

## Selected Exhibitions

- 2011 "Point Reyes Landscapes," Kumquat, San Francisco, California.
- 2011 "Berkeley Landscapes," Collector Art Shop, Berkeley, California.
- 2010 "Western Landscapes" with Claudio Cambon, photographer. Kiski School, Saltsburg, Pennsylvania.
- 2009 "Space/Place," Fourth Street Studio, Berkeley, California.
- 2009 "Road Trip: Eight at the 1870," 1870 Gallery, Belmont, California.
- 2007 "Howard Street Abstracts," Las Vegas Art Expo, Mandalay Bay Hotel, Las Vegas, Nevada.
- 2006 "New Work," Mendocino Art Center, Mendocino, California.
- 2005 Fairfield Center for the Creative Arts, 45th Annual Juried Show, Fairfield, California. Jurors: Ann Baldwin, Richard Carter, Betty Teller.
- 2004 "Fresh Paint," CalArts Gallery, San Francisco, California.
- 2004 "Landscape," Fourth Street Studio, Berkeley, California.
- 2003 "New Watercolors," Kumquat, San Francisco, California.
- 2003 "Mendocino Plein Air Painters," Highlight Gallery, Mendocino, California.
- 2002 "Holiday Exhibition," Mendocino Village Artist's Gallery, Mendocino, California.
- 2002 "Resident's Exhibition," Mendocino Art Center, Mendocino, California.
- 2002 "Resurfacing," Fine Arts Du Jour, Santa Francisco, California
- 2002 "The American Landscape," Santa Cruz Art League, Santa Cruz, California
- 2002 "Landscape II," Period Gallery, Omaha, Nebraska
- 2002 "Fresh Paint," Emeryville, California

## Awards

- 2009 Maryville City Schools Foundation: Starlight Award, Maryville, Tennessee

# Sherrod Blankner

► URBAN OILS ► RURAL OILS

Sherrod Blankner began painting during her junior year abroad in London, where she found a blank canvas in her furnished flat. Although she accidentally left her first self-portrait in the backseat of a black cab, she has not left painting behind as she moved on in life.



Sherrod first developed her artistic skills at Yale University, where she concentrated on photography. At college she met a group of friends with whom she still collaborates with today, including the photographer Claudio Cambon, her frequent landscape collaborator. In photography, Sherrod found pleasure in light and shadow, but she still longed for the ability to change the picture after it had been developed. She turned to painting as a way to show her own edited vision of the world.

Painting *plein air* style, Sherrod became a well-known presence in the Noe Valley area of San Francisco. More recently, Sherrod joined the Fourth Street Studio in Berkeley, where she has turned to urban scenes from the East Bay and rural scenes from all over California. She sometimes paints from source photographs by Claudio Cambon, her college

*Larger versions of these images are available online.*





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*(Biography, cont.)*

friend whose sensitive Western compositions are a jumping off point for some of Sherrod's finest paintings.

Sherrod has been showing her work fifteen years. Regionally, she has shown at the 1870 Art Center in Belmont, the Fairfax Art Center, the Santa Cruz Art League, and the Mendocino Art Center. Nationally, she has juried into the Period Gallery in Omaha, the WomanMade Gallery in Chicago and the William Turner Gallery in Los Angeles.

Sherrod is a member of the Road Trip artist's group in Oakland. She is also is the mother of a three young boys and lives in El Cerrito, California. Images of her artwork and more extensive CV information are available at [www.sherrodblankner.com](http://www.sherrodblankner.com).



Abstract images are available online.

## Artist Statement

One way to describe what I'm trying to express in my paintings is empathy for the landscape. I grow deeply attached to familiar settings and have a hard time letting go of a beloved place. For example, every time I drive down Cedar Street to my studio, I feel a wave of affection for the empty gas station, the chunky fire department trials building, the humming Peet's coffee shop, and the undiscovered biotech building where I always find a parking space.

I go out of my way to avoid ugly driving routes, but at the same time, I'm fascinated by the some-time charm of beaten down urban scenes. I paint both lyrical rural vistas and burned out cityscapes to show the feelings that both can evoke. Buildings, an extension of human vision and effort, can exude human emotions — elegance, sadness, fatigue, strength, pride and more.



Whatever they might say about why they paint, I believe many artists simply paint because they love working with the materials. For me, the emotional reward of painting also is tied to the physical pleasure of choosing, mixing, testing and applying paint. Recently, I bought a \$100 brush. The lush quality of that brush cannot be exaggerated. When I reach for that favorite brush to paint a scene that I've come to care for, well, that's the crux of my painting experience.

Lately I've been focused on stopping earlier in the painting process. I try to resist covering the raw, unguarded first strokes with careful, detailed, seeming improvements. Somewhere in the first drawing lies the essence of why I chose the subject in the first place: I was moved by some clear, stark emotion I felt there. My goal in painting is to evoke the same feeling in the audience.

— Sherrod Blankner