

LEARN SOME STUFF

ZHAO KAILIN

A MASTER OF CONTEMPORARY REALIST
OIL PAINTING MOVEMENT, HIS QUIET
AESTHETIC SPEAKS OF INNER BEAUTY

WE EAT SOME

BO BARTLETT

A REALIST WITH A MODERNIST VISION,
HE FINDS THE BEAUTY OF EVERY DAY
LIFE AND MAKES IT EXTRAORDINARY



ZHAO KAILIN

Spring Blossom 2014
Oil on Linen
107 x 123 cm



Return to My Hometown
Oil on Canvas
132 x 142 cm



Vibrant Black with Violin
Oil on Canvas
173 x 94 cm



Beautiful Life
Oil on Canvas
117 x 147 cm



Green Apple
Oil on Canvas
61 x 61 cm



Memories of My Childhood
Oil on Canvas
127 x 147 cm



Springtime
Oil on Canvas
76 x 91 cm

Zhou Kaifu
2016



Fragrance
Oil on Canvas
142 x 117 cm



The Bride II
Oil on Canvas
91 x 152 cm



Speculation
Oil on Canvas
152 x 107 cm



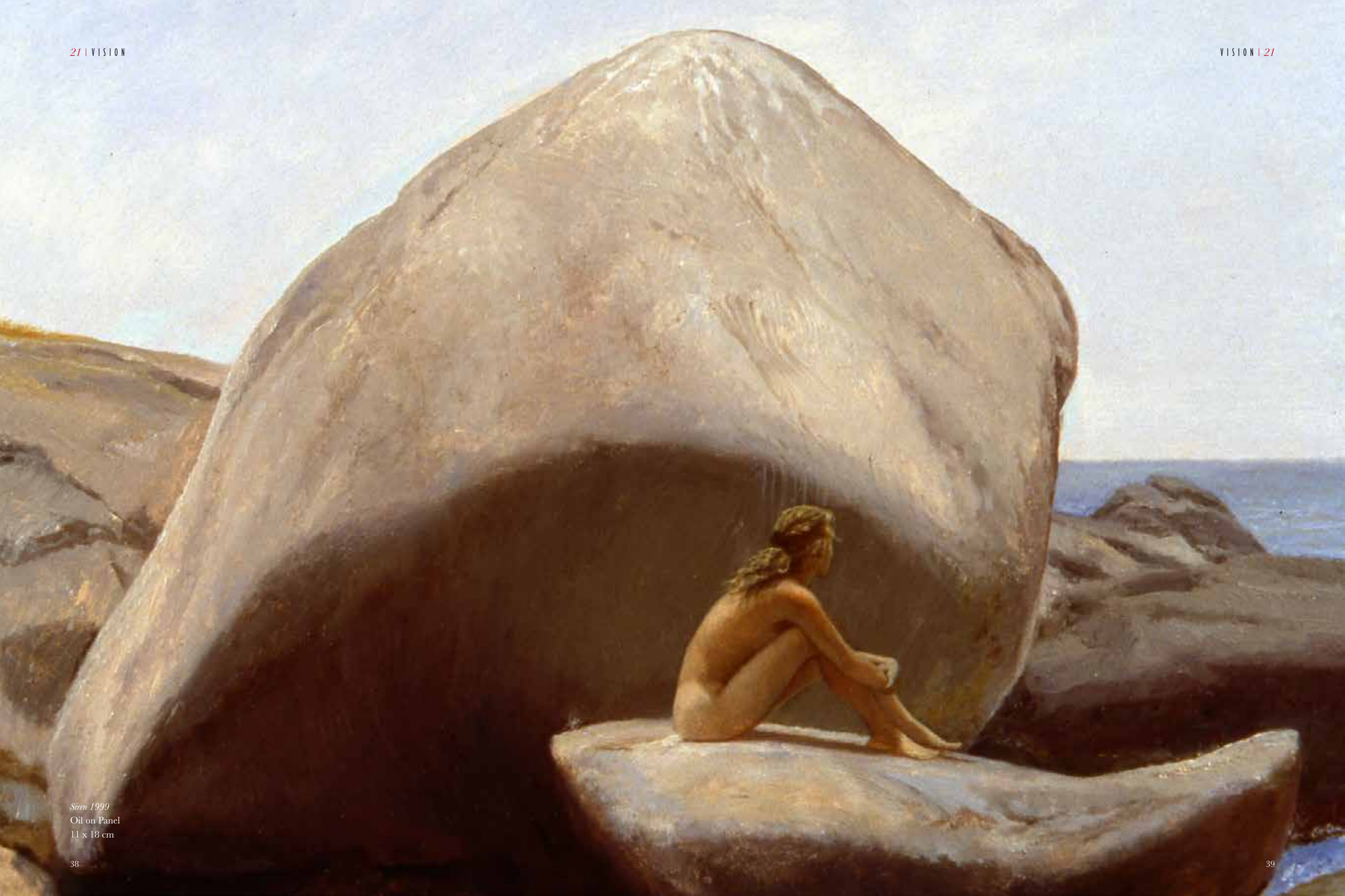
BO BARTLETT

Dreamcatcher 2006
Oil on Panel
33 x 33 cm

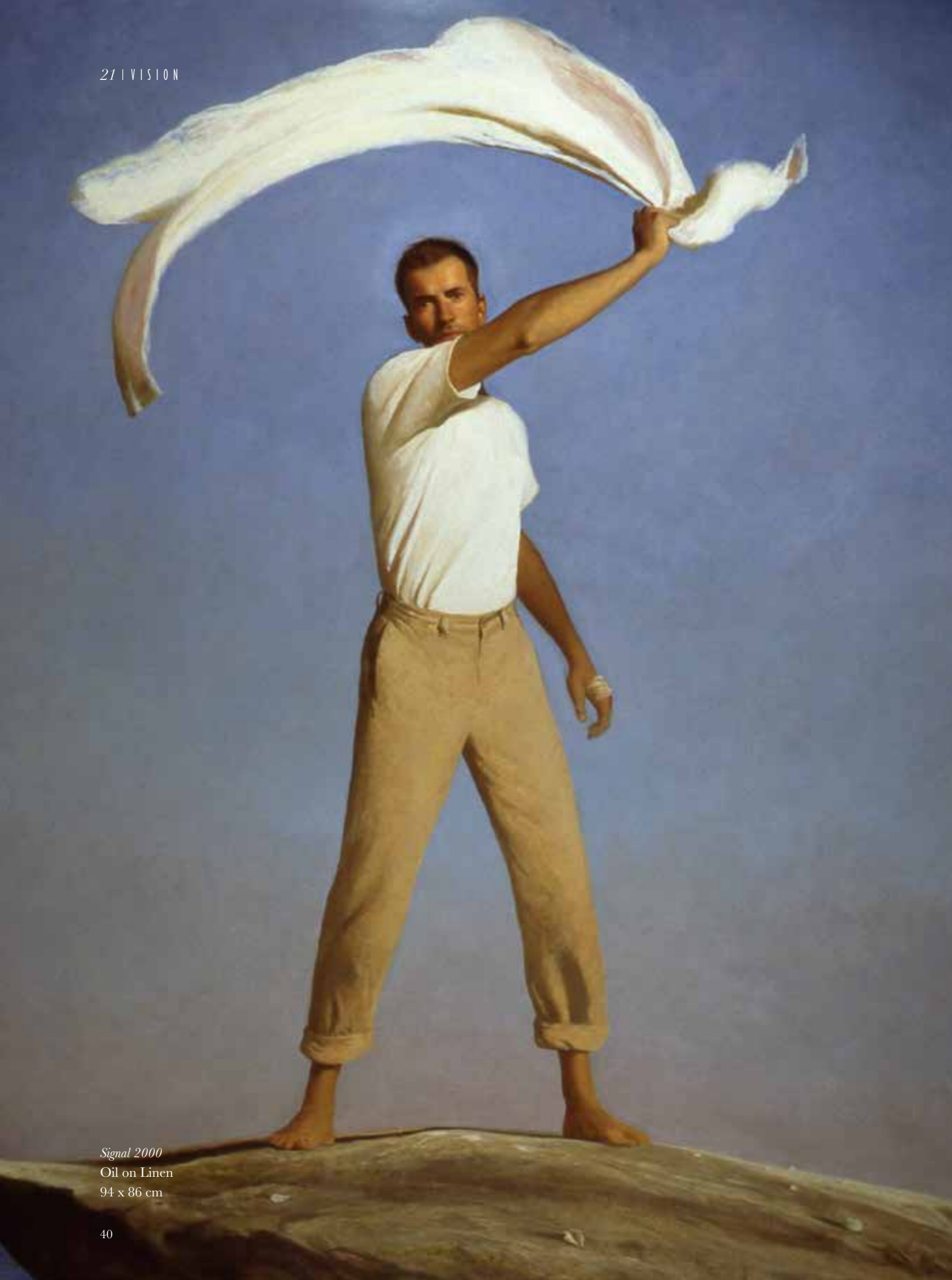


The Light Years 2011

Oil on Linen
80 x 100 cm



Siren 1999
Oil on Panel
11 x 18 cm



Signal 2000
Oil on Linen
94 x 86 cm



Lobster Girl 2004
Oil on Linen
58 x 48 cm



The Day Everything Changed Forever 2016
Oil on Linen
48 x 60 cm



Sleeper Awake 2003
Oil on Linen
40 x 84 cm



BO BARTLETT

"BO BARTLETT IS AN AMERICAN REALIST WITH A MODERNIST VISION. HIS PAINTINGS ARE WELL WITHIN THE TRADITION OF AMERICAN REALISM AS DEFINED BY ARTISTS SUCH AS THOMAS EAKINS AND ANDREW WYETH."

BB

Bartlett was educated at the Pennsylvania Academy of the Fine Arts, where realist principles must be grasped before modernist ventures are encouraged. He pushes the boundaries of the realist tradition with his multilayered imagery. Life, death, passage, memory, and confrontation coexist easily in his world. Family and friends are the cast of characters that appear in his dreamlike narrative works. Although the scenes are set around his childhood home in Georgia, his island summer home in Maine, his home in Pennsylvania or the surroundings of his studio and residence in Washington state, they represent a deeper, mythical concept of the archetypal, universal home." - *Tom Butler, excerpt from the book Bo Bartlett, Heartland*

The first noble truth is: "there is suffering." The knowledge of this keeps one continuously on their toes. Any sadness or joy is tempered. Knowing that there is suffering grounds us in all of our emotions, even joy. Nothing is permanent. We are lucky and grateful for the time and space to create. One of the great joys of this realm is that we get to work in it. We are creative creatures and no one here knows what's next. My feeling is that we should work hard while we are here. We may not have such possibilities in other realms. How great that we have bodies (which age and creak) with which we can build and paint and make things, write, make music and dance.

"The key to contentment is trust. We have to trust something. We can build our houses (and studios) and fill them with technology (or not) where we can work and live and gather information. But there are natural laws. These win out every time. Things fall apart. Things age, we age, everything new grows old... or dies in the process. Nothing lasts. This isn't depressing; this is a reason to celebrate. Time has its way with us. We don't have to feign humility (there is nothing worse) as we age, we acquire humility naturally. Or rather, humility acquires us. The more time we spend in nature, away from the technology of the "civilized" world, the clearer we will be, the more clearly we will see what is, what the nature of reality is. Information, news, comes and goes, becomes out dated, passé, all the latest, on Facebook and twitter and social media blurs together into blathering babble. But, nature persists, in its ever changing wonder. I trust nature with all it's beauty, splendour and ferociousness." - *Bo Bartlett*

WHEN I WAS EIGHTEEN IN FLORENCE ITALY, I WAS VISITING THE GREAT ITALIAN FRESCO PAINTER PIETRO ANNIGONI. I ASKED HIM WHO I COULD STUDY WITH, WHO WOULD BE THE BEST TEACHER FOR ME. ANNIGONI LOOKED ME STRAIGHT IN THE EYES, SPEAKING IN ENGLISH BUT WITH A STRONG ITALIAN ACCENT, IN HIS DEEP BARITONE VOICE, HE SLOWED DOWN A BIT SO AS TO EMPHASIZE HIS POINT AND MAKE SURE I WAS LISTENING, AND HE SAID... 'LIFE IS THE GREATEST TEACHER.' YEP

Bo Bartlett



ZHAO KAILIN

ONE OF THE MOST
IMPORTANT AND
CRITICALLY ACCLAIMED
CHINESE MASTERS OF
CONTEMPORARY REALISM
WORKING TODAY,
PAINTER ZHAO KAILIN
WAS BORN IN 1961
IN BENGBU IN
SOUTHEAST CHINA.

ZK

Zhao Kailin felt, even as a young child that he wanted to be an artist. "By the age of eight, I knew I wanted to be a painter," Zhao relates. "It was my second grade teacher in elementary school who taught me basic painting skills and encouraged and challenged me. Most important, she taught me how to soar with imaginary wings through the secret world of art." Under her tutelage, Zhao's painting abilities matured, so much so that his work began appearing in children's juried art exhibitions in Bengbu.

In 1988, Zhao Kailin was accepted for graduate studies at the prestigious oil painting department of Beijing's Central Academy of Fine Arts, China's most illustrious and rigorous fine arts institution. "From 1988 to 1990, I studied there and learned traditional western-style oil painting," states Zhao. "It was the most important period of art studies in my life." During this period of intensive training, Zhao was exposed to the galvanizing portraits of Dutch Renaissance master Rembrandt Harmenszoon van Rijn (1606-1669) and was immediately taken with the work's luxuriant brushwork, jewel-like color and

commanding manipulation of light and shadow inspired by Italian Renaissance painter Caravaggio (1573-1610). It was during this same time that Zhao also became enamored of the elegantly voluptuous society portraiture of American painter John Singer Sargent (1856-1925). Sargent's *Madame X* (1884), a full-figure portrait of a mysterious porcelain-skinned woman dressed in a long black dress that scandalized Paris's Salon of 1884, most certainly has left its silky mark on many of Zhao Kailin's portrait paintings. Kailin lived in Stockholm, Sweden from 1992-1994, where he began creation of oil painting while studying the works of the European Masters.

More recently, Zhao's work has concentrated on depicting beautiful, introspective young women, most of whom are Asian and dressed in traditional Chinese attire. Several of the latest pieces feature females with musical instruments. These paintings capture the essential aura of young women suspended between the innocence of childhood and the smoldering sexuality of womanhood, evoking a sense of longing, dreams and desire.

"EVERY PAINTING I DO INVOLVES PERSONAL STORIES AND MEMORIES," ZHAO EXPLAINS. "I AM ALWAYS STRIVING TO COMMUNICATE NOT ONLY THE BEAUTY AND UNSPOKEN PERSONAL NARRATIVES OF THESE WOMEN, BUT ALSO THE INHERENT BEAUTY OF CHINESE CULTURE AND LIFE."

John Tabacek

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