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1

# HOUR **BY** HOUR

Painter Marc Trujillo curates a new exhibition of paintings and sculptures at Q Art Salon in California.

BY JOHN O'HERN





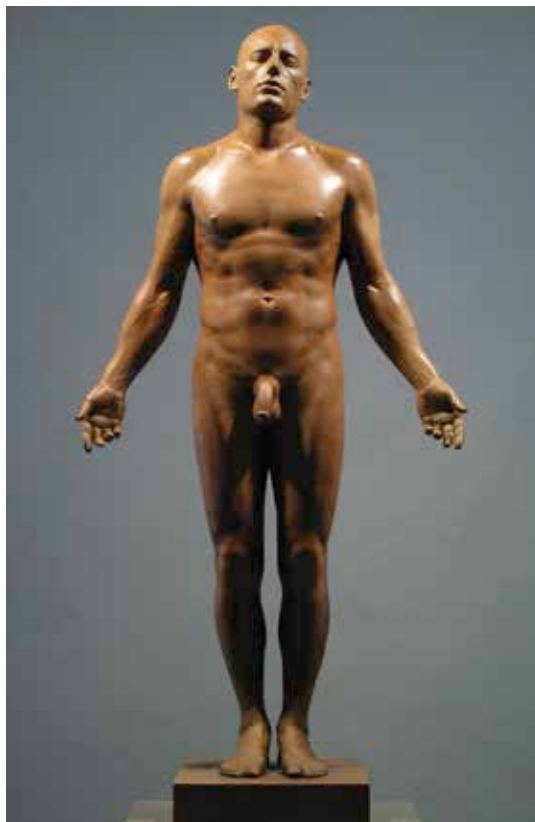
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**W**hen reading art history, it is always fascinating to learn about which artists knew one another, worked together and painted or sculpted one another. Painter Marc Trujillo has assembled a group of young and midcareer artists to show in *Hour by Hour: An Invitation to Rome*, an exhibition at Q Art Salon in Santa Ana, California, March 5 through April 22.

Some are longtime friends, some are new, and all will teach this summer at the Rome Art Workshops co-founded by sculptors Brian Booth Craig and David Simon. In addition to Trujillo and the two founders, the artists include Michael Bergt, Sean Cheetham, Hollis Dunlap, Alyssa Monks, Alex Oliver, and Daniel Sprick.

Trujillo comments, "All of these artists share a relationship with the great artists of the past, nourished and informed by them to make work in and of our time. Rome is the marrow of tradition in the visual arts, the finishing school of Old Masters like Velázquez and Rubens. This show is both a gathering together of these artists and an invitation to Rome to study with them in "The Eternal City."

Trujillo and Cheetham have produced portraits of each other titled simply *Sean* and *Marc*. Simon has sculpted three-fourths life-size busts of both artists—



**1**  
**Sean Cheetham, *Marc*,**  
oil on linen over panel,  
20 x 20"

**2**  
**Michael Bergt, *Dreamer*,**  
charcoal, colored pencil  
and gouache on toned  
paper, 10½ x 14½"

**3**  
**Brian Booth Craig,**  
*Prometheus*, bronze,  
61 x 24 x 12"

3







5



6

his sculpture *Sean* replete with glasses and the outlines of Cheatham's tattoos.

The artists create self-portraits as well. Brian Booth Craig portrays himself as *Prometheus* in his 2008 bronze. Craig's workshop "will include visits to museums, churches and historical sites where we will examine and discuss the ways in which great sculptors of the past dealt with various challenges that the figure presents."

The figure is predominant in the work of the participating artists, although Trujillo is better known for his urban and suburban landscapes. In fact, his Rome workshop is titled "Painting Rome," and he will take his students to "visit the museums, churches and historical sites together and use the work to nourish and inform the student's own work through analysis of compositional and pictorial strategies, the use of light and the use of the materials of painting. The workshop will focus on work from direct observation, working outdoors in Rome as well as from models in the studio."

The artists also employ a variety of techniques that will be on display in the exhibition and taught at the Rome Art Workshops.

**4**  
**Marc Trujillo,**  
*Sean*, oil, 15 x 11"

**5**  
**Hollis Dunlap,**  
*Night Lights*, oil on panel, 24 x 30"

**6**  
**Alyssa Monks,** *Tess*,  
 oil on linen, 66 x 56"



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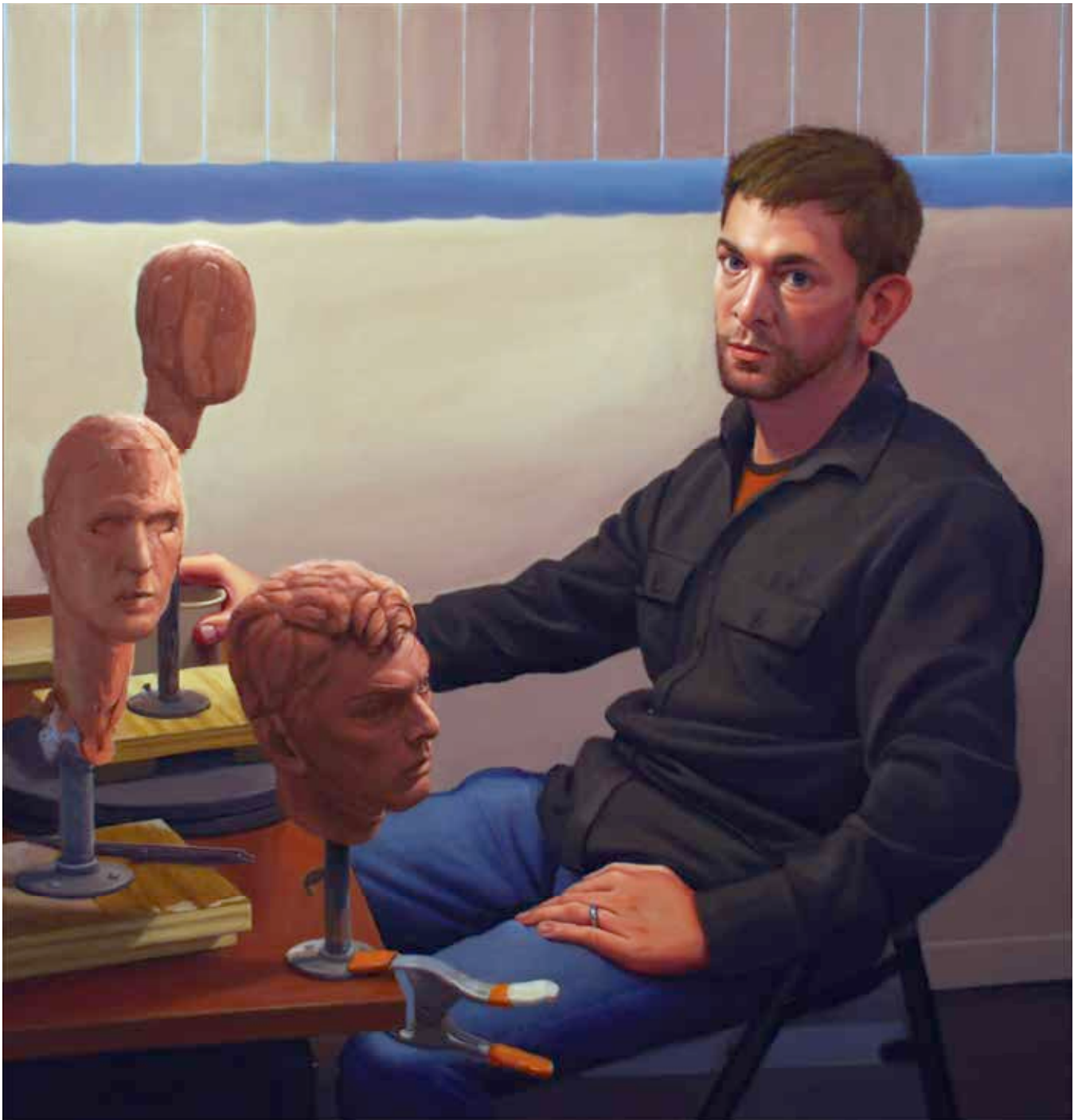


**7**  
David Simon, *Sean*,  
bronze, three-fourths  
life-size

**8**  
Marc Trujillo, *David  
Simon*, oil, 29 x 28"

7





8

Michael Bergt, for instance, employs the ancient technique of egg tempera. In *The Reach*, 2015, he plays with the imagery of the Greek myth of Leda and the swan and places it in a contemporary context. Bergt comments on the historic and the contemporary, “The history of art can be seen as an attempt to balance these two intentions: to create the illusion of three dimensions, or focus more on an interpretive abstract quality, thereby enhancing pattern and decoration. This reflects the contrast between a literal and

symbolic view of the world—confirming what we perceive—contrasted with what we feel about what we perceive.”

In contrast to Bergt’s use of the tiny crosshatching strokes typical of egg tempera painting, Alyssa Monks blurs the boundaries of realism and abstraction. In the Rome Art Workshops she will teach a session on “Transcending the Photo Reference.” *Aiden study*, 2015, illustrates her intention “to transfer the intimacy and vulnerability of my human experience into a painted surface. I like mine to be

as intimate as possible, each brushstroke like a fossil, recording every gesture and decision.” ●

## HOUR BY HOUR: AN INVITATION TO ROME

**When:** March 5–April 22, 2016

**Where:** Q Art Salon, 205 N. Sycamore Street, Santa Ana, CA 92701

**Information:** (714) 835-8833, [www.qartsalon.com](http://www.qartsalon.com)