

## How's bayou? 'Beautiful Creature' comforts

Excerpts from the article by [Keith Marshall](#)

I can't distinguish between the evil eye and pink eye. And when I see rotten floorboards on a mansion's front porch, my hands go all clammy, as it reminds me of needed repairs at Madewood.

So why was I enthralled with the flippant, dark-side flick, "Beautiful Creatures," whose more arcane sequences were filmed on sound stages in New Orleans? It featured Emma Thompson with gleaming Rosicrucian eyes and Jeremy Irons navigating a rotten porch at the old Ravenswood place -- A-list actors winking, with tongues-in-cheek, for 90 minutes.

Besides, a friend had warned me the film was "kind of teenage."



Movie artists: Lockwood's portrait of a proud owner's Mercedes; the one at left was in 'Beautiful Creatures.'

Chalk my enthusiasm up to two New Orleans artists, painter Lory Lockwood and sculptor Brent Barnidge, who nobly filled the role of creator as artist practitioner by realizing intricate sculptural set details and immortalizing a classic vehicle in the film.

Lockwood and Barnidge are neighbors at [Mid-City Studios](#), an expansive brick warehouse that offers tranquil open workspace to creative folk in a quiet neighborhood near City Park.

New Orleanian Lory Lockwood was always enamored of photography. Snap, snap, snap! Until one day she got bored with it. She decided to teach sculpture and ceramics at Country Day school for a while, then found herself ready for another change.

She took courses at the [New Orleans Academy of Fine Art](#), where she studied with director Auseklis Ozols and others, who praised her facility with rendering the glistening christening cups, silver utensils and Christmas ornaments they'd set up in still lifes for students to paint.

"I kept stumbling onto reflections," she recalls. "And I began taking photographs of subjects I wanted to use in paintings."

One day, Lockwood was photographing the intricate surface of a sycamore tree outside the Academy. She turned around and noticed the reflection of the tree on a parked car nearby.

"I snapped that and took the picture to class. Everyone was wild about it." A Chrome Diva was born.

Lockwood has never looked back, except into a rear-view mirror to see what it might reflect. She's painted the vehicles and cycles of both the low and the mighty. An exhibition titled "Reflections on the Avenue" chronicled images she'd seen reflected in windshields, chrome and paint of vehicles parked along St. Charles Avenue.

Her most dramatic gallery exhibition, "Bikes and Babes," was held in 1998 at the Sylvia Schmidt Gallery in the Warehouse District. Lockwood immortalized numerous motorcycles on canvas, rented the real things to place in front of the works, and invited owners, who posed with the cycles in front of the paintings.

"It turned into something of a rally," she recalls.

In her works for gallery exhibitions -- and for pure pleasure, Lockwood, who always works from photographs, distorts the reflected images in computer paint programs, then uses those images to create stunningly vibrant abstractions based on the original reflections -- or, in the case of flame-embellished hot-rods, the exuberant work of the airbrush artist on the vehicle.

But there's another side to Lockwood's vehicular art: paintings of owners' cherished cars as detailed 'portraits of loved ones.'

Such was the case in her triple portrait of a proud Mississippian's classic Mercedes cars, one of which was featured in "Beautiful Creatures."

Lockwood is no stranger to the creation of art for movies. She recalls a commission that began with "meeting Sylvester Stallone without his shirt on and having him describe all his tatoos -- particularly the one of his wife.

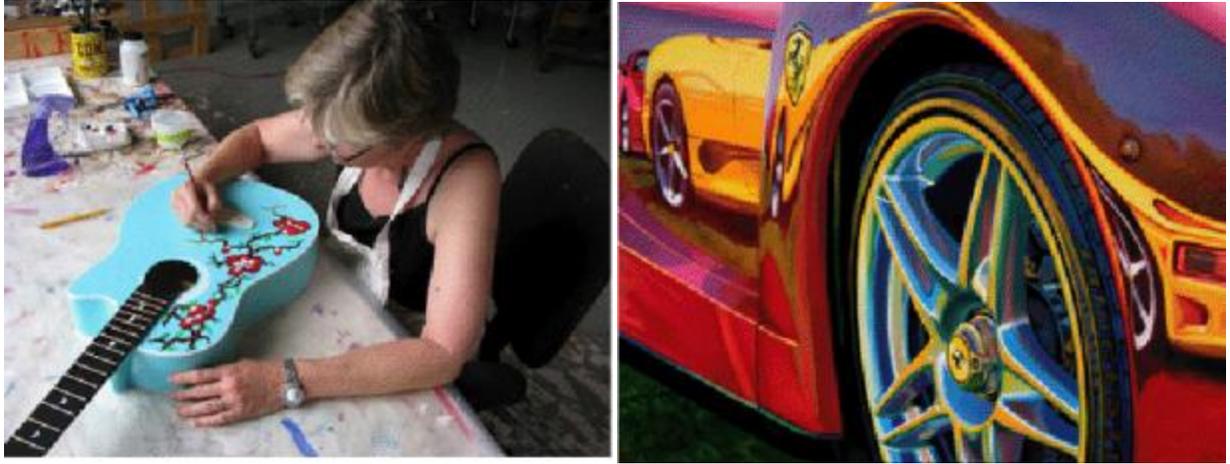
She ended up painting several guitars for the movie "The Expendables," and remembers "being called to the set at 3 a.m. to try and advise Mickey Rourke how to hold a paint brush while pretending to paint the flowers on the guitar," which Lockwood had previously painted.

Lockwood loves the dual nature of her endeavors: abstraction based on vehicles for gallery exhibitions and personal pleasure, and photo-realist portraits of beloved cars for proud owners.

"I love the car shows, and the car people," she says enthusiastically. "And I love the gallery exhibitions." The best, she maintains, is when the two parts mingle.

Her only problem these days? "New cars have so little chrome," she bemoans. "they're really boring."





How can you not love such a wacky film, especially when it engages the art and design of Lory Lockwood and Brent Barnridge to raise it from the depths of one liners to the sublimity of artistic creation? Go see.

*You can learn more about the artists at [www.lorylockwood.com](http://www.lorylockwood.com) and [www.brentbarnidge.com](http://www.brentbarnidge.com)..*

**How's Bayou? the secrets of remaining sane while running an upscale B&B on Bayou Lafourche, is written weekly for NolaVie by Keith Marshall, a former Rhodes Scholar and graduate of Yale and Oxford universities who now runs [Madewood Plantation House](#) in Napoleonville.**