



Big Sky, oil, 55 x 77.

THE Next Generation

These 10 stars will help define the future of western art

Mark Maggiori



How has your work evolved in recent years? It has gotten more and more in depth. I started out painting local cowboys I was hanging out with in Arizona.

From there I started to dig into the past of western art, and I started to do more historical paintings. Last year, we decided to move to Taos, and now I'm painting Pueblo Native Americans. So I've gotten deeper into what the West really is and what it represents, and I'm happy to be on that journey.

Where do you find inspiration? I immerse myself in the West. Living in Taos, it's such a central place for art history but also for the Native American perspective. And I have access to all the subject matter I want—300 miles around me, there's Arizona, Texas, Colorado, New Mexico. That is very inspiring on its own, being able to go out there, take photos, and paint outside.

What are you most proud of? Well, my daughters. But in terms of art, I would say I'm proud that I've been able to pull it off—to wake up in the morning and know that that's what I'm doing for a living, knowing that there are people who want to put my paintings on their walls, and thousands of people who own my prints. It doesn't get better than that. Knowing that my work is in demand, and seeing the good results in auctions and shows—it means a lot.

Describe yourself in one word. Forward. There are many meanings in that word—moving forward, and also being straightforward. I like the motion in this word. I think that I'm a person in motion, always trying to move forward, to be better and do better.

Tell us a little bit about your studio. We bought 5 acres in Taos, and there are two houses on the property, but neither of them were really looking like a studio—but there was a three-car garage that had good space. So we converted it and brought the ceiling up to about 16 feet high. It's about 800 square feet, with a beautiful north mountain view through a big window. Every time I go into the studio, I'm happy.

What do you hope to accomplish in the next few years? I'm working toward a solo show in March 2023 at Legacy Gallery. When



Boys of the Land, oil, 40 x 40.



Full Moon Rising, oil, 24 x 30.

we go back to a normal life, I have a lot of traveling to do to get new material. But pretty much I just want to keep doing good paintings—that's the only thing that matters.

What galleries represent your work? Legacy Gallery, Scottsdale, AZ; Parsons Gallery, Taos, NM; Maxwell Alexander Gallery, Los Angeles, CA; Gerald Peters Gallery, Santa Fe, NM.



Arizonalands, oil, 30 x 50.

Logan Maxwell Hagege



How has your work evolved in recent years? I have been striving for more simplicity and strength in my compositions. I find that, if I rely more on my imagination

than photographs, the works feel more true to my artistic voice. Not being a slave to my photo reference forces me to be more creative and challenges me to figure things out in a more intuitive way.

Where do you find inspiration? I find inspiration from nature, the landscape, the people that I paint, and from my imagination. Many of my paintings start out as doodles in my sketchbook that are made up out of my head.

What are you most proud of? I am most proud of being able to live the life of an artist

and exist in the world, in my own little world. I often work when most people are sleeping, or don't work when I'd rather be spending time with my family. This freedom is something I am always grateful for.

Describe yourself in one word. Busy.

Tell us a little bit about your studio. My studio is on my property in Ojai, CA. Construction was just completed a few months ago. It is a 2,000-square-foot open space with 20-foot ceilings and an 8-by-8-foot north-light window. I have been dreaming of this exact space for the last 20 years, so I am very happy to be working here.

What do you hope to accomplish in the next few years? I hope to grow as an artist and get to know my subjects more deeply.

People would be surprised to learn that... I used to make surfboards and started my own (short-lived) surfboard company when I was

16 years old.

If your home or studio was on fire, what one thing would you save? Family photos.

How has the pandemic changed your art habits over the past year? It hasn't really changed my habits, other than not having to travel to art-show openings. And I have not been able to go on my usual road trips in the desert to paint on location and take photographs.

What would you be if you weren't an artist? This is a question that I find impossible to answer. I often joke that I would be completely useless in this world as anything else but an artist. I don't have many other skills that I could base a career on.

Favorite non-art-related thing to do? Surf.

What galleries represent your work? Maxwell Alexander Gallery, Los Angeles, CA; Gerald Peters Gallery, Santa Fe, NM, and New York, NY; Medicine Man Gallery, Tucson, AZ.



Bull Massive, oil, 44 x 56.



White Horse Rhythms, oil, 36 x 40.

Jill Soukup



How has your work evolved in recent years? I used to paint more cityscapes, but lately my work has shifted primarily to western and horse themes. Also, I've

been digging deeper into understanding value and drawing, which has made my paintings richer.

Where do you find inspiration? My inspiration comes from various sources, including visits to Ranchlands (a working ranch in Colorado Springs and Mosca, CO) as well as drawing and observing natural objects.

What do you hope to accomplish in the next few years? I hope to have a few themed shows based on specific concepts that I've been pursuing. I can't say what those are yet, though!

People would be surprised to learn that... I've never had a horse.

If your home or studio was on fire, what one thing would you save? My collection of animal skulls.

How has the pandemic changed your art habits over the past year? Luckily, not much. I'm a homebody, so it hasn't been all that different. But I've had more connection with a broader range of art enthusiasts because of the increased virtual capabilities—more than I could do otherwise—and that's been very rewarding.

What would you be if you weren't an artist? Things of a metaphysical nature have always been of interest to me: dreams, consciousness, the transcendent. So I'd see if I could tap into something along those lines.

Favorite non-art-related thing to do? Hang with my family.

What galleries represent your work? Astoria Fine Art, Jackson, WY; Gallery 1261, Denver, CO; Nedra Matteucci Galleries, Santa Fe, NM; Oh Be Joyful Gallery, Crested Butte, CO.



Cowboy Stash, oil, 18 x 31.

Kyle Polzin



How has your work evolved in recent years?

I have been able to spend more time on each painting, researching and developing my ideas.

Since I am primarily

a still-life painter, I'm constantly seeking interesting and relevant items to include in my paintings. Then I spend time researching my subjects so that my paintings tell a visual story through those objects.

Where do you find inspiration? Inspiration comes to me through experiences I have, people I meet, movies I see, and songs I hear. For instance, on a recent trip to Mexico, I walked past this old man rolling cigars outside of a shop. I stopped and watched for a few minutes. The smell of the tobacco leaves, the old

wooden table, and the tools he used fascinated me. I might have to do a painting of that!

What are you most proud of? I have been fortunate to steadily sell my art for the last 20 years. When I look back at how far I have come from the first time I sold a painting, I can see that it has been a long journey of many small steps. I feel very fortunate, and it makes me proud to think that I have been able to support my family with my art.

Describe yourself in one word. Patient.

Tell us a little bit about your studio. My studio is small and dark, except for the light above my painting. The easel I use is one I built myself and have made many modifications to the design along the way. I have a few shelves with some of my favorite objects on display, there's a comfortable leather chair, and in the corner, there is always some project that I am working on. Right now it's an old

saddle that I am restoring and that I will eventually use in a painting.

People would be surprised to learn that... I make a lot of the items that are in my paintings. Or rather, I modify the objects by adding details to make them more interesting.

How has the pandemic changed your art habits over the past year? Many of my normal deadlines and commitments were pushed back. This definitely eased the pressure a little and, now that my axe is sharp again, I've noticed that some new and creative ideas have begun to pop up in my mind.

What would you be if you weren't an artist? I think I would be an architect.

Favorite non-art-related thing to do? I enjoy sailing my Hobie Cat and traveling with my wife and our girls.

What galleries represent your work? Legacy Gallery, Scottsdale, AZ.



◀ The Chase, oil,
18 x 23.
▼ Tuesday Delivery,
oil, 30 x 44.





The Gathering, oil, 22 x 40.

Kyle Sims



How has your work evolved in recent years? The biggest thing that jumps out to me with my current work is more richness and depth of color. I've also

been enjoying spending more time with each piece and figuring out ways to improve upon the initial round of painting. This was harder to see early in my career.

Where do you find inspiration? My biggest inspiration comes from getting outside and spending time in the field. After that, studying the work of a favorite artist can always be uplifting and motivating, but it reminds me how much better I want my own work to be.

What are you most proud of? My biggest pride comes from being a good husband and father. With my work, I'm happy that I've put in the time and effort to improve my draftsmanship.

Describe yourself in one word. Dedicated.

Tell us a little bit about your studio. It's detached from the house and was built in 2010. It has plenty of space, with high ceilings to create a wide range of painting sizes as well as extra room for things like stretching canvases, carving frames, and building crates. It is my dream studio.

People would be surprised to learn that... I enjoy making lots of other things besides paintings. I know how to make beer. I enjoy growing hot peppers for hot sauce. I've made several pieces of furniture for our home. I enjoy home-remodeling projects as well as redesigning the landscape around our house that includes a fun water feature. I also make my own frames and have learned how to carve the design into them.

If your home or studio was on fire, what one thing would you save? After my family and pets are safe, my external hard drives would definitely be a top priority. They have about

16 years' worth of photographs, videos, and information on them that would be devastating to lose.

How has the pandemic changed your art habits over the past year? It really hasn't. Being an artist is an individual endeavor and requires you to be by yourself, lost in thought. This will always be the case.

What would you be if you weren't an artist? Out of all my hobbies, I think I enjoy working with wood the most. But it would be neat to own a brewery, a small vegetable farm, and a Japanese-style furniture-making operation.

Favorite non-art-related thing to do? I enjoy lifting weights. We converted nearly half of our basement into a gym.

What galleries represent your work? Astoria Fine Art, Jackson, WY; Broadmoor Galleries, Colorado Springs, CO; Montana Trails Gallery, Bozeman, MT; Paderewski Fine Art, Beaver Creek, CO.

David Grossmann



How has your work evolved in recent years? My work is increasingly based on intuition, driven more by emotion than by trying to capture the specifics

of a particular landscape. The longer I work, the more I hope that my art will convey a sense of peace and allow space for contemplation. We are surrounded by so many anxieties and distractions, so hopefully my paintings can be reminders that we are also surrounded by beauty when we choose to pause and notice.

Where do you find inspiration? From watching the world around me, especially when I am out in nature. Also from studying art history and from reading poetry.

What are you most proud of? I am most grateful for my wonderful wife, and for the community of art lovers who make this work possible for me.

Describe yourself in one word. Quiet.

Tell us a little bit about your studio. It is a converted one-car garage with good light, white walls, and stacks of paintings. The studio connects to our house, which makes it easy for me to take all-too-frequent snack and tea breaks while I am working. The space is simple and fairly practical, like me.

What do you hope to accomplish in the next few years? I am continually trying to find a good balance with work and other parts of my life, so I hope to grow in that. And I want to dig deeper into the motivations behind my work and to express those more clearly.

People would be surprised to learn that... I grew up in South America. The language and culture are still very important to me.

If your home or studio was on fire, what one thing would you save? My tea plant (I love



Spring Apple Tree, oil, 30 x 40.



Moon Rising South of the Mesa, oil, 20 x 34.

tea), although it seems to be dying already.

How has the pandemic changed your art habits over the past year? When life feels unsteady, I am especially grateful to take refuge in art, to hole away in my studio and try to offer reminders of peace and connection through my work. Each day I am surprised and thankful that art is my job, and that I can keep working when so many people are not able to work.

What would you be if you weren't an artist?

A park ranger.

Favorite non-art-related thing to do? Bird-watching with my wife, Kristy.

What galleries represent your work? Altamira Fine Art, Jackson, WY; Gallery 1261, Denver, CO; Jonathan Cooper Gallery, London, England; Maxwell Alexander Gallery, Los Angeles, CA; Oh Be Joyful Gallery, Crested Butte, CO; Simpson Gallagher Gallery, Cody, WY.

Jeremy Winborg



How has your work evolved in recent years? Over the last couple years I've had multiple requests to incorporate men into my paintings, so that's something

I've been working on. For me, a successful painting requires an emotional connection between the model and the viewer. It took a while to find models that make that connection, but I've finally found them.

What are you most proud of? I'm most proud of my family. I was raised in my dad's art studio and learned from him. Now it's my turn to raise the next generation of artists. My oldest daughter recently won a major award in a state high school art competition. It's the same award I won when I was her age.

Describe yourself in one word. This weekend I have to say "clumsy." I once again injured myself rock-climbing. If you asked me any other time, I'd probably say "perfectionist." A piece of art is never perfect in an artist's eye.

Tell us a little bit about your studio. Ever since I started painting, I've shared a gorgeous studio with my dad, who is also an artist. I wanted to spend a little bit more time at home with my kids, so I recently moved into our bonus room above the garage. The exercise-toy-sewing-piano room is now also my studio. But I did just purchase some land to build my own studio. I will start construction on that in the near future.

What do you hope to accomplish in the next few years? I remember looking through the Prix de West catalogs as a kid in the 1980s. Since then I've always wanted to be part of that show.

How has the pandemic changed your art habits over the past year? I don't think the life of an artist changed as much as others' lives have changed. I was really bummed to see all of the shows and auctions reschedule, cancel, or move online. Not being able to socialize with clients and fellow artists has been



Sunlit Respite, oil, 40 x 30.

the biggest change over the past year.

What would you be if you weren't an artist? I don't know what I'd be. Painting has been my profession since I was 15. I do know I couldn't work for someone else. Whatever it was would have to be all-consuming, creative, and frustrating as hell—just like being a painter.

Favorite non-art-related thing to do? I love

to spend time with my family. They go with me everywhere. With the pandemic, we decided to buy an RV. It's the perfect way to travel with five kids and a dog.

What galleries represent your work? Settlers West Galleries, Tucson, AZ; InSight Gallery, Fredericksburg, TX; Manitou Galleries, Santa Fe, NM; Trailside Galleries, Jackson, WY.



▲ Respect Your
Elders, oil, 24 x 12.
◀ Teepee's Last
Light, oil, 36 x 18.



The Watcher, oil, 24 x 20.



Splendid, oil, 20 x 16.

Kathryn Mapes Turner



How has your work evolved in recent years?

I have focused more and more on animals. My fascination with and appreciation of them has increasingly deepened.

I want to gain a greater understanding of them through my artwork and share this with the viewer. It's my goal to capture their essence and vitality in an elegant and distilled way.

Where do you find inspiration? I find no shortage of inspiration in my native Jackson Hole, which is part of the Greater Yellowstone ecosystem—it supports incredible biodiversity and large mammals.

What are you most proud of? It's not a certain award or individual accomplishment but rather the “miles of canvas” that I've painted, the accumulation of time dedicated to learn-

ing to paint and draw. It's the piles of newsprint sketches done during life-drawing sessions and the landscape thumbnail studies no one sees. Early on, my teachers insisted that there are no shortcuts to becoming a painter. I am most proud of how I have fallen in love with the process of making art rather than the results that come of it.

Describe yourself in one word. Seeker.

Tell us a little bit about your studio. My studio is my favorite room in the world! It is filled with art supplies, easels, drawing tables, music, and art books. It has perfect northern light with the most amazing view of the full Teton range, and it's less than a quarter mile from the border of Grand Teton National Park. I regularly see bison, elk, moose, deer, and fox just outside my window.

People would be surprised to learn that... I grew up on a working ranch in the middle of Grand Teton National Park and attended a country school—there were only about five

kids in my class. My favorite day of the week was Thursdays, when the art bus would come for the day.

If your home or studio was on fire, what one thing would you save? My Hughes easel. Not only is it beautiful, but its design has enabled me to continue painting while recovering from two ACL surgeries in the past two years.

How has the pandemic changed your art habits over the past year? It has enabled me to slow down, step back, and take stock of what's important. Life simplified for me, and so did my imagery. I see more joy reflected.

What would you be if you weren't an artist? I have a master's degree in education and loved working as an art teacher for eight years before focusing on being a full-time artist.

Favorite non-art-related thing to do? Dance! I just have to get this knee healed up from my latest ski injury.

What galleries represent your work? Turner Fine Art, Jackson Hole, WY.



Dahlia Glow, oil, 36 x 24.

Daniel Keys



How has your work evolved in recent years? I'm still drawn to the same subjects that I've always been, so my pursuits have not altered much.

I'm always endeavoring to better my ability to paint the things I love with accuracy and yet with feeling. I hope to still be on this pursuit at a very old age.

Where do you find inspiration? Nature, mostly. It's difficult to grow as many flowers as I do and not be inspired to paint them!

What are you most proud of? The Palette Project that I developed with the Scottsdale Artists' School over the past decade. It's a free two-day mentorship program for artists between the ages of 17 and 22. About 20 students from around the country are selected based on their skills, passion, and experience. It's now in its fifth year.

Describe yourself in one word. Human.

Tell us a little bit about your studio. It's nothing fancy, just a spare room in my house. I've put in cool-temperature lights overhead, and a nice Persian rug, but mostly it's simple, and light.

What do you hope to accomplish in the next few years? I hope to create larger works for more visible exhibitions, perhaps in museums.

People would be surprised to learn that... I love household chores. Ironing and vacuuming are among my favorites.

If your home or studio was on fire, what one thing would you save? My dog, Teddy. And a painting by Richard Schmid that I'd grab on the way out.

How has the pandemic changed your art habits over the past year? It didn't change any of my art habits at the easel, but it did cut out almost all of my travel, so most of the year's work was completed in studio.

What would you be if you weren't an artist? An interior designer, probably. But that's an art too.

Favorite non-art-related thing to do? Gardening.

What galleries represent your work? Legacy Gallery, Scottsdale, AZ; Montana Gallery, Billings, MT; West Wind Fine Art, Walpole, NH; A Sense of Place, Fresno, CA.

Adam Smith



How has your work evolved in recent years? I am always striving to grow as an artist. One of the best parts of being an artist is always learning something

new. In recent years I have enjoyed exploring more complex ideas and compositions. It's not always easy coming up with new ideas I haven't seen before. However, those challenges are essential to my growth. Some painting ideas take years before I work out all the details.

Where do you find inspiration? I find most of my inspiration out in the field. I love taking reference trips and being around the subjects that I paint. Living near Yellowstone National Park certainly has its perks. I try to visit as often as I can. I find inspiration close to home as well. Three years ago we had a fox den on our

property and had the joy of watching five fox kits being raised.

Describe yourself in one word. Driven.

Tell us a little bit about your studio. My studio is located within my home. It is not a very big space, but it's the perfect size for me. I have several unique items in my studio including dinosaur bones, a Megalodon tooth, and an African carving of elephants made out of driftwood. I always have some kind of noise while I paint, so I also have a television and a stereo. My windows look out to a nice view of the Bridger Mountains.

What do you hope to accomplish in the next few years? I hope to continue to grow as an artist and finally take some long-awaited trips. I am hoping to get up to Alaska soon and photograph some coastal bears with my dad.

People would be surprised to learn that... I love horror movies. I even painted a scene from *Nosferatu* a couple years ago.

If your home or studio was on fire, what

one thing would you save? My wife, daughter, and the dogs. Then I am grabbing my hard drive and slides that contain all of my reference material.

How has the pandemic changed your art habits over the past year? The pandemic hasn't really changed my art habits in the studio. It has changed other aspects, though. I certainly miss traveling, attending shows, and reconnecting with fellow artists and patrons.

What would you be if you weren't an artist? That is a tough question. I think, if I was in another career field, I would still be working on art in some fashion.

Favorite non-art-related thing to do? I grow super-hot pepper varieties, which can be a bit difficult in Montana. Our growing season is short. I even created my own strain of pepper I named the Caldera.

What galleries represent your work? Astoria Fine Art, Jackson, WY. ❖



Rocky Domain, acrylic, 21 x 36.



◀ Cool Crossing,
acrylic, 17 x 32.
▼ Dominant, acrylic,
10 x 16.

