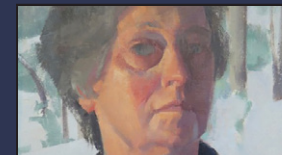


# MIDWEST PAINT GROUP and Invited Guests: Self Portraits

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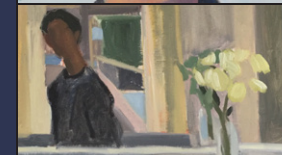
[midwest-paint-group.org](http://midwest-paint-group.org)

Linda Carey



John Lee

Glen Cebulash



John van Rens

Deborah Chlebek

Tina Engels

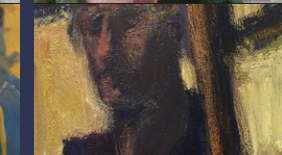


John Benton

Timothy King

Lynette Lombard

Jeremy Long



Caren Canier

Mary J Arthur

Jason Eisner

Simon Carr

Pat Cole

Guy Cunningham

Jan Knipe

Michael Neary

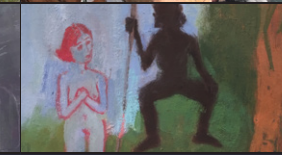
Janet Niewald

Bill White



Mike Ananian

Megan Williamson



Scott Smith

MIDWEST PAINT GROUP and Invited Guests: Self Portraits

# MIDWEST PAINT GROUP and Invited Guests: Self Portraits



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dutoitgallery.com

## Dutoit Gallery

A Dayton Ohio  
Cooperative Gallery Space  
March 3 - 26, 2017

An exhibition produced by  
Glen cebulash, Dutoit Gallery and  
the Midwest Paint Group

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# MIDWEST PAINT GROUP and Invited Guests: Self Portraits

Linda Carey	• • • • •	John Lee
Glen Cebulash	• • • • •	John van Rens
Deborah Chlebek	• • • • •	John Benton
Tina Engels	• • • • •	Caren Canier
Timothy King	• • • • •	Mary J Arthur
Lynette Lombard	• • • • •	Jason Eisner
Jeremy Long	• • • • •	Simon Carr
Amy MacLennan	• • • • •	Pat Cole
Michael Neary	• • • • •	Guy Cunningham
Janet Niewald	• • • • •	Jan Knipe
Bill White	• • • • •	Mike Ananian
Megan Williamson	• • • • •	Scott Smith

## On Three Self-Portraits

by Janet Niewald

What is a self-portrait, how do we do them, why do we do them? A painter looks at three self-portraits by three different artists at three different times of life.

### Gustave Courbet:

*The Desperate Man*, 1845; age 26:

A light and dark oval framed within a diamond like a piece of streaked jasper in a silver setting, the jewel of the artist’s head. All of the tools most dear to a painter - the eyes, the hands, the head (its brain, its imagination) – interlace and interact. Courbet’s hands tear at his hair in what? frustration? fear? surprise? ironic play? all of the above? – OK, just a day in the studio, really.

Perhaps only another painter quickly sees past “Courbet as drama-queen” to the true artifice of this painting, (and aren’t all good paintings artifice and true?). We appreciate its staged and wonderful silliness.



Gustave Courbet:  
The Desperate Man  
(Self-Portrait) 1845  
oil on canvas  
Private Collection

Did Courbet hold, drop, then resume this crazy pose, over and over again, while looking in a mirror? Did his eyes ache from forcing them so wide? In which hand did he hold his brush? Did he ever even see this, all at once, or was it instead pieced together like a puzzle?

And finally, what was Courbet so desperate for? Attention, certainly! and for his eyes and hands and head to all work together well, now - that is *his* now, when he painted this self-portrait - and in the years ahead of him and for always.



Rembrandt van Rijn:

*Self-Portrait*, 1659; age 53:

The head a full moon in a dark sky, the dark eyes held within light color as the glowing, light head is encompassed within dark. The hands are self contained and quietly hidden in shadow in the bottom left corner of the canvas. Rembrandt often drops in a secondary subject or event or thing that supports, or comments on, the main event. (Give 1-2 quick eggs.)

Rembrandt is a powerful, immoveable mass in this painting, wrapped and hatted in dignified confidence. And yet, is that doubt in the left eye and willed intensity in the right? A slight upturn of the lips that counters some sadness in the eyes? Think of that – Rembrandt’s ability to see and express different, even opposing, emotions at once and to hold them together in one very human head. This head is *here*. This person was.

The directed gaze and serious expression inform another painter that this self-portrait was done from observation. This is a painting developed over the course of many sittings in front of the mirror. The topography of the head is built with countless, small brush strokes of



Rembrandt van Rijn:  
Self-Portrait, 1659  
oil on canvas  
National Gallery of Art  
Washington D.C.

pigments. This is the self as seen over time, still and stable yet changing and dynamic. Remember that this is one of almost 100 Rembrandt self-portraits, only one version of himself in a lifetime – are we all this complex?

Alice Neel:

*Self-Portrait*, 1980; age 80:

The lyrical color palette versus the heaviness of the nude body. The rigidly striped chair versus the beautiful curves of arms, breasts, stomach, and legs, contoured with the same ultramarine blue as the chair’s stripes. The bi-colored floor with those expressive feet, toes up versus toes down. Neel is solidly seated yet seems to rise. She tips her body slightly away from us, or more accurately, away from the mirror and her own dispassionate gaze, a gaze that is blue, too.

There’s no doubt that this is a self-portrait, most likely painted from observation. We see the paintbrush (held up) and we see the paint rag (held down). Despite her nudity, the artist-at-work wears eyeglasses, all the better to see herself with. We also see marks of some of Neel’s revisions, lines above the chair and her arms that indicate earlier positions for those things. She slid her painting arm forward as the painting developed, whether for comfort while posing or to close a gap between that arm and her torso, we can’t know. But one result of this revision is the clever way the tip of Neel’s paintbrush



Alice Neel:  
Self-Portrait, 1980  
oil on canvas  
National Gallery of Art  
Washington D.C.

“touches” blue, as if in the act of painting the wall, or the air. Sometimes the painter just wants a model, a reliable model who always shows up on time to the studio. Sometimes the painter thinks that painting herself, that always reliable model, will be no different an experience than painting another person. In principle, one body is, or should be, the same as any other especially to the realist. Unless it’s not, unless it’s *your* body - Alice Neel at age 80, her pale, bluntly nude body versus her sharp-eyed, pink face, at ease yet uneasy.





Linda Carey • Self Portrait



John Lee • Pickin' and Grinnin'





Glen Cebulash • Self Portrait



John van Rens • Self Portrait





Deborah Chlebek • Self Portrait

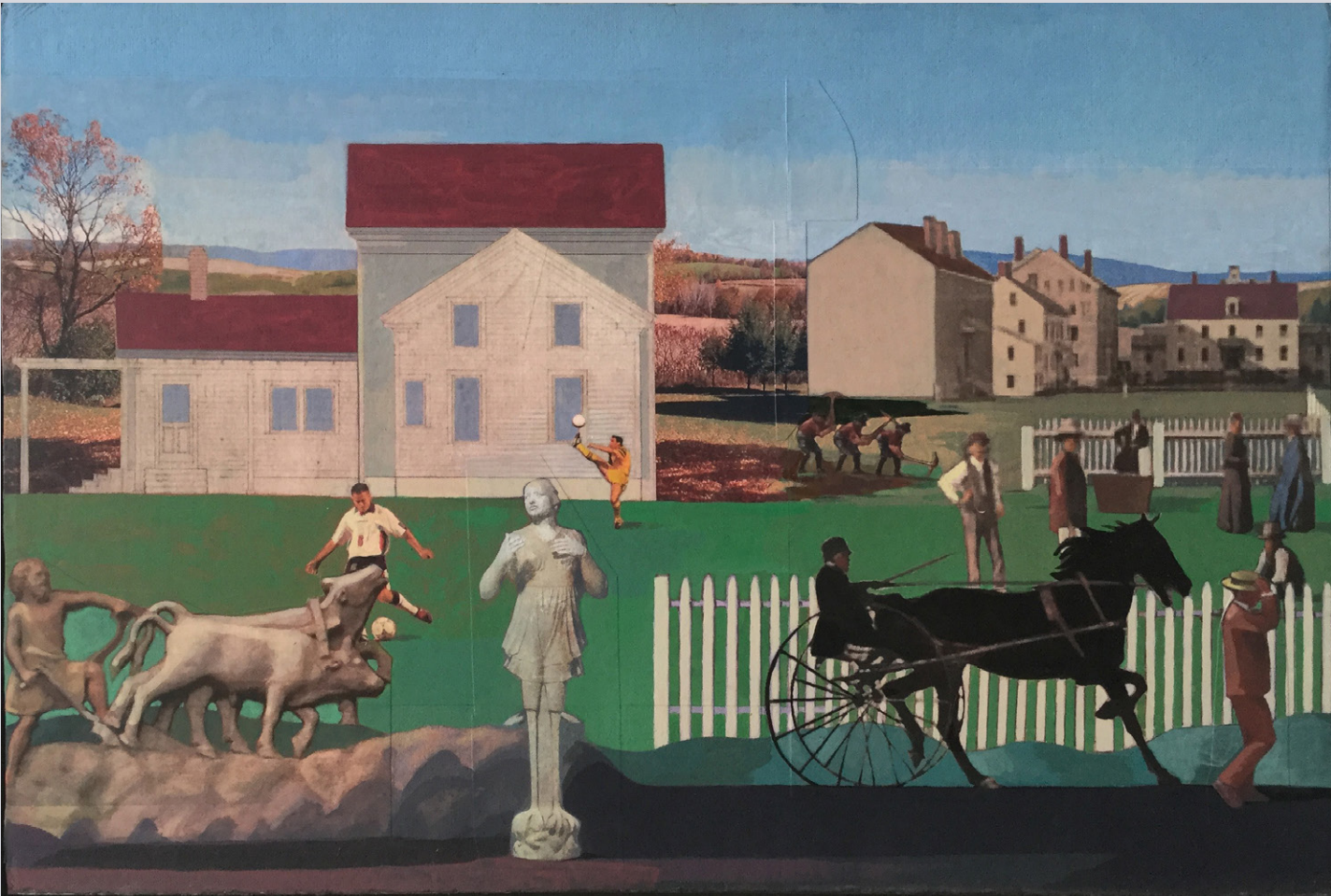


John Benton • Point of View





Tina Engels • Smoke and Mirrors



Caren Canier • Mc C Shakers





Timothy King • Self Portrait



Mary J Arthur • Self Portrait





Lynette Lombard • Self Portrait



Jason Eisner • Last Stop





Jeremy Long • Self Portrait



Simon Carr • Self Portait with Easel





Amy MacLennan • Self Portrait

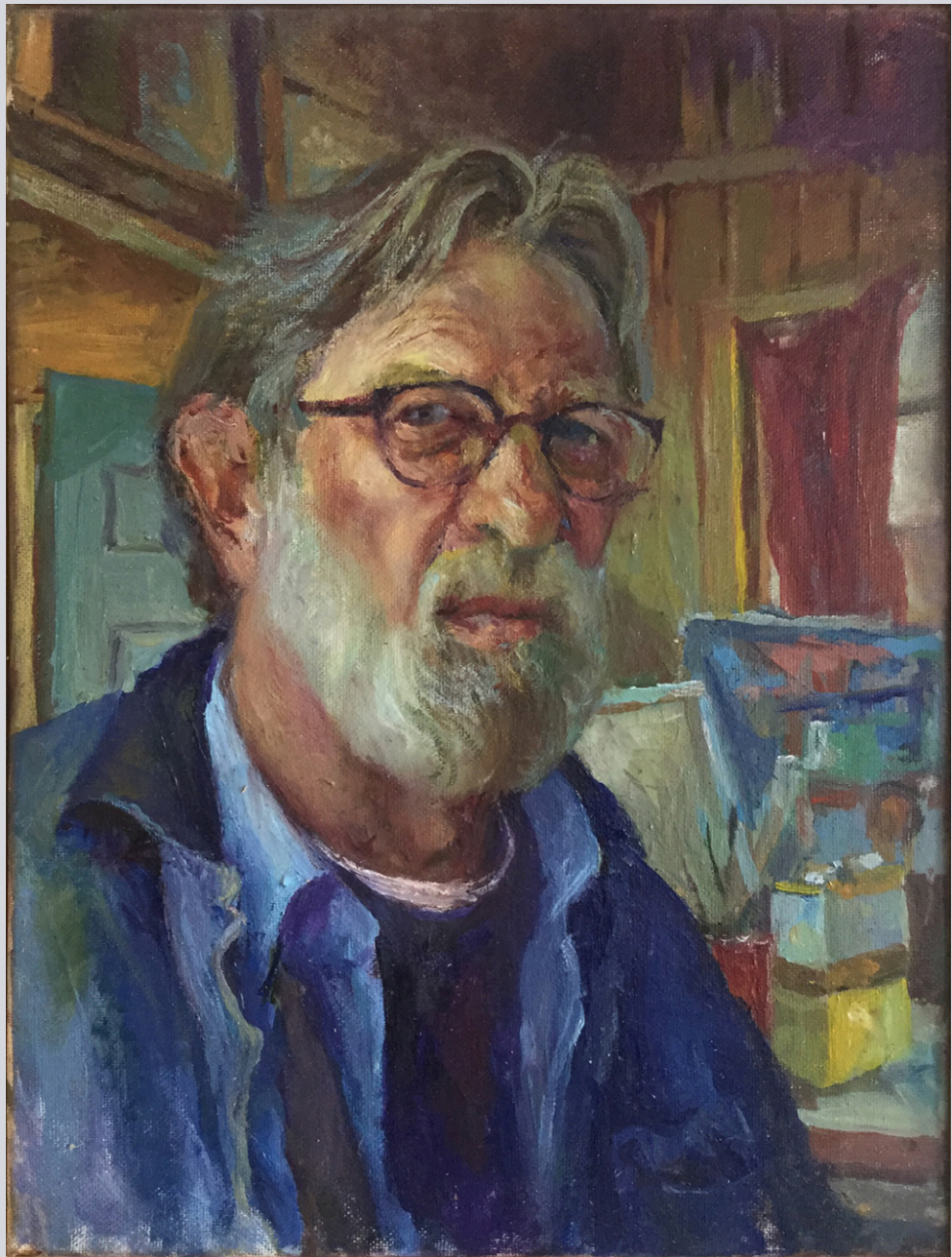


Pat Cole • Afrika: Self Portait with Safari Hat





Michael Neary • Backyard Self Potrait



Guy Cunningham • Self Portrait



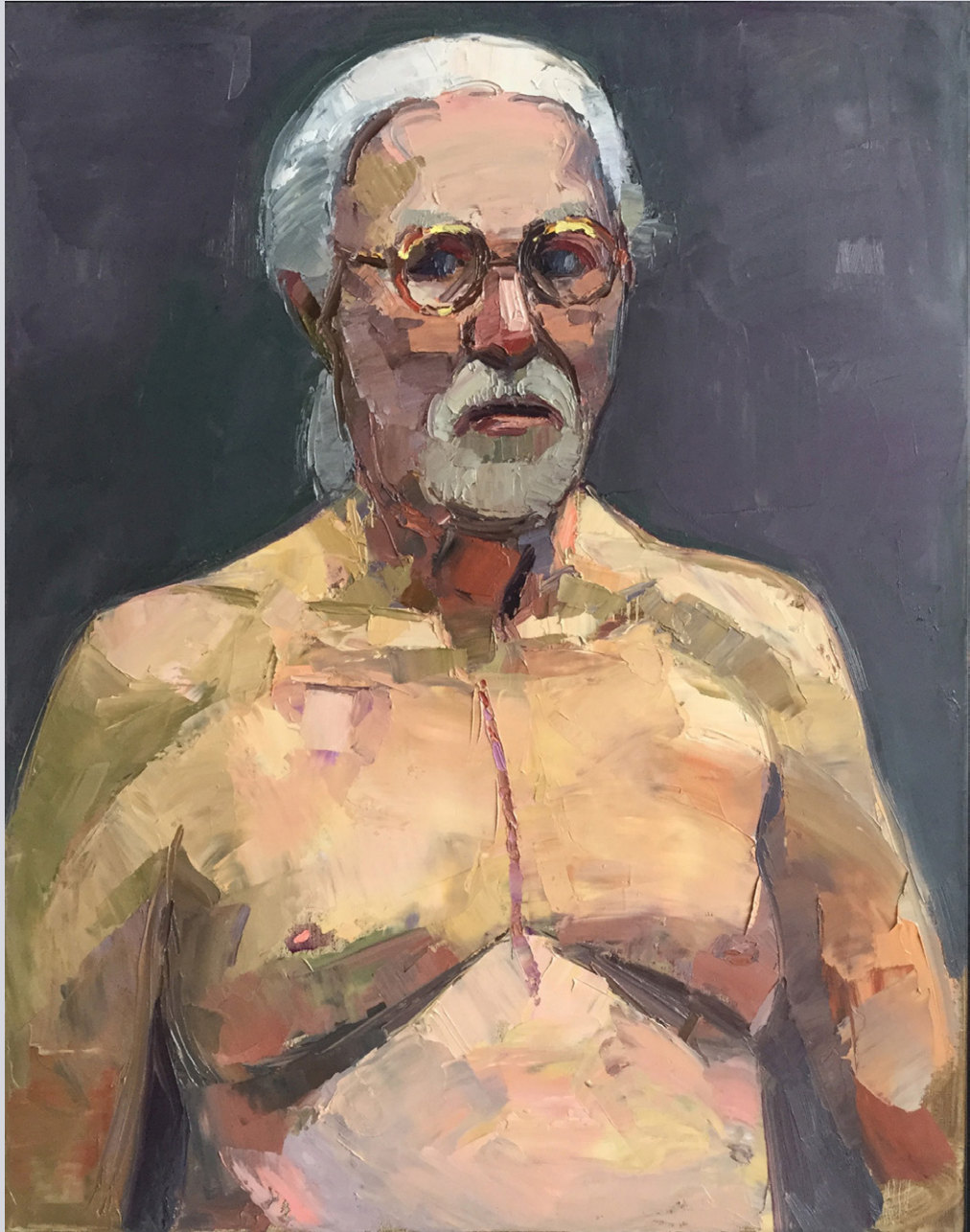


Janet Niewald • Self Portrait - Stacked:ex/en/ne

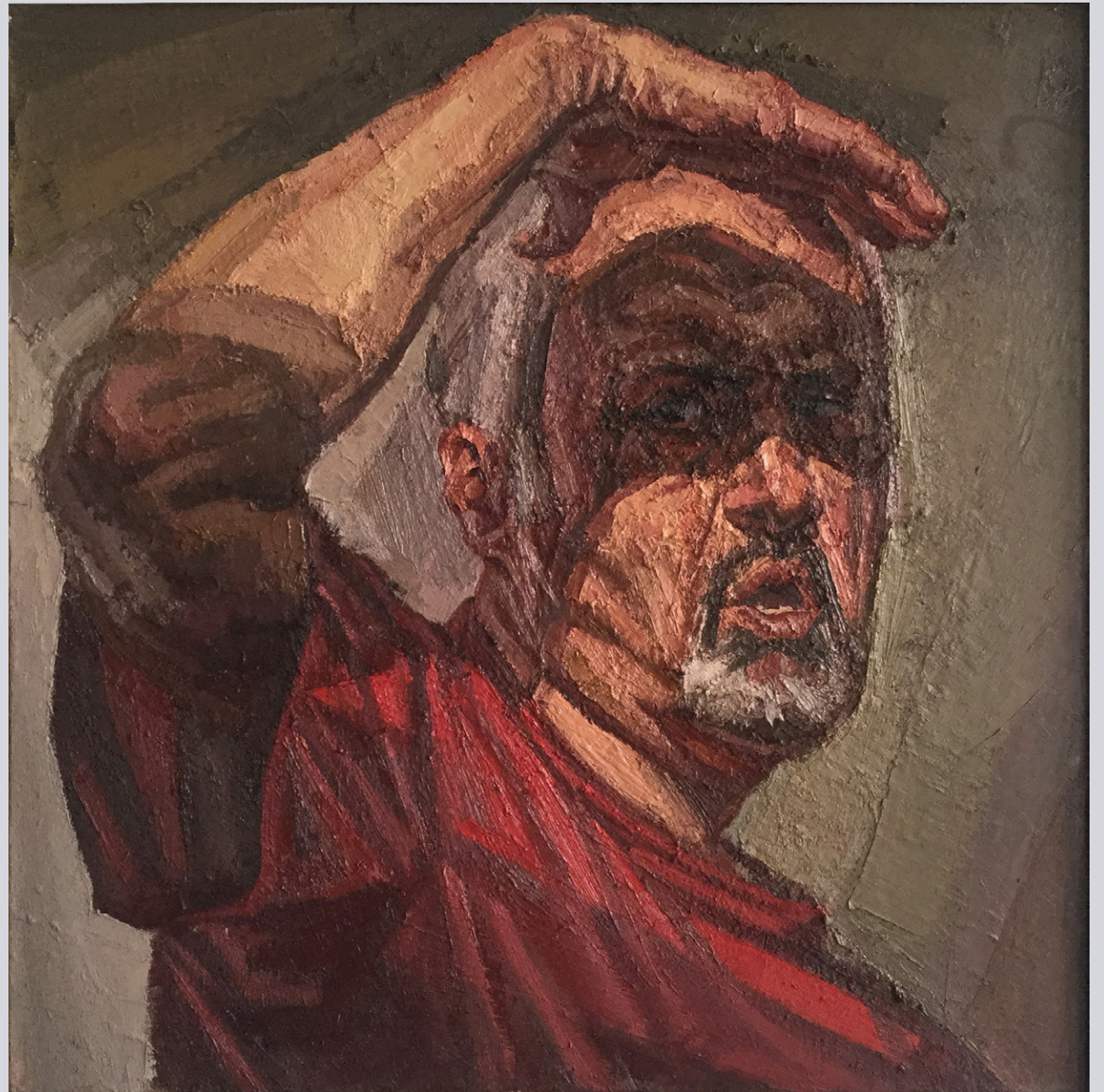


Jan Knipe • Self Portait





Bill White • After the Surgery



Mike Ananian • Eye Shade





Megan Williamson • Fortuna's Wheel as Self Portrait



Scott Smith • Self Portrait



# Midwest Paint Group (established in 1999)

## East Meets Midwest II

Springfield Museum of Art, Springfield Ohio ( Sept 1, 2018 - Jan 6, 2019)

Andrews Gallery, William & Mary College, Williamsburg Virginia (Oct. 12 - Nov. 11, 2017)

## Midwest Paint Group and Invited Guests: Self Portraits

Dutoit Gallery, Dayton Ohio -(March, 3rd - 26, 2017)

## A Winters Work: Midwest Paint Group

KC Gallery, Kishwaukee College, Malta, IL (February 6 – 24, 2017)

## Voices of the Prairie: Midwestern Art, Poetry and Song

The Figge Art Museum, Davenport IA - Kresge Hall/CFA, Knox College -Galesburg, IL Lobby (April 9 and 10, 2016)

Galesburg Civic Art Center (April 7 - 24, 2016)

## Of Color And Rhythm:Ten Midwestern Painters

Jacoby Arts Center, Alton, IL (September 6 – October 11, 2014)

## Realism and Its Discontents: Midwest Paint Group with Gabriel Laderman

Robert and Elaine Stein Galleries, Wright State University,

Dayton, Ohio (March 27–May 6, 2012)

Gallery G, Manchester University, North Manchester, Indiana (Sept14–Nov 25, 2012)

## The Figure: A Midwest Paint Group Exhibition

Leedy-Voulkos Art Center, Kansas City, Missouri (Nov. 2010–Jan. 2011)

Alexander Hogue Gallery The University of Tulsa, Oklahoma (March 2011)

Handwerker Gallery Ithaca College, Ithaca, New York (Sept.–Oct. 2011)

## East meets Midwest, New Visions of Figurative Painting

The Beverly Art Center, Chicago, IL (Apr.–May 2010)

Hoffman-LaChance Contemporary, St. Louis, MO (Jun.–Aug. 2010)

Westbeth Gallery, New York, NY (Sept.–Oct. 2010)

Andrews Gallery, College of William & Mary, Williamsburg, VA (Jan.–Feb. 2011)

## Works from Perception: Paintings by the Midwest Paint Group

Sheldon Swope Museum of Art, Terre Haute, IN (Feb.–Mar. 2009)

The Albrecht-Kemper Museum of Art, St. Joseph, MO (Sept.–Nov. 2010)

George A. Spiva Center for the Arts, Joplin, MO (Jan. – Feb. 2010)

Campanella Gallery, Park University, Parkville, MO (Mar.–Apr. 2010)

The Adrian Brewer Gallery, at the Wentworth Military Academy,

Lexington, MO (Mar.–Apr. 2010)

## Pride of Place: The Midwest Paint Group.

Summer Sight Program, Ryerson Woods Conservation Preserve,

Deerfield, IL (Jul.–Aug. 2008)

## New Works by the Midwest Paint Group

Rose-Hulman Institute of Technology, Terre Haute, IN (Sept.– Dec. 2007)

## Post Abstract Figuration: Paintings of the Midwest Paint Group

Zhou B. Center, 33 Collective Gallery, Chicago (Dec. 2005)

## Crossroads: Midwest Paint Group

Up Left Gallery, Terre Haute, IN (Jun.–Jul. 2002)

