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art
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Landscapes across America



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From coastlines to majestic mountains and flat plains, the United States has many different landscapes that are awe-inspiring. In Tree's Place's newest show, *Nature Recollected: Landscapes Across America*, artists **Kathleen Dunphy**, **Thomas Kegler**, and **Michael J. Lynch** showcase the landscapes that most inspire them.

"This selection of works will include landscapes from across the country where each of these artists reside, from the West Coast to the Midwest and New England," says Michael Donovan, owner of The Gallery at Tree's Place.

Not only do the artists focus on the landscapes they see every day, but they also focus on landscapes they have seen throughout their travels, like Kegler who has journeyed across the country studying the American landscape and continues to find inspiration in the land around him.

"From the Alaskan outback to the Eastern Cape, I have been inspired by our rich and diversified natural beauty," he says. "The temporal moments, often at dawn and dusk or subtle weather



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changes, stick with me. Often, these brief experiences of inspiration take years to germinate into the final work. Time has a way of enriching the initial idea—distilling it into a simple composition void of distracting details. More often, the concept and mood are carried with large masses and subtle color relationships. I strive to be reserved with detail."

Like many artists, Dunphy is able to find

motivation in small details all around her, and that encourages her to put what she sees on her canvas.

"Once I started painting on a regular basis, I began to see subject matter everywhere I went," she says. "From majestic mountains and crashing seas to a tumbled-down shack in a field, with the right light on it, even the most mundane scene can evolve into a compelling



4

painting.”

As with *Afternoon Shoreline*, *John 4:14* and *Clearing Storm*, *Proverbs 22:11*, Kegler selects scriptural references to accompany the titles of each piece.

“I think of the act of painting (or any form of art-making) as a form of devotional work; thus the titles of my paintings are accompanied by biblical verses,” he explains. “I select verses that capture a very intimate and personal spiritual connection between my work, the landscape and my faith. Yet, the inclusion of these verses is not meant to be taken literally, but rather it is an invitation for the viewer to look up the verse and consider their own connection.”

Many landscape painters like to get out and experience the world around them, engaging in plein air painting. In *Afternoon Shoreline*, *John 4:14*, Kegler did several plein air works of Nantucket and Martha’s Vineyard, and studying the “ebb and flow on a seashore resulted in understanding rhythmic patterns of water to paint,” which helped create this studio painting.

“*Clearing Storm*, *Proverbs 22:11* recalls a canoe, fishing and camping trip in Algonquin [Provincial] Park after a torrential thunderstorm rolled through. The glow was caused by the heavy water vapor still suspended in the air as the sun burned through,” Kegler says.

Sometimes artists can see the

same landscape every day, but it doesn’t inspire emotions so they don’t think to paint it, until one special moment transforms the scene. This was the case for Dunphy’s *September’s Song*.

“The setting for *September’s Song* is an ordinary lake at a nearby college campus, pleasant enough to visit but never something that inspired me to paint,” she explains. “But when migrating Canadian geese landed one warm September morning and shattered the perfect reflection of the autumn leaves, I couldn’t get my paints out fast enough. I took my studies and memories from that morning back to the studio to create this painting.” ●

1
Michael J. Lynch,
Sea Cliffs at Land’s End, oil on linen,
8 x 10”

2
Thomas Kegler,
Clearing Storm,
Proverbs 22:11, oil
on linen, 20 x 16”

3
Thomas Kegler,
Afternoon Shoreline,
John 4:14, oil on
panel, 12 x 24”

4
Kathleen Dunphy,
September’s Song,
oil, 24 x 30”