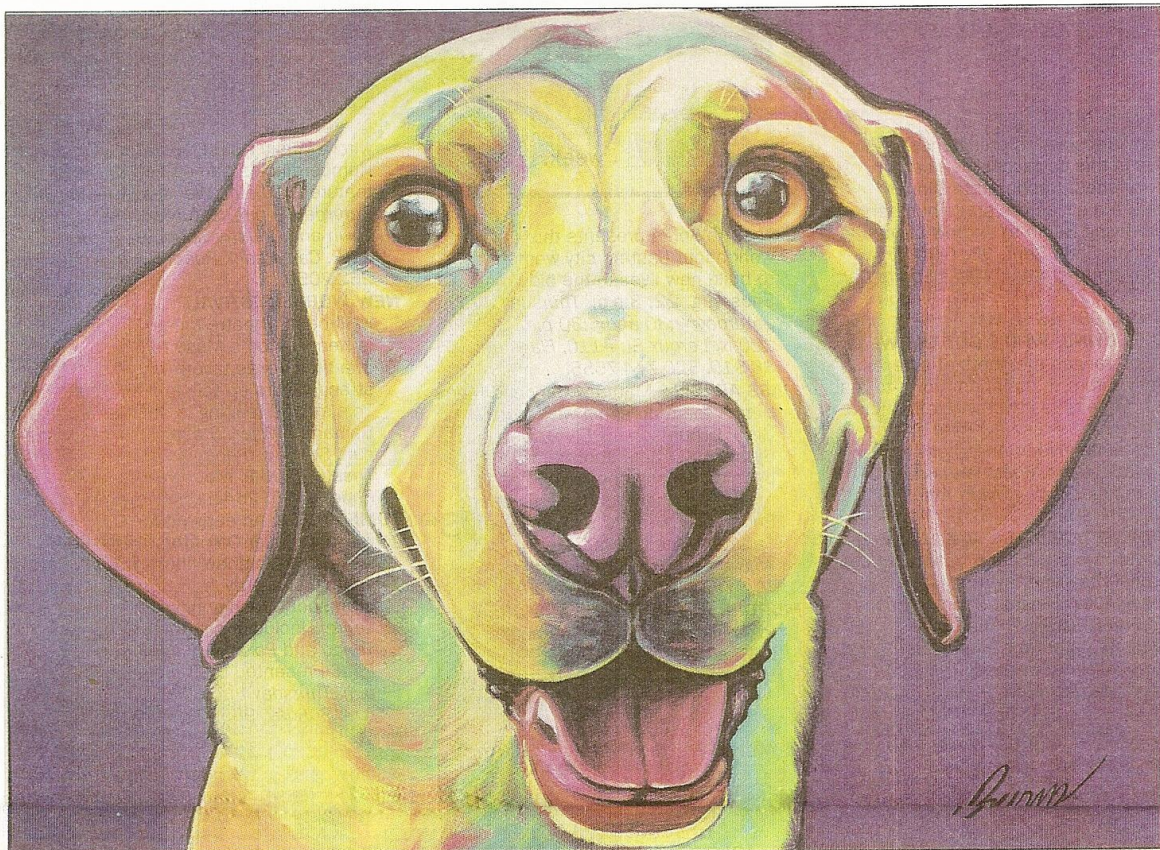


# GALLERIES & MUSEUMS

HAVE A STORY FOR GALLERIES & MUSEUMS? CALL 898-5680.

THE TRIBUNE



COURTESY OF RON BURNS

**Put on a happy face:** Garth is typical of Ron Burns' atypical pet portraiture; the painting's bright colors and abstract colors create a contemporary feel. "I paint the eyes first," Burns says, "because that is where you can find the individuality of each animal." Burns and other artists show works at Wilde Meyer Gallery through Sept. 2.

## Heavy petting

### Exhibit helps pet lovers through dog days of summer

BY JOSHUA ROSE

If the words *dog* and *art* in the same sentence send you searching for canvases of cigar-smoking canines playing games of eight-ball and poker, then grab the nearest leash and take your favorite pooch to the Wilde Meyer Gallery in Scottsdale for a rude awakening.

"Dog Days of Summer," a new exhibit, shows of some of the finest pet painters working today — Ron Burns, Jacqueline Rochester, Ka Fisher and Lydia Hesse. The show, the first of its kind for the gallery, comes from gallery owner's strong commitment to animals in general (and dogs in particular).

Wilde, who grew up alongside animals on farms and ranches in her youth, is active with the Humane Society and Valley animal control agencies. She also has five dogs of her own, which were all rescued from shelters or the

streets.

and several painters in the show will donate a percentage of their sales to animal welfare funds in town. Burns and Rochester also donate pieces of their work to animal protection agencies for annual auctions and fund-raisers.

"When I started out painting fine art, I would go to shelters, photograph the dogs, then go home and paint what I saw," says Burns. "Then, after selling the works, I would make sure that I sent a portion of the proceeds back to the shelter that helped me."

Burns began his career in Los Angeles, where he spent 15 years as a successful commercial artist.

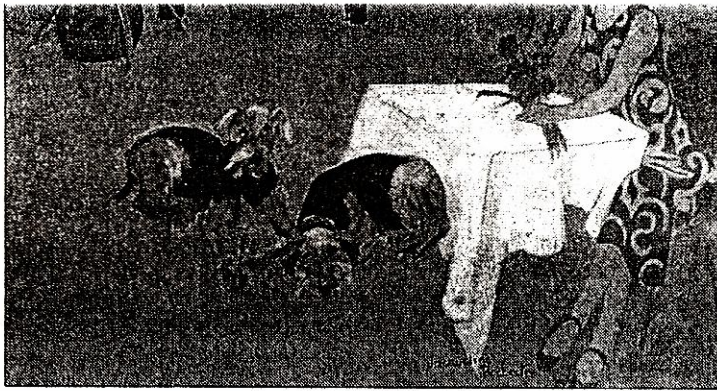
"I used to paint these corporate types," he says. "I'd give them great big bodies and little heads — it was my quiet commentary on

#### IF YOU GO

"Dog Days of Summer" will be at

through Sept. 2.  
Hours: 9:30 a.m. to 5:30 p.m. Monday through Friday, 10 a.m. to 6 p.m. Saturday, noon to 4 p.m. Sunday, 5 to 9 p.m. Thursday.  
Free. Info: 945-2323.

Please see **PETS**, Page 22 ►



Organically, often feature both women and dogs, and represent a simpler time to the artist, who refers to the women's mode of dress as "Gatsby."

COURTESY OF  
JACQUELINE  
ROCHESTER

## PETS: Show arose from gallery owner's love for all animals

► Continued from Page 21

corporate America." □

He decided the subjects for any painting he did as a hobby had be different from the usual bipeds. On a visit to a shelter about 10 years ago, the idea of painting dogs hit home with him, and he has done that ever since.

The artist's style, however, isn't one usually associated with canine portraiture. His bright colors — replete with purples, oranges, yellows and greens — and abstract colors present a contemporary feel that suits many collectors of modern art.

"I like the contemporary look of my paintings because it is so much different than the traditional portraits you see of dogs," Burns says. "But even though my paintings are abstract, I still get each dog's individual likeness on canvas."

Burns, whose popularity has gained significantly in the relatively short time he's spent as a fine-art painter, has recently been contacted by Universal Studios to do work for the *Babe* and *Beethoven* movies the studio is soon to release. Burns has also started to paint more pictures of dogs in various stages of transport — as passengers in vintage trucks and sports cars — in an attempt to mimic the looks of the dogs he sees passing him on the freeway, heads protruding from windows, looking quite human in their expressions. "I paint the eyes first," Burns says, "because that is where you can find the individuality of each animal."

Rochester, on the other hand, has been painting for almost four decades and finds the addition of dogs and other animals in her works as a major step in the development of her work.

"I see four particular stages emerging from my work," says Rochester from her home in New Mexico. "The animals represent the last stage, which I've been painting for almost 10 years now, and is tied into themes of whimsy and romance that also show up in my works."

Rochester's paintings are classical-looking oils with references to artists such as Matisse and O'Keefe. Like Matisse, Rochester is interested in the design and pattern of each particular piece; dogs, with their unique shapes and patterns of color, are a strong element in this design composition.

Rochester, who also does sculptural works in bronze, often also portrays women in a variety of costumes and settings in her works. Some of her paintings, such as *Dora at the Beach*, present women dressed in flapper garb in a mode Rochester dubs "Gatsby."

Such paintings represent an earlier, simpler time to Rochester and they take on a child's sense of whimsy and fantasy: Linen-covered tables rest on the seashore while beautifully dressed women in bright floral patterns and motifs stand confidently in the forefront of the painting.

Rochester, who studied for some time at the Institute Allende in Mexico's San Miguel de Allende arts community, is influenced by the bright, vibrant colors and patterns of the Southwest, and also paints dogs and women in this type of landscape.

"My entire life I've never been without a dog," she says. "And in my work I make sure that I am never repetitious. Each painting is a new creation, a new composition and a new idea."

**"My entire life I've never been without a dog."**

— JACQUELINE  
ROCHESTER