

AMERICAN
art
COLLECTOR



IN



TERUKO WILDE

Vibrant lands

When Teruko Wilde drove into Taos, New Mexico, and saw Taos Mountain she said, "I'm back home!" She was born and spent her early years in the foothills of the mountains in Nagoya, Japan, where she developed a love of nature.

"Even though the landscape in New Mexico is very different from that small town in Japan," she says, "the peace and spirituality from my childhood memories resides here in Taos."

Wilde came to the U.S. and studied at the University of Cincinnati and the Columbus College of Art and

Design. "When I first moved to Taos I was doing watercolor and pastel," she says. "When I saw the sunsets I said, 'I can't do that in watercolor or pastel,' so I almost immediately changed to large oils."

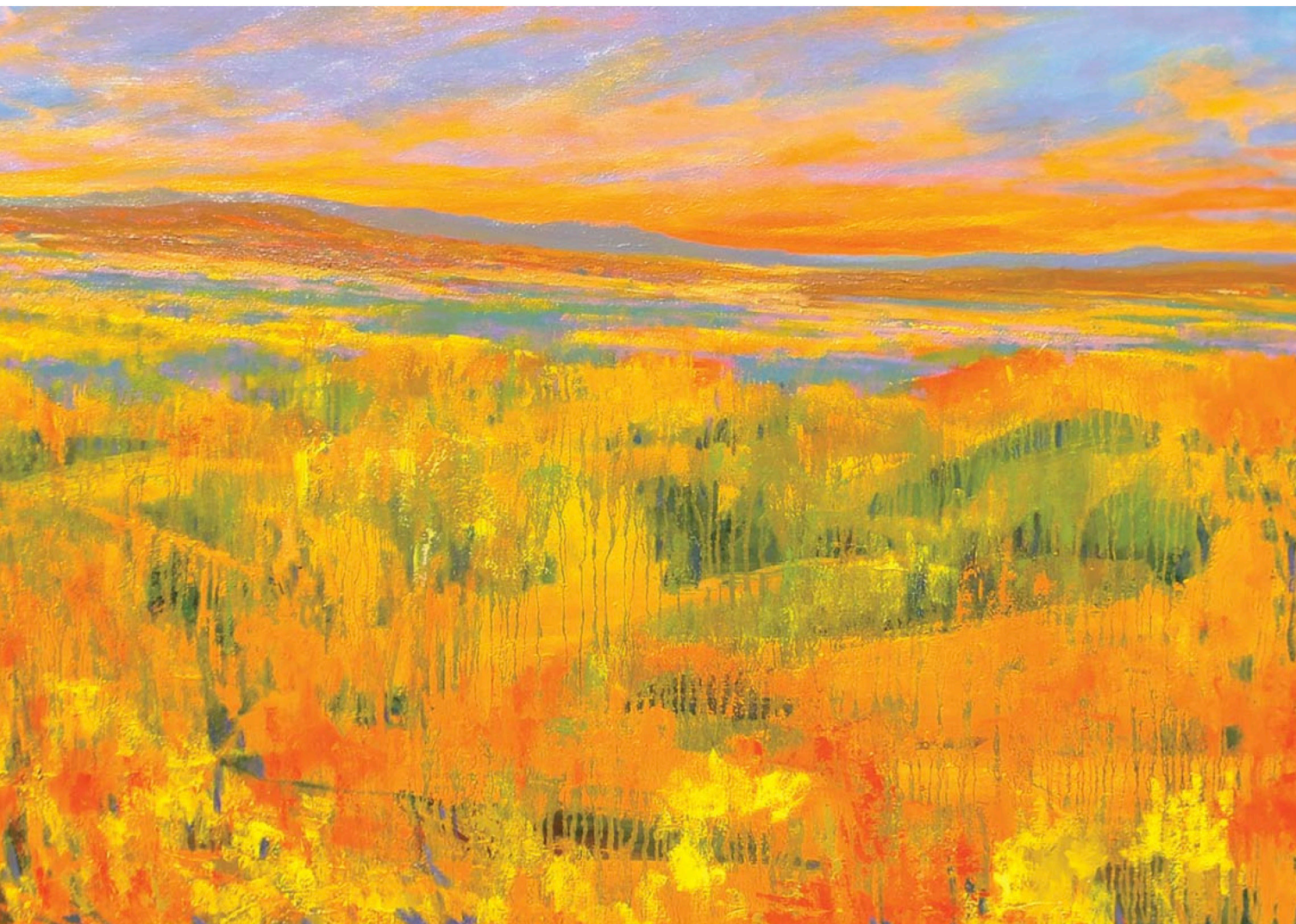
At first glance her oils appear to be pastels because of the way she applies her paint. "I began to feel comfortable and loose with oil as I was with watercolor. Maybe I go back in with pastel technique and that's what you see," she explains.

"I'm not a plein air painter," she says. "When I visit someplace new I make a sketch and take some

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Looking West, oil, 38 x 50"

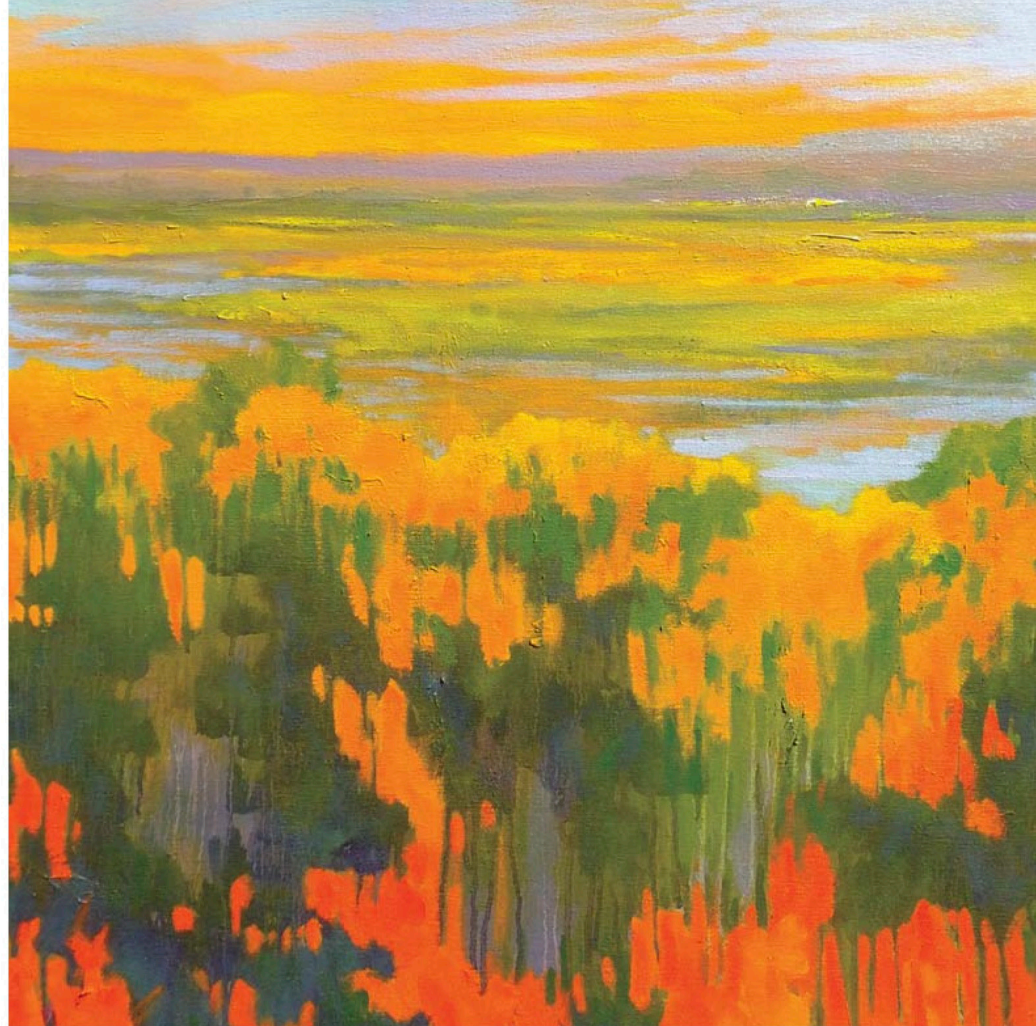
2
Autumn Day, oil, 24 x 24"

3
Days End, oil, 11 x 14"



“Teruko Wilde has been recognized throughout her career for her bold and vibrant interpretations of the Southwest landscape. She incorporates motion and emotion into her works... Wilde’s newest works show her progression into a textural and more abstract approach and we can see the transition in world climate reflected in her views on canvas.”

—Emily Wilde, assistant director,
Total Arts Gallery



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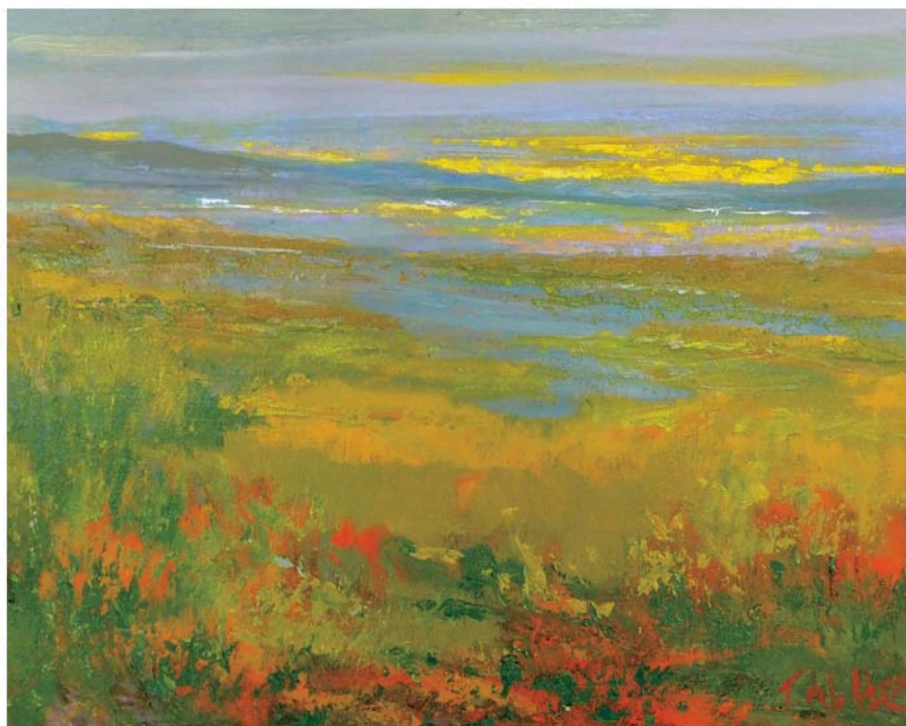
photographs. I don’t want to copy what I see. I go out and meditate and put a scene into my head. The next day, in the studio, I paint my emotional reaction from memory.”

Wilde loves color and pushes it whenever she can. Although she loves the “peaceful, tranquil, white” of winter scenes she often adds warm color. Painting the yellows of Northern New Mexico autumn, she will add the warm reds she remembers from a trip to see the fall foliage in Vermont. “It’s all about the experiences of life.”

Wilde enjoys the “juiciness” of oil paint and often lets it drip down her canvas to appear as trees in her finished landscape. She often has six or seven paintings going at one time. “Maybe 50 percent of a painting is emotion,” she says. “The rest is thought. I don’t want to totally concentrate on one painting from beginning to end. I’m not committed to technical excellence. I want to let it be free.

“My paintings are based on my spiritual experience with nature,” she continues. “I may be an introvert, but I am also a bold, free person. I want to be free to express myself boldly in my paintings.”

Wilde also expresses herself boldly in her home. Her studio is an Earthship, one of the “radically sustainable buildings” developed in Taos. “I loved the design,” she says, “and I’ve expanded it maybe eight times. My nephew told me, “Your house is just like you. It’s funky!” ●



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