

UPCOMING SHOW

Up to 30 pieces on show
October 5-22, 2007

Blue Rain Gallery
130 Lincoln Avenue
Santa Fe, NM 87501
(505) 954-9902

SHOW LOCATION SANTA FE, NM

KEVIN A. SHORT

The mystic and the modern



Let's Check on Lunch, oil on canvas, 36 x 42"

Kevin A. Short appreciates the ironies in life.

"I like the idea of important places seeming plain or plain places seeming important. I like painting what it is today. It has this element that is unchanging, or is changing on geologic time, and then there are satellite dishes on houses in the

middle of the Navajo nation with giant rock formations in the background. I find that fascinating."

"Growing up as an artist in the Southwest, you see the Southwest as you're experiencing it in normal life, and then you see paintings that tell a different story, that are more clichéd. I want to

paint it the way I'm experiencing it, the way it exists for me. A couple of guys walking through the pueblo with long dark hair, wearing Metallica T-shirts is great. I like those old cultures, steeped in mysticism, mixing with the modern world. I love the irony of that."

Those types of ironies are readily



In Search of Hope, oil on canvas, 30 x 40"



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Study in Turquoise - (109 East Palace), oil on canvas, 16 x 20"



Songbird, oil on canvas, 36 x 48"

*The Collector says:
"Kevin captures
the most amazing
elements of color
and light. For me,
knowing something
about the artist
completes the
experience of
ownership."
-Sandy Beauchamp*

apparent in Short's new work.

"A doorway at 109 East Palace Street in Santa Fe is the subject of the first painting of the series, *A Study in Turquoise*. I was really inspired to go look at it after reading a book of the same name. It's an ordinary Santa Fe, quaint little doorway. During World War II, that was atomic bomb scientist Robert Oppenheimer's front office door. It's now an interior design shop. But I looked at it and thought, 'That thing is beautiful.' It's where the mythical is somewhat familiar. And the double irony is that it's this crooked little building with turquoise trim made partly of adobe. The idea of something being so crooked and that probably the hundred smartest people on Earth passed through that door at one time is a great irony."

"For the series I also painted the old cemetery at Taos pueblo. The story behind that painting, *In Search of Hope*,

is that the Spaniards were running the local territory many years ago and the guy in charge was a bad guy and the locals threw him out. Eventually, the Spaniards came back, trapped all the people in the pueblo and burned them to death. They were buried in the local cemetery and a sea of crosses was erected to mark the spot. The idea that even in the midst of this horrid behavior there was this beautiful, peaceful scene of all these old crosses, appealed to me."

Another new painting by Short is *Let's Check on Lunch* of Church Rock in New Mexico.

"There is a big brother on a horse with his little brother walking and they're going home for lunch. It's very normal but there's that funny drama to it with that big rock in the background."

Short hopes that when collectors look at his work they will see real moments in the Southwest and be triggered emotionally.



Indian Guide, oil on canvas, 24 x 36"

"I find that I usually have one or two things in common with the people who collect my work. There's something that triggers me to paint that painting and it's the same thing that draws the collector to it. I'm always surprised to find out somebody I've talked to is a museum director and he's bought a painting, or he's a farmer, or an executive at a Fortune 500 company. I'm always intrigued and happily surprised."

What does not surprise Short is that he imbues his subjects with such a modern sensibility.

"I find ordinary situations to be very dramatic. I'm intrigued by the everyday occurrences of life that seem to tell more about what's going on in life right now than a historical scene. I think it has to do with going to high school and college in the Southwest. You're all just normal people growing up. The Southwest is such a mythic venue to be painting in. I

like that there's a normal quality mixed with that mythic quality."

Short says one of his biggest problems that he is inspired all the time.

"It's an infinite amount of inspiration with a finite amount of time. I don't mind painting the same scenery, people, etcetera, and going back and painting it again later from a different perspective. When I travel I do a lot of small studies outside. Then I just start doing them larger in the studio to do the inspiration justice."

Short describes his style of painting as somewhere on the border of an impressionist/expressionist.

"Color is always very important to me. I usually do three general sizes—three to five large pieces, that is, anything larger than 30 by 40 inches, a middle range that's 30 by 40 inches to about 22 by 30 inches, and then a scattering of smaller sizes. Those are all image-reliant, depending on what I'm trying to say in the painting."

Short credits his relationship with Blue Rain Gallery for taking his career to the next level. "I already had a national following before them, but they gave me more opportunity to paint the Southwest."

For Short's collectors, that is music to their ears. 🎵

For a direct link to the exhibiting gallery go to



www.westernartcollector.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2007	\$2,200	\$7,200	\$15,000