

# The New York Telegraph

## Rural America's Champion Artist Bridges Nobility and Country Values

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In the quiet corners of rural America, an artistic renaissance is taking place through the work of [fine artist Brian Wilkes](#), whose distinctive “Convergent Media Art” approach is capturing the attention of collectors worldwide, including European nobility.

Wilkes, who returned to art as his primary focus at age 68 after a 50-year creative journey, brings a unique perspective to his canvases. His work celebrates the often overlooked beauty and dignity of rural America—what coastal elites dismissively call “flyover country”—while drawing unexpected parallels between farming communities and aristocratic heritage.

“It’s infuriating when coastal elites call rural America ‘flyover country’, and the hard-working people who feed the world ‘a basket of deplorables,’” Wilkes explains. “I want my art to change people’s minds so people can change the world.”



What distinguishes Wilkes' artistic approach is his innovative "Convergent Media Art" technique, which expertly merges traditional artistic disciplines with cutting-edge technology. This multi-layered process combines drawing, painting, photography, printmaking, silkscreen, and lithography with digital manipulation, resulting in richly textured works that bridge centuries of artistic tradition.

"It's using all manners, disciplines, and technologies from the last 200 years that converge into a finished, multi-layered piece, which is very difficult to do any other way," Wilkes notes. "You'll see a considerable digital influence in my work and also crossing somewhat into artificial intelligence."

His "Country Values" series draws inspiration from Norman Rockwell's iconic "Four Freedoms" paintings while incorporating influences from Edward Hopper's mid-20th century American landscapes. The result is a body of work that celebrates rural America without sentimentality or condescension.

“I try to promote conservative American values without getting partisan,” Wilkes says. “I like to say I’m kind of like Thomas Kinkade without the corn syrup and pandering hypocrisy. Things don’t look like hobbit dollhouses.”

Wilkes’ artistic mission reflects his own heritage, which spans humble rural beginnings and noble lineage. “Both of my grandfathers were farm boys who had to find other livelihoods because the farm couldn’t support that many people anymore, so it’s very recent in my family history,” he explains.

This personal connection to both agricultural traditions and aristocratic heritage gives [Wilkes’ artistic portfolio](#) a distinctive perspective. His work has been compared to masters ranging from Vincent Van Gogh to Marcel Duchamp, Richard Stone, and Thomas Kinkade—a testament to his versatility and depth.

Beyond his artistic pursuits, Wilkes is also an accomplished author and translator, contributing significantly to the preservation of Cherokee language and culture. His efforts earned him an honorary Doctor of Humane Letters degree from Wolsey Hall Theological School in Oxford, England, in 2015.

Wilkes summarizes his artistic philosophy with the statement: “Family is everything, but everything is family.” This perspective extends beyond human relationships to embrace what he describes as spiritual kinship with the animal, plant, and mineral kingdoms—connections he explores through his Native American ancestry and training.

For collectors and art enthusiasts interested in experiencing the intersection of rural American values and artistic innovation, [Brian Wilkes’ portfolio](#) offers a compelling journey through landscapes both physical and cultural, celebrating the nobility found in the heartland of America.

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