

Maggie Siner has spent her artistic life working in a classical tradition, always painting from life, whether in pleine air, parlor or studio. Her work, in the tradition of Velazquez and Degas, gives no quarter to a latter-day self-indulgence practiced in so many schools of art. Her paintings are an inspiration to a cadre of admirers and students who have collected her work and sought out her lectures in France, Italy, China, and America.

She has spent the better part of recent years in France and Italy; in Provence where she has captured the landscape and perched villages of the Vaucluse with sensitivity to the land's pallet of ochres.

As a teacher Siner impresses with her generosity, her determination to share the forceful approach she brings to her own work. She became a painter with any serious artist's attention to fundamentals – pigment (fugitive or permanent), drawing skill, (anatomy), perspective, value, hues (perceived and actual), composition, and the physical magic of the spectrum and complementary color. All the mindfulness and exactitude gives way, she would say, to what the eye sees the moment it falls on the subject, when no geometer or spectrum analyst can answer the problem of translation to canvas.

Stand too close to a Velazquez –or to these Siners – and you may ask yourself 'what was the artist doing here?' But move away, and be surprised at a capture of the eye's truth.

John Rolfe Gardiner

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