



Rocky's Road Again:
William Mancuso

On Location

ALL WEATHER GANG PLEIN AIR EXHIBIT

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Most artists began to paint outdoors with the invention of tube paints, although watercolorists had a longer history of “plein air” painting. The Impressionist painters popularized this method as they sought to escape the studio and to experience not only how a scene looked but how it felt. Weather and atmospheric conditions impacted their work and after a period of time the public embraced this new way of painting. Today, many painters still value the experience of sitting in nature and composing a painting, deciding what to include and what to leave out in the vast reality before them. Capturing the mood, creating and “tweaking” the colors before them, and developing an area of interest for the viewer are challenging, yet rewarding experiences. As you view the paintings in this exhibit, try to put yourself in the artists’ shoes. Try to imagine the entirety of this place the artist chose to paint. Imagine the cold or the heat, the busyness or the solitude, the complexity or the simplicity. But, most of all, enjoy the beauty of these places that the artists chose for us to really, truly see.

Look at the horizon lines in both these paintings and notice how the low vs. the high horizon lines determine what the artist will emphasize. Both paintings have a foreground, middle ground and background but the proportion of each greatly differs. Notice how important a sky or a farm field becomes! Compare and contrast the elements in these two paintings.



Storm Approaching: Steve BonDurant Reggie MacDonald's Cornfield: Mike Killilea

Fields of Cold: Alan Brewen



Consider how it would feel to be sitting outdoors painting this scene on this day? How would you be dressed? Would you be seated or standing? Would you have an easel and would it be stable? It looks as if the wind is blowing the dried plants in the foreground. How would the wind affect you? This is a strong composition with the water leading our eye to the trees in the background. If the artist had moved ten yards to the right or left how would that viewpoint have changed the painting? What do you think was the biggest challenge for this artist? Why do you think the artist chose to paint this scene outside rather than in his studio?

We all know a plein air painter needs his painting supplies but did you ever think of these items: fingerless gloves to give warmth but also good motion and grip, a stool or cushion to sit on in case there is no rock nearby, a bag to put rubbish in, neutral colored clothing so colors don't reflect onto your painting and not white as it reflects too much light, water to drink (and remember not to rinse your brushes in it), rain protection for you and your painting, and a camera to record the scene in case you don't finish by dark!



Valley Farm: Gilbert Jordan

Two Red Barns

Both of these paintings have a red barn as their focal point and both were painted by the same artist. How did the artist create these focal points?. Notice the importance of the fence post in *Valley Farm* and how it and the reflection lead your eye to the barn and silo. Although the barn is very small it is framed by the trees and contrasts with the lighter background. In *Competition* the barn is so large it runs off two edges of the painting. There are many values of red to make the surfaces interesting. The golden foreground/ foliage adds to the predominantly warm color painting. Which do you prefer? Or do you appreciate both for different reasons?



Competition: Gilbert Jordan



Down the Road: Bill White

Look at the brushstrokes and strong patches of color in this painting. Note how this artist's treatment of color and his application of paint differs from other paintings. Consider how the strokes of lavender and light yellow in the sky pull your eye. Yellow and violet are opposite on the color wheel and create excitement when placed next to each other. The bright yellow of the fields lack detail but you know these horizontal planes are fields. How has the artist achieved that "impression?" How did the artist create movement in this landscape? Do you like this style of painting? Explain.

This painting also uses bold brushstrokes yet still creates details of ropes, masts, equipment and windows in the boat. Notice the difference between the windows on the boat compared to the windows in the buildings. Which windows are more important and which are closer to the viewer? As objects fade off in the distance they become less detailed and the intensity of the color lessens to create depth in a painting. Can you see how the artist created depth of field in this painting? Think about where the artist was sitting when painting this composition in the out-of-doors. What do you think drew the artist to this boat or to portray this scene? Do you think the colors of the boat may have had something to do with his decision? We can only guess but notice how many places blues are repeated.



Derelict Off of Burt Reynolds Park: David Huebsch

Oliver: Steve Bon Durant



Living in the Midwest, this is a very familiar scene to us all. Yet, how has the artist created a mood or invoked us to attach feeling to these images? The green of the tractor and the detail pull our eye and make the tractor the focal point of the painting. With that said, what emotions do you feel when you see a tractor sitting idle? What role do the farm buildings and the dried up vine play in this story? The colors of the distant trees, the strong shapes and interesting vertical and horizontal lines create a strong composition. Yet, the artist's treatment of the subject matter and how we relate to it make this a compelling piece to discuss! What do you have to say about this piece?