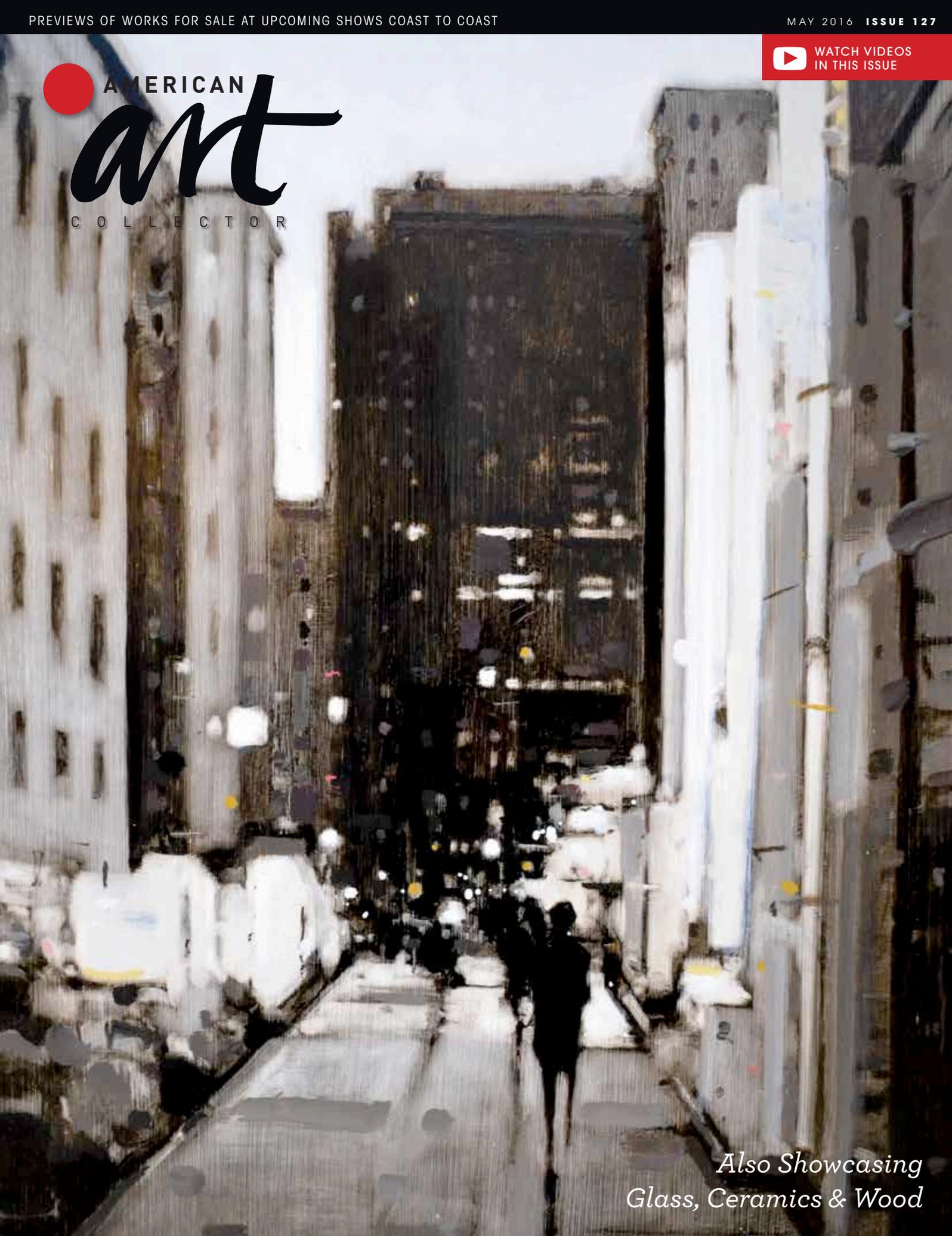


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DAVID DUNLOP

# Reality manufactured



1



2

Influenced by ideas found in neuroscience and perceptual psychology, artist David Dunlop is keenly aware of the way people perceive their surroundings. A painter, lecturer and teacher, Dunlop combines techniques from the Renaissance and contemporary science in his works, which reflect an acute grasp of how the human mind perceives imagery, and reality itself.

“One of the territories of greatest interest for me is one of the trigger mechanisms in the brain that tells us about the picture we’re looking at,” Dunlop says from his studio in Wilton, Connecticut. “How do we manufacture an image? We manufacture reality. We’re all on the 90 millisecond lag with reality anyway, as our brain makes picture of what we think reality is. The thalamus and cortex put it all into one fictitious illusion for us.”

Perhaps, then, Dunlop’s works can be reflected in the well-known phrase by Gestalt psychologist Kurt Koffka, “The whole is other than the sum of the parts.” Dunlop frequently

employs the visual Gestalt principles, including the principles of proximity and similarity, and is also keenly aware of the use of lighting and motion in his works.

*Journeys Into Light*, Dunlop’s upcoming solo exhibition at Susan Powell Fine Art in Madison, Connecticut, is “an exploration of radiance, incandescent motion and luminous

mysteries” found in Dunlop’s landscapes and scenes of New York City, says gallery owner Susan Powell. It includes works such as *Water Circles*, *Spreading Autumn*, described by Dunlop as “a sensation of motion through broken radiating circles.”

In the oil on aluminum piece, the concentric circles are fractured, elevating



3



4

*“In this new series of 35 oils, David blends transparent glazes to create more atmospheric mystery that give his paintings a sense of the movement of experience in time and motion, and a new perception of these subjects.”* —Susan Powell, owner, Susan Powell Fine Art

the viewer’s attention through the Gestalt principle of continuity. Dunlop describes the painting further: “You and I invest more motion in a curving shape than a straight one. We also invest even more motion on a blurring, interrupted curving shape. We sense translucence here through the use of transparent glazes and semi-submerged leaf shapes.”

Dunlop’s *Sunlight on Madison* “refers to art of the

early 15<sup>th</sup> century when Leon Alberti describes the principles of linear perspective in *Della Pittura* in Florence, Italy.” The painting depicts a contemporary city crosswalk as pedestrians walk into the light. “Their shadows create vectors pulling us into the luminous distance,” Dunlop describes. “The attraction to light is universal in diurnal creatures like us.”

*Journeys Into Light* runs May 13 through June 18. ●

**1**  
*Water Patches*, oil on aluminum, 36 x 36"

**2**  
*Water Circles, Spreading Autumn*, oil on white enameled anodized aluminum, 36 x 36"

**3**  
*Sunlight on Madison*, oil on anodized aluminum, 24 x 36"

**4**  
*Intimate Stream Reflections*, oil on aluminum, 36 x 36"