

David Grossmann

Altamira Fine Art, July 17-29

IN DAVID Grossmann's eyes, and hence on his canvases, the vast western landscape is an invitation to disengage from the pandemonium of life and reflect—even if only for a moment—on nature's quiet beauty. This month, in his first major solo show, the award-winning artist shares 30 new oil paintings that gently coax viewers to do the same. The show, aptly titled *In Search of Stillness*, opens on Monday, July 17, at Altamira Fine Art

in Jackson, WY. An artist's reception follows on Thursday, July 20, at 5 p.m.

"David's unique surfaces, layering of paint, and sensitive brush strokes always intrigue and impress," says gallery director Audrey Parish, "but I think the real draw for most of his collectors is the mood his works evoke. His paintings have a peaceful, contemplative feel." The title of the show, in fact, serves as both a personal reminder and an invitation to

others to reconnect with stillness, says Grossmann. "It's something I have to prioritize in my own life, to make time to stop and be reflective," he says. "My paintings reflect what I long for—the stillness and peace I'm searching for."

Grossmann's ample new collection features ethereal portrayals of Wyoming and Colorado landscapes, including aspen groves, moonlit valleys, and foraging deer in morning snow, as well as epic



▲ **Morning Autumn Sun Near Kebler Pass, oil, 40 x 30.**

◀ **Robin and Blue Sky Patterns, oil, 34 x 20.**



Quilted Autumn, oil, 40 x 60.



▲ Three Aspens and Late-Morning Moon, oil, 34 x 20.

◀ Autumn Rhythms, oil, 30 x 50.

scenery such as the Tetons and Kebler Pass. His distinctive style, characterized by simplified shapes and sophisticated progressions in color, is apparent, but he also introduces bolder, brighter colors to his traditionally tonalist palette. Several pieces, including a 60-by-40-inch painting of Mount Moran, are also substantially larger than works Grossmann has shown in the past. The Colorado native often paints on location and then expands his plein-air studies into larger studio works, but some pieces are entirely imaginative representations of the landscape. “Every painting is an experiment, a way to try new ideas,” he says. “I’m always painting in my mind, wherever I am. It’s just a way for me to process the world.”

Grossmann invites viewers to stand close to his paintings so that they can observe the surface textures, transitions in color, and even the spaces between his brush strokes. Alongside his larger works, visitors can read descriptions about his creative process and view plein-air studies and in-progress images of the completed paintings. “It will be like looking over my shoulder while I’m working,” he says. “I’m hoping to bring people into my own searching process as an artist, my way of creating a painting from beginning to end.”

That means visitors are privy to the artist’s process behind one of his largest works in the show, QUILTED AUTUMN. Inspired by his family’s history of quilt-making, Grossmann portrayed a hillside

in varied patches of bright autumn colors that resemble the patterns of a patchwork quilt. “As a child, my family’s home was full of these cloth works of art,” he says. “Perhaps my paintings are motivated, in part, by the same desire to meditatively arrange pieces of color together into beautiful designs.” —*Kim Agricola*

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