

UPCOMING SHOW

Up to 25 works on show
May 25 thru June 15, 2006
Arcadia Gallery
51 Greene Street
New York, NY 10013
(212) 965-1387

● DESTINATION NEW YORK, NY

JEREMY LIPKING

Lipking's paintings combine figure study with his own design and composition.



Images and memories of a recent trip to France have informed many of the paintings in Jeremy Lipking's exhibition at the Arcadia Gallery in New York. While Lipking doesn't prefer to work in themes for any of his shows—including this one—several of the figurative and landscape paintings were inspired by this recent excursion.

"Usually, when I'm doing an exhibition, I have no specific ideas as far as themes go until I'm about half way through the show and something just sort of emerges," says Lipking. "But a lot in this show are based on France, both the landscape I saw as well as the people I met when I was there."

Lipking is inspired by his figurative works but sees them just as much as an exercise in design as experiments with the human form.

"I don't really have a theory and I like to do both figures and landscapes, but usually I have some type of design, or an abstract design, something very simple before I start," says Lipking. "I use big rhythms and patterns and take a model, and then set up the scene that fits into that design. It's the shape I set up and start that way."

And the many variations of the figure that can be composed and designed appeal to Lipking as well.

"I really like the human form," says Lipking. "There are so many different variables that allow you to paint it numerous ways. It doesn't get old and there are so many different things you can do with it, especially with the face

OUTDOOR CAFÉ,
OIL ON CANVAS, 60 X 40"

MOTHER AND CHILD,
OIL ON CANVAS, 30 X 20"



SELENE, OIL ON CANVAS, 40 X 30"

LA ROCHE POSAY, OIL ON CANVAS, 8 X 10"



The Collector Says . . .

“There is a certain timeless quality to all of Jeremy Lipking’s paintings. And while his technical abilities as a skilled painter are certainly obvious, it is the emotional content present in each of his works that has been the impetus for me wanting to collect his paintings. For such a young man, he certainly rivals some of the great, figurative painters of the last century and, someday, I’m sure that his name will be mentioned in the same breath as Sargent, Sorolla and Zorn.”

— *David Shedlarz, Vice Chairman, Pfizer, Inc.*

where each one has a multitude of subtle changes so you can make a painting have an entirely different feeling just depending on the expression.”

Lipking also finds that painting figures continuously helps him with his landscape works as well.

“Sometimes it’s easier to do landscapes after painting the figures for awhile,” says Lipking. “With the figure, getting the drawing right is so critical and being off a little can make a painting bad. With a landscape, I’m more concerned with big shapes and the big picture.”


For collectors, Lipking feels that they will be attached to the emotion of each unique work.

“People tell me that they’re drawn to the work by the mood the painting has, as well as the feeling they get when they look at a painting for the first time,” says Lipking. “With the Café scene, it is a big painting and I wanted to paint the pattern on the dress because there is a big area where it is just black and white patterns. I like the way that looks, and the feeling it creates when viewing it.”

Lipking also strives to add his own artistic touch to each painting he creates.

When I set up and paint something, I don't just copy a scene," says Lipking. "I might use it as initial inspiration and reference to create an image or idea that I have in my head. Sometimes, they cross pretty close, while other times it is completely different. You can only go so

far without having something to base it on. And even when it does change, I still want it to look like it could be part of reality or it could actually happen." ●

For a direct link to the exhibiting gallery go to 

www.americanartcollector.com

