



EVENTS  
PREVIEW

# GREAT ART NATIONWIDE

## AMBASSADORS THROUGH ART

### THROUGH THEIR EYES: SUSAN LYON & SCOTT BURDICK

InSight Gallery  
Fredericksburg, Texas  
insightgallery.com  
November 6–27



Though they are married, Susan Lyon and Scott Burdick have distinctive approaches to making art, as the two works illustrated here suggest. Their next joint exhibition is set to grace InSight Gallery with an array of figures and still lifes depicted in oils, pastels, and



charcoals. As intrepid travelers, Burdick and Lyon love to capture the people, buildings, wildlife, and scenery they encounter abroad. Burdick notes, “I see painting as both a way of exploring the world and then as the vehicle of sharing those discoveries with others. Through this unique language, one can say things that are impossible with words.”

(ABOVE) SCOTT BURDICK (b. 1967), *Sky Riders*, 2020, acrylic on watercolor board, 20 x 30 in. ■ (LEFT) SUSAN LYON (b. 1969), *Selene, Goddess of the Moon*, 2019, mixed media, 21 x 24 in.

## SETTING THE MOOD

### SUCHITRA BHOSLE

Meyer Gallery  
Santa Fe  
meyergalleries.com  
November 20–26

Meyer Gallery will soon present an exhibition of new paintings by Suchitra Bhosle (b. 1975). While growing up in Bangalore, India, she absorbed creativity from her father and grandmother, both artists. At age 9, Bho-



sle represented her homeland at a UNESCO art competition and won its top prize. Having earned an advanced degree in marketing, she pursued a career in business, but refocused on art after emigrating to the U.S. in 2001. Bhosle began studying with such masters as Richard Schmid, Jeremy Lipking, Scott Christensen, and Sherrie McGraw, and now she has become a popular teacher herself.

Bhosle continues to draw inspiration from such naturalist forerunners as John Singer Sargent, Anders Zorn, Joaquín Sorolla, Nicolai Fechin, and Jules Bastien-Lepage. We can detect aspects of their brilliance in her superb evocation of atmosphere and in the timelessness of her motifs. Although she is best known for scenes of women on their own, Bhosle also depicts still lifes and historic interiors.

SUCHITRA BHOSLE (b. 1975), *Longing*, 2019, oil on panel, 24 x 18 in.

## FACING OUR PAST

### THE VIRGINIA-BRITISH CONNECTION AND EARLY AMERICAN FACES

Art Museums of Colonial Williamsburg  
Williamsburg, Virginia  
[colonialwilliamsburg.org](http://colonialwilliamsburg.org)  
through December 31, 2021 and then  
December 31, 2022

The Art Museums of Colonial Williamsburg reopened earlier this year after a major expansion and reinstallation. Now on long-term view there are two intriguing exhibitions that shed revealing light on the people of early America.

Even today, the Commonwealth of Virginia maintains close ties to Britain through their shared history, socioeconomic bonds, and common culture. *The Virginia-British Connection: British Paintings with Virginia Ties* presents 14 portraits made before the Revolutionary War that depict a range of British rulers, lesser British subjects, and Virginia-born citizens.



*Portrait of a Native American Man*, England, possibly made in London, c. 1790, oil on canvas, 28 9/16 x 23 1/2 in., Museum Purchase, 2005-84



“Colonial Williamsburg is well known for the quality of its American art, but it has also collected important British paintings since its earliest years,” says Ronald L. Hurst, the institution’s chief curator and vice president for museums, preservation, and historic resources. Illustrated here, for example, is an oil portrait of the Scot Charles Steuart (1725–1797), who came to Virginia in 1741 to work as a storekeeper for a Glasgow tobacco merchant and later headed his own mercantile business in Norfolk. Today he is remembered for his role in a landmark legal case. James Somerset, an enslaved man, typically accompanied Steuart on his travels. In 1771, while the two were in England, Somerset ran away. Following his recapture, Steuart intended to sell Somerset in Jamaica. Abolitionists mobilized and the court ruled that a slave in England could not be forcibly returned to the colonies. While the ruling did not bring about the end of slavery, it paved the way for true emancipation legislation.

Also on view is the exhibition *Early American Faces*, a selection of eight oil paintings and watercolors that show us enslaved African Americans, American Indians, and people of European descent. Illustrated here is a *Portrait of a Native American Man*; the names of both the sitter and the artist remain unknown. The dignified sitter is most likely a member of the Iroquois or a related tribe from the southern Great Lakes region. His attire is a blend of European and Indian traditions that was common in the 18th century. The portrait may well have been painted in England because a surprising number of American Indian men and women crossed the Atlantic to visit the “Mother Country.”

*Portrait of Charles Steuart*, possibly by David Allan (1744–1796), Britain, c. 1785, oil on canvas, 30 7/8 x 25 5/8 in., Gift of Miss Sylvia Steuart, 1956-495



## ART UNDERGROUND

### HARVEY DINNERSTEIN

Gerald Peters Contemporary  
New York City  
gpgalleryny.com  
through December 31



HARVEY DINNERSTEIN (b. 1928), *Downtown Local*, 1997, oil on canvas, 40 1/4 x 20 in.

Gerald Peters Contemporary is presenting a retrospective of figurative artworks by Harvey Dinnerstein (b. 1928), who has long adapted traditional techniques to shed light on modern life.

Born and raised in Brooklyn, he attended New York City's renowned High School of Music and Art while taking weekend classes in the studio of the great realist Moses Soyer. After graduating from Philadelphia's Tyler School of Art, Dinnerstein took classes at the Art Students League of New York with Yasuo Kuniyoshi and Julien Levy.

In 1956, Dinnerstein spent 10 days documenting the Montgomery Bus Boycotts in Alabama, a transformative experience that helped him see how, in his words, "art could express the passions of contemporary life." Resisting the current vogue for abstraction and dedicated to the pursuit of social justice and equality, Dinnerstein won fame for his illustrations in *Esquire* magazine and became a revered teacher at the Art Students League.

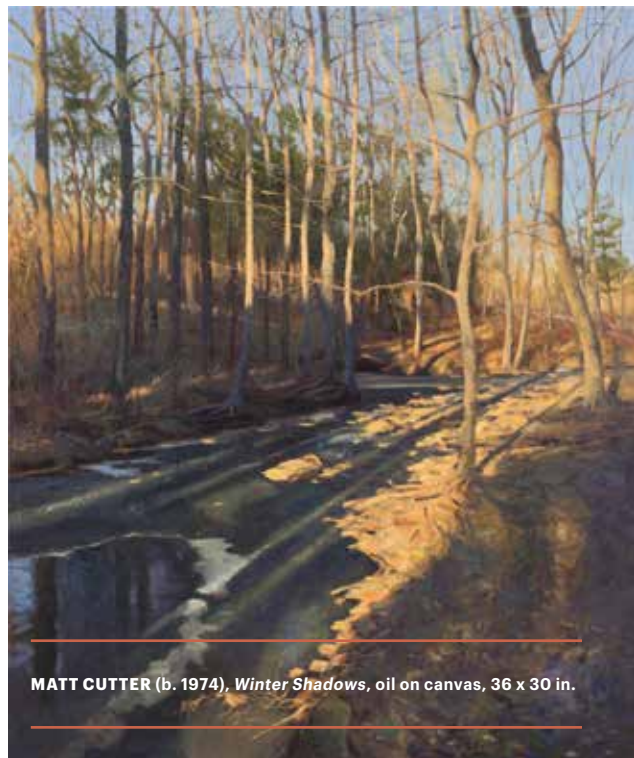
Traveling from his home to the classroom required Dinnerstein to take the subway, and so this exhibition highlights the compelling scenes of his fellow passengers that he began making in the 1980s.

## FLORIDA, HERE WE COME

### NATIONAL OIL & ACRYLIC PAINTERS' SOCIETY

30th Best of America National  
Juried Exhibition  
Cutter & Cutter Fine Art  
St. Augustine, Florida  
noaps.org and cutterandcutter.com  
November 2–29

The National Oil & Acrylic Painters' Society (NOAPS) will celebrate its 30th anniversary by presenting its Best of America National Juried Exhibition at Cutter & Cutter Fine Art. More than 150 paintings by its members will be on view both in the gallery and online. Awards judge Mark Boedges will offer two programs online: a three-day landscape workshop and a half-day demo. The gallery's co-owner, Matt Cutter, is an award-winning NOAPS Signature Artist and so will demonstrate his techniques in landscape painting, too.



MATT CUTTER (b. 1974), *Winter Shadows*, oil on canvas, 36 x 30 in.

## CELEBRATING OIL PAINTINGS

### OIL PAINTERS OF AMERICA

Eastern Regional Juried Exhibition of  
Traditional Oils  
Reinert Fine Art  
Charleston  
[oilpaintersofamerica.com](http://oilpaintersofamerica.com) and  
[reinertfineart.com](http://reinertfineart.com)  
November 20 – December 19

Oil Painters of America is a nonprofit organization with more than 3,500 members throughout North America. Its Eastern Regional Juried Exhibition of Traditional Oils will soon adorn the walls of Charleston's Reinert Fine Art. Over 1,200 submissions were received, but just 130 artists were selected. On November 20, OPA will host a virtual ceremony, during which awards judge Kathie Odom will present approximately \$11,500 in cash and merchandise. Registration for this event is free via OPA's website.



SHERRIE  
MCGRAW (b.  
1954), *Western  
Heritage*, 2017,  
oil on canvas, 28  
x 30 in.

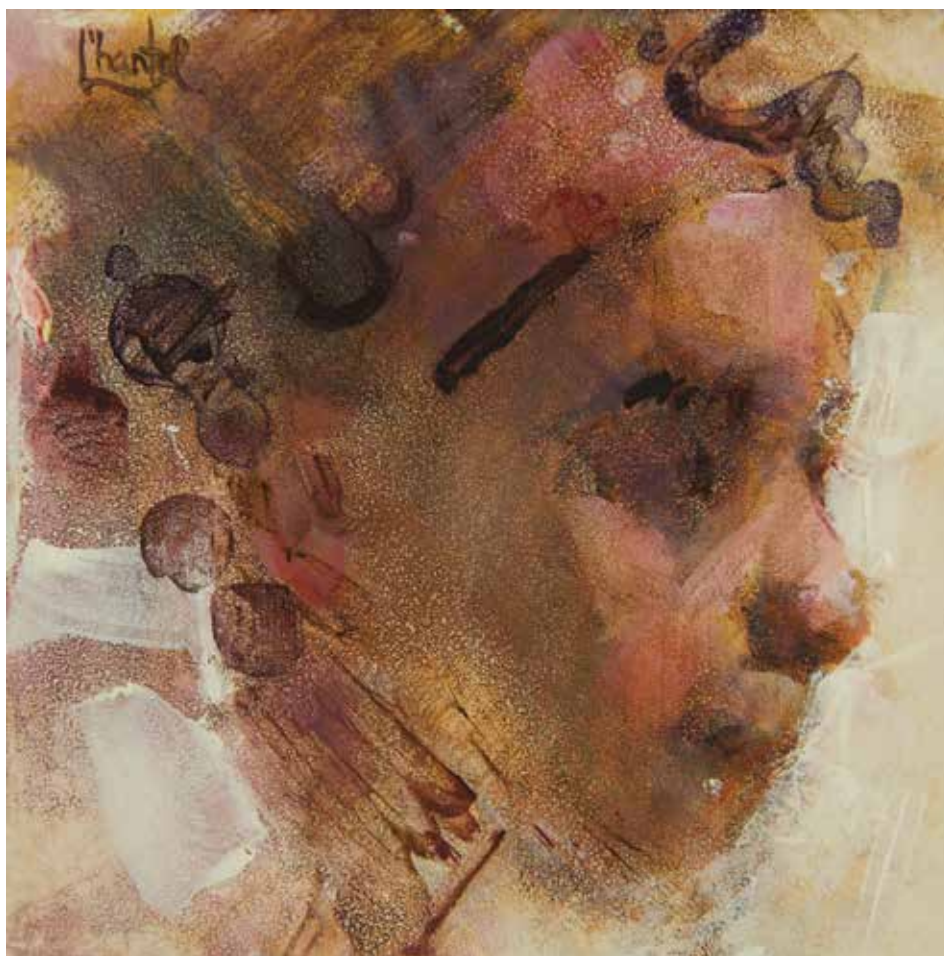
### A MASTER IN ACRYLICS

#### CAPTURING CHARACTER: THE PORTRAITS OF CHANTEL LYNN BARBER

Customs House Museum & Cultural  
Center  
Clarksville, Tennessee  
[customshousemuseum.org](http://customshousemuseum.org)  
November 3–January 3

The small yet lively acrylic paintings of Chantel Lynn Barber have won praise during group shows at Tennessee's Customs House Museum, and now the artist will open her first solo show there. Her depictions of people are painted with bold, expressive brushstrokes, offering just enough visual information to allow the model's personality to shine through, while letting us participate in discerning the image's overall meaning.

Since she discovered acrylics during a college art course, Barber has mastered this medium and worked to "translate" into it what she has learned from such great oils practitioners as Dawn Whitelaw, Rose Frantzen, and Marc Hanson. This new show reminds us how individual her own voice has become in the process.



CHANTEL LYNN BARBER (b. 1970), *Freedom Force*, 2020, acrylic on panel, 4 x 4 in., available through the artist



## A TOP-NOTCH BENEFIT SHOW

### 2020 WINDOWS TO THE DIVINE NATIONAL EXHIBITION

Space Gallery Annex  
Denver

[windowstothedivine.org](http://windowstothedivine.org) and  
[spaceannex.org](http://spaceannex.org)  
November 5–7

SCOTT FRASER (b. 1957), *Arrowleaf Plums*, 2020, oil on board, 11 x 18 in.



The 2020 Windows to the Divine National Exhibition will be on view at Denver's Space Gallery Annex soon. Chairperson Shannon Robinson explains that the nonprofit organization Windows to the Divine “supports the vocation of the living artist and also the work of the Dominican novices in Denver whose ministries include serving the homeless and impoverished elderly.”

This year's participating artists are a talented bunch: Blair Atherholt, Carolyn

Barlock, Jill Basham, Daniel Bilmes, Gregory Block, Casey Childs, LuCong, Michelle Dunaway, Scott Fraser, Ann Gargotto, Ron Gerbrandt, Ulrich Gleiter, David Gray, Albert Handell, Stephanie Hartshorn, Ron Hicks, Quang Ho, Jane Hunt, Carol Jenkins, Brendan Johnston, Andrea Kemp, Weizhen Liang, Huihan Liu, Kyle Ma, David W. Mayer, Dan McCaw, Danny McCaw, John McCaw, Ned Mueller, C.W. Mundy, Desmond O'Hagan,

Ron Richmond, Cheryl St. John, Don Sahli, Jill Soukup, Daniel Sprick, Adrienne Stein, Teresa Vito, and Vincent Xeus.

The show's catalogue is available online and pre-sales are underway. The gallery itself is open for visiting by appointment. Please call ahead to learn if there will be an opening reception on November 5.

## HIGHLIGHTING AND HELPING REFUGEES

### WHEN YOU CAN'T GO HOME: PORTRAITS OF REFUGEES IN THE PACIFIC NORTHWEST

[karisakeasey.com](http://karisakeasey.com)

Six years ago, the Seattle artist Karisa Keasey (b. 1990) was horrified to learn about the suffering of civilians displaced by Syria's vicious civil war. Soon she discovered World Relief, a Christian organization that resettles refugees, and began volunteering to help welcome them to the Pacific Northwest.

Keasey was struck by the urgent need to humanize refugees, who are often misperceived by the American public as terrorists or do-nothings, and also to clarify the terrible situations that compelled them to leave their homelands.

Keasey knew the best way she could offer help would be through her art and her writing. Now available is the 122-page paperback book, *When You Can't Go Home: Portraits of Refugees in the Pacific Northwest*, in which she tells the stories of 10 refugees and their families and accompanies them with 30 of her luminous watercolor portraits. The diverse individuals she highlights come originally from Afghanistan, Bhutan, Eritrea, Iraq, Myanmar, Rwanda, and Ukraine.

Keasey concludes the book with several useful appendices, including “Five Ways to Help Refugees” and “Further Reading,” and she has pledged to donate half of her profits from this project to World Relief.

