

Angus

Ventana Fine Art, May 22-June 4



▲ Pears & Lemons on Green Table, acrylic, 24 x 36.
▶ Hyacinth with Papaya on Blue, acrylic, 36 x 36.



FOR NEARLY TWO decades, Angus has been breathing new life into the centuries-old genre of still-life painting with his briskly modern compositions. Now, in his latest solo show at Ventana Fine Art in Santa Fe, NM, the California artist continues to chart new territory within the art form while building upon his signature style and classic motifs. “I’m primarily producing still-life paintings that have their origins in post-Impressionism, but they are far more contemporary than that,” notes Angus, whose works reveal influences ranging from Paul Gauguin to Richard Diebenkorn. “None of that has changed about the ethos of my painting, but I always try to grow and explore new ideas within that framework.”

Take, for example, *HYACINTH WITH PAPAYA ON BLUE*, one of around two dozen acrylic paintings the gallery unveils when the artist’s show opens on Friday, May 22, beginning with a reception at

5 p.m. In this bold tableau, Angus riffs on the traditional floral arrangement by adding thick strips of fuchsia, red, purple, and blue near the edges of the composition. “In many pieces, I’ve gone off the deep end with an unidentifiable background to emphasize the important parts, if you like,” he says.

Abstracting his backgrounds is just one way the artist has been exhibiting his will on the canvas, as he puts it. In some paintings, Angus incorporates “a little band of fun color” in the corners of his compositions that resemble the color-test bars you might see along the margins of press sheets in the print industry. These sorts of design-based touches reflect his own background in the graphic arts; for years the Scottish native worked in the gaming industry in Silicon Valley before embarking on a career in fine art. “The subjects I’m painting are very traditional, but hopefully I’m doing it in a nuanced way so that

there’s some freshness and originality to it,” he says.

In a sense, the title of his exhibition—*New Life in Still Life*—encapsulates his efforts throughout his entire painting career, observes Angus. “Very early on, I realized that was the most important thing to my bones—that I want to be different from others, and that I want my work to be distinct,” he says. “Within that, there’s this idea that we should always be trying to develop art; it should always be moving, changing, and growing.” —*Kim Agricola*

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www.ventanafineart.com

See more work at www.southwestart.com/events/angus-may2020.