

Arts & Entertainment

Honoring The Artist: An Interview With Charles Wildbank

APRIL 29, 2012 By Marion W. Weiss



the structure is a piece of fruit which may or may not suggest a metaphor, yet the real point is the fact that it recalls **Wildbank's** playful work in general (like his peppermint candy painting). Even a recent abstract piece, "**The Wave of Gold,**" makes us feel good, with its cosmic worldview and drops of real silver.

Q: Why a **pear-shaped** windmill on the cover?

A: I guess it's because I sold so many paintings of **pears** in the **Hamptons** over the years.

Q: I have seen and read a few interviews with you, and people mention the fact you are hearing impaired. How has that condition changed the way you paint, your **philosophy**, style?

A: My deafness hasn't changed anything. I was born into it. What you probably mean is if I feel different in my outlook compared to others. I can say that everyone is unique and would being hearing impaired make me unique among other unique people? I am just myself, both different and no more different than other people.

Q: While you deal with a variety of subjects, like **landscapes**, **portraits** and **still lifes**, what are you working on now?



A: I've been painting large **portraits**; I get lost in the dynamics of the person's presence, like through the expressions, the long hair, the lighting. I am building a collection with hopes that I can have a retrospective.

Q: Do you have a special season when you are most productive or special circumstances when you do your best work?

A: I love the sunny days for work, especially as they lengthen through spring and **summer**. The waning of the days can frustrate my creative planning, as I feel a wonderful energy from the sunlight in my studio. I like to remedy this by heading toward the equator or southern hemisphere every winter. I did a portrait of bathers in the **Caribbean** at one time. Wonder what **Renoir** would have done out there in the **Cayman Islands**.

Q: Any special experiences you have had closer to home this last year or any place, for that matter?

A: I had an exhibit at the **Baywoods Laurel Group** space in **Watermill**. I had just enjoyed a trip to **Japan** on a photography tour through the temples and mountains. Just to think that months later, **Japan** was hit by a devastating tsunami and fallout.

Q: If you had a choice, what place would you like to exhibit?

A: I like to be surprised. I prefer situations out-of-the-ordinary.

Q: You are so attuned to the world, I am curious to know how this last year's **political/economic** events affected you.

A: I was enraged, or to put it better, appalled at witnessing how human lives have become second in the decision-making process. My vision is that of a win-win scenario and nothing I have noticed would come close to this scenario. The **social media** in the hands of people will change all this. I imagine a world that is leaderless where the people have hands-on approaches to working together in many close knit communities linked by the internet. What is happening is that the spirit is strong now, lots of love emerging as in the **Arab Spring** and **Occupy Wall Street**.

Q: How about art? What do you see as its future amidst all the turmoil?

A: **Art** will be reborn, no longer tied to currency values. New economy models will be born like **Phoenix** rising. With all the population resources we have, we are bound to have this better world. **Art** will not only reflect this, but my art will reflect my reach. **Art** is what we are.

Charles Wildbank's website is: www.wildbankfineart.com

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