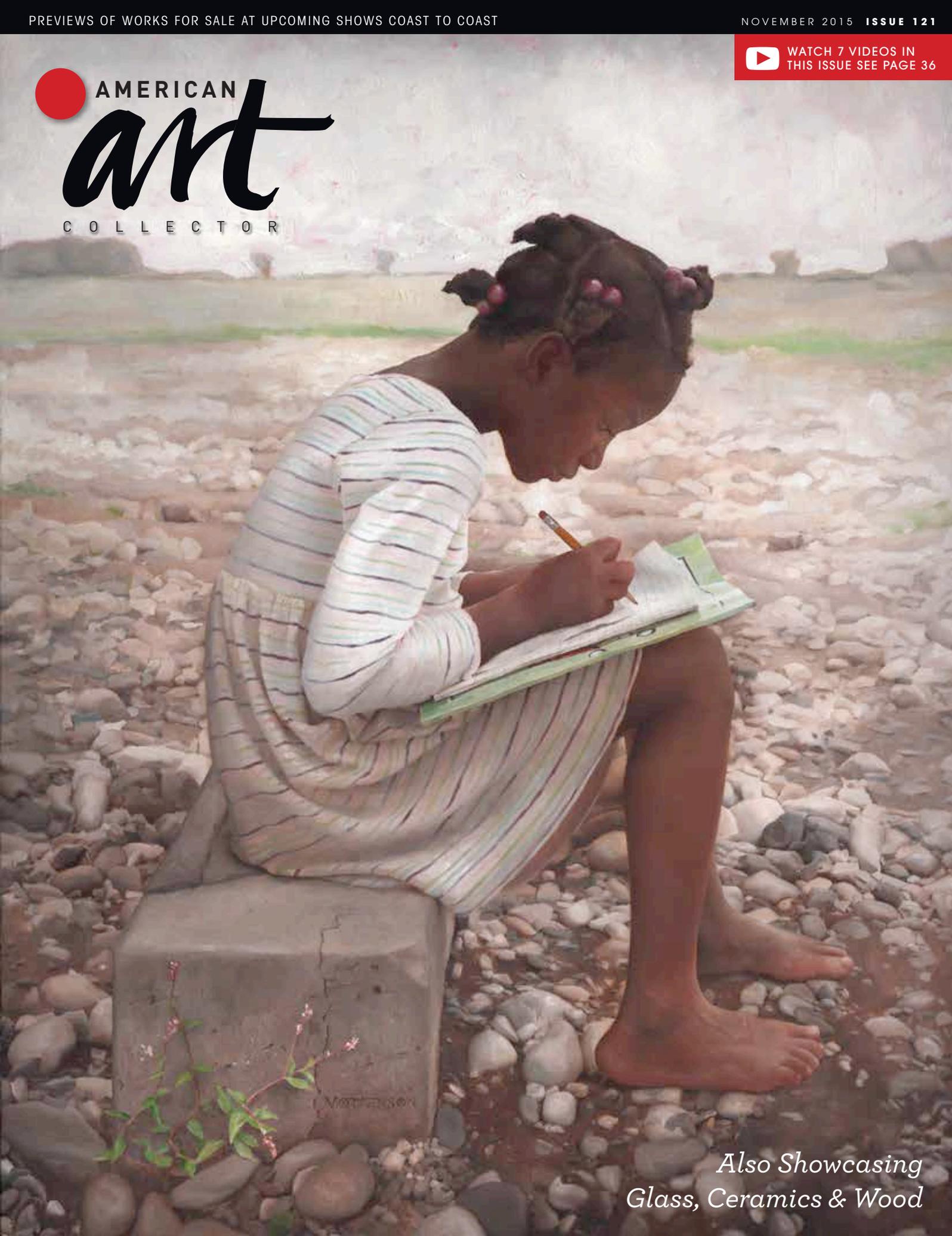


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AMERICAN
art
COLLECTOR



*Also Showcasing
Glass, Ceramics & Wood*



PAT HOBAUGH

Not your granny's still lifes

Pat Hobaugh uses playful iconic objects to fill his pop culture still lifes, such as toy figurines and Twinkies, but while his work induces smiles and salivating, the artist has a grander aim with his setups: to examine people's relationship with consumerism and generational differences.

"I'm embracing the challenge of elevating what still life, as a genre, can be," says the Atlanta resident, who has focused on the still life genre for the past 10 years, after he was greatly impacted by the still lifes of 17th-century Dutch painters during a trip to Amsterdam. "I try to immerse myself with as much information and visual stimuli as possible, which means I read a lot and watch a lot. Sometimes I get ideas for paintings just walking through the grocery store."

He presents more than a dozen works in his upcoming exhibition at R Alexander Fine Art in Atlanta, called *Not Your Granny's Still Lives*. Oil and acrylic on canvas *Death Star* features a delectable centerpiece of sugary snacks, hovering above the Western hemisphere of the globe below it.

"I'm also interested in how these snacks, like *Star Wars*, use children-focused marketing to sell their product," Hobaugh says. "Michelle Obama, used for her Let's Move! campaign, stands on the side, looking on with her hand on her hip, but there's not much she can do to stop the snacks."

Gumby, a recurring motif used as a stand-in for the artist because of his curiosity and positive attitude—he's also a little bit weird—appears in oil and acrylic on canvas *Is it*

Art or Evolution, a take on René Magritte's painting *The Collective Invention*. The half-fish, half-human is looked over by Gumby, his friend Pokey, and Charles Darwin. Hobaugh says he enjoys re-examining great artists from the past, which he also does in oil and acrylic on panel *Two Fridas*, focusing on Frida Kahlo. Hobaugh says the painting shows a duality in Kahlo's life: her time in the United States versus her time in Mexico, though it's up to the viewer to discern which elements belong to each country.

Hobaugh, a self-described "half-luddite," juxtaposes classic writers such as Edgar Allan Poe and William Shakespeare with a tablet device in oil and acrylic on canvas *We Can't Write with This*. He collects his still life objects from junk shops, antique stores and



1

Two Fridas, oil and acrylic on panel, 16 x 20"

2

Death Star, oil and acrylic on canvas, 60 x 36"

3

We Can't Write with This, oil and acrylic on canvas, 28 x 22"

4

Is it Art or Evolution, oil and acrylic on canvas, 16 x 16"



Scan for VIDEO



2



3



4

online, displaying them openly in his studio so inspiration may strike at any time. His use of familiar objects to spur serious thought makes his work attractive to collectors.

“Pat Hobaugh toys with politics and humor,” says his collector Dr. Francis Shaeffer. “He is the Jon Stewart of the art world.” His unique point of view excites the gallery, too.

“Pat Hobaugh has elevated the art of still life painting to new heights,” says R Alexander Fine Art gallery director Rhonda DiMatteo. “His consideration of the past, present and future via a consumerist lens makes him one of the most interesting postmodern artists since Andy Warhol.”

Hobaugh has plans for three-dimensional works in the future, as supplements for his paintings, and he aspires to create larger works. He says he hopes his current collection engages and entertains viewers.

“There’s something for everyone in these paintings. Whether it’s an association with something from your childhood or your kids’, it will make you smile and think,” Hobaugh says. “I think people come to my work first for the humor and cultural associations, but then the work is designed so the longer the viewer looks at it, they start to see the layers of meaning and content that’s there.” ●