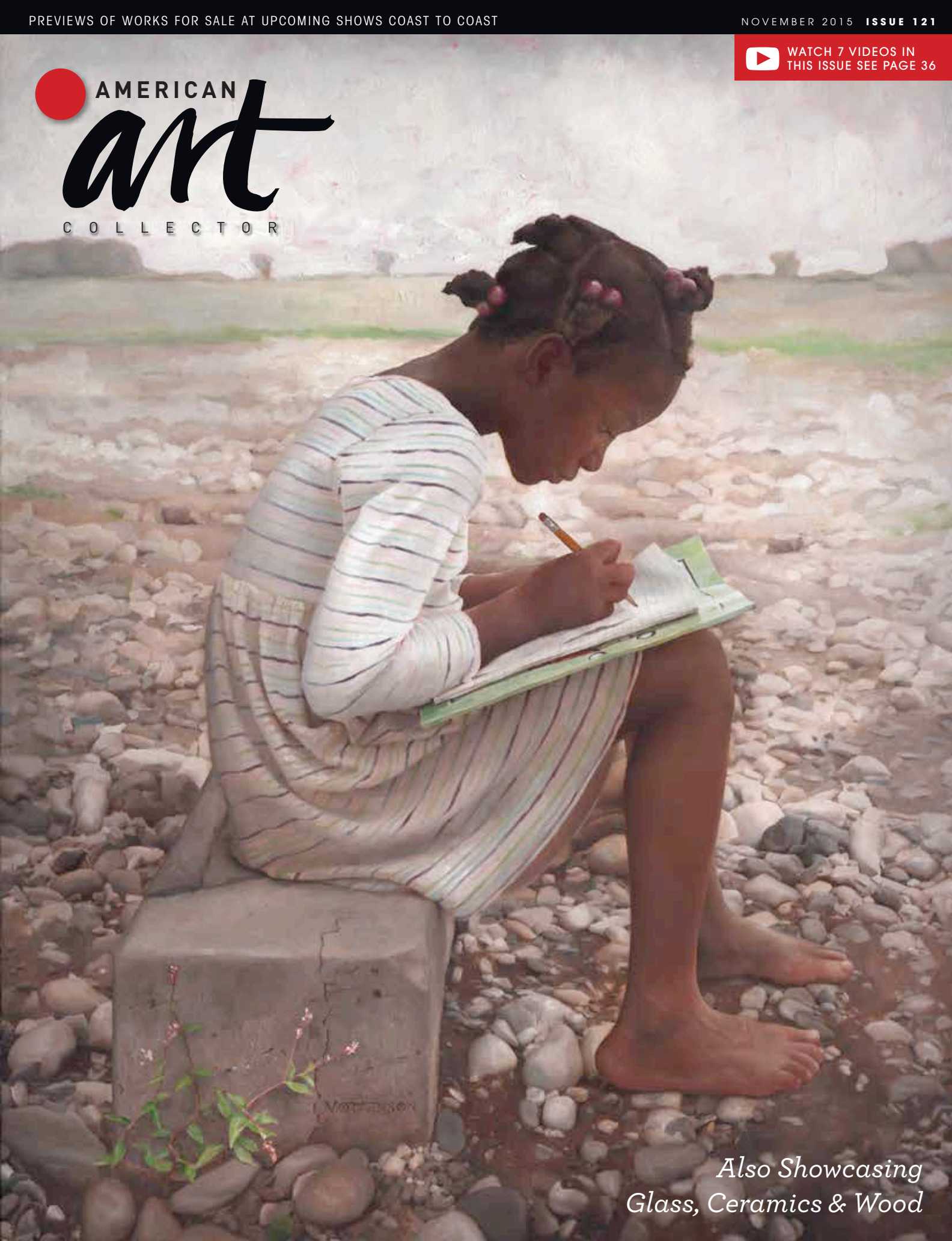


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AMERICAN
art
COLLECTOR



*Also Showcasing
Glass, Ceramics & Wood*

GREG MORT & JON MORT

Two roads

Greg Mort and Jon Mort don't just share genes—they both have a passion for poetry. The literary art form inspired their fourth joint exhibition, whose title *Two Roads – A Father & Son Exhibition* is borrowed from Robert Frost's *The Road Not Taken*, a poem Jon remembers his father, Greg, reading to him at an early age. As the pair worked on pieces for the exhibition, they communicated about the philosophy and technique of the work, while keeping their work to themselves as they explored the theme of poetry. About a dozen works by each artist will be on display at Somerville Manning Gallery in Greenville, Delaware, beginning this November.

"One of the great things about selecting a theme together and expanding on it is that it generates new ideas and fresh interpretations and encourages us both to press our creative evolution forward," says Jon. "Seeing the finished pieces together will be really exciting."

While the duo is inspired by and often discusses literature, music and the sciences, their artistic styles indeed take two varying paths, from the surreal elements included in Greg's works, to the delicate still lifes featuring sea objects in Jon's.

"I feel Jon and I agree very strongly in our limitless respect and awe for the natural world," says Greg, based in Ashton, Maryland. "To vary from that notion would be a betrayal of that conviction, yet in that train of thought, it's very important to remember the human mind and spirit are capable of wondrous interpretation and transcription. It is as important to be interpretive and symbolic as it is to be true to your subject. It is this combination that separates duplication—imitation—from creation."

Greg, an avid astronomer and outdoorsman, builds models and dioramas to capture in his work, viewing them as tools that offer control of lighting, angle, perspective and time. He often integrates scientific themes in his works, such as the man in the oil on board *The Watcher* who is about to step into the universe, and the bull-like figure in watercolor *Sea of Storms*, which appears to combine both weather elements.

He also creates realistic works, such as pastel on paper *Midnight Hour*, depicting the moon hidden behind passing clouds; and the





3



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1
Jon Mort, *Harmony*,
colored pencil, 17 x 11"

2
Jon Mort, *Dome of
Heaven*, colored pencil,
14½ x 11"

3
Jon Mort, *Mortal Coil*,
colored pencil, 17 x 12"

4
Greg Mort, *Midnight
Hour*, pastel, 29 x 43"

5
Greg Mort, *The Watcher*,
oil on board, 36 x 29"



5

oil *Still Water*, of a lake bathed in a sunset.

Jon will present works in colored pencil, which he calls a new creative mode since he was introduced to it about a year and a half ago.

"The drive to push a particular medium toward its limit is endlessly inspiring," Jon, also based in Ashton, says. "There's also a richness, and what I would describe as an almost lacquered luminosity, that is unique

to colored pencil."

Jon is always on the hunt for artifacts to depict in his works and says natural forms such as shells "embody a beautiful counterpoint: as they live, they mark out the changing of the seasons with their growth. When the organism inside each shell passes away, their method of timekeeping changes, as they take on a patina of the elements that shape the environment they once inhabited."

Immortality (Pt. 1) features a shell and crab claws, while *Mortal Coil* spotlights a colorful shell. The claws and shell are reverently placed on altar-like objects, while the titles of the works were inspired by a poem by Emily Dickinson and the phrase "mortal coil" from *Hamlet*. The varied influences and subject matter on display from both artists make for a compelling exhibition, says Somerville Manning Gallery owner Vickie Manning.

"Greg and Jon Mort, each extraordinary artists, have combined their efforts to create a fascinating exhibition from the perspective of mutual influence and the dynamic of father and son, a highly unusual artistic tradition, but nevertheless repeated occasionally in art history," says Manning. "The exhibition illustrates how painting informs Greg and Jon from all the arts traditions including poetry, as well as the direct correlation of 'the road less traveled, and it has made all the difference.'"

Jon says the lasting legacy of Greg's introduction of poetry to him when he was so young adds an interesting aspect to the exhibition.

"The theme of poetry is very personal and traces a thread back through the artistic journey each of us has traveled," Jon says. "Poetry and the visual arts have so much in common. At their most inspirational, both are stripped of everything extraneous, embodying a structural simplicity that stands the test of time. In many ways, this presentation is the continuation of the conversation my father and I have been having for as long as I can remember. I hope that by inviting others to view the work and join that exchange, the dialogue will continue and become more illuminating that ever." ●

