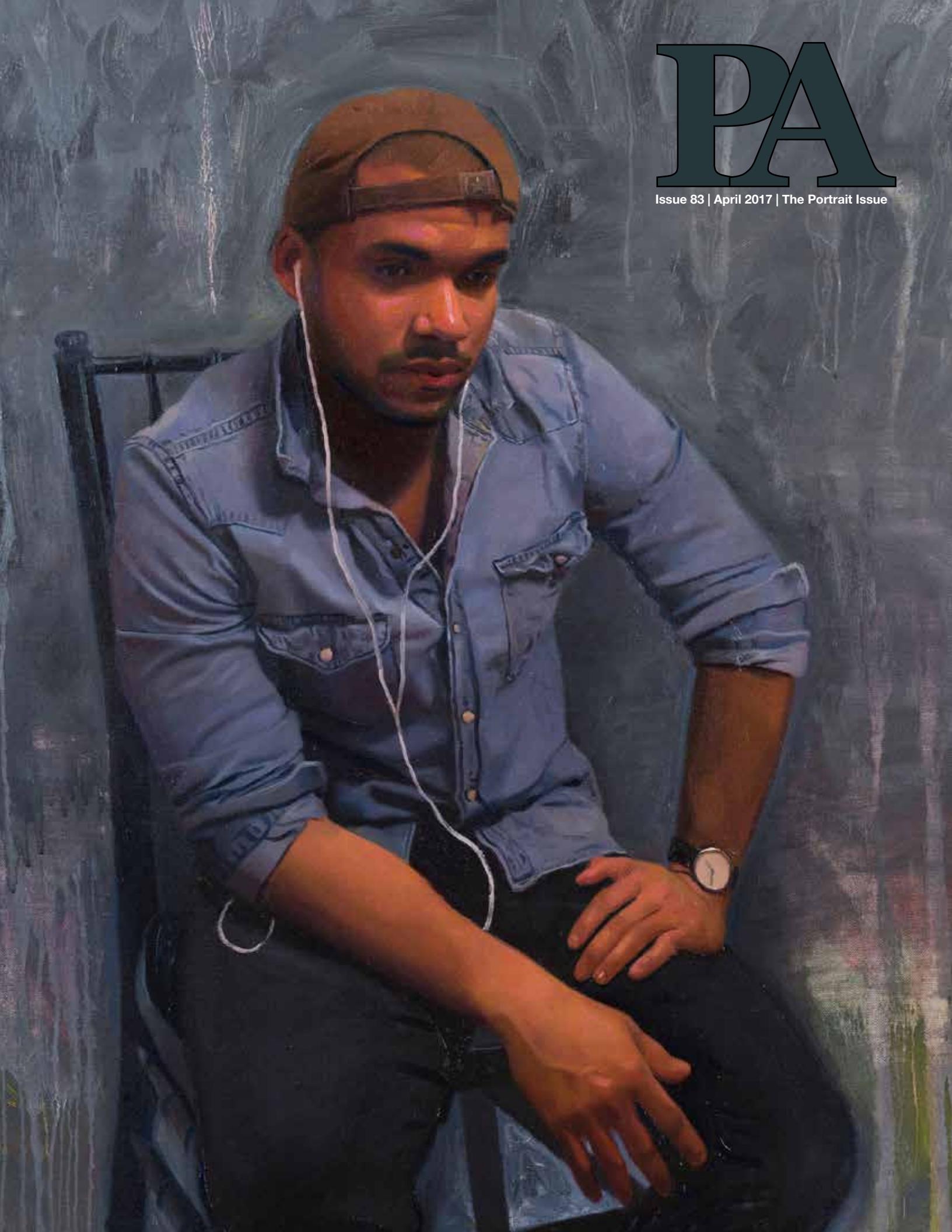
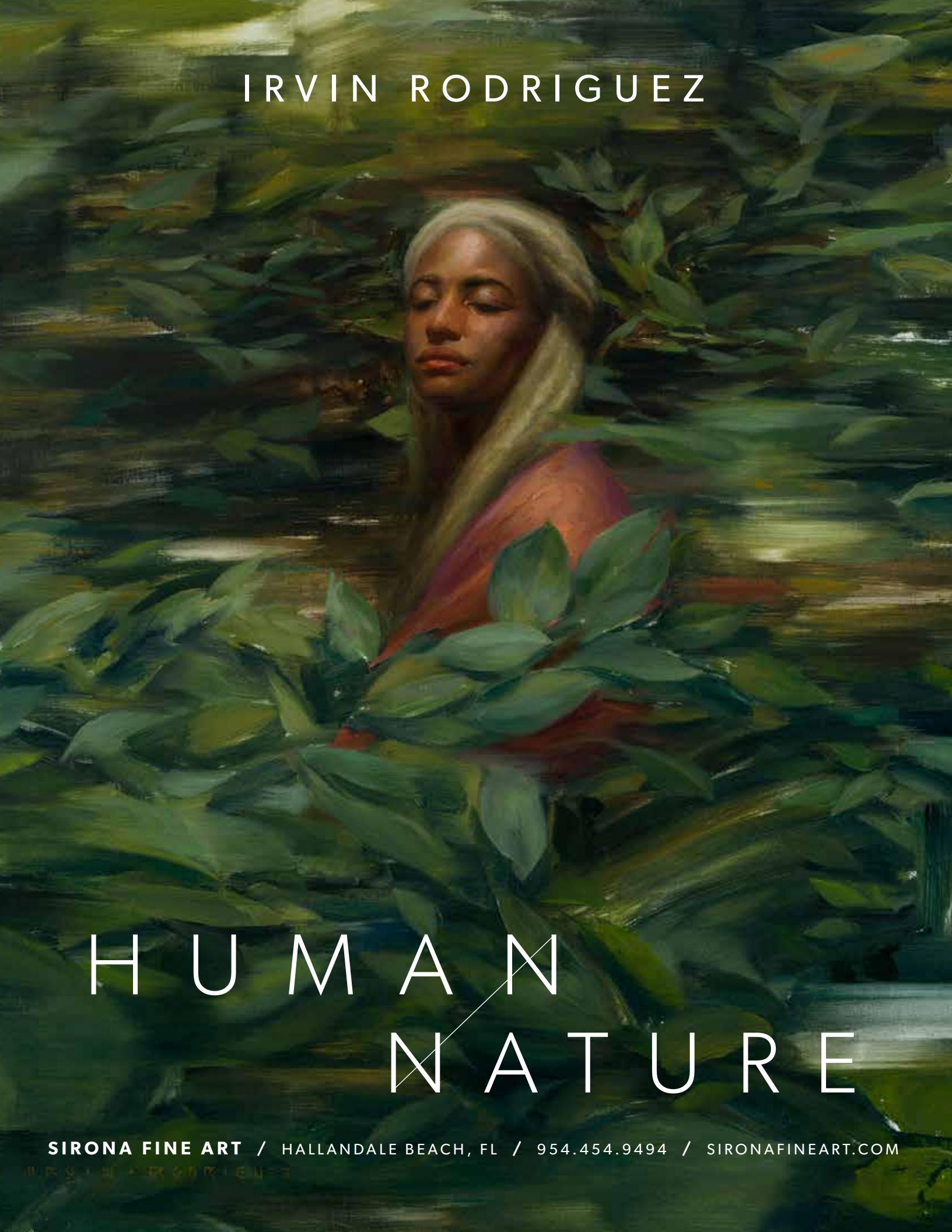


PA

Issue 83 | April 2017 | The Portrait Issue





IRVIN RODRIGUEZ

HUMAN NATURE

SIRONA FINE ART / HALLANDALE BEACH, FL / 954.454.9494 / SIRONAFINEART.COM

Photography by Elizabeth Claire Ospina
Cassandra Rosebeetle and Cornelius Loy
Brooklyn, New York
2017



The Portrait Issue

PoetsArtists | Issue #83 | April 2017

PoetsArtists

www.poetsandartists.com

GOSS183 PUBLISHING HOUSE
604 Vale Street Bloomington, IL 61701 USA

PUBLISHER | E.I.C. | CURATOR
Didi Menendez

MANAGING EDITOR
Lorena Kloosterboer

DIGITAL SUBSCRIPTIONS
[Magzter](#)

PHOTOGRAPHY CREDITS

Elizabeth Claire Ospina
Steven Gross.
Jayson Fox
Xun Chi

COVER ARTIST
Devon Rodriguez

INTERVIEWER
Daena Title

Copyright © 2008-2017 All rights are reserved by PoetsArtists, GOSS183 and contributing artists and poets. All artwork/ images are copyright of the contributing artists and may not be reproduced without explicit permission. This publication cannot be reproduced electronically, digitally, in printed or any other form, format, or media without the explicit, written permission and approval of the

copyright holders. All images and artwork are used with permission of the authors/creators or their representatives.

The views and opinions expressed within this publication are those of the interviewees and do not necessarily reflect the views or opinions of PoetsArtists or its staff.





Woman as Warrior | PoetsArtists Group Exhibition | August 18, 2017 | Curated by Didi Menendez and Sergio Gomez

Sylvia Maier
Yunior Hurtado Torres
Gary Justis
Raymond Thornton
Felice House
Elizabeth Claire Ospina

Irvin Rodriguez
Shana Levenson
Victoria Selbach
Omalix
Matthew Cherry
Donna Bates

Stephen Wright
Marco Gallotta
Carmen Chami
Daniela Kovacic Muzio
Devon Rodriguez
Miranda Graham

ZHOUB
ART CENTER

CONTRIBUTORS

MARCO GALLOTTA
ELIZABETH CLAIRE OSPINA
DONNA BATES
DANIEL MAIDMAN
SILVIO PORZIONATO
SARA NORDMARK
VICTORIOUS MCLEOD
SANTIAGO GALEAS
DEVON RODRIGUEZ
AGNES GROCHULSKA
CYNTHIA GRILLI
ROBIN JOHNSON
CLAUS WORD
DONATELLA MARCATAJO
GARY JUSTIS
OMALIX
STEVEN DALUZ
TANYA ATANASOVA
FELICE HOUSE
MARK TENNANT
ERIN ANDERSON
MICHAEL VAN ZEYL
ADAM HOLZRICHTER
VICTORIA SELBACH
PAULINE AUBEY
ALIA EL-BERMANI
ADINA TULAI
GEOFFREY STEIN
JUDY TAKACS
SHANA LEVENSON
MELINDA BORYSEVICZ
ALLA BARTOSHCHUK
JOSHUA DEAN
TENLEY DUBOIS
DAGGI WALLACE
BRIAN BUSCH



SPECIAL FEATURE

INTERVIEW WITH ART COLLECTOR
ROBERT SHIELL



I've never been asked how do I choose whom I'm going to paint out of the hundreds of people I see on the subway. And the answer to that is, I have no idea. I just get a feeling that pulls me in and keeps me interested enough to want to record that emotion. It's hard to articulate.

- Devon Rodriguez
The Portrait Issue
PoetsArtists | Issue #83 | April 2017



Let's face it. Faces fascinate us. And Artists, they fascinate us too.

Given the supreme importance of understanding and interpreting faces in our social life, our brains are hard wired with an amazing capacity to recognize and read faces. Two-day-old infants can discern and mimic simple facial movements, a five-year-old child is perfectly able to interpret the emotional content encoded within facial expressions, and as adults most of us process the information automatically in an incredibly efficient manner.

Even when there's just a slight hint of a possible facial structure the brain automatically interprets it as a face. This explains why we sometimes see faces in inanimate objects, a phenomenon called facial pareidolia (pronounced *parr-i-doh-lee-a*) involving a psychological stimulus in which the mind perceives a familiar pattern where none exists. To a certain degree, this phenomenon also occurs when we look at a very vague painterly interpretation of a portrait, where a minimum of well-placed brush strokes form a clear image.

Through the neurological mechanism of face perception, we interpret the human face in order to identify not only emotions, but a wealth of other information, such as age, origin, gender, and health. Looking at faces is essential for our social interactions in which emotions play such a large role. In fact, most of us relate to facial expressions on such a deep level that looking at others elicits enhanced sympathetic arousal.

Early attempts at portraiture started in prehistoric times, but few of these works survive today. Our enduring fascination with the human face is especially apparent in our attraction to portraits, in which the static representation of a subject gives us the opportunity

to scrutinize, study, and stare without awkwardness. The artist's interpretation—whether they paint themselves or someone else—gives a fascinating insight into the artist's vision and intentions. The choice of pose, state of dress or undress, setting, medium, style, and color palette influence the overall mood of a portrait and reinforce the underlying message or narrative.

While the typical intent of a portrait is to faithfully capture the likeness and personality of a person, portraits can deviate into idealized, abstracted, fetishized, or even purposely flawed artistic expressions depending on the vision and objectives of the artist. Whatever medium, style, or method, a portrait is a form of celebration—in some cases perhaps even a *memento mori*.

This *PoetsArtists* Portrait Issue presents a visually striking and conceptually diverse range of portraits cataloging artists' representations of themselves and other artists. In essence I believe a portrait is always autobiographical, to a certain extent, especially when it comes to depicting a person one is connected to on a deep level. One might even infer that there's a collaborative quality to an artist's portrait of another artist.

This superb survey of portraits show a strong sense of kin, amity, respect, and recognition. The poignant capture of their mutual influences, struggles, admiration, rivalry, empathy, is a shared understanding of living a creative life. This fascinating collection of portraits expose the artists and their fellow creative—friends, mentors, peers, heroes—in an intimate yet revealing light, and invite the viewer to discover and unravel the compelling bond between artists.





MARCO GALLOTTA

I use paper cutting as a way to create intricate portraits and transform them into new meticulous organic forms.

Since the first time my father took me to a museum I have been fascinated by art and in particular by the human figure. I remember looking at some of DaVinci's sketches and being mesmerized by the beauty and the attention to details in such small works. When I moved to London from Italy in 1995 I started drawing homeless people on the street. Their faces carried the signs of a harsh life and for the first time in my career I started to focus on trying to capture the pure essence of my subjects through my art.

Since then I have been mainly working on portraits that aim to represent something beyond the person's outer image and to look at the person's inner self.

Self portrait - The Ocean Inside
cut-out photograph
26x26
2017

Upcoming Shows

Woman As Warrior, Zhou B Art Center

Galleries

Contact artist or PoetsArtists' publisher

Collections

Will Smith, actor
Gigi Datome, NBA player
Renzo Rosso, fashion entrepreneur
First Bank of Greenwich, Greenwich, Connecticut
JHouse Hotels, Greenwich, Connecticut

Instagram

@marcogallotta

Artsy

www.artsy.net/artist/marco-gallotta

ELIZABETH CLAIRE OSPINA

Right now I am struggling to stop obsessing over perfection and to let go a bit.



Upcoming Shows

Woman As Warrior, Zhou B Art Center

Galleries

Contact artist or PoetsArtists' publisher

Collections

Henry Lewis

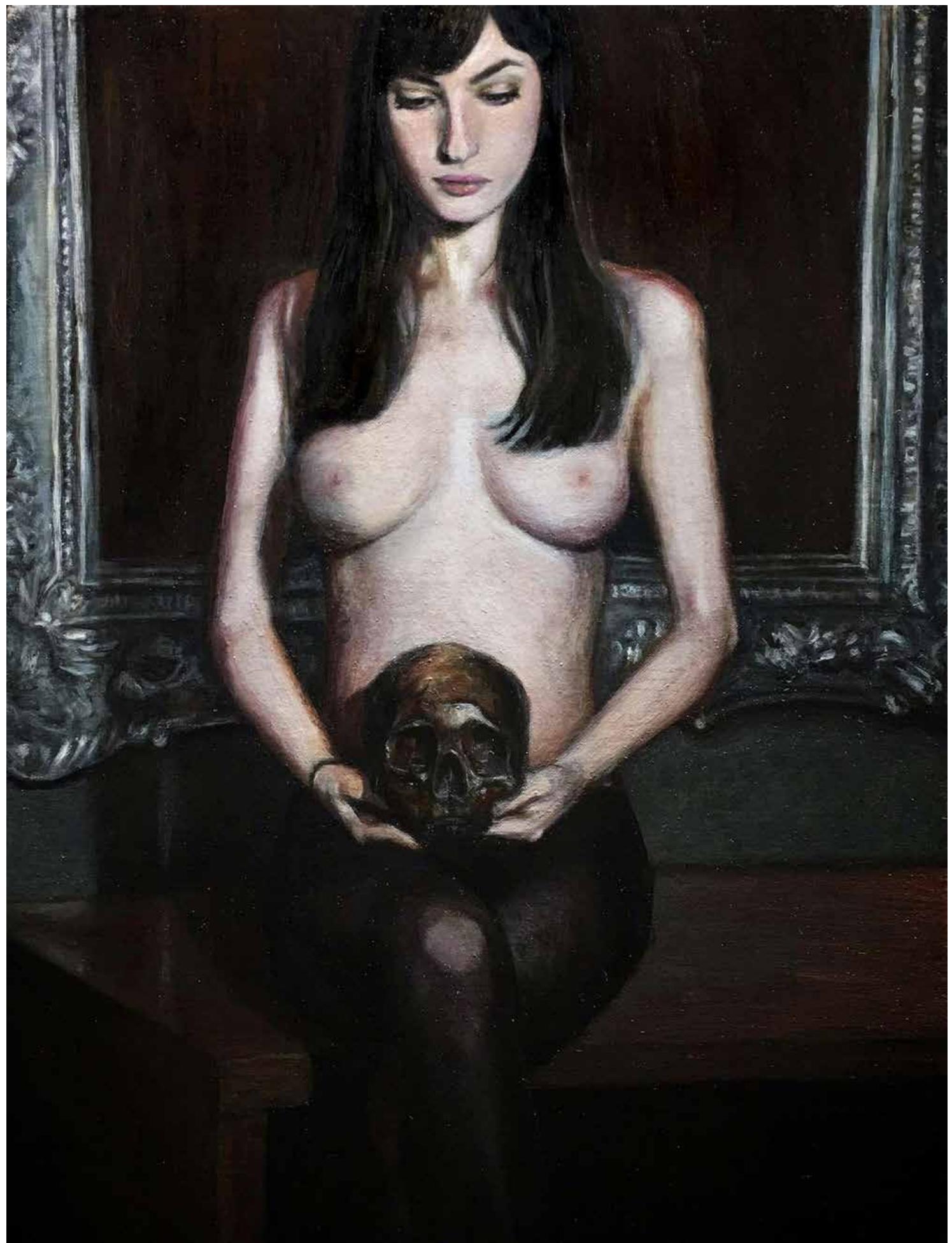
Instagram

@LZBTHCLR

Artsy

www.artsy.net/artist/elizabeth-claire-ospina

My biggest struggle as an artist is having to divide my time between a full time job that is not art-related and making paintings. I love what I do for a living and consistently feel blessed that it affords me not only the ability to buy art supplies and pay my bills, but to travel and gain inspiration that ultimately becomes a part of my art. But the struggle for time to create that artwork is absolutely real - if I lack motivation at any point the whole thing falls apart - I have to continually push through exhaustion to do what I truly love.



Noelia | oil on linen | 12x18 | 2016 | Collection of Henry Lewis

DONNA BATES

To me the face is everything, it is what I feel I engage with the most.



When I first was getting back into painting, I took lots of portrait workshops and did quite a bit of *alla prima* and I still do portrait drawing from life quite a bit. To me the face is everything, it is what I feel I engage with the most. Even though most of my current work is not straight up portraiture, it is a huge component in all my figurative work.

Its been a very long crazy, sordid and cautionary tale! Sex, Rock n Roll, Punk Rock, Funk, Hip Hop, Hollywood, computers, the 60's, 70's, 80's and so on but art has always been at the core of my life. After doing digital art, 2D and 3D for over 20 years I got laid off and with some soul searching decided to go back to my roots Figurative Fine Art and here I am!

Upcoming Shows

Woman As Warrior, Zhou B Art Center

Galleries

Contact artist or *PoetsArtists* publisher.

Previous Shows

RJD Gallery
Gallery825
Sugarmynt Gallery
Groundspace Project

Collections

The Bennett Collection

Instagram

@donnabatesart



Self-Portrait | oil on linen | 12x16 | 2017

DANIEL MAIDMAN

I'm working more consciously on orchestrating value across the entire image, instead of just trying to get the figure right and calling it a day. And I'm working from a photograph of somebody I've never met, basing my sense of her presence on photos, our correspondence, and videotapes of her performances. Perhaps these are not risks, but they are challenges involved in this painting.

Daniel Maidman's portrait of Los Angeles-based soprano Delaram Kamareh has a Victorian quality to it, reminiscent of the great paintings of strikingly beautiful women by the Aesthetic Movement. While the subject's pose is serene, her eyes are watchful and alert, conveying Maidman's fascination with Kamareh's overpoweringly vivid presence during her performances. Whilst Maidman is especially captivated by physical beauty, he always seeks to convey a sense of specificity and uniqueness to each individual in his artworks. It is hardly possible to capture the soprano's spectacular voice and powerful onstage charisma in a motionless portrait, yet Maidman's skillful rendition invites the viewer to share his admiration of her elegant splendor which, inexplicably, also seems to convey her talents.

Upcoming Shows

PoetsArtists Arcadia Contemporary, California

Galleries

Jenn Singer Gallery.

Collections

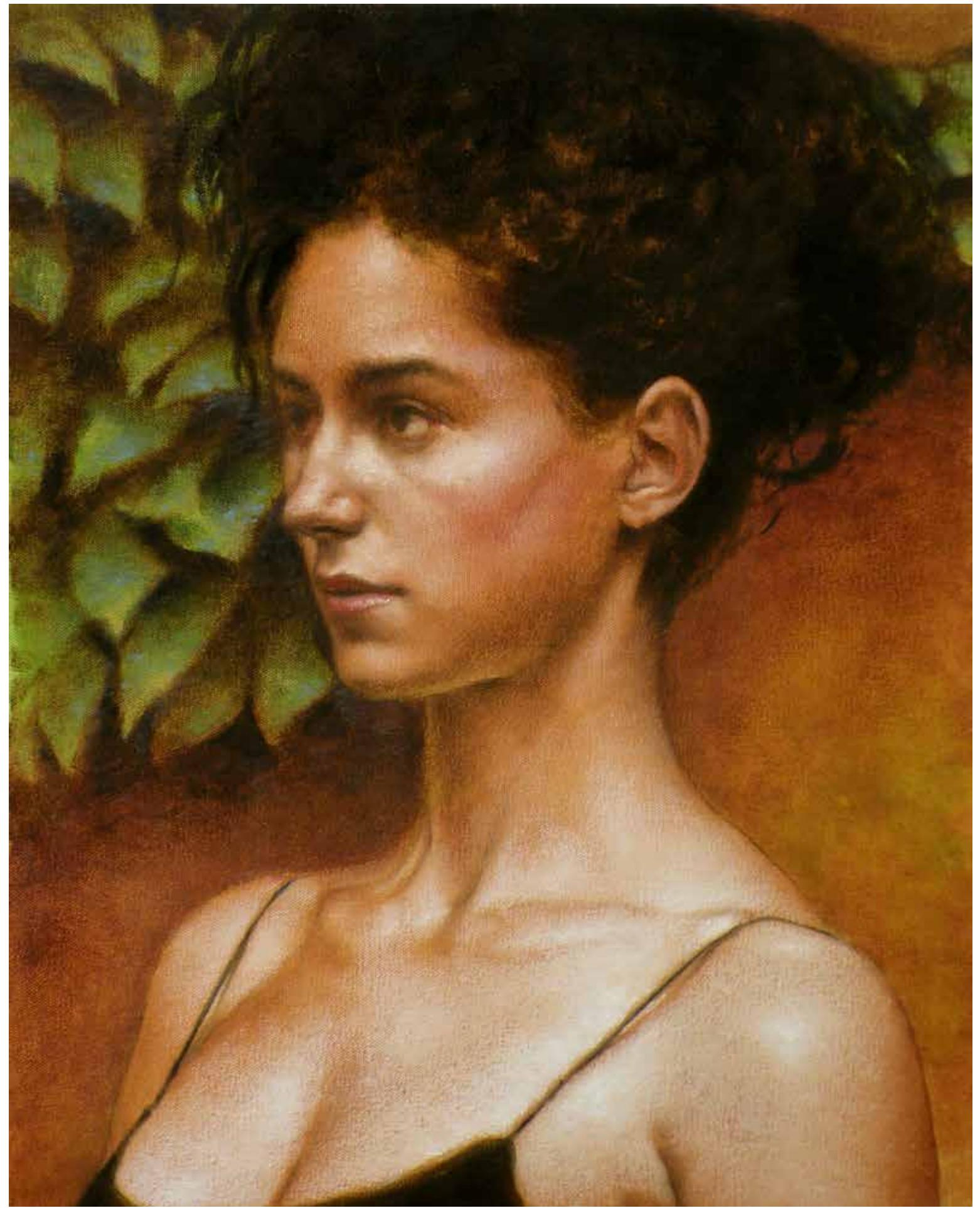
Library of Congress
New Britain Museum of American Art
Long Beach Museum of Art

Instagram

@danielmaidman

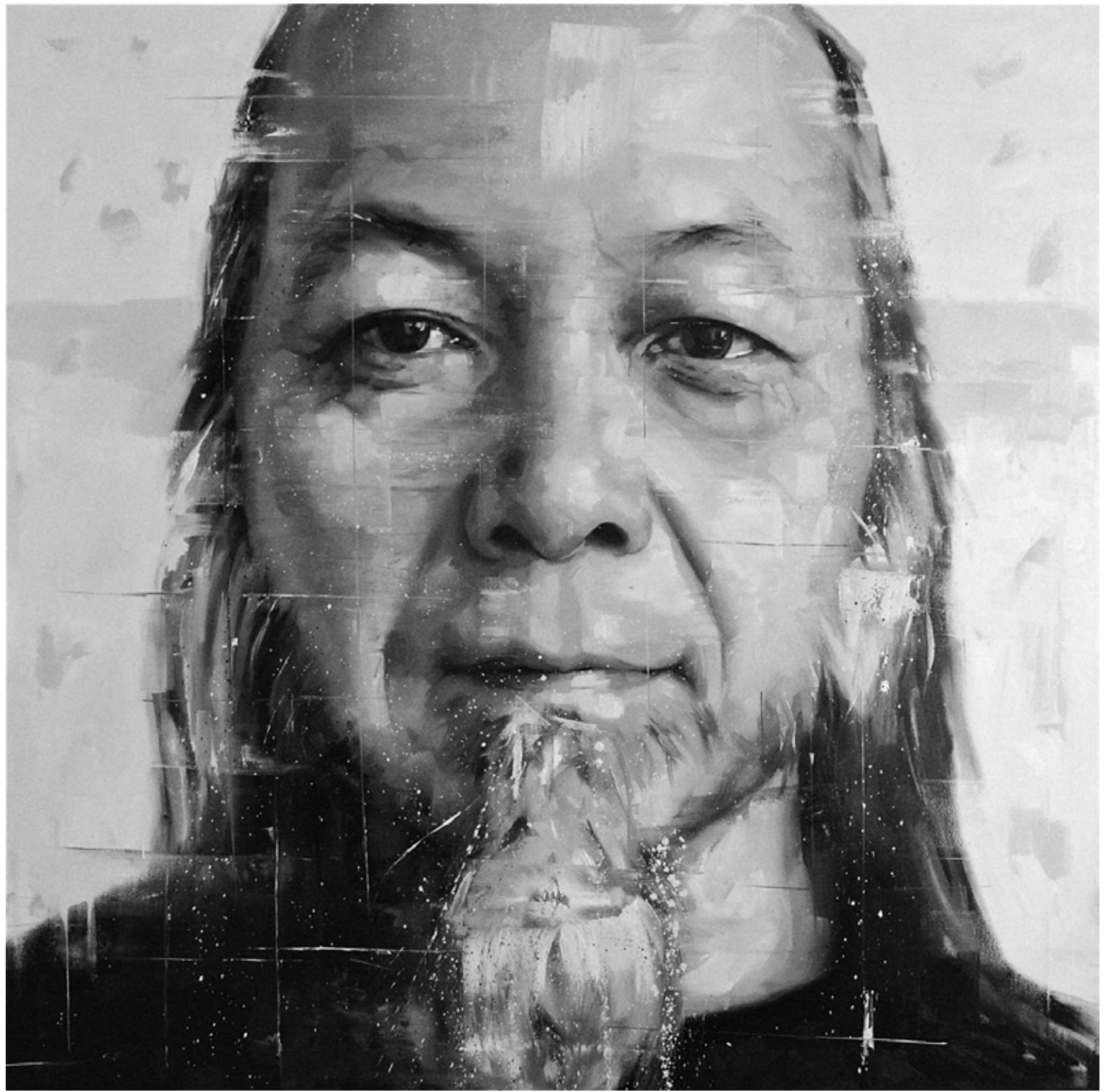
Artsy

www.artsy.net/artist/daniel-maidman



Delaram | oil on canvas | 20x16 | 2017

SILVIO PORZIONATO



Galleries

Liquid Systems

Collections

Tullman Collection, Chicago
Museum of Contemporary Art in Sicily

Instagram

@silvioporzionato

Artsy

www.artsy.net/artist/silvio-porzionato

DaHuang Zhou | oil on canvas | 59x59 | 2016

SARA NORDMARK



Pink_Hat | paint on board | 11x8 | 2017

Galleries

Contact Artist or PoetsArtists' publisher

Collections

Private Collections

Instagram

@saracnordmark

VICTORIOUS MCLEOD

I paint and write for an audience of one.



I don't know what my target audience would be from a marketing perspective, so I ignore that and create what I want. I write stories based on personal experiences, and illustrate. While it is a bit of a double edged sword not knowing what your audience is, I've always kept in mind that I love painting what I like, such as self portraits. I think self-portraits exhibit a special kind of intimacy, like inviting someone into your bedroom. It takes a decent amount of confidence to invite any one to see them.



Galleries

Contact artist or PoetsArtists' publisher.

Instagram

@victoriusfmcleod



Self Portrait as Yggdrasil | oil on herringbone linen | 20x30 | 2017

SANTIAGO GALEAS

I really appreciate collectors who are visibly invested in the work itself and have questions for me about it before buying.



Galleries

Rodger LaPelle Gallerie

Collections

Pennsylvania Academy of the Fine Arts

Instagram

@santiagogaleas

Artsy

www.artsy.net/artist/santiago-galeas

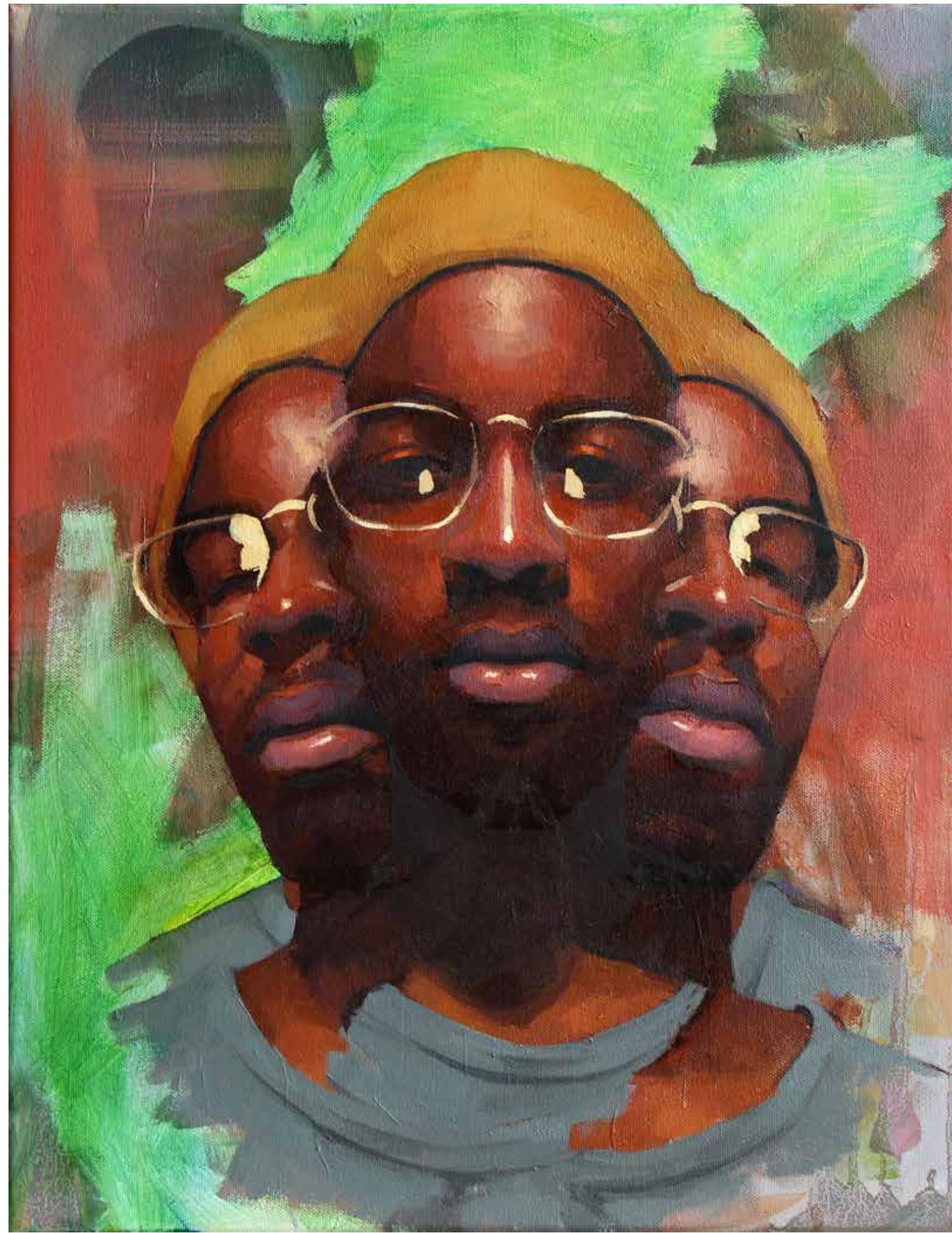
The Portrait Issue

PoetsArtists | Issue #83 | April 2017

I feel really grateful for the education I received at PAFA, as well as the mentors that have been so helpful after graduating. I think those years learning to paint and really focusing on the technical aspects gave me the freedom to do with them whatever I felt like.

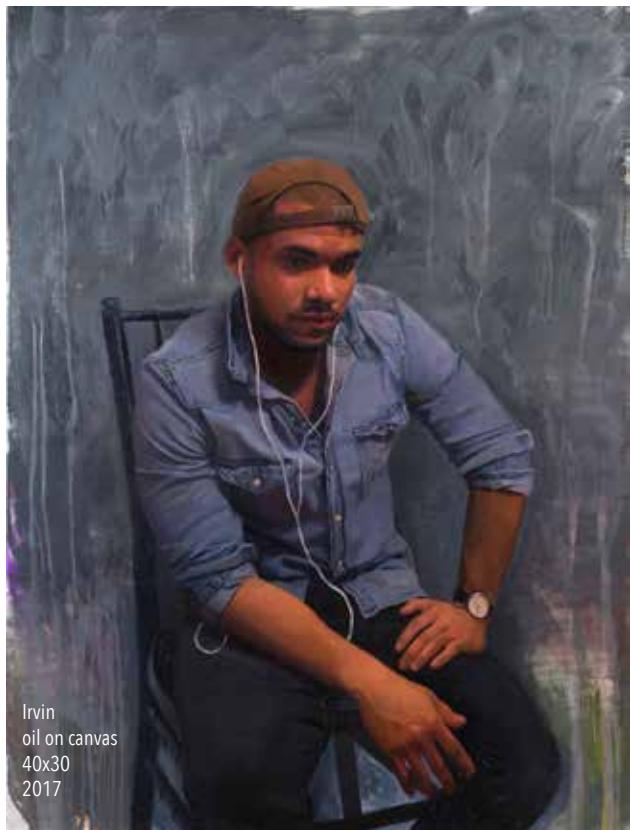
Before I chose my major I had been interested in found object sculpture and photography. I had always dabbled in painting and drawing but became certain about it after my first figure painting class. Even before that I was trying to convince myself to study environmental science!

Victorious
oil on canvas
18x14
2017

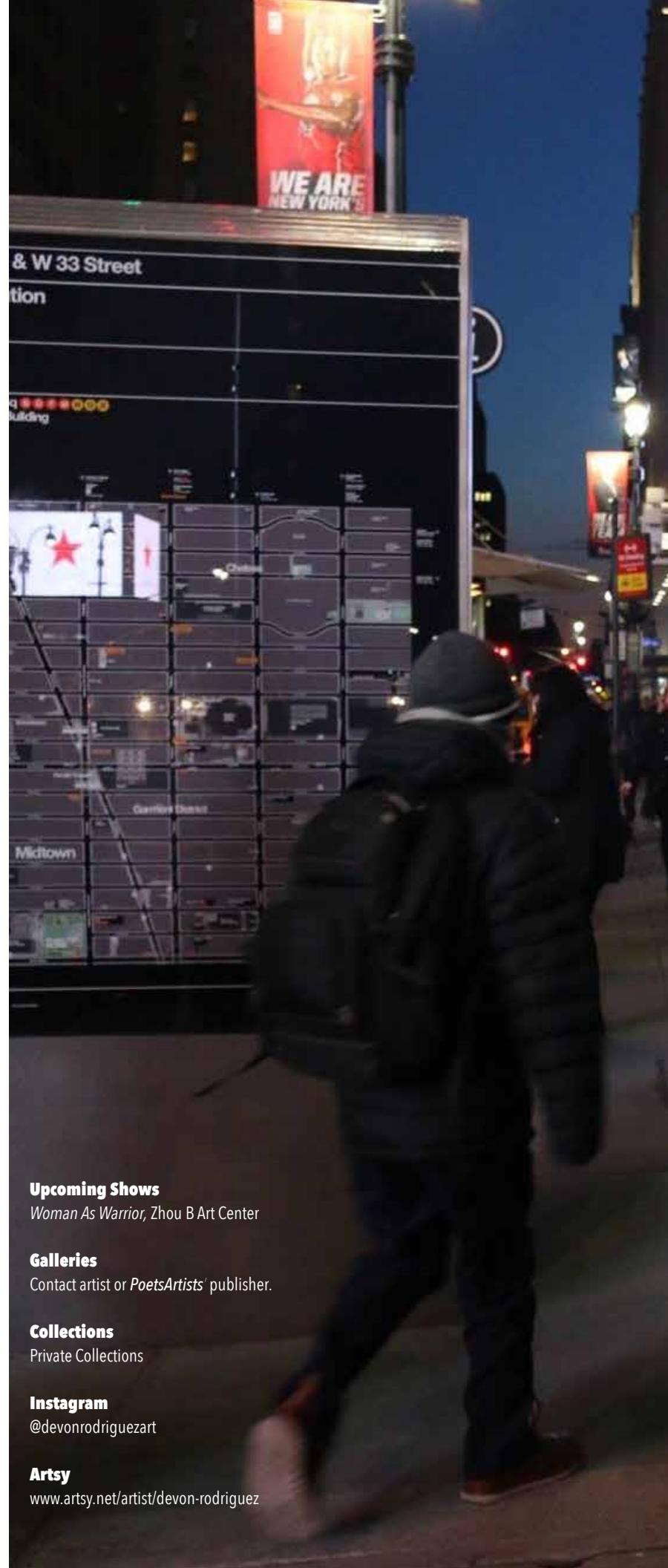


DEVON RODRIGUEZ

New York City isn't what it was but it can still be dangerous, especially when you're in someone's face with a camera without their consent.



Devon Rodriguez portrays artist friend Irvin Rodriguez in a pensive, relaxed pose set against an abstracted background. While the painterly expression is classical—reminiscent of Diego Velázquez—the subject is firmly planted in today's world through dress and a few skillfully rendered objects. Rodriguez seeks to touch the viewer by capturing his subject's candid, warmhearted simplicity in an intimate study of character and emotion. This painting celebrates a fellow artist and hero, someone whom Devon greatly admires and feels deep affinity with. More than merely rendering physical characteristics, Rodriguez seeks to honor his subject by adding lavish, intangible layers of affection—only visible by those who understand the joys of creative connectedness.



Upcoming Shows

Woman As Warrior, Zhou B Art Center

Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

Private Collections

Instagram

@devonrodriguezart

Artsy

www.artsy.net/artist/devon-rodriguez

MADISON SQUARE GARDEN

MADISON SQUARE GARDEN

557

MADISON SQUARE

AGNES GROCHULSKA

I was one of those kids always doodling on scraps of paper...



I want to be able to introduce the energy of creative process (the physical mark of lines and gestures) and highlight the human subject by drawing attention to the emotional weight it carries. My hope is that the resulting drawing will be one which engages the viewer with both the subject and the process.

Galleries

Contact artist or PoetsArtists' publisher.

Collections

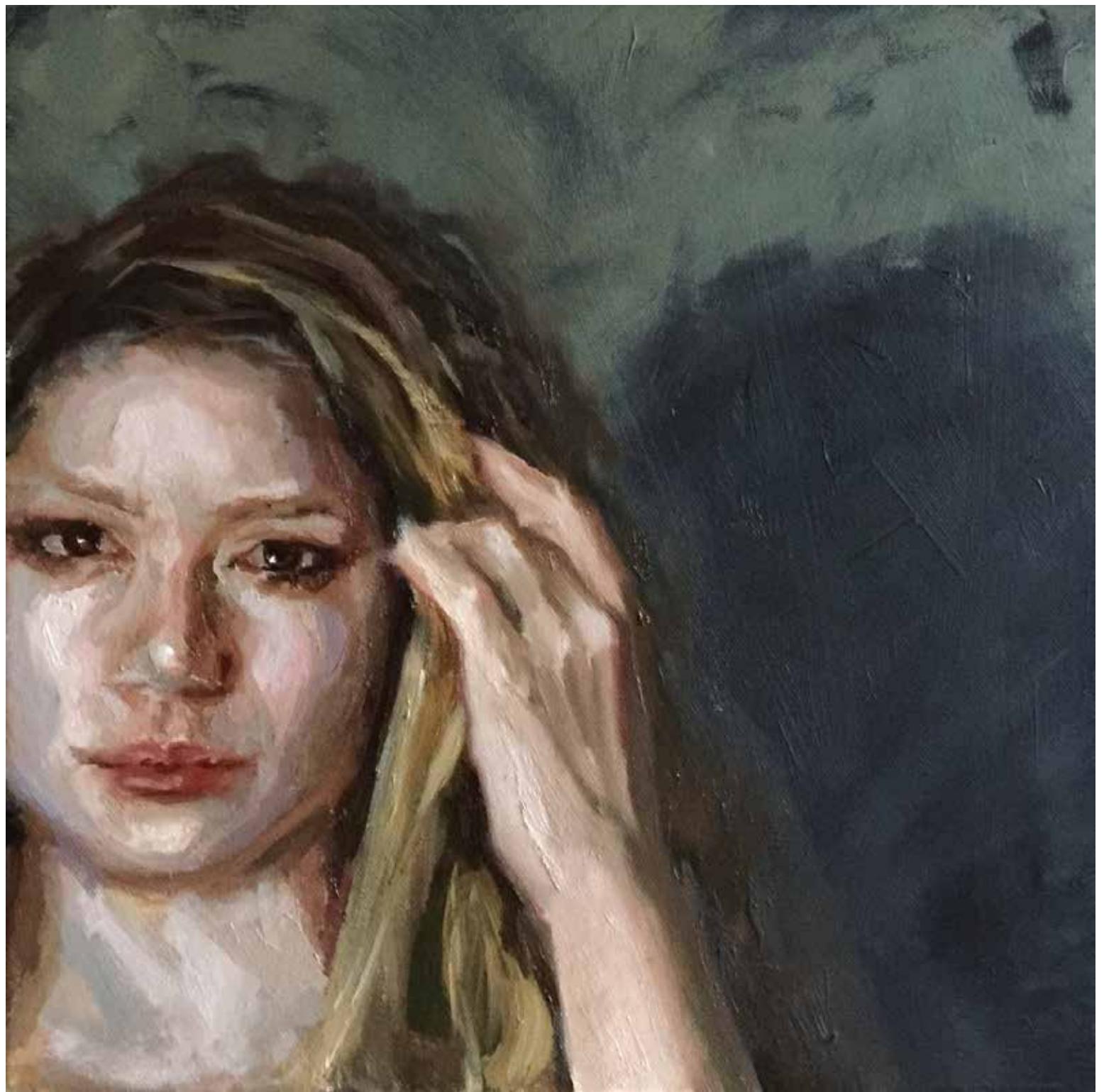
Private Collections

Instagram

@agnesgrochulska

Web site

agnesgrochulska.com



Omalix | oil on canvas | 12x12 | 2017

CYNTHIA GRILLI

Once I went to art school that was pretty much it for me.



Happy Hour | oil on canvas | 24x24 | 2017



Being an artist is a risk on many levels. I suppose that I take the most risks regarding subject matter and size, I often paint very large, personal pieces that if I were to think too hard about where they were going to go after completion I might not begin at all. At some point I decided it was more important to me to see what I was capable of rather than pursue sales or even representation.

Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

Barclay Butera, Inc., Newport Beach, CA
Nixon Peabody Attorneys at Law, Boston, MA
Johnson & Johnson Professional, Inc., Brockton, MA
Dalton + Prives Foundation for Visual Arts, San Diego, CA
The New York Academy of Art, NY, NY

Instagram

@cynthiagrilli

ROBIN JOHNSON

I'd rather hike up a mountain than walk a flat path anytime.



In Conversation | oil on canvas | 30x30 | 2017

Cynthia Grilli and I painted portraits of each other. The paintings provide a view into an afternoon conversation between the two of us from each of our perspectives



CLAUS WORD

Painting in grey shades is a sort of union between past and future that I'm trying to connect.



Self-Portrait | oil on canvas | 20x25cm | 2017



Passion is so strong that you can't help but give all of yourself to it. Then, when you take the right path, you could reach any goal, and your own evolution will be clear.

Galleries
Contact artist directly.

Collections
MEAM

Instagram
[@clausword.donatellamarcat](https://www.instagram.com/clausword.donatellamarcat)

Web site
www.clausword.com

DONATELLA MARCATAJO

I'm an "outlander" in a world of strangers where I want to emerge with all my strengths.



The Name of The Rose (Self-Portrait) | oil on canvas | 40x40cm | 2016



I like to define our life as a chain with an endless number of links. I think that every step of my life from when I took a brush in my hand for the first time has brought me here. I couldn't live without art, I'm well aware. I consider all of my paintings as a little part of my soul and I hope that someone could appreciate and take care of them. So I hope that it'll find its own way into a welcoming home.

Galleries
Contact artist directly.

Collections
Private Collections

Instagram
[@clausword.donatellamarcatajo/](https://www.instagram.com/clausword.donatellamarcatajo/)

Web site
www.donatellamarcatajo.org/

GARY JUSTIS



Upcoming Shows

Woman As Warrior, Zhou B Art Center
The AMERICANA Exhibition, Pennsylvania Center for Photography
Digital Graffiti 2017, Alys Beach, Florida

Galleries

Los Angeles Center for Digital Art, Los Angeles
Manneken Press, Bloomington, IL

Collections

Museum of Modern Art, special Artist's Book Collections, New York, NY
National Gallery of Art, Washington, DC
New York Public Library, Special Collections, New York, NY
Fogg Museum, Harvard University, Boston, MA
JP Morgan Chase, New York, NY
Fidelity Investments, Boston, MA
McLean County Historical Society, Bloomington, IL
Midland Center for the Arts, Dow-Corning Museum, Midland, MI
Alexandria Museum of Art, Alexandria, LA
Carson's International Corporation, Chicago, IL
Durindal, Chicago, IL
Illinois State Museum, Springfield, IL
Kannert Art Museum, Champaign, IL
Museum of Contemporary Art, Chicago, IL
Rockford Art Museum, Rockford, IL (promised gift)
Sierra Systems, Chicago, IL
Stone Container Corporation, Chicago, IL

Instagram

@justisgary

Artsy

www.artsy.net/artist/gary-justis



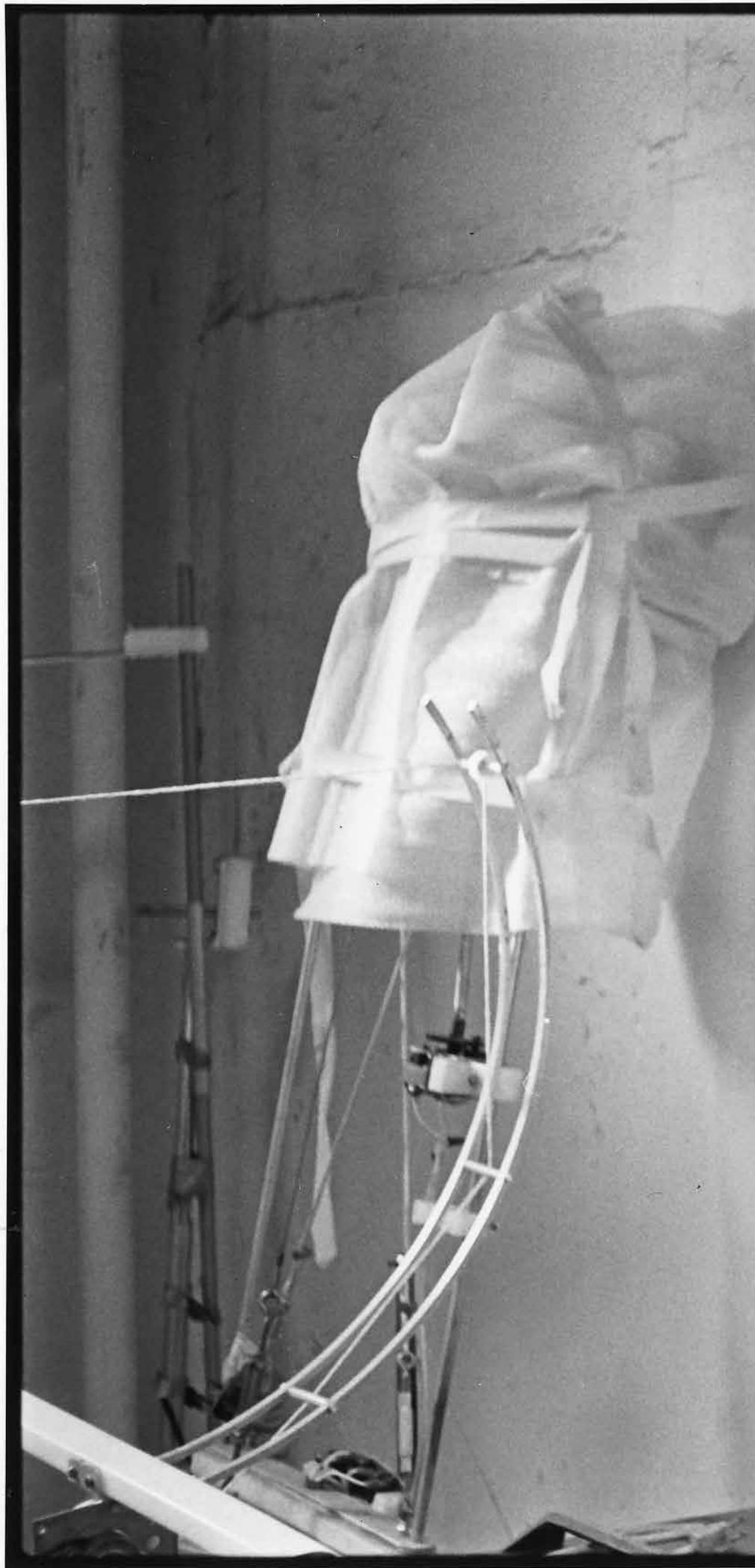
The Portrait Issue

PoetsArtists | Issue #83 | April 2017

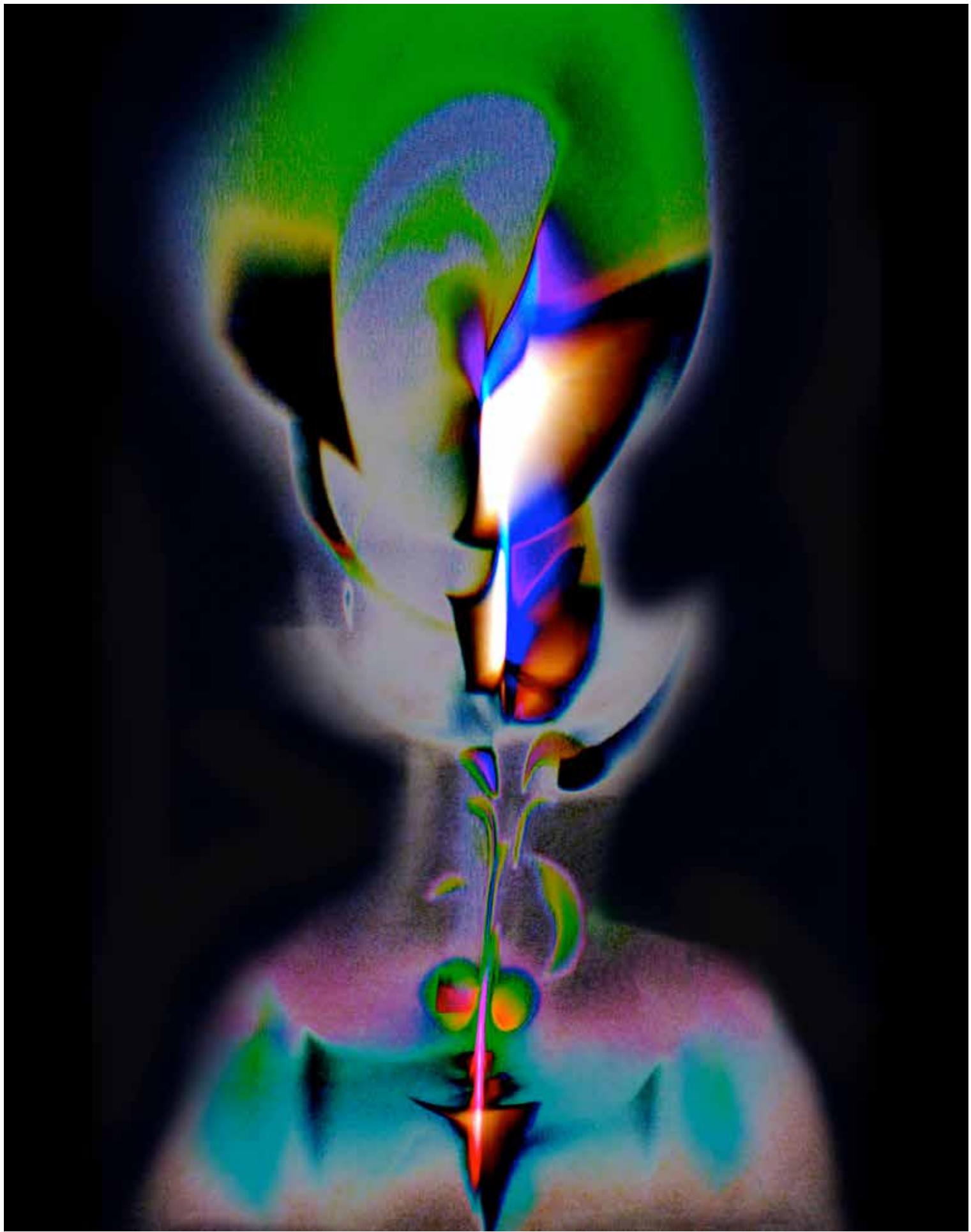


In the beginning I was addressing a need that is common to all mammals: The need to show off. Approval brought me to the creative life at an early age, then as I matured, I began to seek the emotional and intellectual states I could enter in the creative process. Solving problems began to be very satisfying, from conception to the end product where the finished artwork takes its place in the normal order of things.

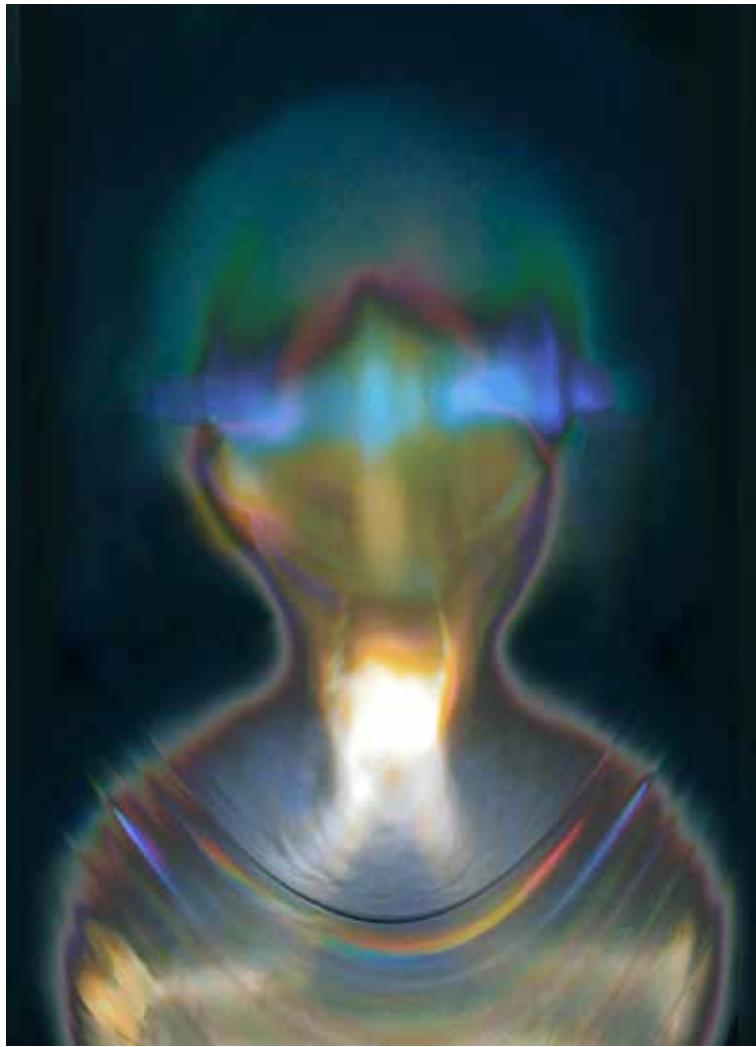
Continual economic instability
is a great risk and can be
overwhelming, especially in a
younger artist's career. With
economics, many of us face
the risk of isolating family
members and friends because
we are careful and guarded with
our time. Placing one's ideas in
the public domain is perhaps
the most complex risk because
an artist is gambling with the
subjective world that is not
aware of the struggles involved
with creation.



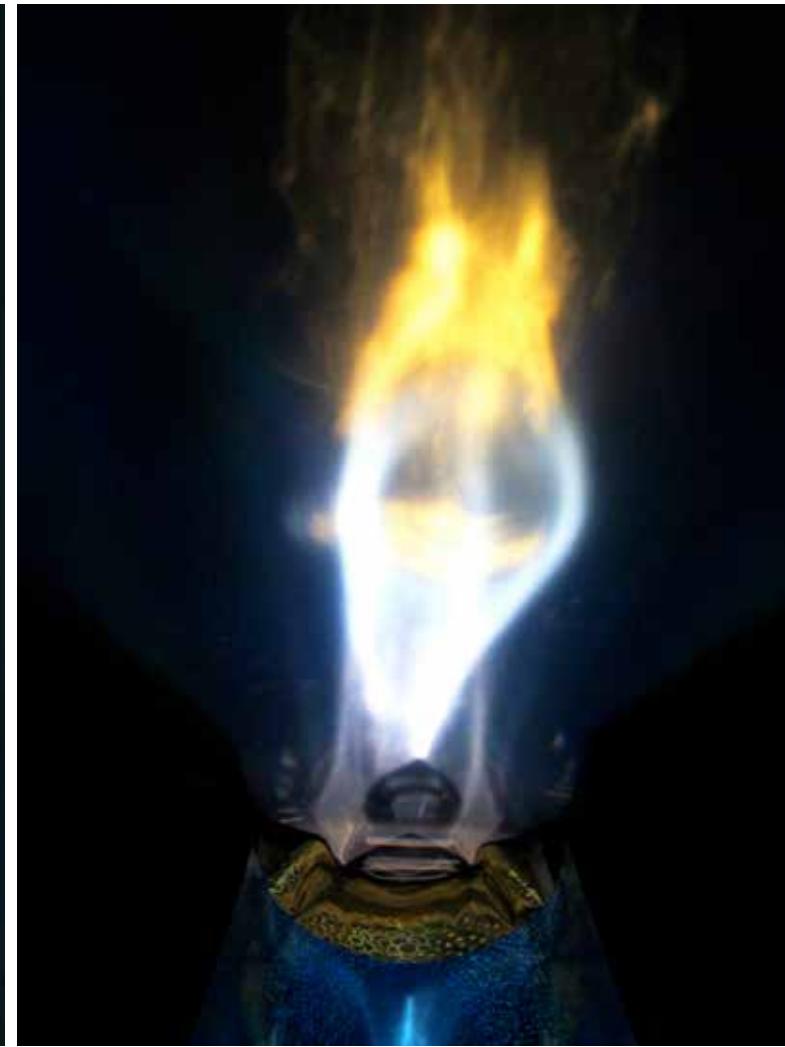




Didi | photo on metal | 14x11 | 2016



Painter | photo on metal |14x10 | 2017



Poet | photo on metal |14x11 | 2017

Gary Justis captures light projections using LED, incandescent, refracted, and reflected light to create virtual life forms. Hovering between complete abstraction and nearly-recognizable imagery, these portraits set themselves apart in an imaginative and highly original way, inviting the viewer to instinctively connect with them on an emotional and spiritual level. Justis expertly validates the viewer's desire to seek symbolic substance in ethereal imagery and our innate need to assign meaning to conceptualized shapes and unexpected colors. Each of his portraits is inspired by the envisioned persona of an artist friend, in which he seeks to capture the subject's unique and enigmatic characteristics.



Painting by Robin F. Williams.



Interview with Art Collector **ROBERT SHIELL**

By Daena Title

Robert next to a portrait of his father by Jason Yarmosky.

Technically, art collector Robert Shiell lives by himself in his Los Angeles English country cottage style house, but you couldn't say he lives alone. His walls are alive with figurative paintings, chock-a-block with both Subjects and the Spirit of the artists who made them.

Over 140 works crowd the walls of Shiell's two homes, (Shiell has also renovated a mid century modern 50's house in Palm Springs). More work overflows onto the floor of his living room waiting its turn to be unpacked and enjoyed. Though Shiell has sporadically collected paintings over the years, and inherited others, it's only been eight years since he began his deep dive into the world of emerging figurative artists. Already his collection has outgrown the walls of his homes. So much so, that on the advice of a friend, Shiell recently converted his LA garage into an "Art Room": Shiell's own white box gallery and entertainment space. "If I had one room between the two houses," says Shiell. "It would be this one that means the most to me. I am happy with every piece in this room. I like every painting on every square inch here and I wish I had triple the space".

In the past Shiell has collected American ceramics and mid-century furniture as well as vintage Disney collectibles, but his present passion, is paintings. His figurative art collection throws a wide net. Paintings range from the "technical brilliance" of realists like Brian Drury and Ain Cocke to expressionistic rule breakers like Andrew Salgado, to the even more abstract Sojourner Truth Parsons. Many works compress the picture plane, or slyly promise a traditional composition and then discombobulate instead. Still others hew to the more traditional approach. Shiell connects equally to his four paintings by male artist Jason Yarmosky as he does to the two pieces he owns by female artist Hope Gangloff. He collects Americans and Europeans. He collects the young such as Anja



Painting by Andrew Salgado

Salonen, still in undergraduate school at the time of Shiell's purchase, and the old, 75 year old Katherine Bradford and Margot Bergman whom Shiell tells me is "only getting her due at 83". What connects them all is that each piece must "resonate" with Shiell. "I am not in this for the investment".

On a recent tour of his collection, Shiell 's descriptions radiated warmth, passion and his connection to each purchase. His heart is open to all facets of the work: either reveling in the color, "I just love, love, love orange", or the beauty and technique of the works themselves, or in the sometimes serpentine road to acquisition, or the stories behind the subjects depicted, "This one is head of the Kabalah. It hasn't been confirmed if it's a wig or not," as well as in the artists themselves as individuals: artist Gangloff, for example "turns music on in her studio and she'll dance in the studio and go back and forth from one thing to another in this rhythm and dance from painting to painting". One artist from whom he's purchased, died too young. Another painting's Subject was in the middle of a break up. Every painting has its stories and Shiell loves them all.

What follows are edited excerpts of our recent conversation at his LA home.

DT: You seem to enjoy getting to know these artists personally.

RS: My relationship to the work is enriched by my friendship with the artists.

And I'm delighted if my purchases can help support them in their careers

DT: Do you ever buy art on line?

RS: Yes, but only after knowing the artist's work and having seen other works.

DT: You've mentioned during the tour that one of the artists has been "getting a lot of buzz" or that another "has been making some waves. That Roberta Smith gave him a real positive review". Do you ever buy anything on impulse that you haven't heard about previously, but just see it and love it?

RS: I have to viscerally respond to the work, but I don't buy on impulse. I deliberate before buying anything. I have to know something about the artist. Which is something I'm hearing about on blogs or this and that. I'll follow an artist on line and do research. There's so much art out there that might appeal to me visually, I do consciously try to filter that out by doing some homework and just not going with my instincts. Every piece in here I did research on. Read something about. And each painting resonates with me in a different way.

I'm not looking at it as an investment or thinking it'll go up in value, but with some other young painters it is nice to get something where they're considered very promising. I like the idea of being supportive of a younger artist's



career, mid-career artists, too. But it's sort of nice, being right . And of course, it's much more affordable.

DT: Do you use Instagram?

RS: I have a lot of art and artists I follow on Instagram, but to be honest with you, I check it less frequently than I would like. Because I feel that I'm overwhelmed with the emails, with my art emails and the blogs. I can't be on both. Facebook, I dropped off. I just don't have the time to find art on Instagram.

DT: The art market has gone through some big changes even within the relatively short time that you've been collecting.

RS: I get a little concerned about the new platforms for art. I like buying on line because I can't physically get to every gallery and I can have a relationship with a gallery that I might not be able to visit. I'm a little concerned that physical galleries are dying. That really disturbs me. And I think it's a trend that might continue to happen. Because a lot of younger people are relying on on-line art. That sends less foot traffic to the galleries, so it's cyclical. Not all galleries know how to pull in a younger crowd and you need to not just have older people there.

DT: And Art Fairs?

RS: Galleries just have to do Art Fairs now. You just have to. It's very difficult not to.

I like Art Fairs. This will be my fifth year at Art Basel in Miami. It's a fun thing. But what's disturbing about the Art Fairs-- I feel there's a lot more pressure on certain quote marketable artists to produce commercially. There's this constant pressure for them to produce for the Fairs.

I hear this first hand from the Galleries I know—Oh this artist, they're going to give me a couple of pieces for this Fair, or the Armory or Basel, China, the Summer show, the Spring Show. I think as an artist, you just need time, to take your time to paint, over the course of a year or so. But this idea of having deadlines. If you're having to be that prolific, you're not spending as much time with the paintings. Your quality goes down if you're constantly on a deadline.

DT: What will you do when all your walls are full?

RS: I have already run out of wall space. I just got rid of my beautiful mid-century lamps in two of my bedrooms in Palm Springs in order to increase my wall space.

I just acquired eight new artworks while in New York (last week) attending the Armory Art Fair, NADA Art Fair and Independent Art Fair, although I am out of wall space.

I will have to get storage space and rotate my art... and maybe down the line buy a different house with significantly more wall space.

DT: You have such a passionate connection to all of these paintings. Is there one that stands out for you?

RS: I don't like to say I have a favorite. But the painting behind me is of my father who died two years ago in 2015 April. When he was 90 I asked the artist Jason Yarmosky, who is incredibly skilled at rendering elderly people, to paint my father. I paid for him to come down to San Diego and spend a day with my father. And they had a great day together.

My father wasn't happy with the painting because he felt it made him look old. He wasn't able to look at it and realize this is what he looked like today. Even though Jason captured him perfectly. His eyes. His neck... I love the feel.

My father kept the painting at his place. I wanted him to have it.

So when my father did die, I had it hung here in my house and it really helped me during that grieving process. This room is where I sit all the time at my desk. That's where I sit more than any place and spend the most amount of time. And I really felt that it helped me having it. The grieving process takes different stages and it made it easier for me. I don't know what the process of healing would have been without that painting behind me. I love having it.

LEFT PAGE: Daena Title standing next to Robert as he points to new work he has not yet unpacked.
Behind on the walls are works by, at left, Hope Gangloff, and at right, Dan McCleary.



Robert in front of a Margot Bergman in the new Art Room he had converted.

OMALIX



Agnes | oil on cradled wood panel | 12x12 | 2017

Upcoming Shows

Size Doesn't Matter at Bernarducci Meisel Gallery
Woman As Warrior, Zhou B Art Center

Galleries

Contact artist or *PoetsArtists* publisher.

Collections

Private Collection

Instagram

@omalix

Artsy

www.artsy.net/artist/omalix



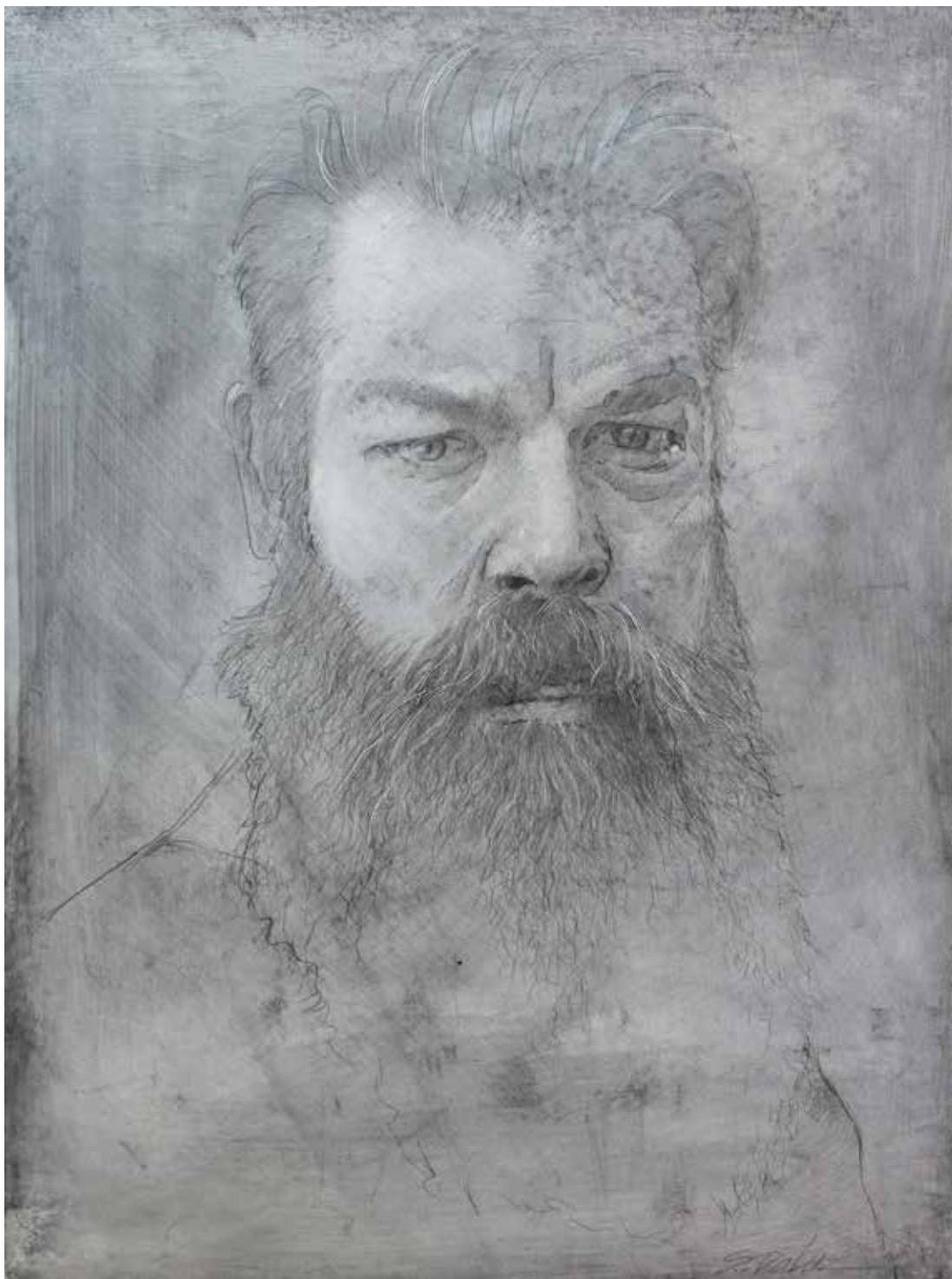


Anticipation I, II, and III
oil on cradled wood panel
14 x 14
2017



STEVEN DA LUZ

Soldiers take risks. Firemen take risks. Police take risks. As an artist, I don't take any real risks worth mentioning.



Brian
silverpoints
16x12
2017

Upcoming Shows

Argentum Marburg, NYC; Apr 28- May 12, 2017

Galleries

AnArte Gallery
The Marshall Gallery

Collections

Citigroup Headquarters, Houston, TX
Whitestone Financial Group, San Antonio, TX
Schell, Mitchell, & Cooley, LLP, Dallas, TX
Law Offices of Sean O'Neill, San Antonio, TX
Hermann Memorial Ambulatory Center, Houston, TX
Hermann Memorial Southwest Heart & Vascular

Institute, Houston, TX
Johnson & Blohm Associates, Inc., Houston, TX
Strasberger & Price, LLP, San Antonio, TX
Orthopedic Specialists of Texas, Sugar Land, TX
Joeris General Contractors, San Antonio, TX
Eagle Medical, San Antonio, TX
Presbyterian Hospital, Dallas, TX

Instagram

@ s.daluz1

Web site

www.stevendaluz.com

I spent 8 1/2 years working as a medic in an emergency room. I've seen a lot of human pain, suffering, and death. I served nearly 25 years in the Air Force and lived 14 years in other countries. I've survived cancer and a heart attack. I have flown a fighter jet even though I am not a pilot. Through it all, I have always had a deep passion for making art. A very full and rewarding life, filled with amazing experiences have brought me to the path I am on.

TANYA ATANASOVA



Smokey eye/Joëlle | oil on linen | 47x43 | 2017

Galleries

Contact Artist or *PoetsArtists*' publisher

Instagram

@tanya_atanasova_visual_arts

Web site

www.atanasova.be

The Portrait Issue

PoetsArtists | Issue #83 | April 2017

FELICE HOUSE

I am motivated by the desire to see images of women whom I can relate to.



Felice Trees | oil on canvas | 36x72 | 2016

My mom, Lynette House, is a representational painter. I grew up going to life drawing classes with her. For a while she had a studio in the attic of an old building at Amherst College that had a beautiful north skylight. Later we moved to Williamstown, MA, the home of the Clark Art Institute. At that point, she maintained a studio in our house. When I walked into my first painting class in college holding a box of my mom's old paints I knew I had found my path.



Misha Sky | oil on canvas | 36x72 | 2016

MARK TENNANT



Portrait of Raoul Middleman | oil on panel | 30x24 | 2016

ERIN ANDERSON



I'm working in a traditional genre and medium using unconventional materials and subjects. Often in figurative art you have subjects who are intended to portray an ideal or be valued for their physical beauty. I want to challenge the idea of conventional beauty and present figure work and portraiture that is beautiful in an unexpected way. I want my work to elevate ordinary people and showcase how beautiful and complex we all are, even when we are a little asymmetrical or have lumpy bits or wrinkles. Guess what, we ALL have hallmark imperfections which give us depth and character. The last thing I want my art to do is elevate a false standard of beauty, which is already so rampant in the world. Let's celebrate the human beings that we are for who we are and be thankful.

Upcoming Shows

Polasek Museum *Summer of Love: Reflections on Pulse*
PoetsArtists Arcadia Contemporary

Galleries

Contact artist or PoetsArtists' publisher.

Collections

The Bennett Collection
Dave Henry Collection
Private Collections

Instagram

@erinandersonstudio

Artsy

www.artsy.net/artist/erin-anderson



The Artist
oil on copper
18x21
2017

Erin Anderson's striking self-portrait, exquisitely rendered in a detailed yet subtle manner, leans heavily on a classical representational approach. The luscious sheen of the copper support is an integral part of her work, and gives it a distinctive, contemporary look, perfectly juxtaposing contemporary abstraction with an ageless time-honored expression. Through experimental chemical oxidization Anderson achieves unpredictable and visually interesting patterns suggesting an ancient, ethereal environment while still maintaining the metal's inherent luster. Her tranquil motionless figure exudes a sense of wellbeing tinged with melancholia—she seems to be in perfect equilibrium, beautifully surrounded by the elegant background with its abstracted jumble of chaotic, random branches that, as a whole, come together in graceful harmony.

MICHAEL VAN ZEYL

I am trying to work larger and use thicker paint and experimenting with different surfaces to paint on.



Adam Holtzrichter and Michael Van Zeyl working on a portrait of Chicago artist Elizabeth Claire Ospina.
There are three portraits of Elizabeth in this issue.

Upcoming Shows

Woman As Warrior, Zhou B Art Center
PoetsArtists Arcadia Contemporary

Galleries

Abend Gallery
T.H. Brennen Gallery

Collections

University of Chicago Divinity School
United States District Court, Milwaukee, WI
Sheikh Faisal Bin Qasem Al Thani Palace, Doha, Qatar
Mr. and Mrs. Richard Driehaus
Mrs. Kara Lysandra Ross
University of Chicago
Rush University Medical Center
DePaul University School of Law Chicago
Chicago Theological Seminary

Instagram

@michael_vanzeyl

Artsy

www.artsy.net/artist/michael-van-zeyl

After visiting Art Basel for the first time in December of 2016 I realized I could be doing some things differently and am looking to shift the focus of how and where my work is shown.

I'm working on developing larger and more contemporary composed looking paintings and hope to find representation with galleries which exhibit in the high profile fairs.



Elizabeth Claire | oil on linen | 20x16 | 2017

ADAM HOLZRICHTER

Nearly all of my work is figurative, so capturing portraiture is critically important.



Linen Crown | oil on canvas | 12x12 | 2017



Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

Polish Museum of America
Odd Nerdrum
Amos Miller and Sharon Lombard
Karen and Weston Wellington
Robert Kennedy III

Instagram

@adamholzrichter

Maybe it's understood that we dream in realism, and most people who can see speak the same visual language of symbols. When painting a person from life, I find it easier to manufacture a complex emotion that lands the features somewhere between several expressions. That allows me to capture my idea of the closest likeness possible. Even when working from photo references I like to have several angles and options up so I can play Frankenstein a bit more freely.



Photos of Adam Holzrichter
by Jayson Fox, Los Angeles

VICTORIA SELBACH

All of my work is either a portrait of a specific woman or a portrait of the female condition.



Recent politics and the current social climate have rocked my psyche. I've been thinking a great deal about our legacy as women; those who came before us, their lasting impact on who we are today and what we pass on to our daughters. That is the fuel behind my new series 'Generational Tapestry'.

I'm a big believer that dynamic collaboration with diverse galleries and curators is what connects our vibrant realist community of painters and collectors.

Photo of Victoria Selbach's grandmother whom was addicted to grocery store novels and whose crochet and frilly hankies have ended up in Victoria's new series.

Upcoming Shows

Woman As Warrior, Zhou B Art Center

Galleries

Sirona Fine Art
Dacia Gallery

Collections

The Tullman Collection
The Bennett Collection
Various Private Collections

Instagram

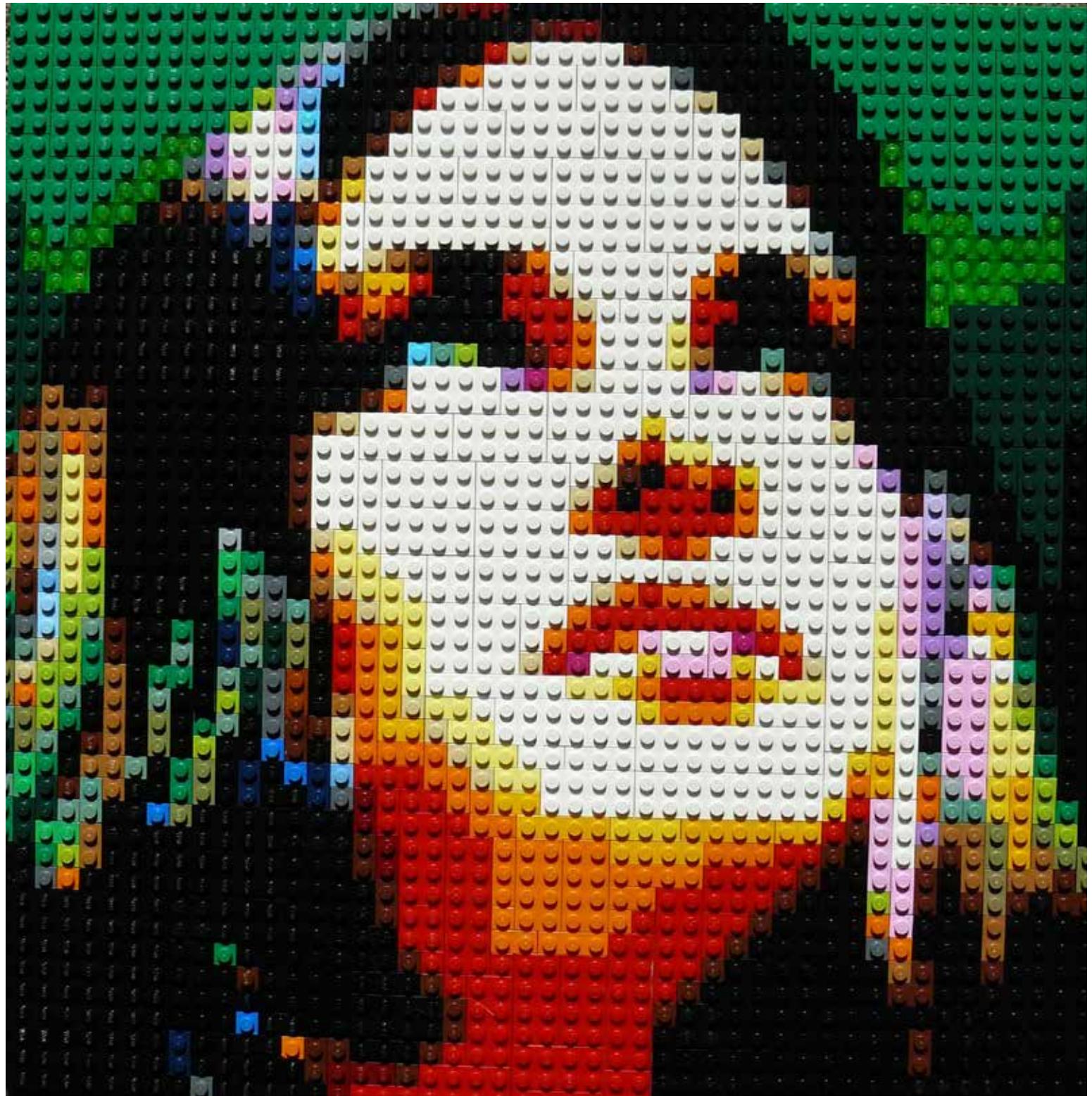
@vicselbach

Artsy

artsy.net/artist/victoria-selbach



PAULINE AUBEY



Emerald Girdl | 796 lego bricks on large lego baseplate | 15x15 | 2017 | Private Collection

Upcoming Shows
Bristolbrickz (special guest), Bristol (UK)

Galleries
Contact artist or *PoetsArtists*' publisher.

Collections
Private Collections

Instagram
@poueedechair

Web site
poueedechair.wordpress.com

The Portrait Issue

PoetsArtists | Issue #83 | April 2017

ALIA EL-BERMANI

I'm A Special Snowflake
oil on aluminum panel
60x30
2017



Upcoming Shows

Exquisite Abandon LCAD Gallery
Summer of Love, Orlando Museum
Woman As Warrior, Zhou B Art Center

Galleries

Abend Gallery

Collections

Mass Audubon Society;
Tufts University Medical School

Instagram

@aliapainter

Artsy

www.artsy.net/artist/alia-el-bermani

ADINA TULAI



Osamu Obi | pencil on paper | 24x19 | 2017

Galleries

Contact artist or PoetsArtists' publisher.

Web site

facebook.com/adinatulai

The Portrait Issue

PoetsArtists | Issue #83 | April 2017

GEOFFREY STEIN



Guardian Self-Portrait | acrylic and collage on canvas | 48x36 | 2017

Galleries

The Lionheart Gallery (Pound Ridge, NY)
The Minster Gallery (Hampshire, UK)

Instagram
[@geoffreystein](https://www.instagram.com/geoffreystein)

Collections

New York Historical Society, NYC
Texas Tech University, Lubbock, TX
Goodenough College, London

Web site
www.geoffreystein.com

JUDY TAKACS



Diane Does Art Good (Portrait of Artist Diane Fleisch Hughes) | oil on canvas | 18x36 | 2017

Having children took precious hours and years from my art career, yet, I wanted children so desperately that there was no other decision for me, so I had three. Art-risks pale in comparison to that big life-risk. Art-risks for me are calculated; what's the worst that could happen (you lose your entry fee, you've gone to an opening for nothing, you've ruined a painting that you've spent many hours on) vs. what's the best that could happen (you are accepted into a life-changing show, you meet an amazing collector at an event, you bring a painting from ordinary to spectacular). For me all those "risks" are worth the potential benefit, and the loss isn't huge. With kids, though, you sign your name in blood that you will love this person unconditionally, forever, beyond sickness and health, and beyond the grave too. It's a bond that beats all other bonds.



Upcoming Shows

Step Right Up e11even2 Gallery, Cleveland, Ohio
Takács/Secrets/Szalay: Artists Archives of the Western Reserve

Galleries

Contact artist or *PoetsArtists*' publisher.

Instagram

@judytakacs

Web site

judytakacspaintspeople.com

SHANA LEVISON

I'm starting to do larger multi-figure paintings and pushing my technical skill further.



I hope I'm never fully satisfied with my work. I know that sounds strange, but that struggle is what pushes me to work harder and push myself further. I never want to feel like my work has stayed consistent I have so many painting ideas built in my head and some aren't ready to be painted because I want to be a better artist to paint them... when that will be, I don't know. But I do know that I'm excited to keep growing and making more and more art.

Upcoming Shows

Woman As Warrior, Zhou B Art Center

Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

Private Collections

Instagram

@SLevenson

Artsy

www.artsy.net/artist/shana-levenson



Pretty Little Vixen | oil on dibond | 30x30 | 2017

I find a lot of inspiration from my kids. I'm an extremely emotional person as well and a lot of my paintings are a diary of my life. It may not always be obvious what story is being told, but that's up to the viewer to connect with.



Death of the Maiden | oil on dibond | 30x30 | 2017

MELINDA BORYSEVICZ

Within my work, one of my biggest risks has been to work in very large formats.



Upcoming Shows

ModPortrait Exhibition, Museo MEAM, Barcelona, Spain
ModPortrait Exhibition, Museo Pablo Serrano, Zaragoza, Spain

Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

Savannah College of Art and Design Permanent Collection

Instagram

@melinbz

Artsy

www.artsy.net/artist/melinda-borysevicz

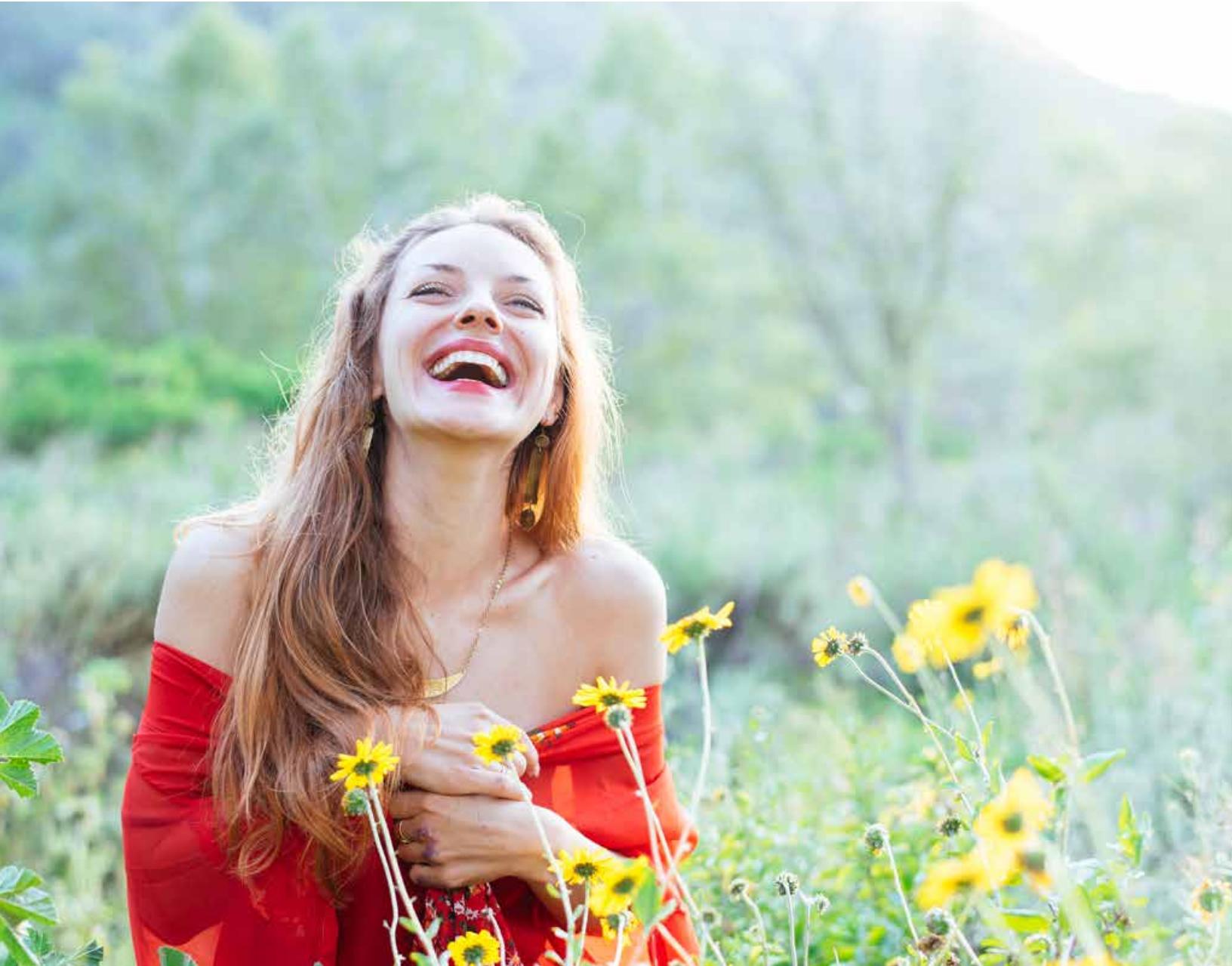
My current dedication to my work and my ability to commit and focus solely on painting was created rather recently by a combination of circumstance and passion. The overwhelming urge to quit everything to paint coincided with both my boys leaving home, a synchronization with someone who had an apartment to rent for next to nothing in a tiny town in southern Italy, and a decent sale of some work to my *alma mater*, which afforded me almost a year of shoe-string budget living, during which my commitment solidified and intensified. That was over two years ago and I feel there's no going back, that I'm doing now what I have somehow always been meant to do.

Portrait of the Artist November of her 46th Year | oil on linen | 43x27 | 2016

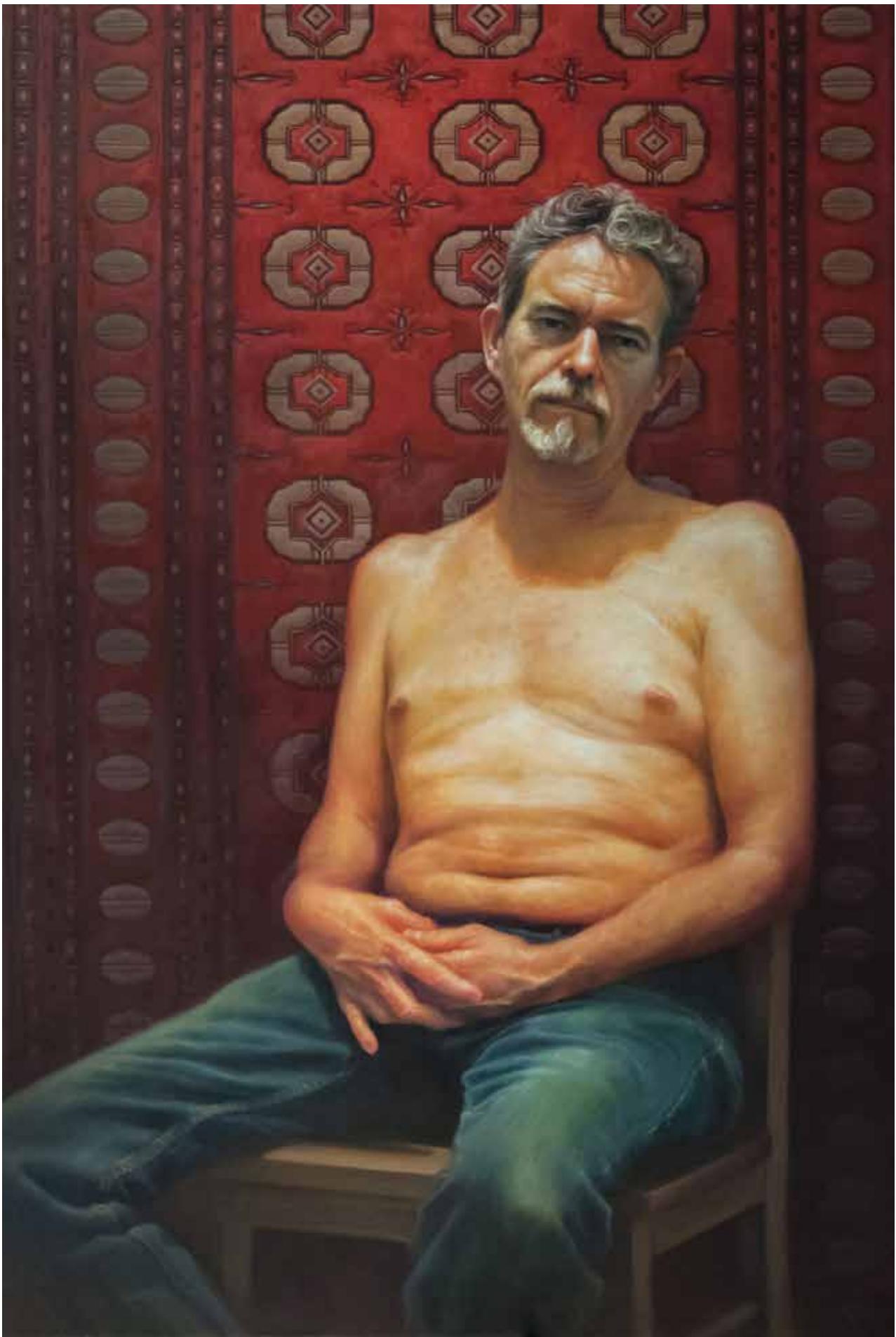


ALLA BARTOSHCHUK

I find it paramount to constantly grow as an artist.



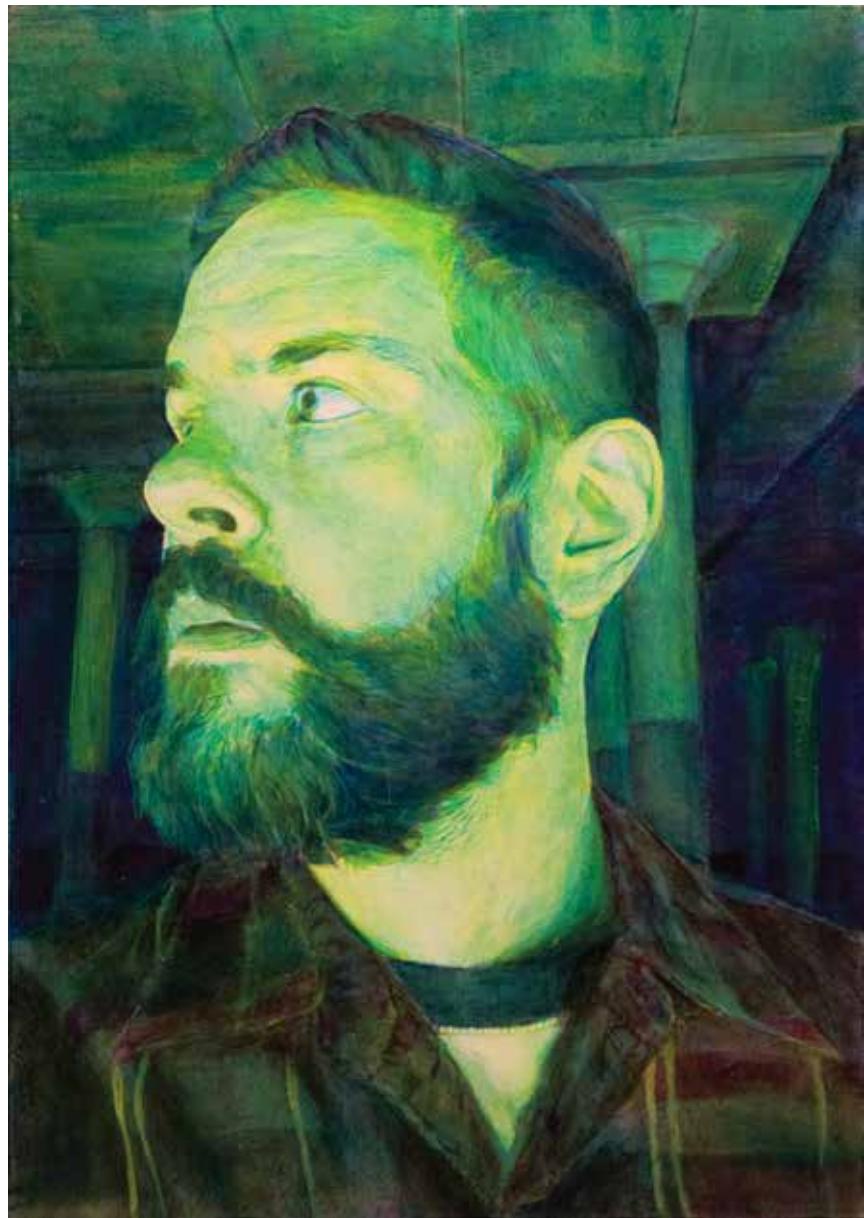
I don't always think about my paintings in a long term. I am not necessarily a practical person and I tend to be a bit overly ambitious with my paintings, especially when it comes to size. Maybe if I thought ahead a little more, I would paint everything tiny no bigger than 16x20" for easy storage and transportation. Maybe not being too concerned about the painting's future eliminates certain restrictions. I just blindly believe that it will find its place in the world whether it be in the home of somebody who cares for it, museum or my closet happily gathering dust.



Resting Artist (Portrait of F. Scott Hess) | oil on canvas | 14x16 | 2016

The Portrait Issue
PoetsArtists | Issue #83 | April 2017

JOSHUA DEAN



Standing Near a Flavin Installation (A Self Portrait), | acrylic on panel | 20x14 | 2016



Portraits of Friends (Nancy) | acrylic on canvas | 44x70 | 2017

Upcoming Shows

Transaction In #Selfie Project, New York, NY

The Figure: Interpreted Through Contemporary Mediums

Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

The Clearing House Art Collection

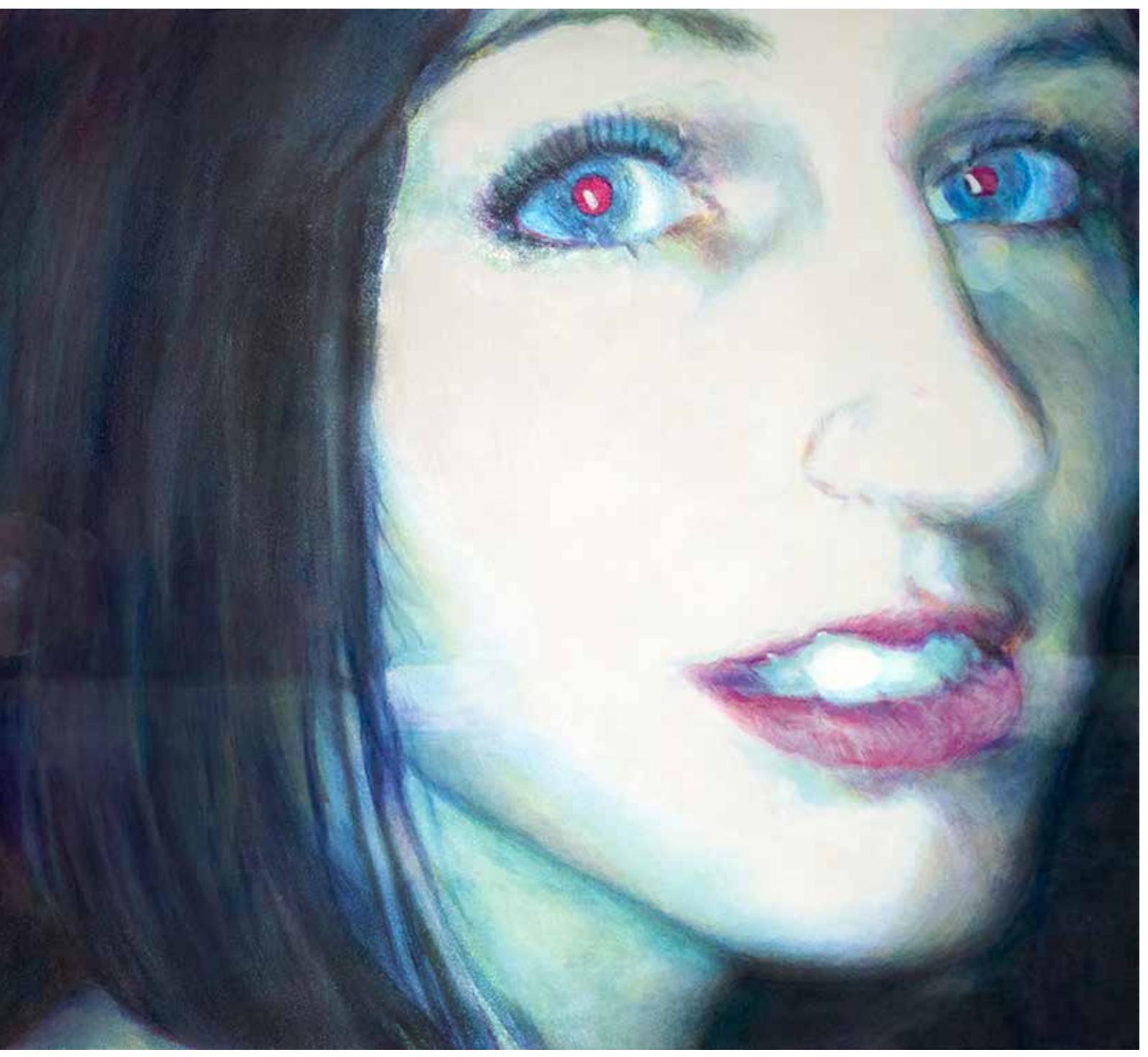
Private Collections

Instagram

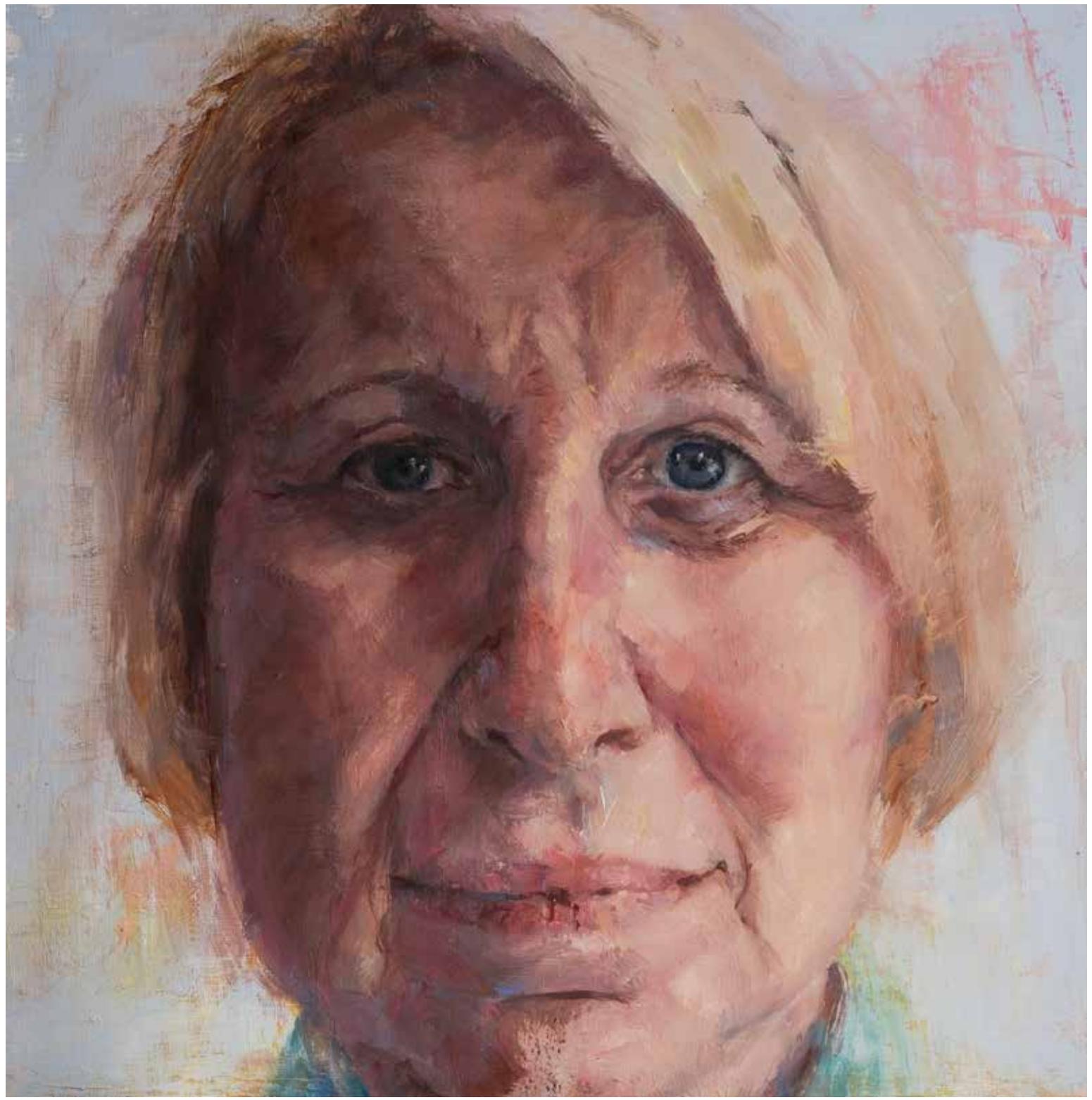
the_joshua_dean

Web site

www.joshuadeanart.com



TENLEY DUBOIS



Galleries

Contact artist or *PoetsArtists*' publisher.

Portrait of Amy | oil on cradled panel | 12x12 | 2017

Collections

Private Collections

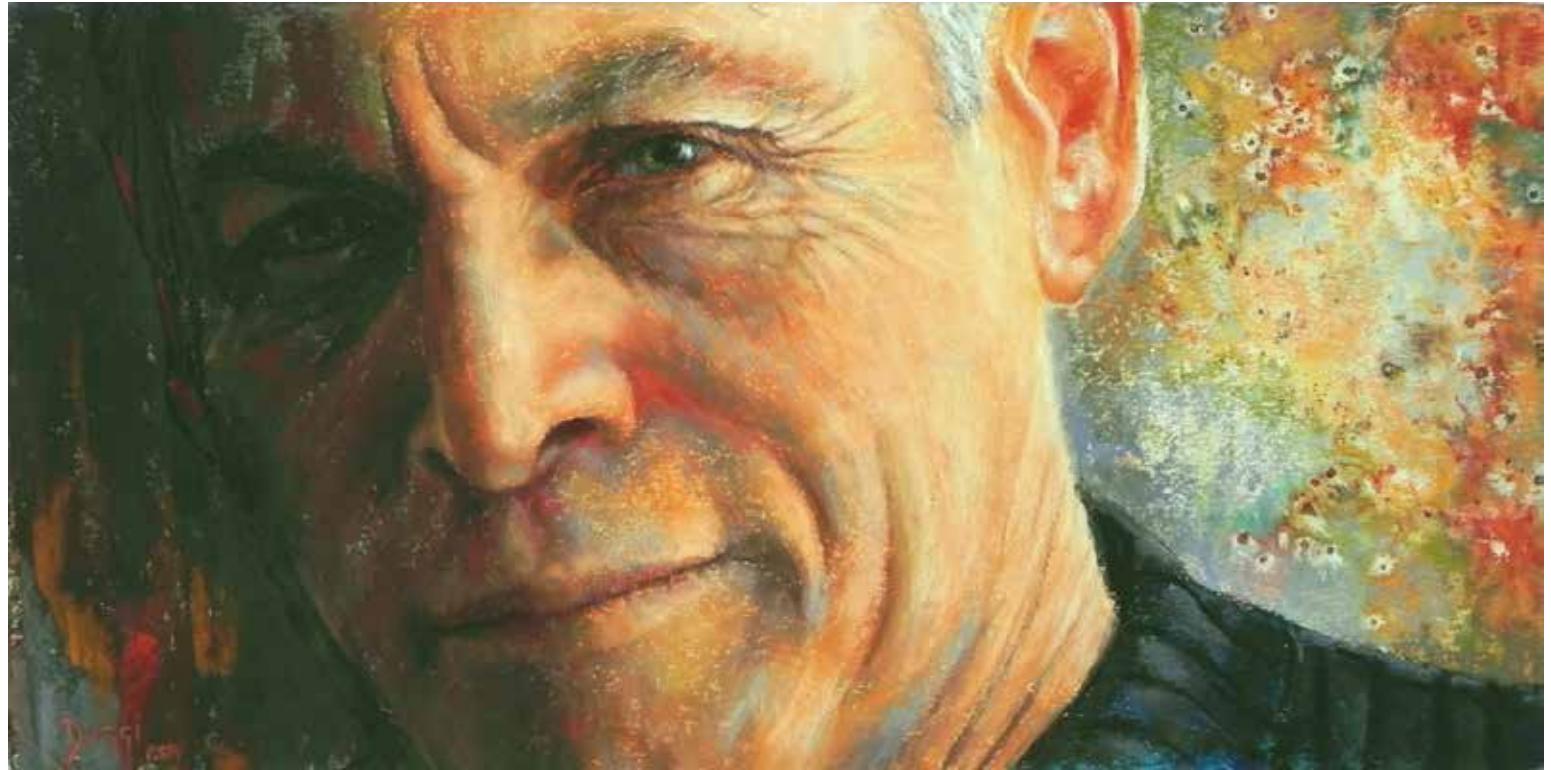
Instagram

@Tenleydubois

Web site

www.tenleydubois.com

DAGGI WALLACE



Michael's Cosmic Walk (portrait of artist Michael Clinite) | pastel and watercolor on paper | 8x16 | 2017

Upcoming Shows

Beyond the Lines Gallery, Female Figure Explored, Bergamot Station, Santa Monica, CA, April 2017
Bleicher/Gorman Gallery, Word Jumble, Bergamot Station, Santa Monica, CA, May 2017
International Association of Pastel Societies Master Circle Exhibition, Albuquerque, NM, June 2017

Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

Wichita Center for the Arts, Wichita, KS
Lucile Packard Children's Hospital, Palo Alto, CA (to be installed 2017)
Ventura County Community Hospital, Ventura, CA
Schola Cantorum of Texas, Fort Worth, TX
Il Defizio, Gambassi Terme, Italy
Toscana In, Gambassi Terme, Italy
World Harvest Missions, Lake Worth, FL
New Life Children's Home, Port-au-Prince, Haiti
The Perfect Puree of Napa Valley Co., Napa, CA
Legends, Blues Club, Chicago, IL
Studio Channel Islands Art Center, Camarillo, CA

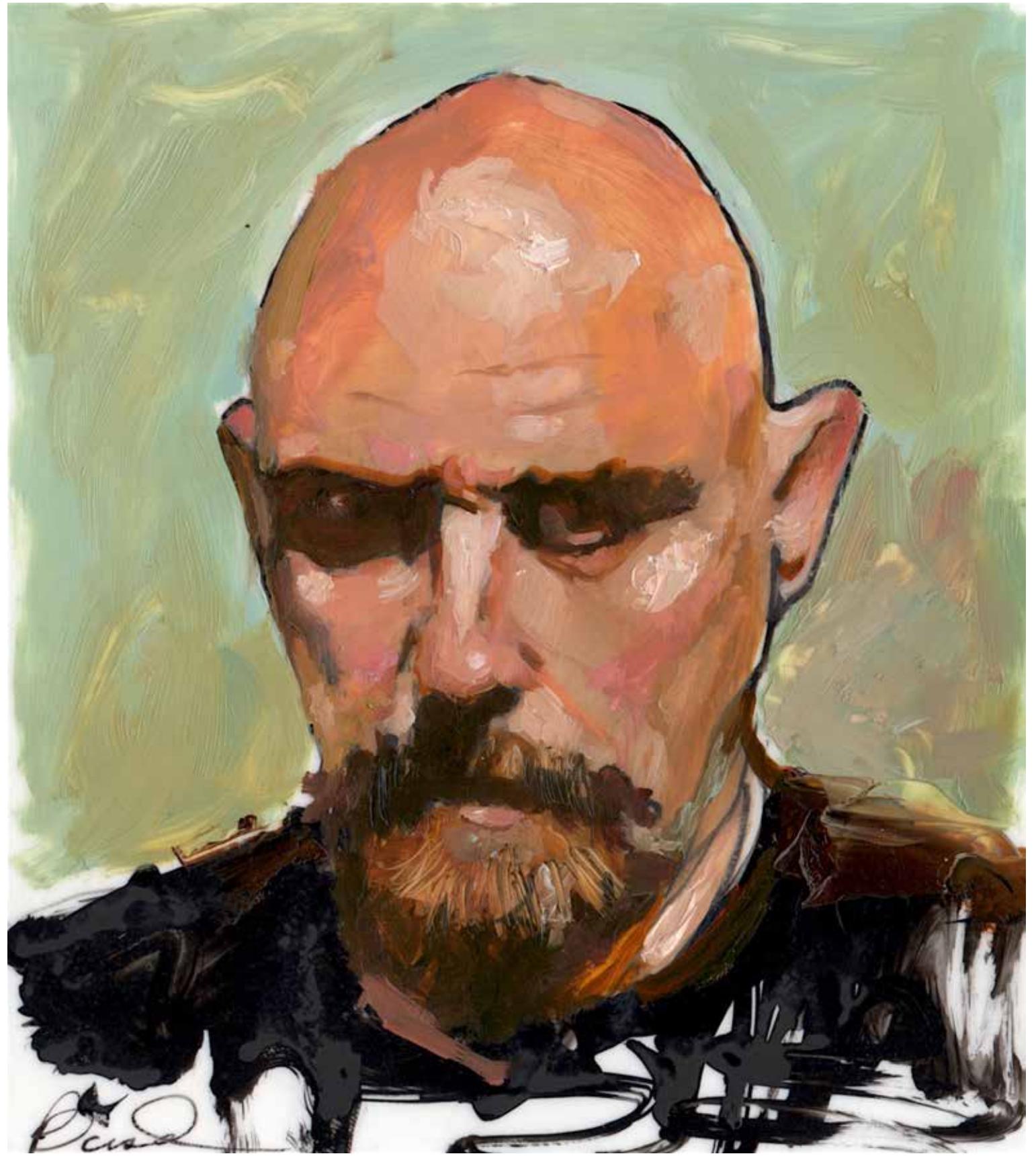
Instagram
@daggistudio

Web site
daggistudio.com

The Portrait Issue

PoetsArtists | Issue #83 | April 2017

BRIAN BUSCH



Portrait of Steven DaLuz | oil on yupo | 6x6 | 2017

Upcoming Shows

Solo print show August 2018
Firecat Projects, Chicago

Galleries

Contact artist or *PoetsArtists*' publisher.

Collections

Carie Lovstad
Brent Dilworth

Instagram

@brianbuschstudio

Web site

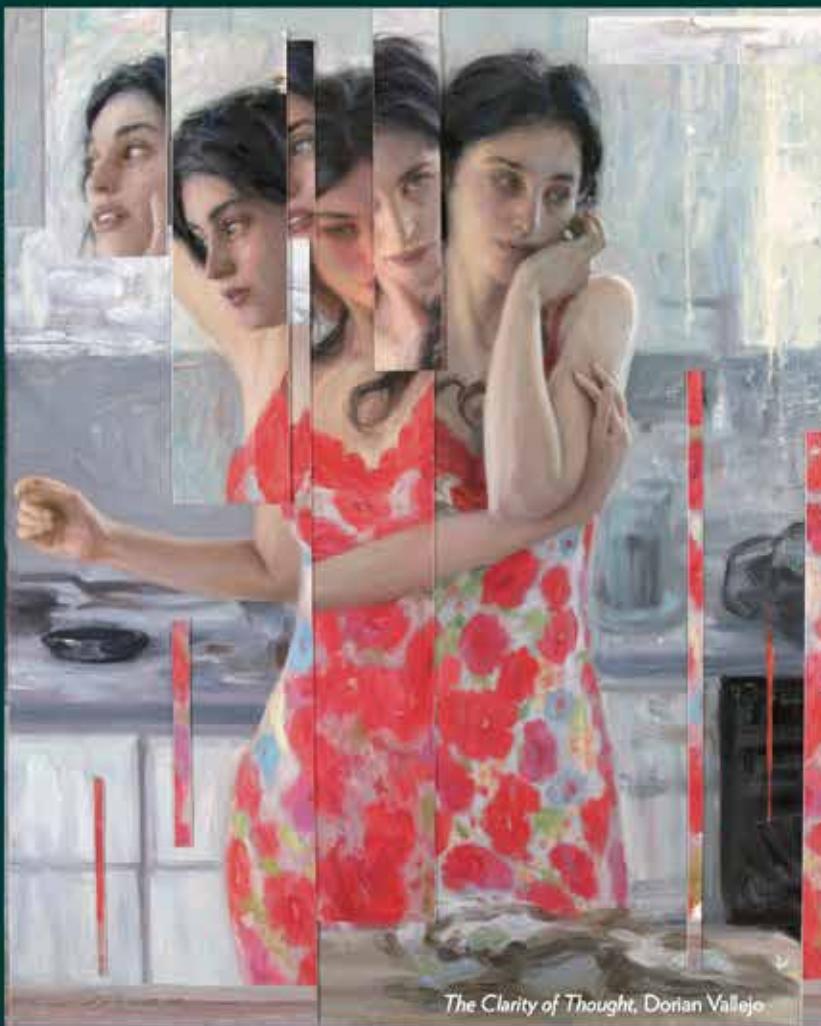
www.brianbuschstudio.com

New works by

LESLIE DUKE | HOLLIS DUNLAP | DORIAN VALLEJO



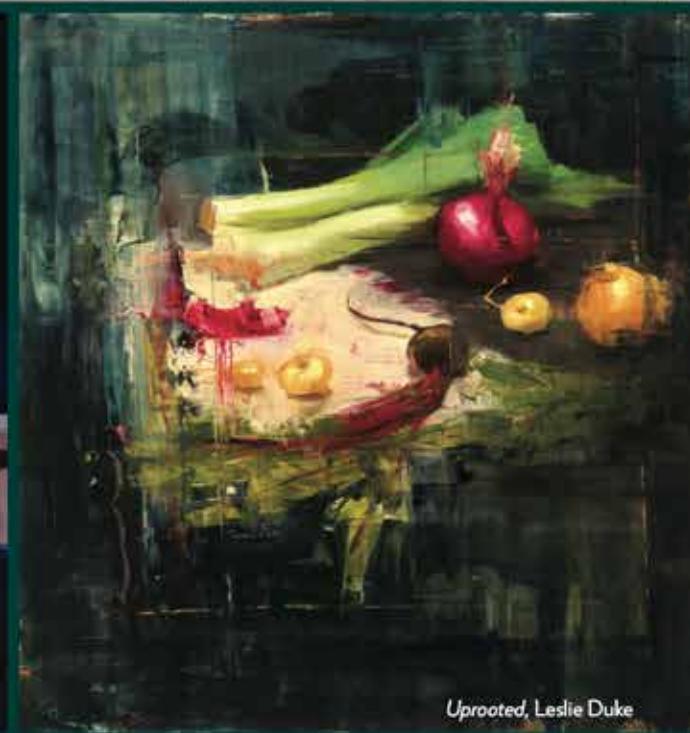
Ania in Yellow and Red, Hollis Dunlap



The Clarity of Thought, Dorian Vallejo



Susan in Red, White and Blue, Hollis Dunlap



Uprooted, Leslie Duke

SIRONA
FINE ART

sironafineart.com | 600 Silks Run, #1240 Hallandale Beach, FL | 954.454.9494