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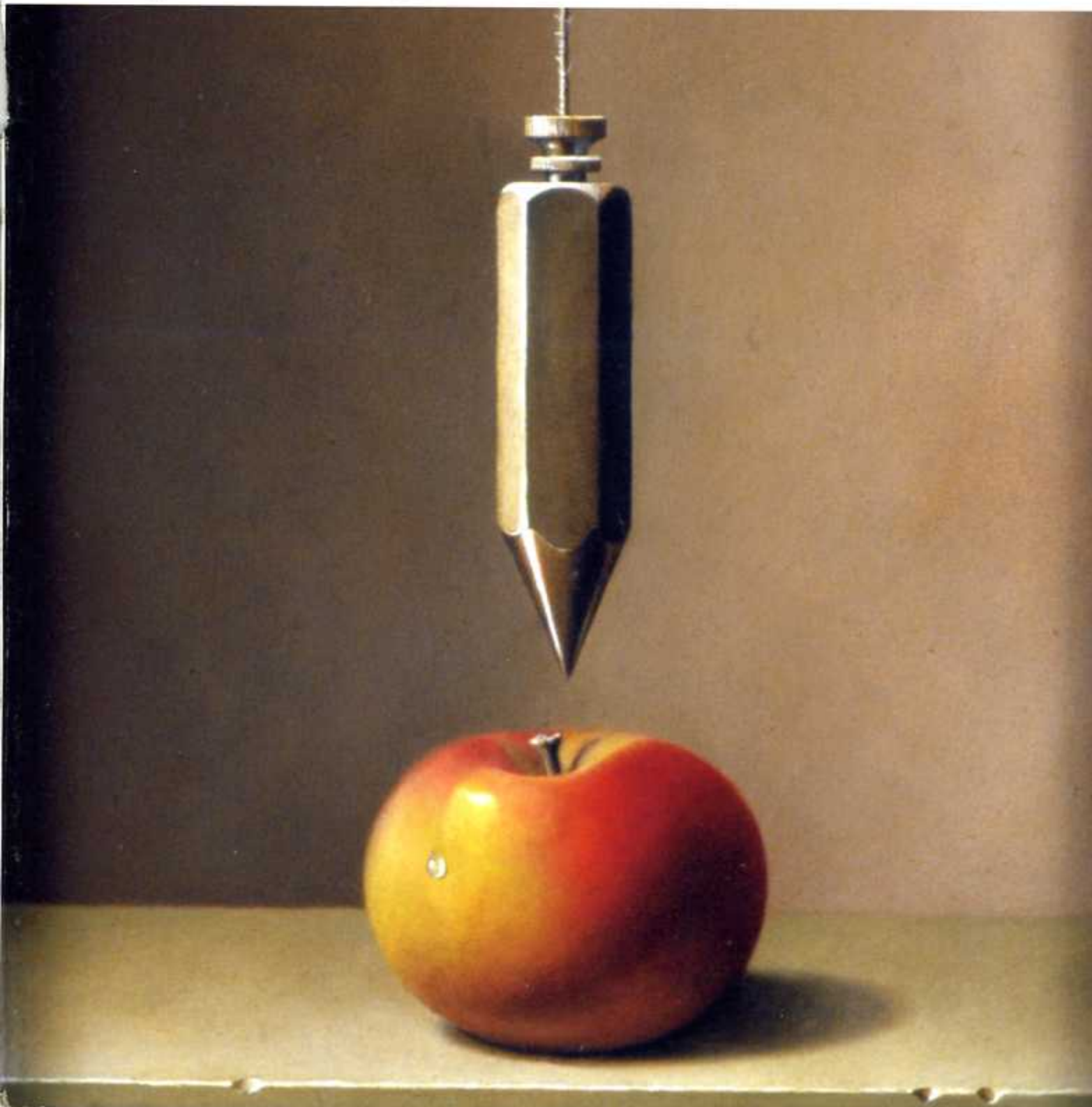
AMERICAN

art

PREVIEWS OF MAINSTREAM ARTISTS'
UPCOMING SHOWS COAST TO COAST

MAY 2006

COLLECTOR



UPCOMING SHOW

Up to 25 works on show
May 5 thru 31, 2006
The Peterson-Cody Gallery
130 West Palace Avenue
Santa Fe, New Mexico 87501
(505)-820-0010

• DESTINATION SANTA FE, NM

TIM SASKA AND HEATHER FOSTER

“Scene and Herd” gives two different looks at the landscapes of northern New Mexico.

While Tim Saska and Heather Foster are both influenced by the wide open spaces and pristine landscapes of Northern New Mexico, they each have developed a unique way to work it into their paintings. Foster uses the landscape as a background to her portraits of cattle, while Saska is inspired by the unique qualities of the area to create his closed scenic vistas.

“Occasionally, my work is inspired by the landscape I travel through, with the cattle in the distance,” says Foster. “Some of my newer works are large scale images of these animals close up. I enjoy going out and visiting cattle on local ranches.”

Foster’s interest in cattle began in 2001 when she was offered an opportunity to be an artist-in-residence at the Ucross Foundation in Wyoming.

Ucross is a working cattle ranch and art residency program that accepts only a small number of its applicants in the areas of visual art, creative writing and music.

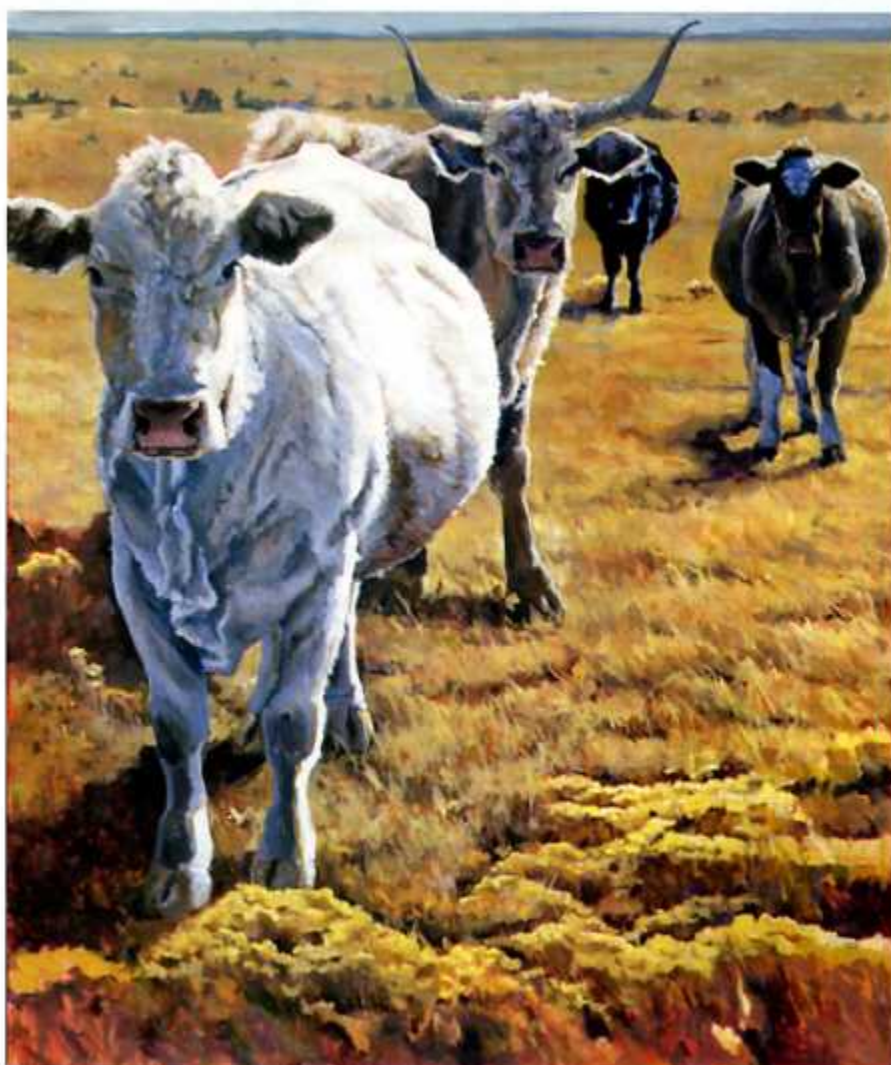
“I was out there painting one day with an easel set up in a field and enjoying an awesome view of some mountains when I spotted some cows in the distance,” says Foster. “I just kept painting, but they just kept getting closer and closer to me. I’ve always liked their shapes, their quirky expressions. They make eye contact with you and just sort of stare at you and it got me wondering as to what they were thinking about.”

Foster enjoys painting cows because she feels these works allow the viewer to be a participant in the story that is unfolding from the canvas.

“My hope is that in these new paintings, each viewer will feel as though they are a participant, able to imagine what the subject is contemplating, often by projecting their own thoughts onto the subject,” says Foster. “On this level, they should feel part of the work rather than only passively witnessing a moment.”

Like many traditional painters, Foster also employs a layering process of completing these works.

“My paintings are built in layers,” says Foster. “I like to see the process and changes that occur during the creation of a painting, only visible with close inspection. For this reason, I do not do



HEATHER FOSTER, *BOUQUET TOSS*, OIL
ON CANVAS, 64 X 54"

In this painting I imagine the one in white is the bride and the other girls are lingering, waiting to be the one to catch the bouquet...or perhaps dodge it.



HEATHER FOSTER, *THE PATH AHEAD*, OIL ON BOARD, 40 X 48"

This group was just hanging out, watching the cars go by and wondering where all those people were going in such a hurry, when I distracted them. I wanted to include the evidence of the way they travel in a single line.

TIM SASKA, *SUNLIGHT ON THE PECOS RIVER CANYON*, ACRYLIC, 48 X 60"



TIM SASKA, AUTUMN REFLECTIONS, ACRYLIC, 36 X 60"

The Collector Says . . .

"I am mainly drawn to Heather's work because of her fantastic use of color, and her wonderful sense of humor which is obvious in her large cow paintings. The impact of these large, colorful paintings always makes me smile."

— Kristin Price



HEATHER FOSTER, LOS LUNAS DAIRY,
OIL ON BOARD, 40 X 36"

I really enjoyed this group, not only for their laid back attitudes, but for the patterns their markings created. The way the patterns of each individual joined together to create one large being that became difficult to differentiate one from another was my focus in this painting.



TIM SASKA, COTTONWOD CREEK, ACRYLIC, 48 X 60"

studies to plan out the final outcome. Instead, I begin by drawing with paint in the first layer, making many compositional decisions in this stage."

Saska has been painting the same northern New Mexico landscape for over 30 years and finds something new to paint each time he ventures out into the countryside.

"It's the Sangre de Cristo range of the Rocky Mountains that I paint and this is the landscape that has brought so many artists here to paint," says Saska. "Here, I find cottonwoods, aspens,

boulders, white water, tributaries, endless numbers of rivers, creeks coming down off the mountains, juniper, and piñon pines covering the mountains. It is really an endless amount of beauty to paint."

Saska enjoys painting close-up landscapes in what he terms *closed scenes*.

"They are closed in the sense that there is not much horizon," says Saska. "One painting would be looking down onto a creek bed, which brings the rocks and water directly to the viewer's feet. It gives an immediacy to the scene and, with the large size, the canvas has a

cinemascope look with the edge far out on either side."

Saska also uses a broken color, impressionist method to create a play between seeing brushstrokes and creating the illusion of brushstrokes.

"With the broken color, I use small pieces of paint side by side to create a dissolving form of impressionism," says Saska. "From the distance, they look very realistic and then close-up you notice a lot of brushstrokes and it is very painterly. With acrylics, the surface is very important and the paint dries fast so you are able to brush paint over paint and this gives textures to the canvas and allows you to see layers of paint through the bits of paint. In this way, the layers show and it doesn't blend together so I am able to build up form by small brushstrokes." ●

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

Tim Saska			Heather Foster				
	Small	Medium	Large	Small	Medium	Large	
1995	\$1,100	\$3,000	\$5,000	2000	\$500	\$1,500	\$4,000
2000	\$1,500	\$3,400	\$6,200	2006	\$1,400	\$4,200	\$9,200
2006	\$2,200	\$4,100	\$7,700				

For a direct link to the exhibiting gallery go to  www.americanartcollector.com