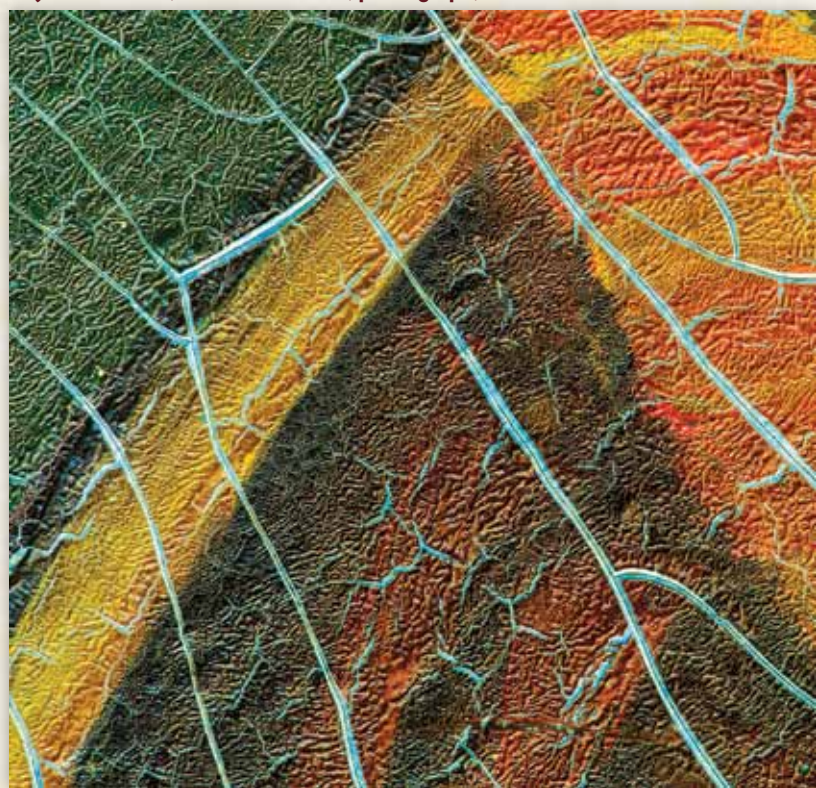


Peggy Judy & Gayle Waterman

Ann Korologos Gallery, January 9-February 13



Gayle Waterman, *Enchanted Forest*, photograph, 27 x 35.



Gayle Waterman, *Kemo Sabe*, photograph, 30 x 31.

ANN KOROLOGOS Gallery kicks off the new year with a show that features works by two Colorado artists. Peggy Judy's acrylic paintings spotlight the western way of life but offer a contemporary, expressive interpretation of the traditional genre, while Gayle Waterman employs macro photography to zero in on subjects ranging from a vintage bookshelf to a paint chip. Both artists offer original perspectives on the traditional—which collectors and visitors to the show should find intriguing, says gallery director Julia Novy. Color & Form: Peggy Judy and Gayle Waterman opens with a reception from 5 to 7 p.m. on Friday, January 9. The show includes 12 new works by each artist.

Judy began her career as an illustrator, working for various corporations and government agencies. After marrying an equine veterinarian, she eventually began to meld her longtime passion for “all things horse” with her interest in fine art. Today Judy not only paints daily but also takes a few hours in the day to raise, train, ride, and sell Warmblood horses. Her home and studio are located on a horse farm north of Denver that is also the abode for 30 horses and an animal hospital where Judy sometimes tends equines on the mend. It's an understatement to say that the painter knows her artistic subject matter intimately. In paintings such as *THE GIRLS* she captures a familiar sight on her farm—a group of horses headed toward the barn when they hear the hay truck approaching. They know that the sound means it is time to eat. “I literally know horses inside and out,” Judy says. “I know their anatomy, how their bodies work and don't work, and how all the pieces and parts work together.”

Waterman makes her home near Aspen, where she lives in a 200-year-old restored barn. In her photographs she combines her love of contemporary design with her appreciation for objects from the past, particularly handmade items like her barn. Using a digital camera and a macro



Peggy Judy, *The Girls*, acrylic, 24 x 36.

lens, Waterman is able to discover a secret world of beauty hidden beneath the surface of objects, capturing the abstract world of shapes, colors, forms, and patterns that become visible when viewed up close. In her words, the macro images give objects “a new life” and, in turn, the viewer experiences the everyday and ordinary in a fresh light.

Waterman says there is a deeper meaning in her work as well. “I am intrigued and inspired by the things we don't know in life, ranging from faith to physics,” she says. “The things that are beyond what we can know and see are part of the deeper purpose of my art. I am taking old objects and finding new perspectives to them beyond what we see initially see. I want to represent the deeper aspects of life, and hopefully my work inspires others to look more deeply. There is always so much more than what we see right in front of us.” —Bonnie Gangelfhoff

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See more work at www.southwestart.com/events/korologos-jan2015.



Peggy Judy, *Bison Hunter*, acrylic, 30 x 40.