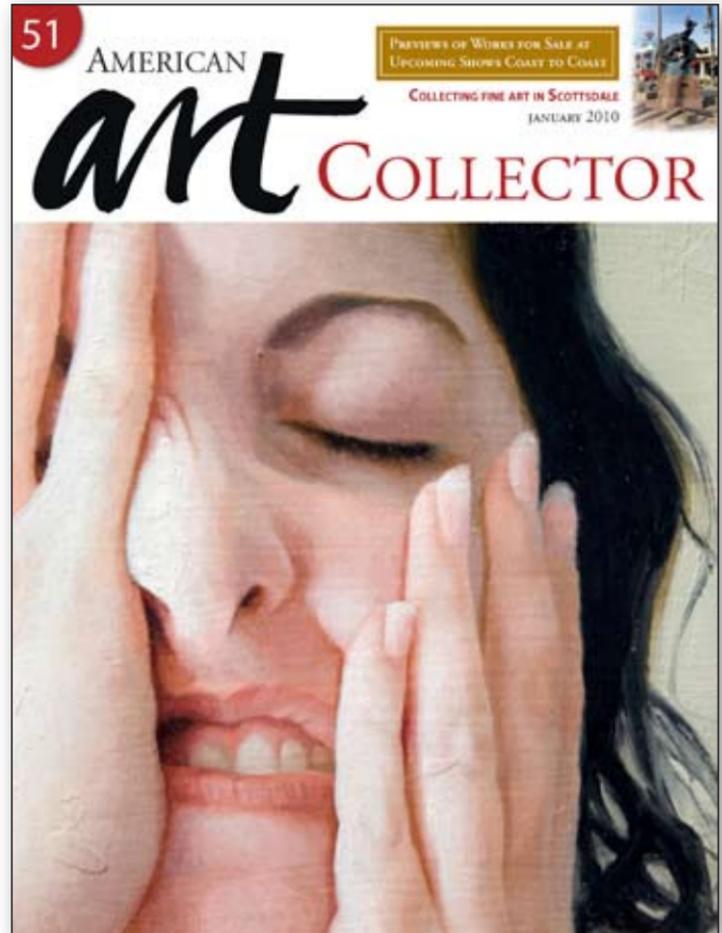


As seen in the
January 2010 issue of

 AMERICAN
art COLLECTOR



UPCOMING SHOW

Up to 10 works on show
January 1-31, 2010
Huff Harrington Fine Art
4240 Rickenbacker Drive
Atlanta, GA 30342
(404) 257-0511

• SHOW LOCATION ATLANTA, GA



VIRGINIA PARKER

Metamorphosis

After 25 years as a journalist, Virginia Parker traded in her pens for paintbrushes, using oils on canvas as her vehicle for storytelling. In her latest series, titled *Metamorphosis*, Parker explores the collapse of traditional publishing. These intricate, hyper-realistic still lifes ooze with double entendres, reflecting journalism's rocky past and uncertain future.

"These still lifes layer both what is extinct and what is endangered in the natural world with books and newspapers and show the obsolete and abandoned tools and products of writers," explains Parker. "This series is a contemporary *Nature Morte* with elements of *vanitas* paintings. Each canvas is both social commentary on the history and present circumstances of journalism."

Huff Harrington Fine Art in Atlanta will present *Metamorphosis* throughout the month of January. Working from photographs, Parker's previous paintings

developed from an image in which composition, color and content came together to suggest a story. In this case, however, the concept for the series came first and then she created photographs.

"I knew I wanted to paint a group of still lifes in the visual tradition of the Northern Renaissance, about something culturally significant in contemporary life and meaningful to me. Having a background in journalism, I was aware that profound changes were taking place in that field. Newspapers and magazines were shrinking, and independent booksellers and publishing houses going out of business," says Parker. "In January, when financial Armageddon hit, the acceleration of job losses, magazine and newspaper collapse was phenomenal. It was like watching the dinosaur population keel over."

As the concept evolved, Parker began collecting objects that supported the idea, such as movable type, printing plates, quill pens, typewriters, even a crystal



PERIODICAL BLUES, OIL ON CANVAS, 24 X 30"



The Collector Says . . .

"I have just recently been introduced to Virginia's paintings. I was so impressed with her painting ability and her intricate symbolism and storytelling found in her work that I offered to host a show at my Galerie Gigi in the French Quarter in New Orleans. Her style, color and composition are charming and interesting. I am delighted to add Virginia Parker's work to my personal art collection."

—Dian Winingder, New Orleans, LA



READ RED, OIL ON CANVAS, 24 X 30"



PUBLISHING'S BLEAK HOUSE, OIL ON CANVAS, 24 X 30"

ball. She found materials in her own attic, from friends, thrift stores, and even eBay.

"As I pulled the elements together, what began as the depiction of a calamity, extinction turned into evolution and a kind of loving look at the obsolete tools and methods of writers and publishers," says Parker. "Inherent in them is the knowledge that methods have always changed, and the stories always get told."

Parker's attention to detail, fine brushwork and rich palette reflect the influences of Northern European painters from the 16th and 17th centuries whom she admires, such as Johannes Vermeer and Willem Kalf. These cleverly executed paintings remind us of the witty artist who created them using visual metaphors that demand attention. One such piece that is also among her largest is titled *Publishing's Bleak House* in which Parker likens the publishing business model in the age of corporation to a House of Cards, which is beginning to topple.

"At the center is the Fool card, heedless on

the edge of the precipice, above him is the Wheel of Fortune, reversed, and the Page of Pentacles, the bringer of news, is sliding out of sight," explains Parker. "The Kindle is positioned to inherit the readers who are left. And with the demise of publishing houses comes the shuttering of bookstores."

Each element in these compositions was carefully chosen for either their symbolism or connection to the artist personally. The painting titled *Read Red* is a form of self-portrait in which Parker displays an arrangement of books that shaped her into the writer she became. The luscious fabric draped in back is simply an object she loves to paint and that often appears in still lifes. And, in contrast to other paintings in which the hourglass is half empty or near empty, this piece shows it with plenty of time left.

"These books mattered to me in childhood. *The Adventures of Mabel*, about a curious, kind, and brave 5-year-old girl, was my favorite bedtime story. There are four books about art,

including one that belonged to my mother," says Parker. "There's the journal I kept in 1983, the year my life turned in the right direction. *Sacred Games* stands for all the cultures and stories that have enriched my life. The book *Sex with the Perfect Lover* is a tribute to my beloved spouse. And the butterflies are winged metaphors for the transformative power of the written word." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.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
2010	\$1,650	\$2,100	\$2,600

The Gallery Says . . .

“Virginia Parker, a talented writer and painter whom we call our own Renaissance Woman, creates intricate, wittily composed paintings that have a distinctively allegorical focus to them. The subject matter is full of double entendre and multiple meanings—and even her signature is disguised as the title of a book or the name of a composer and requires a little searching.”

—Ann Huff and Meg Harrington, Owners,
Huff Harrington Fine Art



BLOOD AND KNAVERY II, OIL ON CANVAS, 16 X 20"



LAMOTT-TOMATOES, OIL ON CANVAS, 12 X 16"