

Chester Arnold

Painting With John Natsoulas Gallery

Image of presenter John Seed is from the John Natsoulas Gallery website.

By

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Would you like to brush up on your painting skills and learn more from a panel of experts? If so, the John Natsoulas Gallery has just the virtual event for you: "The Art of Painting in the 21st Century" on Saturday, April 17.

This 11th version of the annual conference and exhibit "is geared towards nurturing dialog on contemporary painting and the shared ideas that define current trends in the field," the gallery explains. "Many painters work alone, an isolated process that deprives the artist of thriving debate until the work is shown. This year's online conference will feature some of the most talented and well-known painters working today."

Registration must be done [online](#) and the fee is \$100.

The participating artists, as described by the gallery, are Julian Bell (10–11 a.m.), who "has worked as a self-employed painter since his 20s . . . (and) is a successful art writer and historian"; Julie Heffernan (11 a.m.–noon), "an American painter whose artwork has been described by the writer Rebecca Solnit as 'a new kind of history painting' and by The New Yorker as 'ironic rococo surrealism with a social-satirical twist' "; Chester Arnold (1–2 p.m.), "a San Francisco Bay Area oil painter whose works explore contemporary landscapes;" F. Scott Hess (2–3 p.m.), a self-described "'reluctant realist' whose work is nevertheless grounded in Old Master craft and the representation of observed detail"; and John Seed (3–4 p.m.), "a California-based arts writer, painter, curator, and retired professor."

The Davis gallery (521 First St.) is offering a series of workshops during the pandemic, for usually \$50 a pop and lasting three hours. Find a summation of them on the John Natsoulas [website](#). Dan Anderson, for example, from 1 to 4 p.m. on April 24 “will be throwing and assembling several of his architectonic clay pieces. Toward the end of the second hour of the demo he will demonstrate the incorporation of transfer decals to the surface of his clay works.”

Sounds like a real hands-on experience.