

NICHOLAS

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PETRUCCI

My interest in art has always been in the Great Masters. Rembrandt and Caravaggio are masters of light, of drama and of emotion. I share their philosophy concerning integrity and authenticity, and as experienced practitioners of life and tradition, they continue to teach me their craft. I believe there will be a paradigm shift in these uncertain times back to the clarity of the wisdom of the Old Masters; in essence, a renaissance of beauty.

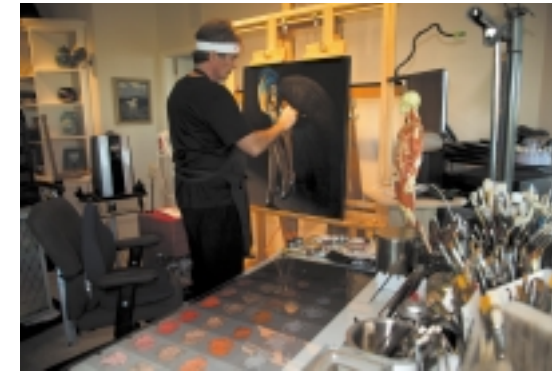
Polonius in William Shakespeare's Hamlet articulated my guiding principal: "This above all: to Thine Own Self Be True." Thus I have followed Robert Frost's Road Not Taken, the road, for me, in the shadow of the Great Masters, shunning the easy road.

Through a tour of my recent work I hope you will understand my philosophy of painting – why I chose my subjects and how I chose to depict each of them. The common thread throughout is that each is benefiting the world in some way. I also hope the paintings offer you a moment of reflection on a very personal level.



CLYDE BUTCHER OF THE EVERGLADES, *Photographic Artist - 72 x 48 Oil on Board.*

I painted Clyde Butcher emerging from the darkness of the Everglades swamps, bringing light on what was previously feared and reviled.†His enormous, highly detailed black and white photographic images bring the beauty and complexity of these sub-tropical wetlands to the attention of the public. He is revered throughout Florida and throughout the world conservation community, so I wanted to show him as the powerful but warm individual he is.†I only suggested the swamp surrounding him to focus on Clyde himself.



Two influences determined my direction in art. The first was being fortunate to visit several art museums in Europe as a child. I was impressed by the drama and technical mastery of the Old Masters that seem to make the paintings so life-like. Because the classical skills were not offered at the university level during my art education, I began to study the concepts of traditional painting

on my own, to teach myself the language of what seemed to be the lost art of classical portraiture. This research taught me to incorporate grace, beauty and dignity into my paintings, the very attributes I admired as a child.

*The second influence came from Oscar Wilde in *The Picture of Dorian Gray*; “To paint life’s experiences into each portrait.” He validated my choices with his statement, “Those who find beautiful meanings in beautiful things are the cultivated. They are the elect to whom beautiful things mean only beauty,” as did Pope John Paul II with “Artists express themselves to the point where their work becomes a unique disclosure of their own being.” Both together formed my direction and passion in portraiture.*

Therefore, I believe that to create a beautiful likeness that reveals our own character is what makes a painting memorable.

Nicholas Petrucci’s museum quality portraits and other paintings are pure beauty, emotion and drama. He does not follow current trends in contemporary art. Instead, Petrucci sees a return to classicism, which he considers the purest and truest form of art. Legendary 17th Century artists painted with exquisite technique, elegance, majesty and drama to depict their subjects, as does he. His subjects benefit the world in some way. Nicholas’ legacy is to offer people an opportunity to immortalize another person, a person who has made a difference in the world, by sponsoring a portrait of that person. “I strive to be involved with local, national and international programs that encourage environmental and artistic education and the health, welfare and education of needy children and adults.” Thus Nicholas Petrucci proudly supports a number of charitable organizations such as The Jane Goodall Institute, Big Cypress Preserve, Trinity-by-the-Cove Episcopal Church, Naples Children & Education Foundation, Inc., and others listed on his web site.

HER HONOR 24” x 20” Oil on Canvas

Wisdom. That is the one word best describing prominent Nigerian jurist, Mrs. Aderinsola Balogun, former Attorney General of Lagos State, former President of the Nigerian Bar Association, former UN appointed observer at the Lockerbie Trial in Holland, and two-time hajji (having made the pilgrimage to Mecca twice). This painting was made right after her second pilgrimage. It has been said that the red scarf could move with the slightest breeze or as she dances to the beat of her homeland. She is one of the kindest women I have met.

Regarding “Her Honor,” Ms. Barbara Fisher, art connoisseur of California wrote: “There is an ancient love and respect here that I have not seen before. Whatever emptiness abides in me is filled when I look at her . . . the absolute grace and wedding of the subject and painter lies beyond the intellectual, but not the emotional comprehension. . . I must have it, in any form, near me. . . What a lovely man you are! In a world that grows increasingly insensitive and cold, you are a beacon. And if an old woman like me can be so affected, can you imagine all the younger ones you’ll touch with your work? Whenever self-doubt creeps in, and it always does with those who create, please think about my words. . . As a young girl it would have done me a world of good to have Her Honor hanging on the wall in my classroom.”



LA FEMME EN BLEU 1
36" x 30" Oil on Canvas

La Femme en Bleu 1 is from 'The Mystery of a Woman' series, titled after the 1973 French film in which a Parisian music critic becomes infatuated with a woman he has seen only once. Suddenly his life has new meaning as he scours the streets of Paris in an attempt to get another glimpse. But does the mystery lady want to be found? In my 'La Femme En Bleu' series, part of 'The Mystery of a Woman' series, I want ambiguity. What has just happened to our Woman in Blue? Or what is about to happen in this woman's life? We each experience this moment in our own way, projecting our unique experiences onto La Femme. She tells us she is innocent and gentle, but what we read into her pose, her emotion, tells us more about ourselves than about her.



TUONO/THUNDERING,
72" x 48" Oil on Canvas

This piece's starting point was in a dream. I rose in the middle of the night to give it form. I could see a full size black stallion galloping majestically ahead of a storm directly towards the viewer. I wanted to add to the sensation that the horse was about to jump out of its frame and into your living space. It is as if the beauty of the night has given birth and endowed this horse with a sense of regal power. The conflict between the calmness of the horse and the gathering storm not far behind, his strength shattering the forbidding solitude of the night, and the wisdom in his eye against the unknown, endow this painting with absolute serenity and grace.



FATHER MICHAEL
OF TRINITY
70" x 39" Oil on Board

Father Michael Basden has been Pastor at Trinity-by-the-Cove Episcopal Church for ten years and his congregation adores him. His intellect and kindness, his warmth and humor, and his unwavering sense of justice and morality, create a feeling of calm and comfort. Father Michael's words remind us how we can better serve one another, and he teaches that love is our greatest joy.

My goal was to paint the gentle spirituality of this man. I set out to paint a wise man whose strength of faith could be shown in his elegant posture and by the cross that is formed by his folded arms against the golden sienna stripe on his vestments. The vestments are those of Easter, a season of rebirth and renewal.