

UPCOMING GROUP SHOW

Up to 40 works
Sept. 10-Oct. 9, 2010
John Pence Gallery
750 Post Street
San Francisco, CA 94109
(415) 441-1138

• SHOW LOCATION SAN FRANCISCO, CA



See ALL the works in this show
www.galleryshowsonline.com/aac

SARAH LAMB AND GREGORY GANDY

Stopping time

Living in the Brandywine River Valley in Pennsylvania, **Sarah Lamb** can't help but be inspired by the strong tradition of artists and illustrators who have also called the area home. Her painting, *Dusty Bottle*, was inspired by a trip to the Brandywine River Museum where she saw a similar painting by none other than NC Wyeth.

"It's the third such painting I've done," says Lamb. "When I saw NC's dusty bottle in the museum, I thought, 'I want to try that.' What I like about this piece as well as several other pieces in the show, is that they are very big. I'm having more fun with these larger sizes and am feeling more confident with painting them as well."

Other bigger paintings like *Dexter II* and *Model Schooner* give Lamb an opportunity to paint tighter and more controlled, which complements the immediacy of the floral and fruit paintings quite nicely.

"It takes a little longer to set up and get the composition right and the drawing takes longer, but once you get that, it's nice to paint a stationary object and take the time you need to be careful about things and really concentrate on the drawing," says Lamb. "When painting peonies and flowers, it's a really panicked state because you have to get everything down before they wilt. It's relaxing to do a big painting because the object stays still for weeks. But then, of course, I have to get back to a quick sketch."

The painting, *Dexter II*, is of an old copper horse weather vane that Lamb borrowed from a neighbor. Lamb loves to find old doors and shutters at antique shops that she uses for the background of her paintings. By doing this, she creates a more interesting backdrop than her usual studio wall but also plays on the reflections, shadows and color exchanges that happen between the backdrop and the object or objects in the foreground.

"Copper weather vanes are huge collector's items out here," says Lamb. "*Dexter* actually has a story to it as he was a famous racehorse in the



SARAH LAMB, MODEL SCHOONER, OIL ON CANVAS, 48 X 48"

'20s or '30s. They are neat little things because they get a nice patina to them from being outside in the weather and then you get little things like dents from BB guns. Kids shoot BBs at them because they spin around when you hit them. They were perfect little targets."

Lamb's still lifes also are filled with stories as well. When you look closely at *Dusty Bottle*, you see Lamb's whole studio reflected in the glass. The windows are prominent, the side of the easel is visible and the small orange splash near the edge of the bottle is a desk lamp she's

had for years. In other paintings, like *Hydrangeas in Silver*, you can actually see Lamb painting at her easel caught in the reflection.

"I didn't realize it at first," says Lamb, "because I was just so intent on getting colors, forms and reflections all right. But when I started to realize it, I would have fun with it. I'd wear a red shirt instead of a black one because red adds nice color in a painting. I have to keep it interesting for me. I just paint what I love to paint."

Gregory Gandy paints cityscapes that are

The Gallery Says . . .

“Sarah Lamb’s still lifes and florals are highly collectible. They are strong and vibrant and stand out from the crowd. Every good contemporary collection ought to include her work.”

—John Pence, Owner, John Pence Gallery



SARAH LAMB, DUSTY BOTTLE, OIL ON LINEN, 41 X 38"



GREGORY GANDY, SUNRISE ON PACIFIC STREET, OIL ON PANEL, 30 X 40"

based on feeling, time of day and atmosphere. For him, they represent solitary moments that most people wouldn't give a second thought to.

"I painted *Sunrise on Pacific Street* because it is one of my favorite San Francisco scenes," says Gandy. "I often pass by that street and see that particular view and always think how fitting it is that all of nostalgic San Francisco exists in that block. It has the bay, the bridge and recognizable San Francisco architecture. The light at the particular moment and the view transcended the ordinary and gave me the occasion to paint the scene as I saw it." ●

For a direct link to the
exhibiting gallery go to 

www.americanartcollector.com



SARAH LAMB, STILL LIFE WITH POMEGRANATE, OIL ON LINEN, 22 X 32"



SARAH LAMB, DEXTER II, OIL ON LINEN, 36 X 64"



SARAH LAMB, HYDRANGEAS IN SILVER, OIL ON CANVAS, 19 X 21"

The Gallery Says . . .

"Gregory Gandy's cityscapes capture the essence of his surroundings. Be it fog, rain, clouds or the radiant sun, his detailed architectural paintings make you believe you are there. This California native is carving out a niche for himself and collectors respond with enthusiasm."

—John Pence, Owner,
John Pence Gallery