

## **John Bayalis**

### **Biography**

John Bayalis has been the recipient of numerous awards throughout the United States and has painted abroad in Ireland, England and France. Noted for his distinct, realist style, the artist's skill at handling contemporary themes and subject matter has earned him acclaim from art critics and collectors throughout the United States. John's vibrant watercolors reflect a specific clarity of light and form, while dealing with unique viewpoints in portraying popular culture and the vernacular landscape. The artist has also embraced still life as a format, and sought to show a personal vision in both content and composition. Intricate set ups include man-made and natural elements as well as printed backdrops, vintage postcards and periodicals. The carefully selected viewpoints depict compositions meticulously rendered on the watercolor paper, that glow in subtly balanced color palettes. Among his honors are an award of an individual artist's fellowship grant and the selection for The Watercolor Page in AMERICAN ARTIST magazine where one of his works graced the cover. The artist's works are included in private and corporate collections throughout the United States.



### **Artist Statement**

My interest in painting has always been in realism. The world around me has provided an infinite variety of colors, forms and textures that I have used for the sources of my work for the past 35 years. I have always preferred drawing rather than painting in terms of control and the use of line and detail. Watercolor has provided me with a medium that produces a transition from drawing into using color in painting.

Regardless of the hyper realistic quality of the painting, the watercolor paper surface maintains the painterly quality of the medium. I believe in a traditional approach to the medium, using transparent colors and use the white ground of the paper for highlights and to produces luminous colors. This pigment interaction creates hues that give a lifelike quality to the painting. From the initial viewing distance, the painting may look smooth and sharp focused, but upon a closer inspection of the surface the viewer can appreciate the brushed paint application and the artistic decisions I have made. I have explored a variety of subject sources in my career, some more traditional, others less so.

The current body of work is derived from my interest in visual Americana, that is images that I feel are specific to our culture. I have chosen both still life and landscape imagery to interpret this vision, focusing on the vernacular that is the functional rather than the monumental. An interest in the commonplace has always been an important element in my work. These landscape works reflect some nostalgic elements as well as views derived from everyday sights and reflect my view of the present. I like using a panoramic view of these places to give the viewer the ability to move visually throughout the space.

The still life works are composed to bring the viewer actively into the work. The compositions are informal and are arranged to give the viewer the sensation that they have just interrupted something that has happened or is about to happen in. The idea of human presence nearby the scene introduces narrative elements into the work. I hope to draw the viewer in and become a participant and thereby more visually involved.

I like to vary the scale of my paintings and sometimes work on an elephant size 30" x 40" size Arches 5551b rag watercolor paper as well as standard size 30"x 22" 3001b sheets and 22"x 15" half sheets. I prefer a smooth hot-pressed paper to work on to give me more latitude with details and hard crisp edges. I work in a smaller format on occasion depending on the subject and composition.