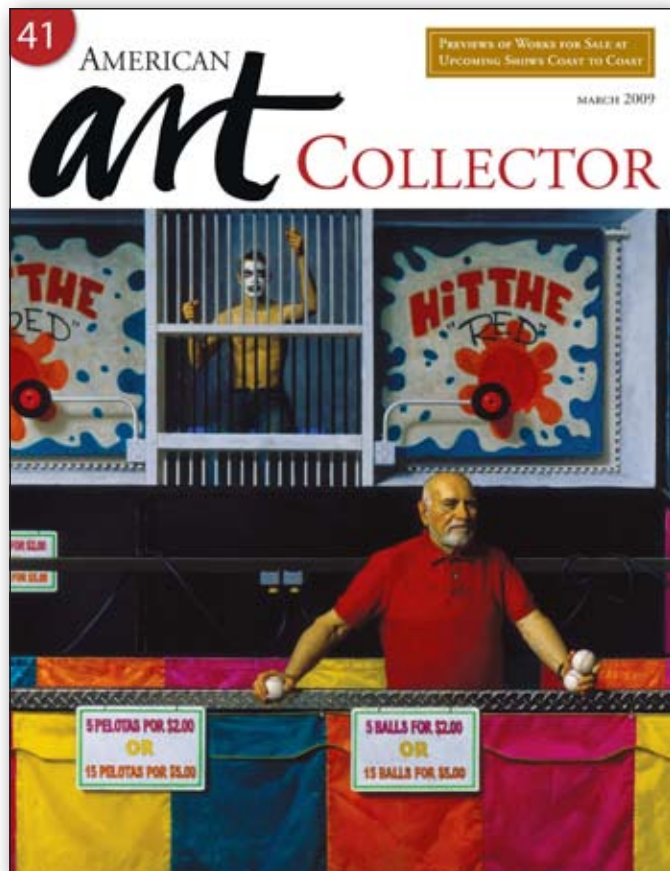


As seen in the
March 2009 issue of

 AMERICAN
art COLLECTOR



UPCOMING GROUP SHOW

Up to 40 works on show
March 26-April 25, 2009
ACA Galleries
529 W. 20th Street, Floor 5
New York, NY 10011
(212) 206-8080

• SHOW LOCATION NEW YORK, NY

Layered luminescence

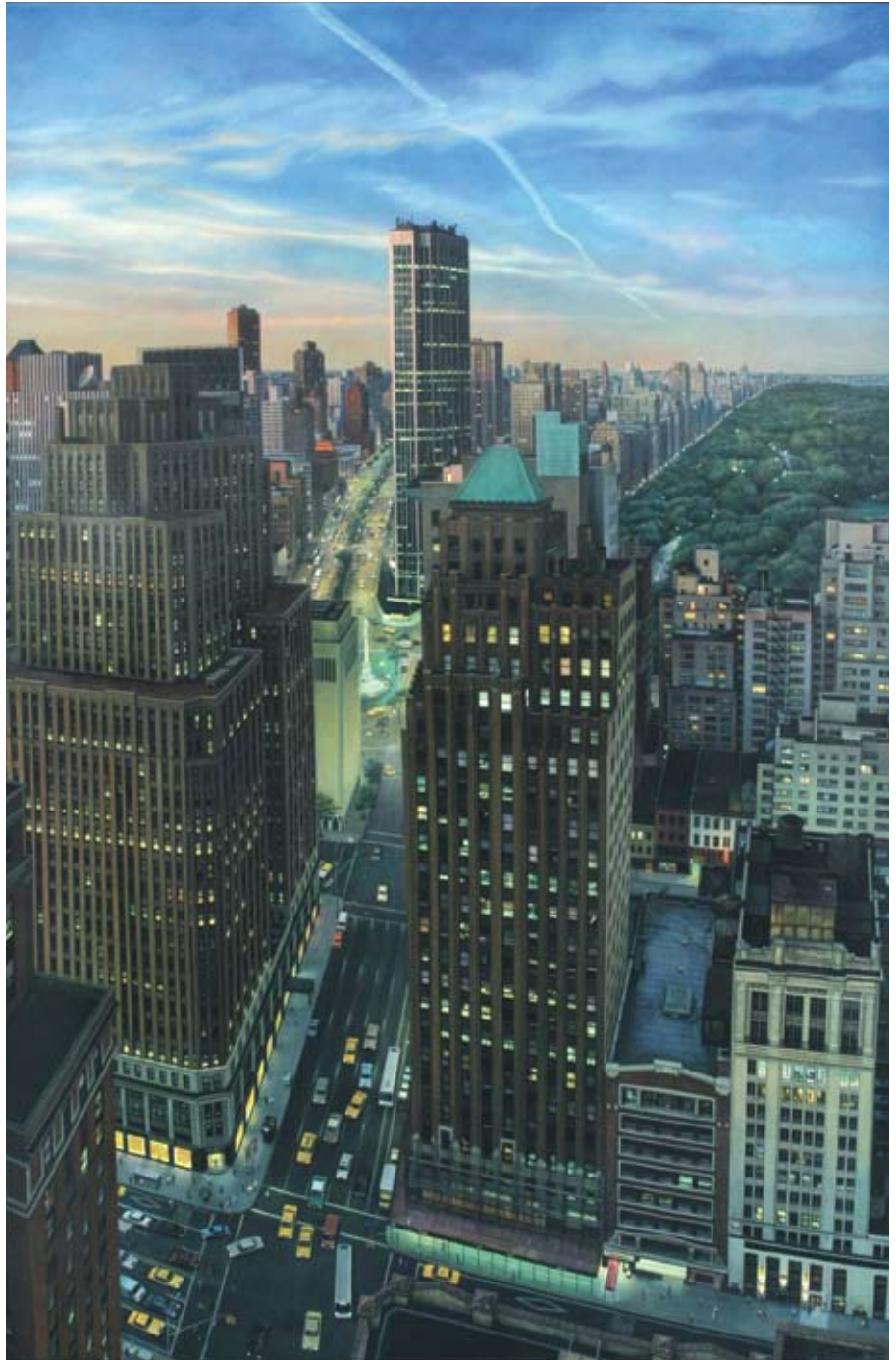
New York's ACA Galleries has mounted an exhibition of contemporary masters of egg tempera painting, one of the oldest painting techniques which dates back to ancient Egypt and Greece.

Doug Safranek, Suzanne Scherer and **Pavel Ouporov, Fred Wessel,** and **Robert Vickrey** demonstrate their command of the medium, some paying direct homage to tradition while moving ahead, and some leaving tradition behind altogether.

In egg tempera, pigments are mixed (tempered) with egg yolk and with water and then applied to a firm support (usually a wood panel) in thin, nearly transparent layers, to build up a hard complex surface. Byzantine religious portraits were painted in egg tempera on special carved panels. Scherer, Ouporov and Wessel continue the tradition of the carved panel as well as backgrounds of gold leaf.

The timeless model *Contemplating Fibonacci's Spiral* sits holding a shell while in the background, Wessel has painted a section of a Chambered Nautilus, the classic example in nature of the mathematical sequence introduced to the West by Fibonacci, a 12th century Italian mathematician. The mathematical sequence and spiral are also the basis for the design on her shawl.

Wessel says, "I look to the early Renaissance as a source of inspiration that I can use along with contemporary content and image making. I look to the Renaissance as the artists of that time looked back to early Greek and Roman art—not as a reactionary but as one who rediscovers and reapplies important but



DOUG SAFRANEK, ASCENDING CITY, EGG TEMPERA ON PANEL, 30 X 20"



FRED WESSEL, CONTEMPLATING FIBONACCI'S SPIRAL, EGG TEMPERA, GOLD, SILVER AND PALLADIUM LEAF, 34 X 27"



SUZANNE SCHERER AND PAVEL OUPOROV, CRYSTALLIZATION, EGG TEMPERA, SEMI-PRECIOUS GEMS, 24-KARAT GOLD ON POPLAR PANEL, 24 X 18"



FRED WESSEL, *GIANA (VIRGO)*, EGG TEMPERA, GOLD, SILVER AND PALLADIUM LEAF, 16 X 20"

forgotten visual stimuli.”

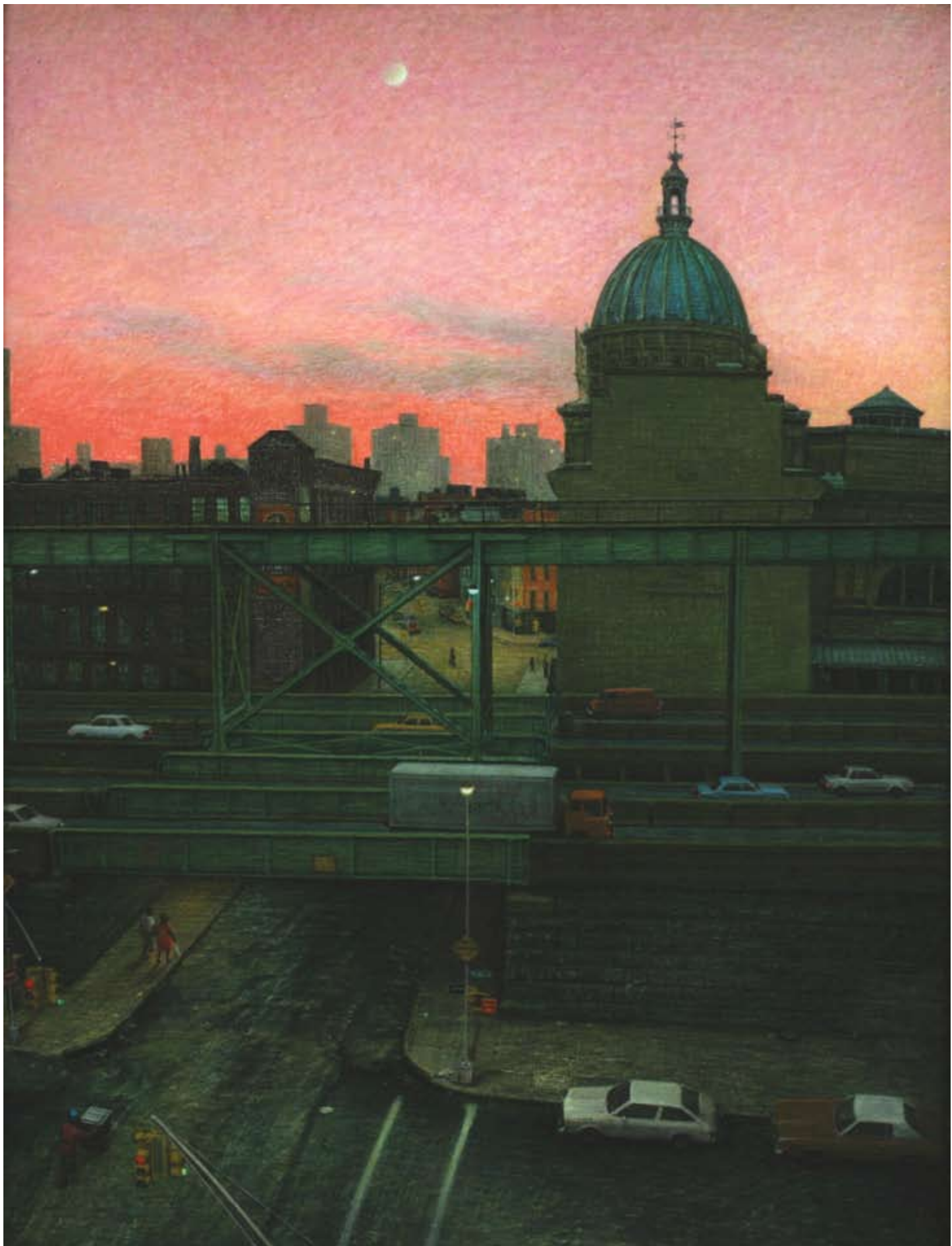
Giana (Virgo) depicts a modern young woman before a burnished gold rendition of the constellation Virgo as she holds a bunch of white lilies, a symbol of purity. Here, Wessel combines the ancient painting technique with ancient tradition as a context for his contemporary interpretation

of an innocent young woman.

In Scherer and Ouporov’s *Pathfinder*, you can easily see the raised borders of the traditional icon panel. The border provides both strength to the panel and a defined space for the image.

“*Pathfinder* contains numerous layers of symbolism based on world

cultures, mythologies, and fairytales,” Scherer and Ouporov observe. “In Native American culture, the wolf is seen as the pathfinder, the teacher, the loyal one, the bringer of medicine, and the embodiment of society (the pack) and family. The white wolf is believed to be the highest spiritual teacher in the



DOUG SAFRANEK, WILLIAMSBURG UNDER THE MOON, EGG TEMPERA ON PANEL, 7 X 5"



ROBERT VICKREY, REFLECTIONS, EGG TEMPERA ON GESSO PANEL, 11½ X 15½"



animal kingdom, teaching the lessons of balance and of bridging the physical and spiritual worlds.”

Scherer and Ouporov draw from their own experience as well as traditions and myths from around the world.

“*Crystallization* was inspired by three simultaneous events in our lives: our 6-year-old son’s love of the art of origami, the discovery of a 19th century painting by John Fitzgerald, *Fairies in a Bird’s Nest*, and the daily bird-watching of one of our favorite Florida species, the Anhinga. It began with the idea of a child manipulating sacred geometric forms (the origami crane) to crystallize his creative thoughts and connect to a higher, inner source as a part of his intellectual and spiritual development.”

Doug Safranek’s intricately detailed paintings depict the diverse neighborhoods and cultures of New York City. The small size of some of these images reduces the visual overload of the city to more poetic and manageable bits. *Williamsburg Under the Moon* is only 7 by 5 inches but captures the late afternoon energy of this area of artists’ studios in Brooklyn.

Ascending City, also by Safranek, is a quiet, frozen moment in the cacophony of Manhattan. Cars form irregular patterns on the streets below the regular forms of the skyscrapers which, in turn, are contrasted by the soft treetops of Central Park.

Robert Vickrey also focuses on the city and the tensions and enigmas of the modern world. Vickrey’s *Reflections* depicts a young girl in white calmly gazing at her reflection among a chaos of other reflections.

All these egg tempera artists invite the viewer to see beyond the smooth surfaces of their works and would undoubtedly echo Robert Vickrey who says, “I try to transcend the objects I portray, telling you more about them than you might otherwise see.” ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com

◀ SUZANNE SCHERER AND PAVEL OUPOROV, PATHFINDER, EGG TEMPERA, SEMI-PRECIOUS GEMS, 24-KARAT GOLD ON POPLAR PANEL, 24 X 18"