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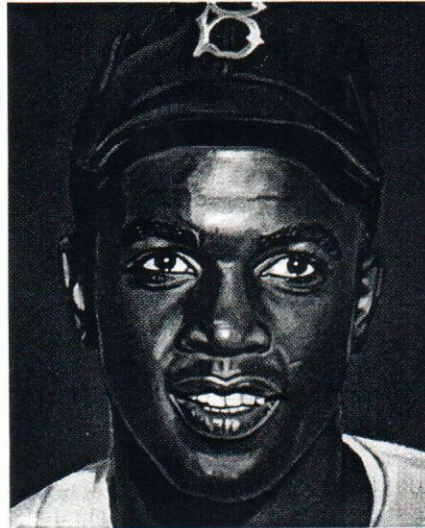


SINCE 1960



artful dodgers

The gallery for fans of the art of baseball.



ven if you weren't there when Bobby Thomson smacked his famous homer or when Jackie Robinson inked his landmark Dodgers contract, a visit to Turnstile, Kate Gilmore's baseball-art showroom, will prove that you can still get all choked up about it. And that's okay.

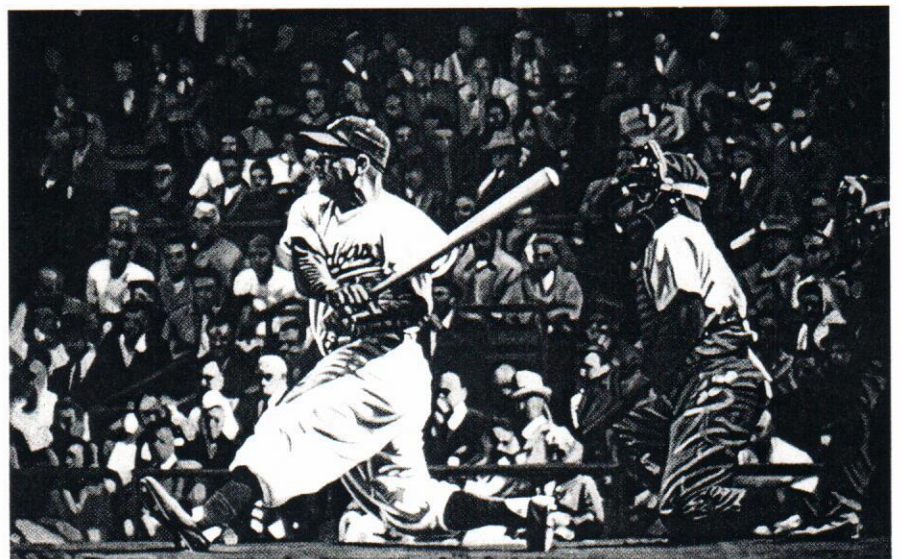
Standing in Gilmore's gallery, just across the river from her Brooklyn Heights home, you're surrounded by baseball's legends in various degrees of action and repose—

Willie Mays chuckling warmheartedly, Joe DiMaggio connecting with the ball, Ted Williams grinning, a sparkle in his eye. Each of the paintings is created by one of the five artists that Gilmore represents, baseball painters who depict only historic figures. She's chosen to promote these artists not so much because she's a sports fan, but because she's a fan of the way baseball used to be.

"It was really classy—something that football's never seen, and basketball's never seen. Going to the games was a social ritual, and people used to go dressed up in elaborate suits, with watch chains and bowler hats," she explains, standing in her showroom, on the third floor of Cannon's Walk, on Fulton Street in the South Street Seaport.

The artists' styles range widely, from Rembrandt-style oil renderings of Babe at bat to pop-art acrylics. In each, however, the players are cast in a uniformly angelic light, evoking a sense of bittersweet nostalgia for a more innocent time, a time when America had heroes, and those heroes could run, hit and pitch.

Several of the artists are over 50 and paint from childhood memories of how baseball



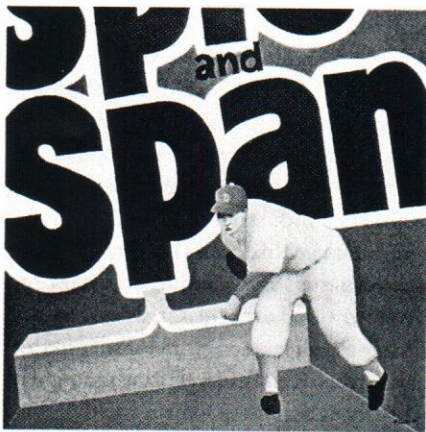
Andy Jurinko paints photo-realistic Dodgers (both above), while Vince Scilla's anonymous Bum (right) plays the pop-art field of cheery, outfield-wall advertisements.

shaped their lives. Many would agree with Mike Shacht, 61, who paints acrylic headshots, detailing the faces of players in stark black, white and gray.

"That's the way baseball was back then—black and white," Shacht contends. "All we had were newsreels and newspapers. With teams, too—the home team wore white, and the visitors and the umpire wore black."

He paints players early in their careers, before they become jaded or tired, because this is the way he remembers the game. "I've re-created my childhood by having childhood heroes around me," he admits.

Jeffery Rubin, 40, is more interested in the players and the action as pure artistic subject matter. He uses famous old photographic images of players, applies them to the canvas and then paints over them. "They're the icons my father grew up with. I



first started doing these paintings because I wanted to see what I could bring to them. I wanted to see how I could enhance the feeling, the mood, the emotion, with color."

Vince Scilla, 48, evokes nostalgia for the great era of baseball by painting players against a backdrop of old advertisements. He doesn't try to depict specific players; in fact, the players' faces in his paintings are somewhat blurry. Instead, the ads in the paintings are rendered with faithful attention to the smallest detail. "I think that, in a way, nostalgia is universal. We can all feel it," proposes Scilla. "I use images that stick in my memory, but someone twenty-three years my junior looking at an old baseball player or an old ad could have the same feeling that I do about it." ■

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