



WORLD TRADE CENTER, LEEUWARDEN
MAY 1-4 | 2018

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TRAC2018 WELCOME

Welcome to the Representational Art Conference 2018!

Founded by Michael Pearce and Michael Lynn Adams the goal of the unique TRAC series of conferences is to provide a community for the discussion of exciting ideas and new developments in 21st Century representational art. It is an extraordinary gathering of artists, lecturers, philosophers, historians, critics, collectors, museum and gallery professionals. The Representational Art Conference is a part of Californian Lutheran University's Arts Initiative. TRAC was previously held in Ventura, California in 2012, 2014 and 2015, and in Miami, Florida in 2017.

Leeuwarden – the Culture Capital of Europe: TRAC 2018, the first Representational Art Conference held in Europe, in partnership with the city of Leeuwarden, Culture Capital of Europe 2018.

An unbroken tradition in classical fine art education has survived in the past 70 years in the northern Netherlands. Here you'll find a concentration of well-trained artists from all over Western Europe known as the 'Northern Realists'. About 50 of those artists are associated with the Classical Academy of Fine Art in Groningen (50km distance from Leeuwarden). Fine examples of their work will be presented in the exhibition 'Classical Art', among TRAC's scheduled visits to exhibits.

SPECIAL THANKS

Municipality of Leeuwarden

For the donation of the lunches and closing dinner

World Trade Center, Leeuwarden

For their assistance in making TRAC2018 a wonderful experience $\,$

TRAC2018 BACKGROUND

What is representational art?

Representational art embraces painting, drawing and sculpture and seeks to render recognizable people, places and things and capture natural phenomena, while also demonstrating the skill of the artist. Many representational artists are deeply committed to capturing delicate images of beauty, elegance and grace.

Why TRAC was put together.

The phenomena of the popularity and survival of representational art - despite numerous emphatic declarations of its ending - require the attention of critical writers within academic discourse. We believe that there has been a neglect of critical appreciation of representational art well out of proportion to its quality and significance; it is that neglect that The Representational Art Conferences seek to address. TRAC2012 was organized as a focused but non-doctrinaire event, of serious academic standards, asking what the role of representational art might be in the 21st century, questioning its sources and directions and considering how might it shape the art world.

At TRAC2018 we're committed to continuing the search for answers about representational art, especially asking writers to explore the aesthetic principles and values implicit in the

representational art of the 21st Century. Having established in 2012 that the representational art community has an important voice, it is timely to explore and articulate its distinctive aesthetic values, vision and philosophical outlook. The purpose is not to establish a single monolithic aesthetic for representational art, but to identify commonalities, understand the unique possibilities of representational art, and perhaps provide some illumination about future directions.

Why "representational"?

The conference is called "The Representational Art Conference" because the founders wanted the conference to be inclusive of a wide variety of work that is skill-based and explores a broad range of techniques and ideas that are founded in recognizable expressions of our sensory (particularly visual) experience of reality. What are the boundaries of representation – is surrealism representational? Or fantasy art? How far can a work of art move into abstraction before it loses the relationship between reality and our conscious experience of it? We felt that "representational" allowed for a broad range of work that reflects human sensory experience, including art that is positioned on the misty edges of this cloud-like category.

Jan van der Kooi (Exhibition Classical Art)

CO-FOUNDERS



Michael Pearce, Ph.D.,

Michael Pearce is cofounder of TRAC. He paints grand allegorical figurative canvases, loaded with symbolism. As an author, he is known for his aesthetic writings. He is presently writing a book titled "Never Nothing"

about emergence as the key to moving forward from nihilism. He received his BA (Hons) from Dartington College of Arts, then left England to come to the US where he was awarded a Masters in Fine Arts in Theatrical Design from the University of Southern California. He completed his PhD at Plymouth University, England with a dissertation on Neolithic British ritual art and architecture.



Michael Lynn Adams,

Director of TRAC 2014 & 2015, is a contemporary realist painter best know for his luminous still life paintings. An alum of California Lutheran University, he is currently visiting lecturer of drawing and painting in CLU's Art

Department. Adams was recently nominated by the editors of Fine Art Connoisseur, American Art Collector, and Southwest Art magazines to the pretigious "Artists for the New Century" show at Bennington Center for the Arts, VT and is represented by Principle Gallery of Fine Art, Alexandria, VA, and Charleston, SC. The Los Angeles, California resident is a member of the International Guild of Realism, Portrait Society of America, and an associate member of of Oil Painters of America (OPA) and California Art Club.







TRAC2018 ORGANISATION

THE CLASSICAL SALON

The Classical Salon is an independent foundation. It organizes events and exhibitions, often in collaboration with the Classical Academy of Fine Arts (Groningen) and various museums and exhibition venues in the north of the Netherlands. It also works with the Alumni Association of Artists of the Classical Academy (AKKA) and the business community. http://klassieke-salon.nl

Chairman: Peter Trippi Treasurer: Tom Hageman Secretary: Annelies Meester

TRAC USA

The Representational Art Conference is an initiative of professor Michael Pearce and professor Michael Lynn Adams of the Californian Lutheran University, USA. The goal is the resurrection of classical values and techniques in fine arts.

STAFF

Initiator

Tom Hageman

Administration

Wilco Veenstra, Louella Hendriksen & Annelies Meester

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Annelies Meester & Mariël Meijst

Head of Organization

Annelies Meester Secretary of Classical Salon Foundation

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Mariël Meijst

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Willemijn Meester

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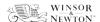








The Fine Art Collective









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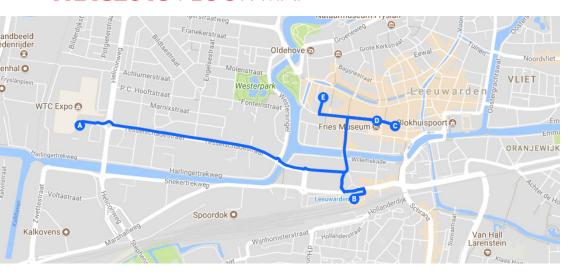
TRAC2018 MAY 2

	Central Hall	New York Hall	Madrid Hall	City Center of Leeuwarden	Grafisch Atelier Friesland	New York Hall	Madrid Hall	London Hall	City Center of Leeuwarden	Grafisch Atelier Friesland	
08:30h						08:30 - 09:30 Keynote lecture Stephen Hicks					08:30h
09:00h							09:30 Paper Semyon Bilmes	09:30 Paper Jennifer Sendall			09:00h
10:00h							10:15 Paper David Hardy	10:15 Paper Joke Frima			10:00h
11:00h		11:30 Opening by Municipality				11:00 Keynote lecture Mandy Theis					11:00h
12:00h			12:00 sored by Municipality i	in Central Hall		12:00 Keynote lecture E. v/d Wetering vs. G. v/d Riet					12:00h
13:00h		13:00 Lecture Michael Pearce					Lunch spons	13:00 sored by Municipality in 13:45	13:30 - 17:00	13:30 - 17:00	13:00h
14:00h		14:15 Paper Presentation Max Ginsberg			14:15 - 17:00 Demonstration		Paper Lori Escalera 14:30	Paper Aihua Zhou 14:30	Plein Air Painting Session	Demonstration Woodcutting Siemen Dijkstra	14:00h
15:00h				15:15 Bargues	Lithography Minno Banning		15:15	Paper Tamara Ansing 15:15 Paper Anne Emerson Hall	Led by: Wouter Tulp		15:00h
16:00h				16:00 Opening Classical Art Exhibition				16:00 Short Film William Oberst			16:00h
17:00h			17:00 Dinner break			17:00 Panel Discussion: Art & Education	17:00 Painting Demonstration				17:00h
18:00h			18:00 Woodburning Demonstration				Conor Walton	18:30			18:00h
19:00h			Nick Willems				19:30	Dinner break 19:30			19:00h
20:00h			Painting Demonstration Elvira Dijk				Painting Demonstration Conor Walton	Sculpture Demonstration Margot Homan			20:00h
21:00h											21:00h

TRAC2018 MAY 4

	New York Hall	Madrid Hall	London Hall	City Center of Leeuwarden	Grafisch Atelier Friesland	New York Hall	Groningen > Emden > Assen	WTC Restaurant 'The Globe'	
08:30h	08:30 - 09:30 Keynote lecture Corinna Wagner					08:30 - 09:30 Keynote lecture Joseph Bravo			08:30h
09:00h	-	09:30 Paper David Molesky	09:30 Paper Peter Coppin				09:30 - 18:30		09:00h
10:00h		10:15 Paper Andrew Leventis	10:15 Paper Niloofar Gholamrezaei				GRAND TOUR Museum Bustour		10:00h
11:00h	11:45	11:00 Paper Leon Lou	11:00 Paper Shaun Berke				'Romanticism in the North' Groningen Musuem		11:00h
12:00h	Keynote lecture Odd Nerdrum						'American Dream' Emden Kunsthalle		12:00h
13:00h			13:00 ored by Municipality i	n Central Hall	13:30 - 17:00		'American Dream' Drents Museam		13:00h
14:00h		13:45 Still life Demonstration Henk Helmantel	13:45 Paper Carl Korsnes 14:30 Paper Willem Venter	Plein Air Painting Session Led by:	Demonstration Etching Reinder Homan				14:00h
15:00h			15:15 Paper Freerk Heule	Hans Parlevliet					15:00h
16:00h			16:00 Paper Jorge Egea						16:00h
17:00h	17:00 Panel Discussion: Art & Assessment		16:45 Paper Elina Cerla						17:00h
18:00h			18:30						18:00h
19:00h	19:30 Prix de Norvege	19:30	Dinner break					19:00 - 21:30 Closing diner Sponsored by the	19:00h
20:00h	20:00 International League of Fine Art Schools	Workshop / Demonstration Egg Tempera Esther Leuvenink						Municipality of Leeuwarden	20:00h
21:00h									21:00h

TRAC2018 FLOOR MAP



- A Westcord WTC Hotel Heliconweg 52, 8914 AT Leeuwarden
- B Station Leeuwarden 8911 AC Leeuwarden
- Exhibition Classical Art Frysian Gallery Zaailand 147, 8911 BL Leeuwarden

Grafisch Atelier Friesland

8911BX Leeuwarden

Haniasteeg 61

- Frysian Museum Wilhelminaplein 92, 8911 BS Leeuwarden
- TRAC is taking place on the first floor of the World Trade Center Hotel

TRAC2018 DISCUSSIONS

Eager to participate in discussions about quality, knowledge, and tradition in art (education)?

Within the TRAC 2018 conference, time and space will be made available for panel discussions. We will discuss how to describe artistic quality and how to apply it in assessments. We will also explore how to generate this quality in art education. For the latter, art schools from around the world have been invited with an eye toward bringing them together in an international league.

Discussions: Art & Education

Wednesday May 2nd

Subject 1: Education in art, methods, values and criteria How do you organize art education in such a way that you generate optimal quality? What are the basic principles, how do you teach them, and how do you structure them?

Subject 2: International interaction What do our institutions have to offer each other worldwide? How can we work together to optimize quality, inspire, and support each other? How do we organize exchanges of expertise and of teachers and/or students? How do we establish interconnected postacademic studies, summer schools, artist residencies, etc

Speakers: Stephen Hicks, Mandy Theis, Ernst v/d Wetering vs. Gezien v/d Riet

Papers: : Semyon Bilmes, Jennifer Sendall, David Hardy, Joke Frima, Lori Escalera, Aihua Zhou, Virgil Elliott, Tamara Ansing, Anne Emmerson Hall, Sandra Galda

Discussions: Art & Assessment

Thursday May 3rd

Subject 1: Assessment of art, values and criteria of quality in form and content. What are the definitions (at least handy descriptions) that can be used to interpret the level of the work of art and to determine the distinction between professional and amateurish art? When and why is something called kitsch? What are the criteria? How do we formulate definitions (or reasonable descriptions) of various levels in art?

Subject 2: Art criticism and promotion: How can you structure your arguments in such a way that you can reach a reasonably broad (interested) audience? How can you avoid esoteric excursions, emotional instincts, physical interpretations, or free fantasies? And more importantly, prejudices or political propaganda? How to restore public respect for art?

Speakers: Corinna Wagner, Odd Nerdrum

Papers: David Molesky, Peter Coppin, Jorge Egea, Niloofar Gholamrezaei, Leon Lou, Shaun Berke, Carl Korsnes, Willem Venter, Freerk Heule, Andrew Leventis, Elina Cerla.

TRAC2018 ACTIVITIES

GRAND TOUR MUSEUM BUSTOUR

Groninger Museum, Groningen: 'Romanticism in the North

From Friedrich to Turner, the first international exhibition surveying northern European Romantic landscape painting. Dramatic scenes of raging seas, imposing mountains and erupting volcanoes will alternate with quiet moonlit nights and peaceful fields where lonely figures pause to rest. Come discover more than 95 magnificent works from the Netherlands, Germany, Scandinavia, and Great Britain.

Drents Museum, Assen (Netherlands) & Kunsthalle Emden (Germany): "The American Dream – American Realism 1945 – 2017"

The Drents Museum (Assen, Netherlands) and the Kunsthalle Emden (Emden, Germany) are presenting a spectacular overview of American Realism with work by such artists as Edward Hopper, Andy Warhol, Andrew Wyeth, Alice Neel, Roy Lichtenstein, Stone Roberts, Alex Katz, and Chuck Close. This two-part exhibition is on view concurrently in Assen and Emden. In total, there are more than 200 works of art spread between the two museums. The Drents Museum focuses on the period 1945–1965, while the Kunsthalle Emden features works from 1965 to the present. Never before has such a comprehensive overview of American Realism been mounted in Europe.

OTHER EXHIBITIONS

Fries Museum, Leeuwarden: 'Escher's Journey' An exhibition of Maurits Escher (1898–1972), master of perspective and optical illusion. Visitors will meet Escher the person, and walk in his footsteps. This exhibition is designed as a three-dimensional biography: it will truly feel as if you have entered Escher's headspace.



EXHIBITION CLASSICAL ART

Northern Dutch Realism and the Classical Academy of Fine Arts. An exhibition of artists from the Classical Academy in Groningen: (Former)Teachers and Guests in the Frisian gallery, Zaailand, Leeuwarden from 1 May – 24 June 2018

Participants:

Andrijana Martinovic; Anuschka de Smidt, Asaph ben Menahem, Carolien van Olphen, Diederik Kraaijpoel, Douwe Elias, Eddy Roos, Elvira Dik, Ernst van de Wetering, Esther Leuvenink, Flip Gaasendam, Francien Krieg, Gerrie Wachtmeester, Geurt Busser, Gezien van de Riet, Gosse Dam, Grietje Postma, Hans Parlevliet, Henk Helmantel, Herman van Hoogdalem, Jan van Loon, Jan van der Kooi, Jantien de Boer, Jille van der Veen, Joke Frima, Jon Gardella, Keimpe van der Kooi, Lennaert Koorman, Margot Homan, Marten Huitsing, Matthijs Röling, Milan Smidt, Minno Banning, Niels Smits van Burgst, Paul Boswijk, Peter Hartwig, Peter Hiemstra, Pieter Pander, Rachel Dieraert, Ralph Douglas, Randolph Algera, Rein Pol, Reinder Homan, Siemen Dijkstra, Svetlana Tartakovska, Tim Blaauw, Tom Hageman, Wim Jonkman, Wouter Berns.

Sponsored by: Achmea, Beringer-Hazewinkel foundation, Scholten-Kamminga foundation (JBS& HSK), Classical Academy of fine arts.











SPECIAL OFFERS

"Prix de Norvège – making good artists better"
Louis XIV founded the Academie Royale de peinture et sculpture in 1648. The crowning point of a student's education was to win a scholarship to continue his education in Rome: the Prix de Rome. This example is followed by the Norse Dutchman, Egbert Pijfers, with the Prix de Norvège: two students of the Classical Academy (Groningen) are able to find inspiration in the Norwegian fjords each year.

On the occasion of TRAC2018, the foundation Prix de Norvège will expand this offering to two additional artists graduating somewhere else in the world. Art schools everywhere are invited to submit nominations, from which a jury will choose the winners.

Lottery Geurt Busser

Lottery Geurt Busser – Geurt Busser is a painter of the Wadden Sea. With his ship 'Hendrik', an old shrimp cutter, he has been sailing the Wadden for dozens of years to make watercolors in and around this area of outstanding natural beauty. On the occasion of TRAC2018, Busser will invite 5 participants to accompany him for a trip on the Wadden Sea on 5 May.

However, Busser does not know who to choose for this honor. For this reason, TRAC2018 has devised a lottery: applicants will write their personal information on a special card during the welcoming events on 1 May. From these cards, 5 winners shall be drawn during the farewell dinner on 4 May. This experience has been made possible by the organizing foundation 'Classical Salon'.





TRAC2018 PLFIN AIR PAINTING SESSIONS

The historic city center of Leeuwarden is exceptionally picturesque. That is why TRAC2018 is organizing a program of plein air painting for TRAC participants during the conference. You will not need to bring your own materials; these will be supplied by our sponsor: The Fine Art Collective."



Wouter Tulp I tell stories...

A succesful drawing tells a story. I always ask myself: What is it I want to tell with this drawing, and how can I be as clear as possible. Every element in the drawing should be supporting the story.

There is a story in a traditional portrait, a children's book illustration, as well as a cartoon character or a background design for an animation. Over the years I told many stories in magazines, books, commercials and animations. I have been working professionally since 2001. I have worked in many fields of illustration and gained a lot of knowledge about drawing and painting techniques and working for clients. I love to share that knowledge, teach and inspire people, and help them improve their art. From time to time I step on stage to give lectures or workshops, and I teach online. http://www. woutertulp.nl/

During TRAC2018, Wouter guides the Plein Air painting session in the city centre of Leeuwarden.

The Fine Art Collective





liquitex Conté à Paris

Hans Parlevliet



Hans Parlevliet was born in 1953 Groningen and followed in a fine art study at Art Academy

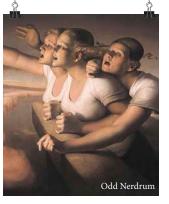
Minerva from 1975 to 1980 in the same city. He

mainly paints landscapes, almost always with low sunlight and a long horizon, so characteristic of the North of the Netherlands. His paintings have a bright use of colour, and often there is a strict, sometimes even symmetrical, composition. The paintings are detailed and the ground often extends right in front of the viewer's feet. He invites the viewer for a virtual walk.

Hans will lead a plein air painting session on Thursday, the third day of the conference. This session is fully sponsored by The Fine Art Collective.







TRAC2018 KEYNOTE SPEAKERS



Odd Nerdrum..

Odd Nerdrum (born 8 April 1944) is a controversial Norwegian figurative painter whose work is held by museums worldwide. Themes and style in Odd's work reference anec dote and narrative.

Primary influences by the

painters Rembrandt and Caravaggio help place his work in direct conflict with the abstraction and conceptual art considered acceptable in much of his native Norway.

Nerdrum creates six to eight paintings a year that include: still life paintings of small, everyday objects like bricks, portraits and self-portraits, and large paintings allegorical and apocalyptic in nature. Subjects of Nerdrum's paintings are often dressed as if from another time and place.

Nerdrum says that his art should be understood as kitsch rather than art as such. "On Kitsch", a manifesto composed by Nerdrum, describes the distinction he makes between kitsch and art. Nerdrum's philosophy has spawned The Kitsch Movement among his students and followers, who call themselves kitsch painters rather than artists.

Odd Nerdrum's work is held in several public collections worldwide including in the United States: the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Metropolitan Museum of Art, New York City, New York, New Orleans Museum of Art (NOMA), New Orleans, Louisiana, Museum of Contemporary Art San Diego (MCASD), San Diego, California, Walker Art Center, Minneapolis, Minnesota, and in Norway, the National Gallery in Oslo. Odd Nerdrum is represented by the Forum Gallery, New York City.

Odd Nerdrum's Kitsch and Roger Scruton's Beauty were the main topics of discussion at TRAC2014. The difference between the aesthetical views of the two philosophers, can more or less be summed up in some of what Stephen Hicks also concluded with in The Aesthetics of 21st Century Panel Discussion:

Professor Scruton is a Platonic-Kantian and Odd Nerdrum an aristotelian, reacting against Kant's ideas, which have been so influential in the universities, politics and aesthetics since the 18th century. The former wants to observe and describe the present situation, the latter wants to change it and find a solution.

TRAC2018 KEYNOTE SPEAKERS



Mandy Theis Hallenius.,

Certified K-12 art teacher and Co-President of the Washington Art Education Association.

She is also President and cofounder of The Da Vince Initiative. The Da Vinci Initiative is a 501(c) (3) non-profit education

foundation that supports skill-based learning in K-12 art classrooms. This Initiative works with

teachers nationally and internationally through online classes, art education conferences, keynote speaker services, weekend retreats, district-wide workshops, and more.

Mandy is a graduate of the four year program at the Aristides Atelier. She also studied classical drawing at the Corry Studio of Figurative Art, Mims Studios, and Ingbretson Studio. She has 10+ years of teaching experience, and leads professional development workshops for art teachers and artists all over the United States.



Joseph Bravo.,

Joseph Bravo is an independent curator and arts writer. With a masters degree in art history and over twenty five years working in museums and as a university art history instructor, Bravo brings unique insights to

the interpretation and contextualization of fine art. After initially working in the Classical and Egyptian antiquities department, he went on to curate Oceanic art and specialize in matters related to Art and Otherness theory. For the last decade and a half, Bravo has focused his attention on issues in contemporary art, particularly those relating to the dynamics of the creation of art canon and the inclusion of marginalized aesthetic optics.

In the course of these efforts, he has been an ardent advocate for various forms of contemporary figurative realism. Bravo has been a lifelong student of the metaphysics of art as well as of its semiotics and esoteric iconography. Whether as a museum curator or director, a university instructor or independent scholar and theorist, Bravo has made it his life's pursuit to share the intrinsic value and illuminating power of fine art with anyone who would aspire to perceive it.



Corinna Wagner.,

Corinna Wagner is Associate Professor of Literature and Visual Culture at the University of Exeter. Her research interests include photography and nineteenth-century, art and anatomy, visual cul-

ture, and the relationship between medicine and the arts. She has published articles and chapters on these topics, and her books include Art and Anatomy: The Body and Visual Culture (forthcoming), Pathological Bodies: Medicine and Political Culture (California UP, 2013) and with Joanne Parker, Art and Soul: Victorians and the Gothic (Sansom, 2014). She has also edited A Body of Work: An Anthology of Poetry and Medicine (with Andy Brown, Bloomsbury, 2015) and Gothic Evolutions: Poetry, Tales, Context, Theory (Broadview, 2014). She is also a photographer and is at work on a project called Transparent Bodies.



Ernst van de Wetering.,

Ernst van de Wetering was first trained as an artist at the (Netherlands) Royal Academy of Fine Arts in The Hague. He received his doctorate in art history from the University of Amsterdam. Since 1968, he has been a

member, and is now chairman, of the Rembrandt Research Project. He was art historian on the staff of Amsterdam's Central Research Laboratory for Restoration from 1969 to 1987 and, since 1987, has been full professor of history of art at the University of Amsterdam. He has published extensively on historic painting techniques, as well as in the field of theory and ethics of conservation and restoration.

Van de Wetering is the voice of dissent when it comes to the significance of light in Dutch 17th-century painting. He doubts that it was a factor at all and says there were as many kinds of light as there were ways of painting. It was not a question of light, he adds, but of a painter's methods and



style. He has also written several academic papers debunking the myth that Claude Monet painted only with natural light.

In 2003, Van de Wetering was presented with the Heritage Preservation/College Art Association Joint Award for Distinction in Scholarship and Conservation at Oxford University, where he has been a frequent guest lecturer.



Stephen Hicks.,

Stephen R. C. Hicks is Professor of Philosophy at Rockford University, Illinois, USA.

He has published 4 books: The Art of Reasoning: Readings for Logical Analysis, Explaining

Postmodernism: Skepticism and Socialism from Rousseau to Foucault, Nietzsche & the Nazis and Entrepreneurial Living.

He has published in academic journals such as Review of Metaphysics and other publications such as The Wall Street Journal. His writings have been translated into fourteen languages: Portuguese, Spanish, German, Korean, Persian, Serbo-Croatian, Polish, Swedish, Hindi, Russian, Ukrainian, Cantonese, French, and Arabic. In 2010, he won his university's Excellence in Teaching Award.

He has been Visiting Professor of Business Ethics at Georgetown University in Washington, D.C., a Visiting Fellow at the Social Philosophy & Policy Center in Bowling Green, Ohio, and Senior Fellow at The Objectivist Center in New York. He received his Bachelor's and Master's degrees from the University of Guelph, Canada, and his Ph.D. in philosophy from Indiana University, Bloomington.

More information about Dr. Hicks's courses, publications, and blog can be found at his website: StephenHicks.org

TRAC2018 SPEAKERS



Gezien van de Riet.,

After her Master's Degree in Sociology (subsidiary subject History of Art, University of Amsterdam), Gezien van de Riet went to Bolivia, combining fieldwork with illustration. The wish to qualify seriously in free

pictorial art drove her to the evening classes at the La Paz School of Fine Arts, where director Alberto Medina recognised and stimulated her talent. Her first exhibitions –and her first success– also took place in La Paz. A new hospital commissioned her a mural painting.

So she came back to Holland as a painter. She learned about distemper (Wackers Academy, Amsterdam) and an inspiring tutor was Diederik Kraaijpoel, painter, teacher, art theoretician and co-founder of the Groningen Classical Academy. She was editor of Palet art magazine for 10 years. Her work is shown in galleries, art fairs, and yearly in the Independant Realists Exhibition of

Museum Møhlmann, an important Dutch platform for representational art; her works are part of the museum's collection. In 2016 she became Associated Living Master of the Art Renewal Center (America).

As an editor she wrote about realism, in monographs and magazines. She gave lectures about realism, concerning discussions in art history around the question: is naturalism lacking imagination? She started a blog focussing art history issues.

Gezien participated in TRAC2014 and saw the importance of an international movement reinforcing and enriching the contemporary classical art. So she informed several people in Holland. Tom Hageman was interested and went to TRAC2015 and accepted the challenge: TRAC2018!

During TRAC 2018 Gezien van de Riet will give a keynote lecture together with Ernst van der Wetering on Wednesday May 2nd.





Michael Pearce.,

Michael Pearce is a British figurative painter who lives in Ventura County, California. He is internationally known for his leadership of The Representational Art Conference (TRAC) series and his huge figurative "Secret

Paintings" which are presently touring the United States.

While on the surface Pearce's paintings are romantic contemporary escapes from the hard edges of daily life, celebrating colorful flowers and beautiful people, there's a mythic depth to them that reveals the artist feeling his way out of deconstruction by drawing upon archetypes and

allegories from the West's deep past, from centuries-old emblem books and alchemical symbolism. Pearce digs for conceptual themes in the paintings that capture his audience by encouraging their individual imaginative interpretation of the events he has painted. There's meaning here – a reconstruction of ideas bigger than ourselves – that makes these paintings feel greater than their already large size.

Pearce teaches painting and drawing at California Lutheran University in Thousand Oaks. He is author of Art in the Age of Emergence, a remarkable book about the aesthetics of representational art in the emerging present age. He has a Phd from Plymouth University, an MFA from the University of Southern California, and a BA (Hons) from Dartington College of Arts.



Peter Trippi.,

Peter Trippi is editor-inchief of Fine Art Connoisseur, the magazine that serves collectors of historical and contemporary representational art. He is also president of Projects in 19th-Century Art, a firm he

established to pursue research, writing, and curating opportunities. Previously he served as director of the Dahesh Museum of Art (New York) and vice director for development at the Brooklyn Museum. In 2016 Trippi co-curated an exhibition about the Dutch-born, London-based

painter Lawrence Alma-Tadema, who lived from 1836 to 1912. That project opened at the Fries Museum in Leeuwarden, Holland, then traveled to Vienna's Belvedere Museum and London's Leighton House Museum. In 2008-10, Trippi co-curated the international touring exhibition J.W. Waterhouse: The Modern Pre-Raphaelite.

Peter also advised the curators of the exhibition 'The American Dream', that is currently being shown at both the Drents Museum (Assen, Netherlands) and the Kunsthalle Emden (Germany). On the last day of TRAC2018, a guided bus tour is organised for all participants so that you can see this two-part exhibition.

TRAC2018 PANELISTS

Panel Art & Education is chaired by, among others, Tom Hageman Panel Art & Assessment is chaired by Peter Trippi, other members, among others, Mr. Infiesta (director of MEAM museum)



Kara Ross.,

Kara Lysandra Ross is the Co-Chairman and Chief Operating Officer for the world renowned Art Renewal Center (ARC). She is also the Chief Executive Officer for The Da Vinci Initiative,

dedicated to introducing skill-based art education in public and private schools K-12. She holds a BA in Art History from Drew University. As an art educator she has been a contributing writer for Collections Magazine, and Fine Art Connoisseur, and has been published frequently in other magazines and newspapers. She was the co-editor of the William Bouguereau Catalogue Raisonné and author of chapter 28 in the published second edition.

She served on a panel focused on the future of representational art at The Realist Art Conference (TRAC) in 2014 and in her role at the ARC spearheaded the introduction of the live exhibition associated to the ARC Salon Competition serving as curator and chief organizer. She is an ARC Salon Judge, and has served as juror in other competitions for organizations such as the International Guild of Realism, the South African Portrait Society, IX Arts, and the Ani Academy. She is also an expert on 19th century Academic French and English painting and is currently researching and writing the catalogue raisonné on Edmund Blair Leighton, for which she is accepted as the world authority, authenticating works by this artist for Sotheby's, Christie's, and Bonham's auction houses among others.



José Manuel Infiesta.,

José Manuel Infiesta (Barcelona, 1949) is the President of the Fundación de les Arts i les Artistes, created in 2005, and Director of the European Museum of Modern Art (MEAM).

He is an architect, as well as a writer, publisher and art collector. The Museu Europeu d'Art Modern, promoted by Infiesta, opened its doors in 2011, in the Palau Gomis palace of the 18th century, among the alleys of the Born district of Barcelona. In addition, for ten years, the MEAM

has been the winner of the Figurative Art prize for the disciplines of painting and sculpture, which are usually presented by up to 2,500 artists from all over the world. His private collection began with marble pieces of the twentieth century. Over time it has been nourished mostly Catalan sculpture from modernism to the late twentieth century, has about 200 pieces, and European sculpture of the twentieth century, a total of 300 works today. José Manuel Infiesta is awarded the FAD Award for Decorative Arts in 2002.

Mr. Infiesta will be a panelist during the panel discussion about art & assessment.





Tom Hageman.,

Tom S. Hageman (Amsterdam, 1943) studied at the Academy Minerva in Groningen. After finishing his studies Hageman traveled extensively in Turkey, Iran, Afghanistan, Pakistan and India which influenced him in his

development as an artist.

In the seventies and eighties Hageman teaches at the Academy Minerva and becomes active as chairman for the National Association for Visual Arts. In the beginning of the nineties Hageman becomes an artist in residence and teacher at the Prague Academy for Visual Arts (Czechoslovakia) and travels in Hungary, Poland, Slovakia and the Ukraine. Here he was inspired to develop the series, "The Imaginary City of Prague". In the latter part of the nineties Hageman becomes an artist in residence in Belgium where he worked on his series etchings. In 2003 Hageman becomes an artist in residence in Spain where he worked on his series, "The Panorama of Callosa en Sarria." In 2005 he founded the 'Classical Academy of fine art' in Groningen. He visited TRAC2015 and there he decided he wanted to bring TRAC to the Netherlands. In 2017 he initiated TRAC2018 and here we all are today!



Patty Wageman.,

Patty Wageman (1967) is an art historian from Groningen, the Netherlands. As of 1 September 2014, patty has been appointed as the new director of Museum De Buitenplaats in Eelde. Since 2011 she has

worked at Museum Boijmans Van Beuningen in Rotterdam first as Business Leader and since 2013 as Head of Collection & Research. Before that, she was employed by the Groninger Museum from 2001 to 2011, where she held the position of business leader and deputy director since 2005.

Patty will be one of the panelists during the Art & assessment discussion on Thursday, May 3.





TRAC2018 DEMONSTRATION ARTISTS

Nick Willems - Woodburning



Woodburning art as performed by Nick Willems from Holland is unique in the world. Nick is privileged with a pure and open soul which allows him to translate his emotions, thoughts and feeling woodburn art. Willems

studied at the Classical Academy and is trained professionally in expressing himself in art.

Willems spends most his time and attention in creating woodburn art inspired by his own life. Recently he also decided to put his skill to work in making specific woodburn art on request.

"Once in a while you are stunned with absolute beauty. The magic of empowerment and imagination. Something totally different than a decently produced image, but a world of its own. This is what I encountered when Nick showed me his work. The transformation of plywood to a real 'skin'. Warm and light, but using the most aggressive types of tools: a flame and a soldering iron. If you linger a bit too long on one place with the tool, then all is lost. Patience, concentration and a burning love: that's the essence." Ruud de Rode – Artist.

Esther Leuvenink - Egg Tempera



"Since June 2016 I graduated from the Classical Academy for Painting in Groningen. There I was trained in classical painting techniques in the basic training and in the master phase I specialised

in layered painting with egg tempera and fine painting.

In my work, I want to depict things as they are. Without decoration. The portrait or object itself tells the story to the viewer. By working with many layers on top of each other and making intensive use of detail, I invite you to pause for a moment and to investigate the person, the situation or the object. It is not a quick impression that I want to leave behind, but an intensive introduction to a life story. However, the image will not impose itself on you. Connivance and tranquillity are characteristics of my work. It is up to the viewer to accept the silent invitation."







Conor Walton - Painting



"I see myself as a figurative painter in the European tradition, attempting to maintain my craft at the highest level, using paint to explore issues of truth, meaning and value. All my paintings

are attempted answers to the three questions in the title of Gauguin's famous painting: 'Where do we come from? What are we? Where are we going?'" – Conor Walton

Margot Homan - Sculpture



Margot Homan was born in Oss (Netherlands), educated at the Tilburg Academy of Art (Netherlands), where it was strictly forbidden to her to work in a figurative style. Directly after graduating she followed her artistic

vocation, and started to develop her own figurative style, while part-time teaching at the Markendaal Academy (Breda). Since 1984 she decided to follow her artistic passion fulltime. Margot Homan lives and works in Tilburg (Netherlands) and in Pietrasanta (Italy). In Italy

where she casts her bronzes for the excellent qualities of the foundries they offer and finds the marble for her sculptures. Since 1984 her work is exhibited in the Netherlands and abroad, beside several musea exhibitions. Till February 11th 2018 "Iconisch" in The Jan Cunen Museum in Oss. She has been shown at important fairs like TEFAF Maastricht, PAN Amsterdam and Olympia London Art Fair and Contemporary Art fair London, Tokyo Art Fair. You can find her sculptures at several public places like in Amsterdam and in Tilburg a 7 ton heavy marble sculpture. Her sculptures and drawings are represented in many private and public collections in the Netherlands and abroad like: She is a member of the Royal British Society of Sculptors (RBS) since 2011.

24 Rode - Artist. 25









TRAC2018 DEMONSTRATION ARTISTS



Henk Helmantel - Painting

Henk Helmantel is a painter of the 21th century. He gets his inspiration from the work of illustrious predecessors, he likes to paint old objects with a "past"; his work was created by a painter who had his education and train-

ing in the 20th century.

His work is widely appreciated in broad circles and internationally. A highlight was an exhibition in 1997 in Taiwan, where 100 works from his own collection were exhibited in a beautiful museum. There were also exhibitions in the USA, in Germany, Tsechië, Malaysia, England, France and Indonesia. His work in the Netherlands was shown in the Singermuseum, the Drents Museum and the monastery museum in Ter Apel. Henk also teaches first and second year master students at The Classical Academy of

Fine Arts in Groningen, The Netherlands.

The year 2018 promises to be a special year for Henk and Babs Helmantel. There will be no less than three exhibitions of Henk's work. One in Taiwan and two in the Netherlands. On January 23 2018, the opening will take place at the Chimei Museum in the city of Tainan. On February 4th 2018 at the More in Gorssel Museum. On February 24, 2018 in Museum Gouda.

Each year, thousands of people travel to Westeremden in the summer to enjoy the Helmantel Museum in the beautiful Weem, the surrounding gardens, the old Andreas Church and the exhibited work from his own collection. Paintings made by a painter who still believes in beauty as an essential goal of his work with brush, palette knife and oil paint.

During The Representational Art Conference / TRAC 2018, Henk Helmantel will give a demonstration about 'How to start a painting'.



Elvira Dik - Painting
Alumni 2011 of the
Classical Academy.

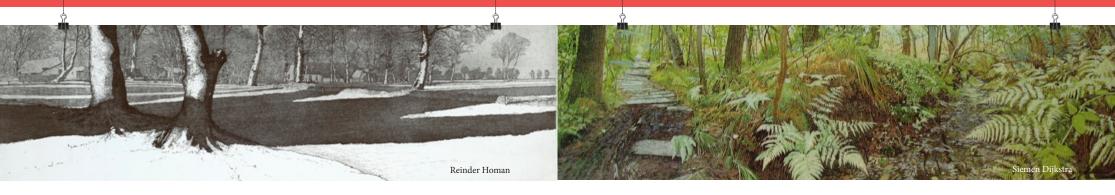
'I want to make paintings that stimulate the viewer's curiosity, capture, attention and hold on to it. Creating visually attractive works and, above all, saying

more with them'.

She finds inspiration in the everyday that surrounds us, such as food or materials, such as porcelain, glass or paper. It can also happen that I am visually touched by a certain object and then 'have' to paint it. A sign I inherited, for example, with nostalgic memories. Like a telescope, I zoom in on it and focus on size, image section, light reflection, shadow contrast and translucency,' she says. In addition, I complement it with humour and story.

Her new work does not depict people, but as Elvira says: 'They are palpably present, because

I actually paint stories. For example, the post-it with 'Eet lekker lieverd', which means: 'eat nice sweetheart' of someone who hastily but lovingly lubricated the white sandwich with fruit hail is an addition that can interpret the underlying meaning in a different way. By integrating language, I can also add humour to my work. How wonderful that someone cares for you, but also doesn't do too little for you. Fab four' seems to be a feel good painting, but whether it really is can be guessed at. She likes to put the viewer on the wrong foot. In the painting 'Festen', for example, an elegant cake server and a knife are placed in a random fashion in a cut cake, while the pink candles are flashed and crooked. In this way, the viewer is confronted with an event. Elvira explains that she was thinking of land grab and war while painting. The cake looks festive, but it is not really. The title can help to get a grip on the deeper meaning of this work. In the Danish film 'Festen' (1998), a festive family gathering turns into a drama after a secret is revealed.



GRAFISCH ATELIER FRIESLAND DEMONSTRATIONS



Reinder Homan - Etching
Teacher at the Classical
Academy Fine Arts.
After graduating from
the Minerva Academy
in Groningen and the
Jan van Eyck Academy
in Maastricht, Reinder
Homan specialized in
etching and developed

into a thoroughbred etcher. He manages to capture his subjects with seemingly playful ease in zinc and copper.

Old trees, a single twig, but also verges full of flowers, a creek in a valley in bird's eye perspective or the mist over the fields. All of them subjects represented in his etchings, extremely meticulous and elaborated in subtle detail. Every detail reflects an unconditional focus and devotion.

Silence, inspiration, love and respect for nature are captured in etchings that excel in craftsmanship. Stillness is raised tot he highest level without violating reality. The purity which the artist identifies in natural elements that most people carelessly pass by is intensified in printmaking on a quest for nuances.

Reinder Homan is looking for the poetry of the erratic reality, for an intensification of perception. He is described as an artist in whom the craftsman, the dreamer and the poet come together and whose etchings are unrivaled.

Reinder will one of the three artists giving demonstrations in graphic techniques in cooperation with Graphic Centre Friesland. The demonstrations will be held on every conference day between 14.00-19.00. On Thursday May 3rd, Reinder will give a demonstration in etching.

Minno Banning - Lithography

In 1786 Alois Senefelder had developed a new graphic technique called Lithography. The basis was a plate of limestone and the technique relies on the fact that water repels grease and vice versa. The porous surface of the stone retained the water, the drawing was applied using greasy ink or chalk. When greasy printing ink was rolled over it, it adhered to the drawing and not to the wet stone. The Dutch artist Minno Banning teaches this technique at the Groningen 'Classical Academy'.



Siemen Dijkstra - Woodcut



Siemen Dijkstra was born in Den Helder on the Northsea coast in 1968. "Can't remember it, but maybe my lovefor the sea was also born there. Raised in the Northeast part of Holland (peatbog and oakforest)."

I always wanted to become a scientific illustrator, but during my study at the Minerva Art Acadamy in Groningen I developed my interest in printmaking and landscape drawings. At the end of the eighties I made my first series of landscapes in drawing-ink. It was a hesitating start. Up to then imagination and the story had been the most important ingrediënts of my drawings. It's true the interest in the landscape had been potentially present in my work, but it hadn,t assumed a definite shape by then. Surely I felt a strong association with both the landscapes

of Groningen and those of Drenthe, when I cycled through them at unseasonable times. It took me back into the landscape in which I had grown up. Omewhat later after my ink-studies, the first colour woodcuts having the landscape as a subject appeared. These landscape still had a strong symbolic character and showed a Nordic atmosphere, but it did mean the beginning of this "oeuvre". It where also the Scandinavian painters of the Fin the Siècle, who inspired my vision of the landscape. In a time when French impressionists where busy with painting what they saw, the nordic painters were also looking for the spirit of the place; the Genius Loki. To paint space is one thing, to paint the soul of a place is quitte something else. I wonder: all these years I am busy to record all these animated landscapes, before they are lost forever..

Siemen is one of the three instructors on the Classical Academy giving demonstrations in graphic techniques at the Graphic Atelier Friesland.



TRAC2018 PAPER PRESENTATIONS

Elina Cerla

Forging a Figurative Language through the Convergence of Form, Content and Process.

Aihua Zhou

Chinese Face and Western Body

Anne Emerson Hall

Skill-Based Art Training: Its Promise and the Problems It Poses.

Jorge Egea

MEAM. A museum for figurative art and artists

Max Ginsburg

"Truth is Beauty"

David Molesky

The Future Trajectory of Representational Painting and Sculpture

Lori A Escalera

Pavement Art Raison d'Etre and its place in Contemporary Art and Learning

Sandra Galda

Art Renewal approved atelier, first ever in high school

Tamara Ansing

Problems in the Categorization and Terminology of Comic Art Styles

Niloofar Gholamrezaei

Rethinking New Objectivity in Alfred Barr's Chart of Modern Art in 1936

Willem Venter

The Kitsch Movement as manifestation of Rancièrian dissensus

Virgil Elliott

Vermeer's Eye

Andrew Leventis

Can Representational Painting be Viewed as Contemporary without Mediation?

Freerk Heule

Chinese objects in Henk Helmantel's modern still lives

Shaun Berke

On the Nature of Culture: The Aesthetics at the Heart of Ethics

Carl Korsnes

Kitsch and the Self - The Virtues of a Limited Voice

Dr. Peter Coppin

What is afforded by representational art?: Clues from the cognitive science of external representation.

David Hardy

Today's Rennaissance

Leon Lou

Towards an experimental psychological pedagogy for observational drawing and painting

Joke Frima

Forza e corragio: "Move forward with courage", the legacy of Nerina Simi, (1890 - 1987).

Semvon Bilmes

The Sight-size method, a Critical Overview

Jennifer Sendall

"Transcending Postmodernism: How drone swarms might save the world".

William Oberst A Short Film

TRAC2018 ART COMPETITION WINNERS

Since there were 2 artists who had two works in the top 10, 2 extra winners were selected to come up with 10 different artists for the exhibition. However, there turned out to be a shared tenth place, so we made another exception: there will be 13 works on display during TRAC 2018! After the conference the work will be exhibited in the Frisian Gallery, Leeuwarden, as a part of the 'Classical Art Exhibition' till June 24th.

The 10 winners were chosen by our Jury Peter Trippi, Tom Hageman, Rein Pol & Xandra Donders.



#2 Virgil Elliott Self-Portrait with two



Francesca



#8 Daniel Enckell The Crows Song



Virgil Elliott Projectionist



#5 Alessandra Marrucchi #6 Wout Wachtmeester Elegy of the past



#9 Andrew Leventis Girl Watching Cartoons



Mischa Tranquilli Caterina



#3 Joke Frima Rainy Day Lotus



Sunday Soup



#7 Gerard Huysman Huis met de Gele Markiezen



Gerard Huysman Ingang Vondelpark



#10 Cas Waterman Hoogtevrees



#10 Thomas Langeveld Still life with skull & Books

