

**SOW'S EAR STUDIO & GALLERY ART SHOW WITH SANDI GRAHAM AND GINIT MARTEN – OPENS FRIDAY, JUNE 17 – JULY 29**

**SCHENECTADY, NY ( 6/3/2011) ---** “Tranquil Interpretations,” an art show featuring the work of **Sandi Graham** and **Ginit Marten** opens at **Sow’s Ear Studio & Gallery**, 1597 Union St., Schenectady on Friday, June 17 with a 4pm “Ribbon Cutting” by the Chamber of Schenectady County and a reception from 4 – 8pm. The Art Show opening continues through the Upper Union Street Strawberry Fest & Art Show on June 18. The show continues through July 29.

Sow’s Ear Studio & Gallery owner, Rosemary Prock, herself an artist, met Sandi Graham and Ginit Marten through the gallery’s recent salon show “Rebirth! The Coming of Spring.”

“The salon show was an opportunity for us to meet new artists through their work. This is the first of several shows that will have evolved from that experience,” said Rosemary Prock. “I saw something in common between Sandi and Ginit, their approach to the artistic process, their vision, and their tranquil, harmonious creative themes. The two are distinctly individual yet somehow mutual. It’s a great fit!”

Sow’s Ear Studio & Gallery is open Monday through Saturday 10:30 am thru 5 pm. Work is available for purchase. Admission is free. For further information contact Rosemary Prock at 518 370-2042. [www.sowsearstudio.com](http://www.sowsearstudio.com).

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**About the artists:**

**Pastel artist, Sandi Graham**, is strongly influenced by personal travels and local scenic areas. “I like the journey of transforming photos and sketches to paper using pure pigments of pastels over watercolor underpainting on sanded paper, says Graham about her process. “My goal is a personal connection with the subject, capturing moments in time and allowing me to relive the memory and inspiration of the subject.”

**Watercolorist, Ginit Marten**, seeks out moments with dramatic viewpoints, unique lighting contrast, and/or interesting color and value relationships in her approach to landscape, still life and figure studies. A moment featuring shadows, reflections or pattern is particularly inviting. “I usually work with transparent watercolor on smooth paper,” says Marten about her process. “The surface encourages an interesting, and somewhat unpredictable, “puddling” effect and allows a certain amount of color to be removed, lifted up, using a wet brush and a bit of blotting.”

Marten begins with a pencil layout, works from light to dark, and reserves untouched white paper for the brightest areas. She is “always looking for ways to exploit or even invent contrasts in color – *warm/cool* – and in value –*light/dark*. As the painting develops, it suggests more ways to take advantage of layering washes, developing some of those puddles in some areas, and ways to lift paint from other areas.”