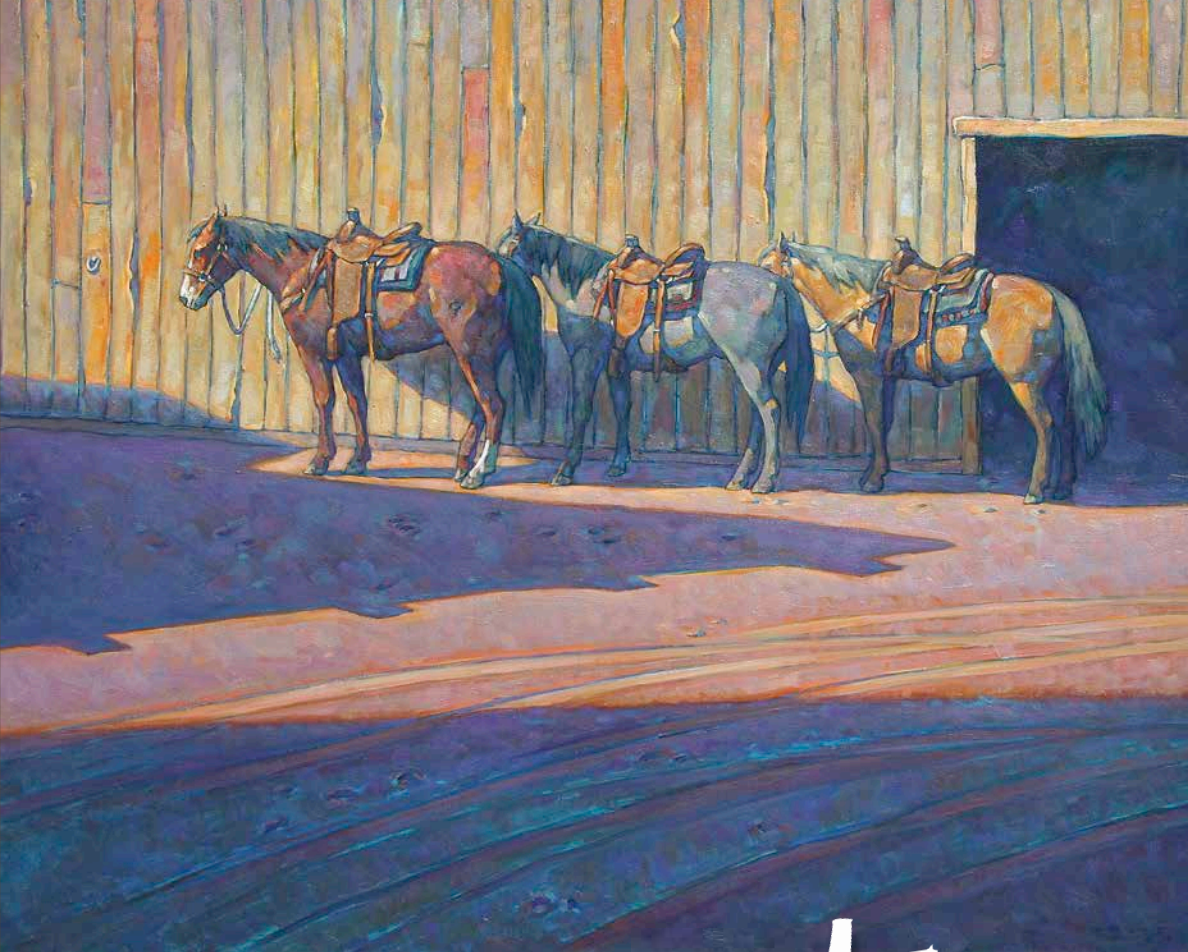




**Tom Browning.** *Turnin' Back*, oil on canvas, 24 x 16". Courtesy InSight Gallery, Fredericksburg, Texas.



**Howard Post**, *Between Barns*, oil on canvas, 36 x 44". Courtesy Mark Sublette Medicine Man Gallery, Tucson, Arizona.

**S**unset is a symbol for endings. What would Western movies be without the final scene of the hero, having conquered evil, riding off into the sunset on the back of his trusty horse? For most of us, the work days end before sunset. We go home and relax. The cowboy's day ends when the work is done regardless of the encroaching darkness.

Painters and photographers call the time just before sunset, the "golden hour." Thomas Moran and Albert Bierstadt painted extraordinary Western sunsets, occasionally gilding the lily for an even more stunning effect.

Combine Westerns, cowboys and sunsets, and the paintings and serigraphs of Billy Schenck come to mind. When he was a budding artist, he discovered Westerns when a friend recommended that he go see Sergio

# The *art* of the **HORSE**

**SPECIAL FEATURE 2016** *By John O'Hern*

Leone's 1964 film *A Fistful of Dollars* starring Clint Eastwood. Leone's stylized, contemporary approach to the classic Western inspired Schenck to treat Western painting in a new way. His combination of the crispness of pop art and the frozen moments of movie stills has given his paintings an unmistakable signature. *Long Shadows* depicts cowboys still at work

as the sun sets, silhouetted almost larger than life against the Western landscape.

Schenck's experience of the West grew from his interest in Spaghetti Westerns to owning a ranch and competing in the rodeo event of ranch sorting—riding horseback and moving cattle into pens. He was the world champion in the master's division of the event in 2009.




Billy Schenck, *Long Shadows*, oil on canvas, 24 x 30". Courtesy Altamira Fine Art, Jackson, Wyoming.



Bill Anton, *The Great Southwest*, oil on linen, 30 x 48"

Tom Browning's paintings of the West often feature the dramatic, low-angled, almost colorless light of the end of the day. In *Turnin' Back*, horse and rider are backlit. Browning learned the importance of value working in black-and-white scratchboard. Now working primarily in oils, he brings in color that is true to his subjects and to the time of day.

Howard Post was born on a 30-acre ranch near Tucson, Arizona. In high school he studied art and competed in rodeos. As an art student at the University of Arizona he competed on the school's NCAA rodeo team. After a period working as a commercial artist he turned to painting the ranch and cowboy life he knew so well. His sense of graphic design and his idiosyncratic use of color make images instantly recognizable as his.

Three horses are lined up in *Between Barns*, their sensuous shapes contrasting with the vertical boards of the barn and complementing the long shadows in the foreground. They are still saddled up, suggesting that their work day isn't over. 

## JOHN MOYERS AND TERRI KELLY MOYERS

www.matteucci.com  
www.woodriverfinearts.com  
www.medicinemangallery.com

**Price Range:**  
\$3,200 to \$100,000

John Moyers grew up painting amid a Western lifestyle, but it was a series of workshops taught by Robert Lougheed that changed his artwork. In the workshops he studied traditional techniques for painting wild animals from real life. The experience of painting plein air day after day was an eye-opening experience for John in the way he approached his subject and how he captured it on the canvas. This is also where John met his future wife, Terri Kelly Moyers.

“Not only are horses an integral part of the West, they are always fun to paint. With the subjects I do, whether Mexican history, Native Americans or



John Moyers, *The Long Trail Home*, oil, 30 x 40"



Terri Kelly Moyers, *Beside the Mission Walls*, oil on canvas, 30 x 40"

the cowboy, it's easy to incorporate horses into my paintings," says John.

Like John, Terri always wanted to paint. As a child she was constantly drawing—mostly horses. At the Lougheed workshops, Terri began to paint animals from life, while getting advice from other artists. In all of Terri's paintings, she depicts beautiful subjects that move her, with horses often being part of the composition.

"I have always been fascinated by horses. My earliest memories are of an intense desire to draw them correctly, to which end I would practice over and over again," she says. "I love watching them, the perfection of their form and the peculiarities of attitude. They remain one of my favorite subjects."

The couple exhibits around the country, including at the *Prix de West* at the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma, and at the *Masters of the American West* at the Autry Museum of Western Heritage in Los Angeles.



*Buckskin Country*, acrylic on linen, 24 x 48"



UPCOMING  
SHOWS  
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## PHYLLIS WALTMAN

(719) 671-3243

[www.artforthehorselover.com](http://www.artforthehorselover.com)

### Price Range:

\$400 to \$6,500

The horse is a living inspiration for Phyllis Waltman and her work. Her life is a familiar story of girl meets horse. She was introduced to horses and was taken riding as a youngsters with her older siblings, and as she grew big enough, with the help of fences and hillsides, she was happily on her own. Drawing her favorite subject was not far behind, and today both passions continue.

A few years ago Waltman was introduced to horses living in the wild plains of Northern Wyoming. This brought a whole new dimension to her work. By watching horses in the wild, one can see the nuances that make their lives unique.

During one such trip, the artist

watched a herd of about 50 horses sleeping and eating, the younger stallions started wrestling with each other—much like watching what one sees with puppies honing their fighting skills.

The painting *Buckskin Country* is the result of one of Waltman's outings to the McCullough Peaks Wild Mustang Preserve east of Cody, Wyoming. In this area there are several bands within a herd. A band consists of one stallion and his mares.

"Several of the stallions seemed to prefer mares of the same color," she explains. "One was a buckskin band, another was an all black group and then a paint with mostly paint mares."

Waltman is constantly inspired by the wonderful nature of the horse whether they are living free or have partnered up with mankind.

Originally Waltman started in oils, quickly switched to pencil, then switched to acrylic. "I was scared to even try it because 'they' said once it was done you could not change it," but the artist found the quick-drying quality of the acrylic to her liking.

She does most of her color mixing right on the canvas through multiple layers building up to the finished piece.

*Equine Partner*, acrylic, 36 x 12"





## KAREN BOYLAN

(406) 586-1564  
www.kboylanart.com

**Price Range:**  
\$1,000 to \$12,000

Karen Boylan has had a lifelong love of horses and she never seems to tire of the character and strength of these magnificent animals. "Their beauty is exhilarating, whether they are grazing in a pasture with the golden sun highlighting their shape, showcasing their talents in competitions, or they are hard at work making a rancher's job a whole lot



*The Chorus Line, oil, 24 x 36"*

easier," she says.

Boylan has a deep appreciation for their dedication and unique abilities, especially when working cattle. Working

with horses on the ranch gives the artist an intimate understanding of their sense of movement, their confirmation and what makes each one

the individual they are. "Their versatility alone is so inspirational that ideas for paintings are endless. I am blessed to have them in my life," she muses.



## PATSY E. LANE

(580) 925-3785  
(580) 421-5544  
patsyelane@sbcglobal.net  
www.oklahomaladyartists.com

**Price range:**  
\$1,600 to \$14,000

Patsy E. Lane was born in the South Canadian River bend in Seminole County, Oklahoma, where she and her family still operate a cow/calf operation. Lane began seriously painting while living in the Uinta Mountains in Vernal, Utah. After returning to Oklahoma and visiting what was then the Cowboy Hall of Fame, she fell



*Ladies in Waiting, bronze, 12 x 22 x 6"*

in love with sculpture and has been on that road ever since.

Meeting and becoming acquainted with Mehl

Lawson, of the Cowboy Artists of America, Lane participated in a workshop under his tutelage and has

never looked back. A love of the outdoors and animals keeps her going in that direction with her subjects.



## RITCH GAITI

(609) 466-5888  
ritch.gaiti@verizon.net  
www.gaiti.com

**Price range:**  
\$2,500 to \$7,500

Ritch Gaiti is nationally recognized for his moving oil paintings capturing the spirit, grace, drive and emotion of horses.

"Horses embody beauty, strength, most of all, freedom," he says. "Nothing compares to the exciting energy of horses running free on the open range. I paint their gentle vitality in their natural



*The Edge of Time*, oil, 36 x 60"

environs—an open range, climbing a hill or crossing water. There are no fences to constrain them, just the natural obstacles of nature."

Gaiti paints in oils, often using a warm palette and

impasto texture to add dimension and the passage of time. He says: "Somewhere deep inside the image of the horse, lies the essence of the horse; that is what I'm after."

The artist is rapidly building

a strong following with collectors through exhibitions in museums, galleries and corporate venues throughout the country. His work has been featured in many magazines, including many covers.



## CANDACE M. LIDDY

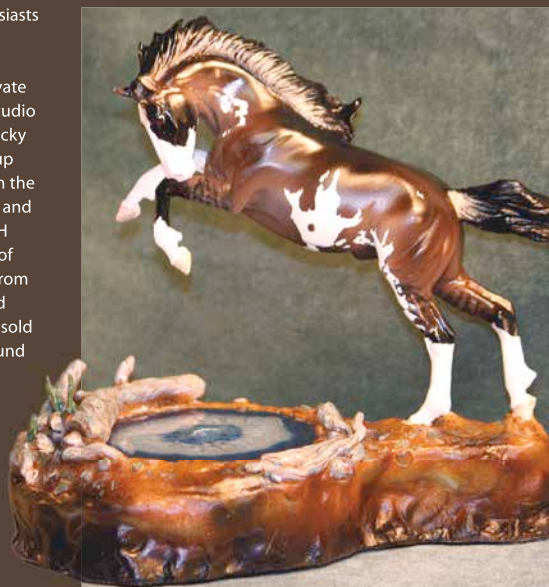
(952) 472-3025  
cmliddy@gmail.com  
www.candaceliddybronzes.com  
www.candaceliddy.com  
homestead.com

**Price range:**  
\$1,000 to \$5,000

Candace Liddy is a full member of the American Academy of Equine Art (AAEA), dedicated to equine art at its highest level. She does many commissions for both private and public customers. She has taught equine sculpting, horse conformation and anatomy

to horse and art enthusiasts and collectors around the country.

Liddy also gives private lessons in her home studio as well as at the Kentucky Horse Park. Many group classes have been with the AAEA, horse registries and breed associations, 4-H and pony clubs. Sizes of her sculptures range from tabletop to lifesize and even larger. Liddy has sold to collectors from around the world. She has also won many best of shows and other juried exhibition awards. Liddy's #10 *Leaping Stallion at Pool* is from her new *H2O series*, and includes a blue and white crystal Agate enclosure.



#10 *Leaping Stallion at Pool*, mixed media, hand-painted with a blue and white crystal Agate enclosure, 9 x 6 x 9"