

Know Your Artist, Know Your Art

Carbondale Arts believes in the power of art and we know you do, too. There is a deep connection that happens when you purchase a piece of art, and getting to know the artist makes that connection even deeper. Carbondale Arts hosts over 10 art exhibitions every year. Find some art you love and dive in.

We have launched a “Know Your Artist, Know Your Art” campaign, as Carbondale Arts works to build relationships between artists and patrons. Inspired by the Community Supported Agriculture (CSA) model of Investing in local food, this Community Supported Art movement promotes the investment of local artists making a living in and around the newly established Carbondale Creative District, where Carbondale Arts makes its home.

August 7 - 28, 2020

Motion Philip Tarlow

At the Carbondale Arts R2 Gallery
in The Launchpad (76 S 4th Street)
carbondalearts.com | 970-963-1680
Now open weekdays 10am - 5pm



Philip Tarlow Biography

I lived and painted in Greece for 15 years. My work was realist during that period and I was a member of the Athens School, whose common interest was making paintings of everyday life. My paintings from that period can be found in many major Greek private and corporate collections. In addition, my work is in the National Pinakothek and Alexander Soutzos Museum, Municipal Museums of Athens and Volos.

I then lived in NYC, was a member of Fischbach Galley and focused primarily on cityscapes. We've been in Colorado over 20 years, where I've made paintings ranging from portraiture, abstract collage, interiors and landscapes. I continued to show at Skoufa Gallery in Athens, Space Gallery, Denver and Gremillion Fine Art, Houston.

My work is in many major corporate and museum collections including AMEX, Chemical Bank, Verizon, Caribbean Cruise Lines, Hyatt Regency Tech Center, Colorado State Bank and Trust, US State Department, National Endowment of the Arts Archives, Hirschhorn Museum, etc. My work has been reviewed in the NY Times, Art in America, Art News and numerous Greek publications.

Philip Tarlow Artist Statement

MOTION

I have made hundreds of landscape paintings over the course of his career. This is the first time I've made paintings of a *landscape in MOTION*.

The water in the creek is in *constant* motion, rushing and spilling over the rocks, so they are never the same from one minute to the next. Every spring, the snowmelt descending from the 14,000 foot peaks creates a wild, out of control, loud torrent of rushing water. It splashes onto and over the rocks and fallen branches, shooting droplets into the air, following the path of least resistance.

So, how to make this ever-changing creek-scape-in-motion into paintings? That's what I've been experimenting with. The splashes create patterns. I love patterns. My brush began to mimic the movement of the torrents of water. Beneath the pools of water, in quieter spots, are grey/siena/orange rocks, large and small in the creek bed. The creek water above these multi-colored, multi-shaped rocks creates ever-changing patterns. I use it as a springboard for inventing forms and using colors that emerge in my studio based on my mood and my *kinesthetic* memory of the many plein air paintings I've made sitting next to the creek.

WATERCOLORS

Watercolor is by its nature a fluid medium. Perfect for making paintings of a creek in constant motion. As soon as my wet brush touches the paper, shapes occur. They can be guided, but, as with the creek itself, they have a life of their own. Allowing this fluid medium its freedom and then working over once it dries, I use the characteristic marks and patterns of the creek-scape to begin creating an image. The medium doesn't allow corrections and revisions. When the strokes are not

Artist Statement continued

spot on, that watercolor is disgarded and I start a new one. I feel there's a dialogue between the watercolors and the oil paintings of the creek; each influencing the other.

GAZE

"The gaze, that is to say, life itself." -Giacometti

I've loved the Fayum portraits painted in Egypt during the first century AD ever since I first discovered them in the 1970s. I'm also very drawn to the faces in Vermeer's 17th century Dutch paintings. A few years ago I was into making collages, using old newspapers, maps, and various scraps of paper. I began experimenting, making paintings (some inspired by Vermeer's faces, others by Fayum portraits), collaging and painting over them. The resulting series of paintings are titled 'Gaze'.

About our R2 Gallery Sponsor

Both exhibitions this month are generously sponsored by Forum Phi, an award-winning Architecture & Interior Design Firm with offices in Carbondale and Aspen, Colorado. Forum Phi thoughtfully provides a collaborative architecture and interior design environment, with client-centric and sustainability-driven processes. The team specializes in design-led renovations and highly crafted new builds, with an expanding portfolio of work across the Roaring Fork Valley and beyond.

Acknowledgements

Special thanks to Kirk Robinson for his assistance with the gallery layout and install for this exhibition.

R2 Gallery Committee Members

Staff: Brian Colley, Staci Dickerson, Amy Kimberly

Board Liaisons: Nicholas DiFrank, Leah Swan

Non-staff: Kristi Close, Gayle Embrey, Lindsay Jones (Chair), Vanessa Porras, Kirk Robinson, Laura Stover, David Thickman

These committee members work with the Gallery Manager to choose exhibitions each year. Interested in learning more?
Email brian@carbondalearts.com.

i was in a classroom with 7 year olds who were painting. one by one, they lay down their brushes and exclaimed:

I'M DONE!!!

HOW DID THEY KNOW THAT???

almost every day i ask myself:

IS IT FINISHED?





at work on *watercolor 50*,
may 10, 2020

....a good example of the
ever present question
of when to

stop

it ends up being something
you feel in your gut

it all starts here...

the plein air
paintings

i create at the
creek

are the inspiration
for

my motion series



painting plein air

11/25/2017

cammucini, a 19th century plein air painter, felt it was important to accomplish whatever he could in one sitting, leaving his paintings as "unfinished" sketches, since he knew weather conditions would change

watercolor 91

is an example of how i've used this "unfinished" sketch aesthetic in my watercolors



giovanni-battista camuccini *landscape with trees and rocks*, ca. 1849



watercolor 91 13 x 20"



fayum portrait, british museum



1972 study of fayum portrait



gaze 3 32x32"

GAZE

"The gaze, that is to say, life itself."
-Giacometti

inspired by 1st c. **fayum**
portraits

and 17th c. paintings of
women by **vermeer**,

this series was painted
in mixed media and
includes collaged
elements: maps,
newspaper....



girl with the pearl earring, vermeer



gaze 4 32x32"



1/20/2018 making the drawing for landscape series 7

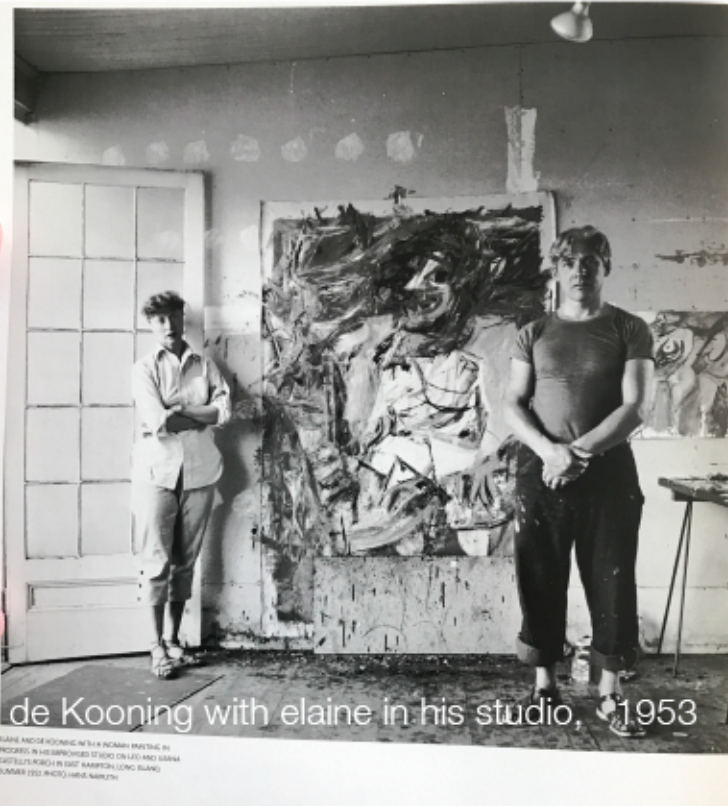


my palette consists of mostly **earth** colors, with a few **blues**

which you see in this detail of a *motion* painting



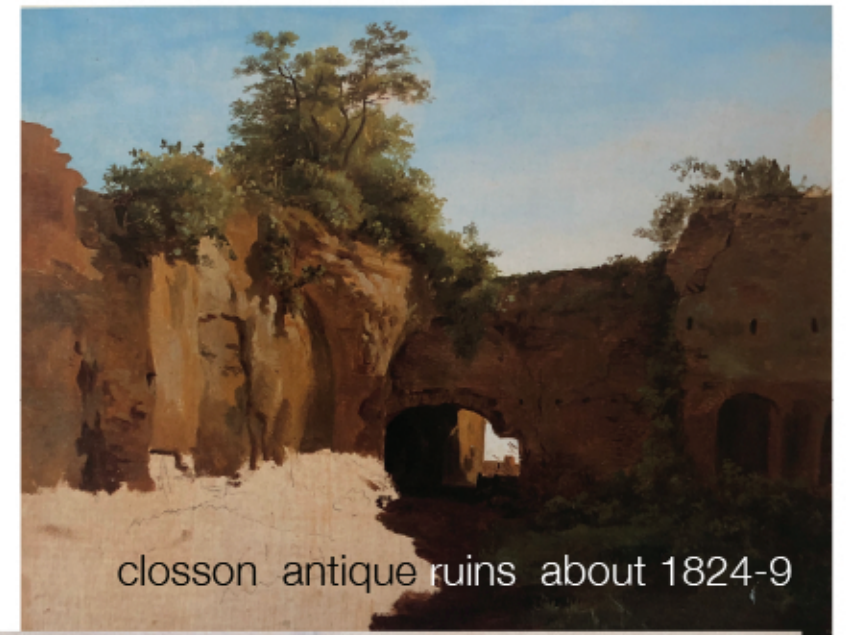
painters I admire



de Kooning with Elaine in his studio, 1953



richard diebenkorn, *green*, 1986



closson antique ruins about 1824-9



ike taiga 18th c. japan



fayum painting on wood, 1st c. AD



matisse, *the painter in his studio*

1916



hockney, *paper pool #18*, 1978

the *motion* series paintings have all been scraped and painted over numerous times before the final completed stage.



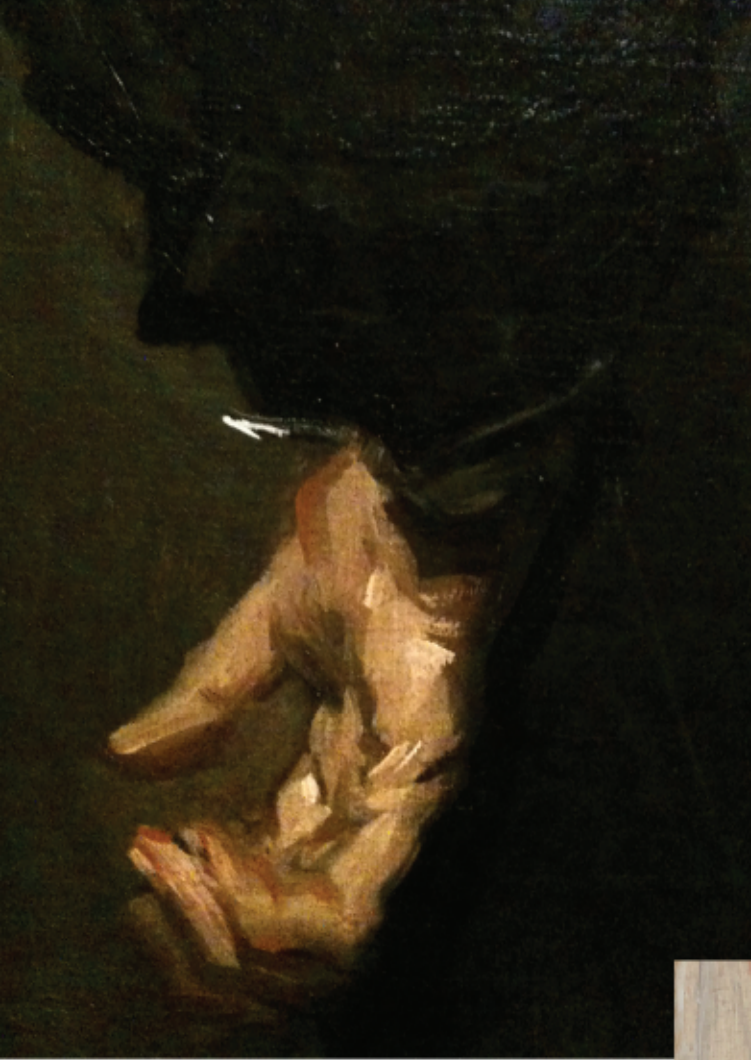
february 17, 2018



march 29, 2018



april 2, 2018



painterly refers to the application of paint with loose, less controlled, gestural brush strokes that are visible in the finished work



WHAT IS PAINTERLY?

17TH C. dutch painter, HALS

3 details of recent paintings with painterly qualities

