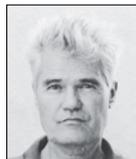


**UPCOMING SHOW**

Up to 15 works

**July 26-Aug. 10, 2019**

Blue Rain Gallery  
 544 S. Guadalupe Street  
 Santa Fe, NM 87501  
 (505) 954-9902  
 www.blueraingallery.com

**SHOW LOCATION SANTA FE, NM****BILLY SCHENCK***The new radical**Long Ago*, oil on canvas, 45 x 35"

**B**illy Schenck misses the old days of disappearing into the West. "I used to get in a truck, throw a sleeping bag in it and I would just take off and be gone for two weeks," the Santa Fe, New Mexico-based painter says. "I didn't have a phone, and I would just shoot photographs until I was ready to come home. These days it's hard to break away."

Not only is Schenck extremely busy in his studio, where he's preparing for a wide variety of gallery and museum exhibitions opening all around the country, he's also been an outspoken advocate for contemporary Western art at dozens of lectures, many of them linked to presentations or retrospectives of his work—his paintings are in 57 different permanent museum collections. His advocacy has been a hit, in no small part to Schenck's own vital history as one of the earliest contemporary Western artists.

"First it was Luis Jimenez, me and Fritz Scholder, but then in 1970 Bob Wade started doing some work too. And that's what started,

*Zuni Buttes*, oil on canvas, 40 x 40"

it was us four," Schenck says. "Contemporary Western art was totally radical at the time. I remember working from old Hollywood movie stills in 1970. I was 23 years old at the time and I knew instantly that I was altering the course of Western art history. I'm not trying to sound arrogant, but I knew it was true right away. It wasn't the quality and sophistication of the work—I was just adding another dimension to what could be done."

Andy Warhol, Roy Lichtenstein and others had turned modern art on its head less than a decade before, and by the early 1970s Schenck—who was connected to Warhol in

several minor ways—and others were doing the same thing to Western art. They were taking simple, easily identifiable aspects of the West and projecting them through a modern lens, and often the images that were coming out were subversive, iconic and infused with pop culture. For Schenck, his work had a variety of distinct looks: half-tone dot works, caption paintings and, famously, his popular paint-by-number works. Today Schenck is recognized for his pioneering work during a pivotal time in Western art history, and for influencing the generations that would come later, including artists such as Logan Maxwell Hagege.



*Never Look Back*, oil on canvas, 40 x 40"



"It was as radical a thing as I've ever done. And today I feel vindicated that the academic community understands my place in all of it, historically speaking," Schenck says. "And as much as I may have influenced Logan, it's happened in reverse too—he's influenced me, especially in terms of his color palette."

Schenck will be showing his newest works, some of which have that Hagege-inspired color, in *New Paintings of the West* beginning July 26 at Blue Rain Gallery in Santa Fe, New Mexico. Pieces in the show include *Never Look Back*, which was inspired by three sources, one of which was a 20<sup>th</sup>-century pulp magazine cover, and *Zuni Buttes*, which shows one of Schenck's favorite subjects, the Navajo people.

The show runs through August 10. 

For a direct link to the  
exhibiting gallery go to

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



*Study for Chingona*, oil on canvas, 24 x 24"