



ZEN SEKAI GALLERY

TERRY VINEYARD



works

June 17, 2023 through August 18, 2023



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July 17 through August 18, 2023



Introduction

I first met Terry Vineyard through my friend David Martin, who was then (along with his partner Dominic Zambito,) one of Seattle's most interesting gallerists. Terry was a young artist with excellent drawing skills, and an eye for elevating humble subjects.

At the time I was working, with several others artists, on putting together the Northwest Figurative Artists' Alliance, patterned in part after the Figurative Artists' Alliance of New York. I invited Terry to join the original group, and our first meeting included 60 members.

Terry was soon showing at Martin-Zambito Gallery, and his work was consistently good. He painted still lifes that suggested hidden narratives. He placed a mute crushed beer can on a pedestal. His juxtapositions were at the same time sinister and humorous, and full of tension.

While his newer works retain that tension, they depict the daily life of the Idaho where he now lives. His eye for his subject, and his treatment of it reveal a respect for his humble subjects that transforms them to iconic status. He is in every sense an American painter.

– William Elston, 2023



Terry Vineyard: A Brief Biography of the Artist

One afternoon, while working at my new job at Plasteel Frames, I walked up to a work table to find two large paintings, one a Picasso, the other a Matisse. They were there to be reframed. Having come from Boise Idaho I had never seen original paintings from such artistic superstars. I stood in disbelief with a grin on my face. Then touched two fingers to my lips and tapped a kiss on each one. It was 1986, I was 23, a new arrival to Seattle, and I couldn't believe my luck.

Plasteel Frames was one of the premier museum quality frame shops in the Pacific Northwest at the time, and the owners and coworkers were working artists, musicians, and skilled craftspeople. A creative mix from the region and beyond. It was there that I learned the craft of quality framing, but it also proved to be a great place to expand my understanding of art in general. My coworkers were older than I, educated, and experienced. Often one could find us huddled over a piece, each of us offering observations, critiques, praise, or disdain.

In 1987 I began classes at School of Visual Concepts, a scrappy, non-accredited commercial art school taught by working artists and illustrators. One instructor, Dean Williams, was an incredible draftsman from the Pratt Institute in Brooklyn NY. It was he who taught me to draw, and I took his life drawing classes over and over for two years. Dean was gregarious and animated when he spoke, but silent when he was drawing, as were the rest of us as we watched. His quiet, meditative, observant style suited me well.

I went to art school to learn the typical fundamentals hoping I could make a living as an illustrator. That was the plan, but...

Around early 1990, looking for shelter from a heavy rain on my way home from work, I dashed into Martin Zambito Fine Art on Pike Street. After a look around the gallery, I introduced myself to David Martin, the curator and proprietor. We quickly engaged in conversation on art and artists, past and present. David represented figurative artists from the late 1800s to the mid 1900s, mostly from the WPA period of the 1930s. This was very different and refreshing compared to what other galleries around Seattle were showing. David was also interested and supportive of the contemporary figurative artist of the day, and towards the end of our conversation I asked if I could bring some paintings by for him to see. A week later, to my delight, I was represented by Martin Zambito Fine Art. This was not only a great opportunity to show my work, but also began a dedication to paint regularly and often. I had deadlines to meet and shows to participate in.



David Martin quickly became a mentor and friend, and I would visit him once or twice a week for a chat and to see what was new around the gallery. He is a trove of information when it comes to art history, and I learned much from him over the years. It was David who introduced me to William Elston, a Seattle painter whose work I had seen and admired. William would soon form the Northwest Figurative Artists Alliance, and what started as coffee shop conversations grew to group critiques and shows. Again, I was immersed in a community of seasoned artists with interesting backgrounds, points of view, and technical prowess.

When I think of the beginnings of my artistic journey, I think of Plasteel Frames, School of Visual Concepts, Martin Zambito Fine Art, and The Northwest Figurative Artists Alliance. It was a short 6 years, 1986-1992, that this confluence of mentorship, opportunity, determination, and luck came together for me. The lessons and memories still influence my work today. I will always be amazed and grateful.

I left Seattle in 2001 and returned to Boise, where soon I was married and supporting a family. I started Paraflex Picture Frames, a computer generated/ manufactured acrylic picture frame, in 2003, and sold the company in 2010. I returned to painting in 2012, and currently live and work in the beautiful Sunset neighborhood.

Education;

School of Visual Concepts, 1987-1989

Boise State University, 1981-82

Individual/Group Shows;

Martin Zambito Fine Art, 1990-2000

The Northwest Figurative Artists Alliance

Selected Exhibitions;

"Faces of Washington" The Governor's Mansion, Olympia Washington

Collections;

The Tacoma Art Museum

The Collection of Kurt and Gladys Lang

The Collection of Elizabeth Congdon



Prints

Most of these works are available as prints, in two formats:

46th STREET, GARDEN CITY: Original, NFS, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

DB GUITARS: Original, \$800, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

DULIES: Original, NFS, Prints, 16 x 24 Cold Press Paper \$85, Gallery Wrap Canvas \$250

EARLY TIDE: Original, NFS, Prints, 12 x 24 Cold Press Paper \$80, 12 x 24 Gallery Wrap Canvas \$225

GHOST DOG: Original, NFS, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

GREEN HOUSE: Original \$800, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

GREY MORNING: Original, NFS, Prints, 12 x 16 Cold Press Paper \$65, 12 x 16 Gallery Wrap Canvas \$200

INSIDE OUT (LIAM HALLOWEEN): Original, NFS, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

LUCKY SEVEN: Original, \$800, Prints, 12 x 16 Cold Press Paper \$65, 12 x 16 Gallery Wrap Canvas \$200

MIA HALLOWEEN: Original, NFS, Prints, 12 x 16 Cold Press Paper \$65, 12 x 16 Gallery Wrap Canvas \$200

PAINT BOX AND CHAIR: Original, NFS, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

PLUMS 3: Original, NFS, Prints, 12 x 16 Cold Press Paper \$65, 12 x 16 Gallery Wrap Canvas \$200

SNOW UNDER THE STREET LIGHT: Original, NFS, Prints, 14 x 18 Cold Press Paper \$70, 14 x 18 Gallery Wrap Canvas \$225

33rd AND FORSYTHIA: Original, NFS, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

BREAK DOWN, HYDE PARK STREET FAIR: Original, \$800, Prints, 18 x 24 Cold Press Paper \$85, 18 x 24 Gallery Wrap Canvas \$240

BACKHOE: Original, NFS, Prints, 14 x 22 Cold Press Paper \$80, 14 x 22 Gallery Wrap Canvas \$225

JANUARY 20 2023 NAMPA: Original, NFS, Prints, 16 x 20 Cold Press Paper \$80, 16 x 20 Gallery Wrap Canvas \$225

SOUND CHECK AT O'MICHAELS': Original, NFS, Prints, 9 x 9 Cold Press Paper \$65, 9 x 9 Gallery Wrap Canvas \$200



ZEN SEKAI GALLERY

You can visit Terry Vineyard's website at:

www.terryvineyard.com



ZEN SEKAI GALLERY

TERRY VINEYARD



works



Terry Vineyard
GHOST DOG, 2020

16 x 20 inches (h x w)
oil on canvas



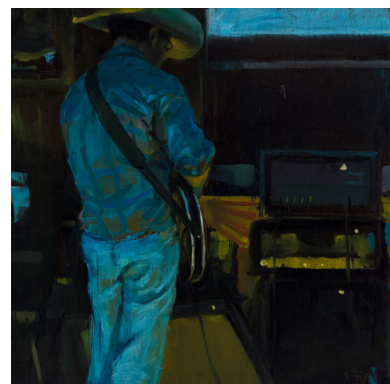
Terry Vineyard
SNOW UNDER THE STREETLIGHT, 2022

14 x 18 inches (h x w)
oil on canvas



Terry Vineyard
SOUND CHECK AT O'MICHAELS', 2013

9 x 9 inches (h x w)
oil on panel





Terry Vineyard

EARLYTIDE, 1999

25 x 50 inches (h x w)
oil on canvas



Terry Vineyard

33rd AND FORSYTHIA, 2019

16 x 20 inches (h x w)
oil on canvas



Terry Vineyard

DULIES, 2023

16 x 24 inches (h x w)
oil on canvas





Terry Vineyard

PLUMS3, 2022

12 x 16 inches (h x w)
oil on canvas



Terry Vineyard

GREYMORNING, 2022

12 x 16 inches (h x w)
oil on canvas



Terry Vineyard

BREAK DOWN (HYDE PARK STREET FAIR), 2022

18 x 24 inches (h x w)
oil on canvas
USD 800





Terry Vineyard

46th STREET, GARDENCITY, 2023

16 x 20 inches (h x w)

oil on canvas



Terry Vineyard

GREENHOUSE, 2022

16 x 20 inches (h x w)

oil on canvas

USD 800



Terry Vineyard

INSIDE OUT (LIAM HALLOWEEN), 2022

16 x 20 inches (h x w)

oil on canvas





Terry Vineyard

LUCKYSEVEN, 2023

12 x 16 inches (h x w)

oil on canvas

USD 800



Terry Vineyard

BACKHOE, 2017

14 x 22 inches (h x w)

oil on canvas



Terry Vineyard

PAINT BOX AND CHAIR, 2023

16 x 20 inches (h x w)

oil on canvas

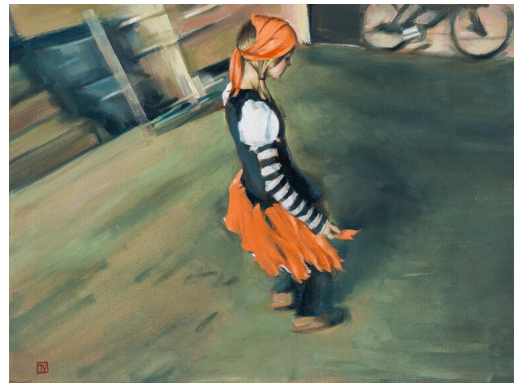




Terry Vineyard

MIA HALLOWEEN, 2023

12 x 16 inches (h x w)
oil on canvas



Terry Vineyard

DB GUITARS, 2023

20 x 16 inches (h x w)
oil on canvas
USD 800



Terry Vineyard

JANUARY20, 2023 NAMPA, 2023

16 x 20 inches (h x w)
oil on canvas





The Red Wheelbarrow

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens

– *William Carlos Williams*



ZEN SEKAI GALLERY