



CAUGHT IN THE ACT

The world's in flux, and **David Shevlino**, **Mark Heine** and **Susan Grossman** meet the challenge of conveying life in motion. By Holly Davis



MATERIALS

SURFACES: ¼-inch medium density fiberboard panels primed with Golden acrylic gesso (for small works); oil-primed linen (for large works)

OILS: mostly Gamblin and Rembrandt

MEDIUMS: Gamblin Galkyd, Gamblin Gamsol (for a clean, odorless solvent)

BRUSHES: Rosemary & Co Ivory synthetic flats and filberts; sometimes inexpensive natural bristle chip brushes for big, loose paint application on large works

LEFT: **Pollina** (oil on panel, 15x14)

OPPOSITE: **Leaping Figure** (oil on canvas, 45x40)

David Shevlino GLIMPSES OF TIME

WHETHER DEPICTING a diver in midair or a less overtly active individual who's merely bending, twisting or stretching, David Shevlino conveys a sense not only of movement but also of time. His brushy strokes and blurred edges suggest a before and after, a painterly version of time-lapse photography.

"A while ago," says Shevlino, "I realized that what I like most when I see a model is what happens between poses. I'd rather capture a moment when a model is getting up, sitting down, bending or dressing. Those glimpses of time are infinitely more interesting to me than a static pose."

During a modeling session, instead of suggesting a gesture or position, Shevlino asks his models to move around while he snaps pictures, a few hundred pictures, in fact; his DSLR camera shoots several frames per second. This works for the less active figures, but for the

TIP: Draw on basics: "From an early age, I was drawn to Renaissance and Baroque painters, far more so than 20th-century artists. I have a particular fondness for Rembrandt. Though the influence of the old masters may not be overtly noticeable in my present work, what I've taken away from studying those artists is a great love and respect for craft, particularly drawing skills. I'd find it difficult to paint the way I do without a solid foundation in drawing." DAVID SHEVLINO



more athletic movements, such as diving, he searches for photos on the Internet. “It would be logistically difficult for me to hire a swimmer who can do a high dive in the right pool in the right light on a clear day,” he says. After collecting his reference material, he’ll pick his favorite images and then piece together one composition image with Photoshop.

Viewing the loose, spontaneous quality of his brushstrokes, one might suppose that Shevlino paints *alla prima*—all at once—but that supposition would be false. “Some of my paintings are *alla prima*, but most are painted in multiple sessions, wet into dry,” says Shevlino. I like to paint over old works so that I have some layer of paint underneath. “I like to build up the paint surface and scrape away to expose underlying layers.”

Shevlino’s figures are not only poised between moments, but also between representation and abstraction. “Conveying motion in the figure is conducive to abstracting it,” says Shevlino, “but there’s a middle ground I’m seeking. I want to hold on to formal elements of drawing and form, yet lose or blur parts of the figure and integrate it with the background. Going too far in either direction leaves me dissatisfied. It means finding a place between realism and abstraction.”

Learn about Shevlino’s workshops and videos at davidshevlino.com.



LEFT TOP: **Male Diver** (oil on panel, 19x17)

LEFT BOTTOM: **Race Horse** (oil on panel, 11x14)