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AMERICAN

art COLLECTOR

PREVIEWS OF WORKS FOR SALE AT
UPCOMING SHOWS COAST TO COAST

JULY 2008



UPCOMING GROUP SHOW

Up to 30 works on show
July 14-August 30, 2008
George Billis Gallery
2716 S. La Cienega Blvd.
Los Angeles, CA 90034
(310) 838-3685

• SHOW LOCATION LOS ANGELES, CA

Neo-Real



JORGE SANTOS, *LITTLE SISTER*, ACRYLIC ON CANVAS, 48 x 72"

By paying tribute to the past while offering images that are entirely contemporary in thought and execution, the artists in Neo-Realism prove that classical realism can be done in a thought-provoking and conceptual way. Of the many artists working in this style, the George Billis Gallery has chosen **Jorge Santos, Adam Normandin, Chris Wright, Michael Owen, Stephen Albert, Stephen Magsig, Susan Jane Belton, Terry Thompson,**

Tom Gregg and Derek Buckner for this new group exhibition.

"We are in a period searching for something new to provide a revival of hope," says gallery owner George Billis. "The artists included in this exhibition are creating work that stands in dialogue with our current reality. They are capturing the methodical surly truth of our lives in 2008."

Jorge Santos' paintings, despite the almost surreal quality of the subject matter,

are all directly inspired from real life. Santos is relentlessly looking for compelling imagery that will also challenge the viewer in diverse and interesting ways.

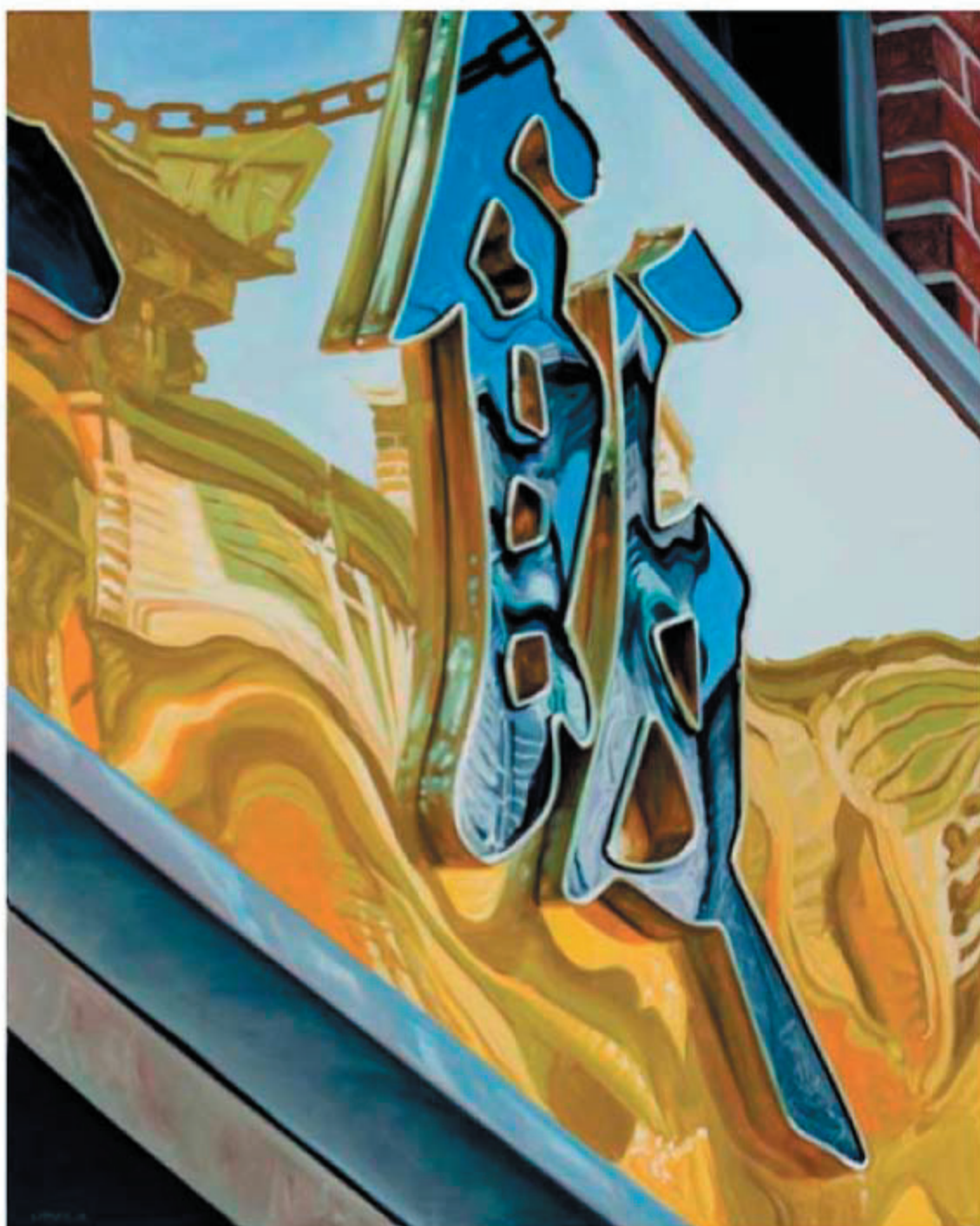
"I like to present the viewer with recognizable subjects who are in unconventional situations," says Santos. "The work brings the familiar in an unfamiliar way. This allows the viewers to decide how the story fits into their own reality. I think of my paintings as snapshots of ordinary life, but I leave it up



ADAM NORMANDIN, PATIENCE, ACRYLIC ON CANVAS, 30 X 40"



MICHAEL OWEN, RADIO FLYER, OIL ON MYLAR, 18 X 24"



STEPHEN MAGSIG, CHINATOWN REFLECTIONS, OIL ON CANVAS, 40 X 32"

to the viewer to give their own meaning to the paintings."

Adam Normandin is inspired by familiar places and objects that typically go unnoticed. While some of his new work has focused on the sides of train cars, his work in this show is more in line with random urban scenes, such as parking lots, cars and fast food restaurants.

"I am fascinated by the way a shadow drapes across a surface, the texture of something weathered or a simple reflection in a window," says Normandin. "In particular, I find myself drawn to what is old, what is worn, what is lived. Years of exposure to time have a way of imprinting what I feel is a certain sense of individuality and grace in the subjects I paint."

Living in a city that embraces that past while simultaneously jumping directly into the future, Normandin can't help being influenced by what he sees around him.

"Living in Los Angeles offers an endless source of fuel for my imagination, providing a distinctive blend of architecture, history and lifestyles," says Normandin. "All of this is cast under an exquisite light that always



TERRY THOMPSON, EL REY, OIL ON CANVAS, 40 X 60"



CHRIS WRIGHT, THE FLUTE PLAYER,
OIL ON LINEN MOUNTED ON PANEL, 14 X 11"



SUSAN JANE BELTON, DADA MIND, OIL ON PANEL, 14 X 14"



STEPHEN ALBERT, KEY LIME, OIL ON CANVAS, 54 X 32"



JORGE SANTOS, TIN BIRD, ACRYLIC ON CANVAS, 30 X 40"

leaves me inspired."

Chris Wright paints small objects or groupings of objects to scale. He prefers to paint things that he comes into contact with daily, and, for this show, he has included different examples of Chinese take-out boxes.

"I want people to notice how a variety of contemporary realist painters interpret their own experiences of our world," says Wright. "My work is an example of realism that is based from direct observation of everyday objects that represent some aspect of our contemporary culture."

Susan Jane Belton works with square panels that can be displayed on their own or in groups or grids. They are all based on objects that might be collected such as silver spoons, stamps, thimbles, or treasures like seashells and features, or memories

like bottle caps and souvenirs. Belton also collects different take-out coffee cups with their always unique logos and designs.

"I'm a coffee drinker and have watched with fascination the phenomenon of designer-brand coffee and coffee drinking on the go," says Belton. "I think it is very American, this eating and drinking and talking while doing other things, and this wearing of brands says something about our culture as well."


In the true fashion of Neo-Realism, Belton also enjoys treating a contemporary subject matter with the care and technical skill of a traditional painting.

"I like the post-modern notion of working up a slow, traditional oil-painted portrait of something that is about advertising, mass production and disposable," says Belton. "I am always

gratified to see a look of recognition when people see these portraits of coffee cups. It's a new alertness to the ritual of drinking coffee."

Terry Thompson's work, *El Rey*, is based on a sign that the artist discovered in Las Vegas. He immediately fell for the beautiful, faded colors that just begged to be painted.

"I see myself as a tight realist, modernist painter who usually focuses on aged signage that I crop into formal compositions that exhibit an attention to detail," says Thompson. "I find my subject matter beautiful and I love discovering new signs." •

For a direct link to the exhibiting gallery go to  www.americanartcollector.com