

As seen in the
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 AMERICAN
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UPCOMING GROUP SHOW

Up to 50 works

July 15-Sept. 2, 2011

John Pence Gallery

750 Post Street

San Francisco, CA 94109

(415) 441-1138

• SHOW LOCATION SAN FRANCISCO, CA

Beauty in the ignored

A view of the city is rarely about the view at all. Typically, artists painting cityscapes are after something much larger and more transcendent than a great view of a certain part of the city or even a famous or historical monument. Artists—especially those focusing their sights on San Francisco—attempt to depict a scene that encapsulates their connection, attachment or memories of the place and do so by interpreting its emotion

and mood as well.

Jeremy Mann is a master of these emotionally charged cityscapes. His paintings go after the soul of San Francisco by revealing fog-draped buildings, rain-soaked streets, brake lights, power lines, street lights, freeway overpasses and historic buildings as they all intertwine to create a singular and expressive view of this famous locale.

Mann's painting *Trainyard in Blues* is

a perfect example of his signature style as well as his ability to find a strong visual element in a more "hidden San Francisco."

"Some may not find the abandoned parking lot behind the train stations to be a beautiful place, yet at the right moment, with a harmony of balance, composition and color, I do," says Mann. "And that's what I was expressing, being filled by the empty, a beauty in the ignored."



GREG GANDY, BETWEEN STORMS, OIL ON PANEL, 16 X 20"



JEREMY MANN, TRAINYARD IN BLUES, OIL ON PANEL, 36 X 36"

Greg Gandy depicts these same San Francisco streets but does it in a more detailed, comprehensive way, combining everything from Victorian houses to parked cars to views of the bay. His painting *Between Storms* is a classic take on the San Francisco cityscape.

"This is one of my favorite views of the city," says Gandy. "It has everything that's quintessential to San Francisco—the unique architecture, the bay, and Alcatraz. I was inspired by the color and mood of the moment when the clouds shifted and the

rain stopped."

Steven J. Levin combines elements of still life within his cityscapes to offer a fresh take on the environment. His painting *Peonies* contrasts these two in an unconventional yet beautiful way.



STEVEN J. LEVIN, PEONIES, OIL ON CANVAS, 16 X 13"



JEREMY MANN, LIGHTS IN MIDNIGHT RAIN, OIL ON PANEL, 36 X 61"



CARL DOBSKY, SILVER, OIL ON PANEL, 17 X 22½"

"I wanted to paint a traditional subject, peonies, but I also wanted to do something a little different with it," says Levin. "The modernity of the straight architectural lines in the background

play against the soft organic forms of the peonies. Still, I couldn't entirely escape my preference for the traditional, even in my choice of architecture—not a single steel and glass structure made it

into my design." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com