

AMERICAN
art
COLLECTOR



A Collective Spirit

The Salmagundi Club keeps tradition alive with its Annual Members Exhibition, featuring nearly 200 works of art.



The Salmagundi Club, based in New York City, was founded in 1871, and became the first organization run by artists to hold an exhibition—the still-ongoing *Annual Black and White*—of their own drawings and etchings.

“Today, the *Annual Members Exhibition* showcases our members’ best works of art in oil, watercolor, pastel, graphics, sculpture, photography and mixed media,” explains William Jobson, president of the club. “As it was in the 19th century, we gather to view and discuss each other’s work.”

Jobson adds that along with Salmagundi’s numerous exhibitions throughout the year, they continue to support and encourage artists not only among its members, but the larger artist community through classes, lectures and



informative and educational programs. For the first time this year, the club will display the *Annual Members Exhibition* in two consecutive installations in order to maximize artist exposure, enhance the viewing experience and allow the public to engage with more works.

Between the two exhibitions—the second of which opens February 18 and closes March 14—there are 183 member artists participating, each displaying one juried art piece. Collectors and enthusiasts alike can expect to find a wide range of representational art including landscapes, still lifes, portraits and figurative works.

“As well as the latest art from the past year from our newest members, we are featuring some knockout pieces from pres-



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tigious longtime member artists such as David Leffel, C.W. Mundy, Sherrie McGraw and Jeff Legg,” says Jobson.

Additional artists to watch for, includes

Anne Johann, whose oil and watercolor paintings emphasize the beauty of nature and the solace it provides—as seen in her show piece *Seashore II*. “I am fascinated by water; it is almost always included in my work,” she says. “Subtle nuances of color, light and the ephemeral forces in nature inspire me to create.”

Club member **Barbara Cricchio-Efchak** features her impressive floral piece, *Summer Bouquet*. “My paintings are inspired by the beautiful miracles that are around us in objects we observe every day,” she shares. “I strive to interpret and capture this beauty and share this inspiration with those that encounter my paintings.” She quotes Albert Einstein as inspiration: “There are only two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle.”

For **Christopher Pierce**’s exhibition piece, *Fragile*, the concept and inspiration came after the model began to pose. “Her intelligence and unsettled sensitivity created an intriguing tension,” Pierce explains. “It was a challenge not only to be conservative in my range of colors and to subtly use the same palette in the shadows on the dress as those in the color of the vase, but also to create an expression of vulnerability and not depression. I am grateful to my model Alex for her intelligent and intriguing complexities.”

Regardless of subject, **Karen Israel** aims to capture the interplay of the disparate elements in her work, and tells a story



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C.W. Mundy, *Monhegan Island*, oil, 14 x 24"

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Display of the 2024
Annual Members Exhibition at the Salmagundi Club in New York City.

3
Anne Johann, *Seashore II*, oil, 10 x 20"

4
Barbara Cricchio-Efchak, *Summer Bouquet*, oil on linen, 14 x 11"



5
Christopher Pierce,
Fragile, oil on linen,
24 x 30"

6
Karen Israel,
*Guardian of Central
Park West*, pastel on
paper, 18½ x 15½"

7
Marc Duquette,
Ataraxia, oil on linen,
32 x 22"

8
Brian McClear,
For All the Marbles, oil
on canvas, 24 x 24"



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with colors, shapes and emotions—seen in show work *Guardian of Central Park West*. “Creating art is about the journey of self-discovery,” Israel says. “It is my way of recording what I have difficulty putting into words about my emotional truths. My work may begin with a certain concept but along the way, it often veers, and as this reveals itself is when I am most inspired.”

Brian McClear is captivated by the potential of everyday objects and the stories they hold. His work is driven by a desire to explore the relationships between seemingly unrelated items and uncover new meanings in their connections, as is the case for his show piece *For All the*

Marbles. “A wilted rose, a tattered piece of twine, a smooth river stone—at first glance, these disparate objects appear to have nothing in common,” says the artist. “Yet, when paired together, their differences emphasize shared qualities or create new meanings that invite interpretation.”

An expert in monotype, **Karen Loew’s** unique works on paper are created at the Salmagundi Club monotype parties and printed on the club’s antique press. Subjects are frequently of wildlife. Her show piece *Red & Black*, was “inspired by birds gathering in Fort Tryon Park after a snowfall—a park close to my home in Northern Manhattan,” she says. Other works by the artist are from

travels to more exotic locales, such as the Galapagos, Turkey, France and Costa Rica.

In November of 2024, **Marco Giovanni Vera** hiked Sunset Rock very early in the morning with the intention of capturing the morning glory of the Catskills in late autumn. Sunset Rock has been a magical place for the artist and is an ideal place to go with the hope of creating a beautiful work of art to add to his oeuvre. “Back in the studio, I decided to repaint the same scene on a slightly larger canvas, but with the hope of adding more color and detail,” he explains. The result is Vera’s show painting, *Sunrise from Sunset Rock in the Catskills*. “It is my hope that this



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painting, created as a continuation of the Hudson River School movement, will evoke a sense of national pride in the American landscape once again."

Carol Miller is inspired by animals as well as details that bring their beauty and soul to an uncluttered canvas—as is the case for her charming painting *Belen the Blue Footed Booby*. "It's the way I view everything, trying to crop out the clutter while zeroing in on what matters," she adds. "The fur, the feathers, the eyes and noses, all make me smile as I paint. I'm lucky and thankful that I'm able to make others smile too with just paint and a brush."

"As I've grown as a painter," says **Marc**

Duquette, "I've found the time spent creating to be the most peaceful. Even if it's not a great day in the studio, the act of creating allows me to keep away the stress of the world outside that section of canvas." The light in his painting *Ataraxia*, shows brightest on the hands and tools of his figurative subject matter. "My good friend has 'Ataraxia' tattooed on his arm, and many years ago, he explained what it meant and how he continually strives for a state of peace," explains Duquette. "He, like myself, likes to work."

Creating art has also been a sanctuary for artist **Katherine Grossfeld**, who will be showing her oil *Morning Gold*. "When

I paint, I inhabit a smaller, quieter, more contemplative world than exists in the hubbub of ordinary life," she says. "There, I am concerned with seeing light describe form, and in capturing the feeling of a fleeting moment. Hopefully the sense of peace and joy I feel in creating art is conveyed to the viewer as well."

About his photographic show piece *Empire Variation*, **John Michael Pelech** says, "It was created while I looked out the window of a New York City hotel. The original photo of a cold and rainy night was straightforward. I manipulated the size and orientation, and photographically texturized and warmed the color of the



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Elizabeth Downer Riker,
Brooklyn Grange Rooftop Farm, oil on canvas,
24 x 30"

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Marco Giovanni Vera,
Sunrise on Sunset Rock in the Catskills, oil, 6 x 11"

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Carol Miller, *Belen the Blue Footed Booby*, oil on canvas, 36 x 30"

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John Michael Pelech,
Empire Variation, photograph, 30 x 20"

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Karen Loew, *Red & Black*, monotype, 9 1/2 x 7 1/8"

14
Patsy Lindamood, *Old Star Drug Store Alleyway*, graphite on cradled claybord, 36 x 24"

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Katherine Grossfeld,
Morning Gold, oil on linen, 12 x 12"

image. The final print is on paper bonded to aluminum, without matte, frame or glass, so it 'floats' on the wall."

Elizabeth Downer Riker has always been drawn to the beauty of nature, especially scenes of people working the land. "Being on the rooftops, painting young New Yorkers with their hands in the soil and seeing the monochromatic, urban landscape surrounding them inspires me," the Downer Riker says. "I think, 'What if these small patches of green could be spread across the whole city?'" Find her piece *Brooklyn Grange Rooftop Farm* at this year's exhibition.

In recent years, **Patsy Lindamood** developed an affinity for the incredibly diverse textures of historical structures and alleyways. The Star Drug Store in Galveston, Texas, is reputedly the oldest drug store in the state. "It survived a severely damaging fire in 1998 and massive flooding by Hurricane Ike in 2008," she says. "Today, this structure stands as a fixture of Galveston's historic downtown." She finds the alleyway especially captivating and made it the subject of her painting *Old Star Drug Store Alleyway*, which depicts the old fashioned Coca-Cola logo painted directly onto the brick wall and several faux stained-glass windows.

Find these paintings and so many more at the 141st Annual Members Exhibition, hosted at the historic Salmagundi Club in New York. "Our artists have



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not just dedicated years, or decades, of creativity and talent to their work, but have also spent that time supporting other members," concludes Jobson.

"There is a collective spirit here. The best work here has encouraged, or has been inspired by, the work of other members. I think that effect is evident here." ●



KATHERINE GROSSFELD

ktgrossfeld@aol.com • 919.345.6935
www.katherinegrossfeld.com

"Morning Gold", Oil on linen, 12 x 12"

MARC A. DUQUETTE

FIGURE AND PORTRAITURE



The Fog Warning, oil, 18x24", 2024

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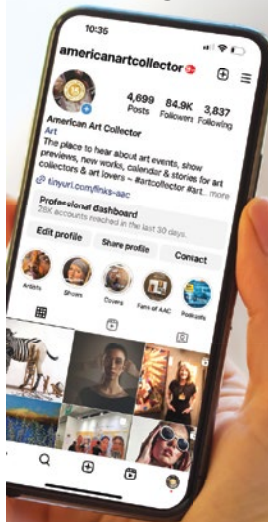
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March 20 - 23, 2025, Featuring artwork by Preston Singletary, GL Richardson,
Karen Clarkson, Roseta Santiago, Chris Pappan, and Dan Friday



Preston Singletary
Thunderbird
Blown and
sand-carved glass
23" h x 14" w x 14" d

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