

Sinclair

*The Gallery Committee of
Harpur College*

presents

Simclair

Art Gallery

Opening October 8, 1961

Closing October 28, 1961

Peter Sinclair is a young artist who took his Bachelors and Masters degrees at the University of Wisconsin. Since graduation he has been teaching art courses and producing a prodigious amount of work. He has a substantial record of exhibitions both in this country and in Canada. His shows have been one-man and group showings.

This show is comprised of some of his recent works, 1958 to 1961. The majority of his oil paintings are strikingly similar in both color and texture, although the subject matter ranges from still-lives to landscapes and portraits. The concentrated use of blue tones imbues these works with a sense of melancholy not always called for by the subject matter. His style approaches the primitive in City Hall, borders on cubistic in Orchard, and is somewhat expressionistic in the portraits. Sinclair's work in oils is expressive, but tends to explore its problems in a rather narrow range. Solving these problems to his satisfaction should lead to a greater variety in his future work. His conscious striving for effect tends to restrain and somewhat sublimate his emotional responses.

On the other hand, his water colors and charcoals show a great deal of freedom. His technique here varies with his mood and shows the influence of other artists. The water colors are skillfully handled, and perhaps, because more rapidly executed than the oils, express his impressions without a feeling of restraint. His Two Figures is rapid, sketchy, yet beautifully illustrative of the position and movement of the man and woman. The charcoal and wash, Stars and Stripes Boy, catches an honest melancholy that is missing in the forced blueness of the oils. The Figure Study in Charcoal and Wash visualizes and abstracts the feeling of the girl, again in deft and rapid strokes.

Mr. Sinclair's style of painting seems to vary directly with the medium. His rather airy water colors are in direct opposition, stylistically, to the close, tight oils. Perhaps it would be interesting to see the water color technique applied to the oil paintings and vice versa. This would give us "a physical record of a struggle between the artist and his idea" with the medium merely suggesting instead of dictating.

Andrea J. Karpas

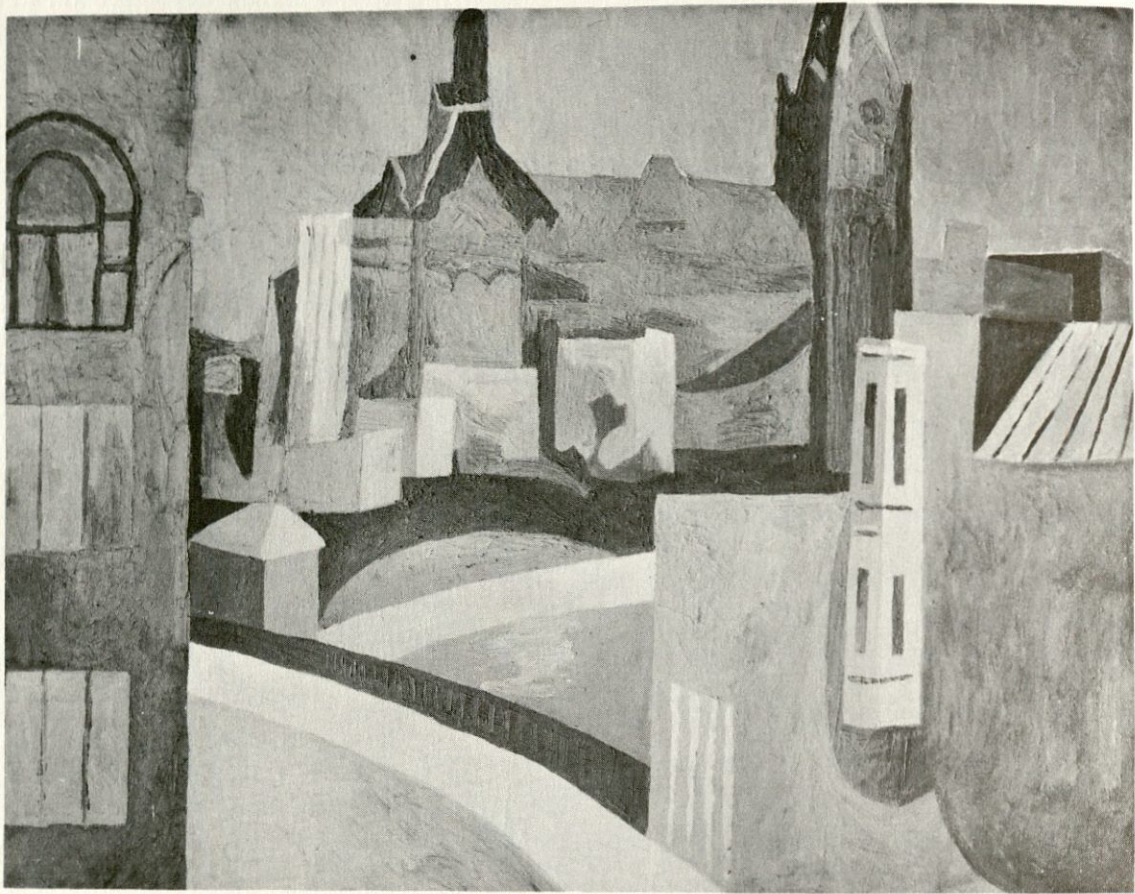


A painting is a physical record of a struggle between the artist and his idea. The artist is, and always will be, a craftsman, and it is the craft of painting that interests me.

Sinclair



Jan 2-51



CATALOGUE

1	Robert Hunter	16 x 16	1959	Oil
2	Still Life with Bottles	16 x 16	1960	Oil
3	Arrest	16 x 18	1960	Oil
4	Head	16 x 20	1960	Oil
* 5	Orchard	24 x 30	1960	Oil
6	Estes Park	30 x 36	1961	Oil
7	Seated Figure	24 x 30	1960	Oil
8	Sleeping Figure	18 x 23	1961	Oil
* 9	City Hall	4 x 5	1960	Oil
10	Stove	17 x 23	1960	Oil
11	Winter Landscape	32 x 40	1959	Oil
*12	Stars and Stripes Boy	17 x 24	1961	Charcoal/Wash
13	Jack Madson	14 1/2 x 21 1/2	1959	Water Color
14	Seal Rock #1	17 x 24	1961	Water Color
15	Colorado	17 x 24	1961	Water Color
16	Fishing Boats	18 x 20	1958	Water Color
17	Stove #1	17 1/2 x 18 1/2	1960	Water Color
18	Seal Rock #2	17 x 24	1961	Water Color
19	Pines	17 x 24	1961	Water Color
20	Rockies	15 x 17 1/2	1961	Charcoal
*21	Figure With Outstretched Arm	18 x 11 1/2	1961	Charcoal/Wash
22	Nude	11 x 13 1/2	1960	Charcoal
23	Head	11 1/2 x 13	1960	Charcoal
24	Seal Rock #3	8 1/2 x 12	1961	Water Color
25	Plankinton Avenue	13 x 19 1/2	1959	Water Color
26	Two Figures	12 x 15	1959	Water Color
27	Jan	15 1/2 x 15	1959	Water Color
28	Bar	15 x 11 1/2	1960	Water Color
29	Stove #2	13 x 18	1959	Water Color
30	Concord River	15 1/2 x 18	1960	Water Color
31	Wisconsin Landscape	12 x 18	1961	Water Color
32	Studio Window	24 x 30	1957	Oil
33	Cynthia	26 x 30	1961	Oil
34	Disfigured Head	8 x 10	1961	Oil
35	Cat	24 x 24	1960	Oil
36	Seal Rock	16 x 18	1961	Oil
*37	Ivy	16 x 19 1/2	1959	Water Color

* Printed in Catalogue

