

JENNESS CORTEZ

LATEST NEWS FROM MY STUDIO



© By Jenness Cortez, acrylic on mahogany panel, 42 by 60 inches

NEW EXHIBIT IN NAPLES, FLORIDA

Could you use more sunshine in your life? Come to beautiful Naples, Florida, where my new painting exhibition will held at the Harmon-Meek Gallery, from February 18 - March 8, 2019. The show will include one of the most detailed paintings of my career, "Window on the West."

If you can't make it to Florida, you can view my latest work on social media. Join me as I share my paintings in progress and discuss the challenges they present.

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

Best regards,

Jenness Cortez

"WINDOW ON THE WEST"

In 1801, when Thomas Jefferson became president, two out of every three Americans lived within fifty miles of the Atlantic Ocean. To our west, France owned the vast, largely unexplored Louisiana Territory where Napoleon hoped to establish an empire in the New World. In 1802 Jefferson offered to buy the port of New Orleans from France, but Napoleon Bonaparte, strapped for cash to fund his wars, counter-offered to sell the entire Louisiana Territory, 820,000 square miles, for \$15 million--an amount which was twice the federal budget. Jefferson more than doubled the size of the country with a stroke of his pen. The purchase was called "Jefferson's Folly" by many.

CONTINUED ON PAGE 2

"WINDOW ON THE WEST" 200 YEARS OF HISTORY

CONTINUED FROM PAGE 1

Today we know Jefferson's vision as the birth of the American West. This painting documents exactly 200 years of the West's history; from 1804 when Jefferson dispatched Lewis and Clark's expedition, to 2004 and the passing of our first truly western president, Ronald Reagan.

On back wall:

Edward S. Curtis self portrait photographure 1899;
"Fort Worth Five" front row left to right: Harry A. Longabaugh (Sundance Kid), Ben Kilpatrick (the Tall Texan), Robert Leroy Parker (Butch Cassidy), standing; Will Carver and Harvey Logan (Kid Curry) 1900 photograph by John Schwartz, Smithsonian Institution's National Portrait Gallery; George Caleb Bingham (1861-1879) "Daniel Boone Escorting Settlers through the Cumberland Gap" Mildred Lane Kemper Art Museum;
Frederic Remington (1811-1909) "In from the Night Herd" engraving after Remington drawing, "Harper's Weekly" October 9, 1886; "Her Calf" en grisaille, Amon Carter Museum of American Art; George Catlin (1796-1872) Blackfoot Chief "Stu-mick-o-súcks (Buffalo Bull's Back Fat) Head Chief, Blood Tribe" Smithsonian American Art Museum;
Annie Oakley (Phoebe Ann Mosey) studio portrait;
Col. W.F. Cody, 1908 Buffalo Bill lithograph.

On the shelf:

Albert Bierstadt (1830-1902) "Emigrants Crossing the Plains" The Butler Institute of American Art;

Kachina (Paiyatemu), Zuni late 19th century Brooklyn Museum;
Frederic Remington (1861-1909) "The Broncho Buster" Bronze Metropolitan Museum;
1901 \$10 Legal Tender Bison Note;
Early 20th century buffalo skull;
Eanger Irving Couse (1866-1936) "The Kachina Painter" private collection;
Charles M. Russell (1864-1926) "Bronc to Breakfast" watercolor "National Geographic" January 1986, Montana Historical Society.

Carte de visite photographs:

Gen. George Armstrong Custer, National Photographic Art Gallery;
Sitting Bull, Hunkpapa Lakota holy man and tribal chief;
Calamity Jane (Martha Jane Canary) frontierswoman and scout;
James Butler "Wild Bill" Hickok, lawman, gunfighter;
Sara Winnemucca, social reformer for Native American rights c.1880;
Chief Gall (Pizi) Hunkpapa Sioux 1881 photographed by David F. Barry, National Archives;
William S. Hart, silent film actor;
Myra Maybelle Shirley Reed (Belle) Starr, outlaw, Oklahoma Historical Society;
Frederic Remington at Yale, Dow Studios, Amon Carter Museum of American Art;
Lucia Darling, first Montana school teacher 1863, Beaverhead County Museum;
Red Cloud, photographed by Charles Milton Bell 1880;
Charles M. Russell, Harry Pollard photographer 1919, Brian W. Dippie Collection;
Black Elk, Oglala Lakota (Sioux) medicine man;

William Penn Adair "Will" Rogers humorist, 19th century photograph;
Chief Joseph-Nez Perce photogravure by Edward Curtis early 20th century.

Foreground display:

Rembrandt Peale (1778-1860) "Thomas Jefferson," White House Historical Association;
Kiowa Moccasins c. 1870, private collection;
Norman Rockwell (1894-1978) "Dreams of Long Ago" Saturday Evening Post August 13, 1927;
Apache knife and sheath 1870;
Colt 1851 Navy Revolver;
1890 pocket watch, American Waltham Watch Company;
Acoma Olla (jar) c. 1770 private collection;
"Time" (magazine) Ronald Reagan Commemorative Issue, June 14, 2004;
Kachina, Kana-A Hopi c.1880.

WWW.PERLMUTTERGALLERY.COM/PDETAIL/WINDOWONTHEWEST/

**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 IN NAPLES, FL

"BANQUET IN NAPLES"

Painting can be viewed at Harmon-Meek Gallery, Naples, Florida, from February 18 - March 8, 2019.

© by Jenness Cortez, 2019

Acrylic on aluminum panel, 20" by 16"

