



Writing, editing, and book design:  
Katherine Duncan Aimone  
ArtsWrite  
[www.artswrite.com](http://www.artswrite.com)

Book layout and design:  
Courtney Tiberio  
Birdhouse Creative  
[www.birdhousecreative.co](http://www.birdhousecreative.co)

Photography:  
Lou Fiore  
[www.speedwaycustomphoto.com](http://www.speedwaycustomphoto.com)

For more information about Beau Wild:  
[www.beauwild.com](http://www.beauwild.com)

© Copyright 2012, Beau Wild. All rights reserved.

Cover: *Voluptuous*, 2012, graphite, pastel, and acrylic on canvas, 46 x 58 inches  
Right, title page: *Green Valleys*, 2011, graphite and acrylic on canvas, 45 x 64 inches

## NEW PAINTINGS BY BEAU WILD



*Abstracted images tell a greater story than representational ones. They are based purely on emotion and intuition. The process of doing this work is completely liberating. And when I move from figurative to nonobjective work, I feel myself letting out a full breath. —Beau Wild*

---

**B**eau Wild is consistently on the move. Her peripatetic nature is reflected in her most recent abstract paintings, inviting us to partake of her expression of a road well traveled. Wild is a passionate journeyer and artist who has experienced a life filled with unexpected twists and turns, meandering byways, hairpin curves, gentle slopes, and everything in between. When she reached a dead end, she always had the resilience to begin again.

Grace under pressure is released in striking new abstract paintings that relate Wild's inner story, marking her latest artistic incarnation. She created figurative work during the majority of her artistic career, work that gained her notoriety and reward. The recent paintings bear remnants of her love of the figure in their gentle curves and movements evoking the body.

Two large-scale companion pieces, *Studies in Black and White*, each 46 x 64 inches, were painted in Asheville, North Carolina in 2011. The paintings give voice to newfound freedom in her work, each toying with tensions between order and chaos. Tethered only by a horizontal white line, each composition fills the canvas' previous void with energy and movement. Black swatches of paint explode onto gray-and-white fields, energized by her distinctive, intermittent line and mark-making. In the tradition of Abstract Expressionism, these pieces are about subconscious reflection and the body's intuition. They couple emotive brooding with joyous release. These paintings are two of her first large explorations of abstraction, officially cutting the cord of past representational constraints.

In *Forgiven*, Wild focuses on the lush qualities of paint, allowing it to drip on the canvas in certain areas, cascading between washes of white, tan, silver, and light blue. Two black forms, slightly above and below a central horizontal line, relate to one another, implying a gentle arc. Black scratches created with a stiff brush lend the piece an ethereal quality. When studied closely, the surface is rich and textural, and the energy of her hand is apparent.

*Forgiven began completely as strokes of color beginning with a kind of dance—moving without thinking. A sense of several forms emerged, and I added or removed details to create mystery.*

*Escape to Sanity* is eruptive and a beautiful testimonial to Wild's willingness to move into unknown territory. The central element, a bright yellow form, is held taut between strong, curvilinear black arches. The journey

of the painter is documented in a very direct way, leaving the mark of her brush apparent and the breadth of her arm's movements.

Tenuous lines move energetically throughout the painting, seeming to search for a resting place, while remaining actively engaged. Just below the surface lie graphic complexities veiled with washes of paint, barely left visible, drawing the viewer more deeply into a space that is alive with cathartic energy.

In most of these new paintings, Wild experiments with a complex symbiosis between line and form, hidden and exposed areas, density and openness. She moves easily into the work without hesitation—even if only for short periods of time. Even when busy with other pursuits, she does not need “the right inspiration, timing or mood” to pursue painting, she notes. Through her life, Wild's steady, disciplined work as an artist has given her an important identity.

Betty (Beau) Wild grew up in Daytona Beach, Florida in what she describes as a traditional family. Her recollections of early artistic experiences illustrate a continuous engagement in art.

*One of my first memories of being an artist is that of painting during summers spent on Newfound Lake in New Hampshire in our lakeside farmhouse. I sat on a large boulder by the lake and painted. During summer break from Tufts, I worked in Provincetown. I often got up early, at 5:00 a.m., bought freshly baked bread from the bakery, and painted while sitting on the pier before my shift as a waitress. After I graduated from Tufts University with a degree in occupational therapy, I stayed in Boston and lived downtown. I was a member of the Copley Society, and I exhibited and sold my work.*

She married her first husband and the future father of her children in 1964 and stayed in Boston. She worked in occupational therapy, and her career blossomed. She went out on her own, developing

the first private occupational therapy practice in the United States, and she offered national workshops and lectures.

In 1970, she gave birth to her first child, Rachell. A few years later, due to her financial success, the family was able to move and enjoy a less hectic lifestyle in New Hampshire during the height of the back-to-earth movement. She gave birth to her second child, Douglass, in 1976. She cared for her children and helped her husband with business on the side. In the midst of all of this, after the work of each day was done, she found time alone to paint from midnight until 2:00 a.m.

In 1978, she and her family returned to Boston, and she attended the School of the Museum of Fine Arts. In 1983, the family relocated to Daytona Beach. Wild opened an outpatient rehabilitation center that she ran for 10 years while actively painting and gaining recognition. She stole slivers of time to do her artwork, alone in her studio in the basement of the YWCA.

In 1997, her marriage ended in an overdue divorce. During this time, she purchased a house on the banks of Rose Bay in Harbor Oaks, Florida, where she lives today. In the tumultuous aftermath of change, she pursued the ambitious idea of developing a multi-purpose arts center in Daytona Beach. She was awarded a business loan that she used to completely renovate a shell of a space that once housed a five-and-dime. Three months after she opened the center with rave reviews, two hurricanes hit the town over the course of one week, ripping the roof off and flooding the space. She consequently lost her investment to the building's landlord and was forced to declare bankruptcy.

At this point in the game, her confidence faded as she experienced the humiliation of a divorce and the loss of her business. Over the course of several years, she traveled and worked as an occupational therapist before returning to Rose Bay to rebuild her life, and, in 2007, she remarried. During the same year, a short article titled “Wild Winnings” appeared in the *Daytona Beach News Journal*, citing her impressive

monetary gain from a lottery ticket. After collecting the money, she and her husband George took off for Europe, traveling to the South of France and England, following her passion for adventure.

Today, in her studio on Rose Bay, a lush tropical setting filled with light, air, and beauty, Wild is untethered and free to follow her interior muse in any way she wishes—creating authentic work that is an extension of her vast experience in a dramatic world of losses and wins. The bright palette and lively nature of paintings such as *Voluptuous* and *Spanish Market* emote her joy for life, and her respect for the passage of the past.

With a firm but sensitive hand, she continues in her characteristic way to render new life for herself, affirming the fact that we all have within us the power to regenerate and grow beyond that which we previously imagined.

—KATHERINE DUNCAN AIMONE  
Fine arts writer; Asheville, North Carolina

*Forgiven*, 2011, graphite and acrylic on canvas, 36 x 60 inches



*Study in Black and White #1*, 2011, graphite and acrylic on canvas, 46 x 64 inches



*Study in Black and White #2*, 2011, graphite and acrylic on canvas, 46 x 64 inches



*Hurricane*, 2012, graphite and acrylic on canvas, 48 x 58 inches



*Escape to Sanity*, 2011, graphite and acrylic on canvas, 46 x 67 inches



*Demons Under the Bed*, 2011, graphite and acrylic on canvas, 34 x 53 inches



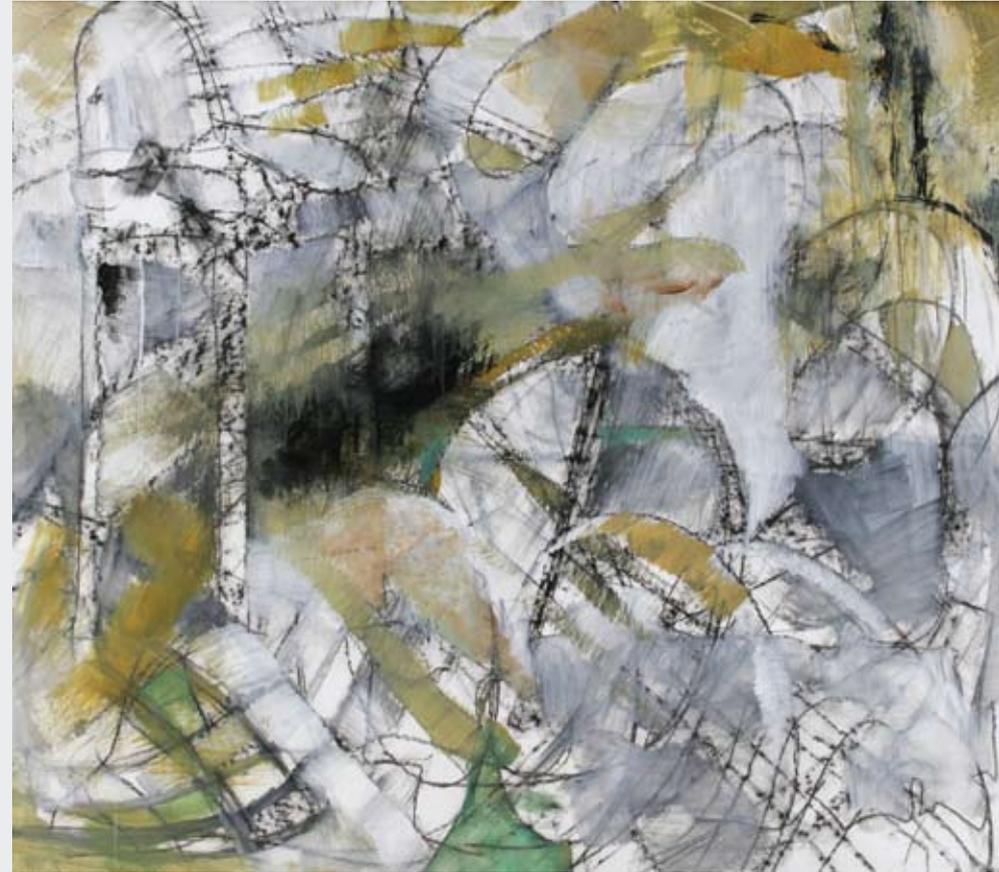
*Floating Untethered*, 2011, graphite and acrylic on canvas, 36 x 51 inches



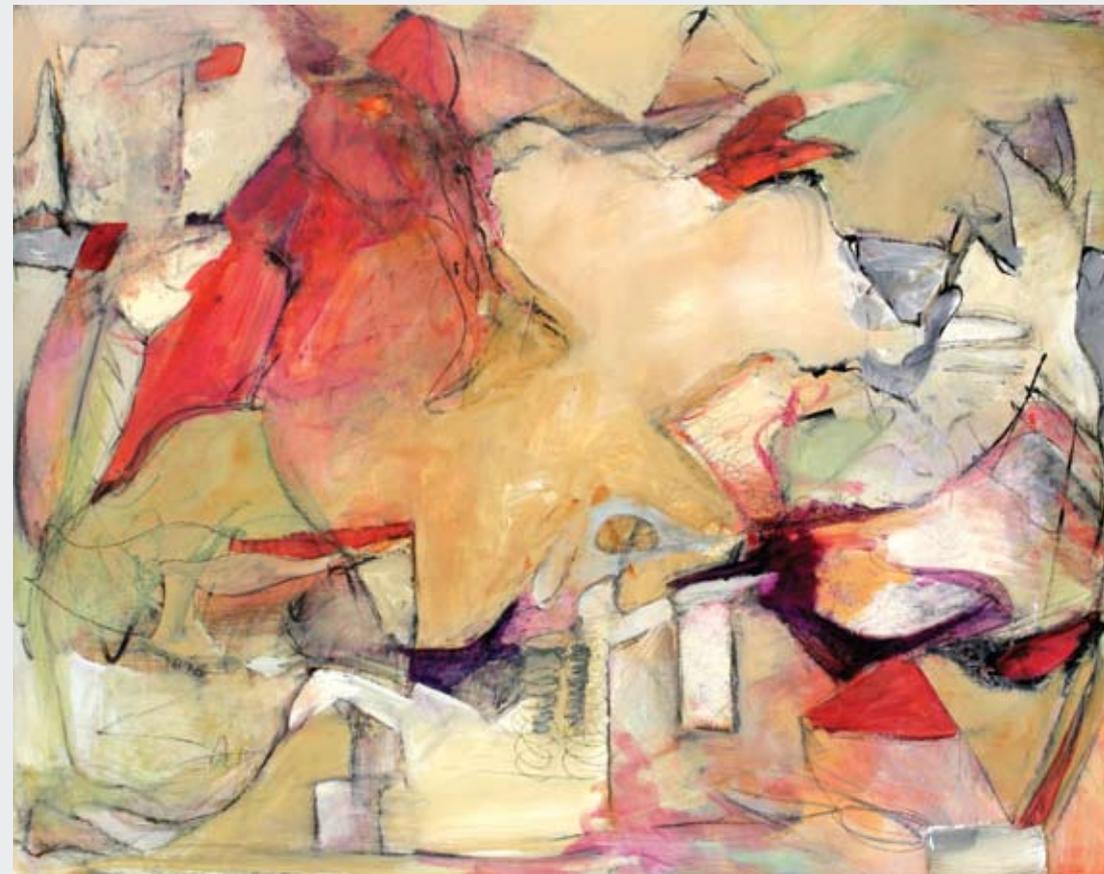
*Green Valleys*, 2011, graphite and acrylic on canvas, 45 x 64 inches



*Chatter*, 2011, graphite and acrylic on paper, 46 x 54 inches



*Spanish Market*, 2012, graphite and acrylic on canvas, 46 x 58 inches



*Bold Transitions*, 2011, graphite and acrylic on canvas, 48 x 60 inches



*Voluptuous*, 2012, graphite, pastel, and acrylic on canvas, 46 x 58 inches





Beau Wild is a native Floridian. She attended Tufts University in Boston and lived in New England until her return to Florida in 1983. Since then, she has shown her work widely in Florida museums and galleries, including the Museum of Florida Art, Florida Museum for Women Artists, Brevard Art Museum, and Ormond Memorial Art Museum. Her work is included in corporate and private collections. Her nonobjective painting is the culmination of her vast experience as a painter. Fresh and bold, these paintings signal a new era in her artistic life.



