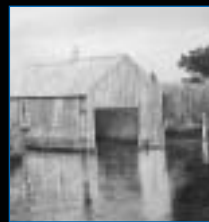


Carol Rowan

New Horizons



VOSE





Front Cover: Bred at Worthington, 34776

This page: Ardent-Gyrfalcon, 34814

Opposite page: (top) I'm Starving!, 34801, (bottom) I'm Starving!, finished drawing, 34802



Carol Rowan

New Horizons

May 19 — June 30, 2007



VOSE

A DIVISION OF
VOSE GALLERIES
OF BOSTON

NEW AMERICAN REALISM

contemporary

CAROL ROWAN: Artist Interview with Marcia L. Vose

This exhibition marks a change in direction for your work. After working in graphite for over twenty years, you're now working in oil as well. Why the change?

I will always love making drawings, but I felt that I had grown as much as I could in the medium. I needed new challenges. Back in Maryland several years ago, I found myself drawing and capturing the spirit of people's beloved dogs. Then I started to draw horses. After realizing that the glorious muted gray/brown/yellowish silver of a Weimaraner's coat was impossible to capture with graphite, I knew I had to paint as seriously as I had drawn, so I took out my smallest brushes, beginning with the same size as the tips of my pencils, as this was all I was comfortable with. After I painted Simon, Son of Spook (see p. 14) capturing the light particles on each hair over every vein and muscle, I realized that I was in fact painting landscapes. I had enough courage after this to immediately launch a painting expedition to Maine. First I painted Long Island, Maine (p. 8); Deer Island, Maine (p. 8) came after this, followed by a pair of two whippet commissions. The landscapes I saw in the dogs' coats translated into overgrown fields in the wilds of Maine, early summer colorful grass, and water of the Penobscot Bay. Painting has become a whole new beginning. The painstaking process of learning color was overwhelming at times, but I feel that I have gained mastery and am ready to present paintings that I am very proud of — and I am my toughest critic!



Aspen

34803

What made you become an artist?

From quite early on in my childhood my hand loved the touch of pencil to paper. I was connected to something I couldn't understand. Art was a great unknown to me as a child and remains that way today. I do not have a choice in being an artist. I can't explain how deep the spark is in me. It has always been there.

Which artists have given you inspiration over the years?

My favorite place to go as a teenager was to one of the museums in New Haven to sit in the Le Corbusier chair and stare endlessly into a huge Jackson Pollock painting. It was the pace of his work, the energy and chaos that spoke to me. Then began my regular visitations to the Vermeers at the Met where I marveled at his technical mastery and way with light. After graduating from Pratt Institute in 1983, I lived in Soho and was a natural part of the downtown scene. I was an abstract painter in a similar style as Al Held, and during the '80s I spent hours sitting in front of his paintings at the Emmerich Gallery. His work gave me direction during that decade more than anyone else, providing structure in my search for finding my own voice.

Chuck Close's portraits also thrilled me. From a distance or up very close they look abstract and don't make sense until the viewer finds the focal point. George Tooker's drawings completely took me in. His work spoke the language of graphite. He was an artist closely watching graphite shine as it caught the tooth of paper too.

Now, 30 years later, I find deep peace in front of a Bierstadt and am awed by the work of Fredrick Church and Thomas Cole. And as I paint more and more, I am reminded of the importance of Josef Albers' teaching about color field work in the '70s at Yale: colors change when juxtaposed against each other. Blue painted next to green, for example, looks entirely different from blue painted next to red.



Mackinac Cedar

34769



Avatara

34811



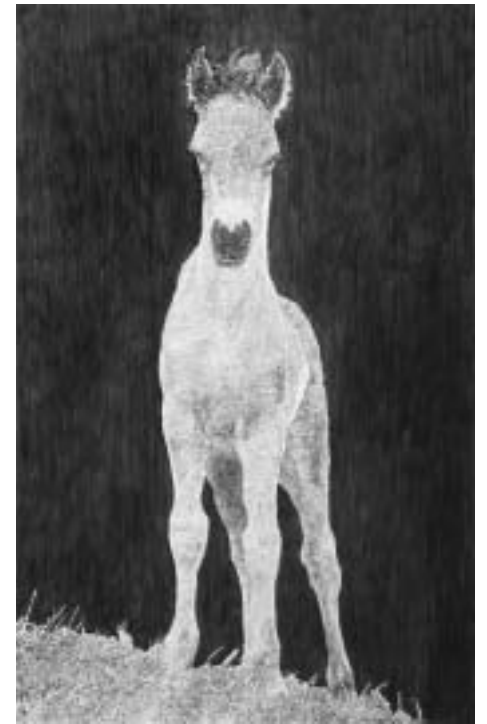
The Yearling

34674



Jumping for Joy

34778



Exmoor Pony

34813

How did you get your start as a professional artist?

I originally made drawings after I left Pratt because I didn't have any money for anything besides pencils and paper. My favorite place to go while in NYC from 1980-1987 was the paper room at New York Central Art Supply on 3rd Ave. It was like a sanctuary for me. (I have used only Derwent pencils and Arches paper for the past 25 years!)

With so many influences in the city I gradually lost my focus and left New York in 1988. When I landed on the Eastern Shore of Maryland, where I have worked full time as an artist since 1989, I decided to begin assembling a serious portfolio filled at first with drawings of buildings of the East Coast. Drawing buildings seemed a good place to start putting abstract ideas into a structured form. I copied them, I took off some of their pollution, I changed the light and focus of them. I began to understand how pencils combined with my own spirit could transform a photograph into a painting. Graphite gave the bulk of buildings a feminine touch. It was an anchor, a place where I could begin to emerge as an artist. Once I started, drawings seemed to be all I needed to do. I drew for 8 hours or more every day for years. I rarely took a day off from working between 1991 - 1995. Some of the most enlightened work, in my opinion, from this period was of old structures. It was the special light of Maryland's lower Eastern Shore that told me to look for old more and more, and I continued to paint old structures.



Young Calves

34766



Big Barn

34767

How was your work received?

People along my path have seen or given me faith in my work. They are usually at the corners of my transitions. One person has led my eyes to another, my work from one subject to the next. The well-known collector Philip Desind of Capricorn Gallery in Maryland bought a piece of mine in the early nineties, put my work into a group show and also showed me all of the other drawings in his gallery. He had an extensive drawing collection that inspired me.

Ivan Karp of OK Harris gallery included my work in group shows for a year or so before I was offered a solo show which opened in 1993.

In 1996 I went to California looking for new material, mainly buildings still, and also fell in love with the southern California light. I stayed for the better part of a year. During 1996 and '97 I traveled to Europe several times and was overwhelmed with stimulation from the even older Italian and English architecture. Hollis Taggart in New York City offered me a show of these Italian and English drawings in early 1997 for the fall of 1998. The show was announced three weeks in a row in little bold type by the New York Times, which definitely gave me a ray of hope on the career front. Five large drawings sold.

(continued on p.13)



Rascob's Barn

34765



True Sisters

34775



Bred on the Eastern Shore

34675



Flying Jake

34673



Stonington, Maine

34819



Mark Island Light

34815



Long Island, Maine

34678



Deer Island

34676



Damariscotta River Boathouse

34805



Sedgwick, Maine, Barn

34773



Misty Morning, Maine

34807



Peace

34768



In for the Night

34756



Pioneer Point, Eastern Shore, Maryland

34677



Public Landing

34780



Lander River House

34804



Ghost Ranch

34770



At Rest, Pecos, New Mexico

34771



Near Lander, Wyoming

34808



Thanksgiving Day Hunt

34667

What keeps you going?

Even though I travel to new places for inspiration, when I am in my studio, I crave solitude. I enjoy life on the Eastern Shore of Maryland where my studio overlooks the Wye River, and I love the peace of the country more and more every day. As far as my work is concerned, the most satisfying part lies in the pace and rhythm of the detail-making in either a drawing or a painting that keeps me focused. It is seeing the light and darkness of an image come to life in its final form which keeps me seeking.

Usually I build the scene and end up with the details. At other times I start with the detail and wait for the thousands of brushstrokes to build the scene. Detail for me is the meditation of my work; it's soothing, the groove I look for and tend to find day after day, year after year as I paint and draw. The work itself has now become a form of meditation.

ABOUT THE ARTIST

A native of Connecticut, Carol Rowan finished her B.F.A. in painting at the Pratt Institute in Brooklyn, New York, in 1983. She began showing her drawings, paintings and lithographs in group exhibitions at venues such as the Maryland Hall for the Creative Arts in Annapolis, Maryland, Gerald Peters Gallery in Santa Fe, and Gallery Henoch in New York City. In 1993 Rowan received the Metropolitan Museum of Art Drawing Award in an exhibition at the National Arts Club, and has since exhibited at several other major venues, including the Corcoran Museum of Art, the National Museum of Women in the Arts and the Washington National Cathedral.

Rowan is masterful in both paint and graphite, where she depicts her subjects in Ruskinian detail. She draws architectural reliefs and sculptures from around the world, as well as seascapes and landscapes from the East and West Coasts and the nation's heartland. Dogs and horses have also been frequent subjects for the artist. Rowan has had solo shows at several galleries across the country, including the Alla Rogers Gallery in Washington, D.C., OK Harris and Hollis Taggart Galleries in New York City and Ovsey Gallery in Los Angeles.

Artist Interview (continued from p.5)

Anyone who has gone through their forties knows that this decade in life brings a lot of reflection and soul-searching. What has been your experience?

In May of 2006 a few things happened in my life that got me out of the studio into thinking about showing again. My paintings of animals had become so popular that I started selling prints of them and soon built a thriving business. Unfortunately, I had almost no time to paint and draw and spent most of my time in the office. Even though I enjoyed the financial security, I realized that the act of painting and drawing made me truly happy. I took a much-needed break from the creative confinement of my studio to go out into the landscape of dry, dusty, airy Utah, Idaho and Wyoming. This trip solidified again that to have one's creative mind sparked and spurred is crucial to the creative process and is one of life's most compelling moments.

Owl's House, a painting I have not started yet, was the first visual explosion I had on this trip many miles north of Grace, Idaho. It will be a painting of an abandoned miner's house, with a Great Horned Owl inside waiting patiently for me to see it. Near Lander, Wyoming (p. 12) was the first western landscape I painted from this trip followed by Lander River House (p. 12). I plan on doing a few paintings from the pristine Wind River area in Wyoming as well and hope to capture the colors of the dry greenish landscape. It stirred my soul. I have almost abandoned my print business.



Bulldog

34800

EXHIBITION CHECKLIST

34667 Thanksgiving Day Hunt Graphite on paper 16 x 14 3/4 inches, 2003	34680 For My Beloved Oil on wood panel 24 x 36 inches, 2005	34772 Taos Doorway Graphite on paper 22 x 14 3/8 inches	34800 Bulldog Graphite on paper 27 1/2 x 35 1/2 inches, 2004	34810 East Boothbay, Maine Oil on wood panel 26 x 26 inches, 2007	34815 Mark Island Light Oil on canvas 60 x 76 inches, 2007
34668 Fire Graphite on paper 16 x 11 inches, 1992	34682 Poppy Oil on wood panel 23 3/4 x 24 inches, 2004	34773 Sedgwick, Maine, Barn Graphite on paper 22 x 14 inches, 2006	34801 I'm Starving! Oil on wood panel 15 3/4 x 12 inches, 2005	34811 Avatara Oil on wood panel 18 x 21 1/4 inches, 2004	34816 Trotting Horse Graphite on paper 7 1/8 x 11 1/4 inches, 2004
34672 Simon, Son of Spook Oil on wood panel 12 x 14 inches, 2005	34756 In for the Night Oil on wood panel 11 7/8 x 14 inches, 2005	34774 Taos Snow Graphite on paper 24 1/2 x 16 3/4 inches, 2006	34802 I'm Starving! Graphite on paper 5 7/8 x 5 1/2 inches, 2005	34812 Classical Fountain Graphite on paper 19 x 19 3/4 inches, 2006	34817 Galloping Horse Graphite on paper 10 x 11 inches, 2006
34673 Flying Jake Oil on wood panel 12 x 14 inches, 2000	34765 Rascob's Barn Graphite on paper 20 1/4 x 41 3/4 inches, 1992	34775 True Sisters Graphite on paper 18 1/4 x 17 inches, 2003	34803 Aspen Oil on wood panel 27 x 18 inches, 2007	34813 Exmoor Pony Graphite on paper 22 1/2 x 14 3/8 inches, 2003	34818 Sounds of Silence, San Francisco Graphite on paper 10 x 17 inches, 1993
34674 The Yearling Oil on wood panel 24 x 12 inches, 2004	34766 Young Calves Graphite on paper 17 3/8 x 34 1/2 inches, 1991	34776 Bred at Worthington Graphite on paper 17 x 8 7/8 inches, 2005	34804 Lander River House Oil on wood panel 26 x 26 inches, 2007	34814 Ardent-Gyrfalcon Graphite on paper 11 x 18 inches, 2000	34819 Stonington, Maine Oil on canvas 42 x 59 1/16 inches, 2007
34675 Bred on the Eastern Shore Oil on wood panel 12 x 14 inches	34767 Big Barn Graphite on paper 24 x 42 inches, 1991	34777 Louvre Angel Graphite on paper 22 1/2 x 30 overall inches	34805 Damariscotta River Boathouse Oil on wood panel 23 3/4 x 20 inches, 2007		
34676 Deer Island Oil on wood panel 12 x 24 inches, 2006	34768 Peace Graphite on paper 20 x 34 5/8 inches, 2006	34778 Jumping For Joy Graphite on paper 8 7/8 x 12 inches	34806 Old Man's Barn Graphite on paper 28 x 39 5/8 inches, 1991		
34677 Pioneer Point, Eastern Shore, MD Oil on wood panel 12 x 14 inches, 2005	34769 Mackinac Cedar Graphite on paper 30 1/8 x 22 1/2 inches, 2002	34779 Carrara, Italy Graphite on paper 9 x 13 inches, 2002	34807 Misty Morning, Maine Oil on wood panel 24 x 36 inches, 2007		
34678 Long Island, Maine Oil on wood panel 24 x 24 inches, 2006	34770 Ghost Ranch Graphite on paper 18 x 32 3/4 inches, 2006	34780 Public Landing Graphite on paper 14 x 16 inches, 2006	34808 Near Lander, Wyoming Oil on wood panel 24 x 36 inches, 2006		
34679 At Sally's Place Oil on wood panel 12 x 14 inches, 2005	34771 At Rest, Pecos, New Mexico Graphite on paper 18 1/4 x 33 inches, 2006	34781 Her Folly Graphite on paper 13 x 14 1/2 inches, 2003	34809 Ojo Sarco, New Mexico Graphite on paper 10 x 15 1/4 inches, 1998		



Simon, Son of Spook

34672

Back Cover: East Boothbay, Maine, 34810



V O S E

GALLERIES OF BOSTON

DEALERS IN FINE PAINTINGS FOR SIX GENERATIONS • ESTABLISHED 1841

238 Newbury Street • Boston, Massachusetts 02116
Telephone 617.536.6176 • Toll Free 866.862.4871
info@vosegalleries.com • www.vosegalleries.com