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DECEMBER/JANUARY 2012

**THE PERFECT PRESENTS**

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EVERYONE ON YOUR LIST **PAGE 10**

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# TWELVE ARTISTS TO WATCH IN 2012

Despite some widely held notions, representational art never actually ceased being practiced in modern and contemporary times—it just disappeared from public view. The lack of exposure has been attributed to what appears to have been a rather narrow conception of what constituted “serious” art. Thankfully, that situation has started to right itself, as evinced by a widening appreciation for diverse art forms. *American Artist* is keen to honor and preserve this diversity as we celebrate our 75 years in print. With the new year quickly upon us, we offer a look at some of the exciting and individual approaches to representational art in four ever-evolving categories.



THE CLASSICAL VIEW

PERCEPTION & EXPRESSION

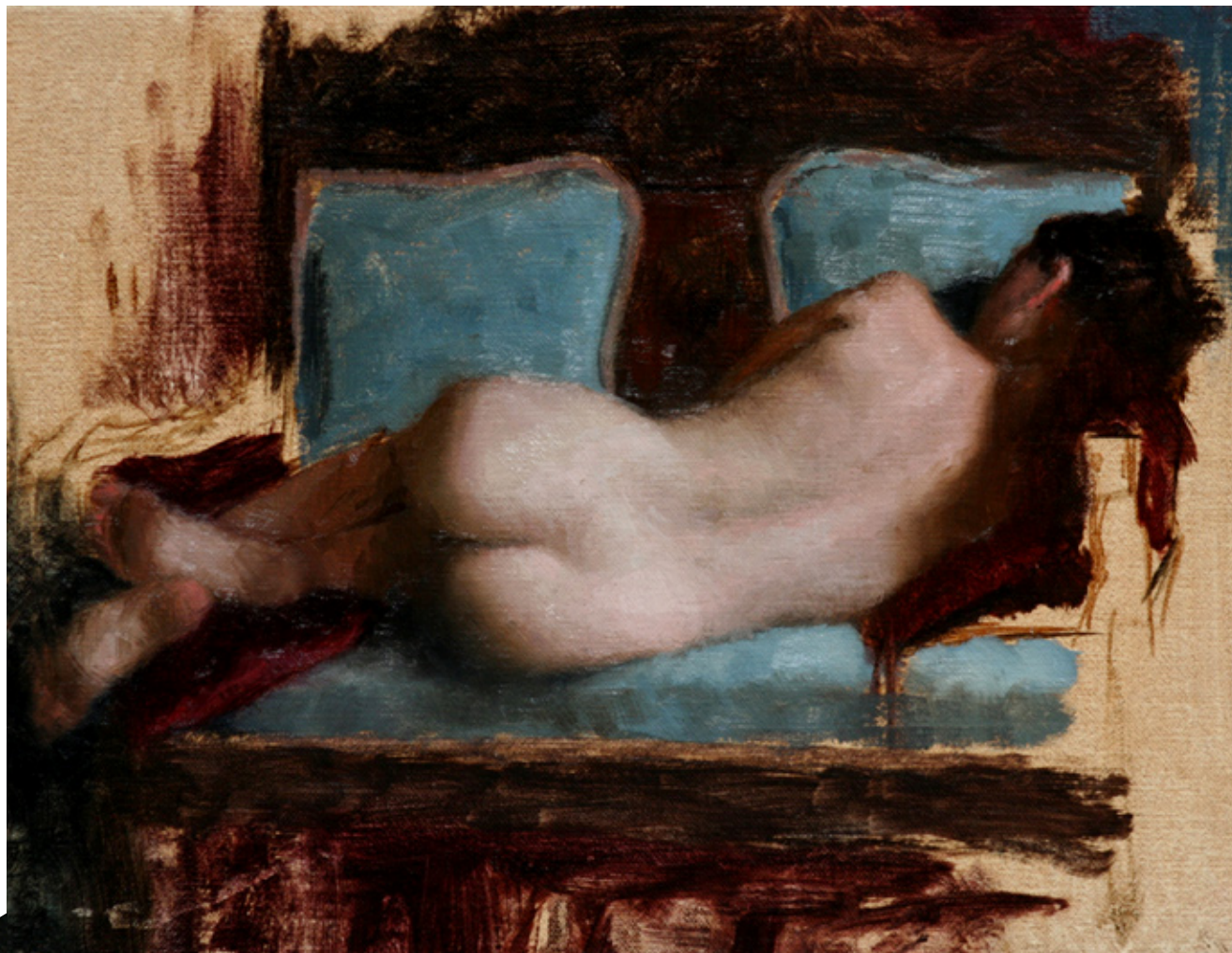


MYTHOLOGIES



CONCEPTUALLY SPEAKING





THE CLASSICAL VIEW

# JAMES GALINDO

## ROMANTIC INTERPRETATIONS OF THE FEMALE FIGURE

**J**ames Galindo is unabashed about his love of the nude female figure. In looking at his paintings, one can immediately see that he is working in the same vein as many of the young California figurative artists who have already made the thinly veiled, softly lit, demurely posed female their providence. One especially sees the aesthetic sensibilities of Jeremy Lipking, who Galindo studied with during his graduate work at Laguna College of Art + Design and says is one of his greatest contemporary influences. “Jeremy inspired me to move from a tight, photorealistic style of painting to a more direct and painterly approach,” the artist says.

“Richard Schmid, Joseph Todorovitch, and Zhouming Wu are also three artists who I look up to for their technical abilities and skillful handling of paint.”

As a young artist who is finding his way in today’s figurative scene, it’s interesting to hear that Galindo is influenced by his contemporaries, as well as by artists of the past. “Joseph Todorovitch has become an increasingly important influence to me,” Galindo says. “What I find particularly fascinating about his paintings is the way he handles edges and seems to almost completely remove any separation between figure and ground in some areas, while simultaneously pushing contrast in

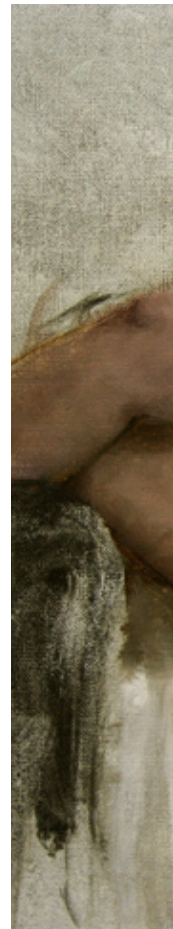


LEFT  
**Whisper in Red**  
2010, oil on linen, 20 x 16.  
Courtesy Dawson Cole Fine Art, Laguna Beach, California.

OPPOSITE PAGE  
**Silence**  
2009, oil on linen, 9 x 12.  
Private collection.

others.” Galindo also cites Sargent as a major inspiration for his ability to make painting seem easy. “He managed to do so much with so little and never produced a painting that appeared overworked.” Galindo says. The artist also admires Vilhelm Hammershøi for his “mysterious and moody” paintings and his mastery of visually describing “pure, deafening silence.”

Although the artist paints poetic still lifes imbued with narrative and symbolic meaning, it will likely be the figure that Galindo continues to explore. “Nothing stops me in my tracks like a beautiful painting of a female nude,” the artist admits. “There’s just something incredibly elegant and sculptural about the





LEFT

**Irish Spring**

2011, oil on linen, 14 x 18. Courtesy Dawson Cole Fine Art, Laguna Beach, California.

OPPOSITE PAGE, ABOVE

**Fire and Ice**

2010, oil on linen, 20 x 16. Courtesy Dawson Cole Fine Art, Laguna Beach, California.

OPPOSITE PAGE, BELOW

**Vanilla Dream**

2011, oil on linen, 18 x 24. Collection the artist.

**JONATHAN BURKE  
ON JAMES GALINDO**



“ James Galindo is one of those rare artists who combine classical traditions and 21<sup>st</sup> century ideas. His paintings show an extended, nuanced view of contemporary life. There is a poetic narrative that is balanced with visual accuracy. He uses representation as a language to communicate convincing form, space, and light to a diverse audience.”

Jonathan Burke is the president of Laguna College of Art & Design, in Laguna Beach, California.

female body that captivates me. I see the form as a graceful ballet of straight and curved lines that interact with one another in perfect balance and harmony. The figure also has an incredible psychological impact that simply does not exist in any other subject matter.”

Galindo credits his education at Laguna College of Art + Design as being instrumental in helping prepare him for a career as a professional painter. “Almost everything I learned about painting, I learned in college,” the artist says. “I was given access to a variety of instructors who taught me many drawing and painting techniques in various media, and I learned how

to present my work professionally to galleries.” As Galindo continues to apply what he has learned to the sometimes unpredictable life of being a professional painter, he is remaining both realistic and hopeful, “Like any emerging artist, I aspire to get my work into prominent galleries, have people write about my art, and be recognized for what I do,” he says. “Ultimately, I hope to become an established painter with the financial security to live out my dream.”

For more information on Galindo, visit [www.jamesgalindo.com](http://www.jamesgalindo.com). ■

*Written by Allison Malafronte, the senior editor of American Artist.*