



Jim Singelis
Paintings and Drawings



White Face, 2012, 24 x 24 inches, oil on panel



Smirk
2015
40 x 30 inches
oil, charcoal on canvas



Red Beard
2014
40 x 30 inches
oil on canvas



Self
2014
40 x 30 inches
oil on canvas



Red Shirt
2014
40 x 30 inches
oil on canvas



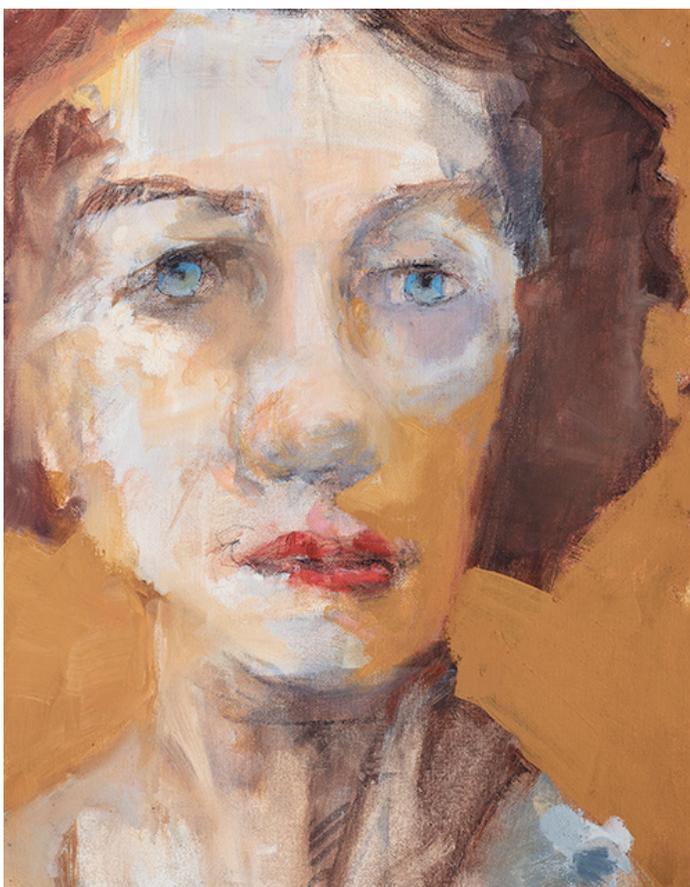
Smile
2015
24 x 18 inches
oil, charcoal, graphite
on canvas



Transparent
2018
40 x 30 inches
oil, graphite on canvas



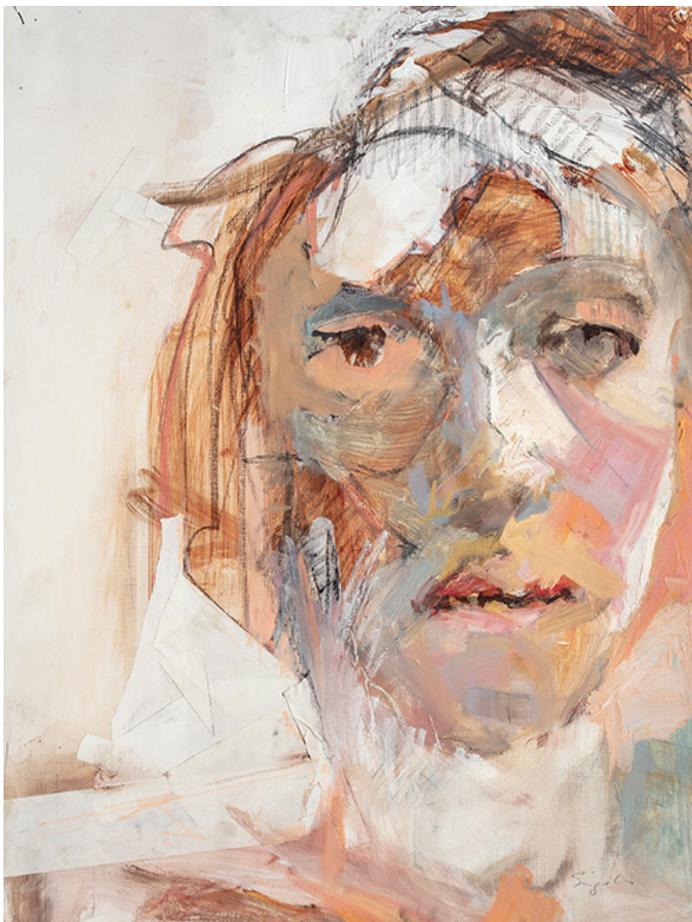
White Hat
2018
40 x 30 inches
oil on canvas



Blue Eyes
2018
18 x 14 inches
oil, graphite on canvas



Fire Hair
2017
11 x 8.5 inches
oil on canvas



Off Center
2016
24 x 18 inches
oil, graphite on canvas



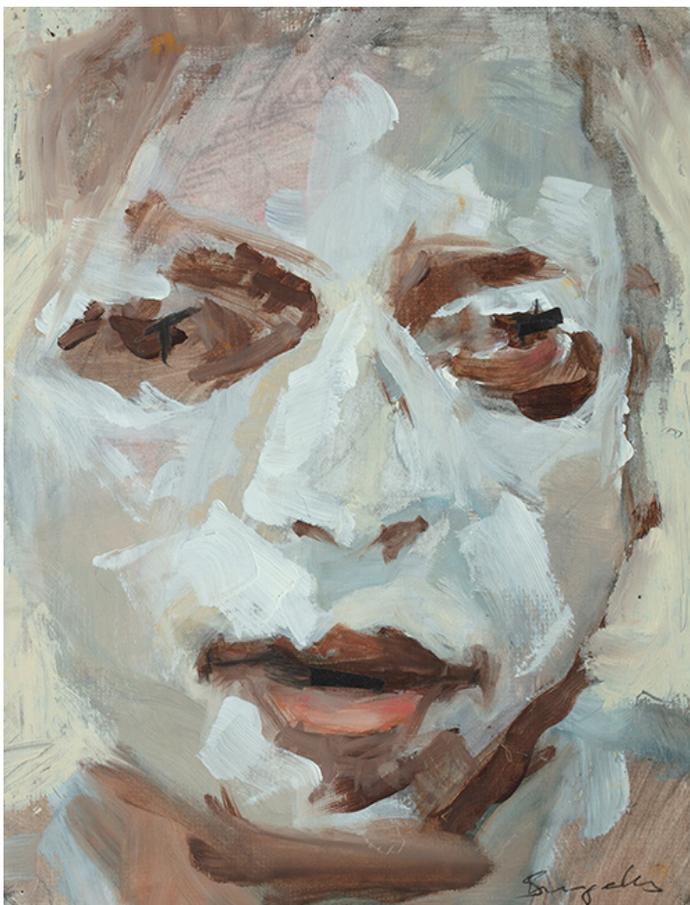
Ochre
2016
24 x 18 inches
oil on canvas



Red Nose
2015
24 x 18 inches
oil, graphite on canvas



Loose Edges
2015
24 x 18 inches
oil on canvas



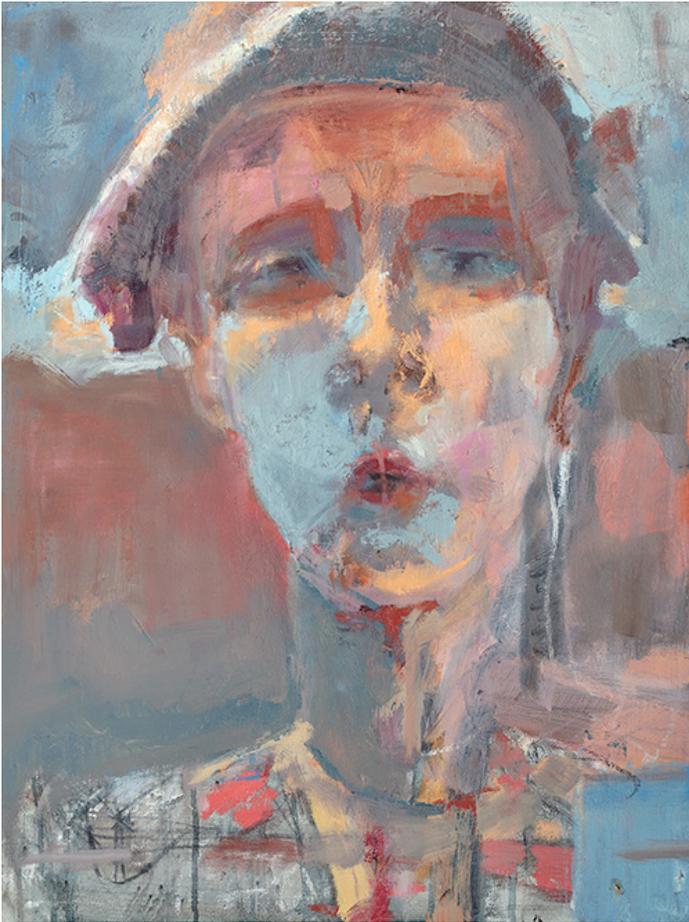
Small White Face
2015
12 x 9 inches
oil, graphite on Canvas



One Eye
2016
24 x 18 inches
oil, charcoal on canvas



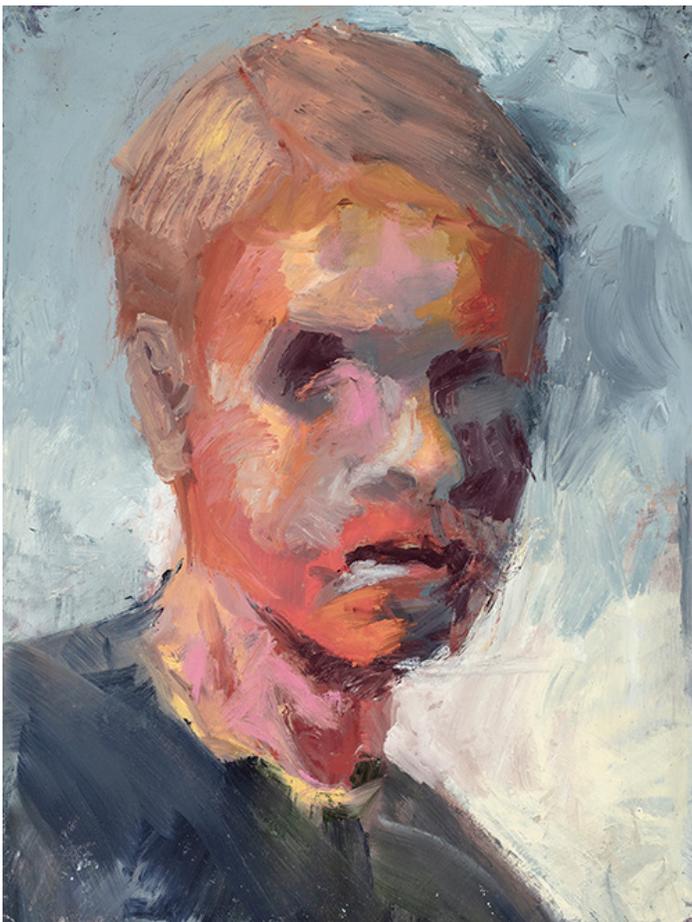
Putty
2015
20 x 16 inches
oil on canvas



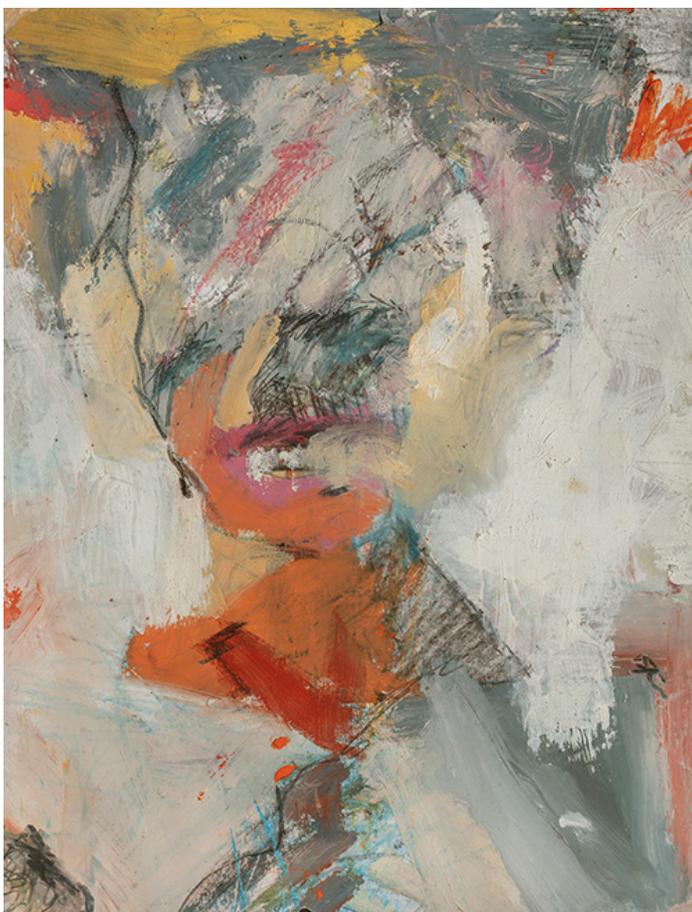
Whistler
2014
24 x 18 inches
oil on canvas



Long Neck
2016
20 x 16 inches
oil, graphite on paper



Class Photo
2014
24 x 18 inches
oil on canvas



Easter Bonnet
2016
9.5 x 12.5 inches
Oil charcoal graphite on paper



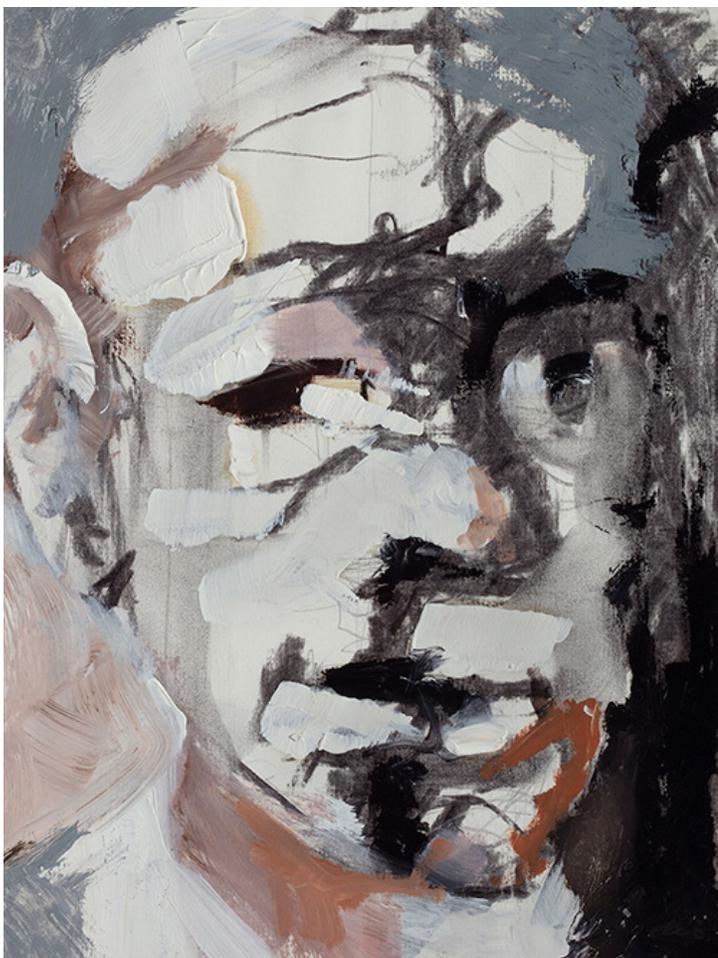
Poet
2017
8.5 x 5.5 inches
oil on paper



Black Hair
2018
9.5 x 8 inches
oil graphite on paper



Yellow Lady
2018
13.5 x 11.5 inches
oil, graphite on paper



Splintered
2015
12 x 9 inches
oil on paper



Scribble Hair
2018
36 x 24 inches
oil, graphite on paper



Nose
2017
24 x 18 inches
oil, graphite on paper



Sour
2017
36 x 24 inches
oil, graphite on paper



Closed Eyes
2016
24 x 18 inches
oil, graphite on paper



Black Eye
2017
36 x 24 inches
colored pencil, graphite,
tape on paper



Frown
2015
20 x 16 inches
oil , charcoal on paper



Hair
2015
36 x 24 inches
oil, charcoal on paper



Profile
2011
16.8 x 13.3 inches
oil, charcoal on paper



Blue Lips
2017
36 x 24 inches
colored pencil, graphite, tape
on paper



Pout
2017
36 x 24 inches
oil, graphite on paper



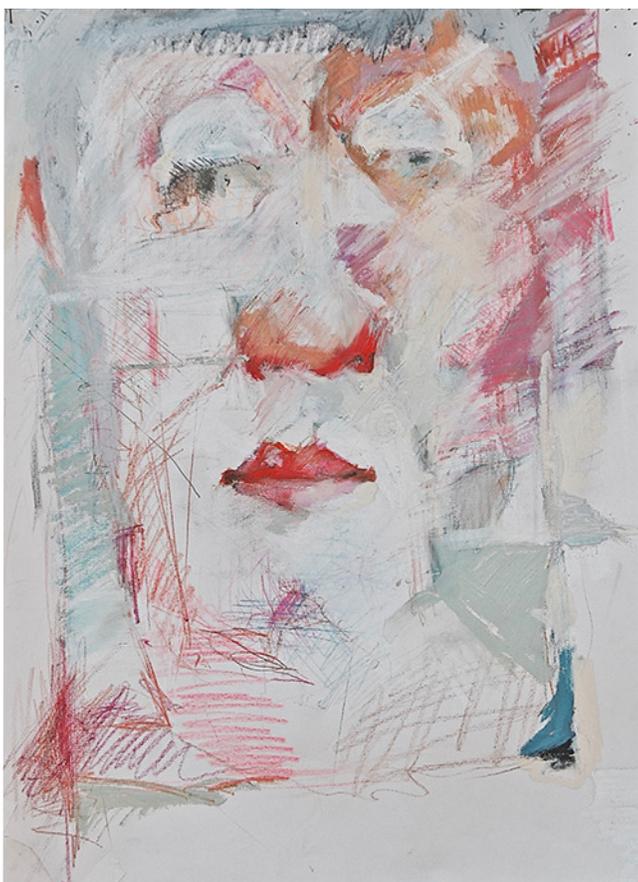
Crooked Smile
2014
24 x 18 inches
charcoal on paper



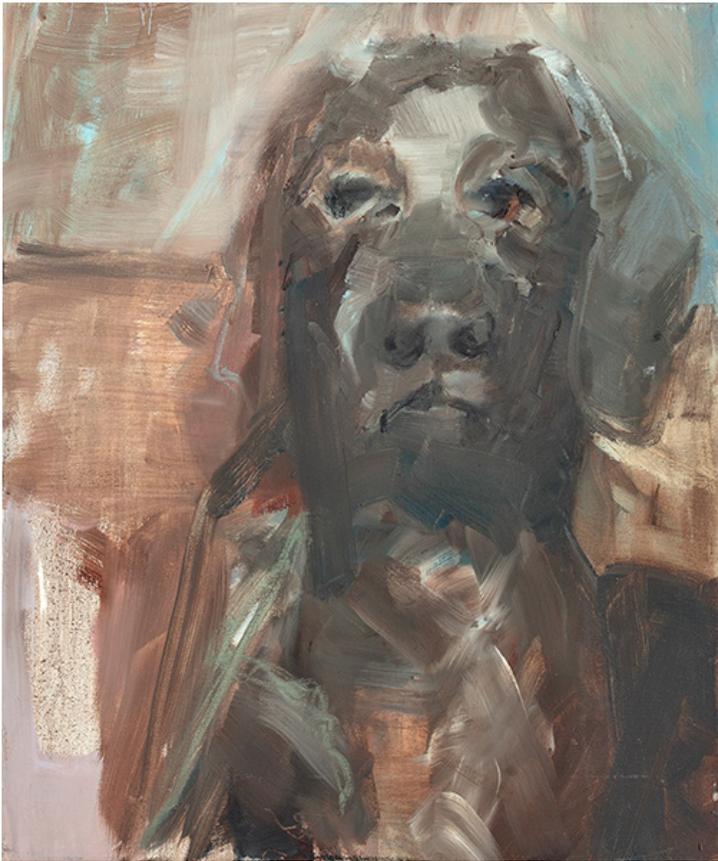
Thought
2015
36 x 24 inches
oil, charcoal on paper



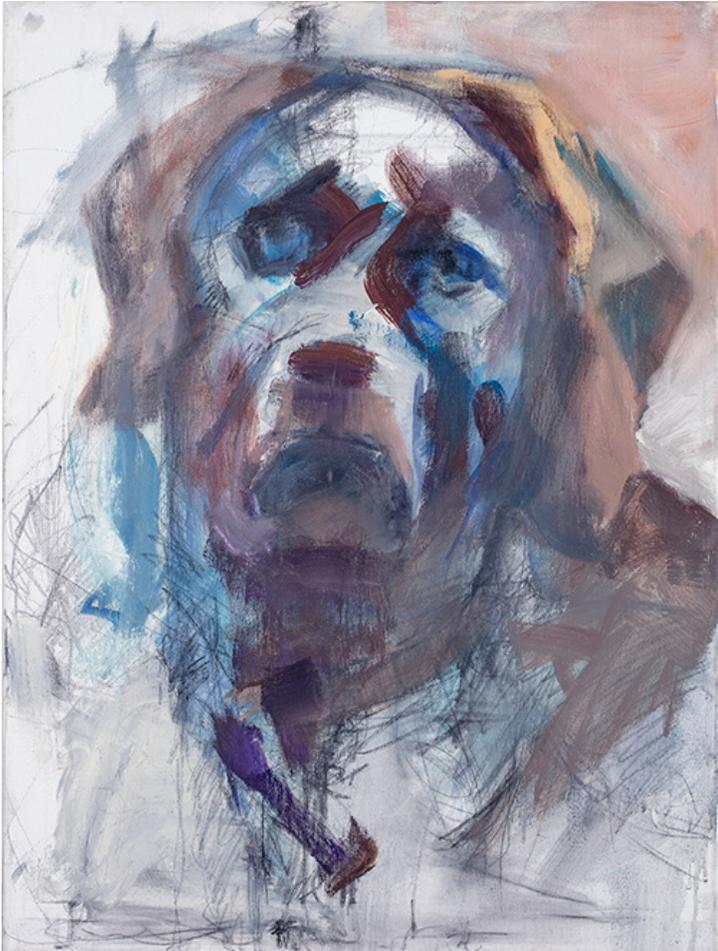
Red Eye
2017
36 x 24 inches
oil charcoal graphite on paper



Red Lips
2017
24 x 18 inches
Oil graphite on paper



Umberdog
2015
24 x 20 inches
oil on canvas



Dog Good
2012
24 x 18 inches
oil, graphite on canvas



Kiss
2012
24 x 18 inches
oil on canvas



Canine Man
2017
24 x 24 inches
oil, graphite, charcoal,
tape on paper



Dog Profile
2016
36 x 24 inches
oil, charcoal, graphite,
oil stick on panel



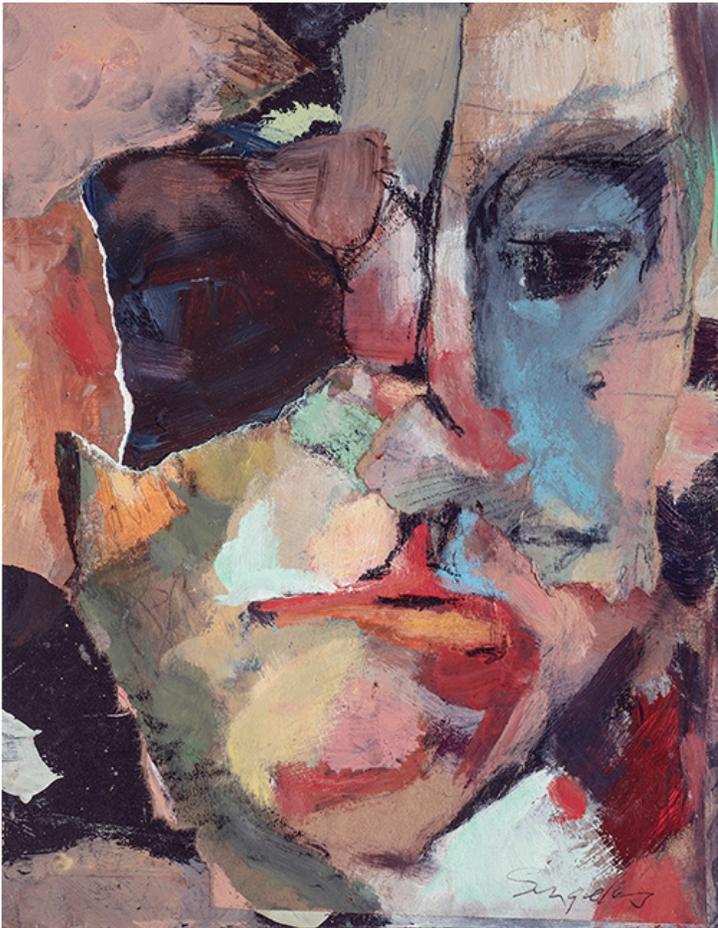
Down Dog
2016
26 x 24 inches
oil, charcoal, graphite,
oil stick on panel



Torn Face 1
(with White Triangle)
2014
12 x 9.5 inches
oil, graphite on paper



Torn Face 2
(with Red Hat)
2014
11.5 x 9.5 inches
oil, graphite on paper



Torn Face 3 (Black Eye)
2014
11 x 8.6 inches
oil, graphite on paper



Torn Face 4
(with White Rectangle)
2014
11.3 x 9.3 inches
oil, graphite on paper



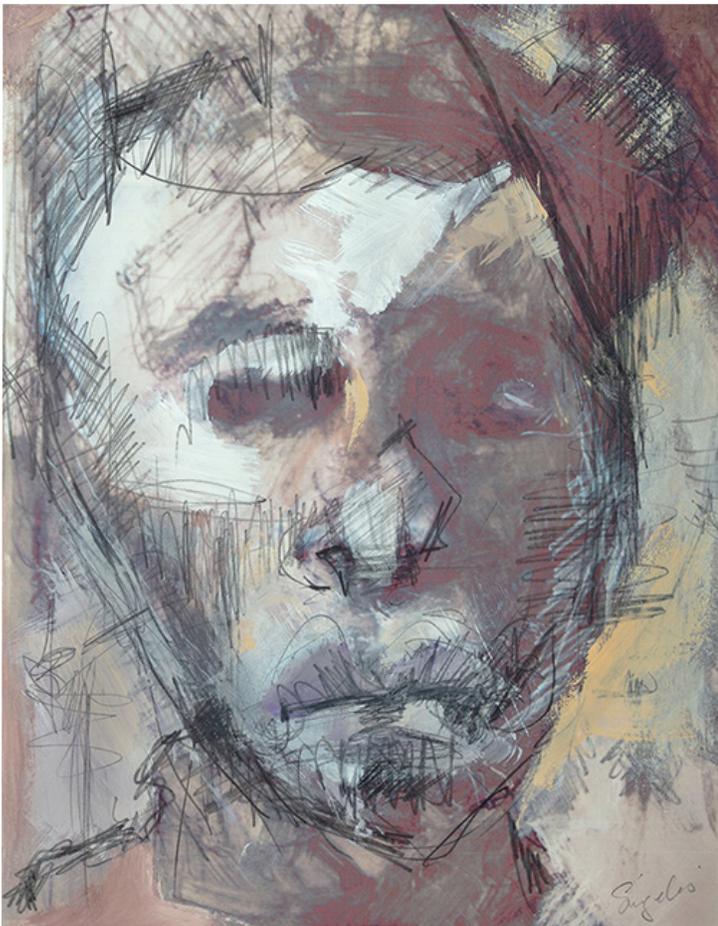
Earth Tones 1
2013
11 x 8.5 inches
graphite, oil on paper



Earth Tones 2
2013
11 x 8.5 inches
graphite, oil on paper



Earth Tones 3
2013
11 x 8.5 inches
graphite, oil on paper



Earth Tones 4
2013
11 x 8.5 inches
graphite, oil on paper



Nameless Faces, 7 x 5 inches each, oil on panel



Nameless Faces, 7 x 5 inches each, oil on panel



Nameless Faces, 7 x 5 inches each, oil on panel



Self
Installation View



Smirk
Installation View

Jim Singelis

Commentary

The human face is sometimes called a mirror of the soul, but more often than not it wears a mask of blasé or stoic indifference. Jim Singelis has created a world where all such masks are stripped away and human faces can be seen in their natural, unguarded state: wary, defensive, fearful, brazen or downcast, in shellshock, disbelief or ecstasy. Fully expressing life, but unable to see themselves being watched, one can stare at the faces without inhibition and experience the immediacy of their emotion as though they were standing in the room.

The artist describes the images as self-portraits without a mirror, and the complex emotions they represent do embody a singular and personal intensity. The series actually began with one clear and literal self-likeness, and he starts each new painting or drawing by sketching his own reflection. But from there he improvises, and while he observes and reacts the image takes on its own personality, going through many changes, sometimes alternating between male and female or even becoming another species before reaching its final form. Marks documenting the process remain visible; the multilayered, extensively worked surface creates both background and context, and the consequent ambiguity adds strength.

An amateur dancer of the tango, Singelis adapts its dramatic hooks, turns and slides to his painting technique, using large, sweeping arm gestures as much as his hand in producing an image. He prefers working to the sound of 19th century Romantic music or recordings of thunderstorms, and in spirit his portraits resemble the larger-than-life, heroic or godlike characters in opera or the theater. But their exaggerations, distortions and subtleties extend beyond the range of human actors.

As they come to life, the portraits represent not only himself, but also individual characters with whom the artist becomes acquainted; characters who have an inner life and relationships of their own in a world whose population continues to expand. He also intends them as self-portraits of a kind for those who look at them, mirrors of emotional states and conditions they know and relate to through the lens of their own experience. Titles are purposely left vague, allowing observers to contribute the narrative or interpret the content for themselves.

Although he prefers to think of them as living beings and consequently subject to infinite change, Singelis pronounces the portraits finished when he recognizes an image that opens an insight into the psyche, specific and precise yet universal, a prototype that resonates through its authenticity. Within the complex, deeply expressive images are strong echoes of expressionism, surrealism and classicism, making them easy to absorb. The cumulative effect is a whole and recognizable imaginary world within the mind of the viewer, and one comes away from them feeling enriched.

Jim Singelis

Biography

Jim Singelis was born in Warren, Ohio and grew up in Connecticut, Maryland, and Illinois, where he attended Lake Forest Academy as a boarding student. He was awarded a Bachelor of Arts from Indiana University in 1967 with a double major in Italian and Art History; he then pursued art history studies for another year at Università di Bologna, where he found the experience of being immersed in Italian art and architecture as important to his later development as the academic studies themselves.

The theatre, especially the backstage elements of designing, lighting and rigging scenery had been a major of interest since childhood; one of his earliest inventions was a puppet theater. Upon returning from Italy he enrolled at the University of Arizona and earned a Master of Arts in Technical Theatre and Set Design in 1969.

For the next two decades he designed scenery for theatre, movies and print advertising and taught scenic design for 10 years at the noted Lester Polakov Studio and Forum of Stage Design. Film credits include art direction for *Once Upon a Time in America* with Robert De Niro and *See No Evil, Hear No Evil* with Richard Pryor and Gene Hackman.

Then he acquired his first computer and quickly became enthralled. He enrolled in the Computer Technology Applications program at Columbia University, which he completed in 1991. The skills he learned made it possible to work from home, and this in turn enabled him to leave New York City for the serenity of Berkshire County, Massachusetts.

While he was consulting with programming clients near his home and around the country, his interest in art was reignited by open studio life drawing classes at IS183, the Art School of the Berkshires. Eventually art-making supplanted computers, and in 2009 he began painting full time.

Jim Singelis has shown previously in solo and group exhibitions, including The Other Art Fair in Brooklyn; in Massachusetts, he has exhibited at Knox Gallery in Monterey, St. Francis Gallery, Lee, the New Marlborough Arts Center, and the Sandisfield Arts Center.

Jim Singelis

Artist's Statement

Jim Singelis approaches painting as if it were any other kind of job, and he goes to the studio and paints every day whether he feels like it or not.

He started doing self-portraits as an academic exercise, trying at first for an accurate likeness. Then he began to loosen up and let things happen, and this brought unexpected results: the drawings began to seem more real than what he saw in the mirror as well as more engaging and provocative. And although the portraits are not photographic images, they do describe him: they portray something other than what he looks like but show who he honestly is.

Singelis sees each painting as an opportunity to re-invent himself, and each painting is a visual essay, the diary of an attempt to make a visible record of something intuitive and personal. It is not intended to be the illustration or snapshot of an emotional moment, but rather a history of the interior cross-currents that occurred while he was painting.

He puts a lot of marks on a canvas, and many end up being obliterated or obscured. Those that remain need to feel honest. In the beginning he wanted nothing more than to be a draughtsman, and to this day nothing pleases him more than a tangle of lines that also depicts a face. He tries to create a canvas where the seemingly random play of colors, shapes and lines coalesce into a recognizable image.

Self-absorption undoubtedly plays a part, but he also does self-portraits because he is ready and willing to pose any hour of the day or night, and because the face compels attention. We take notice of the entire figure, but the face captivates. Even the most distorted abstraction of a face can convey a distinct persona, someone we can recognize and for whom we can feel empathy.

Jim Singelis

Resumé - Selected

Fine Artist 2011 to Present

The Other Art Fair, Brooklyn, NY 2017
St Francis Gallery, Lee MA 2013 thru 2018
Knox Gallery, Monterey, MA 2017
JWS Art, Great Barrington, MA 2012
New Marlborough Arts Center, New Marlborough, MA 2013, 2015
Sandisfield Arts Center, Sandisfield, MA 2011, 2014

Freelance Design of scenery for Film, Theatre, TV and Advertising 1969-1991

Once Upon a Time in America
See No Evil, Hear No Evil
Year of the Dragon
I, the Jury
Ryan's Hope
100+ sets for print advertising

Freelance Multimedia Programming and Database Programmer 1992-2011

Henry Dreyfuss Associates - New York, NY (1996)
Siren Design - Tenafly, NJ (1996)
Tom Powers Production - West Stockbridge, MA (1996)
Goodman - Cecchini Media Design - Ramsey, NJ (1996)
Berkshire Multimedia - Stockbridge MA (1993 - 1995)
Leslie Wood Research - Copake, NY 1997 - 2010

Education

Columbia University - New York, NY
Completion of CTA program - Intensive training in Database Design and C programming, (1991)

University of Arizona - Tucson, AZ
MA in Technical Theatre and Set Design, (1969)

Indiana University - Bloomington, IN
BA in Italian and Art History, (1967)

Universita di Bologna - Bologna, Italy
One year program in Art History, (1967)

Exhibition Fact Sheet

Jim Singelis

James Singelis: Burning from Within

Jim Singelis describes his images as self-portraits without a mirror, and the complex emotions they represent do embody a singular and personal intensity. The series actually began with one clear and literal self-likeness, and he starts each new painting or drawing by sketching his own reflection. But from there he improvises, and while he observes and reacts the image takes on its own personality, going through many changes, sometimes alternating between male and female or even becoming another species before reaching its final form. Marks documenting the process remain visible; the multilayered, extensively worked surface creates both background and context. The portraits represent not only himself, but also individual characters who have an inner life and relationships of their own in a world whose population continues to expand. He also intends them as self-portraits of a kind for those who look at them, mirrors of emotional states and conditions they know and relate to through the lens of their own experience. Titles are purposely left vague, allowing observers to contribute the narrative or interpret the content for themselves.

NUMBER OF OBJECTS:	77 paintings and drawings. Sizes, dates and media featured on pdf presentation, (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	Approximately 200 running feet depending on installation and selection.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

Exhibition Fact Sheet

Jim Singelis

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

Katharine T. Carter

Katharine T. Carter & Associates

P. O. Box 609, Kinderhook, NY 12106-0609

518-758-8130

fax 518-758-8133

ktc@kctassoc.com



For exhibition inquiries contact Katharine T. Carter & Associates

Email: ktc@ktcassoc.com

Phone: 518-758-8130

Fax: 518-758-8133

Mailing Address:

**Post Office Box 609
Kinderhook, NY 12106-0609**

Website: <http://www.ktcassoc.com>