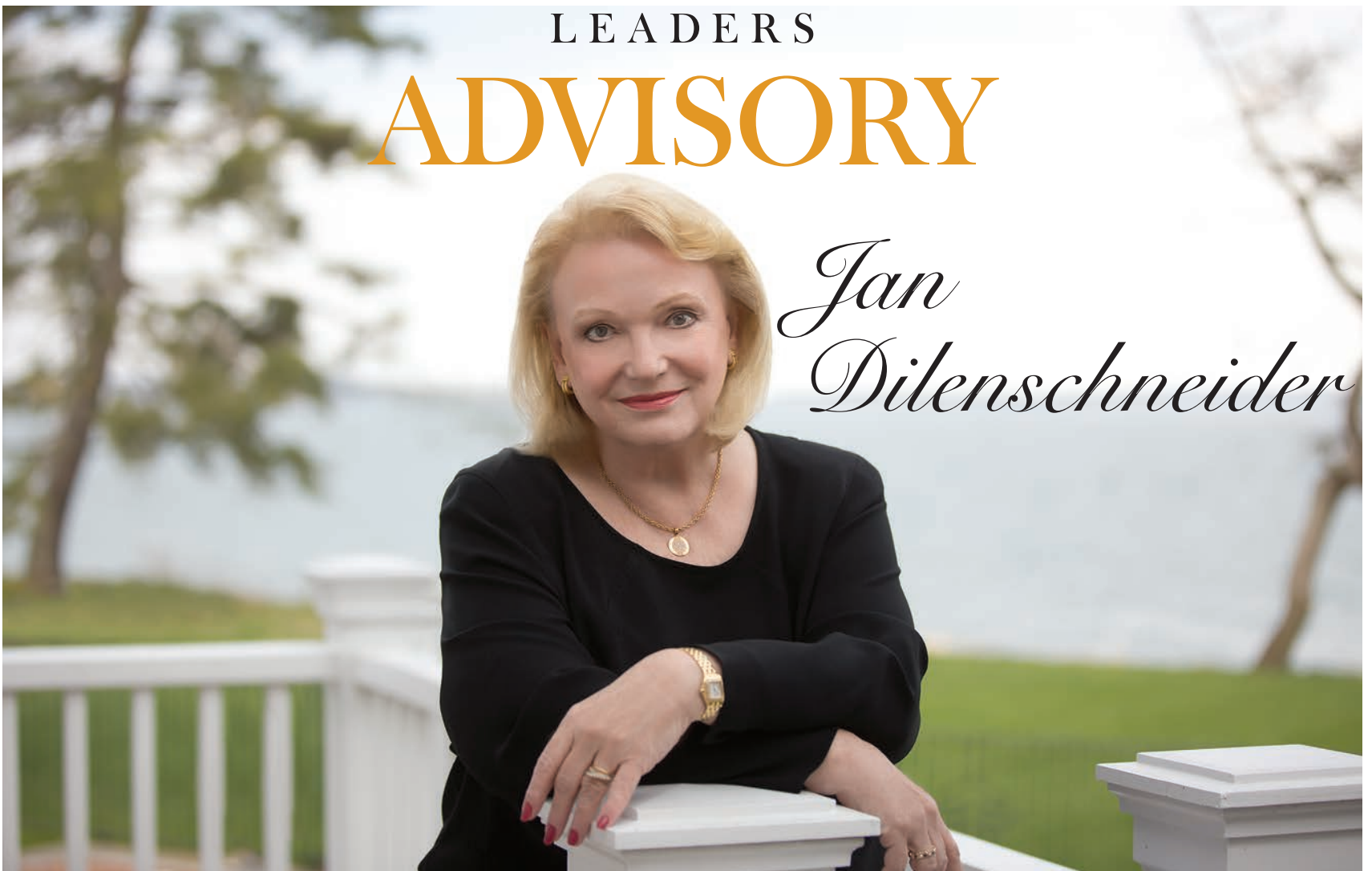


LEADERS ADVISORY

*Jan
Dilenschneider*



If the weather over the past 24 months does not tell us that the environment has changed and needs to be addressed, nothing will.

Around the world, leaders are talking about and acting on global warming in an effort to protect the air, the water, the flora and fauna that are so important to society. In Paris, thousands marched as part of an international effort to show popular support for urgent measures to combat climate change. They carried a message that it is up to the public to put global warming at the top of the political agenda.

To be sure, 700 French scientists have called for action saying, “solutions are available.”

In the United States, one of these leaders is Jan Dilenschneider, who has used her painting to make this point: we need to protect our environment. In enjoying her painting, she does not want to scold people, rather just have them fall in love with nature again.

Dilenschneider’s paintings have been exhibited five times in Paris and at numerous locations in the United States and Europe and they never fail to elicit a positive reaction.

“I think leaders in the world of art need to stand up on this issue,” Dilenschneider says. “If words could carry the message we would not need painters,” she adds.

Dilenschneider’s paintings, which hang in houses throughout the United States to Switzerland, Belgium, England and France, are now being made available to the Chinese.

“There are no geographical borders when it comes to punctuating our environment,” Dilenschneider says.

“My inspiration and goal is to use vegetation, snapshots of land and air, and more to move people to do something to protect the environment.”

“You are not just buying a painting by Jan Dilenschneider, you are purchasing a statement,” said one of her collectors.

“It has been a privilege to exhibit Jan Dilenschneider’s work in our Galerie,” said Pierre-Alain Challier, one of the top gallery owners in Paris. “Jan’s work creates considerable comment and discussion about what to do to make the world a better place,” he added.

Jérôme Marcadé at the Jardins en Art said, “Jan Dilenschneider’s work focusing on painting the environment has made a major difference in our gallery. Her statement to society has had real impact.”

Dilenschneider says that she has been influenced by many who painted and delivered messages about the environment before the idea was popular.

Thomas Cole, who started the Hudson River School of painters and whose work is currently on exhibition in London’s National Gallery, is one example.

“Cole’s treatment of the Adirondacks and the Hudson River was unique and beautiful. Observing this beauty, one would want to keep it as lovely as it once was,” according to Dilenschneider. “Winston Churchill, who painted his last picture, *The Goldfish Pool at Chartwell* in 1962, is another.”

Dilenschneider likes to quote Sir Winston who said in his 1948 book, *Painting as a Pastime*, “Happy are the painters – for they shall not be lonely. Light and color, peace and hope will keep company at the end of the day.”

Dilenschneider talks of the many ways the environment has changed, from the melting of the polar ice caps to half the species of insects that are now extinct.

“My work is focused on protecting the beauty of the planet by highlighting the dangers we face,” she said. “Artists have the platform to draw attention to global warming and to solutions and we must act,” she added.

Dilenschneider draws inspiration from the grasses, reeds and beautifully shaped leaves around the coastline where she lives. “Some people think they are weeds; I think they are beautiful organic structures, thus I paint them,” she said.

Dilenschneider adds, “These grasses reflect against beautiful meandering rivers or crystal blue skies. I see into the colors and new colors are revealed to me. I must speak out because I want to have these magnificent vistas to paint for a long time to come.”

“I am a great believer that the viewer needs to be drawn into the painting and participate. The viewer should feel or “read” the emotion in the painting. I call this the fourth dimension. Everyone knows the second dimension, like a painting, or the third dimension, like a sculpture. The fourth dimension is what the painting “says to you,” how you interpret it. It is up to the artist to leave something “unsaid” for the viewer to imagine.”

Dilenschneider says she is calling on leaders of industry, government and the art world to make the ecology a priority and participate in making the world a healthier place. ●



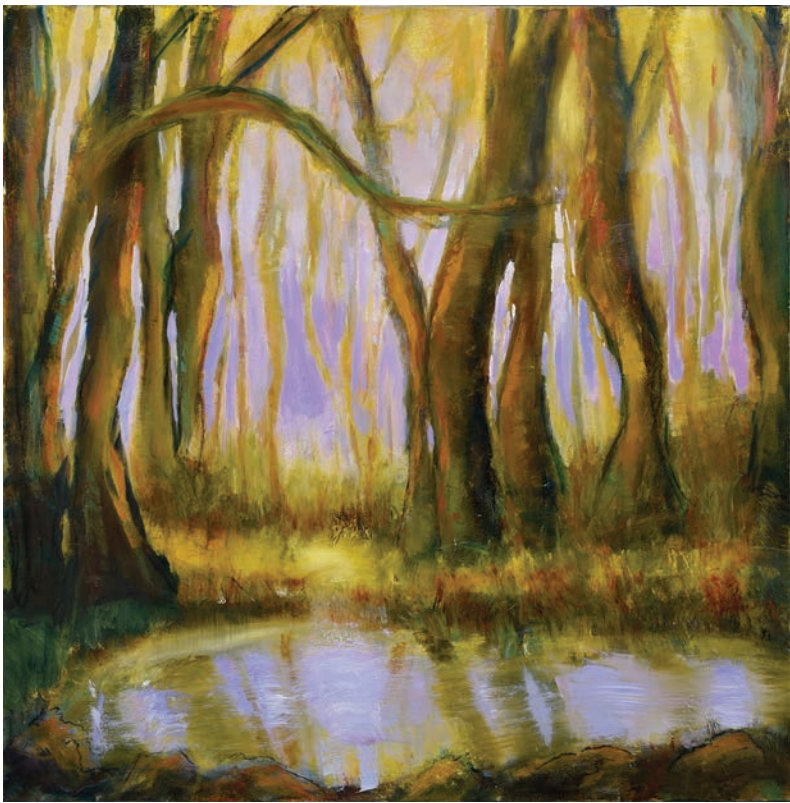
Big Leaf Mosaic – 36 inches by 36 inches (above)
Wandering Brook – 30 inches by 30 inches (below)
Flora against Blue Sky – 36 inches by 36 inches (right)





*Blue Water against Golden Reeds (a diptych) – 24 inches by 24 inches each canvas (above)
Windows on Life #4 – 36 inches by 36 inches (below)*





Path Through the Trees – 30 inches by 30 inches (top left)
Marvelous Organic Shapes – 36 inches by 48 inches (middle left)
Elegant Leaves – 36 inches by 48 inches (bottom left)
Intertwining Leaves – 36 inches by 48 inches (top right)
Romantic Leaf Shapes – 36 inches by 36 inches (bottom right)