

[Magnanima](#) by [Tomasz Rut](#)

Giclee on Canvas - Main Subject: Animals & Birds



Item Number

3153824079

Retail Value

\$3,200

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Dimensions (As Shown)

40W x 19.25H Inches

101.6W x 48.9H cm


Medium

Giclee on Canvas

Edition

- Limited Edition of 195

- Hand-Signed 

- Numbered 

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About Tomasz Rut

I look for inspiration in the humanistic tradition of classical art. My canvases express the entire spectrum of human emotions from exhilaration and cheerfulness to contentment, melancholy, pain, and agony," explains Polish artist Tomasz Rut, currently residing in Palm Beach, Florida.

Encouraged by his mother, a painter herself, young Tomasz Rut was introduced to the Pompeian Frescos and the magnificence of the Renaissance and the Baroque periods. Today these influences continue to inspire his stunning oil canvases and sweeping murals. Tomasz Rut's masterful illusionary works, both in scale and splendor, evoke the harmony and form of the master painters, including the flamboyance of Rubens, the finesse of Caravaggio and the emotion of Michelangelo. Rut's imaginary figures - centaurs, fauns, muses, and winged creatures - colorfully burst from the canvas with the grandiosity of Olympian Gods in active and dramatic poses.

"Rut's mural size paintings are contemporary conversions of the classical vocabulary variously continued by Michelangelo, Raphael, Titian, and Rubens," explains Dorothy Keane-White, Art Curator and Director for Northwood University. "In making them he returns us to antiquity by a double detour. First, he sets in motion the charming unreal apparatus of the Quattro cento mise-en-scene, and more importantly its heroic nudity, vigorous modeling, expressive anatomic structure, powerful movement and fascinating physiogamy. Tinged with sadness, his super-human youths play once more on Arcadian pipes - a motif also reprised by Matisse. Alternatively, he offers us impossible delicate, gracile females still unravished bride(s) of quietness - delimiting them with sylvan togas and braided tresses. Nor does he leave out rearing steeds, which in the grand manner represent humanity's turbulent passions.

Trained in Art Conservation at the Academy of Fine Arts in Warsaw, Rut continued his education in New York City at the Pratt Institute in Brooklyn and at Columbia University in Manhattan. He eventually took a position in art conservation for the Biltmore House in Asheville, North Carolina, traveling the east coast restoring large scale murals in museums and mansions for such clients as the Smithsonian Institute and the U.S. Treasury Department in Washington, DC, New Jersey State House in Trenton, Gusman Center for the Arts and Vizcaya Museum in Miami.

It was during these travels he began to notice the void of high quality monumental figurative paintings from the past and invented a style that was aimed at filling this void. Rut created his aged style of cracked canvases and murals that mimic so eloquently Italian frescoes and figurative oils. "The one element evident in all of my paintings is the superficial patina or aging," that Rut creates with a variety of transparent and semitransparent glazes. This process creates the timeless illusion and expressive beauty of each mythical figure.

"My paintings give people the ability to learn, respond, and feel comfortable with the classics, Rut says. "This gives me enough satisfaction to keep working for a lifetime."

Rut has been honored in publications such as the Who's Who in 20th Century America profiling America's greatest achievers. In the June 1999 Robb Report Best of the Best issue, Tomasz Rut was recognized as one the most collectible artists in the United States along with such celebrated artists as Fernando Botero and David Hockney.

Tomasz Rut's first archival hardcover book was released in January 2002. This impressive monograph chronicles the life and work of this important modern master. In March of 2002, Tomasz Rut was honored with his first museum retrospective held at the Coral Springs Museum of Art in Coral Springs Florida.

Giclee on Canvas

Giclee [zhee-clay] is a French term meaning a 'squirt or spray of ink'. This process utilizes sophisticated printing techniques whereby an industrial 8-Color to 12-Color inkjet printer sprays a staggering four million droplets of ink per second onto archival fine art paper or canvas. Requiring highly sophisticated printers and special pigment inks for an extremely wide color gamut, this blend of fine art and state-of-the-art technology produces exceptional fine art prints. Giclee prints are usually coated with a high quality gloss or varnish to minimize abrasion and increase resistance to image fading. Additionally, protective coatings protect expensive prints against moisture.

Giclee prints render deep, saturated colors and retain minute detail, subtle tints and blends. The quality of the giclee print rivals traditional silver-halide and gelatin printing processes and is commonly found in museums, art galleries, and photographic galleries.

The giclee printing process provides better color accuracy than other means of reproduction. The prints may be hand embellished by the artist using paint, ink and gold foil stamping for a mixed media effect. Giclee prints are sometimes mistakenly referred to as Iris prints, which are 4-Color ink-jet prints from a printer pioneered in the late 1970s by Iris Graphics.

Numerous examples of giclee prints can be found in New York City at the Metropolitan Museum, the Museum of Modern Art, and the Chelsea Galleries. Recent auctions of giclee prints have fetched as much as \$20,000.

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