

JENNESS CORTEZ

LATEST NEWS FROM MY STUDIO



"AMERICAN HARVEST"

ARTICLE PAGE 2

©by Jenness Cortez, acrylic on mahogany panel, 30" x 36"

AUTUMN IN THE BERKSHIRES

Fall is a feast for the eyes. Schedule a personal gallery tour, view my paintings and enjoy the beauty of the Berkshires. The Clark Institute in Williamstown and the Norman Rockwell Museum in Stockbridge are only a half hour away. Call (518) 674-8711 or email info@perlmuttergallery.com.

Connect with me online so I can show you my latest work:

- Go to www.facebook.com/CortezArt ("like" my page)
- Follow "jennescortez" on Instagram
- Visit www.perlmuttergallery.com

Best regards,

Jenness Cortez

NAPLES, FLORIDA EXHIBITION

We are pleased to announce The Harmon-Meek Gallery, located in Naples, Florida, will be exhibiting new paintings by Jenness Cortez from February 18 - March 8, 2019.

Harmon-Meek Gallery has operated in business since 1964 in Naples. They closely vet the artists they represent and only select professional artists with robust resumes. Their focus is solely on American artists who meet the high criteria of having works in the permanent collections of museums.

"AMERICAN HARVEST" COMMUNING WITH NATURE

EXCERPT BY KAREN RECHNITZER POPE, PHD, FROM "HOMAGE TO THE CREATIVE SPIRIT" AMERICAN REALISM: PAST TO PRESENT

The appreciation of the beauty of peaceful rural landscape was a major subject in nineteenth-century art and literature, in both Europe and America. In America, the hand of God was perceived in the landscape, inspiring several generations of painters to explore the Hudson River Valley and the Catskill Mountains, where they developed motifs of pure landscape and man communing with nature. The key example is *Kindred Spirits* (1849), painted by Asher B. Durand to commemorate the friendship and complementary thinking of the painter Thomas Cole (1801-1848) and the poet William Cullen Bryant (1794-1878), who are shown standing together on a rocky woodland ledge, appreciating the beauty of God's benign wilderness.

Westward expansion did not alter the American appreciation for verdant country in which pioneer families settled and farmers harvested abundant crops, as in Inness' *Peace and Plenty*. Inness, who studied at the National Academy of Design and admired the work of the Hudson River School artists, later recalled that it had been his aim to combine the best qualities of Cole and Durand. Cortez' painting is considerably smaller than Inness' *Peace and Plenty*. Actually, it is one of the largest landscape paintings in the Metropolitan Museum's collection,

regularly bringing museum visitors to a hushed stop before the canvas that is nearly ten feet wide. It has been hung near pictures of wilderness and near pictures of early settlements in the heartland. Among them, Inness' painting gives poignant voice to the emotional relief of a successful harvest at the end of the American Civil War, the agrarian activity signaling the longed-for return to home occupations that had been interrupted by war.

In Cortez' signature device, the foreground still life, we find Inness himself in a black and white photographic portrait. More legible than the real daguerreotype, it lets us look the painter in the face, then over his shoulder at his ideal harvest picture. The literary company Cortez chose for Inness' painting includes Thoreau, who embraced the ideal of man in nature. Thoreau is represented by a volume of his *Walden*.

The London clockmaker Samuel Knibb mantle clock features a beautiful engraved face framed by contrasting woodgrains. Its refinement complements the rusticity of Inness' great painting in a kind of dialogue between Old World culture and the New World's Manifest Destiny, reminding us of the first immigrants who tilled and harvested New England fields around the time Knibb made the clock.

"AMERICAN HARVEST"

© by Jenness Cortez 2014

Acrylic on mahogany panel, 30" x 36"

George Inness (1825-1894)

"Peace and Plenty" Metropolitan Museum of Art, New York, NY
Daguerreotype of Henry David Thoreau by Benjamin D. Maxham

Photograph: "George Inness seated in his studio," (detail), E. S. Bennett, 1890
private collection

Clock by Samuel Knibb (1625-c.1670), London, 1665, private collection

Cornelius Kierstede (1674-ca. 1757)
Silver bowl, private collection, New York, NY

Thomas Sully (1783-1872)

"The Torn Hat" Museum of Fine Art, Boston, MA

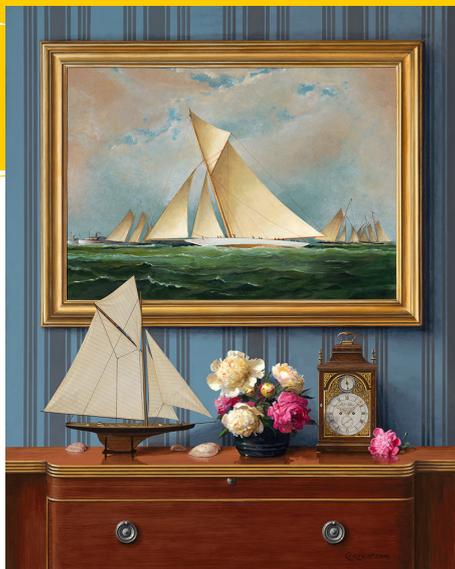
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JENNESS CORTEZ, MASTER AMERICAN REALIST



Jenness Cortez is a distinguished figure in the contemporary revival of classical realist painting. She was born in Indiana and exhibited a very early talent for art. As a teenager, she took private lessons with Antonius Raemaekers, a well-trained Dutch-born painter and superb teacher whose early instruction continues to influence her work.

www.perlmuttergallery.com



VIEW FROM NANTUCKET

"HOMAGE TO BUTTERSWORTH"

Painting can be viewed at Cavalier Gallery, Nantucket, Massachusetts.

© by Jenness Cortez, 2018

Acrylic on Mahogany panel, 30" x 24"

"America's Cup Yacht VIGILANT, 1893"

Clock by Robert Fulford,

Alexandria VA, late 1700s

Ship model-America's Cup Defender COLUMBIA, circa 1900