



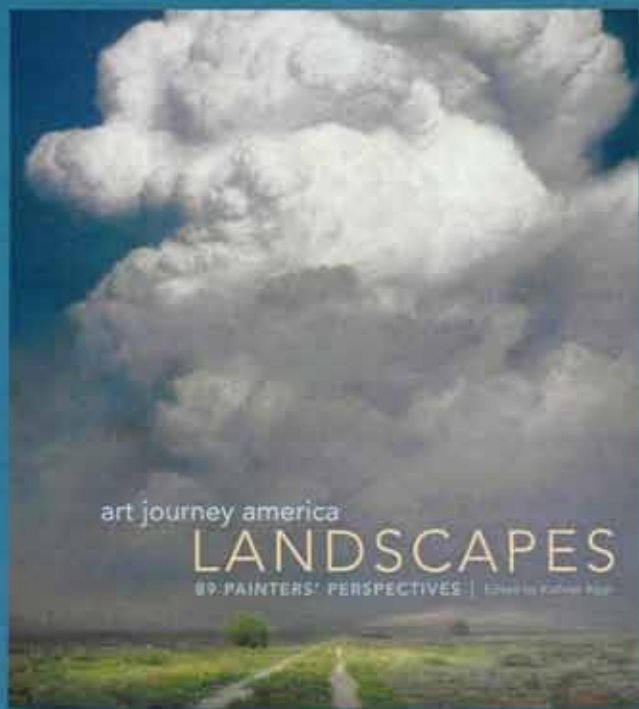
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The American Landscape

A new book celebrates some of the country's top landscape painters

A still life is an exercise in design, as the artist arranges the elements; a portrait registers an encounter, but it is planned. What underlies a landscape, less subject to control, is a discovery; coming upon a vista, the painter registers a moment—a quirk of light, a condition of weather, wherein he or she experiences an epiphany. Rendering the shifting conditions as they correspond with the artist's own changing perceptions is the task. Accordingly, landscape painters look both outside and within. From the Hudson River School and the Luminists to Henry Farney and Thomas Hart Benton; from Maurice Prendergast and Childe Hassam to John Twachtman and April Gornick, American landscape painters focus on a luminosity that intimates the spirit of a once new and ever-evolving land. In a trajectory that would have been familiar

to Emerson, the mind that knows itself encounters nature and, in an intuitive leap, moves beyond the self to the cosmos. Such is transcendence. We see what's visible and perceive what's not. The artists whose work comprises *Art Journey America: Landscapes* assert the viability and vitality of this rich tradition. —MAUREEN BLOOMFIELD



* The twelve artists featured here are among the 89 painters included in *Art Journey America: Landscapes*. Visit www.northlightshop.com to order your copy.



Sunset Reflections With Clouds, oil, 30 x 40,
Private Collection. Photo: Joe Justad.

TERUKO T. WILDE

Born in Nagoya, Japan, Teruko T. Wilde moved to the United States as a teenager. She first established herself as a pastel and watercolor artist before moving to Taos, New Mexico, in 1986. Inspired by the magnificence of the landscape, she began her "Southwest Series" in oils, painting expansive Southwestern skies, approaching storms, and moody sunsets.

What inspired this painting?

The inspiration came from a visit to the Seattle, Washington, area. The large number of trees, the fresh vegetation and humid climate reminded me of Japan. After having concentrated on painting the American Southwest landscape for many years, the Northwest landscape proved to be quite an exciting, inspiring experience for me. I've painted my "Tree Series" now for several years, developing a controlled drip technique to indicate the trees rather than using brushwork.

How would you describe your painting style?

My painting style does not quite fit into any one category. It's a combination of realism, abstraction, and impressionism. I simply call it "contemporary landscape." Like myself, it does not "belong" in any particular place or thing.

What galleries represent you?

Art Forte, Seattle, WA; Total Arts Gallery, Taos, NM.