

 WATCH 10 VIDEOS IN THIS ISSUE SEE PAGE 34

AMERICAN
art
COLLECTOR



*Also Showcasing
Glass, Ceramics & Wood*



The revolution hasn't started



A common theme in many artists' work is the society in which they live. In the upcoming exhibition *The Revolution Hasn't Started* at RJD Gallery in Sag Harbor, New York, contemporary paintings depict the world as it moves through its changes. Participating are gallery mainstays such as **Frank Oriti, Kevin Munte, Mary Chiamonte, Pamela Wilson, Phillip Thomas, Tracey Harris,** and **Rick Garland.** There also will be work by newly represented artists **Adam Miller, Drew Ernst,** and **Thomas Wharton.**

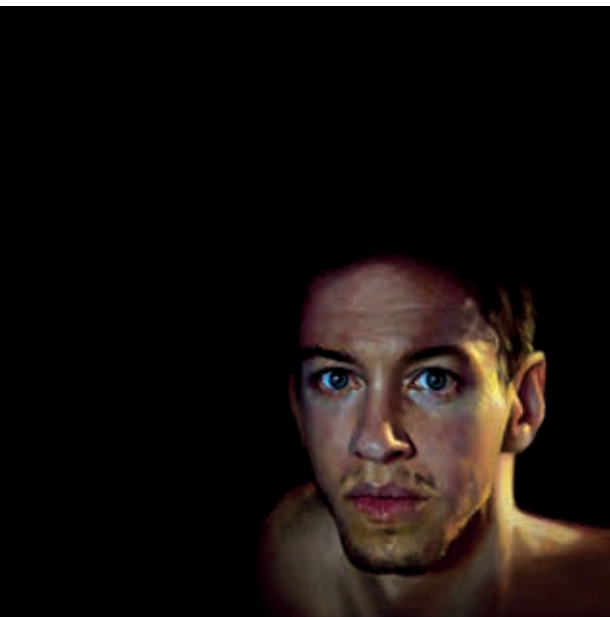
"The flood of technology puts humanity and nature in a seemingly constant flux, and creates a tension between transformation and tradition," says Eve Gianni Corio, director of the gallery, of the show. "We welcome Adam Miller, Drew Ernst, and Thomas Wharton to our gallery, and value the many artists who, through their creations, provide an emotional perspective on the dualistic nature of 'radical and pervasive change,' otherwise defined as a 'Revolution.'"

Chiamonte's *Saudade* depicts a man wading in water with a branch on fire in his hand. "*Saudade* is a Portuguese word describing an intense longing for the past nostalgia, and specifically because there is the recognition that whatever the longing is for would never be again," she says. "A great body of my work focuses on my preoccupation with time and my feeling that it slips away too fast, and the finality of the loss of it. So this is derived from an introspection on these ideas."

Garland has a fascination with nature's grip on man-made creations—how purposefully built structures transform with time, weather, people and circumstance. His work in the show *Setting Sun* is a "symbol of life and the power of nature," he says. "What, at first glance, could be dismissed as an obsolete, man-made, functional structure, has been adopted as a canvas of vibrant, creative expression and is now a living organism being reclaimed by the cleansing beauty of nature. The



2



3



4

cold, hard lines of industry have been mantled by the penetrating snow and ice and glow of the setting sun.”

The Swing in My Backyard by Harris is a response to unwanted attention or harassment many people endure. “There is an old ‘pick-up’ line, where one says to another in passing, ‘I wish I had that swing in my backyard,’” explains Harris, “meaning the person is referring to (generally a woman’s) sway of her hips. The painting serves as a defense, a comeback or quip to unwanted objectification and empowers the woman.”

As Wharton worked on his painting *The Night Watch*, the inspiration became clear as it progressed. The work is basically a portrait, but reverses the dynamic between subject and viewer. While in many works the subject is meant to be seen, in *The Night Watch*, “the man in this portrait doesn’t seem to have been posed for our looking,” Wharton shares. “He is

looking as intently at us as we are looking at him. He is vulnerable in his apparent nakedness, and there is an implied question in his expression. I am hoping that the questioning will be an opening for the viewer to experience this portrait in a different way.”

Almost Blood by Oriti is a painting of a close family friend he is not related to but calls a “cousin.” Oriti explains, “The inspiration for my work comes from many sources, including my own personal history within the blue collar culture, my relationship to family and friends, and the look and appearance of those of my generation. Denim, tattoos and facial hair are all things that have shown up again and again in my work, and I invite the challenge of how to go about capturing these things in new and interesting ways.”

The Revolution Hasn’t Started takes place June 27 to July 19. ●

1 Mary Chiaramonte, *Saudade*, acrylic on wood, 32 x 26”

2 Rick Garland, *Setting Sun*, acrylic on canvas, 40 x 40”

3 Thomas Wharton, *The Night Watch*, oil on panel, 16 x 16”

4 Tracey Harris, *The Swing in My Backyard*, oil, 40 x 30”