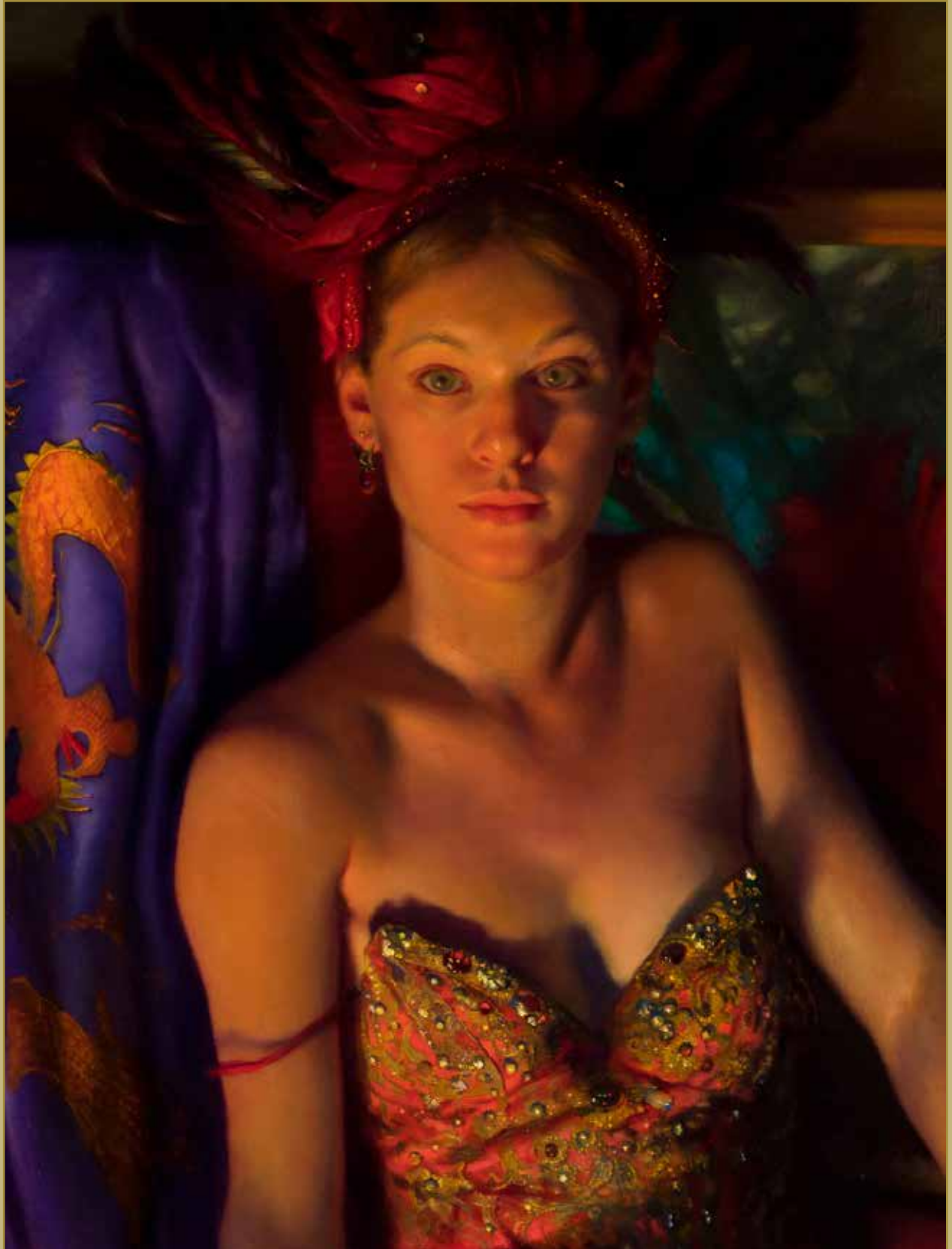


NELSON  
SHANKS *A Brush with Reality*



JAMES A. MICHENER ART MUSEUM

This publication accompanies the exhibition  
NELSON SHANKS: *A Brush with Reality*  
Putman | Smith Gallery  
June 8 – September 8, 2013

Exhibition and publication conceived by Lisa Tremper Hanover, Director & CEO

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*Bucking the Trend: A Conversation with Nelson Shanks* © Lisa Tremper Hanover & Nelson Shanks

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# NELSON SHANKS

## *A Brush with Reality*

JAMES A. MICHENER ART MUSEUM

PUTMAN | SMITH GALLERY

JUNE 8 – SEPTEMBER 8, 2013



*Exhibition generously sponsored by*  
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# FOREWORD

Nelson Shanks' focus on and dedication to classical painting is rooted in the studied excellence of the European masters. His portrait compositions are narratives that speak to the scope and scale of a personality. His studies of human nature, most often in the form of the female nude, are rich with references – a floral headpiece, delicate compote, gilded frame remnants, a peacock feather, and soft textiles.

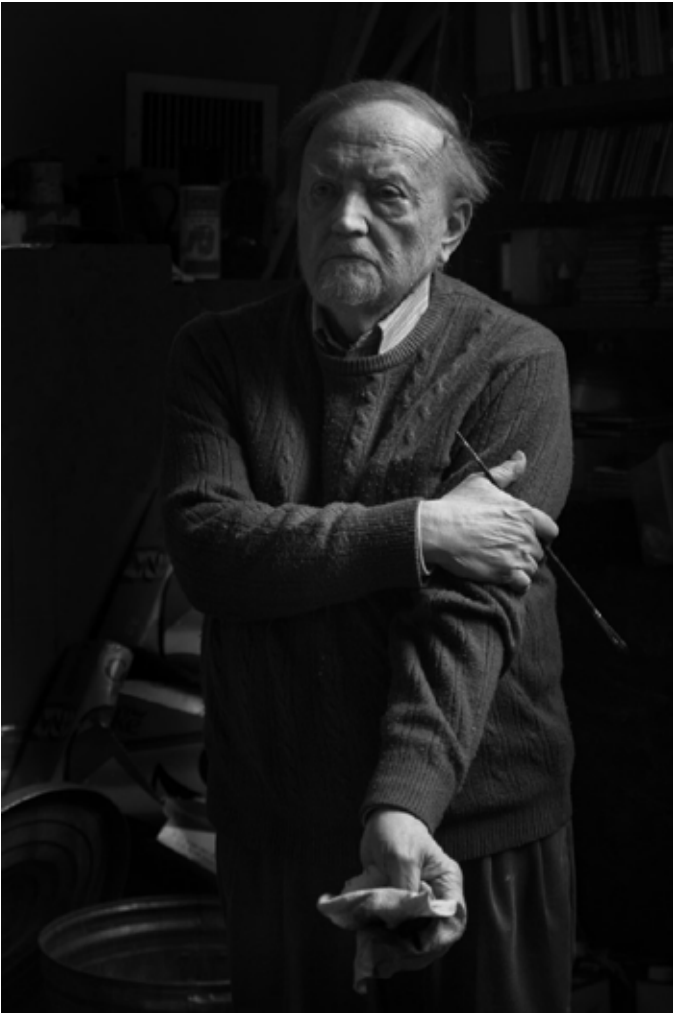
Shanks has lived, taught, and painted in Bucks County since the 1960s and is recognized for his eloquent portraits of notable figures in the world of politics, science, the arts, and religion. Yet there is enormous range in his *oeuvre* which includes still lifes, landscapes, and human tableaux filled with dramatic colors and textures.

Education, observation, and practice are at the root of his success. Shanks, with wife Leona, founded Studio Incamminati in 2002, which marked its 10th anniversary in fall 2012. Dedicated to immersing students in the process and content of painting humanist realism, the studio is recognized for its superb faculty, teaching spaces, and curriculum.

Nelson Shanks is a maestro, orchestrating colors, spaces and elements like a conductor. And just as a conductor teases nuances from his musicians, Shanks infuses his paintings with this same passion and energy. I am grateful to Nelson for the time he gave to me in his studio and in his home as we viewed paintings and talked about life events and his hopes for the future generation of painters. I initially called our collaboration together a recital in response to the way he choreographed our conversations, the selection of work for the installation, and the infusion of cultural and musical references in his compositions.

I am delighted to acknowledge and thank Stephen & Mary Darlington, Robert & Kathleen Moore, and Barbara M. Donnelly of Donnelly Marketing Services Associates, LLC for their generous investment in sponsoring this exhibition. Thank you to all of the lenders to this exhibition who have agreed to part with their paintings for an extended period of time so that we may present the very best of the depth and breadth of this accomplished painter.

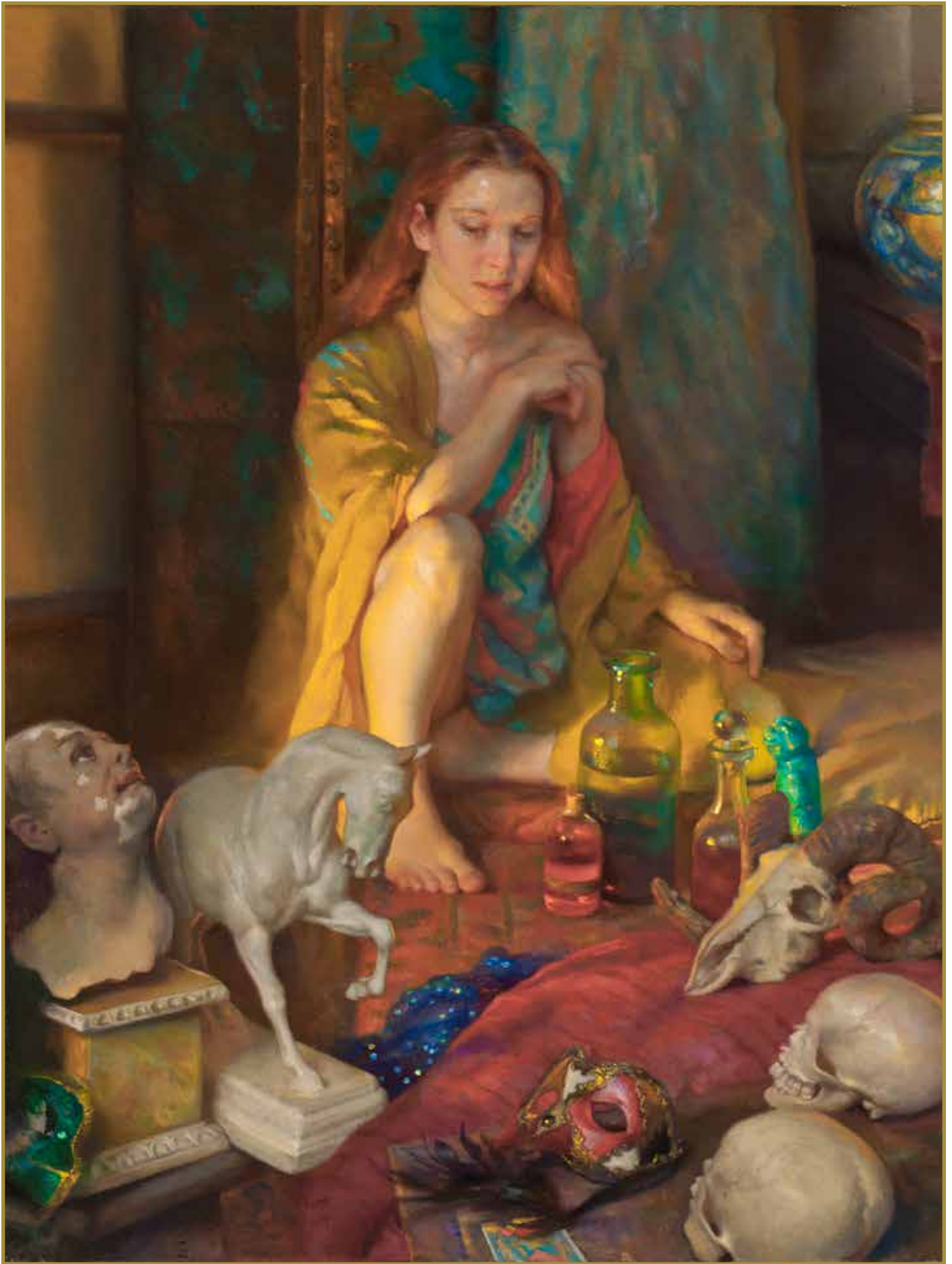
LISA TREMPER HANOVER  
*Director & CEO*  
*James A. Michener Art Museum*



“Dramatic use of color, harmonious design, the interplay of light and shadow across a variety of textures, the portrayal of the figure and other subject matter that reflects the sophistication and beauty I find in nature - all presented from a unique point of view - can only be successfully achieved with a sound command of the painter’s craft. Each painting I paint represents my attempt to achieve these lofty goals - history will determine how successful I have been.”

— NELSON SHANKS





AUDIENCE, 2007  
Oil on canvas, 28 x 44 inches  
Collection of the Artist





**GREEN GIRL, 2007**  
Oil on canvas, 34 x 20 1/8 inches  
Private Collection

**DANILOVA'S SLIPPER, 2010**  
Oil on canvas, 16 x 16 inches  
Private Collection



**PUMPKIN, 2003**

Oil on canvas, 20 ¼ x 24 ½ inches

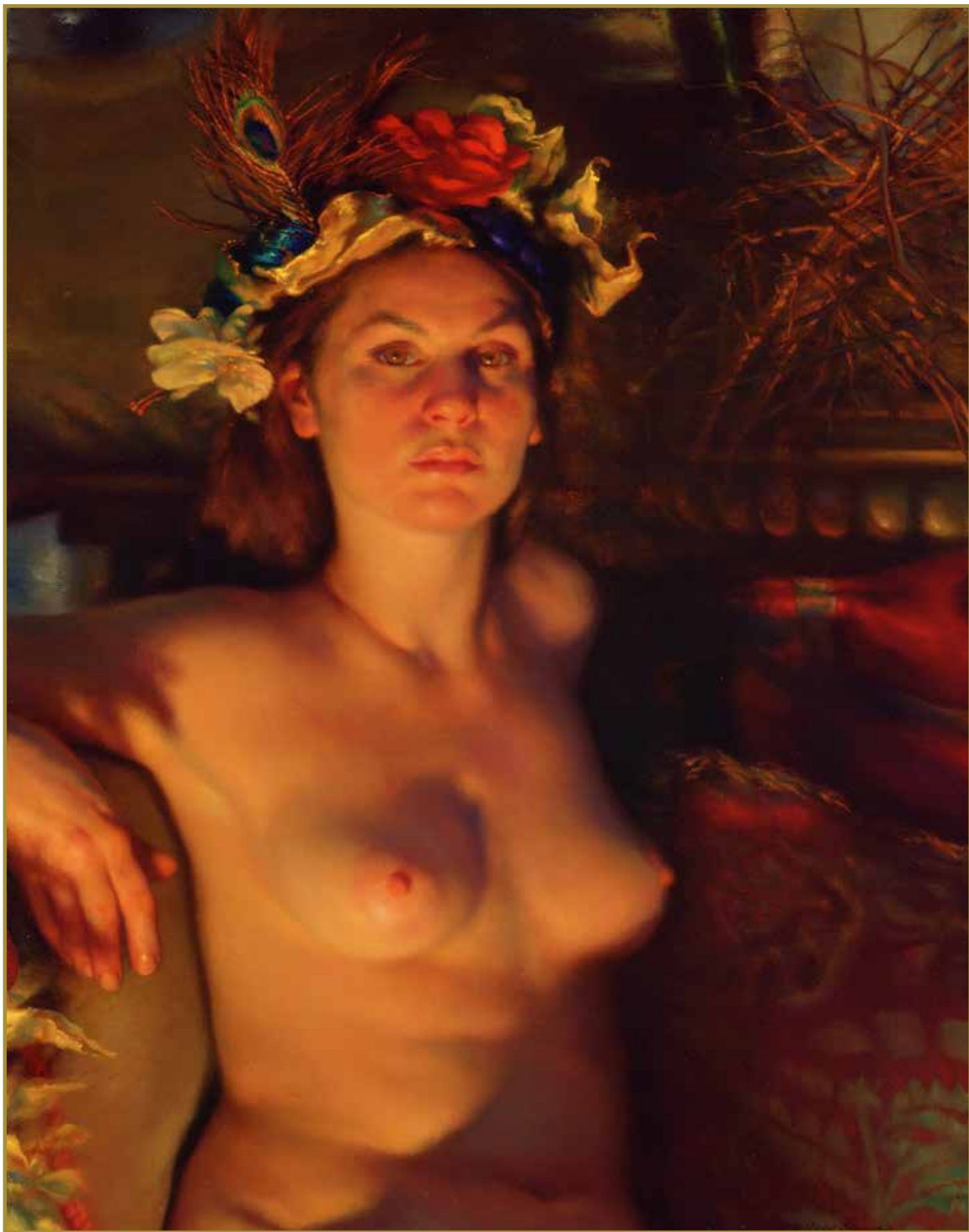
Collection of Larry and Anne Hall

**WOODSPRITE, 2004**

Oil on canvas, 29 x 22 inches

Collection of Nadine and Mitchell Terk









DIANA #1, 2010  
Oil on canvas, 69 ¼ x 38 ¾ inches  
Private Collection

THE WHITE BLANKET, 2010-11  
Oil on canvas, 14 x 20 inches  
Private Collection

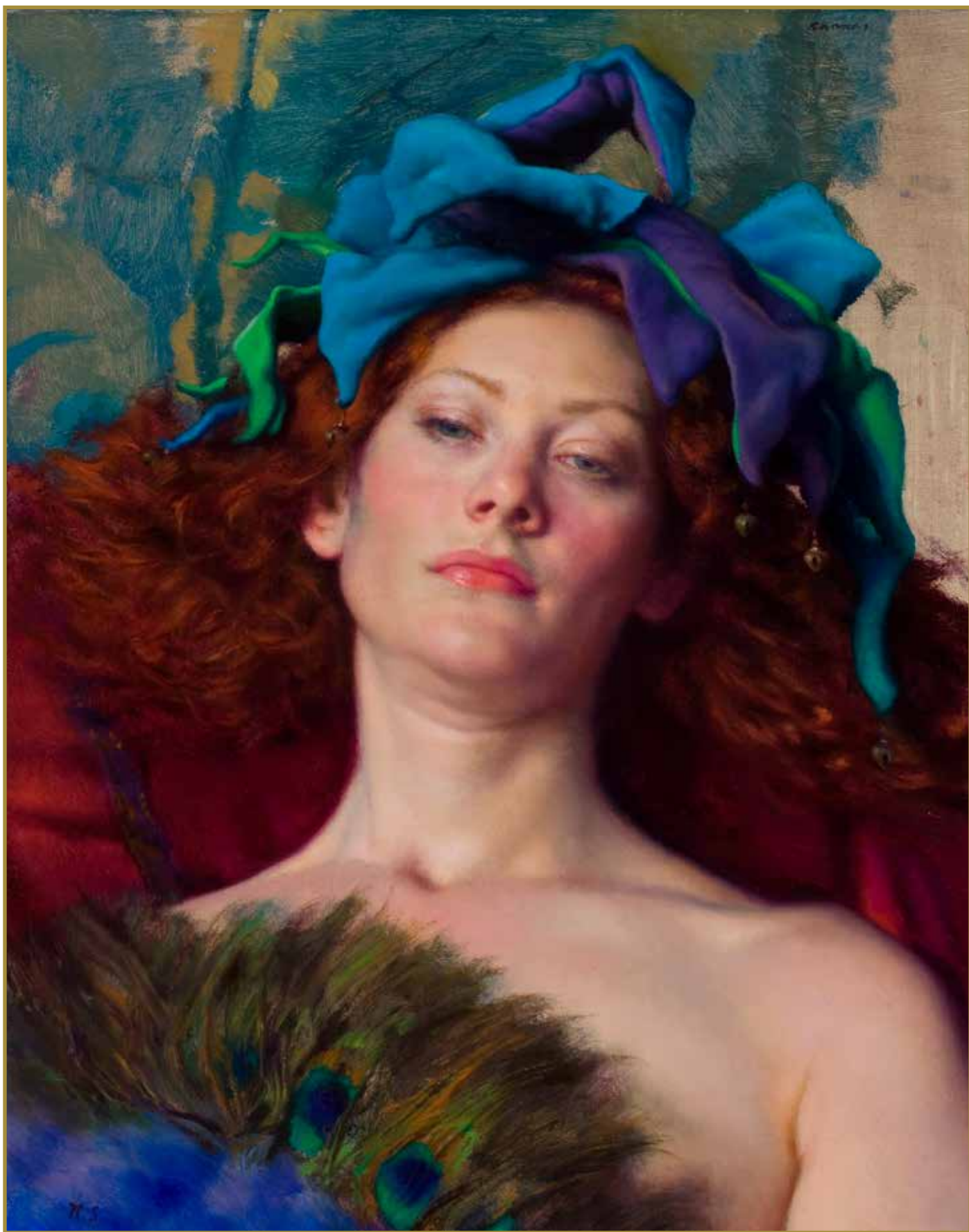


**THE FOX, 2005**  
Oil on canvas, 20 x 24 inches  
Private Collection

**HARLEQUIN, 2007**  
Oil on canvas, 20 x 16 inches  
Private Collection











MADAME J, 1994  
Oil on canvas, 88 x 48 inches  
The Dicke Collection

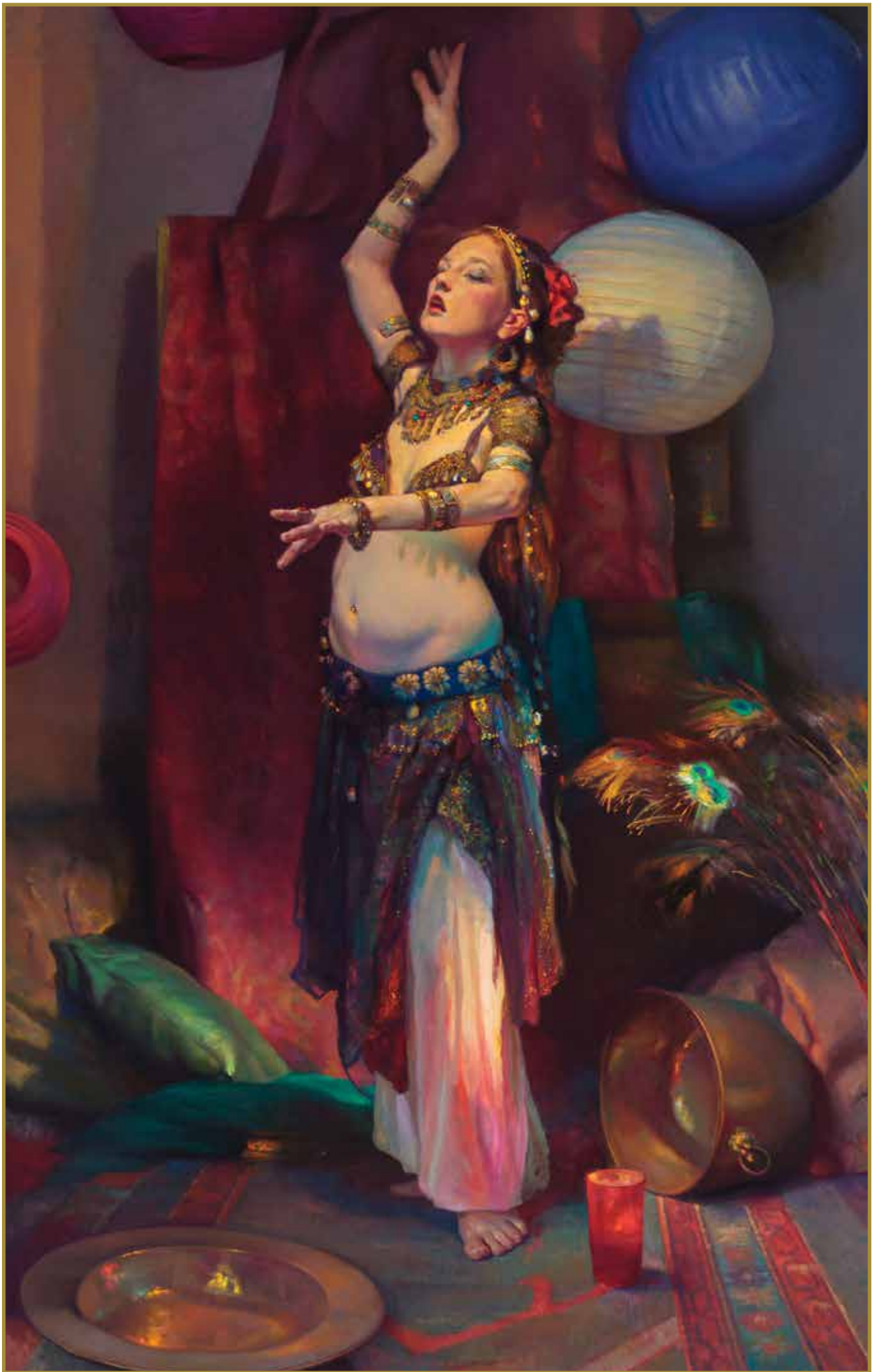
MORNING LIGHT AT CHELWOOD, 2008  
Oil on canvas, 10 x 14 inches  
Private Collection



**MR. FITTING, 1974**  
Oil on canvas, 18 x 24 inches  
Collection of Larry and Anne Hall

**DANCER, 2013**  
Oil on canvas, 81 x 51 inches  
Private Collection











**RENÉE FLEMING**

(As Rusalka by Moonlight), 2009-2011

Oil on canvas, 80 x 44 inches

Private Collection

**THE ACTRESS (MARISA TOMEI), 2008-2009**

Oil on canvas, 32 x 48 inches

Private Collection



**PIGTAILS**, 2004  
Oil on canvas, 19 ½ x 27 ¾ inches  
James A. Michener Art Museum,  
purchase funded by the Janus Society



# BUCKING THE TREND

## *A Conversation with Nelson Shanks*

**LISA TREMPER HANOVER (LTH),**  
Director & CEO, James A. Michener Art Museum  
*Nelson, who do you consider your peers?*

**NESLSON SHANKS (NS), Artist**

They're particularly a younger generation of realist painters from their twenties, even through their forties and fifties, and as realism becomes more and more popular the students are craving it. I think that the sort of air-headed education that often goes with "abstraction" and that kind of thing, and modern art, especially post modern art, really does not appeal as a learning experience for most of these people.

**LTH:** *The Academy is still relevant. I've always said that. I cannot tell you how poor many working artists' compositions are who have never learned the fundamentals. You have to know how to draw, even when you delve into abstraction.*

**NS:** Oh, yes, drawing and painting fundamentals. It increases an artist's perception. If you do not have a well-developed perception you're not doing anything you want to. You are just providing accidents, or proof of accidents. (Referencing his painting) this, by the way, I like a lot. This is a demonstration painting I did of Congressman Downey's wife, which I did while at George Washington University. It is very direct, and I (laughing) could ask Chris if she could loan that to the Michener.

**LTH:** *She is just incredible... it is like staring into the camera, you know. I see your paintings as historical narratives, even if it is just a portrait face. There is so much that goes on in that face.*

**NS:** Well, because they are kind of the antithesis of Chuck Close [American, b.1940] for example, who paints faces but without soul inside. It is just a visage, that's it. And that's just not where I am, where I start from, or go to.

**LTH:** *So, do you talk with your people [who are posing for you]?*

**NS:** Oh, sure, we carry on. Depending on their character and their instincts or inclinations, we have quite a dialogue. Sometimes with great humor, sometimes with great seriousness, solving the world's problems, and sometimes both. I would say that Margaret Thatcher was one of the persons with whom I have had one of the deeper philosophical kind of conversations. And when her painting was presented at the College of William and Mary (Williamsburg, Virginia) she called me a philosopher, not just a painter but a philosopher, which I liked.

**LTH:** *How come that painting went to William and Mary?*

**NS:** William and Mary was the first British institution in America, so it was very fitting that she be Chancellor. I painted her twice, and one painting was destined for the National Portrait Gallery in London but she kept it, and the second one is at William and Mary.

**LTH:** *Will that [Mrs. Thatcher's painting] eventually go to the National Portrait Gallery?*

**NS:** We assume so. But we became great friends.  
[Note: Margaret Thatcher died on April 8, 2013]

**LTH:** *What a testament to you that she didn't want to give the portrait up!*

**NS:** Well that is a problem I have, nothing goes on the secondary market because nobody gives them up. So they don't get in the trade and get moved around. They increase in value, owners hold onto them. Just a few really, really early pieces are going to the market at all.

**LTH:** *Did you find the New Hope landscape particularly inspiring?*

**NS:** Oh sure, because that was my home for so many years and, of course, Bucks County for some forty years so it is the landscape I know best.

**LTH:** *When we talked a while ago you said you knew and dialogued with John Folinsbee [American, 1892-1972].*

**NS:** Folinsbee and his wife, and Alden Wicks. Alden Wicks was a teacher down at Moore College and I am thinking the local ex-officio photographer was Harry Rosin [American, 1897-1973]. You must have heard of Harry Rosin; he was out there photographing everybody. And I don't know if his archives are still around, but as he was retiring, he called me and asked if I wanted to buy a bunch of them. I didn't but we must have one or two around here someplace. And if he snapped pictures in those years, while I was winning the Phillips Mill Art Exhibition awards, I don't know. They may have records, but my recollection is that I won 7 years in a row and finally said, no, that's not fair any more.

**LTH:** *When conversing with the likes of Folinsbee, did you talk about technique, or was it more about content.*

**NS:** Trying to recall back then. He wasn't the only one who I spoke with; there was a sculptor whose name I don't recall. When I moved to New Hope, I wasn't familiar with the New Hope artists, so when Folinsbee invited me to his study and him to mine, it really didn't register that these people would become iconic later on. Quite frankly, I didn't register the names and I did not think they were much more than local landscape painters. I was wrong; they were much more significant than I realized at the time.

**LTH:** *That's fair.*

**NS:** Well, it was just my ignorance – they did not have that kind of reputation then. It has built over the years.

**LTH:** *It has built and I think it is our job to at least try to*

*do that work justice in the bigger pantheon of Impressionism, of American Art, and hope that it stands the test, which I am confident it will.*

NS: And I think some of the better paintings most certainly would. There are painters that I have always thought a tremendous amount about, either Cos Cob, or those from the Boston school, but if you take an example of say a John Twachtman [American, 1853-1902], there is no reason why some of the paintings from the New Hope school would not, should not, be held on the same high level. But again, we both know how the focus on different things matriculate or move around from time to time and are just in vogue. Everyone is preoccupied for one decade and then suddenly these artists become the past and something else comes into focus. The New Hope School is well known out here but I think it is becoming more widely recognized. Unfortunately, one of the things that has gained people's attention is the prices at auction, but I guess it's better that way than no way.

LTH: *Agreed. You don't keep much of your work, do you? In your studio you have these wonderful vignettes and some fully realized smaller paintings.*

NS: Well, most of what I have hanging in the studio would be demonstrations that I have done for students.

LTH: *Studio Incamminati, located in Philadelphia, is your legacy. It really is.*

NS: Well, I hope it is. And I hope the quality is verifiable by the work itself and I hope that is a big inspiration to all of the students.

LTH: *What do you do when a student has the passion but just doesn't "get it."*

NS: If they study with us, they get it. Now they may not get it compared to ordinary teaching college art departments, but once they get into Incamminati they're off and running by comparison and I'd say there is a 70% chance that they will get very good.

LTH: *Well then, I guess your students are vetted with a portfolio and...*

NS: Well, this is another interesting twist. If a student comes to me, if two students come to me, one of them draws a little better than the other and one of them may be incompetent. Or, let's say three students...one of them draws reasonably well and has been a few places, has had some experience drawing and most likely will draw from copying photographs or something. The second student has probably done somewhat the same thing, but isn't as good, and a third student who is basically elementary and tentative. It is very hard to determine which one ultimately has the greater talent, because they have not yet been exposed to our teaching and sometimes, the one who has the lowest potential to begin with can fly past the others after a certain point. So these portfolios are something I look at with a certain skepticism.

LTH: *There is an intangible and a gut feeling you have to bring into the mix. So, students are encouraged to think together and interact.*

NS: Oh, absolutely. That place is a hot bed of exchange. The important thing is what we do, the way the school was formed and the way we have disciples and schools and tentacles that reach out around the world. Hopefully we can change taste. But we can only do that by producing really, really great and exciting work. And that is what we are aiming for.

LTH: *Were your parents artistic?*

NS: They were interested in it, but my mother was a pretty interesting pianist. Classical pianist, and they appreciated art but they were not artists.

LTH: *When did you get to be quite serious about actually painting.*

NS: Well, we have a painting that I did when I was five. My father had bought an oil painting kit, and before he could use it, I had used it up. By that time I was drawing constantly and pretty much continued until later in junior high school and I got busy with other things, but still did that on weekends. But by the time I was about 12, I was painting fairly consistently. By the time I was 17, I was painting very consistently.

LTH: *Did you study with anybody?*

NS: At age 12, I got a scholarship to what was then the Delaware Art Center which became the Delaware Art Museum. I went once or twice and it was so amateurish I just dropped out. I was probably better than the teacher at that point.

LTH: *And that isn't hubris, it is just a fact.*

NS: I think it is a fact. I just thought it was silly what they were trying to teach and the way they were teaching it. At any rate, I continued to paint and when I went to college I went to architectural engineering school only because it was acceptable. It was the closest thing to art that was socially acceptable, but as it turns out, it was more engineering, it was more things that did not interest me at all. Finally after two and a half years I informed my parents, who had a nervous collapse, that I was going to go to art school. They fortunately survived without strokes. And so I ended up in NYC at the National Academy of Design and the Art Student's League.

LTH: *Who were your peers at that time?*

NS: People my age, of course I was much younger than Edward Hopper [American, 1882-1967], much younger than Pietro Annigoni [Italian, 1910-1988]. So I was at least a generation or so younger than all these people. The Soyer brothers, all these people were thirty years older than I was, or thirty-five. And then there were some secondary people,



Henry Hensche [American, 1899-1992] up in Provincetown, who was a student of Charles Webster Hawthorne [American, 1872-1930] and an Impressionist colorist. That really interested me, so I spent many hours studying with him on the Cape and that has a lot to do with my sense of color. And then, as I say, all the contemporaries who were in NYC, who were drawing painters – people such as John Koch [American, 1909-1978], Hopper – influenced me.

**LTH:** *What years are we talking about here?*

**NS:** Late fifties and early sixties somewhere around there.

**LTH:** *The Modernists were in full swing, lots of energetic abstraction yet you focused on the realism, the sublime...*

**NS:** Well, beauty is all around us; the phenomenon of nature, things that we don't consider, even the everyday, and it doesn't have to be a phenomenon, although Joseph Turner [English, 1775-1851] with the skies and all that was painting phenomena but he did it so well; his observation of nature, with the use of color was a revelation. He was really before the Impressionists. And had astonishing new vision. And that was taken up by all kinds of new painters. It had a huge influence for a generation or two or three and some of that kind of thing could be revisited. Thomas Moran [American, 1837-1926] and a lot of the American Impressionists and many, many of the English were deeply influenced ultimately by Turner and even Claude Lorraine [English, 1600-1682], going way back to the 1600's. There is not a lot of difference between a Claude Lorraine and a George Inness [American, 1825-1894].

**LTH:** *Or a John Constable [English, 1776-1837]...*

**NS:** Or a Constable. But each one has his own stamp and identity.

**LTH:** *It is a consistency that isn't redundant, that is an identity.*

**NS:** They each have their own identity and their own brand and each sees something anew. And that is part of the phenomenon but the phenomenon is based on nature of which I think little has been touched, compared to what is possible. But you have to go through a process to get there to really find oneself in a place where one can see these things, and understand them sufficiently to make paintings through skill.

**LTH:** *This philosophy that you are talking about, that doesn't come from reading books, is absolutely about the body of your experience and your work.*

**NS:** Absolutely. Just as an aside, it is a little out of position contextually. For example, the painting I am doing now of the dancer is something I have been meaning to do for many years and that is to place this picture adjacent to John Singer Sergeant's Spanish Dancer, done in the 1880's and in the Isabel Stewart Gardiner Museum in Boston. It would certainly show a chronological shift and perhaps even a revolutionary change in concepts of color and light and a

few other things. I like to revisit ideas showing the shift in perception and in approach. There were so many paintings that were done in 1600, 1700, 1800 that would be fun to do; they wouldn't look at all like the original, they would just be a revisitation of the general idea. And show, if you will, the progress or change.

**LTH:** *Was the figure, the face, as prominent in your work back then as it is now?*

**NS:** Hard to say, I don't think that has greatly changed.

**LTH:** *You just identify a figure or a face and you engage that person even with complete strangers.*

**NS:** There is probably much more still life incorporated into my paintings than there was years ago. Much more. In fact, if you go by square inches, most of these things that might be called a portrait or a figure, really in fact, could be easily called a still life. For example, this dancer, she might occupy 40% of the canvas and the rest is still life. There are many paintings where the figure is less than that. But they are called paintings of people; that is what we recognize subjectively anyway. But the still life is very important to me in the context of the environment. How the figures of the human being related to the space that they are in with the objects say something about them. That is very much part of the deal.

**LTH:** *You keep objects in your studio, but do you also seek them out. Or do you make them up?*

**NS:** Both. I'll very often, much of the time, envision something in a certain place in the canvas without knowing at all where that object may be, where I can find it. And somehow I will find it and it will fit in that space for color, for shape, for psychology, relevance, because I know what I want there. I just don't know where to find that object. It is pretty interesting. If I had decided that somehow a purple rabbit should somewhere be in a certain painting, as ridiculous and remote as that might seem, somehow that purple rabbit shows up and I can put it in the painting. And it works. I often find things in the house; my concept and context of iconography is not what most people think of conventionally.

Things that have no element whatsoever of typical, clichéd religious iconography, may have strong spiritual or other weight in a painting, and add to the overall meaning that I am getting towards. I find it intriguing to look for other meanings in things that are normally thought of in the usual way or context. There are many, many ways of expanding one's thinking and seeing relevance of something in a wider context or relationship, and I do that all the time. I think that is one reason that I am so fascinated with people because it is people who receive these images and who process this information I put out there. One reason I paint the human figure is because that is the classic subject, it is the ultimate challenge to an artist. I have my own idea on how to paint the human figure, but its relationship in general to its environment, its context in meaning of various kinds, are part

of this iconic trip that I go on.

**LTH:** *You are still excited; you are still a student too.*

**NS:** I am just a beginner.

**LTH:** *I think that is a healthy attitude to have.*

**NS:** Well, maybe the good result in that attitude is that I am by no means satisfied to be mindlessly repetitive. That would be a near death experience. Or worse.

**LTH:** *I keep going back to a young you and Leona in New Hope and your thinking about painting is absolutely about what you want to do. You have to teach to make a living.*

**NS:** Early on, teaching was for two reasons. One was to have a job, and of course once I had the job, the enthusiasm took over. I couldn't have stayed with this if it wasn't for boundless enthusiasm, conviction, and excitement, which I think I pass along to students. It would be nearly impossible to shut me up on the subject of art. And nothing has changed.

**LTH:** *Isn't that wonderful, really. Not a lot of people can say that they still have that conviction and passion later in whatever career that they have. But I can identify with what you are saying.*

**NS:** It is very, very true. I can't get out to that studio early enough, and seven days a week.

**LTH:** *You have this wonderful creative family, but you've got to make the time because you participate with them.*

**NS:** I do, thank heaven I have a lot of help, too. I have marvelous assistants.

**LTH:** *Leona is your spiritual partner, your champion, and she is a creative soul, too. How did you meet?*

**NS:** I was having lunch with Joe Rishel at the Philadelphia Museum, who I knew when he was in Chicago and I was teaching there. And he was with Anne at that time. And we were doing a walk through, and there was Leona doing a copy of an Antonello da Messina [Italian, c. 1430-1479] canvas and copying it the wrong way, and Joe introduced us. He said he'd like me to meet our resident artist, copyist Leona, so I invited her to the studio here any time she wanted to come. At that time I had live-in apprentices, I had live-in apprentices in New Hope also.

**LTH:** *What made you think of that? Were you a live-in apprentice?*

**NS:** Don't I wish I was. Because I did not have that kind of benefit. It all started when I was in Europe; I ended up in Germany for a time. And taught one or two people, and gave some lessons, and when I arrived back in New Hope, the same people contacted me and asked if they could come and study with me. So Springdale was such a large house, no problem, they could live-in. It is still there, a beautiful

mansion, at the end of Mechanic Street. So quite a number of students lived in at various times and they got free board, lessons, the whole works and then when I came here [Chelwood on the Delaware, Andalusia], same thing. And at that time I would have as many as five or six art students living here and they would help me out in various ways. So Leona came to join them. I was leaving for Russia the very day she arrived and so I was in Russia for a very long time and she settled in here. She was duly hazed by the other ones. At that point she asked if she could stay. Then three years later, I asked her out on a date. She had made it known she was totally disinterested. That was a slap in the face. Then she let me know eventually that we were not going to be running a hotel. The students eventually left.

**LTH:** *I remember you saying to me that you very deliberately did not live in NYC, you did not want that cacophony, you did not want to be a part of the artistic circle at that time.*

**NS:** I found most of it phony and I thought a lot of it was owing to the commercial pressures that are around in NYC and the art world certainly. I thought it was wiser to avoid that. I just needed to be closer to the earth.

**LTH:** *Did I ask if you painted en plein air?*

**NS:** Well, I did for all those years with Henry Hensche. I stood out and baked in the sun and froze in the cold. But I really painted *en plein air*. I didn't stand outside, paint three strokes and then go back into the studio and paint from a photograph, which is what most (artists) do.

**LTH:** *Well, I'll tell you that is what most of them did – Schofield, Garber. They froze in the cold. I guess you were not carrying around huge canvases then.*

**NS:** I don't like canvases getting blown down the road by the wind, leaves stuck on it, bugs stuck on it. Just doesn't appeal to me. I remember a story. Degas was sitting in a café outside Paris and he saw, I think it was Cézanne, with paints strapped on his back and he is trudging down the road, and he is going out to the outskirts and Degas turned to someone and said "Painting is not a sport."

**LTH:** *Do you feel like you were born in the wrong time?*

**NS:** No, I plan to make my time a changed time. I'm here now, I don't feel misplaced at all. I think I am here for a reason.



# EXHIBITION CHECKLIST

All Works by Nelson Shanks (American, b. 1937)

## VICTORY

1973  
Oil on canvas  
23 3/8 x 15 3/8 inches  
Permanent Collection,  
Woodmere Art Museum,  
Gift of Mr. and Mrs.  
John C. Atwood, 1973

## MR. FITTING

1974  
Oil on canvas  
18 x 24 inches  
Collection of  
Larry and Anne Hall

## 33 TITE STREET

1975  
Oil on canvas  
16 x 20 inches  
Collection of  
Horace MacVaugh III

## HIROSHIMA

1989  
Oil on canvas  
28 x 22 inches  
The Dayton Art Institute,  
Museum purchase with funds  
provided by the James F.  
Dicke Family, 1997.19

## CHRIS DOWNEY

1990  
Oil on canvas  
30 x 24 inches  
Private Collection

## YAWNING

1990  
Oil on canvas  
4 1/2 x 8 1/2 inches  
The Dicke Collection

## MADAME J

1994  
Oil on canvas  
88 x 48 inches  
The Dicke Collection

## TWEEDLEDEE

1995  
Oil on canvas  
30 x 30 inches  
Private Collection

## PORTRAIT OF MARGARET, THE LADY THATCHER

1999  
Oil on canvas  
40 x 30 inches  
Muscarella Museum of Art  
at the College of William &  
Mary in Virginia, Gift of  
J. Bruce Bredin, W&M '36

## GHOST HORSE, CATALINA ISLAND

2000  
Oil on canvas  
34 x 54 inches  
Private Collection

## PORTRAIT OF HIS HOLINESS, JOHN PAUL II

2002  
Oil on canvas  
54 x 50 inches  
Art Heritage Holdings, LLC

## PUMPKIN

2003  
Oil on canvas  
20 1/4 x 24 1/2 inches  
Collection of  
Larry and Anne Hall

## PIGTAILS

2004  
Oil on canvas  
19 1/2 x 27 3/4 inches  
James A. Michener Art  
Museum, purchase funded  
by the Janus Society

## WOODSPRITE

2004  
Oil on canvas  
29 x 22 inches  
Collection of  
Nadine and Mitchell Terk

## THE FOX

2005  
Oil on canvas  
20 x 24 inches  
Private Collection

## TATTOO

2005-2001  
Oil on canvas  
30 x 30 inches  
Private Collection

## DRAGONLADY

2006  
Oil on canvas  
30 x 20 inches  
Private Collection

## GREEN GIRL

2007  
Oil on canvas  
34 x 20 1/8 inches  
Private Collection

## HARLEQUIN

2007  
Oil on canvas  
20 x 16 inches  
Private Collection

## SALOMÉ

2007  
Oil on canvas  
28 x 44 inches  
Private Collection

## MORNING LIGHT AT CHELWOOD

2008  
Oil on canvas  
10 x 14 inches  
Private Collection

## ALL THAT GLITTERS

2008  
Oil on canvas  
74 x 42 inches  
Private Collection

## THE ACTRESS (MARISA TOMEI)

2008-2009  
Oil on canvas  
32 x 48 inches  
Private Collection

## PREDATOR

2009  
Oil on canvas  
24 1/4 x 32 inches  
Private Collection

## RENÉE FLEMING (*As Rusalka by Moonlight*)

2009-2011  
Oil on canvas  
80 x 44 inches  
Private Collection

## THE RING

2009-2010  
Oil on canvas  
30 x 40 inches  
Private Collection

## BARBARA, (AS EVE)

2010  
Oil on canvas  
80 x 38 3/8 inches  
Private Collection

## CULTIST

2010  
Oil on canvas  
24 x 16 inches  
Private Collection

## DANILOVA'S SLIPPER

2010  
Oil on canvas  
16 x 16 inches  
Private Collection

## DIANA #1

2010  
Oil on canvas  
69 1/4 x 38 3/4 inches  
Private Collection

## SWIMMER

2010  
Oil on canvas  
54 1/4 x 34 1/4 inches  
Private Collection

## NAP

2010  
Oil on canvas  
12 x 10 inches  
Private Collection

## THE WHITE BLANKET

2010-2011  
Oil on canvas  
14 x 20 inches  
Private Collection

## AUDIENCE

2011  
Oil on canvas  
24 x 18 inches  
Private Collection

## COCKATOO

2012  
Oil on canvas  
20 x 24 inches  
Private Collection

## GEORGE, GUINNESS, AND PRETZEL

2012  
Oil on canvas  
30 x 30 inches  
Collection of George and  
Patricia Miller

## DANCER

2013  
Oil on canvas  
81 x 51 inches  
Private Collection



# ARTIST BIOGRAPHY

NELSON SHANKS, world-renowned artist and educator famous for his portraits of international luminaries ranging from Pope John Paul II to Princess Diana to Supreme Court Justice Antonin Scalia. His artistic philosophy and techniques are the culmination of decades spent painting and teaching.

He is only the second living American artist invited to have a major one-man show at the Russian Museum, St. Petersburg, and the Russian Academy of Arts, Moscow. His art has been honored and exhibited in numerous museums and galleries worldwide, including the National Academy of Design, the Philadelphia Museum of Art and the Dayton Art Institute. His works are also represented in many distinguished European and American collections.

Highlighting his numerous honors are lifetime achievement awards from the Portrait Society of America and the National Arts Club and the Pennsylvania Governor's Award for Excellence in the Arts, along with a number of honorary doctorates and honors from various universities and institutions.

# STUDIO INCAMMINATI

Founded in 2002 by Nelson and Leona Shanks, Studio Incamminati is an advanced art academy - based on an atelier model - distinguished by its rigorous curriculum and teaching methods, which fuse the classical traditions of the masters, the luminous color of the Impressionists and a fresh, contemporary sensibility.

Under the guidance of instructors who are themselves accomplished artists, students progress through a series of increasingly difficult disciplines, which hone both artistic skills and the ability to convey meaning through their paintings. The curriculum core stems from Nelson Shanks' unwavering commitment to the belief that mastery of technique is the essential prelude to creative expression.

Even the name "Studio Incamminati" is filled with symbolism. In Italian, "Incamminati" means "moving forward." The name invokes the spirit and practices of its namesake - the studio founded by the great Annibale Carracci. The name also reflects Founder and Artistic Director Nelson Shanks' commitment to handing his philosophy and techniques to a new generation. Studio Incamminati helps fulfill his vision through its full-time Professional Program, its workshops for the general public and art educator and its award-winning outreach programs for school-age artists.

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138 South Pine Street, Doylestown, PA 18901 • 215.340.9800

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