel



The Crow, Victor Wang
53" x 50" oil & collage on canvas

VICTOR WANG

Victor Wang grew up in Northern China and earned his BFA from the prestigious Lu Xun Academy of Fine Art. He earned his MFA at Fontbonne University where he is currently a full professor of painting and drawing. The artist's figurative work is rendered to convey emotional tension and psychological drama. The artist paints imagery inspired by distant memories or dreams. Consequently, his images are often frag-

mentary and contextually oblique. Color is used expressively and pigment is loosely and thickly applied to provide a sculptural quality that accentuates the physicality of the work. In *The Crow*, the viewer is presented with a wizened visage of an idiosyncratically stoic figure amid a murder of crows. Space is ambiguous and the portrait and birds jointly occupy an enigmatic dreamscape imbued with metaphysical implications.

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JENNIFER BALKAN grew up in New Jersey and began to draw at a young age. She studied neuroscience in college and considered pursuing a path in psychology. She attained her Ph.D. in 2001 after conducting anthropological fieldwork in Mexico. Although this experience was rich, Jennifer longed for artistic creativity.

In 2001, after a month in Spain, France, and Italy among masterworks that would become her inspiration, Jennifer threw herself into oil painting. She has trained at Laguna Gloria Art School, the Austin Fine Arts School and at the Art Students League in Denver and currently paints in her studio and in life painting groups. She has been teaching figure and portrait painting in oils to private groups since 2005.

Jennifer's work has been exhibited across the US and Europe and has been featured in national and international art publications. Her portraits have received awards by the Portrait Society of America, and she was named "Best Visual Artist of 2015" by the *Austin Chronicle's* Readers' Poll. In 2016, Jennifer was invited by the Academy of Realist Art in Boston to participate in their figure painting competition. In 2017, she was included in *Fine Art Connoisseur's* photo essay on leading contemporary figurative painters, and she most recently was nominated by the Austin Critics Table for Best Visual Artist of 2018.

When not painting, she is adventuring through life with her son Karlo and husband Jeff, either on bicycle or unicycle.

TERESA BRUTCHER was born in Phoenix, Arizona in 1955. She graduated from University of California, Davis, with a BA in Studio Art and continued at Universidad de San Fernando in Madrid. During her studies, she collaborated at Grupo 15, a well-known Madrid print studio and gallery, where she learned etching and lithography from master printers, techniques she employed during the early years of her career.

Teresa returned to the US in the early '80s and taught painting and drawing at Yavapai College in Northern Arizona. There, she began favoring graphite and colored pencil drawing and had her work shown in galleries and museums throughout Arizona.

For the past 32 years, Teresa has lived and worked in the North of Spain, show-

ing her figurative oil paintings in museums and galleries there and in galleries in Portugal, Germany, and the US. She is currently represented by the Ceferino Navarro Gallery in Granada, The Blueant Gallery in Madrid, and Espacio 36 in Zamora.

TERESA ELLIOTT is a contemporary realist who has shown in many galleries and museums nationally and internationally. The MEAM Museum in Barcelona, The Salmagundi Club, The World Art Museum in Beijing and The Butler Institute Of Art are among the institutions that have exhibited her oil paintings.

Currently, she is working and living in the badlands of West Texas with a continuing fascination with agrarian, rural life in the Texas countryside.

Her studio in the hills sits on a bed of ancient lava rock looking over a vast old ranch.

Born in Los Angeles and residing in Laguna Beach, California, **REGINA JACOBSON** earned her BFA in Drawing and Painting in 2003 and an MFA in Painting in 2013—both from LCAD (Laguna College of Art + Design). As a representational figurative artist, Regina's oil paintings reflect a 30-year circuitous path to fine arts through the fashion industry as a designer/manufacturer of women's and children's clothing.

After her awesome husband and family, always the perpetual student, Regina's imagination is ignited through learning, reading and study. This joy is exhibited throughout her narrative works, which reference and draw inspiration from fai-tytales, classical literature, epic novels, scripture, and her own history in fashion.

STANKA KORDIC, a 1985 graduate of the Cleveland Institute of Art, is an internationally recognized fine artist whose awards include: the Gold Medal of Honor in Painting from Allied Artists of America and two Certificates of Excellence from the Portrait Society of America International Competition.

Among the national venues where Stanka's work has been exhibited are National Arts Club and Salmagundi Club in New York City and Butler Institute of American Art in Youngstown, Ohio. Selected collectors include Cleveland Clinic, University Hospitals, and Key Bank. Her work also is in the permanent collection

of St. Paul's Croatian Catholic Church in Cleveland. Stanka's extensive private patron list spans the US and Europe.

She currently serves as artist in residence at Beaumont School in Cleveland Heights, Ohio.

KAREN OFFUTT was born and raised in Dallas, Texas by a creative family who encouraged her to explore her artistic talent from an early age. Her father was an artistm and her mother is a designer and owner of a needlepoint company. Throughout her formative years, Karen excelled in art classes and participated in several art exhibits.

As a young adult, she sought a more serious outlet for her talent. Not finding the ultimate education for the type of realism she sought, Karen found art-related jobs to keep her motivated. Learning to paint with oils was her goal. She found that opportunity between Austin Fine Arts Classes, where she learned a more classical approach, and workshops with nationally renowned artists.

From her studio in Austin, Karen approaches her paintings with an atmospheric sensitivity combining shape, tone line, and color. The inspiration of her preferred subject matter comes ultimately from the figure.

"I have always loved painting people whether in natural surroundings or in a more staged setting," says Karen. "As an artist, I am very aware of my environment, which invites me to be a constant observer. I see potential in everything, and my emotional reaction guides me to the specific inspiration. There are different aspects to my painting; for example technical skill, creative freedom, and emotional truth. My goal is to create work that guides all these elements in a direction that moves me."

MADELYN SNEED-GRAVES is a representational painter born in Dallas, Texas. She received her BFA at University of North Texas and is currently working on multiple series that relate to her interest in food.

Madelyn has shown in galleries around Texas and has won the Best of Show Marilyn Smith Memorial Award at the Visual Arts Society of Texas' 8th Annual 125-Mile Visual Arts Exhibition in 2014. She also was a finalist in the 2016 Hunting Art Prize and was selected as one

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of the finalists for the 2016 and 2017 New Texas Talent Exhibitions at Craighead Green Gallery.

Madelyn now lives in Denton, Texas and is being mentored by Rex Hausmann.

CONOR WALTON was born in Dublin in 1970. He studied painting at National College of Art, Dublin and graduated with a Joint Honours Degree in the History of Art and Fine Art Painting in 1993, winning the prestigious Taylor Prize that same year.

After furthering his artistic studies with an MA in Art History and Theory in the UK, Walton moved to Florence, Italy, to master the traditional skills of fine art drawing and color at the Cecil Studios. The teaching method used at the studio derives from the Italian Renaissance where before any individual experimentation is permitted, all students must first learn the fundamental skills of craftsmanship and the sight-size method of figure drawing and painting from the model.

Walton returned to Ireland in 1996 where he has remained, painting full-time, ever since.

Since winning Third Prize for Painting at the Florence Biennale in 1999, Walton has established an international career that sees him exhibiting extensively worldwide, with recent solo shows in Britain, Denmark, Norway and America. His paintings are represented in numerous public and private collections including the National Self-Portrait Collection, University College Dublin and the Irish Armed Forces, among many others.

VICTOR WANG grew up in Northern China and graduated BFA from Lu Xun Academy of Fine Arts, one of the top three art institutes in China. After graduation, he taught there for over four years and was sent to University of Illinois at Urbana-Champaign as a visiting scholar. He earned his MFA from Fontbonne University.

Victor currently lives in St. Louis, where he teaches painting, drawing, and graduate critique classes as a full professor at Fontbonne University. He has exhibited widely across the country and internationally and has won various awards for excellence, both for painting and for art instruction.

PAMELA WILSON has built a reputation for works of art that transcend the com-

monplace to enter the realm of the sublime and otherworldly. She develops haunting images that evoke moods, dreams, and memories inspired by real life, and which create a remarkably compelling narrative. The physical and emotional isolation of her characters has emerged as a hallmark of her work. She explores abyss that opens when you seek to understand the place of the human in modernity. The people in her paintings are often called "lost, odd, mad," or similar terms denoting something out of alignment with ordinary reality. She believes that letting ourselves explore the inherent "distortions" in reality is part of what gives us heart, and balance.

Addressing "beauty" in a painting feels too passive, and what she is seeking is a psychological moment, a different kind of beauty. She has much to say of the dark and hilarious absurdities we must often endure...while we are creating ourselves.

Pamela received her MFA from the University of California, Santa Barbara, where she was awarded a Regents Fellowship, the Abrams Project Grant, and a Regents Award for her Thesis Exhibition. She is currently Mentor Faculty at Laguna College of Art & Design, Laguna, CA, as part of the MFA Program.

Exhibiting consistently since 1992, her work has been the subject of eighteen solo exhibitions, including shows in New York City, Chicago, Miami, Philadelphia, Santa Fe, and California. She has been included in many museum exhibitions, including the National Museum for Women in the Arts, Washington DC, and a solo exhibition at the Arnot Art Museum, Elmira, NY. Her work is included in many prestigious collections, including Tom Skerritt, Joe Panteleone, Whoopi Goldberg, and Howard Tullman.

Primarily a figurative painter, Wilson has worked in many other mediums, including photography, printmaking, and assemblage. She received her MFA from the University of California, Santa Barbara, where she was awarded a Regents Fellowship, the Abrams Project Grant, and a Regents Award for her Thesis Exhibition. She is currently Mentor Faculty at Laguna College of Art & Design, Laguna, CA, as part of the MFA Program.

Poland-based **ANNA WYPYCH** paints realistic portraits in the traditional oil technique. Her art contains elements of hyper-

realism, surrealism, and expressionism. Characteristic for her are philosophical texts that always complement her works.

Anna earned a master's degree from the Academy of Fine Arts in 2011. During her studies, she received eight national awards and grants. She won the Grand Prix in the national 2010 Artistic Journey of Hestia competition, the Certificate of Excellence for the 2011 Pomeranian Artistic Hope competition, and Palm Art Award in 2012 (Germany).

Wypych's paintings are included in the permanent collections of the European Museum of Modern Art in Barcelona and National Museum in Gdansk, Poland. Anna has exhibited in many national and international galleries and museums and has participated in many juried exhibitions throughout the US and Europe. She has been recognized as an ARC Living Master by the Art Renewal Center.

Wypych lives and works in Gdynia.

DARYL ZANG is a contemporary realist painter born in 1971 in New York City and now living and working in Connecticut. She earned a BFA from Syracuse University in 1993.

Zang's paintings are loosely autobiographical, inspired by the narrative of her own life and family.

Zang is shown primarily through Cavalier Galleries in Greenwich, CT. Her paintings have also hung in several group exhibitions at Principle Gallery in Charleston, SC and RJD Gallery in Sag Harbor, NY; she also is included in the Bennett Collection of Women Artists, San Antonio, TX. Zang's paintings have been exhibited in solo exhibitions at The Bing Art Center in Springfield, MA, at The Michele and Donald D'Amour Museum of Fine Art in MA, and at St. Peter's Church in New York City.

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