

Chapter 1 : The World's Women On-Line!

of 31 results for "Janet Fish prints" The Prints of Janet Fish: A Catalogue Raisonne Jan 1, by James Dee and Linda Konheim Kramer. Paperback. \$ \$ 37

Janet Fish Janet Fish is a contemporary realist painter and printmaker who was born in Boston, Massachusetts in , and was raised on the island of Bermuda. Her father was an art history teacher, and her mother, Florence Whistler Fish, a sculptor and potter. Bachelor of Fine Arts and M. Master of Fine Arts degrees in She was one of the first women artists to receive her M. She is best known for her still life paintings, but also sometimes includes figures and landscape in her work. Her richly colored paintings and prints are virtuoso performances of painting and printmaking. Even though many painters of this generation turned to figurative painting, their work still reflects the aesthetic process of the action painters, in such characteristics as "all-over" composition and painterly style. Thus, their figurative imagery is schooled in the formalism of modernism, that is, abstract form and pictorial movement underlies their imagery. As a student at Yale, her realistic approach was not always encouraged, except by Alex Katz, who told her to just go outside and paint the landscape. This would be in sharp contrast to the rigorous intellectualism often seen in prestigious university art programs, where figurative painting may be presented as inferior to abstract or conceptual work. She moved to New York and held an assortment of odd jobs, but when she began showing her work there, it was an immediate success. Since then, she has shown her work in many major art institutions, including the Metropolitan Museum of Art and the Whitney Museum of American Art, both in New York, as well as the Art Institute of Chicago, and at many venues around the world. She is currently represented by D. Her paintings reflect her indoor and outdoor domestic life, often containing still life objects from her collections of glassware and other objects. Paintings of mothers and children are also often associated with women artists. Even in modern times, still life has presented opportunities for artists to create a visual equivalent of states of being, for instance in the carefully constructed still lifes of Cezanne. In his work, the process of building up the forms and the image over long periods of time brings the dimension of time to his images. Certainly there are many contemporary painters of "simple," colorful still lifes, which offer a sumptuous feast for the eyes, and nothing more, and on the surface Janet Fish appears to be one of these. Over the years, her still lifes have become more and more baroque in their complexity and powerful in their pictorial movement around the canvas. Her colors have also become increasingly saturated and intense, however finely tuned are their harmonies and relationships. The intricate and precise variable shapes of her colors are also painterly, which provides a tension of duality in her work. There is the sense that every tiny color spot is in precisely the right place, in relation to the thousands of others. Fish is separated from other colorful still life painters by her mastery of formal elements - color relationships, light, composition and space. Though it seems that her work is about and on the surface, there is a mystery created by the sheer fact of its complexity and intricacy; like Cezanne, her work is perhaps about the attempt at perfection, and part of its power lies in the sheer amazement of her virtuosity. Her brushstrokes also, though seemingly realistically painted, seem closer to the Impressionist use of broken color to construct form and compositions. Her work has been called photorealist, but she says that she is not a photorealist painter. Fish may work from photographs, but it appears that often her paintings are composites of many photographs, which she rearranges to form her compositions. She "paints what she sees," but in the course of painting seems to freely alter what is in front of her to suit the composition and meaning of the image, as well as to heighten the impressions of color and light. The abstract qualities of forms are dominant - the shapes, the reflections, the spaces through and between them, and the colors. Pretty objects are given the same importance in the images as common objects - a beautiful obsidian vase and some red cellophane. This reflects the artistic tradition of including objects from "high" and "low" culture. She says she welcomes beauty when it shows up. Her subjects really are color, light, visual movement and space, and the content of her work is perhaps life itself, seen in isolated moments of unusual juxtapositions and casual glances. It is the work of a true painter, who sees potential paintings many times throughout the average day. Her use of color is extraordinary - probably resulting from her color studies with Albers, and its high key perhaps comes from her Bermuda

childhood. In many of her paintings, there are few areas of "neutral" colors - rather there are only intense, rich colors that nevertheless live together in harmony. I read where she said that still life offers a painter the most visually innovative possibilities, and as a painter of still life, I agree with her. You can literally create your own world, even a world filled with combinations impossible in "real" life. You can put a far-off galaxy of stars, for example, next to a glass of lemonade. And this implies juxtapositions - poetic, Pop, metaphysical, and more. It also offers an opportunity to use the pure colors in your paint box - the bright reds, magentas, yellows and ultramarines. In a portrait, they would become garish. But in a still life, they can fit perfectly. The possibilities of composition in still life are endless, and forever interesting. In particular, Fish sometimes uses the vertical format for her still lifes, which I also use. This is a more contemporary version of the still life, which in past centuries was commonly in the horizontal format. The foreground and background positive and negative spaces in her work are often shifting in space and importance, an attribute common to painting since the middle 19th century. As a painter, I know how much fun it is to include these bon mots in "serious" art - these representations of contemporary life in our consumer culture - they are poignant, trivial and ubiquitous. We paint what we see around us, regardless of high or low cultural value. In the latter image, wild geese in flight dominate the top half of the painting, over an object-laden table. For me, this juxtaposition of wildlife and manmade nature is somehow poetic - and the movement of space forward and backward in the image adds to this simultaneity - it reverses the normal hierarchy of our experience. As poets arrange words to elicit contrasts, painters combine images to evoke meanings or atmospheres, often unexpected, that may have actually been seen in a Kodak moment outdoors. She has said that we see what we are looking for. As a painter of the stuff of our everyday lives, I can relate to the joy of painting humble and even tacky objects, that "do not belong" in "serious" art. Fish paints potato chips, cupcakes with "jimmies" on them, as artists have presented us with the humblest subjects for centuries, perhaps to try to get us to pay attention to what is around us. Wow, have you ever stopped to look? Have you noticed your part of the universe today? It consists of an outdoor celebration with food, balloons and children playing, and has an Impressionist feel in terms of the leisure and sunlight represented. Fish includes personal objects in her images, which offer an autobiographical element, such as a bouquet given to her present companion, painter Charles Parness, or items belonging to him, such as eyeglasses. At that time, few women taught in college art departments, and few women artists were represented in museums and exhibitions. Now, there are many serious female artists, and more female art professors; there has been discussion about whether women have a different aesthetic approach than men, or even a different way of making sense of experience. Certainly women have affected contemporary artistic thinking, in the materials they use and their attitudes and viewpoints. Female association with domesticity is not quite as heavy a burden today, though our historical experience with household chores and food preparation has influenced our lives, and consequently the art we make. Our role of tending to the small details, while men make the serious decisions, has hopefully lessened; we have been good at details and immediate tasks because that role was assigned to us, not because it is necessarily our nature. Fish said that the still life genre offers the greatest possibility for painters to include both realism and abstraction; her intricate reflections delineate both of these paths. I read where she experienced depression in her early life; this may be the reason her mature work has shown so brilliantly in color and quality, as she has also experienced the not-so-bright.

Chapter 2 : Janet Fish Poster for The Museum of Fine Arts, Boston : EBTH

Janet Fish is a realist painter, best known for her still lifes of familiar and everyday objects like fruit, flowers, and glassware, which she sources from her home, travels, and flea markets.

Chapter 3 : Janet Fish - Wikipedia

Janet Fish is a prominent American artist in mid career. Alongside her well-known, brilliantly hued, light-filled still lifes and landscapes with figures, she has produced an exciting body of prints in a variety of media.

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Chapter 4 : The Prints of Janet Fish : A Catalogue Raisonne | eBay

Janet Fish is an American realist painter known for her colorful still-life paintings. With particular attention to transparency and reflective light, Fish often chooses glass, plastic-wrapped fruit, or mirrors as her subject matter, rendered in precise calligraphic brushstrokes.

Chapter 5 : Janet Fish - Artists - DC Moore Gallery

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Chapter 6 : Southern Alleghenies Museum of Art | Collections

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Chapter 7 : Janet Fish | artnet

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Chapter 8 : Janet Fish Biography “ Janet Fish on artnet

In Nasturtiums and Pink Cups, , American contemporary artist Janet Fish works in her distinctive realist style to capture reflected and refracted light in a classic cropped still.

Chapter 9 : 58 best ART: Janet Fish images on Pinterest | Fish art, Drawings of fish and Fish painting

Over the last fifty years, Janet Fish has drawn on her embrace of change and her belief in the underlying interconnectedness of things to fuel her remarkable painting practice.