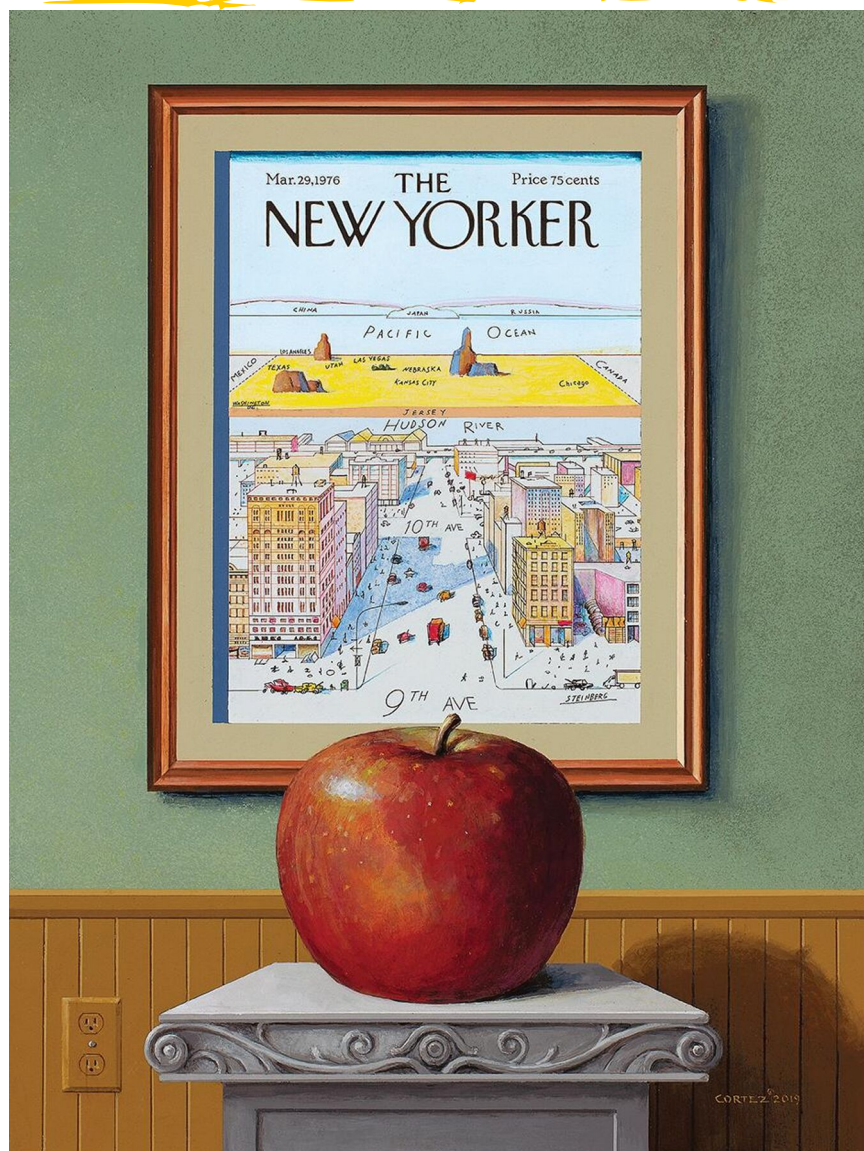


JENNESS CORTEZ

LATEST NEWS FROM MY STUDIO



Upcoming exhibition at
Cavalier Gallery
3 West 57th Street
New York, NY
(212) 570-4696
Nov 21 - Dec 31

NEW YORK STORIES

"THE BIG APPLE"

Acrylic on mahogany panel
16 by 12 inches
Homage to:
Saul Steinberg (1914-1999)
"View of the World from 9th Avenue"
The New Yorker cover, March 29, 1976

CONTINUE TO PAGE 2

START SPREADIN' THE NEWS... CORTEZ SHOW IN BIG APPLE

Want to be part of something special?
Meet me in Manhattan as I debut my
latest artwork focused on this iconic
American city.

To view more of my paintings:

- Go to www.facebook.com/CortezArt
- Follow "jennescortez" on Instagram
- Visit www.perlmuttergallery.com

Best regards,

Jenness Cortez

"18 BROAD STREET"

By Jenness Cortez ©2019
Acrylic on mahogany panel
9 by 12 inches

"18 Broad Street" will be on display at
Cavalier Gallery on Nov 21 - Dec 31. See
Page 2 of this newsletter for more
Manhattan-themed paintings available to
view at the exhibition.



BE A PART OF IT: CORTEZ PAINTS NEW YORK STORIES

CONTINUED FROM PAGE 1



"INTERLUDE"

By Jenness Cortez ©2019
Acrylic on mahogany panel
14 by 11 inches
Homage to:
Childe Hassam (1859-1935)
"Late Afternoon, New York: Winter,"
1900, Brooklyn Museum



"UPPER EAST SIDE"

By Jenness Cortez ©2019
Acrylic on mahogany panel
16 by 12 inches
Homage to:
Childe Hassam (1859-1935)
"Allies Day, May 1917,"
National Gallery, Washington DC



"DINNER AT EIGHT"

© by Jenness Cortez
Acrylic on mahogany panel
15 by 15 inches

**JENNESS CORTEZ,
MASTER AMERICAN
REALIST**

ARTIST'S STATEMENT BY JENNESS CORTEZ: "NEW YORK STORIES"

"In this technological age the once-prized disciplines of seeing, drawing, and painting what's been seen, can be too easily dismissed as antiquated crafts. I work these days in opposition to that notion and in support of realist art's more subtle gifts.

Among teachers of these traditional arts an old adage is still common. It's simply this: We don't really know a thing until we draw it; the subject's never truly seen until its secrets have been discovered by our sustained and focused attention.

In my long career that rule has proven to be true. The artist finds unexpected gifts in such work and it's my belief that these are gifts that can be transmitted to the sensitive viewer as well. In many ways attention and love are synonyms, and both are contagious. So the pleasures the artist found in the seeing and the making do reside in the finished work, waiting to affect their attentive audience.

No image wrought in pixels has the physical presence or power I'm referring to here. What's created by physical eye and hand is received at both material and metaphysical levels, in a unique way.

That time-tested idea has been working in me as I prepare this themed show about New York City. Looking at the city from so many different angles has been a rewarding return to explorations made in student days. Her great energy and promise called me from the Midwest to her teeming streets half a century ago, and her vitality has not lessened in the years since then. Some deep part of me will always be ready to respond to her with an open heart I and remain grateful for her inspiration.

Eyes, hand, heart and mind have joined forces in seeing/drawing/painting these pieces. May they find and speak to the eyes, hearts and mind that can receive them with pleasure."



Jenness Cortez is a distinguished figure in the contemporary revival of classical realist painting. She was born in Indiana and exhibited a very early talent for art. As a teenager, she took private lessons with Antonius Raemaekers, a well-trained Dutch-born painter and superb teacher whose early instruction continues to influence her work.

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