



LUSTER

REALISM AND HYPERREALISM IN CONTEMPORARY AUTOMOBILE AND MOTORCYCLE PAINTING

THE BIRTH OF THE MODERN CAR occurred over 150 years ago in 1860 in Germany. The first internal combustion, petroleum-fueled motorcycle came out of Germany 25 years later. In the United States, Henry Ford Company was established in 1901. A year later it morphed into Cadillac Motor Company which Ford left, along with the rights to his name. A new Ford Motor Company emerged in 1903 in Detroit with backing from a dozen investors, including the Dodge brothers. The same year, 1903, Harley-Davidson, was founded in Milwaukee, Wisconsin. Its chief rival was the Indian Motorcycle Co. which emerged out of a bicycle manufacturer in Springfield, Massachusetts in 1901. Much has changed since those early automotive years, but perhaps nothing more so than America's love affair with cars and motorcycles, which has expressed itself culturally and artistically in so many ways.



Front Cover: Kris Preslan, *The Old Indian* (detail), 2014. Above: Cheryl Kelley, *Blue Corvette* (detail), 2016. Right: Richard Lewis, *Hispano Suiza Chrome*, 2014; Lory Lockwood, *All The Pretty Horses*, 2017.

THROUGHOUT THE 20TH AND 21ST CENTURIES, cars and motorcycles have not only been ubiquitous on the nation's streets and highways, and beyond, but also in film, top forty hits, and in painting. With the emergence of Photorealism in the mid and late 1960's, motor vehicles assumed a special place of distinction as subject matter in the iconography of the first generation of American photorealists notably, Richard Estes (b. 1931) who painted cars inhabiting urban landscapes, and two West-Coast photo-realists, Ralph Goings (b. 1928) and Don Eddy (b. 1944). Harold James Cleworth (b. 1939), a Brit who immigrated to America in 1975 from London where he had been an illustrator with the distinction of designing the first two Rolling Stones album covers and the first cover of The Who, not only established himself as one of the first generation of photo-realist automotive painters in the United States, but also expanded the market by publishing inexpensive posters through a network of distributors.

After the first wave of photorealists in the '60's and '70's, younger artists produced work that extended automotive painting in new and interesting ways, notably, in the stylistic realm of what has become known as, Hyperrealism. In the 1980's, Peter Maier (b. 1945) magnified the work of the first generation of photo-realists, by painting cars and motorcycles to scale and applying actual automotive paint to canvases of side-body aluminum, sheet metal. Other innovators and virtuosos followed in the 1990's and the New Millennium. Like the shiny automobiles and motorcycles they portrayed, the paintings of these new-age artists can be characterized by the luster that permeates their work. Chrome ornamentation and trim; reflective side molding, hood and trunk enameled metal and high performance plastics such as ABS, and before that sometimes wood; glass and rubber; and interior fabrication to meet the needs of purpose-built vehicles of all sorts: these are surfaces which recent realists and hyperrealists have exploited to generate true, virtuosic masterpieces. But that's

not all; any number of today's hyperrealists produce reflective views within views; while others contextualize their paintings, with the inclusion of figurative imagery, landscape, and even properties of aging or damage which offer new and interesting visual as well as metaphorical possibilities.

LUSTER: Realism and Hyperrealism in Contemporary Automobile and Motorcycle Painting, is comprised of some 50 paintings in a range of media and size by 15+ realists and hyperrealists who specialize in automobiles and motorcycles as their primary subject of choice. A preliminary list of exhibiting artists includes (in alphabetical order): A.D. Cook (Las Vegas, NV), Randy Ford (Eastampton, NJ), Allan Gorman (West Orange, NJ), Marc G. Jones (Loveland, CO), Cheryl Kelley (Northern California), Richard Lewis (Los Angeles, CA), Lory Lockwood (New Orleans, LA), Sheryl Luxenburg (Ottawa, ON, Canada), Robert Petillo (Hardyston, NJ), Kris Preslan (Lake Oswego, OR), Joseph Santos (Buena Park, CA), Ken Scaglia (Weston, CT), John E. Schaeffer

(La Grange, TX) Guenevere Schwien (Portland, OR), Brian Tull (Nashville, TN), and Harold Zabady (Camp Hill, PA). Their work embodies the very best of automotive painting being done today. It also encompasses a broad range of car and motorcycle styles and design from vintage vehicles to classics of the 1950's and '60's, to road and track racing, off-road vehicles, exotics, and more.

Changes in American automotive styling escalated in the 1940's, after U.S. sales stagnated from market saturation. To maintain growth, Alfred P. Sloan, Jr., long-time General Motors President, Chairman and CEO suggested that design changes occur annually to convince car owners that they needed to buy a new replacement each year. His concept was heavily promoted in mass media and resulted in a consumer paradigm shift and love affair with modernization.

The upshot as far as automotive design was concerned, was that the old open-top runabouts and touring cars were phased out and design elements such as running boards and



Clockwise from left: Robert Petillo, *Frankie's Root Beer Stand*, 2007; Ken Scaglia, *Saratoga 300* (detail), 2011; Guenevere Schwien, *Desmo Details*, 2014.

headlights were gradually integrated into the body of the car. In the 1950s, the industry offered consumers increased horse power and speed, and more artfully, integrated design which was dramatized in the 1960's with features such as tail fins. With the end of the 20th century, came an end to America's automobile manufacturing dominance. By then, "The Big Three" (GM, Ford, and Chrysler) had lost ground to imports from Japan as well as other Asian and European countries. In the world of motorcycles, Harley struggled but endured to maintain its autonomy; Indian however went bankrupt in 1953, reformed and went bankrupt several times again.

Featuring dazzling paintings that portray a spectrum of vehicles from the first half of the Twentieth Century to the present, *LUSTER* is a celebration of mechanical and artist design and style, the combination of which will have great allure with audiences throughout the United States.

EXHIBITION SPECIFICATIONS

CONTENTS: 50 or More Original Paintings in a Range of Size and Realist and Hyper-realist Styles

COST: Mid-range exhibit rental fee plus shipping and in-house and in-transit insurance

AVAILABILITY: Available for duration of eight weeks; pro-rated fee for longer durations

SUPPORT: Education, Press, Registration, and Retail

EDUCATION: Lectures, Demonstrations, Workshops possible for a fee and travel-related expenses pending scheduling

FOR ADDITIONAL INFORMATION CONTACT

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For exhibit updates, visit: davidjwagnerllc.com/Luster_Exhibition.html