

PRESS RELEASE from Jerry Ross Studios (July 24, 2018): Jerry Ross' Courbet's Tent

Jerry Ross will exhibit rejected works from 2018 Eugene Mayor's Show in three locations:

1. "Il Pensionato" at Salon des Refuses: New Zone Gallery
2. "Angela with Che Hat" at Raven's 790 Willamette Street
3. "View of Spencer's Butte through Rhododendron Blossoms" at Rainbow Optics, campus store

SUMMARY: Jerry Ross, founder of idea for the Eugene Salon des Refuses exhibit 20 years ago, has initiated a Courbet's Tent" concept as a way of showing more of his own artworks in the time period running parallel with the Mayor's Show and other exhibits. The exhibit is also to protest the Trump Administration and the current state of affairs caused by a treasonous presidency and a spineless & corrupt Congress.



Il Pensionato (The Pensioner): Painting: Oil and Ink on Canvas.

An older, retired Italian worker. His face betrays a life of labor, survival on a small pension, anger, frustration, hurt, fear, all of those emotions shared by seniors, especially of the working classes. It is painted in my "American verismo" style. In portraiture I try to evoke the personality and soul of the subject.



“Angela with Che Hat”: Painting: Oil on Canvas.

Portrait of my wife Angela with her red star (Che Guevera) hat. This is similar to the first portrait I made of her with the same hat. The work is an allegory for her strong, independent persona and her work on behalf of social justice. It is also a half serious reference to the "People's Republic of Eugene" as our town is sometimes called because of its anti-war, peace, and iconoclastic nature. Angela is a "Berner", i.e. supporter of Bernie Sanders and both of us were active in his 2016 campaign. But the painting is truly unique in that the colors, brushstrokes, and treatment of light on the face are new and innovative. My fusion of realism and abstraction, in my opinion, makes the painting "more real" than atelier realism that has become academic and stale. My portraits, on the other hand, examples of

my "American verismo" strike out on a new road, a new direction, a deepening cognition of the "face as window to the soul" but produced through careful observation and sensitivity to the subject, in this case my wife, yet retaining feeling, poetry, and warmth.



“View of Spencer’s Butte through Rhododendron Blossoms”:
Painting: Oil on Canvas.

Inspired by the view from my Oregon home. We live in "Solar Heights" in the south hills of Eugene and right from our driveway we have this magnificent view of Spencer's Butte. The neighborhood is lush in its bushes, trees, and flowers and the Butte is this ever-changing, grand in scale, tree-lined mountain, popular with hikers. My style is "American verismo" which is a form of realism, really, but is a realism achieved through impressionism, that is, the form of impressionism born in Italy in

the 1860s by the Tuscan group called the I Macchiaioli. The ideal is achieved through a proper balance of abstraction and realism, or at least the effect of realism. There is always abstraction in realism and realism in abstraction, at least when representing a scene through mass, line, and color and through the use of large dabs of pigment (the macchie). These “dabs” become large and smaller shapes that, although abstractions of bushes and trees and blossoms, take on a life of their own, enhancing eye movement and keeping the painting modern and vibrant.

“Stormy Weather”: Painting: Oil on Canvas.



In the Courbet tradition of commenting on public affairs and political turmoil, I have included a painting of Stormy Daniels. Inspired by the woman strong enough to take on Trump and his lies. She has been amazing since this story first broke on the international stage. She and her daughter have been threatened by Trump. I like her and have painted her in my typical "non-finito", loose style.

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Information on the concepts behind "Courbet's Tent": Google "Courbet's Exhibitionism".

Exhibit runs through August 31st. Within this story is one or more other stories. The connection to Parisian history by including a Courbet's Tent concept, even though it is not one of the official events. The connection, as in the case of Courbet, with the petty-bourgeois shop keeper and entrepreneurialism, as we see in the revival of Eugene's downtown as a result of a ten year effort by DIVA followed by the loss of the Jacob's Gallery and the Eugene Celebration. The connection to feminism and portraits of strong and beautiful women, as in the oil portraits exhibited at Raven's.