Considered one of America’s leading contemporary realists, Daniel Sprick was born in Little Rock, Arkansas, and studied at the Ramon Froman School of Art, the National Academy of Design in New York City, and the University of Northern Colorado where he received his BA in 1978. His lifelong love of drawing began at the age of four.

Well educated in the pictorial tradition of art history, Sprick’s influences reach back to Northern European Masters such as Robert Campin and Roger van der Weyden, and their ability to render a convincing look at invisible realms and otherworldly occurrences. He credits Dutch painters Jan Van Eyck and Jean Vermeer as among other major influences, as well as Baroque and Renaissance painters.

Captivated by interiors, such as that of a simple art studio, Sprick doesn’t need to travel far to find a muse. He characterizes himself as fiercely dedicated to the scrupulous representation of ordinary objects as a means of transcending everyday experience. His work plays with similar polarizations: between inside and outside, solidity and erosion, reality and perception.

Sprick produces meticulously executed portraits and figurative compositions whose muted palettes and sense of stillness encourage slow contemplation. His subjects range from extraordinarily realistic portraits to hauntingly contemplative still lifes to urban, light-filled landscapes. A diverse range of men, women, and youth populate his portraits and figurative works; taken together, they reflect a rich and encompassing view of humanity. “I’m interested in all walks of life, everyone,” the artist once explained about his choice of subjects. “Some that may be considered conventionally beautiful and others that may not, and everyone in between.” In his still lifes, which recall those of the Dutch and Flemish traditions, Sprick brings together the sumptuous—including silver tableware and starched white tablecloths—and the mundane, such as tin cans and old bottles, in elegant, harmoniously balanced arrangements.

“That last stroke: You don’t know it’s the last. I usually keep a painting around a year before it goes out the door. I have later reevaluations all the time. It might be a small thing that takes a half an hour to fix, but years to figure out.”

Sprick participates frequently in one-man and group shows. In 2001, he won the Artists’ Choice Award at the *Coors Western Art Show & Sale*. He has been featured in *American Art Collector*, *American Artist*, the *Denver Business Journal*, the *Denver Post*, *Fine Art Connoisseur*, *International Art*, *Realism Today*, *Southwest Art*, and *Western Art & Architecture*. His work is in the collections of the Arkansas Art Center, Little Rock; the Denver Art Museum; the Madden Collection at the University of Denver; the Museum of Outdoor Art, Englewood, Colorado; and the Smithsonian American Art Museum, Washington, D.C.

“A painting is light and dark patches on canvas, but these combinations of light and dark can unlock the pleasure centers of the human mind, which is what we call beauty and can become transcendent. I’m still trying to master it because it can’t be mastered. My technical skill gets better and better, partly because I don’t do anything else. I eat, sleep, and ride bicycles—I ride a bike to work most days—but I do practically nothing else but artwork. That’s entirely my choice: to live and breathe and progress into greater beauty,” says Sprick. “There is still undiscovered territory. I’m sailing for a continent I’m not even sure exists.”

Sprick lives and paints in his studio in Denver.

Daniel Sprick is represented by Gallery 1261, Denver, Colorado; and Gerald Peters Gallery, Santa Fe, New Mexico.