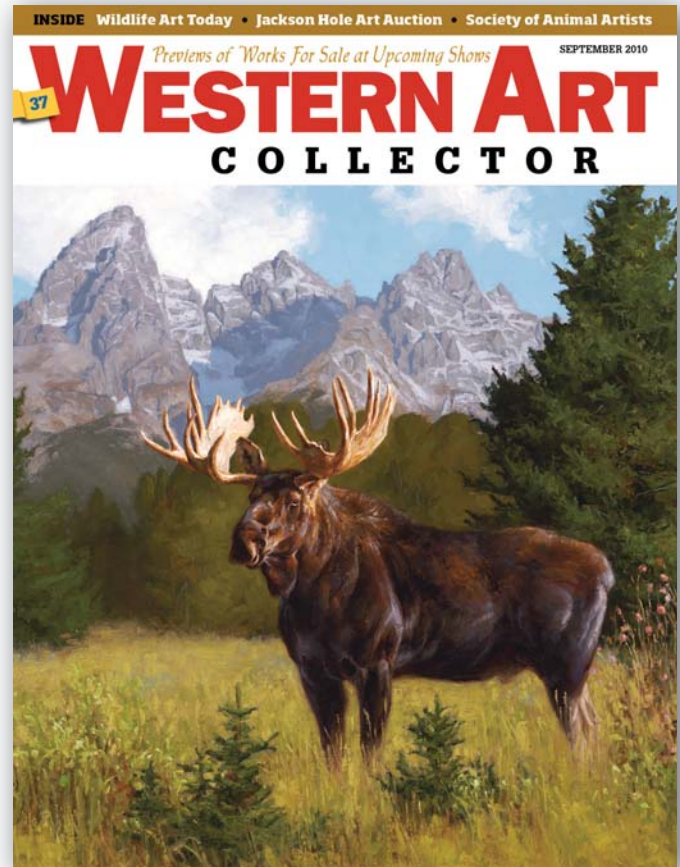


As seen in the
September 2010 issue of

WESTERN ART
COLLECTOR



UPCOMING SHOW

Up to 10 works
September 10-19, 2010

Astoria Fine Art
35 E. Deloney
Jackson, WY 83001
(307) 733-4016

SHOW LOCATION JACKSON, WY



See *ALL* the works in this show
www.galleryshowsonline.com/wac

GREG BEECHAM



Harmony of the wild

At the prestigious *Prix de West* held in June, Greg Beecham's painting *The Chase* received the Major General and Mrs. Don D. Pittman Wildlife Award—the second time in his five years of participating at the invitational art exhibit. Museumgoers also selected the painting for the Nona Jean Hulsey Rumsey Buyers' Choice Award. And, Beecham will make his debut at the *Masters of the American West Fine Art Exhibition* in February 2011.

After 25 years in the business, the Wyoming wildlife painter says that if you stick around long enough success will follow. Beecham started his career with hunters as his main clients but over the years that has changed dramatically.

"The idea for me is to create art and wildlife as the genre. I want to appeal to collectors who buy my work because it's great art not because it's wildlife art," says Beecham. "The highest compliment I received in the past is someone saying 'we're not wildlife collectors but we like that.'"

Astoria Fine Art will unveil up to 10 new paintings by Beecham during his third solo show at the gallery, September 10 through 19. In rendering North American wildlife, Beecham lets the animals guide his painting. His artistic process involves achieving color harmony and moving shapes around until an interesting form intrigues him.

"If you spend enough time with your passion, they will tell you what to paint. That keeps it from being static in terms of imagination," says Beecham, adding, "The animals make me look good, because every animal has personality."

Beecham's recent painting of a mountain lion on the prowl, titled *The Tracker*, illustrates his method of working from small to big shapes, allowing for more details in the tree branches yet at the same time reflecting hair patterns of the animal and skin folds.

"People are intrigued by big cats including me," the artist says. "I got intrigued by the reflected light in his face and everything moved darker from there. He's focused on some sort of prey, and he's moving through the same tracks as his prey. I tried to create intensity and the beauty of the critter."

In this eclectic body of work Beecham is mainly concerned with the image rather than the subject matter.

"The key, to me," he adds, "is to be very conscious about how I compose each piece in relationship to the others so there's not sameness."

To this end, Beecham says he's interested in taking risks with his art. This led to his new piece, *Teton Moose*.

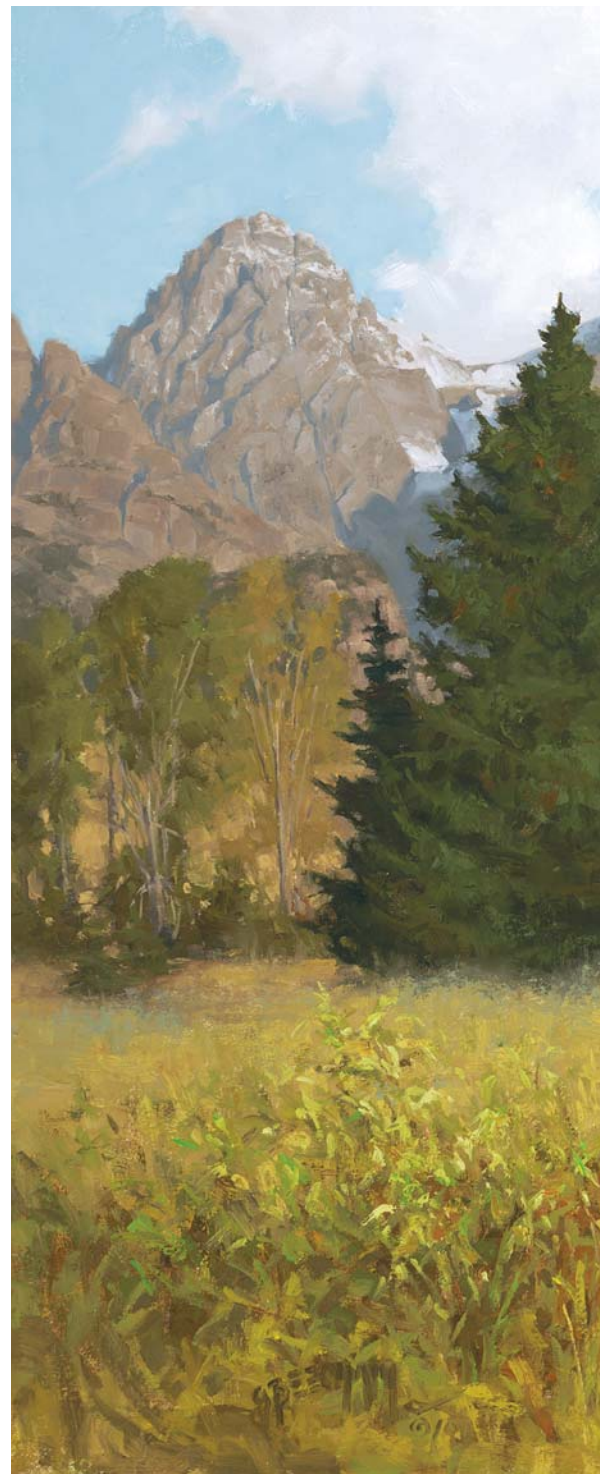
"I like using different, interesting gestures, and at least occasionally paint the fierce side of nature," explains Beecham. "When I bring a bloody piece into the gallery I can see [owner] Greg Fulton cringe as he thinks about what it will take to find a collector for it. The conversations usually end with Greg saying something like 'safe is good.'"

Beecham kept Fulton's words in mind when putting the design for *Teton Moose* together. He emailed the design to the gallery owner hoping Fulton wouldn't think he had gone crazy and "over the top cliché with this one." Fulton agreed that the Tetons may be cliché but they are still beautiful.

"His inclination was that it might just end up being the most popular piece I have in the show," recalls Beecham.

The artist approached *Teton Moose* using what is known as an Apollonian style of composition—he made use of horizontal and vertical thrusts and repetition of geometric shapes to create a strong, staid, somewhat static composition.

"People may notice the difference while not understanding why," notes Beecham. "I usually am motivated toward a more active, Dionysian approach with angular thrusts and counterthrusts, which I generally



The Gallery Says . . .

“After two back-to-back sellout shows, we are very proud to host Greg Beecham for the third annual Greg Beecham Show & Sale. Having won two major awards at the 2010 Prix de West, Beecham continues to reinforce the fact that he is among the greatest wildlife painters working today.”

– Greg Fulton, owner, Astoria Fine Art



Teton Moose, oil, 24 x 36"



Sundown, oil, 40 x 30"



The Tracker, oil, 24 x 48"



Young Lynx, oil, 20 x 16"

find more appealing, personally."

Living in Wyoming Beecham is surrounded by miles of meadows. And a plethora of live reference material awaits just outside his front door, so he knows the key spots to find critters, including several grizzly "honey holes."

"As wildlife artists we push harder than we should for that perfect photograph but it helps us understand their personalities," says Beecham. "Living in Wyoming we have everything here—grizzlies, mountain lions. Every place is the right place. It's not Africa, but it's pretty awesome." 🐾

For a direct link to the exhibiting gallery go to



www.westernartcollector.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2002	\$1,500	\$7,000	\$12,000
2008	\$2,900	\$9,800	\$17,000
2010	\$3,200	\$12,500	\$20,000-\$45,000