

Previews of Works For Sale at Upcoming Shows

OCTOBER 2008

14

WESTERN ART

COLLECTOR



CONTENTS

OCTOBER 2008



FEATURES AND UPCOMING SHOWS

WESTERN ART INSIGHTS

52 A TRUE AMERICAN ART FORM

The past, present and future of Western art.
By John Geraghty

60 VISUALIZING THE WEST

The impact of Western art on Western film.
By James Nottage

78 ACQUIRING THE MASTERS

Starting a collection of Taos Founders at any price range.
By John O'Hern

SOLO SHOWS

94 Z.S. LIANG

Cross cultural inspiration

100 LOUISA MCELWAI

Voice of the desert

106 GREG WOODARD

Native Americana

110 OLAF WIEGHORST

The Dean of Western Art

116 DUKE BEARDSLEY

West of now

120 DAVID DEVARY

Painter of modern icons

126 MARK ROHRIG

Mysterious traveler

130 HEATHER FOSTER

Close range

134 JOHN FARNWORTH

Street dogs and wild buffalo

138 MAYNARD DIXON'S NVORCZK

The other side of Dixon

GROUP SHOWS

144 LEGACY OF EXCELLENCE

20th anniversary art show and sale

152 5 PERSPECTIVES OF THE WEST

Up to 90 works venerating nature

158 MINIATURES BY THE LAKE

Major Western, wildlife and sporting art show and sale

164 YOSEMITE ON CANVAS

13 Western artists paint the park

170 MARK HAWORTH D. LARUE MAHLKE

A vision of Texas

176 ROBERT PUMMILL HOWARD POST

Then and Now: Paintings of the West

UPCOMING SHOW

Up to 15 works on show
Oct. 3-17, 2008

The Peterson-Cody Gallery
130 W. Palace Avenue
Santa Fe, NM 87501
(505) 820-0010

SHOW LOCATION SANTA FE, NM



HEATHER FOSTER

Close range



Make My Day, acrylic, 36 x 36"



Another Kid Staring, acrylic, 48 x 60"

Most people think of farm animals as smelly and filthy, their personalities and sustenance qualities often overlooked, but not painter Heather Foster. Foster is captivated by the individual personalities of these livestock and depicts the relationships of the animals to one another and their surroundings as well as to the viewer in an amusing and charming way.

Foster will unveil several new quirky portraits of animals in a solo exhibition titled *Close Range* that runs October 3 through 17 at The Peterson-Cody Gallery in Santa Fe, New Mexico. Composed of her current favorite subject matter, these new paintings reflect Foster's experimentation with cropping, distorting, and exaggerating

farm animals' features.

"I hope viewers will discover their own story behind each image," Foster writes.

Foster works in a variety of sizes, but in this show she will include quite a few large format pieces. In 2006, Foster switched from working in oils to acrylics. Continuing in this medium, she begins each painting quite loose with blocks of bold colors. From there she chooses which areas to develop and finish with finer resolution.

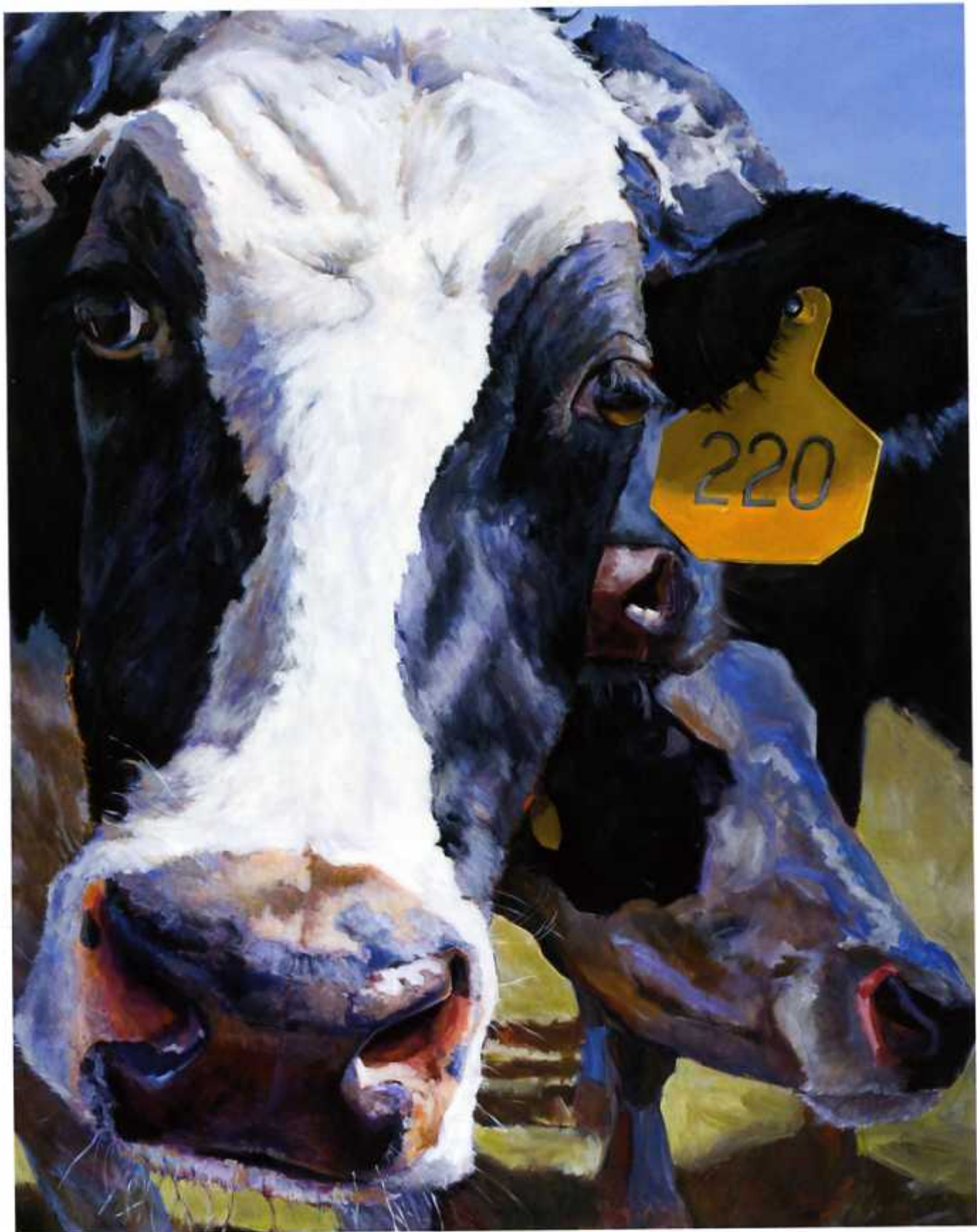
"In some areas I work to bring out detail and in others I try to say more with less and allow the underpainting to show through," Foster explains. "From this, I want viewers to feel a sense of depth and have the eye move over the canvas, sometimes noticing that a lot can be described with a few

simple brushstrokes."

Capitalizing on her flair for humor, Foster finds herself drawn to characters first and then studies what makes them visually unique. Most of her subjects reside on dairy farms where she never leaves disappointed.

"My visits to dairies are always fun because the cows have always been curious about me. They never run the other way as it happens with some other cattle. I always love their curious nature and that usually translates to close 'in your face' moments," she explains. "And, the horses are even a bit more curious, investigating everything with their noses that act as feelers."

The more curious the animal, the more Foster exaggerates and distorts their features to convey that experience, as exemplified



220, acrylic, 60 x 48"



Investigating, acrylic, 60 x 48"



Horse Around, acrylic, 48 x 36"

The Collector Says . . .

"I am impressed with Heather Foster's facile brushstrokes and how her eye discerns patterns."

—Sid Bass, Fort Worth, Texas

in the paintings titled *Inspecting* and *Investigating*.

Each of Foster's portraits holds a special memory of her encounter with the animal. Her creative process encompasses the entire adventure, from visiting the ranch to talking to and photographing the livestock.

"I always work through everything on each canvas. It leaves evidence of changes in my thoughts, my drawing and my compositional ideas," she notes.

Just glancing at the piece titled *Another Kid Staring*, Foster recalls how the cow seemed to use her horn to shade her eyes.


"As if she wanted to stare, but knew it was impolite, whereas her little one just blatantly stares at the viewer," adds Foster.

In *Make My Day*, Foster was drawn to the strong shadow the cow's horn cast on its body.

"He is just giving the viewer that squinty-eyed, Clint Eastwood look," she quips.

Foster's solid brushwork, palette and composition appeal to a broad base of collectors. Her paintings hang in ranch homes across the Western U.S. as well as in urban areas, including New York City, San Francisco, Los Angeles, Chicago, and even Oslo, Norway.

"My collectors tell me the paintings amuse or delight them because I capture the unique spirit and character of my subjects with humor and respect," says

Foster. "They often have a story to tell me of memories a particular image triggers." 

For a direct link to the exhibiting gallery go to

www.westernartcollector.com

Price Range Indicator

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

	Small	Medium	Large
2001	\$500-\$1,000	\$1,500-\$3,000	\$4,000-\$6,000
2008	\$1,500-\$3,000	\$4,000-\$6,000	\$7,500-\$10,000



Investigating, acrylic, 60 x 48"



Horse Around, acrylic, 48 x 36"

The Collector Says . . .

"I am impressed with Heather Foster's facile brushstrokes and how her eye discerns patterns."

—Sid Bass, Fort Worth, Texas

in the paintings titled *Inspecting* and *Investigating*.

Each of Foster's portraits holds a special memory of her encounter with the animal. Her creative process encompasses the entire adventure, from visiting the ranch to talking to and photographing the livestock.

"I always work through everything on each canvas. It leaves evidence of changes in my thoughts, my drawing and my compositional ideas," she notes.

Just glancing at the piece titled *Another Kid Staring*, Foster recalls how the cow seemed to use her horn to shade her eyes.


"As if she wanted to stare, but knew it was impolite, whereas her little one just blatantly stares at the viewer," adds Foster.

In *Make My Day*, Foster was drawn to the strong shadow the cow's horn cast on its body.

"He is just giving the viewer that squinty-eyed, Clint Eastwood look," she quips.

Foster's solid brushwork, palette and composition appeal to a broad base of collectors. Her paintings hang in ranch homes across the Western U.S. as well as in urban areas, including New York City, San Francisco, Los Angeles, Chicago, and even Oslo, Norway.

"My collectors tell me the paintings amuse or delight them because I capture the unique spirit and character of my subjects with humor and respect," says

Foster. "They often have a story to tell me of memories a particular image triggers." 

For a direct link to the exhibiting gallery go to

www.westernartcollector.com

Price Range Indicator

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

	Small	Medium	Large
2001	\$500-\$1,000	\$1,500-\$3,000	\$4,000-\$6,000
2008	\$1,500-\$3,000	\$4,000-\$6,000	\$7,500-\$10,000