

An abstract painting featuring thick, expressive brushstrokes in various shades of green, blue, and yellow. The composition is dynamic, with a central vertical stroke of light green and yellow, flanked by darker, more saturated colors. The overall effect is one of movement and texture.

RICHARD AHNTHOLZ

Paintings

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Ahntholz' paintings have been exhibited in numerous one-man shows, most recently at the AFP Gallery in the Fuller Building, 41 East 57th Street, Manhattan in February - March 2006 and at the Maison des Associations, Sancerre, France in August 2006. Other one man shows include Die Realismusgalerie, Kassel, Germany; the Elaine Benson Gallery, Bridgehampton, Long Island; the Nicholas Roerich Museum in Manhattan and many more. He is currently exhibiting in Palm Beach, Florida, and his next one-man show will be in Geneva, Switzerland.

Mr. Ahntholz has taught painting extensively. His teaching credits include many years at the National Academy on East 89th Street, Manhattan; Pratz Institute, Brooklyn; and Fashion Institute, Manhattan. He will teach master classes in Palm Beach, Florida next year and is currently teaching at his own school in Sancerre, France. Mr. Ahntholz won scholarships from The Chicago Art Institute, The American Academy of Art, Chicago, and the Chicago Academy of Art.

Ahntholz' recent landscapes dem-

onstrate a perfect tension between technical virtuosity and powerful expressionism. He is both sensitive and strong in his use of color.

In a review of a previous Ahntholz landscape show, John Gruen stated:

In these summery vistas of Long Island, hills are green, skies are blue, but Ahntholz is no conventional landscapist. His method seems to involve trial and error but a strong brush sees him through. One does not recognize specific place; one feels a universal heaving of the earth.

The New York Times felt that Ahntholz' landscapes were "... *In the style of Monet's ultimate formal and Visual dissolution.*"

Arts Magazine lauded his work, stating, "*His Expressionist use of bold strokes of paint conveys thrusts of charged emotion. The colors are vivid and effective, and the design and structure of both the figurative and abstract works are sure and solid.*"

ArtNews called Ahntholz' paintings "*quietly mysterious.*" In another review, ArtNews stated, "*The unmod-*

eled clear color and the areas of canvas left unpainted limit the sense of recession and seem to let in the sunshine."

ArtNews also said of Ahnholz that he "... blocks in his landscapes with a few static, solid masses of color, framing, shaping, or isolating one from the other with a few deftly placed marks. Elsewhere, free brushing and areas of bare canvas act as breathing intervals between some of the more densely packed forms. Via the long road from Cezanne to Abstract-Expressionism, Ahnholz has arrived at his own neat little piece of property."

Again, Arts Magazine said of his landscapes:

These landscapes painted in broad, bold slashes of color, testify to a secure knowledge of structure and design. Ahnholz is related to Diebenkorn in his expressionist approach to landscape. He pares away all unessential detail and emerges with scenes that suggest both the gaiety and somber beauty of the natural world. His handling of texture and color is admirable but not merely decorative. There is emotion in each stroke that is moving and satisfying. The artist recreates the same scene

over and over and elicits different nuances of subtle feelings from each new Variation. His nudes also manifest his sensitivity for expressive line and evocative color.

Time Magazine said that in his landscapes Ahnholz "... varies the light and shadow, alters the shapes, adds and subtracts colors, pulls the eye toward the distance or stops it Short".

This current show includes a series of landscapes capturing the glowing colors of Long Island and also a series of seascapes notable for their fusion of tranquility and strength.

A sunlit landscape practically dissolves off the canvas in a finely spun aureole of color and rivets the viewer's interest with the intensity of the emotional content. Another canvas perfectly captures the turquoise and mauve of a winter seascape, but sets up a tension between the subtlety of the color and the explosiveness of the execution.

Ahnholz' work has shown a consistency of development based on a solid grounding in technique that allows him to move freely from one subject to another. Red apples on a purple ground are painted as voluptuous

**Speech given by wife of the artist
Barbara Ahnholz at his opening at
DIE REALISMUSGALERIE KASSEL Ger-
many Oct 1 2000**

I would like to share with everybody what it's like to be the wife of an artist - Richard Ahnholz. Richard eats, sleeps and breathes art. Richard's art,-for me, is a perfect balance of technique and emotion. This work conveys the emotional impact and the excitement of colour.

When I first met Richard, I was sure he was a football player and, therefore, not very interested in art. When I learned he was an artist, the whole picture changed. Both my mother and my aunt were artists, so I was raised with a great appreciation of painting.

Richard strives every day to perfect his art. Even though he has painted daily since he was twelve, he is always looking for a new problem to solve and constantly achieving new breakthroughs in his art. Often the process is draining; it requires a high degree of concentration and effort.

But at least I know he's not „out on the street“ getting into trouble. Seri-

ously, it is very exciting to live with an artist who is always developing.

Richard is in love with colour and with nature and strongly expresses this love in his painting. He has done many series of outdoor paintings, a particular landscape, a lovely old building, the ocean - done over and over, capturing a different set of colour, light and mood in each one (He calls this combination of elements „The key of nature“). When Richard asked me to marry him, I asked him how I could be sure he'd be faithful and he reminded me that he had been painting the same bush in Central Park for the past twelve years (I was convinced he'd be faithful to me if he could be faithful to a plant for twelve years).

For many years, Richard painted a portrait of anyone who entered one of our two homes (in Manhattan and East Hampton, New York). As his wife, I learned that dinner could wait; work on the guest's portrait came first!

Richard does a lot of portrait-painting demonstrations, often at the National Academy of Design where he teaches, dazzling the crowd by painting a portrait capturing the sit-

ter's likeness and mood in one hour. He paints the face as one would sculpt it, building the planes with shape and colour. His expertise in portrait painting carries over to his nudes which also include psychologically penetrating portraits.

Richard studied painting at the Chicago Art Institute, an extremely prestigious school. He then became the protege of Henry Hensche, who ran the Cape School of Art in Provincetown, Massachusetts, and thereby joined a great tradition of American landscape painting and impressionism. Hensche studied with Charles Hawthorne, known for portraits; Hawthorne studied with William Merit Chase, known for painting landscape.

Colour dominates Richard's art and his life. He has changed the way I see the world as well. Before I met him, if I looked at a cold, wintry field, I saw gray or brown. After watching Richard paint, I saw orange, purple, red and blue in that same formerly barren field. The shadows in my world became rich purples, blues and greens.

Richard's colour theory consists of working with the „big colour“ of an

object and refining it down to the „true colour“. He will paint a still life of ten apples, breaking each apple down to its exact colour. On the finished canvas, no two apples will be the same. This type of painting is an exercise that demonstrates his extreme sensitivity to colour. He is like a human computer when it comes to colour. He begins a portrait by dividing the face into light and shadow. The shadow is never brown as many see it and the flesh is never a standard „flesh colour“.

Richard has painted all over the world. We have boarded many planes carrying wet paintings, an embarrassing situation, one might think, but we have always been treated cordially once the flight attendants see his work. When I bemoan the lack of storage space for his work, he comforts me by saying it is fortunate that he is not primarily a sculptor. Paintings occupy less space than sculptures!

Richard puts the most beautiful part of the colour onto his canvas. Thus, a macadam road is pink in the sunlight. A tree trunk has a luscious violet shadow on it. Dazzling sunlight dissolves the blossoms of a flowering tree to turquoise and violet. A

chateau is an elegant violet or a gutsy golden orange. A nude has a yellow ochre stomach and rainbow - coloured flesh. A landscape explodes with vibrant colour. A village sparkles blue, yellow, orange and peach in the sunlight. His work becomes a mixture of impressionism and expressionism, the effect of light on colour and its emotional impact.

A great artist shows people how to see. Monet showed us the many variations of colour in nature by painting haystacks forty times in different light. Rembrandt showed us sorrow, pity and strength of character. Richard believes that artists must see for the world. He admires the ancient Greek sculptures who showed us the beauty of the human body. „Look at the Mona Lisa“, he tells me, „and see form at its most subtle, most perfect. Look at her hands, the most delicate and finished hands in all of painting.“

I look at Richard's work and see the great joy that is produced by his love of nature and colour. I see his technical expertise, honesty and strength. I see sunlight captured on canvas. I see neon in nature



Self Portrait
Oil on Canvas
14" x 18"



Still Life with Porcelain

Oil on Canvas

18" x 24"



Still Life with Onions

Oil on Canvas

24" x 30"



Still Life
Oil on Canvas
24" x 30"



Still Life in Sunlight

Oil on Canvas

16" x 20"



Blossoming Trees in a Row

Oil on Canvas

22" x 28"



Summer Light
Oil on Canvas
22" x 28"



Maroon
Oil on Board
22" x 28"



City Island
Oil on Canvas
22" x 28"



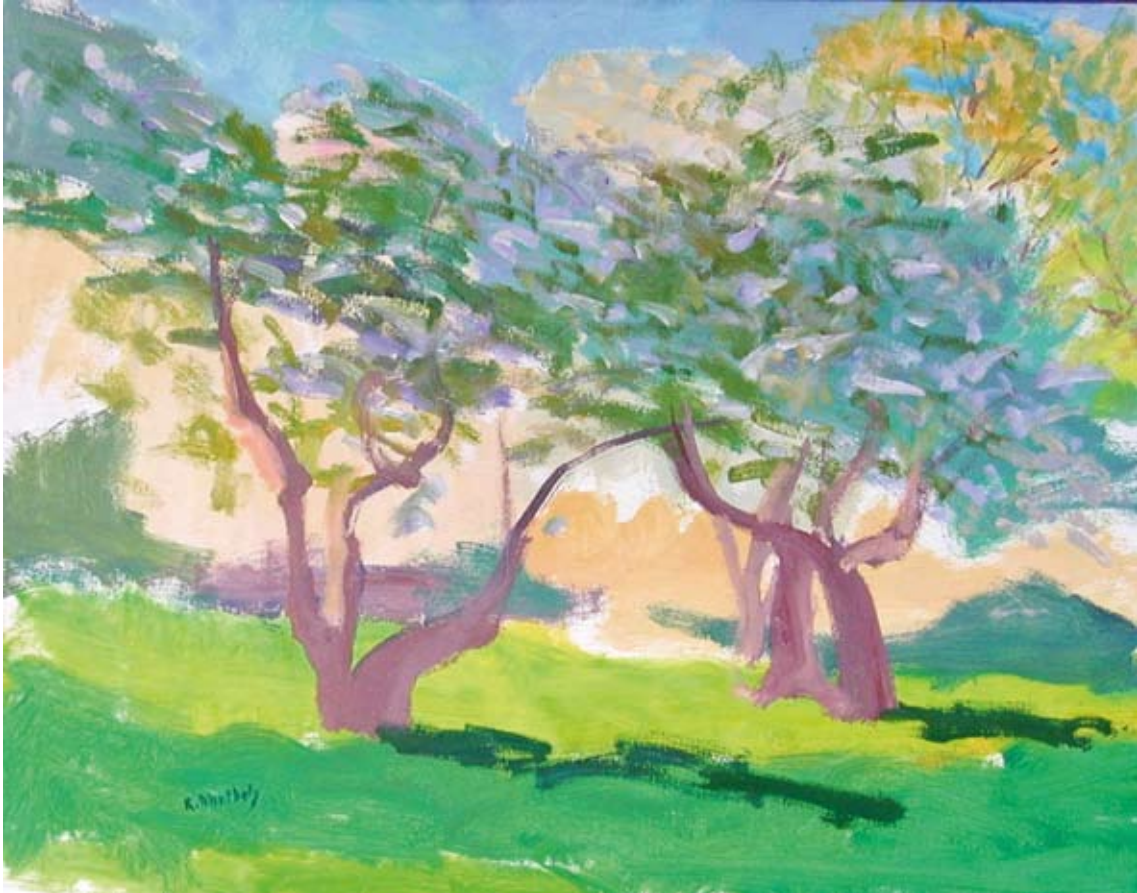
Westchester
Oil on Canvas
16" x 28"



Gray Day
Oil on Canvas
24" x 30"



Central Park
Oil on Canvas
22" x 28"



Spring #4
Oil on Canvas
22" x 28"



Central Park
Oil on Canvas
22" x



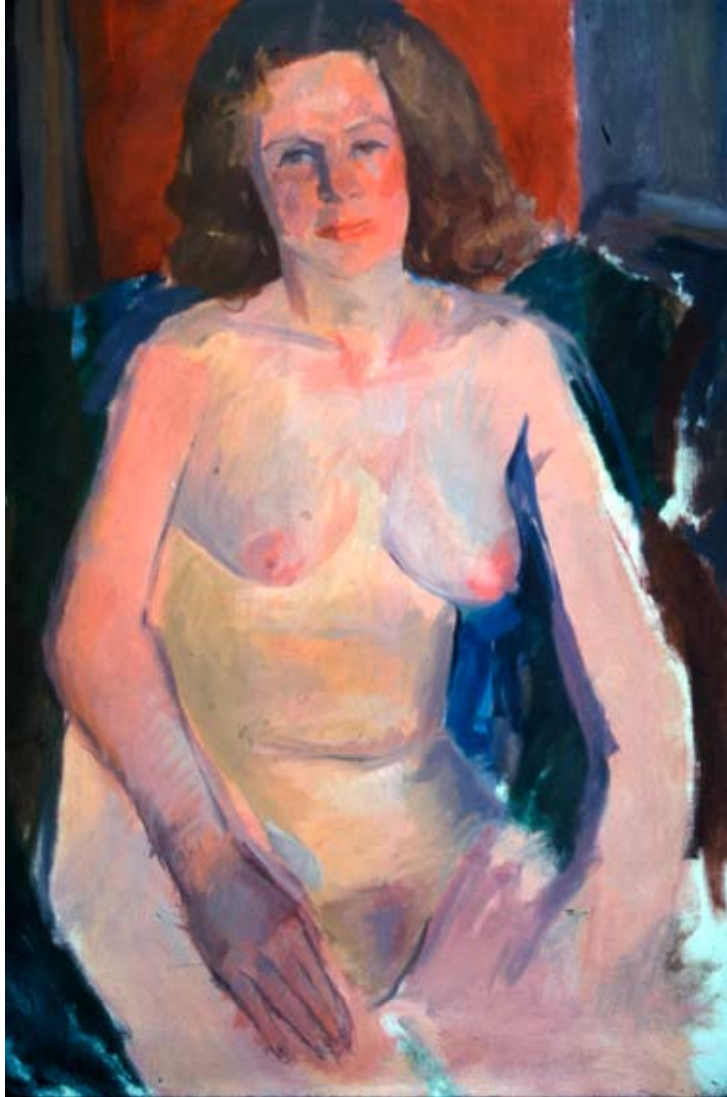
Spring #3
Oil on Canvas
22" x 28"



Mia
Oil on Canvas
16" x 28"



Young Man
Oil on Canvas
20" x 24"



Seated Nude #1

Oil on Canvas

32" x 50"



Seated Nude #2

Oil on Canvas
32" x 50"



Chateau
Oil on Canvas
22" x 28"



Village
Oil on Canvas
22" x 28"



Porte César
Oil on Canvas
30" x 40"



Porte César
Oil on Canvas
30" x 40"



Porte César
Oil on Canvas
30" x 40"



Porte César
Oil on Canvas
30" x 40"



Porte César
Oil on Canvas
30" x 40"



Jacky's Roses
Oil on Canvas
20" x 24"



Storm
Oil on Canvas
28" x 26"



Loire in Sunlight
Oil on Canvas
24" x 30"



Loire in a Storm
Oil on Canvas
30" x 40"



Loire in the Summer

Oil on Canvas
24" x 30"



Sancerre
Oil on Canvas
22" x 28"



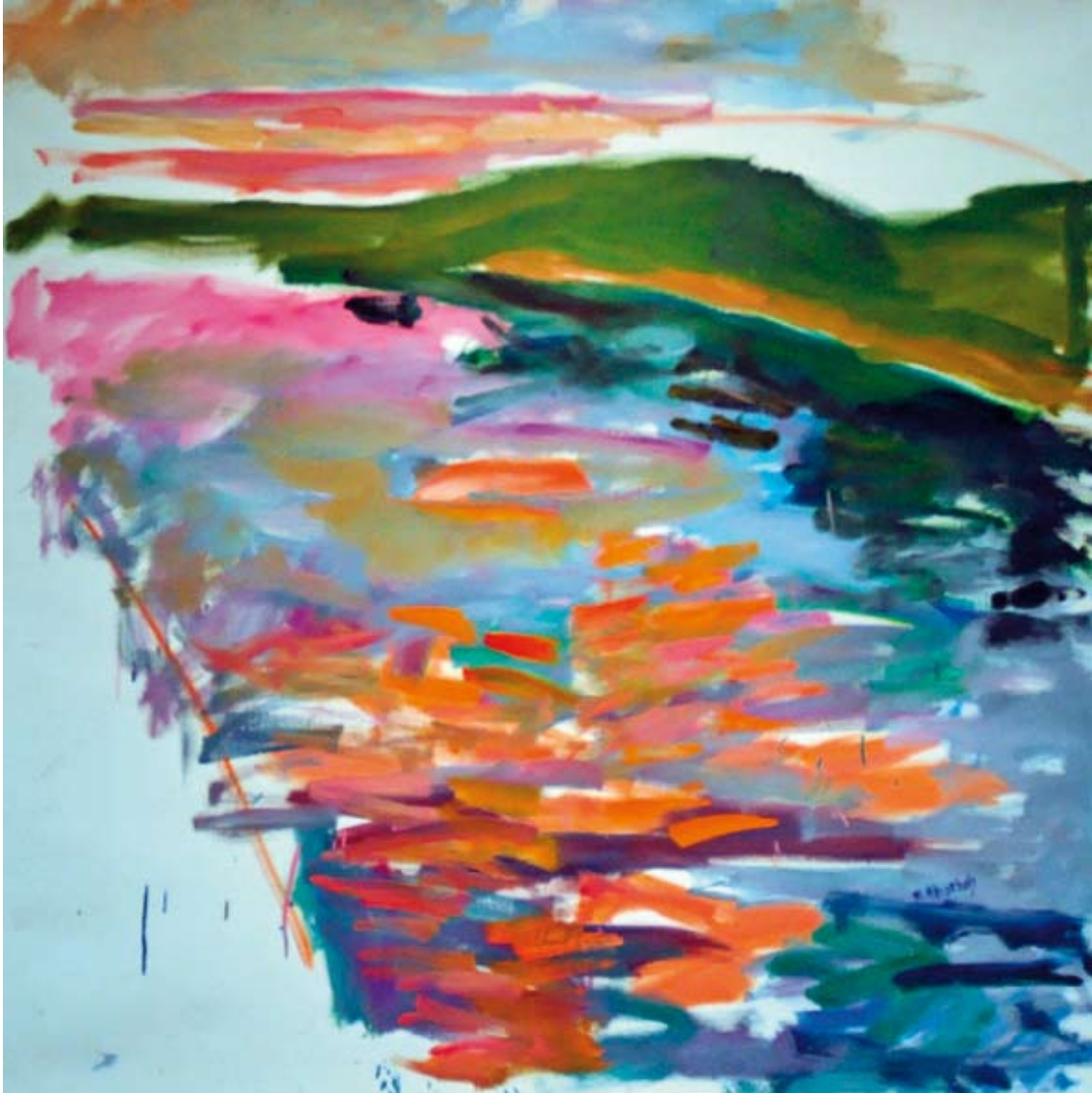
French Wine
Oil on Canvas
30" x 30"



Loire in Sunlight

Oil on Canvas

30" x 40"



Loire Sauvage
Oil on Canvas
30" x 40"

