



GREAT ART NATIONWIDE

A NEW TAKE ON AN OLD TRADITION

JANE JONES'S HYPERREALIST FLORAL PAINTINGS

Pearl Fincher Museum of Fine Arts
Spring, Texas
pearlma.org
January 29–May 14

It's long, but the title of a new solo exhibition at Texas's Pearl Fincher Museum of Fine Arts says it all — *Cultivating the Dutch Tradition in the 21st Century: Jane Jones's Hyperrealist Floral Paintings*. On view soon will be 25 still lifes this talented artist has painted since 2012.

Well before she published the book *Classic Still Life Painting* in 2004, Jones admired the great 17th-century Dutch floral painters, including women such as Maria van Oosterwyck, Maria Sibylla Merian, and Rachel Ruysch. She brings to this timeless genre a decidedly contemporary approach informed by both the precision of photorealism and the bright, clear light of the Denver area, where Jones was born and still resides.

In her work, the artist banishes extraneous details in order to focus on the elegance of flowers, juxtaposing their organic forms with the geometric rigidity of their vases, of the stones she sometimes includes, and even of the square or rectangular canvas itself. Unlike the average photorealist, Jones channels her Old Masterly forerunners by applying the many layers of glazing that make the scenes glow.

Perhaps not surprisingly, Jones earned degrees in both art history and biology. She notes that her scientific familiarity with cells, plants, animals, and ecosystems gave her “a glimpse into the awesome power of living things and an incredible respect for them,” as well as an appreciation of the “importance of precision when observing nature.” The resulting paintings highlight the “everyday triumphs of nature” and the “power, beauty, and fragility of life, none of which” — she emphasizes— “should ever be taken for granted.”

Jones's art also incorporates symbolism, which, she explains, “has become more pointed

and direct over time. This exhibition presents paintings with the ideas of risk and protection but goes further to express my concern about changes to, and destruction of, this planet due to climate change.”

Curated and organized by scholar David J. Wagner, the exhibition will move on from suburban Houston to the Dane G. Hansen Memorial Museum in Logan, Kansas

(May 27–July 17, 2022), Brookgreen Gardens in Murrells Inlet, South Carolina (August 15–November 15, 2022), Chicago's Peggy Notebaert Nature Museum (January 21–April 21, 2023), the Holland Museum in Holland, Michigan (May 5–July 2, 2023), and the Evelyn Burrow Museum in Hanceville, Alabama (August 1–October 31, 2023). Check the tour's latest schedule at janejonesartist.com.



JANE JONES (b. 1953),
Survivors, 2016, oil on canvas,
74 x 47 in., collection of the
artist

THE ART OF TIME

HOROLOGY IN ART

Horological Society of New York
New York City
hs-ny.org/exhibitions
through April 30

Artists have enthusiastically depicted clocks and watches ever since mechanical timepieces were invented seven centuries ago. Often these objects appear in artworks as reminders of human mortality or as symbols of affluence, discipline, occupation, or technological sophistication.

Now the Horological Society of New York (HSNY) is presenting a rare exhibition of more than 60 examples, *Horology in Art*, nearly all on loan from its member Bob Frishman. Based in Massachusetts, he has been a clock restorer and writer-lecturer on horology for more than 30 years. This is the second exhibition Frishman has mounted at HSNY; the first, presented in 2019, featured 50 unusual watches, clocks, instruments, and related ephemera — also from his own rich collection.

On view now — just for example — are a folk portrait of a mother and child holding a pocket watch; Anatol Kovarsky's preparatory watercolor for a *New Yorker* magazine cover showing a watchmaker; a portrait miniature on ivory in which a young woman's watch and chain are visible; and the watercolor by Provincetown artist John Whorf illustrated here. Among the canonical artists represented in the



JOHN WHORF (1903–1959), *Abandoned Farm, No. 2*, c. 1940, watercolor on paper, 14 x 22 in., collection of Bob Frishman, Massachusetts

show's prints section are Jan Steen, Giovanni Piranesi, Winslow Homer, Andrew Wyeth, and Salvador Dalí. The vintage photographs include daguerreotypes, cabinet cards, *cartes de visites*, glass lantern slides, and several of Mathew Brady's Civil War-era portraits. Frishman has also gathered digital images of more than 2,000 other examples, now projected in a continuous slideshow inside the exhibition.

To mark this occasion, Frishman has prepared a 16-page illustrated catalogue that opens with some recollections from his two-decade-long search for these items. The publication also includes a treasure-hunt list of a dozen horology-in-art paintings on regular view at the Metropolitan Museum of Art,

with thumbnail images and gallery numbers to help readers locate them easily. Among the artists represented in that group are Rubens, Ingres, and Eakins.

To schedule a visit to the Society's midtown Manhattan space, e-mail info@hs-ny.org or register via its website. And watch that site for announcements of educational programming that will occur at the Society in February.

ANIMALS IN THE SPOTLIGHT

SOUTHEASTERN WILDLIFE EXPOSITION

Charleston
sewe.com
February 17–20

Having had to cancel its 2021 in-person events, the Southeastern Wildlife Exposition (SEWE) is more than ready to celebrate its 40th anniversary and fill the streets of downtown Charleston with animal lovers of all stripes.

Once again, SEWE will program a fine art gallery and an exhibition of artisans and craftsmen alongside its popular demonstrations of dogs and birds of prey in action, plus lively displays by conservation organizations and the South Carolina Department of Agriculture. All of these activities highlight the urgent need to protect wildlife and preserve our natural resources.



JULIA ROGERS (b. 1962), *Golden Light*, 2021, oil on linen, 36 x 45 in.

The art exhibition features approximately 100 painters and sculptors — both established and emerging. Kathleen Dunphy has been named Special Guest Artist, and an entire section will be devoted to the 2021 Featured Artist, Mark Horton, who had to forgo his display last year, of course.

of spirit, strength, and rebirth. "I wanted to express a feeling of weightlessness, light, and air," she explains. "In this composition, I sought to show the repeating pattern in the curvature of the necks while the swans stretch and preen, all highlighted by the warm sunlight streaming from above right."

COLLEAGUES & FRIENDS

FAMILY REUNION: PORTRAITS BY TIMOTHY J. CLARK

Howard University Gallery of Art
Washington, D.C.
art.howard.edu/gallery-art
January 22–March 7

Best known for his large-scale watercolors, the American artist Timothy J. Clark (b. 1951) is the subject of a solo exhibition at the Howard University Gallery of Art this season. Titled *Family Reunion: Portraits by Timothy J. Clark*, the show features more than 20 watercolors and drawings that convey Clark's deep insights into an array of talented musicians, artists, and other sitters of color he has befriended over many years. Most of the portraits were started before the pandemic — some entirely from memory — but were finalized in 2021 in anticipation of this display.

Among Clark's sitters are such distinguished jazz musicians as Teddy Buckner, Art Davis, Jack McVea, and Michael White, visual artists like Gaye Ellington, Dennis Lewis, James Little, and Faith Ringgold, the entrepreneur Tony Forte, and the designer Jenn Torres Forte. The exhibition has been selected and organized by Howard's gallery director, Dr. Lisa Farrington, who herself appears in several works, and who chose to include a few superb still lifes as well. (Farrington authored the main essay in Pomegranate Press's 2008 monograph on Clark.)

Born in Santa Ana, California, Clark was hooked on art from his first class. Luckily, he found teachers who helped him look at art from traditional and modernist perspectives: at 18, he entered Los Angeles's Art Center College of Design, where he was mentored by Harry Carmean in a department led by the modernist Lorus Feitelson. Here, says Clark, he got solid skills, so he moved on to get concepts from Hal Kramer, Don Graham, and Emerson Woelffer at the nearby Chouinard Art Institute as it was merged into what is now CalArts. Clark capped his education with a Master's in painting at California State University, Long Beach, where he worked with Joyce Treman, but the real learning came — as it must — through experience in the studio.

Clark notes that Abstract Expressionism and photography were widely revered during his student years, and his career might well have blossomed more easily had he pursued one of those directions. Yet Clark "believed then, as I believe now, that there is a place for emotional and aesthetic figurative painting in today's world."

Time has proved him right, yet it is revealing that Clark prefers the word "figurative" to "realist": in keeping with his



modernist training, he is just as interested in formal effects as in subjects, and wants viewers to apprehend both fully.

The presentation of this show at a major university is all the more appropriate, as Clark has taught regularly since he was 21. He currently divides the year between studios in New York City, West Bath (Maine), and Capistrano Beach (California), and looks forward to traveling abroad again as soon as public health conditions allow.

TIMOTHY J. CLARK (b. 1951), *Dr. Michael White*, 2020,
watercolor on paper, 24 1/4 x 18 1/2 in., available
through the artist
