

Chiarandini Smith Wilson Zsolt



Bruce Smith
**Two White
Barns**



Tom Zsolt
Moored Vessel



York Wilson
Diluvian



Albert
Chiarandini
**Apples, and
a Vase**

What's in a name? *Three of these are 'titles of convenience'. One is a title to make you think...*

Bruce Smith – *Two White Barns*

The title gives you no extra information about the painting: you could have guessed it. 'Symphony of Colour' would work, as well! Bruce Smith loved a bright palette.

Notice the ominous black birds. This was a trademark of Chiarandini, and probably was suggested, or even painted, by him. Look closely at the way the paint is applied and see whether you can distinguish two hands at work.

York Wilson – *Diluvian*

There are almost no hard-edged lines here, rather the ragged edges of torn paper. This can be distracting at first: it looks like he found his material in an office garbage can. Look first at the rectangle of blue. This not only gives a focal point, it also gives a reason for the title—it seems to be a flood of water. This is typical of York Wilson, giving a 'hook' to start looking at the work.

There is a real-world touch given by the paper that has been torn out of a note pad. Is this a distraction, or does it help focus on the work?

Tom Zsolt – *Moored Vessel*

There was no title, and so this one was provided in order to refer to the painting. If you can suggest a better, tell us!

This photograph presents contrasts between busy and empty. The first thing you look at is probably the stern of the vessel, with all the detail of ladder and door, funnel and cable. Then your eye travels to the right, off into the distance, where the water seems to disappear into emptiness. In the vertical plane, the vast empty sky contrasts with the shimmering water that reflects the busy boat, fragmented into busy lines.

Albert Chiarandini – *Apples and a Vase*

One of his finest still lifes. Look closely at the apple that is balanced on top. Note how the paint is thrown almost recklessly onto the canvas, and the colours seem to have little relationship. Now move back a little and squint until the view is completely blurred. Suddenly, you are seeing a perfectly (and realistically) painted fruit, with the bright reflection of the light source superbly defined.

Look now at the other reflections, on the vase, and implied in the cloth. They all show a single point of origin. There is nothing reckless in this painting!