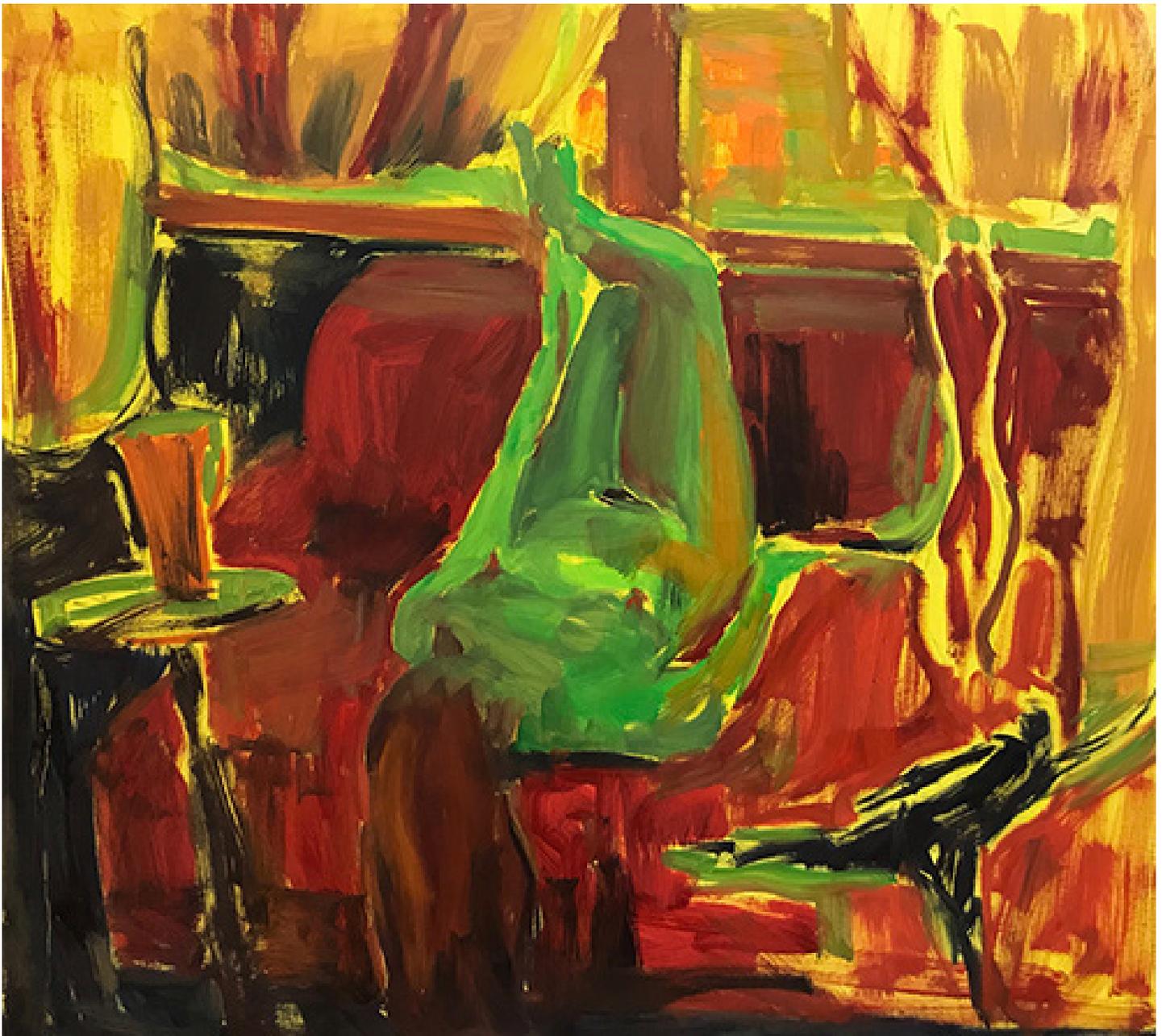




# Peter Cusack

## Paintings



If You Listen, I Can Hear The Ocean, 2018 , 46 x 54 inches, oil on canvas



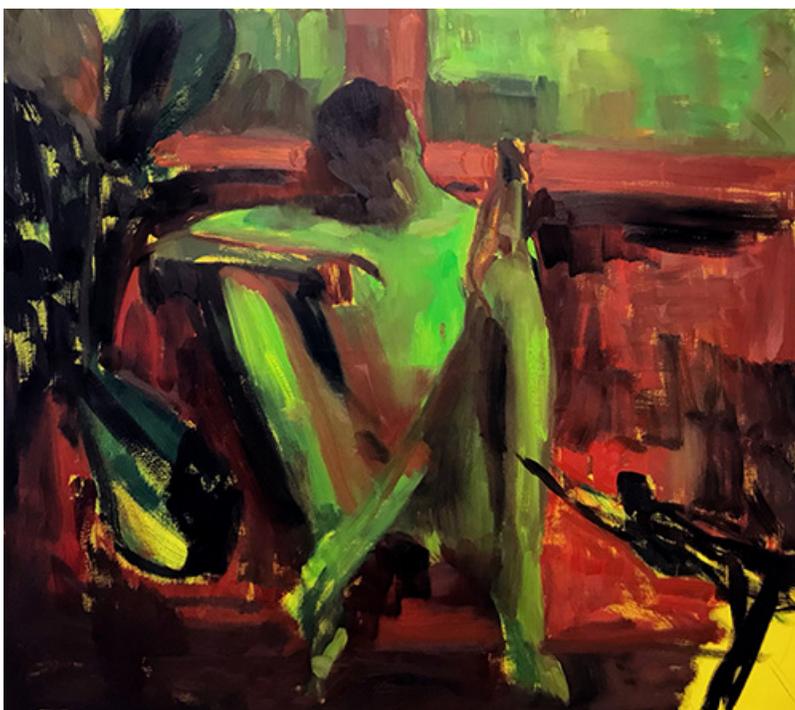
Conversation  
2017  
48 x60 inches  
oil on canvas



Lagoon  
2018  
48 x 60 inches  
oil on canvas



Welcome to Nyack  
2018  
48 x 54 inches  
oil on canvas



Degas' Statues  
2018  
46 x 54 inches  
oil on canvas



American Dream  
2017  
60 x 96 inches  
oil on canvas



Campaign  
2018  
60 x 96 inches  
oil on canvas



Baccanal Buffet  
2017  
8 x 16 inches  
oil on canvas



Fear in the Woods  
2018  
8 x 20 inches  
oil on canvas



Moth  
2018  
11 x 30 inches  
oil on paper



Walden  
2018  
9 x 24 inches  
oil on paper



July  
2018  
11 x 30 inches  
oil on paper



A Thought About Summer  
2018  
6 x 14 inches  
oil and thumbtacks on canvas



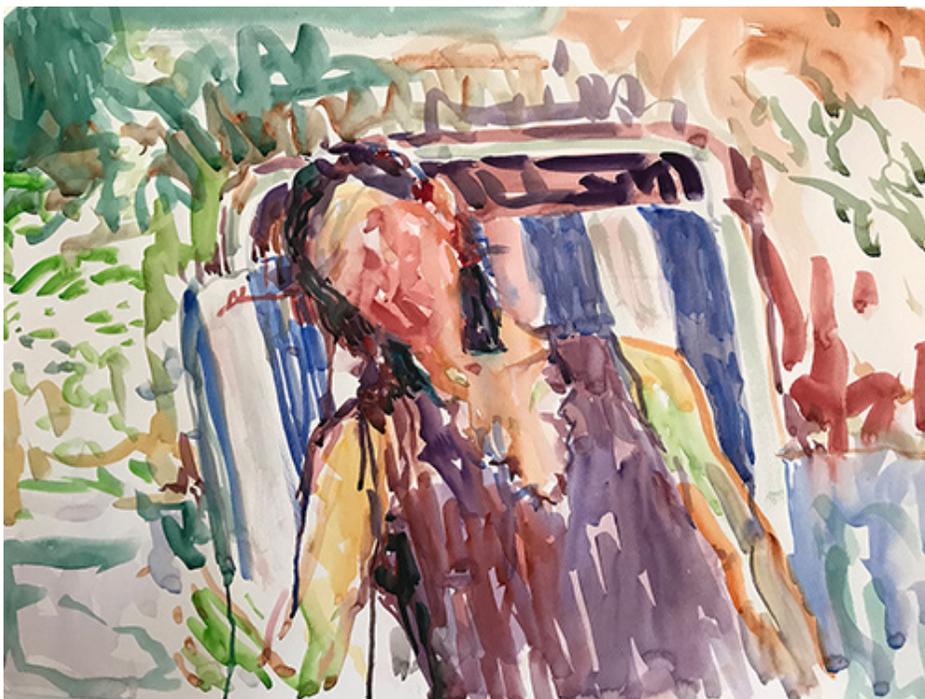
Water Play  
2018  
9 x 12 inches  
watercolor on Arches



Peeling Garlic  
2018  
9 x 12 inches  
watercolor on Arches



Chenille  
2018  
15 x 20 inches  
watercolor on Arches



Portrait of Varia  
2018  
7 x 12 inches  
watercolor on Arches



Country Home  
2018  
15 x 20 inches  
watercolor on Arches



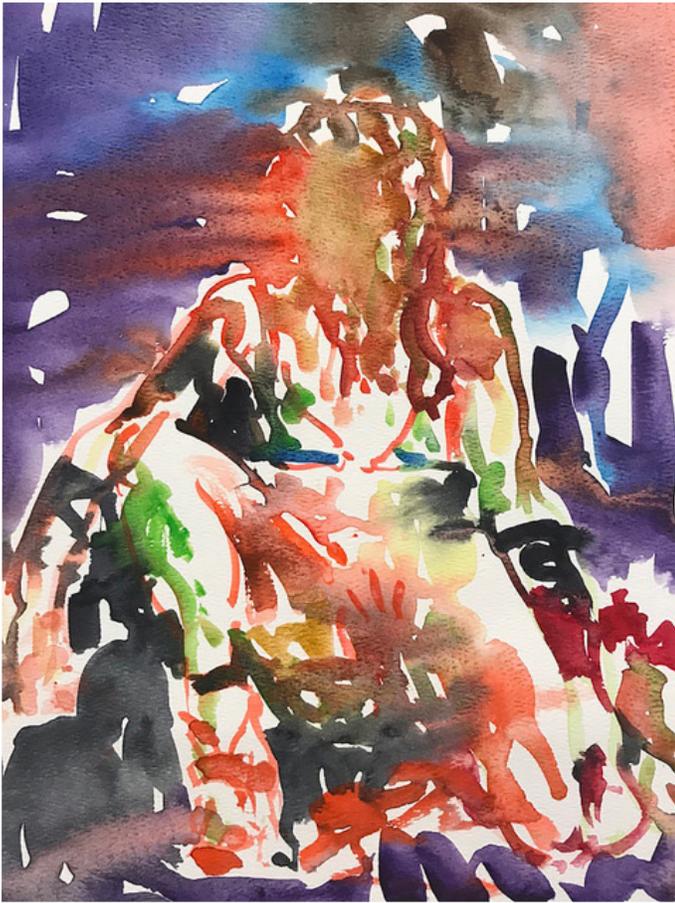
Dinner In August  
2018  
15 x 20 inches  
watercolor on Arches



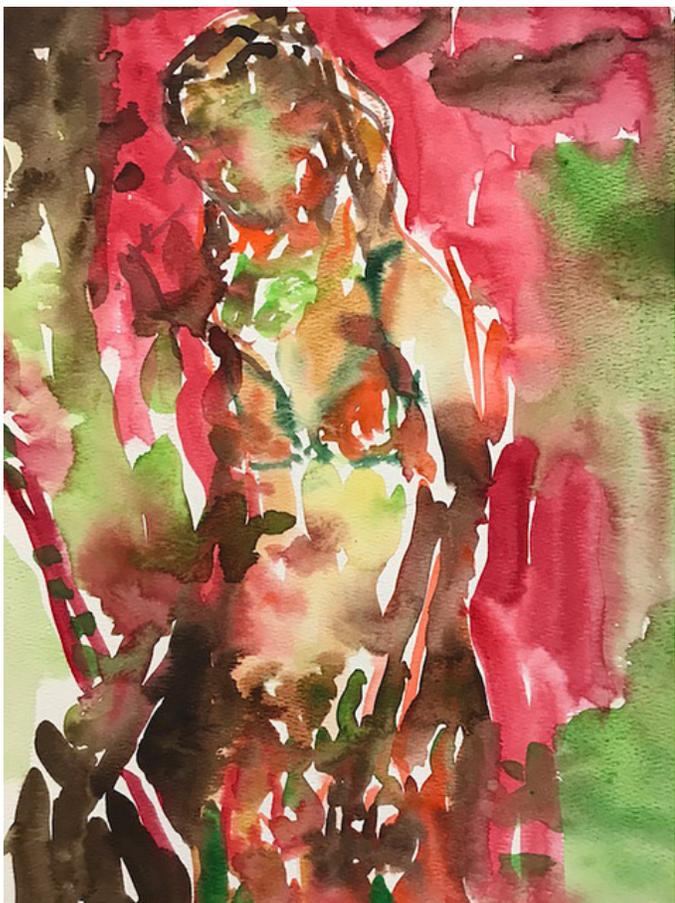
Vivi  
2018  
22 x 30 inches  
watercolor on Arches



The Sun, The Shade  
2018  
11 x 14 inches  
watercolor on Arches



Joan One  
2018  
11 x 14 inches  
watercolor on Arches



Joan Two  
2018  
11 x 14 inches  
watercolor on Arches



The Sun King  
2018  
18 x 24 inches  
watercolor on Arches



Send in the Clowns  
2018  
11 x 14 inches  
watercolor on Arches



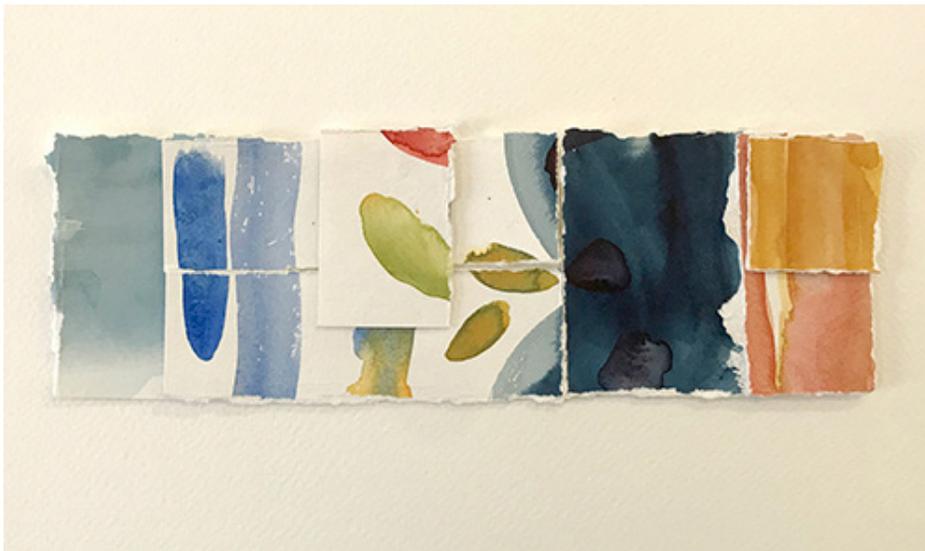
A Day For Now  
2018  
7 x 12 inches  
watercolor on Arches



A Letter To You About  
Summer  
2018  
8 x 10 inches  
watercolor on Arches



Untitled (Pink and Black)  
2018  
8 x 11 inches  
watercolor on Arches



Do You Remember Butterflies  
2018  
4 x 9 inches  
watercolor on Arches



A Letter To You About  
Our Walks  
2018  
6 x 22 inches  
watercolor on Arches

# Peter Cusack

## Commentary

In his current paintings, Peter Cusack explores themes of human identity, sexuality, consciousness and crisis, illuminating the hidden psychological realities of everyday life. Heroic male and female figures live their lives beyond the view of ordinary society, revealing interior monologues of desire, longing, rejection, ambiguity, fear and despair - but without shame, inhibition or the need to conceal.

Cusack's emotional insight, technical skill and freedom from convention make these revelations possible. His subjects are intriguing and deeply complex; the roles and rituals they portray can be recognized from our shared experiences. The echoes of the art of past centuries enrich his imagery, but these representations appear fresh, spontaneous and honest.

His hand is confident and his intuitions are sound. Cusack never starts with a preliminary drawing for either his watercolors or oils, which give his work immediacy, vitality and transparency. Every impulse in his process becomes a visible record; beginning with a few quick strokes, he allows hands-on use of the materials and his own compulsion to move the process forward.

Large oil paintings, diptychs and triptychs are his favored formats, in part for their associations with the Church and their place in art history, the study of which eventually led Cusack to painting. The divisions also have a practical function because he conceives each panel not only as part of the whole, but also a complete work of art in itself. Delegating his figures to a separate field but with multiple correspondences, this pictorial scheme permits him to isolate their individual psychology in a more focused way, which amplifies, clarifies and enriches their interactions.

Even the watercolor of a mundane subject may convey dark overtones and resonances, yet nothing looks overworked or contrived. Producing watercolors as an ongoing record of everyday events in and around a country house, his style is fast and loose using a palette based on primary colors, with splashes of deep purple, dark green or black. Chopping garlic, napping with the dog, a table set up for a dinner party, a glimpse of the house from afar: they all convey the essence of a fleeting moment in a life well lived.

In spite of Cusack's vague or ambiguous titles, the characters in his dramas come across as real people in real situations, and it is the strength and resonances of Cusack's images that makes a narrative possible for the viewer to construct. His subjects, their imposing and memorable presence, are realized with unstrained effort through the use of form and color alone.

# Peter Cusack

## Biography

Peter Cusack was born in the Bronx and grew up in Yonkers surrounded by a family of artists, musicians and writers. A solid Jesuit education introduced him to philosophy and analytical thinking, and he made the Dean's List with a major in English and a minor in Art History at SUNY Albany, going on to earn an MA in Illustration at Syracuse University.

Out of college, Cusack knew instinctively he would have to engage with the act of painting for himself: do it, not just look at it. Although he started with nothing in the way of formal training, he trusted in a talent he believed to be innate and universal. His familiarity with the work of the masters would also be a guide: periods he found most instructive are the Italian Renaissance, the Baroque period in Northern Europe, and post-war Abstract Expressionism in America. He laid a foundation by studying technique with accomplished painters at the Art Students League and L'Ecole Albert Dufois, Les Cerqueux Sous Passavant, France.

As an English major Cusack was also proficient in writing, and his combination of skills led to work in publishing. At first a production associate at Consumer Reports, he later became production and design manager for a small press in Fort Lee, New Jersey. He also worked as a freelance illustrator, and one of his posters was commissioned by the MTA to celebrate New York subway riders. His work is included in the collections of the New York Transit Museum, the Museum of American Illustration, and the United States Air Force Art Collection.

His experience in commercial art increased Cusack's awareness of the relationship between the artist and his audience, and it is this relationship that continues to be of the greatest importance to him. When he moved to the suburbs and wanted to make friends with the neighbors, who didn't quite understand what artists do, he considered what he could do to introduce them to his work. The solution was what Cusack calls letters or notes, patched together fragments of watercolors used as brush strokes to create drawings, a form of communication he offered as gifts.

He has taught drawing at St. John's University and the Fashion Institute of Technology, and he teaches privately as well. He has led many workshops and demonstrations, and he contributed to *An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers*, by Danny Gregory, and *Drawing Inspiration: Visual Artists At Work*, by Michael Fleishman.

Cusack lives in Litchfield County, Connecticut and maintains a studio at Mana Contemporary in Jersey City.

# Peter Cusack

## Artist's Statement

Peter Cusack works at the edge of figuration and psychodynamics, processing questions of human identity, sexuality, relationship, consciousness and crisis. While working on a painting he is involved on a personal level, not merely creating it, but living in it. His ideal is to capture the moment by being part of the moment, and he is interested in the relationship between what he is conscious and not conscious of doing. His process is built and urged into existence so that there is always the possibility of a discovery, and at each stage he learns something new.

Color is used in a conscious way to communicate feeling and inner truth, and they are never chosen arbitrarily. His influences include the painters of the Venetian Renaissance, the rich storytelling of the Baroque period painters in Northern Europe, and his own early contemplative life as a student of Catholicism. Every brushstroke has meaning for Cusack. He keeps his work fresh by getting in and getting out on cue because he is acutely aware that anything overworked goes flat and dead. And he knows by remaining in "the moment", something will also be revealed to the viewer.

Cusack often works in diptych or triptych forms, employing separate narrative compositions intended to work both individually and collectively, with emotional vitality and vigorous paint application serving as the means to unite them. Cusack likens painting to theater or opera with light, form and color corresponding to rhythm and tonal chords. Not unlike music, a painting depends upon movement and resolution, and he is always aware of the movement. The relationship between man and woman is often at play, as is the liberation of the creative self.

He paints watercolors impromptu and in large numbers because they allow him to face his world head on, and when finished they serve not only as works of art in themselves, but also as a library of ideas. Several on a common theme may be integrated into the subject of a large canvas.

Cusack's goal is to locate all of his work entirely within himself, expressing his own psychology, his own narrative and his own relationship to the culture he inhabits.

# Peter Cusack

## Resumé - Selected

### Exhibitions

2015, Washington Arts Association, Washington Depot, CT, Curated by William Bailey Cornwall  
2014, Bridge Galery, "From Life" , An Exhibition of Drawings, Watercolors, and Oils  
2011, The Fragile Earth, Society of Illustrators  
2011, 23rd Members Open, Society of Illustrators  
2010, 2009, St. John's Faculty Show  
2009, 19th Annual Members Open, Juried Show, Society of Illustrators, NYC  
2008, The Rose Algrant Art Show, Group Show, West Cornwall, Connecticut  
2007, The Still Life, Curated Group Show, Westmont College, Santa Barbara, CA  
2007, Society of Illustrators 49th Annual Show, Juried Show, Society of Illustrators, NYC  
2007, 18th Annual Members Open, Juried Show, Society of Illustrators, NYC  
2007, Society of Illustrators 48th Annual Show, Juried Show, Society of Illustrators, NYC  
2006, 17th Annual Members Open, Juried Show, Society of Illustrators, NYC  
2006, Iron Works Gallery, Group Show, NYC  
2004, Syracuse University Graduate Show, Lowe Art Gallery, Syracuse, NY  
2002, Bronxville Art Center and Gallery, Representation, Bronxville, NY  
2001, Bruno Billard, Curated Two-man Show (Private Fine Art Representative, France, Saudi Arabia, Syria)  
2000, Paul Toner Gallery, Representation, NYC  
1999, L' Ecole Albert Dufois Student Show, Group Show, France

### Awards and Recognition

Honorable Mention, Non-member's Graphics Exhibition, Salmagundi Club, NYC  
Society of Illustrators 49th Annual Show, Certificate of Merit, Society of Illustrators, NYC  
Society of Illustrators 48th Annual Show, Certificate of Merit, Society of Illustrators, NYC  
Must Have Been a Beautiful Baby traveling show, curated by Murray Tinkelman  
Contributor to Drawger.com illustration blog

### Collections

The New York Transit Museum, NY  
United States Air Force Collection, Washing DC  
Museum of American Illustration at the Society of Illustrators, NY

### Publications

*The Visual Artist at Work*, Michael Fleishman  
*Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers*,  
Danny Gregory  
*Illustrators 48, Illustrators 49, Illo8, illo9, illo10*

### Education

Syracuse University, Syracuse, New York, 2004, MA, Illustration  
State University of New York at Albany, Albany, New York, 1994 ,BA, English, Art History  
Arts Students League, New York, 2001-2004  
L' Ecole Albert Dufois, Les Cerqueux Sous Passavant, France, 1998  
Private Study 1997-1999, Andrew Reiss, Painter

# Exhibition Fact Sheet

## Peter Cusack

Peter Cusack explores themes of human identity, sexuality, consciousness and crisis, illuminating the hidden psychological realities of everyday life. Heroic male and female figures live their lives beyond the view of ordinary society, revealing interior monologues of desire, longing, rejection, ambiguity, fear and despair - but without shame, inhibition or the need to conceal.

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NUMBER OF OBJECTS:	30 oil paintings, watercolors and collages available for exhibition
TITLES, DATES, SIZES, MEDIUM:	Provided on PDF presentation
SPACE REQUIREMENTS:	Approximately 200 running feet
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance (50% of retail value), and color exhibition announcement card (with a \$200 credit from Katharine T. Carter & Associates.)
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all transportation for the exhibition and cover all related costs. This will include full responsibility for delivery at the conclusion of the exhibition. Work must be fully insured during transport.
ANNOUNCEMENT CARDS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card pending the terms from the <i>sample letter of confirmation</i> .
PRESS KIT:	<p>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 &amp; Associates.</p> <p>All publicity releases, invitations/announcements, catalog, exhibition brochure, and other printed materials concerning the exhibition shall carry the following information: "The exhibition was organized through Katharine T. Carter &amp; Associates." Copies of any printed matter relating to the exhibition shall be sent to Katharine T. Carter &amp; Associates at the close of the exhibition. The critics' essay may be quoted provided there is attribution.</p>

# Exhibition Fact Sheet

## Peter Cusack

### 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@ktcassoc.com



**For exhibition inquiries contact Katharine T. Carter & Associates**

**Email: [ktc@ktcassoc.com](mailto: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>**