

A WORLD TRANSFORMED: THE ART OF JESSICA PARK

The Professional Artist at Mid-Career
Brattleboro Museum and Art Center
June 27-October 26, 2014



THE WORK:

Outstanding Features

Found in many of the artist's paintings



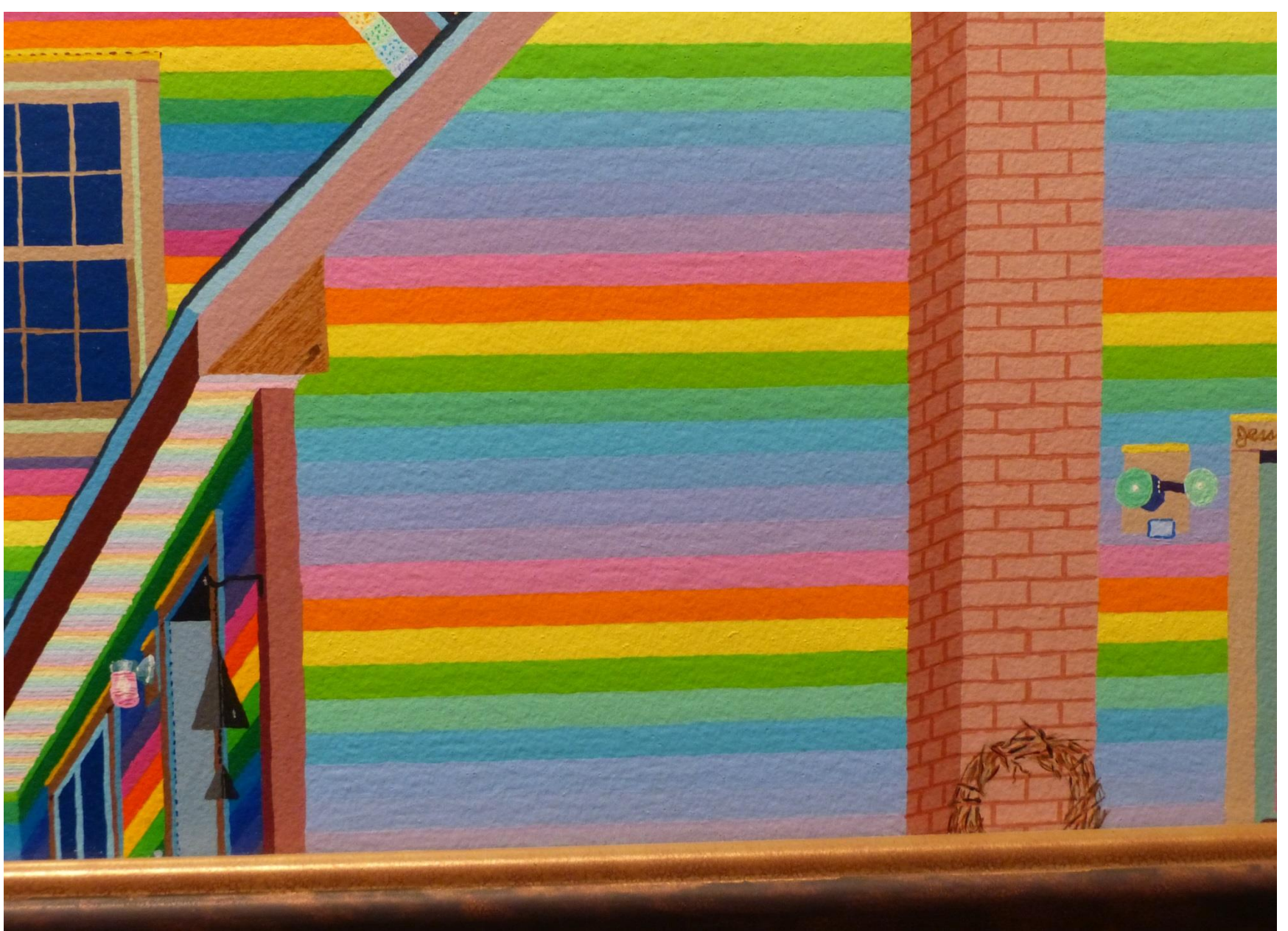
The House in Monterey, 2003

Focus on architecture

Rainbow palette

--house; background trees and sky (color compatibility)

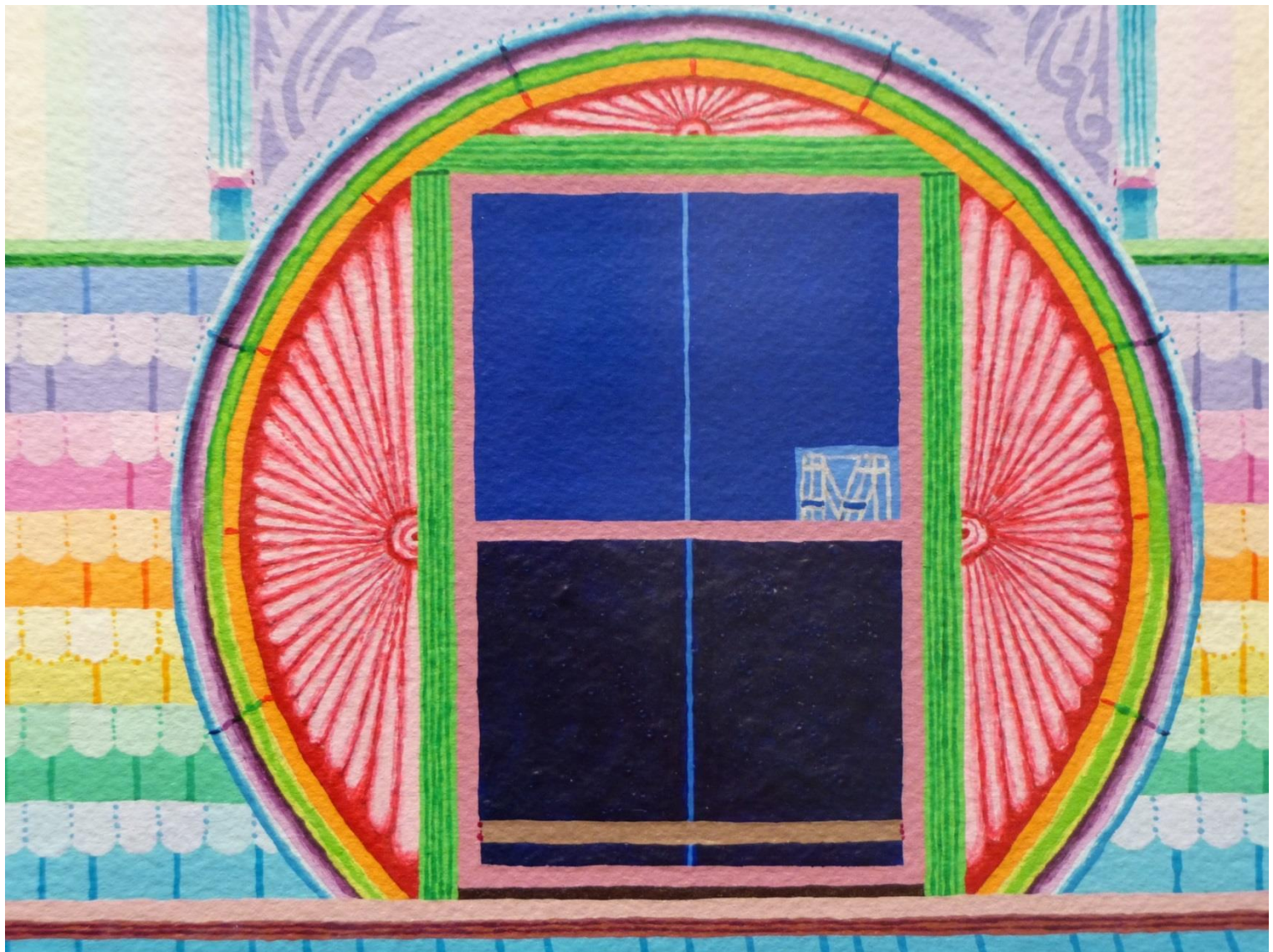
Attention to Detail



Note: “little bird mess” on cowbell chime; also, the even, subtle application of color



The Queen Anne Victorian House in Portland, Oregon, 2002 (detail)



The Queen Anne Victorian House in Portland, Oregon, 2002 (detail)



The House on 53 Cole Avenue,
2002

**Day-lit subjects and nighttime
skies**

**Fascination with astronomical
phenomena**

Upward looking vantage point

**Note—crooked shingle under
dormer window**



The House in Chapin Court, 1987 Note: upward looking vantage point; lighting and color coordination (roof, chimney, stars)—artist, at times, will use multiple sources of light to articulate her forms



The Flatiron Building #3, with Venus and Jellyfish Sprite, 2004

Segmented application of color tones—creates volume and depth

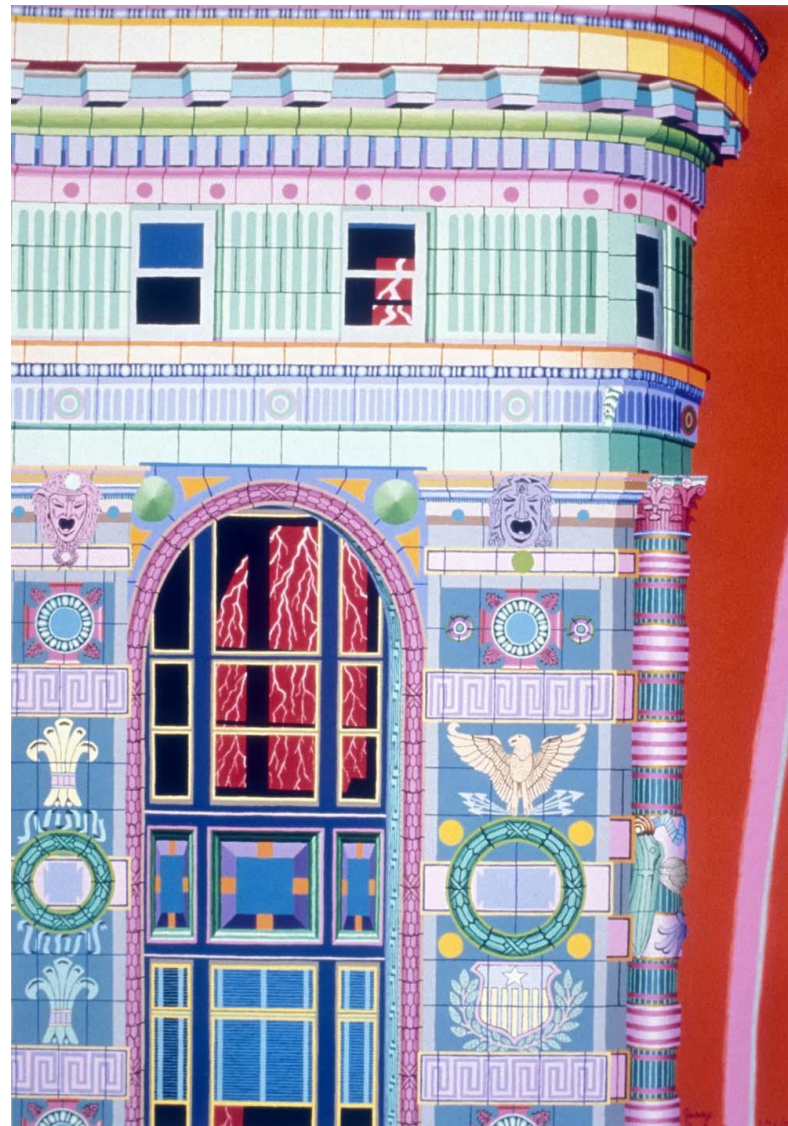
Imaginative alterations of subject and background: “see-through” windows; surrounding buildings removed from picture

--allows for imaginative play

Note: How color reveals detail—masks and medallions on the facade



*The Flatiron Building #1, with Double
Suns, 1996*



*The Flatiron Building #2, with the Rosy
Light and the Pinkish Lightning, 1999*



*The Great Stained Glass Doors # 13,
in Winter Late Afternoon, 2005*

Series paintings of favorite subjects

**Stained Glass door series is the
largest so far (15 versions)
--allowing variations in
color combinations (the doors) and
a multiplicity of background options**

**Note: the changes in time of day
and season; shadow in door on right
in the daytime versions (artist's
affection for cast shadows—not
shading)**



The Great Stained Glass Doors #12, in Winter Daytime with Deep-Blue Sky and a Light Pillar, 2000



The Great Stained Glass Doors #9, in Summer Near Sunset, 1988



*The Empire State Building, with
Lightning and Cai Guo-Qiang's Light
Cycle, 2005*

Historical Landmarks

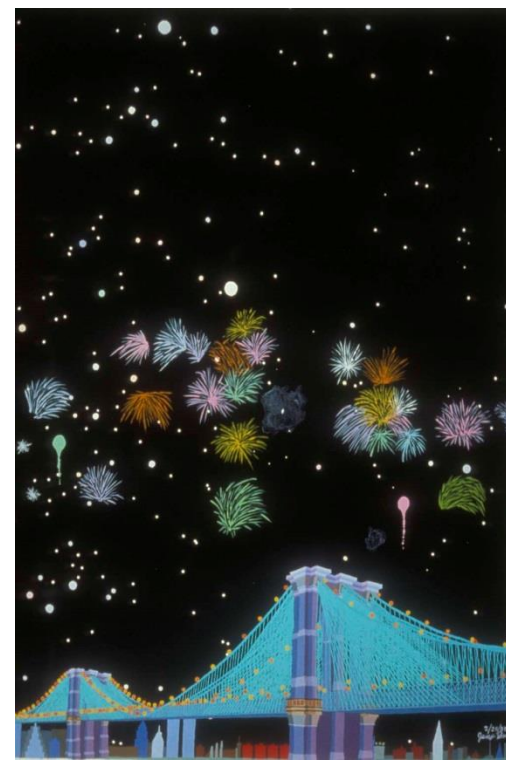
Note: Astronomical features—man made and natural; manipulation of subject and background; day-lit subject and nighttime sky (lights on in windows. . .); lightning in the sky is another of the artist's "enthusiasms"



Brooklyn Bridge #3, with Lights and Twin Light Pillars, 2003



Brooklyn Bridge #2, with Horizontal Rainbow, 2001



Brooklyn Bridge #1, with Fireworks, 1988



Brooklyn Bridge #3 with Lights and Twin Light Pillars, 2003 (detail)





The Potala Palace in Tibet, 1990



Note—shading on chortens vs blocked in rendition of the terrain



Fantasy

**Imaginative compositions
based on real subjects**

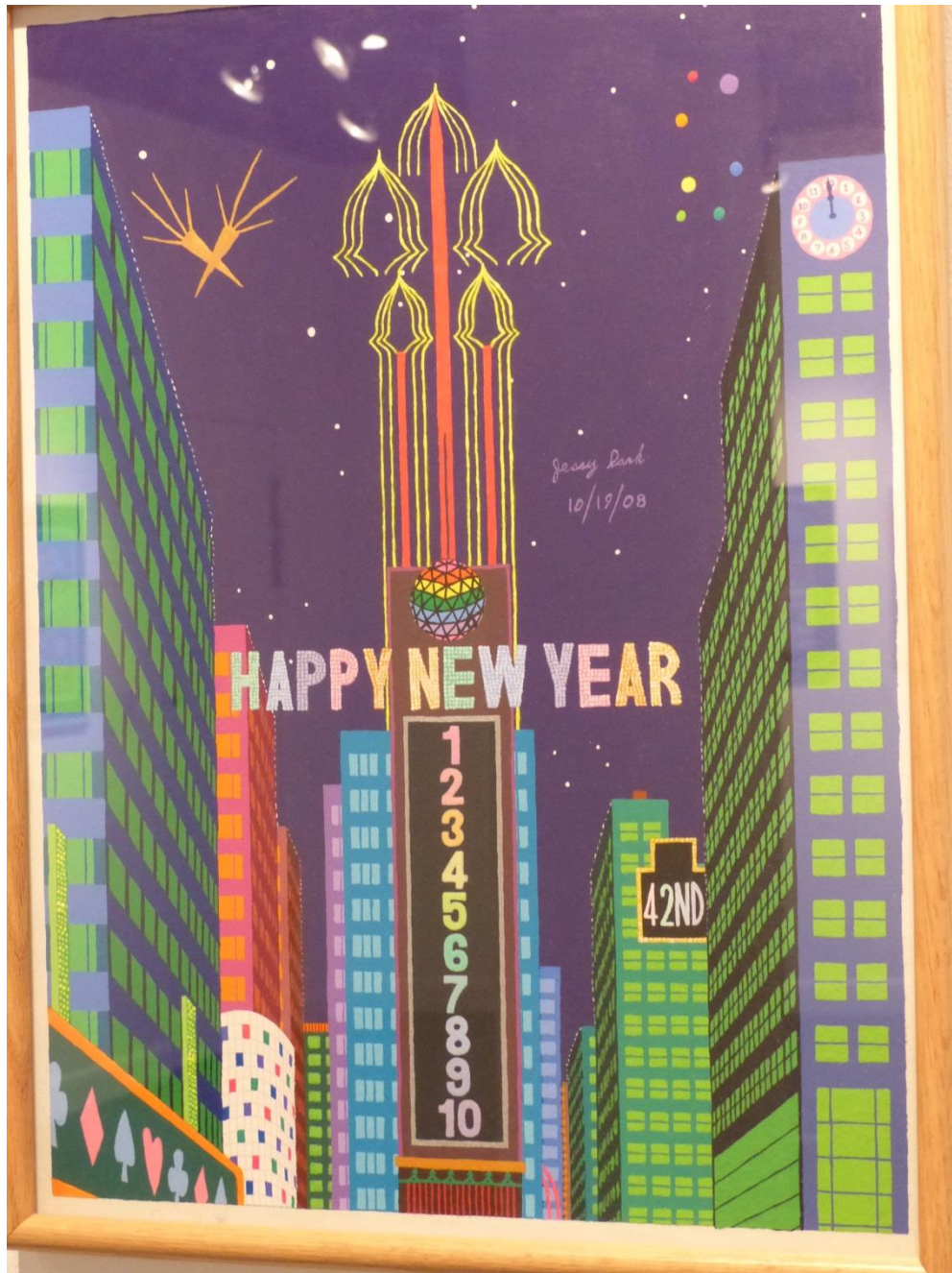
Her Visionary World

The Epcot Center, 2013







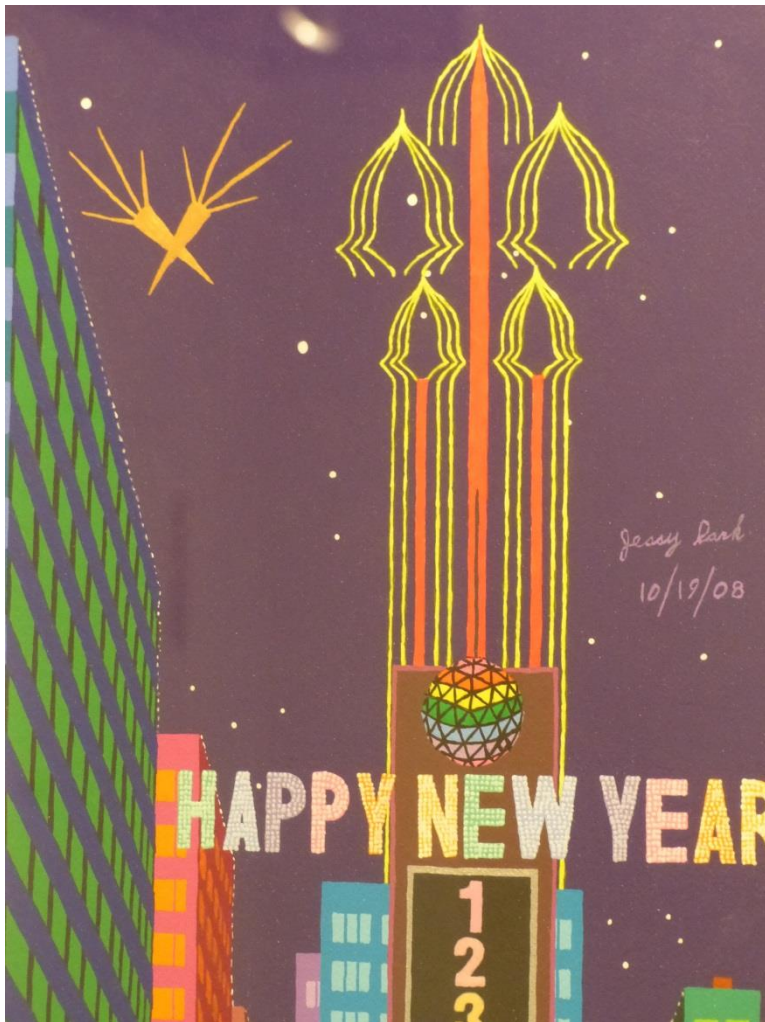


Times Square, New Year's Eve,
2008

**Iconic celebration becomes
a platform for the artist's
imagination**

**Times Square mixes with Las
Vegas and some of the
artist's favorite details**

**The tower is totally
fabricated as is most of the
entire scene**



In the sky “two golden magic carrots rest in the great Square of Pegasus”

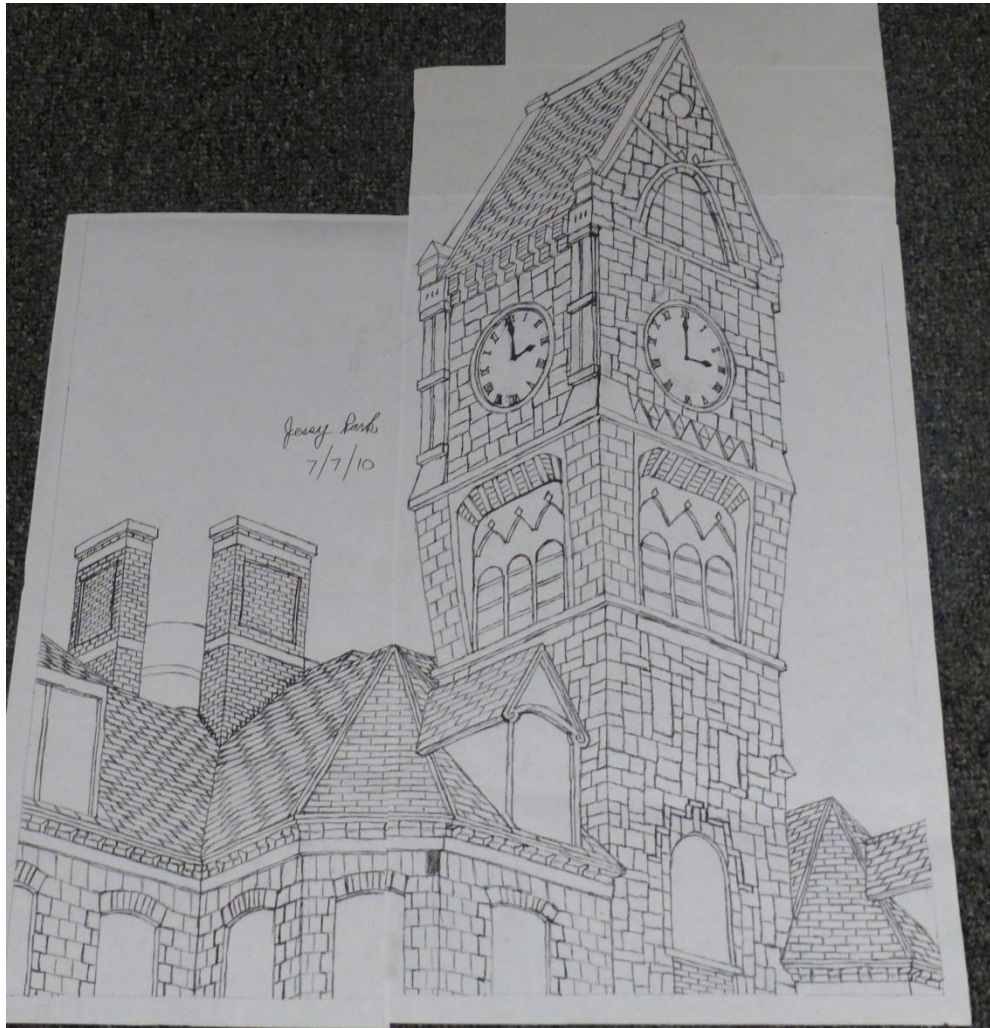


In the sky to the left of the clock tower are colored dots from the light switch in the artist’s former studio bedroom



THE WORKING ARTIST

from drawing to painting
line and color



The principal subject is drawn on site (*in situ*) or from a photograph

Note: the accurate rendering; meticulous attention to detail

Worcester Tower with Palette, 2010



The subject is then enlarged, usually with the aid of a copy machine, but sometimes the artist completes the enlargement

The subject is then abstracted and the lines of the drawing are straightened with the aid of a ruler and a light box (note the stones in the façade); important details are left out (note the absent hands on the clock)

Each of these steps, as with every aspect of the artist's working method, require intense concentration and extraordinary eye-hand coordination



**Now the artist lays in the colors,
one color at a time**

**The details are reintroduced into
the picture and highlighted with
color**

**The transformation of the subject
is complete**

**Note the juxtapositions of
complementary colors to create
brighter resonance**

**Note the use of natural light to
focus attention on the tower**

Worcester Tower with Palette, 2010



Note the way the colors of the tower emulate the depicted palette



THE WORKING ARTIST

the achievement of
balance



The Red Lion Inn, 2012

The color grid on the façade of the building stabilizes the subject with its segmented tonal gradations and contrasts

This balance creates harmony and allows the artist the freedom to play with the surrounding elements and details that enliven the picture with her “enthusiasms”



Jessa Hank
10/13/12



Note the subtle tonal gradations on the façade and the articulation of the columns flanking the sign



Note corresponding full colors in the windows



THE WORKING ARTIST

Self taught practices—Tension between perceptual accuracy of line and color and certain quixotic applications of perspective, proportion and multiple sources of lighting—a creative mix



***George Washington Bridge with Te Lapa
(underwater Lightning) and Colored Rays, 1998***



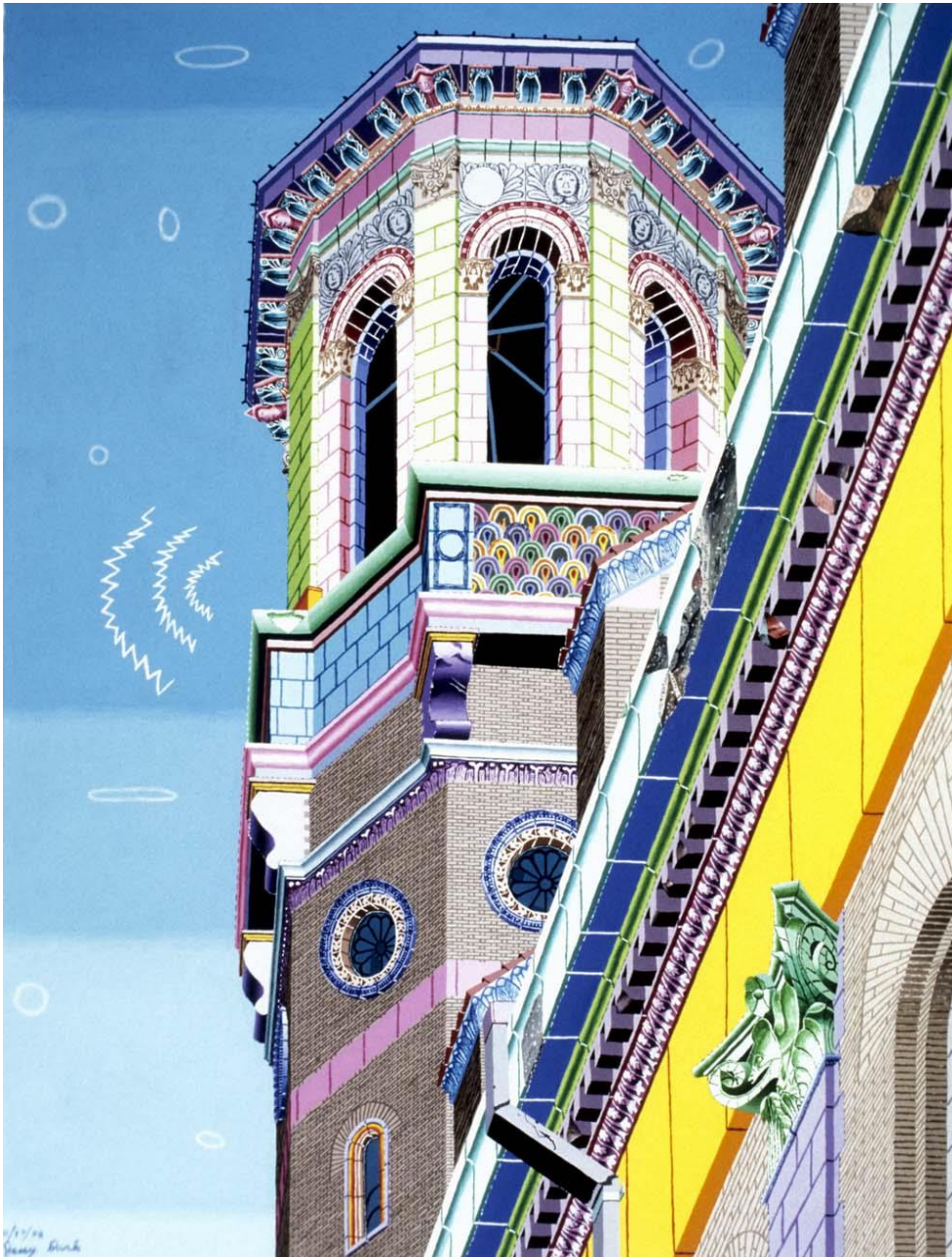
Perceptual accuracy



Note: color illuminates objects on the ground



Note: the colored rays reverberate in the bridge's structure



*St. Paul's and St. Andrews
Methodist Church #2, with
Migraine Lightning and the
Elves, 1997*

Perceptual Accuracy

Note: sharp perspective and effective foreshortening on the pilaster's capital; powerful juxtaposition of building components; note too the regression of the arches in the tower; also, the broken facing on the cornice and the drain pipe



The House on Oblong Road, 2004

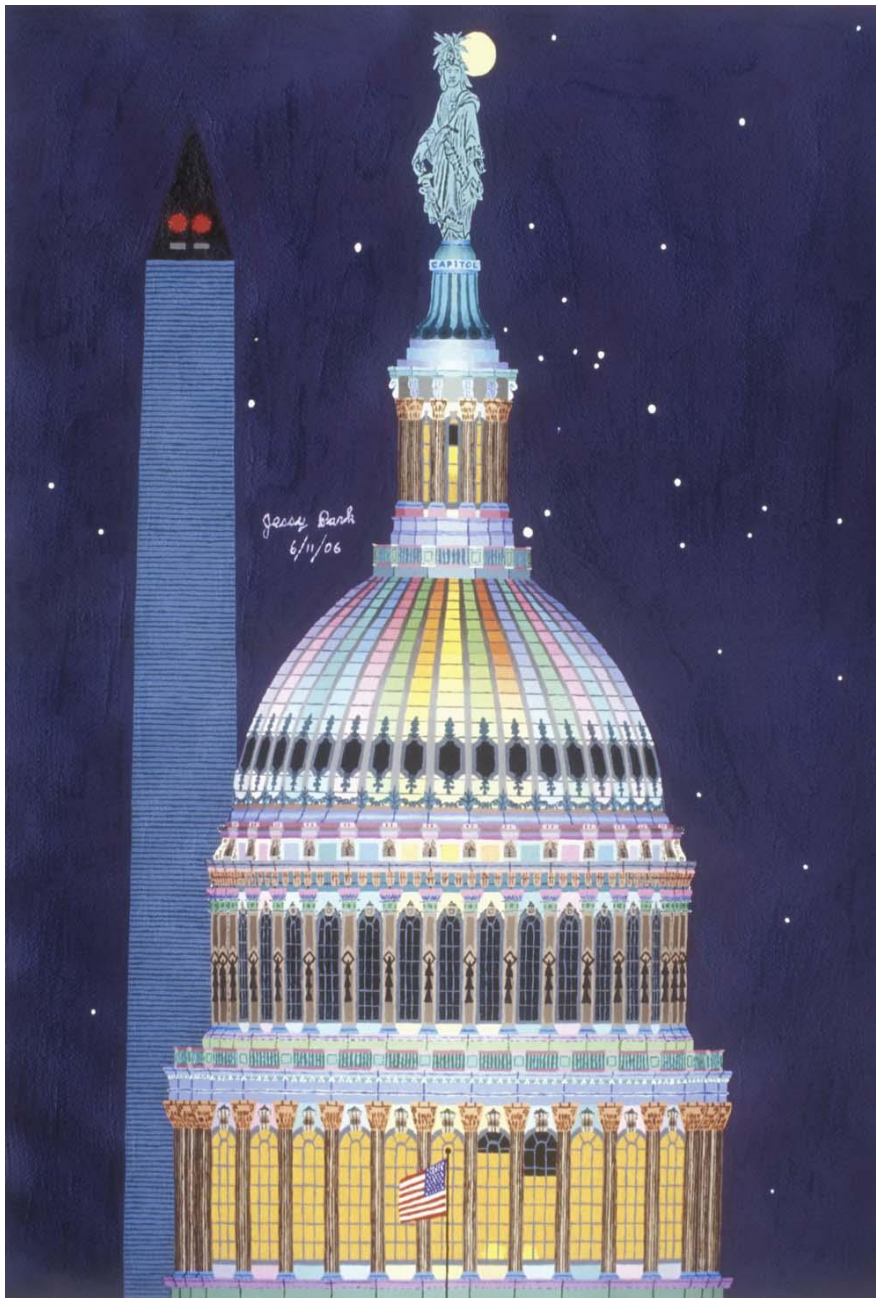
Inconsistency with perspective

Note: the flat band of color which fails to articulate the recession of the roofline. Compare with the accuracy of the architecture of the dormer



*The Victorian House on 107
Southworth Street, 2000*

How does the artist “get lost” in this painting? Note the porches and the drainpipes especially. Does the articulation of this part of the subject make sense? Does it matter?



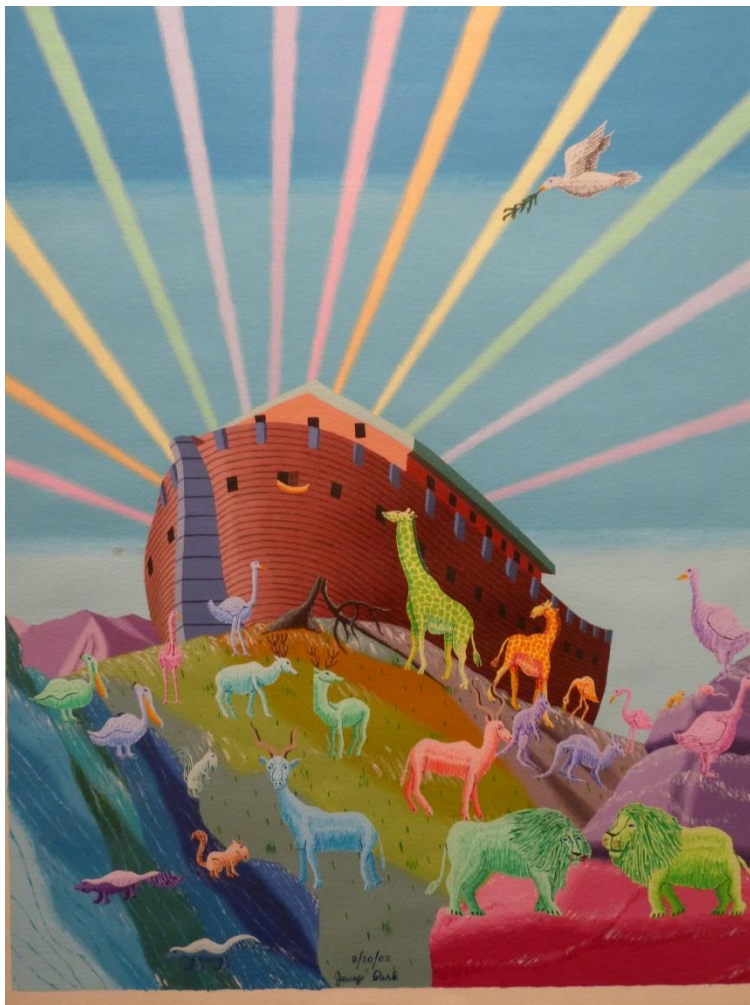
U.S. Capitol, 2006

Issues with proportion

The artist often relies on secondary sources (including backup photographs) for hard to draw and/or to see details.

Note the statue of Armed Liberty atop the dome. It was taken from a secondary source and retrofitted into the picture—does it work proportionately? What is the impact of this perceived imperfection?

Note also the color progression on the dome—how it captures the light to help articulate the curvature of the dome.

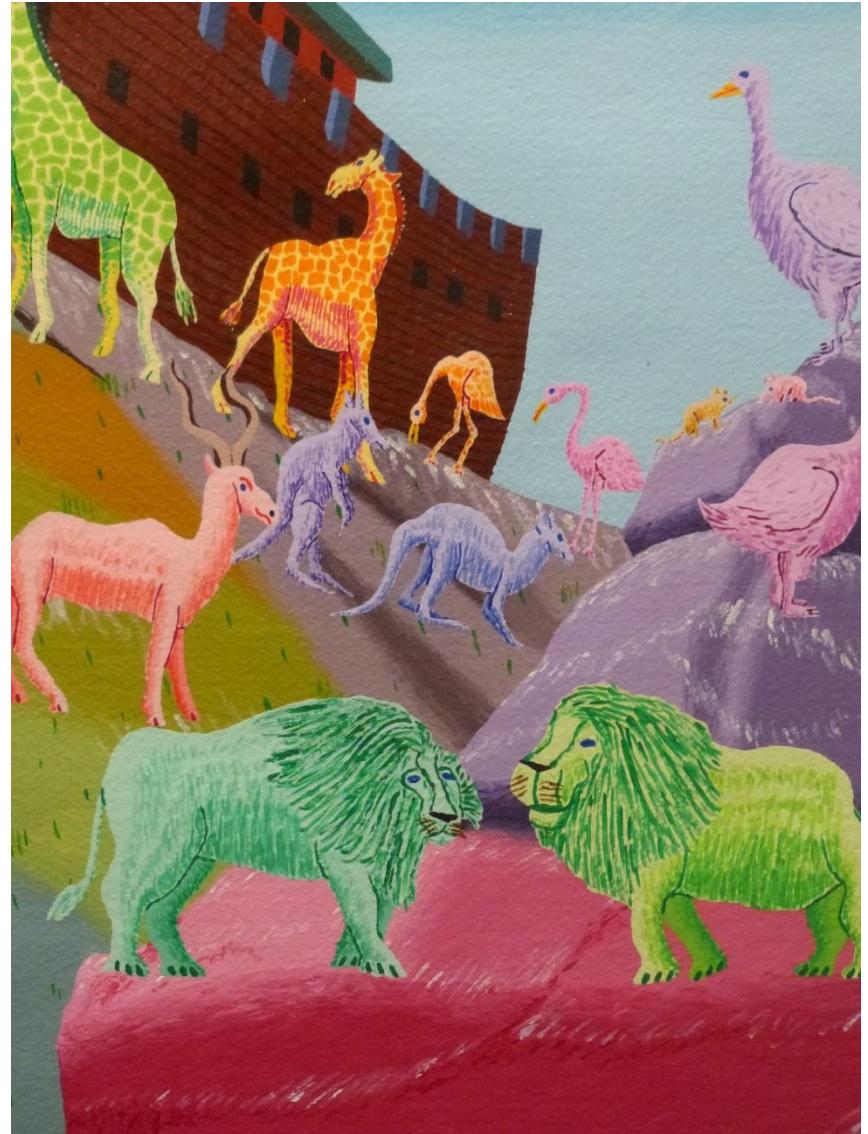


The Noah's Ark with Diverging Rays,
2002

Does the naïve quality of the drawing help or hinder this picture?

How is this picture a color composition? Note the blue layers in the sky.

Drawing of animate objects is not as successful for the artist—she prefers solid objects that are more stable



A CREATIVE MIX:

- precision drawing and color applications
- perceptual accuracy
- color composition and balance
- interesting details and sky phenomena
- imaginary features and fantasy
- variations on a theme
- stylistic anomalies (perspective and proportion)
- visionary and personal expression (“enthusiasms”)
- manipulation of subject and background elements
- natural and unnatural (multiple) lighting effects

How do these components play through the artist’s paintings?

THE END