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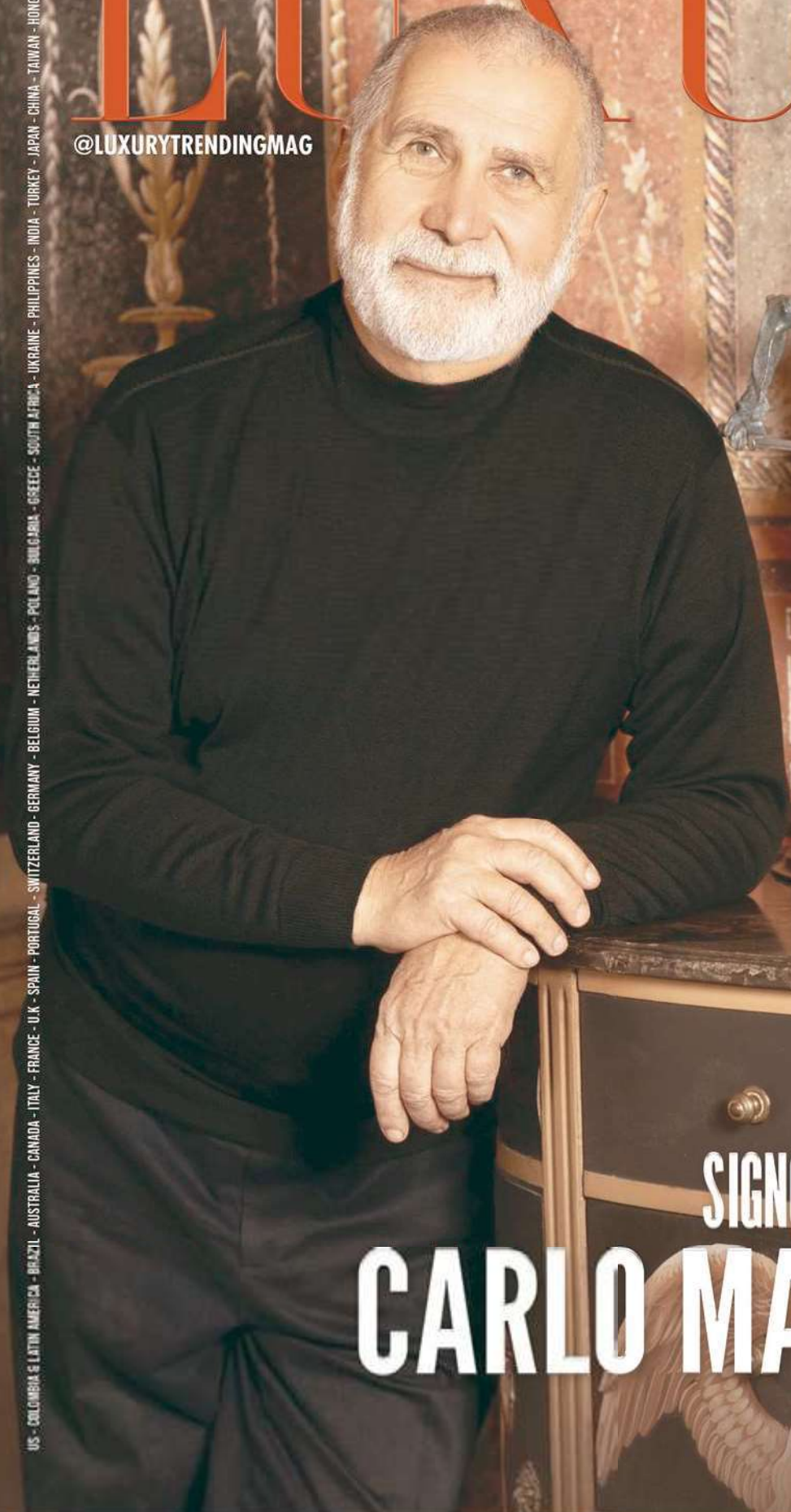
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SIGNORE DI VILLA CA'TOGA

CARLO MARCHIORI

Photographed by Vincent Gotti



LUXURY
TRAVEL

Penelope MOORE

@wineartlife

Penelope Moore is a versatile artist based in Napa Valley, emerging as a captivating force at the intersection of art, wine, and philanthropy. Get ready to explore the vibrant layers of Penelope's artistic narrative which reveals how each stroke on the canvas tells a story of flavor, connection, and the pursuit of a legacy that transcends the confines of traditional artistry.

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Sipping on Art

by Geraldine Zialcita

GZ: *What was your childhood dream?*

PM: Honestly, looking back, I can't recall having a childhood dream of being anything extraordinary or having a fairy tale life. However, I vividly remember organizing crayons by color, rearranging my bedroom, and over-enthusiastically rearranging living room furniture with my cousins. My creative drive, noticed by teachers, prompted my mom, a non-artist, to take me to art festivals and galleries. Despite her unconventional support, I pursued art school in San Francisco shortly after my high school graduation in 1998. I always knew a "regular" path wasn't for me.

GZ: *Where do you get your source of inspiration?*

PM: Inspiration for me is joy. It is abundant, it flows naturally and easily, and is sourced from within. I find beauty in the mundane, in moments, in people, in art, in music, in nature, in travel, in love, and in friendships. I am not a sad painter, and if anything would disrupt inspiration, it would be heartache, a hostile environment, or isolation.

Joy fuels my creativity. I am highly adaptable, social by nature, and gravitate towards things, people, places, and situations that cultivate joy. If it is in excess of darkness, I will not stick around for long. I am conscious of that aspect of my personality and choose it. I am a connector; I bring people together. I arrange and create environments that nourish human connection and cross-pollinate cultural diversity, intellect, and creativity. This is my ultimate joy and a source that powers my inspiration the most.

Adversity fascinates me—it can be a superpower. I see myself as a converter of darkness into light. When challenges arise, I leverage internal strength, meditation, exercise, and self-awareness to turn pain into joy. It's not always easy, but through personal introspection, mindfulness, and

dedication, I choose optimism and creative problem-solving. Crafting innovative solutions is my forte.

GZ: *Can you describe your journey from studying art in San Francisco to becoming a wine-inspired artist? How did your experiences in the art world and the wine industry shape your artistic approach?*

PM: My passion for wine began during art school at the Academy of Art University in San Francisco. My side hustle during college was bartending, where I was the patio girl for three seasons at a fine dining restaurant attached to the Giants baseball stadium. It was a blast! It was high energy; I got to meet players, go to games, and had the creative freedom to curate my own favorite wines from the list to serve to pre-gamers. Simultaneously, at school, I was taking classes where we frequently went to Napa Valley to paint in the vineyards. And of course, I would find every opportunity to taste wine. The convergence of my passions for art and wine transpired early on.

During my first years of art school, I was an average student in the Illustration Department, where I believed I would be able to get a "real job" after graduation. I took one landscape painting class as an elective, and I was so inspired by the vineyards and loved learning about wine, that a moment of clarity struck me like lightning. I called my mom to say, "Mom, I'm a painter! And I am changing my major to Fine Art Painting right now!" That decision changed my trajectory immediately.

I fell into alignment, hit a deep flow state, and excelled to the top of my class. I became the representative of my department, consecutively made the President's honor roll, and achieved straight A's for the remainder of my time in school. During the coveted, juried Annual Spring Show, I won four awards of excellence, including the Director's Choice Award and the Student

Choice Award. I was also recruited by Pixar for my ability to capture light, refractions, color, distortions, and reflections in glass. At the time, my subject was still life with an emphasis on food and wine; bowls of fruit, cakes, restaurant scenes, bar stools, silverware, and wine glasses, anything culinary-related became my muse. I was selling my paintings during class, selling my homework at the bar and in exhibitions. Eating and drinking, visiting wine country, and using my camera to capture my inspiration became my profession. I hit my stride and ran with it.

After graduation in 2005, I moved to Savannah, GA, where I continued to pour wine at a fine dining restaurant & wine bar and paint full-time. While I bartended, I exhibited my wine paintings at the restaurant, built my wine network, and sold my artwork from behind the bar. I became very passionate about food and wine. I view chefs and winemakers as fellow artists and have an enormous respect for their craft. It was through working in the restaurant industry that I fell in love with the magic of wine.

Finally, in 2010, I moved to Napa Valley, the motherland of New World Wines. My absolute favorite places in the world are food and wine-centric, so my curiosity naturally expanded to the Old World. My wine and culinary journey continued to Northern Italy, where I lived on Lago di Garda from 2017-2020 and had the opportunity to delve deep into regional cuisines, wine regions, and Italian wine varieties. My work has always been a reflection of my passion for food, wine, and joie de vivre. As a gourmet at heart, I have been immersed in an epicurean culture for nearly twenty years. It has become integral to my creativity and my process, which is profoundly influenced by my connectedness to the world of food and wine.

LUXURY
TRADING

"It is better to do it than spend time explaining it. Choose to surround yourself with people who inspire you, elevate you, believe in you, and are further along in their journey than you."







LUXURY
HERITAGE

GZ: *You mentioned that you transitioned from realism to abstraction in your artwork. Can you elaborate on this creative breakthrough and what inspired you to focus on conveying taste and flavor through your art?*

PM: Historically, artists who are known for their abstract work began in realism with a classical approach in their early works. Learning to draw and paint the human form, landscapes, and objects as they relate to their environment is the foundation for creative expression. It is similar to playing an instrument. First, you would develop the technical ability to play and once you get really good at it then, where do you go from there? That is when personal style begins to emerge.

Abstract painting, while many believe it is childlike and that anyone can do it, is an evolution from technical ability. It embodies the pure expression of self. It carries a voice that comes from a deeper place than rendering and replicating merely what our eyes can see. It is emotion conveyed as a visual. I became very competent in replicating objects such as glasses of wine, bowls of fruit, bar scenes, and silverware, and I reached a point where the only direction left to take was to achieve perfection in the form of hyper-realism or to let go of form entirely. The middle place, in my eyes, was complacency.

During a time of heartache, I conducted a private sale at a friend's winery. It was an invitation-only exhibition. I put a large vase in the center of the table along with a pen and paper, and red dot stickers. There were no price tags on the paintings. I instructed guests to "decide their own price" by writing their credit card information down along with their declared amount on the paper and to not reveal their names. Then fold the paper, put it in the vase, and add a red dot to their painting of choice. At the end of the night, I knew who got the paintings as my guests took the paintings off the walls one by one. But I don't know who paid what, and I did not want to know, it didn't matter to me. That night was the last time my realistic paintings were ever exhibited. I have not created any more realistic work since. It was

a definitive moment for me. It was pure joy. From there, I had a lot of thinking to do. What would I do if I locked myself in a room with only black canvases without any exposure to art that could influence me? What would I create? How does one break into something entirely new without having a trickle-down effect of influences, reappropriating reappropriated art in my own art? What is authentically me and mine without any influence? I meditated every morning. I was running, spinning, and cross-training religiously. I decided that I needed to un-expose myself to art entirely. I stopped looking at art, I stopped going to openings, and I stopped flipping through art magazines and art books. I meditated more. Who am I, and what is my legacy? I knew the answers were in there, and they needed to surface. By simplifying my environment and unplugging from external exposure, I put myself in a mentally quiet space, able to receive and understand my purpose.

On the side, I had been secretly experimenting with abstract for years, but without any specific intention behind it other than laying down color and texture onto small canvases. I do have a background in color and design, so playing with paint without the restraints of form was fun and relaxing for me. Normally, I would scrape the remains of paint from my palette: swipe it into a paper towel, and trash it. I began scooping it up and organizing it onto miniature canvases by color which turned into what I called "amuse bouche" paintings. They were flavorful for me, like ripe strawberries and lemon curd. They had taste.

I was approached by a Professor at the Culinary Institute of America at Greystone in Napa Valley who was partnering student chefs with artists, to be inspired by their art and to create a dessert based on it. My assigned chef team came to my studio and naturally gravitated to the amuse-bouche paintings that I had displayed on white dinner plates with a fork and knife. That was a complete happenstance. They asked if they could take one of the small paintings back to the kitchen with them because they felt inspired to replicate it. My painting titles are always flavor components and my tasting notes. Not only did they create an identical

replica of my painting in the form of a cake, but they also used the ingredients from the title like vanilla, pear, and lemon cream, to make the cake. When they presented their cake on a cake plate next to my painting, also on a cake plate, it was almost impossible to tell the difference! Cutting into a cake that looked like my oil painting was a next-level mind trick, let alone biting into it! That moment inspired me to work with chefs more often, to entangle the senses more.

At this point, the door into my next chapter, the evolution into "Art of Taste," had exploded open.

GZ: *Monet's quote, "I would like to paint the way a bird sings," is a significant inspiration for your work. How does this idea influence your artistic process and the emotions you aim to convey in your paintings?*

PM: I graduated with my BFA in Fine Art Painting from the Academy of Art University in San Francisco in 2004, with a focus on still life. I am classically trained in traditional realism, however, after a creative breakthrough and shift from realism to abstraction, I no longer wish to emulate reality in the form of representational paintings; rather, my pursuit is to harness the soul of flavor. I am no longer interested in "painting the bird," I wish to convey its song.

Monet's quote, "I would like to paint the way a bird sings," is a significant inspiration in my work and in the theory behind my artistic approach. I am classically trained with the technical ability to "paint the bird" in the form of representational still life and nature. After "painting the bird" for the first decade of my career, my realization is how much more profound it is to capture and convey the song of the bird into visual expression. I paint the emotion of what is inside the glass versus the glass itself.

My paintings are abstract expressions of taste: capturing flavor through color, texture, motion, and palette knife strokes in oil onto canvas.





GZ: Your passion for wine and food is evident in your art. How do you see the relationship between art, wine, and the culinary world? How do these elements integrate into your work?

PM: Originally, it was through working in the restaurant industry that I fell in love with the magic of wine. Food and wine, like art and music, have the power to connect people from all parts of the world, bringing together diverse perspectives and cultural heritages. It is around dining tables and over glasses of wine where stories are shared and memories are made. These intimate moments experienced through food and wine have always inspired me.

My passion lies at the intersection of art and taste. As a Contemporary Artist with a unique form of Synesthesia, I strive to express flavor on canvas. I visualize flavor as color, pattern, texture, and emotion. I aspire to capture the "song of the bird" by bringing taste to life, through immersive visual performance. Food, wine, art, and music are universal human languages that bring people together through emotion versus words. They embed themselves as memory. They have the power to transport, transform, and transcend emotion into deeper human connection.

Beyond the canvas, I curate story-based exhibitions that cultivate interactive dialogue and create impactful emotional connections. I collaborate with chefs, wineries, musicians, and art-driven brands to create multi-sensory experiences that combine gastronomy and fine art into curated experiential productions. My intention is to deepen the relationship one has with fine art through storytelling, by blurring boundaries and confusing the senses.



crushed blueberry skins + crushed clove and rose + lavender
oil on canvas, 150x150cm



dried lavender, sage + rosemary chow, deepened by crushed
summer plum + blueberry skins oil on canvas, 60x60



white mulberry + tart kiwi + crushed almond jos + mint +
aromatic herbs oil on canvas, 150x100cm



burst of fresh cranberry + black pepper + sultry spice
oil on canvas, 72x60



"bliss + orange and plum + soft summer peach + apricot gaze +
reminiscent idea of sun" oil on canvas, 72x91"



"dark lavender, top + necessary dark, deepened by crushed
summer plum + blackberry skin" oil on canvas, 84x71"



"bright meyer lemon + tangerine zest + crushed almonds
+ sporadic lime bursts" oil on canvas, 100x70cm



"wild red berries + glowing plum velvet" oil on canvas,
100x70cm

LUXURY
TRENDS



*"Time is a commodity that cannot be replaced, don't waste it.
Don't waste the time of others, be punctual.
Appreciate when others give their time."*

LUXURY TRENDING

GZ: *You've expressed your admiration for artists like Cy Twombly, Andy Warhol, Jackson Pollock, and Vincent van Gogh. How have these artists influenced your work, and in what ways do their styles or philosophies resonate with your artistic vision?*

PM: CY TWOMBLY's scribbles are immediate, raw, and pure. ANDY WARHOL's ability to cross mediums and connect diverse industries like film, fashion, and music through his art and network of artists with his art studio empowers my legacy. JACKSON POLLOCK's action painting and spontaneity encapsulate moments in time. VINCENT VAN GOGH, my first influence, had the ability to express emotion in objects, people, and landscapes through brushstrokes and color. His life story and the fact that he only sold one painting during his career, motivate me to make a living as an artist, while I am living. It deepens my appreciation for people who buy my work. SALVADOR DALÍ created immersive worlds, edible environments, and elaborate dinner parties. His ability to bring his art to life in the form of multi-faceted experiences resonates with my greater artistic vision.

MONET's quote, "I would like to paint the way a bird sings," and POLLOCK's words, "I want to express my feelings, not illustrate them," profoundly challenge me to think beyond the realm of what we can see and touch. Art has the power to convey emotion. It has the ability to channel empathy and to communicate what is otherwise intangible. The culmination of these artists elevates the way I think about the power of a brushstroke, ignites my aspiration to tell a story with emotion, and inspires me to think beyond the canvas.

GZ: *What makes your work different from the rest of the artists out there?*

PM: My oil paintings are abstract expressions of taste, capturing flavor onto canvas. This body of work stems from my connection to the food and wine industry and my fascination with color, brushstrokes, and texture and how they directly correlate to flavor. Combining multi-senses with my classical training in fine art, I am able to visually communicate my experience of

taste onto the canvas.

I see taste. When I paint, I can taste the colors that I squeeze from the tube and mix on my palette. Sometimes, let's say, when I am painting a Chardonnay and I mix the wrong yellow, I can taste and even smell it, like overwhelming mustard. Sometimes I mix a particular darker tone of yellow and all that I can taste and smell is mustard, like I am literally standing in a baseball park; totally encompassed. Mustard does not belong in Chardonnay, so, in order to mentally proceed, I literally have to remove and clear the color completely off of my palette before mixing a new yellow "flavor" with a more accurate aromatic color. Even when I think about that particular color, I can taste it, and depending on what I am aiming for, it can be repulsive and disruptive.

My oil paints are like a spice rack; when I paint, it feels like I am cooking. I also love to cook, it's like I am painting! My dishes are always colorful and flavorful. When I taste wine, I imagine cooking and the array of flavors of spice and food ingredients, and visualize the nuances of color and texture. This "mixing of the senses" experience is what I have discovered to be synesthesia.

I also see shapes in taste (and in music). For example, in a Sauvignon Blanc, if I only had a white piece of paper and a sharpie, I would identify it by drawing a broken star pattern almost like starbursts and shards of glass, mimicking the persistent bursts of high-key, bright acidity. Chardonnay is much longer and lyrical with curvy fluid lines. Rosé, on the other hand, is more of the shape of the leaves of a succulent; round and long in body but with pointed, sharp tips; because of the pillowy floral notes juxtaposed with the zing of the pointy acid finish. When I painted the two street pianos, one inspired by Rosé and the other by Sauvignon Blanc, I began by drawing the shapes I see when I taste the wines, then added color to represent flavor. My intention for my Rosé-inspired street mural was to create a feeling of cascading flower petals of flavor, gently floating down upon the viewer standing beneath, like snowflakes but with rose petals and citrus zest. When I squeeze and mix my oil paint on my palette, I can literally taste it. This sensory experience enables me to transcribe

and transfer taste onto canvas.

Bringing flavor to life into a visual art form, I have only ever found one other artist in the entire world who does what I do. When I found Artist Caroline Brun, from Champagne France online, I immediately connected with her on Instagram. She is a professional Champagne educator and paints her tasting notes onto canvas too! When she visited Napa Valley, I hosted her for an "Art of Champagne" duet, where we partnered with Champagne Laurent-Perrier at the Westin Verasa in Napa to paint and present our renditions of their Champagnes. Historically, it is more common for artists to interpret music as a visual onto canvas. There are many that have been documented; such as Wassily Kandinsky. Even Van Gogh has been determined to have Synesthesia where he sees color and personalities in objects, people, and landscapes. I am happy to have finally discovered another artist who communicates taste as fine art. The rarity of what we do is quite significant.

GZ: *Describe the creative process and the habits you maintain while doing your work.*

PM: My painting process always begins with a blank canvas and a sip of wine. I begin each piece on a pure white canvas to represent the linen that is typically held behind the wine glass to enhance the truest color of the wine. The elongated drips from top to bottom of the canvas simulate the legs of the wine. With the texture and pattern of my brushstrokes, I am able to communicate the mouthfeel of tannins or smoothness of the wine. Color always translates to flavors like the sweetness of strawberry and plum, or the acidity of lemon or tart cherry. My finishing touch is to embed mica into the paint that acts as my signature mark and resembles minerality in the wine. My frames are always natural, unpolished wood, which emulates the feeling of the wine barrel.

I create every painting live, as a visual performance, during events. These action paintings suspend moments in time, tell a story, and evoke memory. I am merely a conduit—a visual voice to express the emotion of flavor onto canvas.

GZ: What do you love most about what you do?

PM: It is the highest honor to have the opportunity to work in tandem with some of the most esteemed chefs and culinary professionals in the world. They say, "Love what you do, and you will never work a day in your life," and I am so grateful that I get to do just that. Food and wine are my muse, and I will follow it all over the world. I center my entire life around it. I work out for it. I sleep, and I rise for it.

GZ: What are the valuable insights you have gathered after all these years of being an artist?

PM: It is possible. It is better to do it than spend time explaining it. Choose to surround yourself with people who inspire you, elevate you, believe in you, and are further along in their journey than you. Celebrate the wins of others; your time will come too. Jealousy does not serve you. Time is a commodity that cannot be replaced; don't waste it. Don't waste the time of others; be punctual. Appreciate when others give their time. Gratitude has the power to pull you out of a hard place. Too much empathy can keep you stuck in a hard place. It doesn't have to be perfect; just hit send. Rejection is redirecting you to where you are supposed to be. Let it. Integrity is everything. Less is more. Boundaries are important. Saying no is better than saying yes and not showing up. It's okay to say no. Luck is merely when opportunity and preparedness meet; be ready for it. Dare to walk into the unknown, the path will appear. Jump, and grow wings on the way down. You don't have to know all of the details before you take a leap of faith. "Creativity takes courage." —Henri Matisse

GZ: What are some of the challenges you've faced as an artist with a unique focus on flavor and sensory experiences, and how have you overcome them?

PM: Doing something that people have not seen or experienced before can be challenging to explain. Many who come to me have already seen my work or have worked with me in the past, and they just know. We sync up and execute. I realize that when people hear "live painting," they might immediately visualize flying paint and mess everywhere. This natural response can go a few different ways. First, I am a meticulously organized painter with extreme attention to detail. I show up in

a cocktail dress to paint, which is always a surprise to attendees, and I don't leave a drop of paint anywhere but on the canvas, also unexpected. Oftentimes, the host will want to put me on a stage or out and away in a place that is "safe" and keep me and the painting protected. Without realizing this is detrimental to the concept and theory of the creation of the art itself, this is a minor but significant challenge to overcome.

The nature of painting my tasting notes LIVE onto canvas is to encourage guest participation and interaction with artists, wine hosts, and chefs, and to provide an immersive environment that cultivates conversation amongst the attendees. It encourages mingling and cross-pollinating with each other and event presenters; to connect. Connection creates memory. Less space is more impactful than too large or spread out of a space. Think of it as going to a large, open restaurant that feels stark versus walking into that tiny, packed, but bustling restaurant spilling out onto the sidewalk. The tightness of space, or tightening the perimeter recreates this energy and creates engagement and a sense of discovery.

By eliminating the "stage," it diffuses the invisible barrier that divides the performer from the attendees and unifies the experience as a whole. Everyone becomes a participant in the evolution of the artwork. The painting becomes mere evidence that the moment in time took place. This aspect of the artwork is paramount to its creation.

GZ: How do you keep a work/life balance, and what do you do for fun?

PM: In terms of overall habits, to maintain balance and structure, I make a conscious effort to eat healthy, get sleep, and exercise regularly. Literally, my main motivation to exercise and maintain a routine is to counterbalance my love for food and wine. It pretty much is what I do for fun. Food and wine-centric destinations are my favorite places in the world to explore. My first research about a new place is cuisine, restaurants, and the culinary scene. I love to cook and entertain, travel, visit museums, attend art openings and events, stroll to explore architecture, and see movies and live music. I am also equally happy to unplug by a fireplace or go camping.

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ARTHAUS NAPA

CONTEMPORARY ART + LIFESTYLE SPACE

BY APPOINTMENT INVITATION OR HAPPENSTANCE
@WINEARTS



GM: What advice do you wish to share with people who wish to follow in your footsteps?

PM: Aspire to seek the shoe made just for you. That's the Cinderella story! Authenticity and uniqueness are your advantages. What makes you different IS your leverage. Follow your own footsteps onto a path where no footsteps are. Trust it, trust your intuition. Put one step forward at a time with intention, be brave, and the path will appear. If you go where everyone else is, it is a path already taken, heavily trodden. If you want to see or do something new, go in a direction others haven't dared. Yes, it will be terrifying at times, but those footsteps will become yours and yours alone. And the stories you will tell...

GM: Looking ahead, what are your goals? How do you see your work evolving in the future, and what impact do you hope to achieve through your art?

PM: Legacy. I think about what impact I have made on others and how my work can benefit the lives of people around me and beyond. My art is my way to contribute, it can do way more than act as a self-serving career. When dissecting my successes, my greatest accomplishments and most proud moments are directly linked to philanthropy. I work with organizations that provide safe shelter to children, empower women and individuals with trauma, animal shelters, and therapeutic animal sanctuaries. My relationships are paramount, and as a connector by nature, I bring people together and collaborate with people who have insane talent, drive, and huge hearts.

My art studio, ArtHaus NAPA, is a hub for connection, community, and cultural diversity. It is a meeting place for art, wine, and creativity that provides unique immersion experiences through cultivating innovation and collaboration.

Through the universal language of food, wine, and art, we are able to transcend and embrace cultural differences and create dialogue that dissolves barriers that transform into commonalities; we are able to achieve social inclusion which builds a sense of community, place, and emotional connection.

As I develop and establish a large-scale brick-and-mortar second location in Miami, I aspire to work with innovative like-minded creatives, culinary professionals, musicians, companies, and luxury brands in collaboration to elevate flavor into full sensorial experiences that prioritize philanthropy and giving back.

Penelope Moore is a master at transforming the sensory delight of taste into vibrant works of art. In a league of her own, she has not only refined her artistic prowess but has also forged a unique path that harmoniously blends art, wine, and culinary experiences. Her profound insight into the synergy of these elements represents the transformative power of creativity in fostering meaningful human connections.



Action Painting & Abstract Expressionism

Contemporary Artist Penelope Moore paints flavor onto large-scale canvases LIVE during events.

*"The object of art is not to reproduce reality,
but to create a reality of the same intensity."
—Alberto Giacometti*

Like a bottle of wine, art creates connection. It has the power to dissolve barriers and spark conversation. A bottle of wine can suspend a moment of time into infinity in the same way a work of art has the ability to seize time and evoke memory. Time is irreplaceable, moments are fleeting.

*"Expression, not depiction, is my artistic pursuit."
—Jackson Pollock*

My canvases are suspended moments in time. The act of painting itself, IS the art. The oil painting merely becomes evidence or tangible proof that the action took place. All of my paintings are created live during events where guests become an integral part of the art. The paintings each hold a special place and time—a memory. I share my process as a means to engage and connect. Connection and sharing time are where memories are created.

During the time I am painting, I am relaxed and feel most centered. I am a conduit for what is happening around me and am completely in tune with every element in the room. The movement of the brushstrokes is spontaneous and carries the energy and fluidity of the music and the conversations that surround me, the aromas of what is in my glass and permeating in the air. I intentionally eliminate the stage and choose to paint amongst the guests, where my materials are visible and I am approachable. For me, that adds an element of intrigue and extends an invisible invitation for dialogue. As the painting unfolds, the creation of the art begins to unify the audience, where guests begin to mingle and mix, and camaraderie forms.

Once the party concludes, the painting is complete. Like a bottle of wine, once it is empty, all that remains is memory. My paintings, my art, hold time. They are expressions of flavor and fleeting moments. When I see my work exhibited as a collection, they have sound. When I look around at the room where they are hung, I can hear them. I hear the music, the conversations, the laughter and the joy. This is my art, my gift, my legacy.

Action painting is an extension of the artist's life, according to De Kooning.

*"The act-painting is of the same metaphysical substance
as the artist's existence"
—Harold Rosenberg*

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