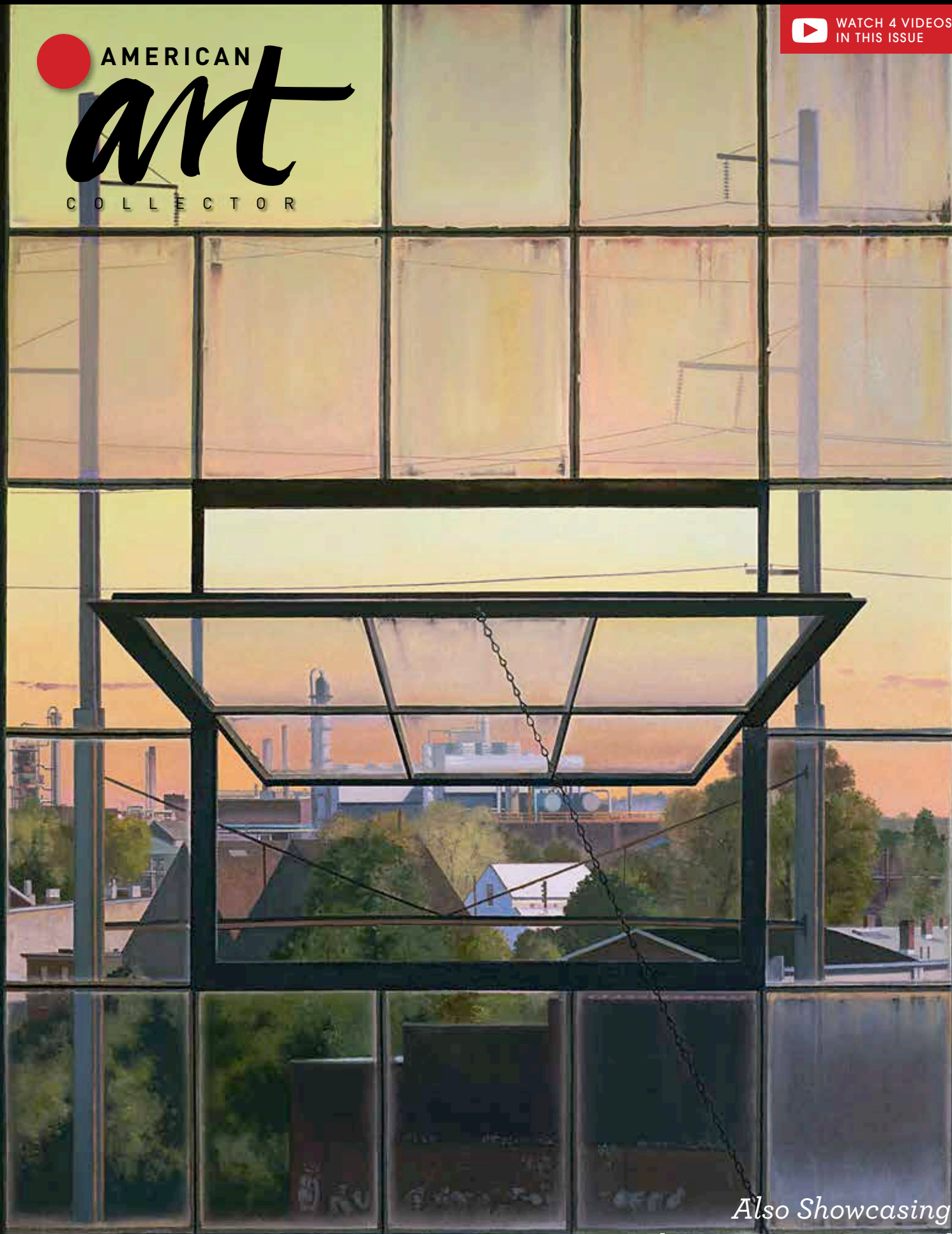


AMERICAN
art
COLLECTOR

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*Also Showcasing
Glass, Ceramics & Wood*

TERESA OAXACA

Formal meets fanciful



1



2

The latest works of artist Teresa Oaxaca explore themes of clowns and dolls, painted faces and human effigies. The Washington, D.C.-based painter describes how she blends portraiture and still life into unusual and almost abstract layouts, painting from an obscure perspective while still obeying gravity, form and light, as an Old Master would.

In her latest exhibition, *Exuberance*, at Haynes Galleries in Nashville, Tennessee, Oaxaca aims to integrate human passions

and emotions with allegorical storytelling into her neo-Baroque and figurative works. “I would like this to be a very unique exhibit that brings people coming and talking,” the artist remarks. The show opens April 8 and continues until May 28, with a free public reception on opening night from 5 to 7:30 p.m. Oaxaca also will lead a discussion on her work with an artist’s talk at the gallery from 10 a.m. to noon on April 9.

Oaxaca’s ornate compositions frequently

portray costumed and made-up figures suggestive of Victorian, romantic or Rococo characters, posed evocatively and in the company of antique dolls and other period accessories. In *Venetian Carnival*, a young woman with a painted face is exposed as she reclines on a bed lain with fabrics and yellow roses, masks and a nutcracker. The woman’s silken pink dress is worthy of Marie Antoinette, and her wig is extravagant and face powdered white with pink cheeks and lips.



“Teresa’s work is bubbling over with excitement. It’s full of energy, enthusiasm and made with such well-honed skill. She has the ability to do such complex compositions that may [seem] chaotic at first glance but come together as unified designs.”

—Gary R. Haynes, owner, Haynes Galleries

Oaxaca, a graduate of the Florence Academy of Art in central Italy, says she likes to immerse herself in her art. She adorns herself in costumes and dresses that often correspond with the eras of painting that appeal to her. “These are the years when I believe figurative painting may have been at its strongest, times that continue to inspire us in the modern times,” Oaxaca elaborates. “But one of the things that defines our own time is a searching for definitions and a contact look back and around ourselves. We are in a time when we can choose almost any look or style and not be questioned too much about it.”

Oaxaca emphasizes the influence of the Industrial Revolution on our era. She points out that “there are more products, but they become more homogenous.” Clothing

1
Sleepwalkers,
oil on canvas,
70 x 42”

2
*Jules Nicholas Steiner
Doll,* oil on canvas,
54 x 36”

3
Venetian Carnival,
oil on canvas,
60 x 40”

4
*Still Life with Cattle
Skull,* oil on canvas,
33 x 58”

has gone this way, she says, adding, “To choose to exercise creativity necessitates a departure, to assume an individual way of producing something. “People will find it odd, but it’s necessary,” Oaxaca continues. “This ‘method acting’ perhaps is a good way to put it. You won’t create your own art by buying a paint-by-numbers kit.” ●

