



Presence of the Sublime

New Work by JIM SCHANTZ

PUCKER GALLERY • BOSTON



GLENDALE WOODS, AUGUST
Acrylic on canvas
20 x 20"
JMS717

Cover:
ATLANTIC SUNRISE, MORNING
Oil on canvas
48 x 48"
JMS706



“The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance. Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection. Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood. When we speak of nature in this manner, we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this, which distinguishes the stick of timber of the wood-cutter, from the tree of the poet.”

– RALPH WALDO EMERSON (EXCERPT FROM *NATURE*)



ATLANTIC SUNRISE II
Oil on panel
16 x 16"
JMS720

Presence of the Sublime

New Work by JIM SCHANTZ

JIM SCHANTZ IS SURELY A POET; A POET WITH PAINTS, BRUSHES, AND STICKS OF pastel. He looks at nature with admiration, wonder, and devotion. His art continues to display his love for bodies of water, reflections, and moments of illumination—the transition from lightness to darkness or darkness to lightness. His recent works are an extended exploration of his affinity for color and the consistent mystery of water. Although rooted in the awe-inspiring greatness of nature roused by Romanticism, and the dramatic application of color from the Fauvists in the early twentieth century, Schantz' work never reaches a state of gloom or agitation.

It is no surprise that he is deeply connected to the surrounding landscape of his home in Stockbridge, Massachusetts in the Berkshire region. Behind his studio, the Housatonic River gently ambles around tall pines and shrubbery, providing endless inspiration. For many years, Schantz has been active in river conservation and environmental education work in the area. Not far to the east abides the Atlantic Ocean, the catalyst for a new impulse in his work. Emerson described stars as, “the perpetual presence of the sublime,” and Schantz exhibits a similar veneration toward water. He captures its forbearing power, both as it awakes to fluffed clouds (*Atlantic Sunrise II*, JMS720) and falls asleep to the hum of the setting sun (*Study for Housatonic Twilight*, JMS721).

Schantz’s work reminds us that water dwells in a state of consistency, even if the consistent element is its change. The bodies of water Schantz paints continue to breathe, even as he is away from his palette and easel. Thus, the reflection of the atmosphere merely illuminates their ceaseless activity. *Atlantic Dawn* (JMS713) shows the water’s restlessness in a palate of pastel pinks, purples, blues, and greens. Schantz’s method of painting water by using viscous oil and acrylic attests to the fact that the water was already splashing before the sun rose to light it. In *Atlantic Morning Light* (JMS711), he paints a beautiful and romantic scene, where one can imagine feeling the warmth of the morning sun and hearing the rolling waves. In *Housatonic Reflection* (JMS725), Schantz returned to oil pastels, which was his primary medium until he began using oil paints about five years ago. Instead of moving a blanket of wet paint with a brush, he strategically layers lines and smudges of nuanced pigments to create the sense of rippled and moving water. In either medium, the water is alive and reflective of the world around it.

Beyond capturing the bright energy of a sunrise, Schantz can echo the brilliance of any time of day; a skill the Impressionists, both European and American, are still celebrated for. In *August Evening Housatonic River* (JMS710), Schantz transformed the Housatonic River into a messenger for the moodier hues of an ending day. In this work he actualized a moment of absolute peace. The river is quiet and relaxed, mirroring the subtle colors of a sunset. The foliage releases a sigh, overlooking its beautifully still reflection. *Petaluma Late Afternoon* (JMS709) is another piece that portrays a specific time. This painting illustrates Schantz’s talent for velvety blending and the exact placement of shadows and highlights. It has achieved a smoothness similar to an Edward Hopper painting, and a brightness akin to David Hockney’s work. This collection shows a playful and curious side to the artist’s creative impulses. Capturing the fleeting energy and colors of various times of day, Schantz has created invariable junctures that urge his viewers to experience his favorite moments of meditation with nature.

Schantz's use of both pure and occasionally exaggerated color, prompts our awareness of the incredible hues that exist in nature. *Atlantic Dawn Study* (JMS715) becomes less a view of the horizon and more a study of color, line, and paint application. For example, Schantz uses the lines of his brushstrokes to convey the motion of clouds and water. *Glendale Woods, August* (JMS717) branches at the edge of running water and more underbrush. Purple branches with pink highlights and additions of turquoise, yellow-green, Kelly green, and fluorescent blue inform the scene. Schantz's color choices and application of thick, loose brush strokes, are reminiscent of les Fauves (French for "the wild beasts"), a group of Modern artists whose work appeared to have little restraint. They often chose colors exaggerated from reality, and applied paint in a manner that evoked spontaneity and boldness. *Glendale Woods, August* is striking in its more focused composition and spirited in its ability to transport the viewer to a joyous summer afternoon with its bright color palette. Using various mediums, Schantz helps us see the richest blues next to the purest of greens, with reds, yellows, pinks, and purples in between.

In several works in this series, the viewer is invited to visit these magically colorful and dynamic places by standing on a shore, bank, or coast, looking out into the horizon or the place where the water appears to meet the sky. This perspective matches the famous 1818 painting by Caspar David Friedrich, *Wanderer Above the Sea of Fog*. As the wanderer in Friedrich's painting stands above a vast landscape, we assume that position as well, for Schantz paints seascapes and landscapes that exceed the expected beauty of nature and give us a place to reflect.

— Kimberly A. Curhan

Kimberly A. Curhan is the Exhibitions and Marketing Associate at Pucker Gallery. A 2015 graduate of Boston University, Kim is an arts leader, artisan, and keen social media communicator, who believes in the power of art to build and shape community.



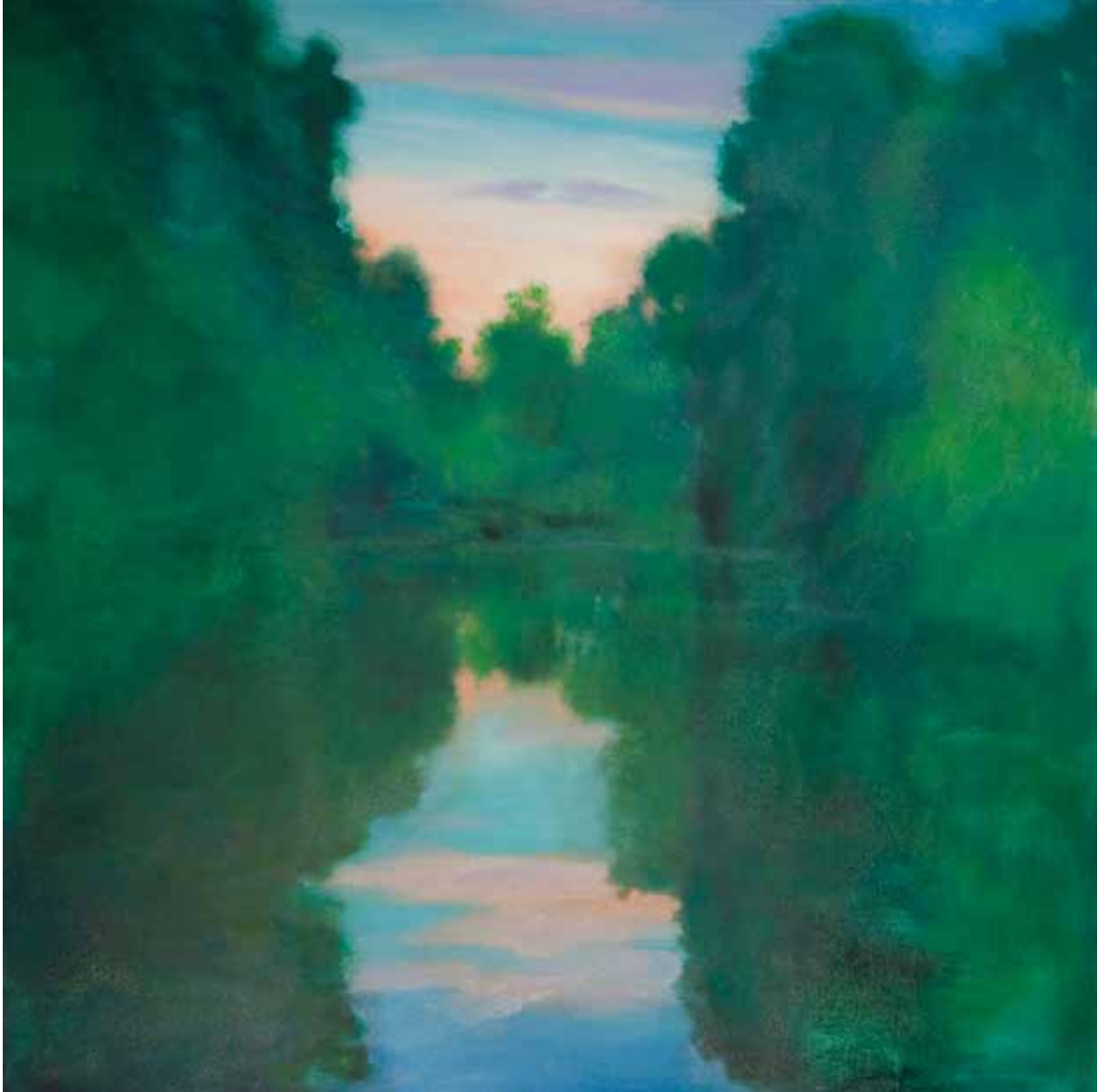
STUDY FOR HOUSATONIC TWILIGHT
Oil on panel
8 x 8"
JMS721



ATLANTIC DAWN STUDY
Oil on canvas
10 x 10"
JMS715



ATLANTIC MORNING
Oil on canvas
48 x 48"
JMS711



AUGUST EVENING HOUSATONIC RIVER
Oil on canvas
48 x 48"
JMS710



ATLANTIC MORNING LIGHT
Oil on canvas
60 x 72"
JMS708



ATLANTIC DAWN
Oil on canvas
20 x 20"
JMS713



ATLANTIC SUNRISE
Oil on canvas
20 x 20"
JMS714



ATLANTIC POST STORM MORNING
Oil on panel
16 x 16"
JMS719



AUGUST MOUNTAIN SUNSET
Oil on panel
12 x 12"
JMS707



AUGUST SUNSET HOUSATONIC BEND
Oil on canvas
30 x 30"
JMS712



HOUSATONIC MORNING
Pastel on paper
11 x 14"
JMS723



HOUSATONIC PINES
Pastel on paper
14 x 11"
JMS724



HOUSATONIC REFLECTION
Pastel on paper
14 x 11"
JMS725



STUDY FOR HOUSATONIC WOODS
Pastel on paper
11 x 14"
JMS726



GLENDALE WOODS, JUNE
Acrylic on canvas
20 x 20"
JMS716



HOUSATONIC MORNING II
Pastel on paper
9 x 9"
JMS727



STUDY FOR GLENDALE WOODS
Pastel on paper
11 x 14"
JMS722



HOUSATONIC SUMMER AFTERNOON
Acrylic on paper
30 x 22"
JMS729



EARLY MORNING HOUSATONIC
Acrylic on paper
30 x 22"
JMS730



LONE PINE DUSK
Oil on panel
18 x 18"
JMS718

Biography

JIM SCHANTZ

1955 Born in Perth Amboy, NJ

EDUCATION

1981 MFA, University of California, Davis, CA
1980 Skowhegan School of Painting and Sculpture, Skowhegan, ME
1978 Brooklyn Museum School, Brooklyn, NY
1977 BFA, magna cum laude, Syracuse University, Syracuse, NY
1975-1976 Hornsey School of Art, London, England

TEACHING

2007-2008 Learning Leader Volunteer, Brandeis High School, New York, NY
2006 Visiting Lecturer, Kaye College, Beersheba, Israel
1992-2007 Interlaken School of Art, Stockbridge, MA
1992-1994 Westfield State College, Westfield, MA
1991 Bard College at Simon's Rock, Great Barrington, MA
1987 Russell Sage College, Albany, NY
1982-1998 Berkshire Community College, Pittsfield, MA
1981-1982 Assistant Professor, California State College, Stanislaus, Turlock, CA

GRANTS AND AWARDS

Finalist, Massachusetts Council of the Arts Fellowship
Artist-in-Residence Grant, Massachusetts Cultural Council
Research Fellowship, University of California, Davis, CA
Teaching Fellowship, University of California, Davis, CA
Skowhegan Scholarship, Skowhegan School of Art, Skowhegan, ME
Ford Foundation Grant, Syracuse University, Syracuse, NY
Roswell G. Hill Award for Excellence in Painting, Syracuse University, Syracuse, NY
Foreign Study Scholarship, Syracuse University, Syracuse, NY

SELECTED EXHIBITIONS

2016 Pucker Gallery, Boston, MA
2015 The Berkshire Museum, Pittsfield, MA
2014 Pucker Gallery, Boston, MA
2012 Pucker Gallery, Boston, MA
2011 Harrison Gallery, Williamstown, MA
2010 Ghetto Museum Terezin, Terezin, Czech Republic
Pucker Gallery, Boston, MA
Pamatnik Terezin, Czech Republic

2009 Sanford Smith Gallery, Great Barrington, MA
Argazzi Fine Art, Lakeville, CT

2008 Pucker Gallery, Boston, MA
Cavalier Gallery, New York, NY

2007 Banff Art Center, Leighton Studio, Banff, Alberta, Canada
Harrison Gallery, Williamstown, MA

2006 Pucker Gallery, Boston, MA

2004 Art Complex Museum, Duxbury, MA
Harrison Gallery, Williamstown, MA
John Natsoulas Gallery, Davis, CA
Pucker Gallery, Boston, MA

2003 Harrison Gallery, Williamstown, MA
New Arts Gallery, Litchfield, CT

2002 Pucker Gallery, Boston, MA

2001 Harrison Gallery, Williamstown, MA
Norman Rockwell Museum, Stockbridge, MA

2000 Pucker Gallery, Boston, MA

1999 Albany Institute of History and Art, Albany, NY
New Arts Gallery, Litchfield, CT

1998 Pucker Gallery, Boston, MA

1997 Berkshire Museum, Pittsfield, MA
Holsten Galleries, Stockbridge, MA
Simon Gallery, Morristown, NJ
Springfield Museum of Fine Arts, Springfield, MA

1996 Berkshire Gallery, Great Barrington, MA
Bridgewater/Lustberg Gallery, New York, NY
Rosenfield Gallery, Philadelphia, PA

1995 Fuller Craft Museum, Brockton, MA
Pucker Gallery, Boston, MA
Schenectady Art Museum, Schenectady, NY
Springfield Museum of Fine Arts, Springfield, MA

1994 Holsten Galleries, Stockbridge, MA
Springfield Museum of Fine Arts, Springfield, MA

1993 Arno Maris Gallery, Westfield State College, Westfield, MA
Berkshire Museum, Pittsfield, MA
Pucker Gallery, Boston, MA

1992 Heritage State Park Museum, Holyoke, MA
Holsten Galleries, Stockbridge, MA
Pucker Gallery, Boston, MA

1991 Art Complex Museum, Duxbury, MA
Holsten Galleries, Stockbridge, MA
Pucker Safrai Gallery, Boston, MA
Teikyo Post University, Waterbury, CT

1990 Pucker Safrai Gallery, Boston, MA
Rice Gallery, Albany Institute of History and Art, Albany, NY

1989 Frank Bernaducci Gallery, New York, NY
Pucker Safrai Gallery, Boston, MA
Rice Gallery, Albany Institute of History and Art, Albany, NY

1988 Pucker Safrai Gallery, Boston, MA
Simon's Rock College, Great Barrington, MA

1987 Holsten Galleries, Stockbridge, MA
Rice Gallery, Albany Institute of History and Art, Albany, NY
Worcester Polytechnical Institute, Worcester, MA

1986 Ruth Siegel Gallery, New York, NY

1985 Clark-Whitney Gallery, Lenox, MA
Westenhook Gallery, Sheffield, MA

1984 Stockbridge Gallery, Stockbridge, MA

1983 Adam L. Gimbel Gallery, New York, NY
Haber-Theodore Gallery, New York, NY

1982 California State College, Stanislaus, Turlock, CA
Dana Reich Gallery, San Francisco, CA

1981 Gorman Museum, University of California, Davis, CA

1978 Brooklyn Museum, Brooklyn, NY

SELECTED PUBLIC COLLECTIONS

Art Complex Museum, Duxbury, MA
Berkshire Museum, Pittsfield, MA
Children's Hospital, Chicago, IL
The Boston Company, Boston, MA
Citizen's Bank, Boston, MA
Congregation Kehillath Israel, Brookline, MA
Dana Farber Cancer Institute, Boston, MA
Everett Jewish Life Center, Chautauqua, NY
Fidelity Investments Corporation, Boston, MA
First Albany Corporation, Albany, NY
Fleet Bank, Western Massachusetts, Springfield, MA
The Jerusalem Foundation, New York, NY
Lowe Art Museum, Syracuse University, Syracuse, NY
Memorial Library, University of California, Davis, CA
Mount Saint Benedict Priory, Erie, PA
Nelson Museum, University of California, Davis, CA
Norman Rockwell Museum, Stockbridge, MA
Pamatnik, Terezin, Czech Republic
Post University, Waterbury, CT
Rose Art Museum, Brandeis University, Waltham, MA
Schick Gallery, Skidmore College, Saratoga Springs, NY
Simon's Rock of Bard College, Great Barrington, MA
Syracuse University, Center for Holocaust Studies, Syracuse, NY
Tufts University, Medford, MA
University of Massachusetts, Amherst, MA
Williams College Museum, Williamstown, MA

PROJECTS AND COLLABORATIONS

Hawthorne String Quartet, music and art collaboration, Syracuse University, Syracuse, New York, January 2015
Hawthorne String Quartet, music and art collaboration, Ozawa Hall, Tanglewood, Stockbridge, MA, August 2009
Hawthorne String Quartet, music and art collaboration, Skidmore College, Saratoga Springs, NY, March 2008
Hawthorne String Quartet, music and art collaboration, U.S. Ambassador's Residence, Prague, Czech Republic, September 2007
Places of the Spirit: The Holy Land, CD collaboration with flutist Paula Robison to benefit the Jerusalem Foundation, Spring 2007
Hawthorne String Quartet, music and art collaboration, Gasson Hall, Boston College, Chestnut Hill, MA, April 2007
Hawthorne String Quartet, music and art collaboration, Bard College at Simon's Rock, Great Barrington, MA, March 2006
Places of the Spirit, CD collaboration with flutist Paula Robison to benefit the Camphill Foundation, Spring 2003



Artist Statement by JIM SCHANTZ

THIS EXHIBITION FOCUSES PRIMARILY ON MY CONTINUED EXPLORATION OF THE river and ocean. These subjects are a precious source of life, as well as a place for inspiration. The essential aspects of space and light draws me to this imagery. The locations depicted in my work offer a place for contemplation and quiet reflection that reach the infinite resources of the soul.

My hope is that these paintings offer a place for meditation and joy to the viewer. Art as an expression of love can provide continuity in our lives; a place we can return to reflect. In a world that is in a constant state of rapid change, we must seek balance by being open to spaces that allows us to pause, contemplate, absorb the moment, and feel the rhythm of the soul.

Many thanks to everyone at Pucker Gallery. Your creation of a world-class gallery has garnered the respect of innumerable artists and supporters of the arts. I offer immense gratitude to Bernie and Sue Pucker for standing behind my work throughout the years, and I share my deepest thanks with my family for their unconditional love and support.



HOUSATONIC SUMMER, LATE MORNING
Acrylic on paper
30 x 22"
JMS728

PUCKER GALLERY

ESTABLISHED 1967 BOSTON

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CHANGE SERVICE REQUESTED

Please visit www.puckergallery.com to view current and past exhibition catalogues, read artist biographies, and subscribe to the *Artwork of the Week* e-mail list.

GALLERY HOURS:

Monday through Saturday 10:00 AM to 5:30 PM

Sunday 10:30 AM to 5:00 PM

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stops are Hynes Convention Center or Copley Station on the Green Line.

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

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DATES: 5 March through 10 April 2016

OPENING RECEPTION: 5 March 2016, 3:00 PM to 6:00 PM

The public is invited to attend. The artist will be present.



PETALUMA LATE AFTERNOON

Oil on canvas

20 x 60"

JMS709

CREDITS:

Design: Leslie Anne Feagley | Editors: Destiny M. Barletta and Jennifer Farrell | Photography: Cassandra Sohn

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