

*Education*

1984	B.A., Yale College, New Haven, CT.
1992-1993	National Academy of Design, New York, <u>James Childs</u> , drawing instructor.
1993-1995	Art Students League of New York. <u>Hilary Holmes</u> , figure painting instructor.
1994-1996	Studied landscape painting privately with <u>Curtis Hanson</u> , Litchfield, Connecticut.
1987-1991	Anatomy, Figure and Landscape with <u>Ken Goldman</u> , San Diego, CA

Hilary Holmes and Curt Hanson both studied in the atelier of R. H. Ives Gammell, in Boston. Jim Childs studied in Richard Lack's atelier in Minneapolis. Lack had also been a student of Gammell.

Thus, in New York in the 1990s, by selecting teachers who had each studied in the Boston Impressionist tradition, I tried to recreate as best I could the kind of art education that was available to men in 19th-century Paris. This included sight-sized cast drawing in charcoal, academic figure drawing and painting, and landscape painting.

The Boston Impressionist tradition is unique in that it has consciously, perhaps obsessively, tended to an oral painting tradition that traces back through the 19th-century French Academic painters and their teaching methods. (Hilary Holmes, R. H. Ives Gammell, William Paxton, Jean-Léon Gérôme, Paul Delaroche, Charles Gleyre . . .)

The earliest story I remember is the time that Paxton emptied his pipe out on Gammell's palette. And I suppose the time Gammell confronted Picasso in a Paris park. I certainly remember my first cast—the Venus at the National Academy of Design—and share a connection with anyone who has ever sharpened vine charcoal to a point, stuck it in a charcoal holder, and stood on their spot, looking.

As I was studying, I worked as a computer programmer on biomedical applications at various universities and research institutes, including, The Yale School of Medicine, The University of Wisconsin Genetics Computer Group, The Salk Institute, International Biotechnology Inc., and Rockefeller University. My focus was on analysis software for DNA and protein sequences, but I also worked with neuroscientists (and ended up marrying one), hence my decades-long interest in the brain and the neuroscience of vision.

***Honors***

2010-2011	<b>Artist-in-Residence</b> The University Club of Portland
2007	<b>Finalist in Still Life Category</b> The Artist's Magazine 24th Annual Art Competition
2002	World Affairs Council of Oregon <b>gift of painting to Jane Goodall</b>
1994	<b>Merit Scholarship</b> Art Student's League
1993	<b>Certificate of Merit</b> National Academy of Design School
1993	<b>Eda Mann Prize</b> National Academy of Design School
1992	<b>Lucrezia Bori Foundation Prize</b> National Academy of Design School