

~ Fine Art Catalog ~



The Classical Arts Studio

A web boutique at
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The Classical Arts Studio

A gallery featuring Paintings and Drawings

4525 Harding Road, Suite 310 Nashville TN 37205

Please Call 615-292-8140 for an appointment



~ Featured Artist Showing Selected Works ~

Carrie Davis is a young, bright artist in New York City with a giant talent. She and her colleagues are wearing the mantle of the 3,500-year-old tradition of classical arts and architecture. In addition to working as a commissioned artist, she has been featured in numerous shows in New York and beyond. With a firm belief in the intertwining of all art, she is making classical enrichments in paint for period homes in the renaissance tradition of room painting. She's a well-respected instructor in two New York studios and demonstrates her commitment to educating another generation of classical artists every day.

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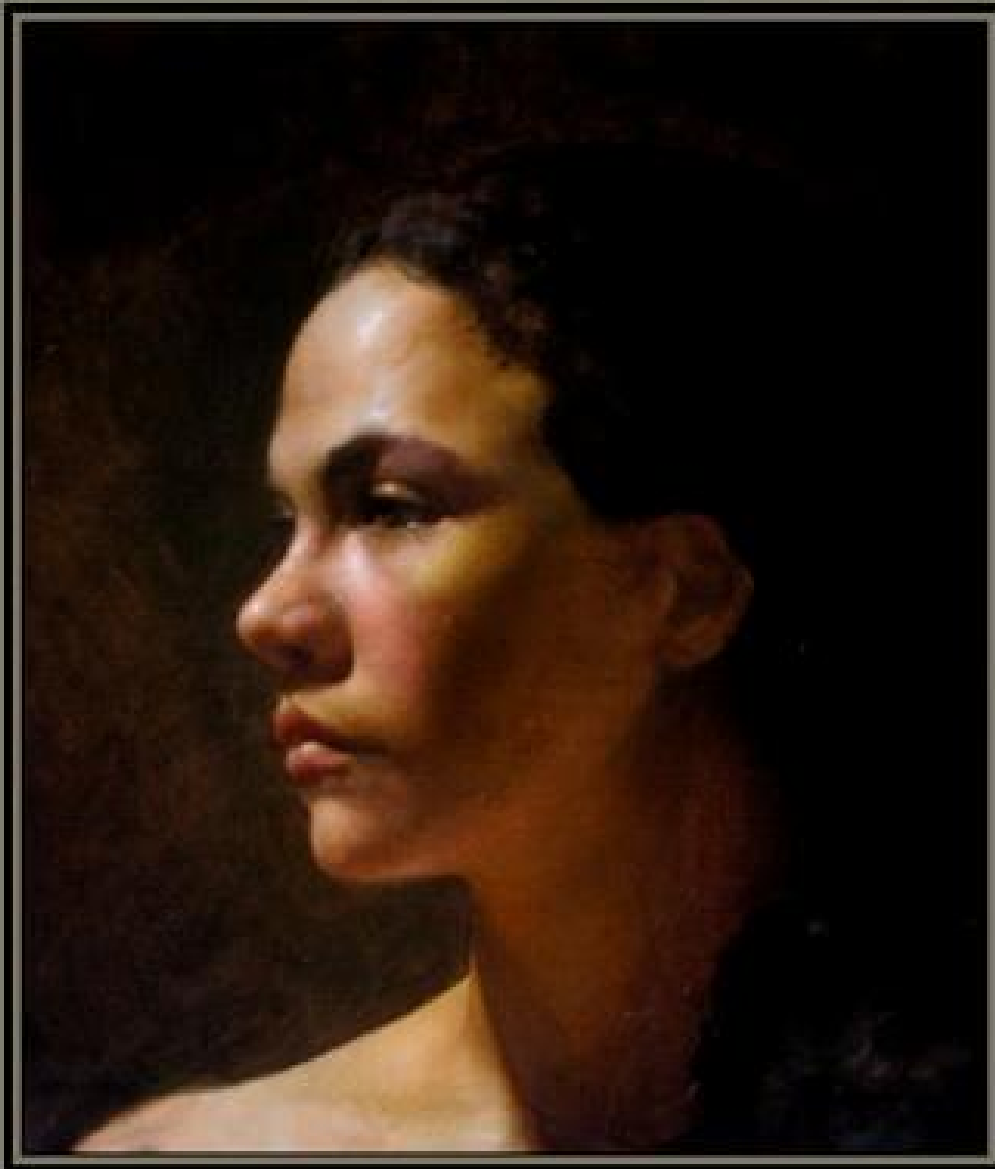
The Classical Arts Studio is proud to present the recent works of New York artist Camie Davis. Her paintings and drawings are slow studies of the human form with the added tension that textured faces and wary side glances give only hinting of the full story being told. The viewer is immediately drawn into the works by her virtuosity of potentially less than virtuous subject matter. One is never really quite sure of the human nature presented and thus this viewer's engagement becomes the breath of life in painting. Her mastery of light causes an effortless internal luminosity that can only come from a giant talent. The works are staggering and the subjects are captivating and beautiful for showing an unconventional earnestness. In these works there is always an opportunity for a patron to pause and reflect on a new consideration caused by the subject matter. The internal power of the works lies in the textures of the flesh, the luminosity and the sense that time is interrupted but for a flashing moment. The pent-up emotion that is captured makes these painting and drawings enigmatic and unforgettable. Once seen, they will stamp themselves on your conscience and delightfully fill your imagination throughout a day.

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Camie Davis

Carolina

Oil on canvas, 18 x 19.5 inches

\$4,500

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“L’Oiseau de feu”

Inspired by

The Firebird

A Ballet Composed by Igor Stravinsky

The legend of the Firebird made its first theatrical appearance in Paris in 1910 when Sergey Pavlovich Diaghilev, a talent scout who went to great lengths to promote collaboration between the arts, commissioned a new musical score by the young composer Igor Stravinsky for a complete ballet, *The Firebird*. The choreography was entrusted to Michel Fokine, of Russian origin, who was also the author of the libretto, drawn from Russian fable.

In the ballet, young prince Ivan finds himself in the terrible realm of the giant Kashchei, an immortal entity of pure evil, who imprisons women and transforms men into stone. Not realizing the danger, Ivan rambles through the bewitched garden of Kashchei where he meets the dazzling Firebird. Struck by the Firebird's beauty, he steals one of its feathers and runs away. That evening he encounters 13 maidens and falls passionately in love with one of them. The next morning, when the maidens are compelled by magic to return to Kashchei's castle, Ivan follows them and gets captured by Kashchei's monstrous servants. Just as he is about to be transformed into stone, he waves the magical feather that summons the Firebird and learns the secret of Kashchei's immortality: his spirit, in the form of an egg that he keeps in a coffer, must remain intact. Ivan opens the coffer and breaks the egg; the monster dies, its magic is dissolved, and all those who he had captured are freed. With one final fleeting appearance from the Firebird, the maiden and the prince celebrate their victory and marry.



In Slavic folklore, the Firebird, or *L’Oiseau de feu*, is a magical glowing bird which comes from a faraway land and is both a blessing and bringer of doom to its captor. It is invariably described as having majestic plumage that brightly glows in red, orange and yellow light, like a bonfire that is just past the turbulent flame. The feathers do not cease glowing if removed, and one feather can light an entire room if not concealed. The Firebird brings forth the realization of the enigmatic element of fire that troubles, tempts, burns and warms. It also symbolizes the triumph of magic, sorcery, and the possession of unlimited mysteries, beyond the reach of uninitiated. As a creature that dreams to unite with the people but dies from this touch, it serves as a metaphor for the anxious and elusive soul of the artist.

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Camie Davis

L'oiseau de fer

Oil on linen, 40 x 40 inches

\$11,000

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Camie Davis

Girl from Colombia

Oil on linen, 25.5 x 25.5 inches

\$4,500

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Camie Davis

Girl with White Cherry Blossom

Oil on linen, 21 x 31 inches

\$5,000

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Camie Davis

Harpooner

Oil on linen, 38 x 48 inches

\$10,000

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Camie Davis

Harpooner, detail

Oil on linen, 38 x 48 inches

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Camie Davis

Her Amour

Graphite on paper, 22 x 26 inches

\$1,800

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"Petrushka"

Inspired by

Petrushka

A Ballet Composed by Igor Stravinsky

The ballet *Petrushka* was composed by the Russian Igor Stravinsky and premiered in Paris in 1911. The ballet opens as a play at a fair in Saint Petersburg where an Old Wizard, who charms the captivated audience, raises the curtain on a tiny theater and introduces the inert, lifeless puppet figures of Petrushka, the Ballerina and the Moor. The wizard casts a magic spell with his flute causing the puppets to come to life and perform for the astounded carnival-goers. After the show, we see that Petrushka leads a dismal "life" behind the curtains where the wizard forces him to live in a barren cell. Although Petrushka is a puppet, he feels human emotions, including bitterness toward the Old Wizard for his imprisonment, as well as love for the beautiful Ballerina.

When the Ballerina enters the room, Petrushka tries to profess his love, but she rejects his pathetic advances. As the Wizard treats Petrushka cruelly, the Ballerina engages in wanton affairs with the Moor. This snaps poor Petrushka's sensibilities. Eventually Petrushka escapes from his cell and goes into the Moor's room. There Petrushka sees the Ballerina seducing the Moor and attacks him only to realize that he is too small and weak. The Moor beats Petrushka who is forced to run for his life, with the Moor chasing after him.

The final scene returns to the carnival enlivened by song and dance. As the merrymaking reaches its peak, a cry is heard from the puppet-theater. Petrushka suddenly runs across the scene, followed by the Moor in hot pursuit with an axe.



The crowd is horrified when the Moor catches up with Petrushka and hacks him to death. The police question the Old Wizard who shakes sawdust from the "corpse," to remind everyone that Petrushka is but a puppet. As night falls and the crowd disperses, the Wizard leaves, carrying Petrushka's limp body. Petrushka's ghost appears on the roof of the little theater, his cry now in the form of an angry protest. Now completely alone, the Old Wizard is terrified to see the keening ghost of Petrushka. The wizard scampers off, with a single frightened glance over his shoulder, and the scene is hushed, leaving the audience to wonder who is "real" and who is not.

Petrushka has played an important role in Russian folk puppetry since the 17th century. Petrushkas were used as marionettes, as well as hand puppets. Traditionally he was a kind of a jester distinguished by red dress, red pointy hat, and often a long nose. Petrushka is rather a Russian Punch or Pulcinella in character. Initially, his roles consisted of typical slapstick comedy targeting the adult audience, but as puppet theatre gradually became predominantly children's entertainment, Petrushka became less vulgar and aggressive.

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Camie Davis

Petroushka

Oil on linen, 44 x 56 inches

\$12,000

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Camie Davis

Sheena Prints

Full color on archival watercolor paper, 16 x 26 inches

\$75

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Camie Davis

Shona

Graphite and white chalk on toned paper, 16 x 14 inches

\$2000

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Camie Davis

Sweet Melissa

Graphite and white chalk on toned paper, 21 x 28 inches

\$2,400

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