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ART

/ EDIE NADELHAFT – FINE ART – /

posted by NICOLETTA ROLLA ♦ August 21, 2017 ♦ 0 comments



“America is not a place, it is a road.” – Mark Twain.

Edie Nadelhaft – Paintings & Sculpture

//////// ABOUT ME //////////



Hi! I'm Nicoletta, writing and motorcycles lover. Cicada Wheels is my world, my way of living the passion for motorcycles and art, photography, illustration and everything I find interesting and I want to share with you! Maybe I'm romantic, I love people and I love their stories. Welcome to Cicada Wheels, blog dedicated to Motolife, Art and Style. [Read more>](#)

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@edienadelhaft

Edie, let's start talking about your great love for motorcycles, who has passed down to you this passion and what are your first memories of motorcycles?

I have always enjoyed driving.

I learned on a stick shift, which is a little unusual in the US. I loved being able to fly through the tight turns and scenic woods on Cape Cod where I did most of my driving as a teenager.

So I'd say I was primed for motorcycling though I didn't attempt it at that age (thank GAWD!!).

I did lose a friend to a motorcycle accident when I was quite young in those very woods which is why I rarely ride my own bike on the sandy roads on Cape Cod.

Years later, when I started dating my (now) husband, he took me out for a ride on his motorcycle exactly one time before I decided I wanted my own. I promptly went to work the next day and badgered a friend into selling me his old Honda CB360 (along with the bonus prize of teaching me to ride it-ha!).



@edienadelhaft

What do you actually ride? Tell me more about your Bike.

My current ride is a 2006 Harley Davidson Sportster 883 XL slightly modified with a stage 1 upgrade, bucket seat and a 4.5 gallon tank which is quite reassuring-especially in the desert.





@edienadelhaft

What are the feelings you experience while you ride?

That I'm a total badasssss-ha ha!

Just kidding, sort of. I feel excitement, exhilaration, fear-I'm a firm believer that fear is your friend, along with confidence and focus.

I feel very alive and alert.

It's almost a meditation in that I try to keep my thoughts to a minimum and concentrate only on driving and my surroundings.

Truthfully, I do feel a little bit cool. Many people still seem to find it remarkable to see a woman on her own ride, so I get a lot of thumbs up (and the occasional cigarette thrown at me) from passing motorists.



edienadelhaft

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Still pining for a ride in the desert "Joshua Tree State Park (rear view)",
4"x6" oil on panel inset into motorcycle mirror housing
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MARCH 4

When did you start painting, what was your first approach to art and when did it become your profession?

I have been painting for many years. I was a precocious "artist" as a child, but began painting in earnest when I went to college.

I studied with some very inspired and inspirational teachers of both painting and art history.

I have been a professional artist for 20 + years, and started earning my living from my work about 5 years ago.



@edienadelhaft

When did you join your two great passions: motorcycles and painting, representing motorcycle theme subjects?

This is very new for me.

I started painting some landscape imagery while I was an AIR at The Yellowstone Art Museum in Montana-how could I not!? I did small round close ups of rocks, clouds, stars etc.

The shaped canvases and subject matter really invoked the motorcycle mirror POV so I constructed displays for them using mirror stems and mounting hardware. I thought about making them to scale, set inside actual mirror housings but wasn't convinced until my gallery in NYC asked me if I'd consider doing a whole roomful of them for a show. I could not refuse!

Though I was not at all sure I could do it--these are tiny, tiny works and I'd never worked at that scale before. But after a summer ride around the Cabot Trail in Nova Scotia, I settled into my studio to give it a go.

The results, and the show which took place in January at Lyons Wier Gallery in Chelsea, NYC, were very gratifying.





The world in a mirror ... talk to me about the “Big Country” project.

I have had occasion to ponder what it means to be an American in the past.

And as a motorcyclist, I have had the opportunity to enjoy a much broader perspective than my east coast liberal existence would seem to afford.

But as a painter, I have never felt comfortable with such a narrative, personal project. And I can't say exactly why it happened now... The series title references the late artist Edward Avedisian's pithy summation of our fragmented national psyche: “It's a big country, and the only thing keeping it together is television”, he declared in nineteensixtysomething.

When I read this in 2013, I laughed out loud. More recently, I have been moved by the potential seriousness of the remark. Either way, I have seen the sentiment borne out repeatedly on road trips that lead me out of my comfort zone.

In an effort to avoid the “super slab”, I've ended up in some pretty unlikely places with a front row, bugs-in-my-teeth perspective on parts of America that are chock full of odd and often charming idiosyncrasies-geographical and otherwise- many of which appear in the work.

Unlike my previous paintings, almost every Big Country piece contains some residue of the human presence (a sign, a road, a building), whose slick, manmade contours can be observed surrendering to the lush, raw landscape in which they appear.





In addition to motorcycles, what are your sources of inspiration?

All of my work is informed by an enduring fascination with the physical world and the impact of digital culture on human experience.

These 2 concerns come together in the Big Country project as follows: Unlike the driver of a car, a motorcyclist is embedded within the landscape, gaining first-hand physical experience of the actual world—an activity that is declining in an increasingly digital culture where the physical distribution of people and goods has steadily become less urgent, if not completely unnecessary. More to the point, one doesn't actually have to travel to see anything anymore. So I am not only documenting this strange and spectacular landscape, but the act of visiting it as well.

The rearview mirror becomes a metaphor for the road trip, as it too recedes into the past.



Details of your technique and your creative process.

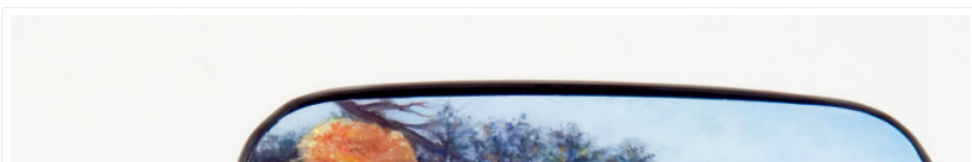
I work exclusively in oil paint.

The Big Country paintings are done on shaped panels that I have cut at an industrial supply place in NYC. I collect spare mirrors or crash parts from friends, instagram buddies and motorcycle shops.

I try not to buy new pieces because they lack the spirit of an object that's actually been on the road.

Regarding subject and composition, I like to "find" the painting within a larger image rather than shoot photos as straight up references. I go out on long rambling rides around the US and Canada, taking pictures of whatever strikes me. Then I pour over them on a large monitor and crop, crop, crop! I do a loose grid for high-level positioning, but do not use a projector or transfer technique.

Though it's a struggle sometimes, I prefer the discovery and painterly quality that comes from a freehand rendering.





What are you working on and what are your next projects?

I continue to work on the Big Country paintings, including multi-perspective diptychs and triptychs.

My latest idea is really in the very early stages—this may or may not happen—ha!— but I am thinking of a series of postcard-themed works called WYWH (Wish You Were Here) that would document some of the random places and sights that I encounter on the road.





Where can we Follow you and admire your Art?

My website: www.edienadelhaft.com

Lyons Wier Gallery, NY, NY: www.lyonswiergallery.com

William Scott Gallery, Provincetown, MA: www.williamscottgallery.com

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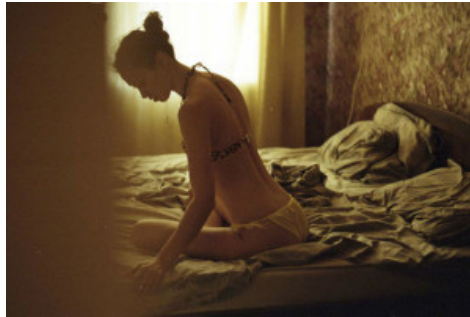
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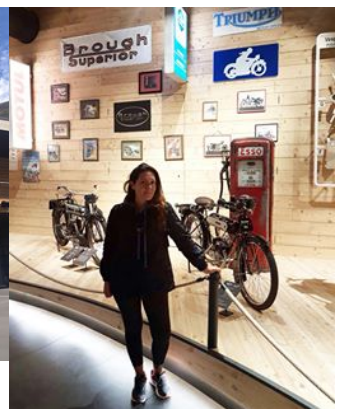
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