

DRAWING FROM LIFE:

The Inspired Beauty of Candace Whittemore Lovely



When her bright eyes scan across a South Carolina landscape or absorb local characters acting out routine dramas of work and leisure, the artist perceives what few others can. She sees the dance of shadow and light, the play of one color enhancing the radiance of another. She also sees beneath the skin of her living models to the mix of spirit and DNA that defines the texture of human essence and connection, and finally she sees beyond the horizontals and verticals to the triangular interplay inherent in every image drawn from life: that of both creator and creation actualized through creative process.

Good and Plenty Waves (oil on canvas)

The Oxymoron of a Still Life

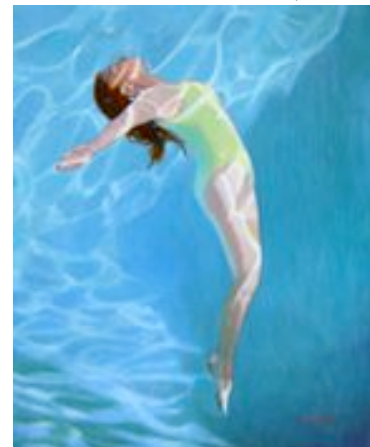
For Candace Whittemore Lovely, there is no such thing as a *still life*. Whether she is capturing wildflowers in bloom, a First Lady sitting regal with pearls and puppy, or nurses in evening gowns celebrating a night on the wild side, Candace's art serves as witness to the dynamic layers of realization and potential that define every precious instant of being and doing.

Ask the artist to describe her work, she will tell you that she is an "American Impressionist who is happiest painting people at work or at play." Praise her work, and without fail, she will give an answer that never changes:

"God is our creator, and I am only his copy artist. ..."

Venus Comes Ashore

With its diverse scenic vistas and its mix of cosmopolitan and rural Dixie culture, South Carolina has become home to many artists, but few as talented and prolific as Ms. Lovely. Like the Venus she so often replicates, Candace arrived on the shores of Hilton Head two decades ago, an already fully formed and radiant muse. When she stands amid her work, it's difficult telling art from the artist, for like her canvases, she is a vibrant yet refined display of color, form, and action. With long red tresses and a smile as inviting as it is knowing, she is an eyeful, yet by nature as well as vocation, she is much more voyeur than exhibitionist. A product of inclination, talent, and innate passion, as



Venus Goes H₂O (oil on canvas)

well as years of dedicated training under the tutelage of the finest teachers, Candace captures the details that even the finest camera misses.

Neither puzzle nor pun, her art evokes a response felt first in the body. Throat, chest, belly: wherever art touches us viscerally depends upon our own wiring; however, some art evokes those pure feelings that come from a common wellspring of human passion. Love may be an old truth but its experience never grows trite. And with the work of Candace Whitmore Lovely, love is always the first and foremost emotion felt.



In the coming months, a large canvas of Lovely's, *Morning Watch* (oil on canvas), will appear as a juried selection at the Copley Society show in Boston, one of the most premiere venues in the nation. She is one of few living artists to be awarded the title of *Copley Master* by the Society.

In this work, the artist breathes fresh life into neoclassical elements with her masterful use of hue, tone, and shadow stirring us to reflect on the warmth and light in the day to come rather than on architecture and landscape. Her bold preference for pink doesn't overwhelm, but subtly warms the blues and tans. Compositionally, this work brings together the vertical lines of the classic columns and the verticals of foreground, background, and horizon with an array of triangles.

Our desire to have love in our lives is why Candace's oils, as well as her cutting-edge paint marker sketches, can be found in fine galleries and well-appointed homes across the world.

... It is why they can also be found in local restaurants and the dry-cleaners up the road.



Good and Plenty Camelot

*"No price is too high for an object of unquestioned beauty and known authenticity."
- J. Pierpont Morgan*



Lovely exhibits the range of her talent and medium when drawing from life, as well as her willingness to place herself where life happens. *Fenway Park Yawkey Way* (oil on canvas): The Fenway Park studio she once occupied gave her ready access to the vitality of old Boston. *Spice Bar Chandelier* (paint marker on paper): With paint markers at the ready, she often sits and sketches the nightlife around Hilton Head.

Companions in the Garden (oil on canvas): One of Ms. Lovely's more famous neighbors spent several days posing for Candace in the White House East Garden, before making an historic trip with her husband to the Soviet Union, The trip resulted in the first arms reduction treaty and signified the end of the Cold War. Never a vain woman, Mrs. Bush wanted an artist who could paint dogs. This official commissioned portrait of First Lady Barbara Bush hangs in the Bush Presidential Library.



Cookies Please (oil on canvas)

Extending the Tradition: The Artist as Teacher



The good news for all would-be artists, especially those in South Carolina, is that Candace has decided to turn more of her creative energy towards teaching. She is now accepting new students, but not just students who are motivated to achieve *Copley standards*.

“Everyone can find joy in painting. “You don’t have to have great talent to contribute beauty to the world. And you don’t have to collect commissions to gain from creating a piece of art.”

The honest intent and relentless investment of self that Ms. Lovely brings to her canvas, so too she brings to the teaching of each student that comes under her influence. The mission she desires to fulfill in her teaching is the same as with her painting. She is eager for her students to take inspiration from the awe of God’s beautiful world and mirror the passion of divine relationship that connects and gives blessed meaning to all of creation.

“When we understand that all relationships mirror our relationship with the creator, we can allow it to inform and shape not just how we paint, but how we relate to each other day to day.”



Lovely use diagonals to bring movement to the wind and sea in *Sisters* (oil on canvas). She also applies diagonals to burn the energy of modern life into a static Hopper-like bar scene, *Loons with Marilyn at Bones* (paint marker on paper).

“If there is just the tiniest crack, light always finds a way in. And there is so much light”



Winters Rest (oil on canvas)

Raised in idyllic Vermont and schooled in the classic Boston fine arts tradition, Candace is known up north as the *Grand Dame of Boston painters*, and it is those New England roots that make her a disciplined worker and a no-nonsense teacher. But the no-nonsense approach she instills in her students is delivered with such natural grace and so free of personal agenda that it sneaks up and turns them into willing active participants.

“People don’t always know what it is they are asking for when they come for lessons. They want technique and craft and to learn the tricks of the trade ... and we work on all of that. We work on shadow and composition, value, hue, and intensity, but there’s so much more to be found at both ends of the relationship between teacher and student. If there is just the tiniest crack, light always finds a way in. And there is so much light.”

“Painting will always be my first passion,” Candace is quick to say, as she quietly rearranges a student’s palette to put harmonizing pigments side-by-side, “but teaching has always brought me a different kind of joy. Each student I work with always teaches me something. And having been blessed with great teachers, I feel compelled to pass it on,” she states her philosophy fully aware that is what has made the Boston School the oldest and most fertile painting tradition in the U.S..

When she talks about teaching children, one would think their education is what the award-winning artist favors. “They’re like sponges, unspoiled, and ready to grow.” Then she talks about seniors, about, “how eager they still are to learn,” and you are sure they are her favorites. Then she speaks about talented young adults, about, “how special it is to see that little light bulb go off when they realize something as simple as paying more attention to temperatures of hue to create warmer highlights and cooler shadows.” She smiles at this thought.



Visit the artist’s world famous portfolio at www.candacelovely.com

To arrange lessons or request commissions, contact the artist at her Hilton Head Studio 843-681-6632

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It’s not always easy to tell labor from leisure. Both of Lovely’s working girls, the *Barmaid at Club Paradise* (paint marker on paper) and the woman *Picking Strawberries* (oil on canvas) are planted solidly in their work environment, In no rush to move on to the next thing each takes refuge in a poignant moment of stillness.

The truth is that they are all her favorites, just like whatever canvas she is working on is truly her favorite . . . in the moment, the full recipient of her attention and skill. “Everyone can find joy in painting. But some children are far more suited to becoming professional artists. “If your child is talented and enjoys making art that’s a good start.”

For Candace that start came at the age of four when the bottles of candied pills in her toy nursing kit ran dry and she turned her interests from nursing to art. And her mother must have known the exact nature of her gift, for unlike the candied pills, the art supplies never ran dry. And even if they had, there were always things at hand for the next project when the one before it was complete. “Scissors and magazines and fabric and paste; there’s never any shortage of supplies once you turn on that creative switch.”

First One Must Finish



An old New England saying, *Good and Plenty* is a repeated theme of Candace's. Many of the fine frames found on her works were lovingly created by the artist's late father.

"A willingness to finish projects is what makes the talented child into an artist," is one of the few absolutes that Candace claims. Despite what a proud parent might think, talent is not what separates one child from the next. "Talented expression is a wonderful thing but there's more to it than that. What's special about a child who creates is not her genius but what she is able to create. Does she have the ability to complete a project? If she does, then that child has a talent that needs to be nurtured."

Finishing projects has never been a problem for Candace. To see a thing being done, to say it's done without reservation and give it over to the world means that you are creating art to make a difference rather than to satisfy an itch of the ego. Feeling the need to own a thing, we leave it incomplete so we have a reason to hang onto it.

"Once a piece is done, I am already starting the next one."

The Artist out in the World

Candace has spent the last few years in her northern-lighted studio, as well as out about town, pioneering the use of her newest toy: paint markers. While the markers allow her to make use of her eye for color, they provide a spontaneous way to draw from life that



Good and Plenty Marilyn 2 (paint markers)

matches the constant stimulation and frenetic pace of a world where the most poignant moments could never be captured by traditional still life approaches. That the marker drawings appear simple to execute belies the years of study and disciplined practice that allow the artist to run wild across her sketchbook.



Parker's Parents (paint markers)

“The markers are edgy and I like that they push the boundaries of what’s possible. ... They also make original art a little more affordable.”



St. Thomas Boarding (paint markers)

In these times, it’s impossible not to think of the economy, which has made the buying of fine art a luxury that fewer and fewer can afford. One may not be able to put a price on the value of beauty, but never the less, the price tags are ever-present. Ms. Lovely’s oil on canvas in the Copley show carries with it a

\$31,500 price tag. And while that price is considered reasonable among collectors, Candace understands that it is way out of the range of most people’s budgets.

“I don’t have that kind of disposable income to spend on art,” the artist admits. “Certainly people can buy prints that are quite good but there is something special about placing an original piece of art in your home. With the markers, original art becomes more affordable.”



Pearl at the Clothes Press (paint markers)

“In fact, the markers feel much less like a commercial venture. One just doesn’t give away oil paintings,” she says forgetting the countless paintings she has donated to cultural centers and worthy fundraisers.



Veronica (paint markers)

“With the marker drawings, it’s different. Everything about them is more relaxed. I’ve even used them to barter.” The paint marker sketches above hang in Dustin Sanders’s Clothes Press in downtown Hilton Head.

- William Faulkner

Am I famous yet?

The Mission

Candace Lovely has been at the business of painting long enough to know that the *business* part is not her great strength. Her talent, productivity, and personality is such that were she better at it, she most likely would be a woman who needs no introduction. But like many artists of genius, she is devoid of the self-promotion instinct that turns lesser talents into legends in their own time.



Are you famous?

“Am I famous? ... I know that I am supposed to say that I am,” says the artist, her eyes not quite rolling, but certainly laughing. “I know that if I keep saying that I am successful, people will start to believe me, the universe will start to believe me. ... I’ll even start to believe me ...and then ...”

And then what?

“...it will be true.”

“Am I successful gain the artist pauses again she does not have a practiced answer at the ready.

Is it enough to say that you get to spend entire life doing that which you love?

Is it enough to know that —

- You could fill a museum with works of which you are proud?
- You have published in magazines with national reach?
- Your art can be found in galleries across the world?
- Your claims you as one of its most successful graduates?
- The oldest painting tradition in the country recognizes you as a master artist?

Through the years, Candace Whittemore Lovely has kept a constant faith with the ideals that inspire her. She never attached herself to one revolutionary ideal or another. Instead she has spent her career *in love with painting people at work and leisure.*



She is not an activist but to call the artist apolitical would not be right either, as she has no shortage of opinions and solutions. To any problem at hand, she applies the same values she believes in rather than any dogma of politics. Like most she is concerned with the challenges facing her country and the world. She admires the tenacity and spirit and efforts of those leading us, yet she refuses to believe in the solutions of war and old man diplomacy. To her every problem can be addressed taking a page from the Goddess of love and her handmaidens, kindness and mercy. It is an ancient philosophy, but oh so retro when lived through the artist.

We are coming to that time when people will need to surrender to their better instincts if they hope to survive and thrive. The road ahead demands that faith and trust become the default setting of our spirit. This has always been the mission of the artist:

“To love without condition, to trust beyond reason, to believe without proof.”

When the world is done with fighting -- *and each day more and more people are done with it* – we will need meaning and metaphor to make sense of a world where the old commerce and currency no longer hold value. We will need to find common ground to make our efforts sustainable and effective.

Great art provides common meeting places for the consciousness of kindred spirits.



Both elemental with its combination of fire and water and patriotic with its mix of playfulness and brave daring, *Playing with Fire* continues as one of Lovely's most popular oils. From the paradoxical pun of its title through its composition and use of color, it is all about harmonizing contrasts to create a work of beauty.

She sets the subtle preppie color combination of green and pink in contrast to the dramatic purples that take us from ocean to beach. While the green is more obvious, she tilts the color wheel towards pink to connect the boy's illuminated face and red hair. She integrates the horizontals of the landscape and the verticals of the subject with myriad triangles. *Playing with fire* is a serious proposition, but obviously not an impossible one.

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Candace Lovely's artwork has never gone *viral* but it does show up all over the world. By way of auctions and international patrons, many of her canvases have migrated across the world to appear in homes, galleries, and businesses. Her prints can be bought online with dollars, euros, rials, and yen. She has painted a sitting First Lady in the White House; she has set records for sales in some of the most competitive galleries. She could not begin to tell you how many pieces of art she has out in the world but she can tell you a story about each and every one. They are after all her children. And like the proverbial acorn, none of them have fallen from the tree of their creator.



(paint markers)

Each of her works is the embodiment of a true and many tiered love affair between the creator and the created. Between god and nature, between god and man, and nature and man. Between working people and their daily work, between sisters and brothers, dogs and masters, between sunlight and flesh, between pink and green, shadow and light, hue and tone. No matter how macro or micro the relationship, she uses love to inform her understanding and to harmonize seeming nonnegotiable contrast. It's a lesson we would all be wise to learn from.

“It's not about making a splash; it's about setting off ripples.”

Candace Lovely is not rushing to her destiny; she is not looking for some diving board from which to jump and make a splash. Instead she just keeps doing what she does best, painting people at play and work -- unworried about that which has not yet happened.



Ginger's Girlfriends (paint markers)



Colin Powell '01 (paint markers)

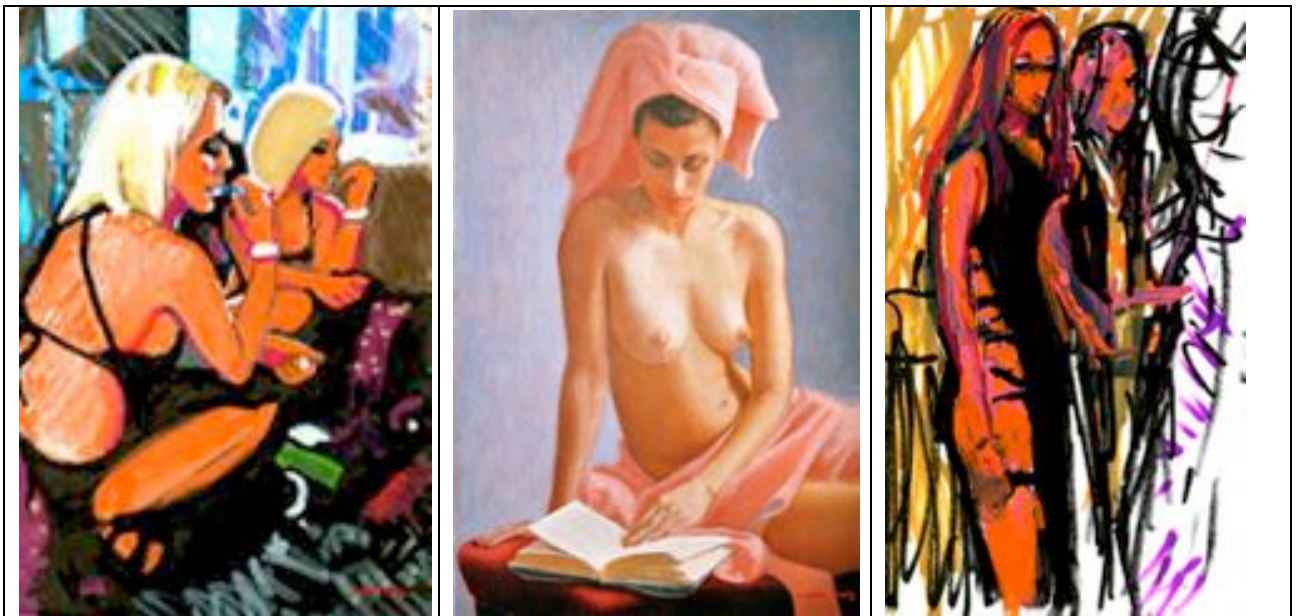
In today's world, no pilgrimage to Rome is required to become famous, nor allegiance to a royal family. Connection is an ubiquitous constant, raw information travels as elemental electric current, and fame is for the living ... for those who can dig deep into the present and match their energy to that of the world's and in doing so improve the world rather than



Evolving from her own earlier work with oil (*Flight*) and learning from the unique perspectives taken on dancers by artists such as Lautrec, Degas, and Modigliani, Candace has developed a style all her own in capturing both classical dancers and those that leave little to the imagination with her markers.

“To trust in love we have to be willing to surrender to it unconditionally ... and all by ourselves,” says the artist.

Art can inspire us to love; it can cause us to pause and breath deeply; it can give us a place to connect soul-to-soul and heart to heart. When we share in beauty and love, each of us becomes less the stranger to one another, willing to open up our boundaries, cooperate, and share in the most important truths about what it is to live this blessed life so ripe with awe and beauty and love for one another.



While Candace's earlier works focused on unintentional exhibitions, her marker drawings, while still approached with a voyeur's eye, capture women whose essence is all about exhibition. Either way, it's the color and curves that draw and keep the eye to the canvas

The Candace Whittemore Lovely Studio

For information, including the artist's world-famous portfolio, visit www.candacelovely.com

To purchase original art or prints or to commission a work, contact the artist directly:

c@candacelovely.com

843-681-6632

High quality prints of the artist's original oils and paint marker paintings can be ordered in customized sizes.

"We make the road by walking."
- Antonio Machado



Candace Being Candlish on Canvas (oil on canvas)

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