

# INFORMART

*The Limited Edition Art Price Journal*

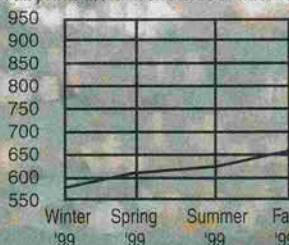
\$6.9

Fall 199



## AFTERMARKET RETAIL PRICE INDEX

The Retail Price Index is the aggregate average price of all prints listed in this issue of InformArt.



Fall 1999  
RETAIL  
PRICE INDEX  
\$ 656.43

## INSIDE INFORMART

Laney  
(cover artist)  
Judy Larson

Jan Martin McGuire  
John Mullane  
John Seerey-Lester

# ...Not One Fits Into The Mold

by Jeni Dalen

Julia Lucich paints what she likes. "This is a diverse world," says the Oregon-based artist, "with so many things to paint, and so many ways to paint them. I can paint what I like, so I do."

Herein lies the link between the wildly diverse artists in this story. Each paints his or her own way, and not one fits neatly into the mold of the "traditional wildlife artist."

The success of Lucich's "Party Animals" series indicates that she's found a niche for what she likes. "I love color for its own sake," she remarks about the evolution of these intriguing images. "And I'm not really just a wildlife artist, nor am I all about whimsy. In fact, until about five years ago my work consisted mainly of portraits."

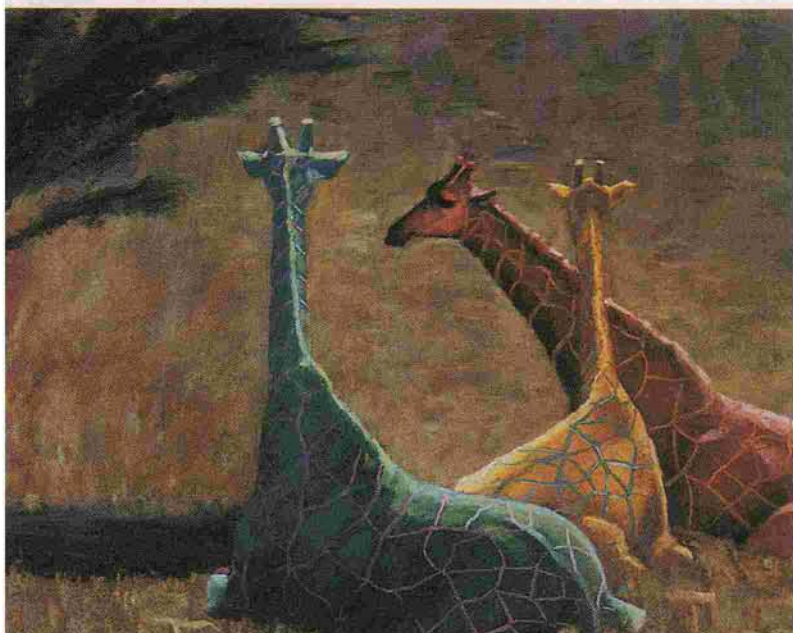
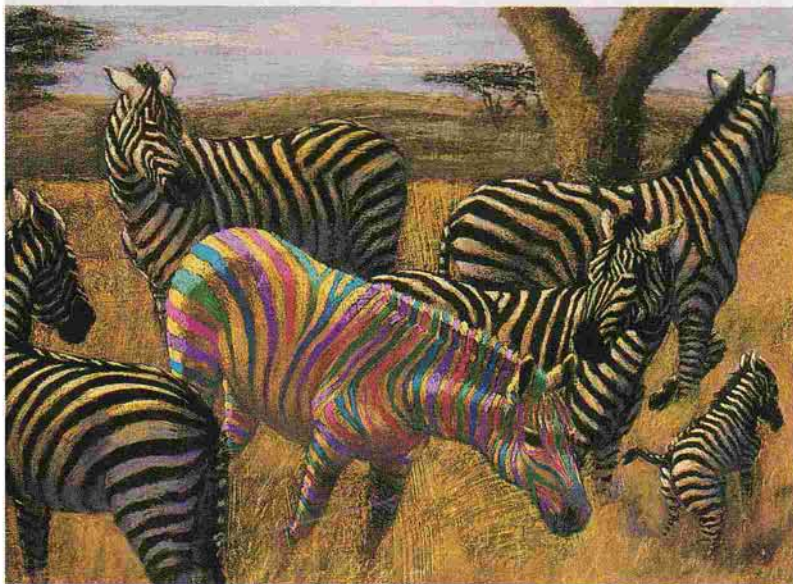
Indeed, her web site displays several types of paintings, including some portraits, landscapes, and still life work among the splashier creatures. "About my paintings, you could say there is an eclectic mix of material that I find visually interesting."

She goes on to insist, "The 'Party Animals' are not caricatures. They reflect an authentic wildlife tradition while telling a new story." Respectful of her craft, Julia takes care that the whimsy not overwhelm the truth.

"The giraffes are the original 'Party Animals.' I just loved the composition [of the photo]; it was striking to see these tall graceful creatures lying down, so vulnerable," Julia says, a sense of awe in her voice. "They rarely lie down like that in the wild ... such a compelling visual study. I simply had to paint it."

Painting the giraffes "natural," however, made her acutely aware of her impatience. "I can't stand tedium," she admits. "I thought I'd be bored out of my mind with all the brown and tan. The colors were like an excursion away from brown and tan, not necessarily toward any particular expectation. I had no idea what the outcome would be. It's almost as though the color introduced a new story element that I hadn't anticipated."

Julia credits Bob Gerbracht, a portraiture teacher in California, with some of the inspiration to play with color. "He sent me a piece he had done, a head study of a young man, titled 'Color Conviction.' The color was unconventional, yet the form, the value -- everything -- retained the sense of realism, of



*Party Poopers by Julia Lucich  
Third in the "Party Animal Series"*

*Party Animals by Julia Lucich  
First in the "Party Animals Series"  
(prints of both available)*

# Of 'Traditional Wildlife Artist'

flesh and blood. It got me thinking about color from another viewpoint, as a challenge in and of itself. I believe color translates to joy for people."

And not just for the *viewing* people... South African artist Sylvia de Villiers expresses her own passionate joy in color. "I think [my art] sometimes looks almost like autumn leaves, the trees in fall where the colors pour all over each other. Every brush stroke is a different color, and every color is separately mixed," she explains. Transplanted in the Atlanta, Georgia, area nearly two years ago, her dialect remains wrapped in a fluid combination of romantic languages. "Somebody who has an eye for color will see how many colors I use."

To get the effect she desires, Sylvia must brush wet paint onto dry. "There are layers on layers, and sometimes glazings in between when they're dry, as the Old Masters used to do. Because I prefer high-quality oils, and because of the way I paint, it's a long process. I never studied art, so I don't know what you would call my style. The technique I learned myself; it just sort of happened, over time."

Though she often went on "trips that Americans would call 'safaris'" as a child in South Africa, and has seen many African animals in their natural habitats, Sylvia started painting the wildlife of that continent only about seven years ago. Her specialty is actually portraiture, and the way she achieves texture and design in unique colors is her trademark. "I use all different colors on skin, too. Greens, oranges, purples -- they must be exact shades, placed precisely. They are my fingerprint."

Considering her background in faces and her penchant for relationships with living creatures, it is not surprising that Sylvia finds the eyes of her pigment-drenched animal subjects the most fascinating. "I like anything with eyes," she asserts, "and especially the piercing focus of the cat family. Eyes show character, so deep -- down to the soul, even. Detailed realism isn't necessary to extract the character. It is more an understanding of the animals. I absolutely love them. They have their own secretive ways."

It's possible Sylvia means the unknown thoughts or questions wild animals have when they look straight into a human's face, if indeed they "think" or "question." Perhaps more plausibly, though, her definition of "secretive ways" is defined by the effort artists expend to find certain beasts in the field. The travail required to find, watch, and record them is daunting.

But Florida artist Dee Smith admits, "I sometimes have more fun getting material for paintings than I do painting. "Being out in the field, and trying to get photographs... now that's fun."

*The Fisher Kings* by Sylvia de Villiers  
oil 40" x 40"

Artwork courtesy of the artist, Rosewell, GA 30076

*Brutus* by Sylvia de Villiers  
oil 30" x 36"

*The Object Of My Affection... Roseate Spoonbills*  
by Dee Smith

Artwork courtesy of Dee Smith Studio Gallery, Salt Springs FL 32134

