

Previews of Works For Sale at Upcoming Shows

PREMIERE ISSUE
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WESTERN ART

COLLECTOR



UPCOMING SHOW

Up to 28 pieces on show
Summer 2007

Willow Gallery
7175 - 7177 E. Main St.
Scottsdale, AZ 85251
(480) 424-7300

SHOW LOCATION SCOTTSDALE, AZ

CHUCK SABATINO

Reverence

Chuck Sabatino's connection with Native Americans goes back to his childhood when he played Cowboys and Indians with his friends. Chuck realized he always wanted to be the Indian. As a still life artist focusing on Indian artifacts, Sabatino brings that reverence to his paintings.

"In addition to the Native American pottery I paint, I try to interject other artifacts like shirts and beaded bags. I want people to take away the feeling that the Indians had when they made these things. I want people to think about how it felt to be those Indians, making those things, using the materials that were at hand. What they did with what they had to work with was amazing."

Sabatino takes great pride in the artifacts he includes in his work. "A lot of times I'll put in Indian ledger books and drawings that they were doing during the 1880s. I also use the Edward Sheriff Curtis photos from the early 1900s. He was commissioned by Vanderbilt at the turn of the century to document all the Indian tribes.

"The war shirts are called spirit shirts and they were supposed to block the bullets, or keep them from being hit. I include those, too.

"As for the pottery in the paintings—it took a while to learn the pottery and who made what. Different pueblos intermarried and the styles and the symbols overlapped. All of the different pueblos have their own look to the pottery. What fascinates me is combining the different styles and getting them to work well in harmony with one another. I have a pretty good collection of pottery. I started to collect at western locations years and another career ago. Now I

know most of the dealers in Santa Fe and go to as many auctions as I can. I learn as much as I can.

"I first started out just painting pottery, and it started to look the same. So I started adding different elements. The beading on tobacco bags fascinated me. Then I added the photographs and the ledger drawings. Then, as people wanted larger work, I added dresses and war shirts. I started adding white flowers with the pottery. They don't interfere. It's not a color challenge."

Sabatino gives a lot of thought to the placement of items and the juxtaposition of colors.

"Most of the time I work from photographs that I've taken of the pottery. If I'm going to do a 40 x 30" I look for a tall piece and a couple of shorter pieces. I'll look for one that is round or a wedding vase that has the two spouts on it. A lot of Santa Clara is black pottery. I can put that with an Acoma that is white or light tan and get good contrast. Zia pottery has mostly birds and a lot of flowers. That gives you another look to it.

"I love the golds and the okras and the sienna. I love the luminosity of doing washes. All the pottery is hues of oranges, reds, brick color. I get a nice feeling when I finish the painting and varnish it. It just glows from within. I hear that from a lot of people who look at my work.

"I work in washes. It's the Chiaroscuro School of lights and darks. I like to get the lights and darks working and the luminosity. I work on three or four paintings at a time because I put them out in the sun to dry. And then I work on them again. I could work on the same painting maybe four times a day."



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Cheyenne Warriors, oil on canvas, 30 x 48"



Potter Building her Kiln, oil on canvas, 30 x 40"

Sabatino is providing collectors with a variety of painting sizes in this show.

"A majority of the paintings are 10 x 10" of a single pot, but I'm including other things, too. *Southern Cheyenne Dress* is 60 x 42". It's row upon row of elks' teeth and beads. I was trying to get something really tall. The fringe becomes very interesting when you use the lights and darks. You add that with the beadwork on the dress and a big concho belt and it's an interesting painting. *Cheyenne Warriors* is a 30 x 48" that has an Edward Sheriff Curtis photo in it, and Navajo moccasins, and hanging over the photo I put a Plains Indian beaded bag. *Apache Chief* has an old picture card of an Apache chief and a large Santa Domingo storage jar, and a little Santa Domingo bean pot. In *Navajo Clay Figure*, there's an Indian ledger drawing with a Navajo mud figure—a little Navajo on a white horse all made out of mud and painted. I tried to get different images into the show so that you don't look at the same thing."

Collectors appreciate Sabatino's attention to detail. "They like the realism. I had one collector who said she felt like she could toss the keys right



Blackfeet Man's Shirt, oil on canvas, 48 x 36"



Navajo Clay Figure, oil on canvas, 40 x 30"



Northern Plains Parfleche, oil on canvas, 40 x 30"



Acoma 2, oil on canvas, 10 x 8"



Laguna, oil on canvas, 10 x 8"



A Baker's Dozen, oil on canvas, 30 x 40"



Cheyenne Girl's Dress, oil on canvas, 48 x 36"



Southern Cheyenne Dress, oil on canvas, 60 x 42"



Fishes, Birds, Lizards, oil on canvas, 24 x 30"



Cheyenne Tobacco Bag, oil on canvas, 36 x 24"



Apache Chief, oil on canvas, 24 x 30"

"I get a nice feeling when I finish the painting and varnish it. It just glows from within."

into the pot. They like the lighting. Even with the lights out they still look like they've been lit."

Ultimately, for Sabatino, painting is a labor of love.

"You should always see the hand of the painter. I try to be honest in my work. I put in a lot of time and I think it shows. It's the warmth that you see in my paintings. I start work every day at 8:00 a.m. and I quit at 4:00 p.m. I fall in love with every piece until I start the next one."

For a direct link to the exhibiting gallery go to



www.westernartcollector.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

Small	10 x 10"	\$1,500 - \$2,000
Medium	30 x 30"	\$8,500 - \$8,800
Large	48 x 36"	\$14,500
	60 x 42"	\$18,000