

## **David P. Zeggert**

### Biography

David Zeggert has been producing Fine Art Illustration and Oil Paintings for a just over decade, resulting in various works being part of private and public collections, including recent exhibitions at the Rockefeller Institute of Government and the Salmagundi Art Club in Manhattan.

Zeggert completed his graduate work at Syracuse University and was fortunate enough to study with Bob Dacey and Burton Silverman. In addition to his graduate work, Zeggert received degrees in Commercial Art and Design.

For nearly 15 years, as a newsroom artist and in the publishing industry, David received awards and recognition from organizations such as the Creative Quarterly, Associated Press, Syracuse Press Club and Gannet News Service.

David's work is accomplished and painterly, based in traditional techniques, it depicts both straight forward and imaginative concepts that connect. He is an Illustrator, Classical Portrait Artist and Professor of Art at a college in upstate New York.

### Artist Statement

Charlie's portrait was inspired by the examination of her features consisting of several prominent physical shapes and areas of interest such as the skin folds, facial structure and snout area. Charlie was silly and playful through-out and that essence was nicely expressed through her look, especially when the folds got hung-up on her tooth.

Many of my paintings are the result of Paintings to Terminus. The goal with this approach is to reveal and include the construction of the portrait; simultaneously existing as part of the finished painting. I feel this creates an unconcealed, inviting path for the viewer to enter into the picture while revealing the path taken to create the work. For example, the non-objective umber brushstroke that defines Charlie's collar was one of the original drawing marks left unmodified.

Charlie was created with a modified Bardwell palette, constructed over successive layers of paint from a Murrey colour middle value. In principle, I worked from a middle value developing a larger range of value and color, while being mindful to leave certain areas untouched.

I find that working to terminus and from the middle allows the image to live as a painted image and provides a blend of tactile and shifting, layered passes. This approach is important to me as an artist because it allows me to try to understand and state the essence of the subject, as well as develop the physical attributes that create the look, subsequently facilitating a means to the finished painting.

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