

Master in the making

By: Yohana de la Torre



I'd like to introduce you to Anthony Pulitano. Sketches, colors and canvas are always on his mind. And his style will surely surprise anyone, not because it's controversial, but because his work someday could very well be the best of any living artist.

You see, Pulitano's passion is as vivid as his paintings. He could tell you a story, but he'd much rather paint it. Every thing about this artist is authentic. His work echoes of natural colors, the details are magnificent, and he wants people to see and appreciate things the way they are, beautiful.

But that's not always easy.

"It's a huge mental process," Pulitano says. "You have to take something like a blank piece of canvas and create an illusion. You have to try and create something that makes people believe it's something else."

The creation of illusions started when Pulitano picked up his first crayons and chalk at a very young age. His parents saw his work and provided him with the freedom he needed to hone his craft.

Originally from Dutchess County, New York, Pulitano studied Illustrating at the Ringling



School of Art and Design in Sarasota, FL. After graduating, the artist moved to improve his technique to Florence, Italy.

“Florence was a very big experience,” he says. “I went to school at the Florence Academy of Art. It was the most intense training I’ve ever had. It was all classical training, basically the training methods that have been passed down from artist to artist, since the old masters in the 19th century. You learn a lot of the secrets that many artists are looking for these days. You learn in the ways they learned.”

Time in Italy helped Pulitano bring out the magic in his oil works. He explained how you start working in black and white, eventually moving into color. Painters start with copies of old works, move onto plaster casts, and then draw from the figure, “basically learning new ways of seeing,” he says.

“That’s why it was so intense...you had to remold, retrain, and relearn how to see.” What Pulitano sees is simply amazing. Not wanting to categorize his work, this artists paintings and drawings appear to avoid an easy solution. His favorite subjects are people, but his landscapes are spontaneous and sure-footed portraits of places. The artist’s figures are passionate, magical, and realistic.

“My work has a lot of the human aspect,” says Pulitano. “It’s something everyone can relate to. It’s the thing that we interact with everyday...if it’s not with another person, it’s with ourselves.”



“Portrait of Cardinal McCarrick, Archbishop of Washington, D.C.”

This interaction is seen in paintings like the “Portrait of Cardinal McCarrick, Archbishop of Washington, D.C.”. In this piece McCarrick comes to life through the fine points left by Pulitano’s paint brush. The artist took the 3-D world he was living in and made it thrive off a flat surface, giving you a better understanding of the figure sitting in the faint light.

Pulitano can be found in his studio, amongst trunks filled with paints, meticulous charcoal

drawings done in Florence hanging from the walls, a palette of colors in one hand and a brush in the other.

You can see the imagination and enthusiasm in his face as he works, not worrying about the subject matter. He has an ease and scope of expression, as rich as the great masters, but by no means considers himself even close in comparison.

"I'm no Rembrandt," Pulitano admits. "But [he] has always been one of my favorites. I especially enjoy his self-portraits. I started mine and its paling in comparison to anything he ever did. He had a way of painting that just captured what was actually in front of him. He was an older man. He wasn't good looking, yet his paintings are still beautiful. He found beauty in nature [and] the way he used the light was absolutely incredible. He not only painted the form in the painting, but he also painted the light around the form."



"The Bridge"

To this painter, art goes beyond the superficial. It is a way to break free and see clearly.

"My ideal setting to create needs good light, peace of mind, and a place where you can release yourself from your work," he says. "Whether it's in a studio or outdoors painting a landscape, just some place where you can be free to concentrate on what's in front of you and be free to create."

This freedom is enjoyed by this artist who sometimes is painting outdoors in the plain air – capturing observed effects of outdoor light and atmosphere - and at other times he is taking photographs as guidelines when in his home studio.

Light can be quite challenging to paint, but not for Pulitano, that's the essence of his pieces, like "The Bridge". This landscape painting was done on the property of the Vanderbilt Mansion, where a white stone bridge crosses over a little waterway as you enter the property. The painting depicts an early morning or late afternoon, when the sunlight appears warm and the shadows are longer and more

pronounced.

“There was something about the way the light was hitting it,” he says. “The reflection in the water, the greens of the trees...just said something in the image itself. So, I wanted to try and create that feeling of that environment as if you’re actually sitting there, smelling the breeze and feeling the sun.”



"Science"

Uniqueness in his works makes them stand out from his usual art. Paintings demonstrating another favorite artist of Pulitano's, Norman Rockwell, can be seen in "First Car". He's scrupulous in his details and the fantasy in his mind tells the stories he wants throughout this piece, no words necessary.

A lover of art and music, Pulitano sees color as the essence of painting, and sound as the spirit of music. To him both are subjective, but come together in a rather similar form.

“Music and art are two different languages,” he says. “...but the similarities are in a harmony that you try to achieve in painting with color and value and then there’s a harmony in music that you try to achieve with tone and rhythm. They are kind of like sisters and I think that’s why I’m attracted to both.”



"First Car"



"Voices"

Apparently, the sketches, colors, and canvas will continue playing in Pulitano's mind for quite a while longer. After all, at 24, he says that like Rembrandt, he learns something

new every time he sits before an empty canvas -- the evolution of a whole new language: art.

“Art is like a whole other language,” he says. “It’s a visual language, that I have to see or think something that needs to be made into a two dimensional frame. It’s kind of like translating a language from your head, but for me, it’s from what I see.”

For more information or to commission Pulitano, visit www.pulitano.com or call: 914-456-7851.