

# ***In Motion: Selections from the University of Denver Art Collections***

Madden Museum of Art  
August 2019 – April 2020

## **Exhibition statement:**

*In Motion: Selections from the University of Denver Art Collections* explores the art principle of movement across many styles of art. By including works from the University Art Collections, which highlights the Madden Collection at the University of Denver, the exhibition demonstrates movement through line, color, subject matter, implied motion, and viewer perspective. This exhibition celebrates the Madden Collection and its breadth of subject, which spans time periods and art styles. It provides opportunities for new ways of looking at collections and has the ability to merge and engage with other art using different topics and themes. Five sections feature ideas of movement—some that are inherently understood, while others require more time for close observation. This exhibition further evaluates how artists use their movement in artistic processes, and how we as viewers engage with art through our bodies.

## **Highlights of the exhibition:**

Highlights of the exhibition include Hung Liu's *Saussurea II*, 2014, Andy Warhol's *1950-1987*, Viola Frey's *Grandmother Series July Spiral (July III, 1982)*, and Robert Rauschenberg's *Ace Ruminations Series*, 2000. Movement is a subject in a wide array of art allowing this exhibition to include multiple mediums, styles, time periods, and locations to further showcase the depth and breadth of the University of Denver Art Collections.

## **Background on the creation of the exhibition:**

From April to June 2019, University of Denver Art History and Library and Information Science graduate students collaborated with Madden Museum Program Director Nicole Parks over a ten-week Curatorial Practicum course offered by the University to curate five sections of artworks focused on movement. Together, they chose to include artworks from both the Madden Collection and the University Art Collections exploring the concept of movement through line, color, and subject with artworks that span a period of 150 years. *In Motion* metaphorically and literally explores themes of movement in art, allowing visitors to extend their experiences, interpretations, and knowledge of artwork.

Curated by University of Denver graduate students Lilly Barrientos, Mary Grace Bernard, Sam Carlson, Danielle N. Cunningham, Lillian Gallmeister, Jennie Hord, Sarah Martin, Emily Pillard, Hannah Ronan-Daniell, Mesel Tzegai, and Museum Director and Instructor Nicole A. Parks.

### **Background information on the Madden Museum and family:**

The Madden Museum of Art is the sister museum of the Museum of Outdoor Arts. It was founded with an emphasis on the Madden family collection and offers changing exhibitions along with a permanent exhibition showcasing the Madden Collection and educational programming. John and Marjorie Madden gifted their art collection to the University of Denver in 2016.

### **Exhibition credit:**

This exhibition would not have been possible without the generosity of John W. Madden Jr. and the Madden Family Foundation. With their support, students from the University of Denver research, plan and implement art exhibitions, and learn, not only in concept, but also in practice. Museum Studies is a specialized field that focuses on the professional skills needed to operate a museum, from caring for art objects and curating collections and exhibitions, to developing educational programs and exhibit design. All of these can be achieved at the Madden Museum of Art thanks to Mr. Madden.

### **Exhibition Sections:**

Line at Play

Kinetic Color

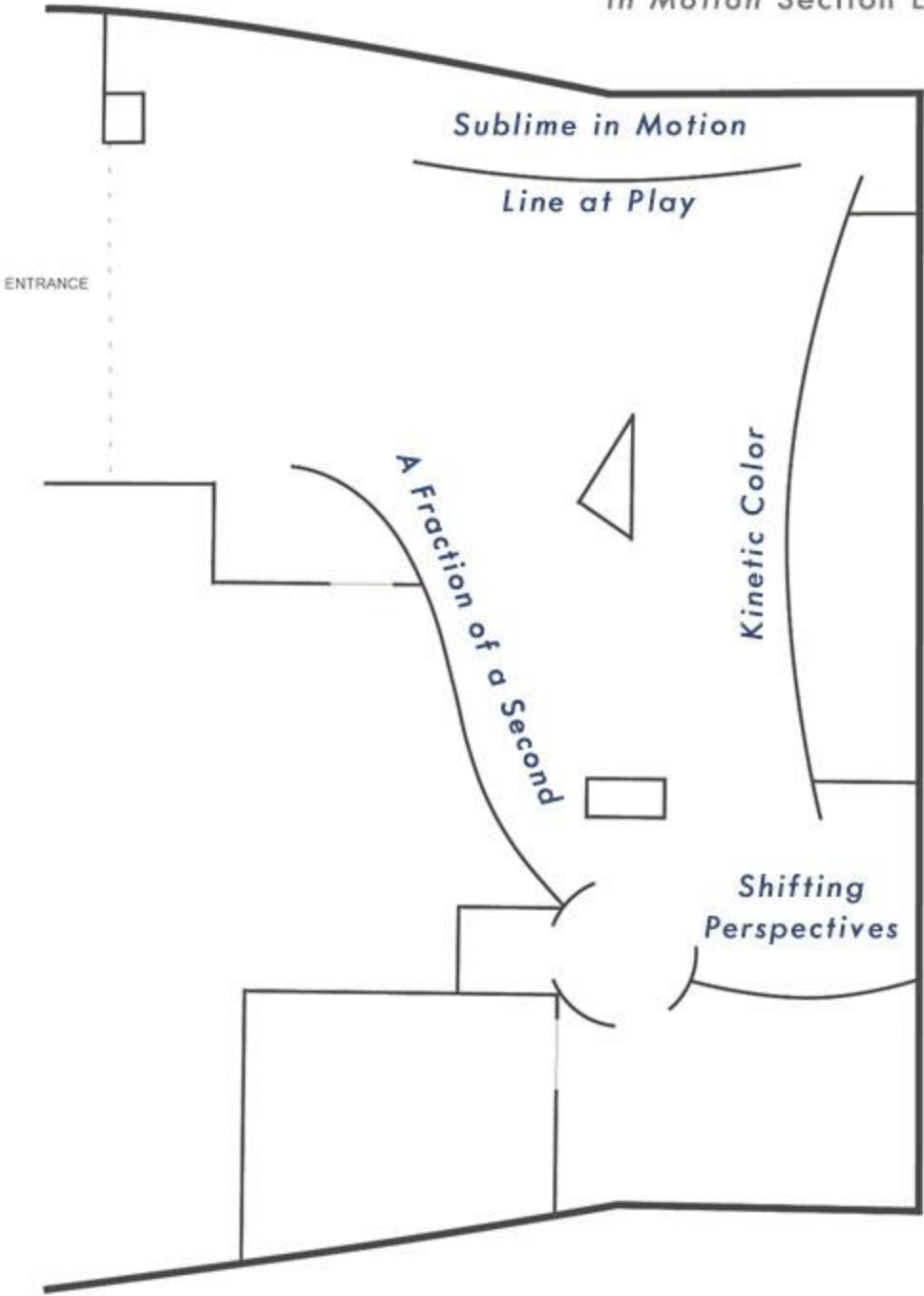
The Sublime in Motion

A Fraction of a Second

Shifting Perspectives

# Madden Museum of Art

*In Motion Section Layout*



## **Curator Biographies**

### **“Line at Play”**

**Curated by Danielle Cunningham and Mary Grace Bernard**

Danielle N. Cunningham

Danielle is an independent curator, visual artist, and contemporary art scholar living and working in Denver, CO. Colorado born, Danielle's practice is rooted in interdisciplinary methodologies such as feminism and metaphysics. She is also the founding editor of an independent publication combining art theory and metaphysics, which features interviews with local artists. Her upcoming projects include designing an experimental exhibition space and an exhibition series with performance artist and fellow curator Mary Grace Bernard focused on alterity and identity within magical practices. Danielle plans to pursue a PhD in Art History or Visual Culture Studies, leading to a professorship or a position as a university gallery curator.

Mary Grace Bernard

Mary Grace is an artist and scholar living with cystic fibrosis, a chronic illness that informs her daily art and writing practice. In an effort to combine art theory and art practice, she analyzes contemporary performance artists through performances of her own. In an attempt to break down binaries, she makes the invisibility of chronic illness visible and advocates the importance of bringing the (dis)abled community to the forefront of art historical and theoretical conversations. Mary Grace will pursue a Ph.D. at the University of London after she graduates this summer.

### **“Kinetic Color”**

**Curated by Jennie Hord and Sarah Martin**

Jennie Hord

Born and raised in Golden, Colorado, Jennie received her Bachelor's Degrees in Spanish and Studio Art, with an emphasis in drawing, from the University of Nebraska. She will be a second-year graduate student, pursuing a Master's in Art History with a Museum Studies concentration. Jennie has worked in Visitor Operations at the Denver Art Museum for the last four years, and she has been one of the Collections interns at the Museo de las Americas for the last year and a half. She aspires to someday work in a small art museum.

Sarah Martin

Sarah is a contemporary art historian and aspiring curator from Denver, CO. Her work focuses on the negotiations viewers make between place and space in non-site-specific contemporary sculpture, and how phenomenology impacts our understanding of spatial theory in contemporary art. She recently curated an exhibition series titled *Being* for the Vicki Myhren

Gallery, is currently a Museum Assistant at the Madden Museum of Art and the Vicki Myhren Gallery, and a research intern at the Clyfford Still Museum.

### **“The Sublime in Motion”**

**Curated by Mesel Tzegai and Lillian Gallmeister**

Mesel Tzegai

Mesel will be a second-year graduate student studying Art History with a Museum Studies concentration and was awarded the first Madden Fellowship working here at the Madden museum. She earned her undergraduate degree from Crayton University, majoring in Classical and Near Eastern Civilizations and minoring in Anthropology, Art History, and Latin. She hopes to go into curation when she is finished with her studies.

Lillian Gallmeister

Lilly will be a second-year graduate student in Art History with a concentration in Museum studies. She is originally from Dayton, Ohio, and moved to Denver to study art history, where she found her passion in Museum Development and Fundraising. She has accepted an internship at the Denver Art Museum in development and has received a Singer Fellowship to work at the Clyfford Still Museum doing research on Still’s art. Her ultimate career goal is to work in development at museums in Italy.

### **“A Fraction of a Second”**

**Curated by Lilly Barrientos and Sam Carlson**

Lilly Barrientos

Lilly received her undergraduate degree in English from Florida International University. She will be a second-year graduate student, working towards her Master’s in Art History in Museum Studies. Her interests lie in pre-Colombian art and she will complete an internship at the Museo de las Americas this summer. Once graduated, she hopes her research and writing skills will help to tell the art histories of little-known communities.

Sam Carlson

Sam grew up in Atlanta, GA and received her BFA in Fine Arts and Photography from Watkins College of Art, Design & Film in Nashville, TN. As an artist, Sam has worked primarily within performance art, photography, video, printmaking, sculpture and installation. She has curated multiple exhibitions of both her own work as well as that of other artists. Sam Carlson is a graduate student in the Library and Information Science program with a focus on Art History Special Collections and Archives.

## **“Shifting Perspectives”**

**Curated by Hannah Ronan-Daniell and Emily Pillard**

Hannah Ronan-Daniell.

Hannah is a recent graduate of DU’s Art History Master’s program. She is from Birmingham, Alabama and received her BFA with concentrations in photography and sculpture and a minor in art history from the University of Montevallo. Her research explores how exhibition hype advances stereotypes surrounding contemporary artists and how these mythologies interplay with identity politics in the arts. She is a practicing artist who intends to teach studio art at the college level.

Emily Pillard

Emily is a recent graduate, receiving her Master’s in Art History with a Museum Studies concentration. She received her BFA in Painting from Colorado State University. She has completed internships at both the Denver Museum of Nature and Science and Visions West Contemporary. In the future, Emily hopes to work in a curatorial role or in museum education while continuing to create art in her free time.

## **Line at Play**

by Mary Grace Bernard and Danielle Cunningham

### **Themes + Key Messages:**

*Representational line* - The figures, handwriting, and natural elements made by the lines in these artworks are recognizable from everyday life and suggest movement.

*Brushstrokes* - The lines in these artworks create a recognizable image but vary in style and thickness, all of which encourages playfulness.

*Abstract line* - This artist uses just a few connecting lines to create images with few recognizable features, but that become recognizable upon contemplation.

### **Artworks:**

Joseph Raffael, *Reunion*, 2014. Watercolor.

Viola Frey, *Grandmother Series, July Spiral*, 1982. Ceramic.

Yaacov Agam, *One and Another: Portfolio, 7 and Title Page*, 1977. Screenprint.

Unknown Artist, *Motorcyclist*, 1967. Collage.

Unknown Artist, *Form*, 1967. Collage.

Lucien Phillippe Moretti, *Title Unknown (Boy and Girl in Café)*, Date Unknown. Oil on canvas.

Kevin Weckbach, *Mid-Winter*, 2012. Oil on canvas.

### **Question prompts for close looking:**

How does your eye move through the artwork? What choices did the artists make to encourage your eye's movement?

How did the artist use line to contribute to the mood or meaning of the artwork?

## **Elements of Art: Line**

Line is a fundamental element of art and is considered to be a moving dot. Because of this, line has an endless number of uses in the creation of art. Line can control the viewer's eye, form edges, and indicate shape as well as movement through quick, sketchy lines or repeated lines.

The most common use of line is showing where an object ends. This type of line is called a contour line or an outline. Line can also indicate value and a light source in drawing. When line is used for value or shading it is most typically seen in the form of hatching or cross hatching. Although these are arguably the most common forms of using line for adding value, there is an endless number of ways that line can be used.

Also, line can create the illusion of form in a drawing. Line quality is the thickness or thinness of a line. By varying line quality, an artist can show form in a drawing with just the use of line.



Joseph Raffael, *Reunion*, 2014. Watercolor.



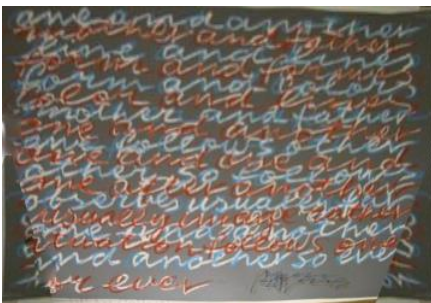
Raffael's formal art education coincided with the rise of Abstract Expressionism in America, the influence of which can be seen in the thin, loose lines that form the border of *Reunion*. In contrast, the thicker, tighter lines create the central flower image. By varying line sizes the artist creates the feeling of motion.

Viola Frey, *Grandmother Series, July Spiral*, 1982. Ceramic.



*Grandmother Series, July Spiral* was created in 1982, and likely reflects Frey's close relationship with her paternal grandmother, who was a strong figure responsible for many chores on Frey's family farm. In this work, Frey uses swirling lines that create movement, as well as a sense of play throughout the figure, which is vibrant and energized. Overall, the work offers a three-dimensional embodiment to the exhibition theme, generating additional visual interest.

Yaacov Agam, *One and Another: Portfolio, 7 and Title Page*, 1977. Screenprint.



In *One and Another: Portfolio, 7 and Title Page*, the primary visual element is handwriting. The lines in the work are clearly recognizable letters written in cursive. Movement is implied in our understanding of the process of writing. Viewers might picture the artist's hand moving across the page as he wrote the words. Like much of Agam's work, this screenprint encourages the viewer's introspection by playing with their visual perception.

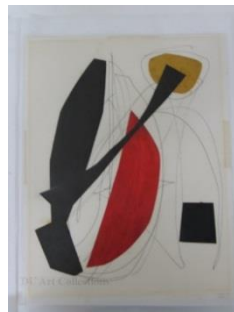
Lucien Phillipe Moretti, *Untitled (Boy and Girl in Cafe)*, Date Unknown. Oil on canvas.



Moretti created lithographs and drawings that explored the range of human emotions. In the work *Untitled (Boy and Girl in Cafe)* Moretti uses quick, loose lines to capture the motion of a busy urban cafe, and restore animation to a past moment. Figures fade into the background while the central figure looks in the opposite direction of the two sitting in the front, prompting one to wonder what has caught his attention.

Unknown Artist, *Motorcyclist*, 1967. Collage (left).

Unknown Artist, *Form*, 1967. Collage (right).



In *Motorcyclist*, the artist uses one continuous line to create a contour drawing of a man's profile. The simple, flowing lines help viewers imagine the movement of the artist's hand across the paper. If you look carefully, you can even see the places where the artist placed or picked up the pen to start and end the drawing.

Kevin Weckbach, *Mid-Winter*, 2012. Oil on canvas.



Weckbach's artworks often exhibit movement through his decisive placement of thick and thin lines of color throughout the canvas. In this work the artist guides viewers through spontaneous bursts of color and brushstrokes as their eyes bounce around the image picking up every reflection in the river, every twig in the trees, and every shadow in the snow-covered banks. While each individual line is abstracted, they come together as a whole to create an easily recognized scene.

## **Kinetic Color**

**by Sarah Martin and Jennie Hord**

### **Themes + Key Messages:**

*Optics* – Movement of the eye across the canvas. Illusion of movement of the canvas through shapes and colors.

*Illusions of Space* – Depth in the painting moves the viewer through the scene. Color moves the eye across the canvas and creates an illusion of space.

*Time Passing* – Color can be used to convey time passing by shifting colors in the sky and also seasonality.

*Artistic Process* – Artists physically move their bodies to create their artwork, but these movements can be left to chance, performed, or carefully studied.

### **Artworks:**

George William Sotter, *Evening*, 1928. Oil on canvas.

Wilson Hurley, *Black Mesa*, 2000. Oil paint on board.

Amy Metier, *Bretagne Landscape*, 2009. Oil on canvas.

Robert Rauschenberg, *Pegasits*, 1990. Acrylic on board/Mixed media.

Anonymous Artist, *Geometric Mirror Wall Hanging*, 2011. Mirrored tiles.

Hung Liu, *Saussurea II*, 2014. Mixed Media.

Plinio Nomellini, *Girl in a Forest*, 1910. Oil on canvas.

Vance Kirkland, *Cerulean on Scarlet*, 1968. Acrylic on canvas.

Victor Vasarely, *Quadrature*, 1979. Screenprint.

Joseph Albers, *Formulation: Articulation Volume II Folder 15*, 1972. Screenprint.

Joseph Albers, *Formulation: Articulation Volume I Folder 27*, 1972. Screenprint.

Yaacov Agam, *Interspaceograph*. Lenticular print.

Yaacov Agam, *Agamscope*, sculpture.

### **Question prompts for close looking:**

How is color used in realistic works like *Black Mesa* or abstract works like *Cerulean on Scarlet*, to create movement?

How do color choices contribute to or change the mood of the artwork?

How does the artist's process add to the movement/lack of movement in the artwork?

## Color Theory

Color is the element of art derived from reflected light. We see color because light waves are reflected from objects to our eyes. Simplified, color theory can be broken down into 3 parts: the color wheel, color value, and color schemes.

### The Color Wheel

Sir Isaac Newton developed the color wheel by taking the color spectrum and bending it into a circle. If you follow around the color wheel, you will find the color spectrum: red, orange, yellow, green, blue, indigo (blue-violet), and violet.

- The color wheel is made up of three different types of colors: Primary, Secondary, and Tertiary.
- *Primary colors* - The most basic colors on the color wheel, red, yellow and blue. These colors cannot be made by mixing.
- *Secondary colors* - Colors that are made by mixing two primary colors together. Orange, green and violet (purple).
- *Tertiary colors* - Colors that are made by mixing a primary color with a secondary color.

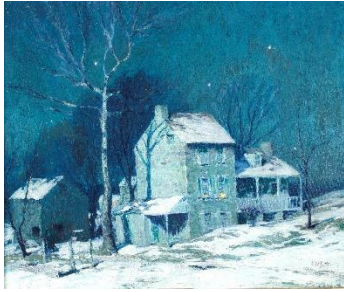
### Color Values

The second part of color theory deals with color values. Value is the darkness or lightness of a color. When dealing with pure color (hue), value can be affected by adding white or black to a color. The juxtaposition of light and dark colors can be used to create the illusion of depth in art.

### Color Schemes

- Color schemes are ways colors are put together.
- *Color value* - The darkness or lightness of a color.
- *Tints* - Created by adding white to a color.
- *Shades* - Created by adding black to a color.
- *Monochromatic* - Literally means one (mono) color (chroma). A monochromatic color scheme is made up of one color and its shades and tints.
- *Analogous colors* - Colors that are next to each other on the color wheel. When used as a color scheme, analogous colors can be dramatic. Ex. Blue, blue-green, green, and yellow-green; red, red-purple, purple, blue-purple
- *Complementary colors* - Colors found directly across from each other on the color wheel. Complementary color schemes provide strong contrast. Ex. Blue and orange, red and green, yellow-green and red-purple.
- *Color triads* - Consist of three colors found on the color wheel that are equally spaced apart from each other. Ex. Red, blue and yellow or orange, green and purple.
- *Split complementary* - Color schemes are made up of a color and its complement's closest analogous colors. Ex: Blue, yellow-orange and red-orange. Red-orange, red-purple, green.
- *Warm colors* - Colors that are usually associated with warm things. Ex. Red, yellow, orange.
- *Cool colors* - Colors that are usually associated with cool things. Ex. Blue, purple, green
- *Optical color* - Color that people actually perceive- also called local color.
- *Arbitrary color* - Colors chosen by the artist to express feelings or mood.

George William Sotter, *Evening*, 1928. Oil on canvas.



In this night scene by Sotter, the mood and colors of the painting are very calm and still. The cool blue tones reflect the calm of night falling and the cold stillness of a winter night. The warm orange and yellow hues of a candle illuminating the window remind us that there are people present and moving within this house. One can imagine the flicker of the candle through the soft glow created using blue and yellow.

Wilson Hurley. *Black Mesa*, 2000. Oil on board.



The sunrise or sunset is captured through the artist's delicate orange gradient. The mesa is portrayed in shadow implying that the day is just beginning or slowly coming to a close. The sunrise/sunset comprise few of the fleeting moments where people are made aware of the constant movement of our planet its cyclical nature.

Hung Liu, *Saussurea II*, 2014. Mixed media.



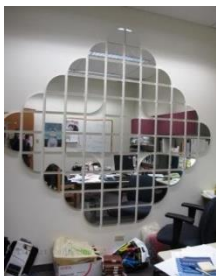
Hung Liu uses her personal archives of black and white photographs as inspiration for new paintings addressing her experience of the Chinese Cultural Revolution. In this work, *Saussurea II*, Hung Liu takes a Socialist Realist style portrait and transforms the image with bright color and Abstract Expressionist gestural marks. Black and white images are often connected to the past, and by adding color this, moment in the past is brought into the context of the present.

Robert Rauschenberg, *Pegasits*, 1990. Acrylic on board/Mixed media.



*This work will also be in the upcoming Rauschenberg Exhibition at the Museum of Outdoor Arts, and we will replace it with another sculptural mirror artwork from the DU Art Collection.*

The color one sees in a mirror depends on what is placed in front of it. The viewer's perception of space changes depending on where one is standing in relation to the mirror. Colors can also change as one moves past the mirror, drawing them in to the work and placing the viewer in the exhibition.



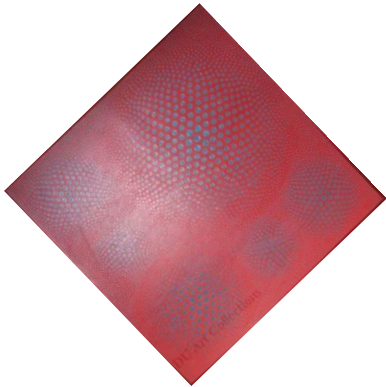
Anonymous Artist,  
*Geometric Mirror Wall*  
*Hanging*, 2011.  
Mirrored tiles.

Plinio Nomellini, *Girl in a Forest*, 1910. Oil on canvas.



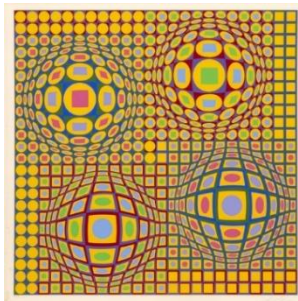
The swirls of color used by Plinio Nomellini imply movement by creating a dynamic background that is starkly contrasted with the central figure, who stands still. Similarly to Edvard Munch's *The Scream* from 1893, Nomellini uses dynamic color to imply the chaos of the world that surrounds us. Time passing is also implied in the use of yellows, indicating sunlight and the sun rising or setting, and dark blues and greens, indicating shadow.

Vance Kirkland, *Cerulean on Scarlet*, 1968. Acrylic paint on canvas.



In this dot painting by Vance Kirkland, the selected colors sit opposite from each other on the color wheel and thus cause your eye to bounce between the dots and the field of color. Kirkland's artistic process is one that required dynamic movement to create his artwork. To create this painting Kirkland strapped himself into a harness suspended from the ceiling above his canvas to precisely dot paint onto the canvas and create vibrant optical paintings.

Victor Vasarely. *Quadrature*, 1979. Screenprint.



Quadrature features four spherical forms, each composed of individual squares that seem to be pushing out from the surface of the image. This print is one of many examples of works from this period in which the artist uses spherical distortions on a multicolored grid to create the impression of surface tension - the sense that an object or force is being applied to the canvas from behind. The distorted lines of the grid create a surface that appears to be warped, giving the feeling of something trying to break out or recede into the surface, while the colors move the eye across the image, increasing the illusion of movement.

Joseph Albers, *Formulation: Articulation Volume I Folder 27*, 1972. Screenprint (Top photo).  
Joseph Albers, *Formulation: Articulation Volume II Folder 23*, 1972. Screenprint (Bottom photo).



Josef Albers created a number of works, along with his writings, which are considered invaluable contributions to color theory. “Simultaneous contrast is not just a curious optical phenomenon—it is the very heart of painting,” Albers once explained of color relationships. Albers experimented with adjacent colors to show that colors placed next to each other influence one another to create optical illusions

Yaacov Agam, *Interspaceograph*. Lenticular print.



Yaacov Agam is a contemporary practitioner of Op-Art, following in Vasarely’s footsteps. He creates lenticular prints like this one that require viewer participation. Illusory images appear depending on the audience's viewpoints and they change as the viewer moves past the work.

Yaacov Agam, *Agamscope*, sculpture.



Agam uses the theories of Op-Art to capture the viewer's entire field of vision within a kaleidoscope. This work was intended as part of a pair, and viewers were meant to place one *Agamscope* over each eye.

## The Sublime in Motion

by Mezel Tzegai and Lilly Gallmeister

### Themes + Key Messages:

*Atmospheric movement/Aquatic movement* - Artworks can evoke emotions by depicting movements of nature.

*Stillness* – Things in nature are rarely still. Artists can depict these rare moments in the way they compose a scene.

*The world moves with us* - Landscape painting can be used to show life and motion in nature that we may not always notice such as clouds moving or grass blowing in the wind.

### Artworks:

Albert Bierstadt, *Mountain Landscape*, c. 1880-1882. Oil on canvas.

Peter Ellenshaw, *Clouds Over Kerry*, 1975. Oil on canvas.

Valentino Ghiglia, *Vecchiano-Pinewood*, 1929. Oil on canvas.

Wilson Hurley, *Snow Storms on the Crest*, 2005. Oil on canvas.

Wilson Hurley, *Palaces of Air and Stone*, 2005. Oil on canvas.

Thomas Moran, *Grand Canal Venice*, 1905. Oil on canvas.

Joellyn Duesberry, *Above Elk River*, 2001. Oil on canvas.

Alfred Thompson Bricher, *On Mt. Desert Island, Maine*, 1873. Oil on canvas.

William Richard Trost, *Seascape*, 1903. Oil paint on canvas.

### Question prompts for close looking:

What would it feel like to be in this artwork?

How does the artist use line, shape or color to indicate movement in the artwork?

What kinds of details do the artists add to the landscapes to imply movement?



## The Sublime

In aesthetics, the Sublime is the quality of greatness, whether physical, moral, intellectual, metaphysical, aesthetic, spiritual, or artistic. The term especially refers to a greatness beyond all possibility of calculation, measurement, or imitation. Edmund Burke's *Philosophical Enquiry* (1757) connected the Sublime with experiences of awe, terror and danger. Burke saw nature as the most sublime object, capable of generating the strongest sensations in its beholders. This Romantic conception of the Sublime proved influential for several generations of artists. Burke was not the first philosopher to be intrigued by the power and complexity of the idea of the Sublime but his account of it was exceedingly influential. He broke the idea of the sublime down into seven aspects, all of which he argued were discernible in the natural world and in natural phenomena:

Darkness – which constrains the sense of sight (primary among the five senses)

Obscurity – which confuses judgement

Privation (or deprivation) – since pain is more powerful than pleasure

Vastness – which is beyond comprehension

Magnificence – in the face of which we are in awe

Loudness – which overwhelms us

Suddenness – which shocks our sensibilities to the point of disablement

The Sublime was associated in particular with human responses to the immensity or turbulence of the natural world, as captured by landscape artists. Consequently, Sublime landscape painters, especially in the Romantic period, around 1800, tended to take subjects such as towering mountain ranges, deep chasms, violent storms, rough seas, volcanic eruptions or avalanches that, if actually experienced, would be dangerous and even life-threatening. Importantly, during this same period, the relationship between the Sublime and other aspects of the 'beautiful' was probably the key topic discussed among aestheticians, who tended to refer back to revered poets and artists of earlier periods as examples to be emulated.

Albert Bierstadt, *Mountain Landscape*, c. 1880-1882.



Bierstadt's *Mountain Landscape* is a perfect example of stillness. The trees are perfectly motionless, with no indication of the wind disturbing the sensation of calm the scene exudes. The clouds even appear to be peaceful and nearly unmoving while the mountains dominate the scene.

Peter Ellenshaw, *Clouds Over Kerry*, 1975.



Peter Ellenshaw was a seascape and landscape painter and also a longtime film maker whose clients included Walt Disney, Stanley Kubrick, Michael Powell and W. Percy Day. The tranquil feeling evoked by the gently moving clouds and the dream-like colors of purples and greens in the background are indicative of Ellenshaw's status as an official "Disney Legend."

Valentino Ghiglia, *Vecchiano-Pinewood*, 1929.



Ghiglia's most characteristic and admired works reproduce either the Northern countryside or typical Parisian scenes. His landscape evokes a sense of calm. The leaves stand perfectly still and the sky is cloudless, presenting the viewer with a moment of stillness.

Wilson Hurley, *Snow Storms on the Crest*, 2005.



This image evokes an experience of awe and danger. An ominous storm cloud looms above the vast mountain range, creating a strong sensation of the sublime in the beholder. The trees in the foreground stand still while the storm clouds move towards them, allowing the viewer to anticipate the oncoming storm.

Wilson Hurley, *Palaces of Air and Stone*, 2005.



The viewer is faced with a vast sky and oscillating clouds, which instill a sense of awe. As you view the calm landscape at the bottom of canvas, you may notice the quick moving clouds that fill the majority of the painting.

Thomas Moran, *Grand Canal Venice*, 1905.



A key figure in the American landscape tradition, Thomas Moran created colorful and highly atmospheric paintings that captured the beauty and grandeur of the West, earning him a reputation as the "American Turner." Although he is credited as a great documentary painter, he did not intend his paintings to be literal records of what he saw. He was committed to mysticism, a personal spiritual vision that caused him to find inspiration in nature. He said: "All my tendencies are toward idealization. A place as a place has no value in itself for the artist." This is one of the few paintings by the artist that does not depict the American West.

Alfred Thompson Bricher, *On Mt. Desert Island, Maine*, 1873. Oil on canvas.



Bricher is best known for his marine paintings that depict New England shorelines, like this one, in which crashing waves show the dynamic forces of nature. With ease and finesse he captured the natural ambiance around the ocean and its coasts and illustrated his reverence for the presence of what is before him. Keeping in step with the philosophical beliefs of his era, the artist was concerned with equating the canvas to the resplendence of nature and the morality of his convictions.

William Trost Richards, *Seascape*, 1903. Oil on canvas.



Few artists are able to paint the sea and beach as well as Richards. His wet sandy beaches are often littered with portions of shipwrecks or seaweed to show that a tide has come and gone or that a storm's fury has passed and left its mark. The artist was adept at painting light coming through steep, lifting waves, as well as the foam created when they slap to the ground and the reflective qualities surrounding them.

## **A Fraction of a Second: Catching the Decisive Moment**

by Lilly B. and Sam

### **Themes + Key Messages:**

*Decisive moment* – A key moment captured in a photograph or a painting.

*Viewer perception* - The artist or subject(s) aren't the only ones with the agency to present their own "decisive moment." The viewer is just as much in control here and chooses how they want to read this section.

### **Artworks:**

Gary Winogrand, *Utah*, 1978. Gelatin silver print.

Andy Warhol, *Mark Sink (set of Three)*, 1981. Gelatin silver print.

Robert Rauschenberg, *Ace-Ruminations Series*, 2000. Print.

Fazal Sheikh, *Sofia Hassan Mahmoud and Isaac, Somali Refugee Camp, Mandera, Kenya*, 1993. Photograph.

Federico Zandomeneghi, *Woman in Red Hat*, 1876. Oil on canvas.

Garry Winogrand, *New York City, 1964, 1978*. Gelatin silver print.

Llewelyn Lloyd, *La Sosta*, 1942. Oil on canvas.

Georgy Zelma, *Untitled*, 1930-39. Gelatin silver print.

Charles Courtney Curran, *After the Storm*, 1916-19. Oil on board.

Joel D. Levinson, *Untitled #34, From the C.F.M Series*, 1976. Oil on board.

### **Question prompts for close looking:**

What's the story being told, if any? How does the story change if you read the images from left-to-right versus right-to-left in Andy Warhol's *Mark Sink* series?

What do you think happened before this scene?

What do you think happened next?

What emotions do you notice in the artwork?

## The Decisive Moment

In 1952, Henri Cartier-Bresson, a founder of modern photojournalism, proposed one of the most fascinating and highly debated concepts in the history of photography: “the decisive moment.” This moment occurs when the visual and psychological elements of people in a real life scene spontaneously and briefly come together in perfect resonance to express the essence of that situation. Some people believe that the unique purpose of photography, as compared to other visual arts, is to capture this fleeting, quintessential, and holistic instant in the flow of life. For this reason, many photographers often mention the decisive moment, or similar ideas about capturing the essence of a transitory moment, when they describe their work.

In 1952 Cartier-Bresson published *Images à la Sauvette*, which roughly translates as “images on the run” or “stolen images.” The English title of the book, *The Decisive Moment*, was chosen by publisher Dick Simon of Simon and Schuster. In his preface to the book of 126 photographs from around the world, Cartier-Bresson cites the 17th century Cardinal de Retz who said, “There is nothing in this world that does not have a decisive moment.”

In many people’s minds, capturing a unique, fleeting moment is the essence of the decisive moment shot. For many photographers, this means capturing people, animals, or things in motion at the precise point that conveys drama, excitement, or anticipation.

In a more sophisticated interpretation, the fleeting moment is a brief, serendipitous moment, or a coincidence of circumstance that might involve very subtle movement or impending motion. Cartier-Bresson made frequent references to this idea, as evident in his challenge of converging one’s faculties on “fleeing reality,” the camera being “the master of the instant,” and how manufactured or staged photography does not concern him. His overall philosophy was that “life is fluid.”

**Gary Winogrand, *Utah*, 1978. Gelatin silver print.**



Photographs have the unique ability to stop time and motion through the mechanics of the camera. This photograph shows us the “decisive moment” in which the photographer captured life’s spontaneity in the form of a cow crossing the road.

**Andy Warhol, *Mark Sink (set of three)*, 1981. Gelatin silver print.**



A Denver-born photographer, Mark Sink was often photographed by Andy Warhol. In conversation with Rauschenberg’s monumental print, Warhol’s series reminds us that we, as viewers, are invited to fill in the gaps in these action sequences as we choose.

**Robert Rauschenberg, *Ace-Ruminations Series*, 2000. Print.**



Warhol’s and Rauschenberg’s action narratives echo each other in presentation and subject. The 'decisive moment' can be one man performing a fluid action, or three men reacting simultaneously. Mark Sink might be getting dressed or undressed. The artists present us with these moments, and we decide how to read them.

**Fazal Sheikh, *Sofia Hassan Mahmoud and Isaac*, *Somali Refugee Camp, Mandera, Kenya*, 1993. Photograph (top).**



These two works show the “decisive moment” can also capture purposeful stillness. Viewers are reminded that they can control the narrative. Captured over a century apart, the subjects of these portraits use their profound, purposeful inaction to communicate the chaos of their personal lives. Unyielding in their gaze, the viewer cannot help but sympathize with them and contemplate. The stillness in these works, however, is not to be mistaken with tranquility. All three subjects suffered war and injustice in their countries, yet they are still aware of how powerful their ‘decisive moment’ can be.



Fazal Sheikh asks each of his subjects if he can photograph them and how they’d like to pose. The artist spent time at the Somali Refugee Camp documenting the people and the living conditions in his documentary-style photographs.

The woman in the painting by Federico Zandomenighi is thought to be the artist’s mother. Zandomenighi is known for his portraits of marginalized women.

**Garry Winogrand, *New York City, 1964, 1978*. Gelatin silver print.**



There are two works by Garry Winogrand in this section. In *New York City 1964* (1978), Winogrand evokes Cartier-Bresson's term, the "decisive moment," by capturing and creating a dynamically composed snapshot of a fleeting moment of action and interaction between the spectators and the walrus.

**Llewelyn Lloyd, *La Sosta, 1942*. Oil on canvas.**



Llewelyn Lloyd shows viewers how the "decisive moment" can be expressed through the mechanics of a paintbrush, compared to the photographs that dominate this section. The premeditated action of the painter translates to implied action, which viewers may intuitively perceive from the painting. Although the painting shows a moment of rest, it also implies that labor is or was present.

**Georgy Zelma, *Untitled, 1930-39*. Gelatin silver print.**



Georgy Zelma uses the dynamic, diagonal lines in this composition to emphasize the fleeting, snapshot moment of cacophonous action in the background. In the foreground, the spinning bicycle wheel, recognizable as spinning because the spokes are not visible, reminds us of the very literal, electric energy contained in this tiny photograph.

**Charles Courtney Curran, *After the Storm, 1916-19*. Oil on board.**



One of the Madden Collection's finest pieces, Curran's painting is an example of a snapshot moment being meticulously designed by hand rather than chance. Compared to the fleeting scenes caught in the photographs by Zelma and Winogrand, this painting is a methodical construction of a scene that evokes the same ephemeral feeling we can get from a photograph.

**Joel D. Levinson, *Untitled #34, From the C.F.M Series, 1976*. Oil on board.**



Levinson uses the mingling gazes in this shot to emphasize the intimate moment the viewer (or photographer) is intruding upon. The subtle human interactions can only be caught in a split second, and the modern photographer must always be primed and ready for the perfect composition to come along.

## Shifting Perspectives

by Hannah and Emily

### Themes + Key Messages:

*Viewer perception* - Viewing works of art is a multi-layered experience in which the viewer's perception of movement greatly contributes to their interpretation.

*Viewer participation* - Movement around exhibitions and artworks themselves create a bodily awareness. Our inherent knowledge of material culture allows different interpretations of movement within artworks using non-traditional media in this section.

### Artworks:

Evan Hecox, *Portrait Series*, 1997. Paint on wood skateboard deck.

Domenico Di Mauro Pittore, and Musso Salvatore Catania, *Sicilian Donkey Cart*. Wood.

Roger Leitner, *Labyrinth*, 2008. Sandstone, granite.

Unknown Artist, *Untitled*, Date unknown. Etched glass.

Kent Ullberg, *La Mar*, 2008. Bronze.

Eduardo Herndandez Xochtiotzin, *Ochos Caballos*, c. 1960. Bronze.

Roger Allen Kotoske, *Untitled*, 1974. Plexiglass.

Winslow Homer, *Harper's Weekly*, 23 November 1867, Date Unknown. Ink on newsprint.

Andy Warhol, *Untitled*, 1950-87. Gelatin silver print.

### Question prompts for close looking:

How can our own memories and experiences inform your understanding of movement or action in an artwork?

How does an artwork change when you interact with it directly, such as with *Labyrinth*?



**Evan Hecox, *Portrait Series*, 1997. Paint on wood skateboard deck.**



Here, artist Evan Hecox painted skateboarders Mike York, Paulo Diaz, Gabriel Rodriguez, Gino Iannucci, Keenan Milton, and Chico Brenes on skateboard decks. Hecox distills the urban environment in his art, transforming the city into graphic elements in prints, drawings, and mixed-media works. While Hecox often employs strategies from the designer's toolbox, including embellished text and flat areas of strong color, the artist's hand is still revealed in his treatment of line and the occasional ink splatters that make their way into his work.

**Domenico Di Mauro Pittore, and Musso Salvatore Catania, *Sicilian Donkey Cart*. Wood.**



The Sicilian Donkey Cart or "Carretto Siciliano" is an object whose origin was first born out of utility. Merchants and farmers would carry their goods into town on this type of cart, whether that was fruit, wine or building materials. The model for these decorative objects may be derived from the Roman chariot. Constructing the carts involved multiple people and was thus a demonstration of community and local pride. The decoration of the carts has become a rich artistic tradition in the region, and the carts were and still are often used for weddings and festivals.

**Roger Leitner, *Labyrinth*, 2008. Sandstone, granite.**



This work embedded in the floor of the atrium was created by regional artist Roger Leitner and replicates the 13th century labyrinth in the floor of Chartres Cathedral in France. The artist intentionally used Colorado sandstone and granite to connect this work with the land. Each of the four quadrants is representative of the seasons and the twelve concentric circles relate to each lunar month. The work welcomes interaction as any labyrinth would. Entering from the outer circle, one can walk around the entire piece, making thirty-four turns before reaching the rosette in the middle. The floor is heated and the artist recommends taking off your shoes to walk through the labyrinth in to get the most out of the experience.

**Unknown Artist, *Untitled*, Date unknown. Etched glass.**



The etched lines in this work are reminiscent of roots or veins passing by each other and connecting. The prism shape of the sculpture encourages the viewing of the object from multiple perspectives, and through this movement the sculpture reveals additional detail.

**Kent Ullberg, *La Mar*, 2008. Bronze.**



This larger than life bronze depicts a dancer in an impossible, dramatic pose, embodying movement in itself, and encouraging the viewer to move themselves. Due to the size of the piece one must walk around the dancer to see the entire sculpture.

**Eduardo Herndandez Xochtiotzin, *Ochos Caballos*, c. 1960. Metal.**



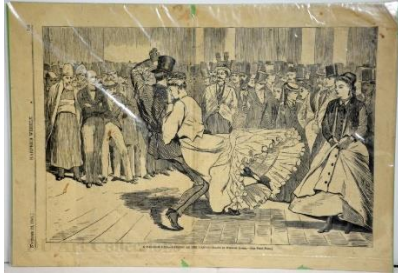
Handcrafted out of metal, this dynamic work places the viewer in the direct path of eight stampeding horses. It originally adorned the outside of a small shop in Mexico called La Casa de los Ochos Caballos and was purchased from the shop's owner by John and Marjorie Madden.

**Roger Allen Kotoske, *Untitled*, 1974. Plexiglass.**



A graduate of the University of Denver, Roger Allen Kotoske often experimented with various non-traditional material. This work changes as light radiates through it and as the viewer moves around it.

**Winslow Homer, *Harper's Weekly*, 23 November 1867, Date Unknown. Ink on newsprint.**



Winslow Homer explored a variety of subjects, including scenes of rural life and recreational activities, as well as themes of childhood. His works were a reflection of both his own nationalistic concerns and the general post-war nostalgia for America's past. Unlike the anecdotal sentimentality found in the work of many of his contemporaries, Homer created genre paintings that exemplify his lifelong penchant for realism coupled with an exacting and carefully observed portrayal of light and shadow.

**Andy Warhol, *Ballet*, 1950-87. Gelatin silver print.**



The stark contrast in the white of the ballerina's tutu and the deep black background encourages the viewer to focus on the movements of the dancer. The white glow that surrounds her suggests continued movement. Seeing the tops of the audience's heads places the viewer among them.

## **Yaacov Agam**

Yaacov Agam is an Israeli artist best known for his pioneering of Kinetic Art. Born Yaacov Gipstein on May 11, 1928 in Rish-le-Zion, Palestine (now Israel), Agam studied in Jerusalem, Zürich, and Paris. While attending Zürich's Kunstgewerbe Schule, Agam studied under the renowned color theorist Johannes Itten, before moving to Paris in 1951. Employing light and sound to provide a unique sensorial experience for the viewer, Agam melded formalism and mysticism. His lenticular prints, or Agamographs, made illusory images appear depending on the audience's viewpoint. "My intention was to create a work of art which would transcend the visible, which cannot be perceived except in stages, with the understanding that it is a partial revelation and not the perpetuation of the existing," he explained of his work. "My aim is to show what can be seen within the limits of possibility which exists in the midst of coming into being." Agam went on to become the subject of retrospectives at the Musée National d'Art Moderne in Paris in 1972, and the Solomon R. Guggenheim Museum in New York in 1980. The artist currently lives and works in Paris, France.

## Joseph Albers

Josef Albers was born into a Roman Catholic family of craftsmen in Bottrop, Westphalia, Germany. He worked from 1908 to 1913 as a schoolteacher in his hometown and trained as an art teacher at Königliche Kunstschule in Berlin, Germany, from 1913 to 1915. From 1916 to 1919, he started as a printmaker at the Kunstgewerbschule in Essen. In 1918 he received his first public commission, *Rosa mystica ora pro nobis*, a stained-glass window for a church in Essen. In 1919 he went to Munich, Germany, to study at the Königliche Bayerische Akademie der Bildenden Kunst, where he was a pupil of Max Doerner and Franz Stuck.

Albers was known to meticulously list the specific manufacturer's colors and varnishes he used on the back of his works, as if the colors were catalogued components of an optical experiment. His work represents a transition between traditional European art and the new American art. It incorporated European influences from the Constructivists and the Bauhaus movement, and its intensity and smallness of scale were typically European, but he was influenced heavily by American artists of the late 1950s and the 1960s. "Hard-edge" abstract painters drew from his use of patterns and intense colors, while Op artists and conceptual artists further explored his interest in perception. Although their relationship was often tense, and sometimes even combative, Robert Rauschenberg later identified Albers as his most important teacher.

In 1963, Albers published *Interaction of Color*, which presented his theory that colors were governed by an internal and deceptive logic. The very rare first edition has a limited printing of only 2,000 copies and contains 150 silk screen plates. Albers also created the abstract album covers of band leader Enoch Light's Command LP records, as well as an album cover for Terry Snyder and the All Stars 1959 album *Persuasive Percussion*. This album shows a tightly packed grid or lattice of small black disks from which a few discs wander up and out as if they are stray molecules of a light gas. Albers was also elected a Fellow of the American Academy of Arts and Sciences in 1973. He continued to paint and write, staying in New Haven with his wife, textile artist, Anni Albers, until his death in 1976.

## **Albert Bierstadt**

Albert Bierstadt was born in Solingen, Germany in 1830 and later immigrated with his family to New Bedford, Massachusetts in 1832. Bierstadt began his career as an artist early in the 1850s and he produced advertisements of himself as a monochromatic painting instructor in a local newspaper. During the early 1850s, Bierstadt lived and worked around New England and exhibited his work in local galleries before taking a grand tour of Europe from 1853-1857.

Upon his return to the United States, Bierstadt joined an expedition through the American West led by Colonel Fredrick W. Lander. This original journey west inspired much of Bierstadt's artistic career including additional westward treks in 1881 and 1882. Bierstadt's work received mixed reception during his lifetime, though he rose to fame quickly and sold large canvases for large sums of money. The most expensive work was *The Rocky Mountains, Lander's Peak*, which sold for \$25,000 in 1864.

Bierstadt's original journey west in 1859 inspired much of his later work and his sketches served as his personal records to create later paintings. While traveling Bierstadt likely used oil on paper to produce quick studies of the people and places he encountered. Many of these smaller works are unfinished with the figure not placed within a landscape and the brushwork much looser than is characteristic for Bierstadt's work. While art historians cannot determine the exact location where Bierstadt painted *Mountain Landscape* it is likely from this westward journey in 1859.

In *Mountain Landscape*, Bierstadt closely studied the quality of light and the expanse of the landscape, while its smaller scale is more intimate and less symmetrical or composed as seen in his larger canvases. When Bierstadt returned home from his trip across the Western landscape, he continued to create scenes that reveal the majesty and power of the American West, yet these places were compiled of multiple places and act as fantasy images that the West represents.

Early fame was followed by criticism for his larger canvases, many of which did not reflect real places. Critics also claimed that Bierstadt overcompensated for his lack of skill by using larger canvases. Upon Bierstadt's death in 1902 his work was reconsidered and in 1915 William McCormick wrote "It is a matter of record that Bierstadt received for one of his canvases the highest price ever paid for an American painting."

## Alfred Thompson Bricher

Painter Alfred Thompson Bricher was born in Portsmouth, New Hampshire and attended local schools in Newburyport, Massachusetts. There is speculation that the artist studied at the Lowell Institute with Albert Bierstadt and William Morris Hunt, but Bricher was still largely self-taught. In 1858, he opened his own studio in Newburyport, and that same year he traveled to Mt. Desert Island, Maine. He continued to travel along the coast and by the Lower Hudson River, sketching ideas during the winter months that he would later make into paintings.

In the 1870s, Bricher's work took a turn, becoming more romantic and spontaneous, with some paintings reaching aesthetic categories such as "beautiful" and "sublime." In addition, the presence of figures, often idealized Victorian women, became prominent. These years also brought membership into both the National Academy of Design and the American Society of Painters in Watercolors. However, the paintings that are most appreciated today are his motionless and surreal seascapes.

Bricher typically painted land and seascapes in a Luminist style, which was a style during the nineteenth-century in which mostly American painters tried to realistically render atmosphere. The movement was at its height around 1850-75 and was inspired by the implementation of photography. In Bricher's work, influence of photography is seen in his fascination with reflections of light on water, strictly horizontal compositions, invisible brushstrokes, and enhanced detail.

Due to his lack of subject matter and variety Bricher sometimes received harsh criticism. However, during his life, he had a steady stream of buyers, and in recent history, he has come back into favor with American collectors. In addition, his work was exhibited at large shows such as the *World's Columbian Exposition* in Chicago, Illinois in 1893. He also completed several paintings of European locations, though it is unknown if he traveled there himself or simply was inspired through postcards and books. Bricher was well read and had a love for literature and music and he continued to sell art in the Fifth Avenue Art Gallery in New York until his death at his family home in New Dorp, Staten Island in 1908.

## **Charles Courtney Curran**

Throughout his life, Charles Courtney Curran was an established member of the American art scene. Though born in Kentucky, Curran was raised in Sandusky, Ohio, and from there he moved to briefly study at the Cincinnati School of Design. In 1882 he moved to New York City where he attended classes at the National Academy of Design and the Arts Students League. By the next year, he exhibited work at the National Academy for the first time. Five years later, he became an Associate of the National Academy.

After only a short time, his work was also shown at the Pennsylvania Academy. Then, right before the turn of the century, Curran traveled abroad. In Paris, he studied at the Académie Julian with professors Benjamin Constant, Jules-Joseph Lefebvre, and Henri Lucien Doucet for two years. Once he returned home, he began teaching at the Art Students League and the Pratt Institute.

In 1903, Curran was invited to visit the Summer Art Center of Cragmoor in the Hudson River Valley of New York. He enjoyed the Hudson River Valley and this community so much that it became the location for his summer studio and home and where he created many of his landscapes. He and his wife were active members of this community, and his influence as a teacher continued to grow. When speaking about untalented female students, Curran said “I give them all I have...They will probably never amount to anything in art, but they will cultivate their appreciation, which they will hand on to their children, who will someday be picture buyers.” Talented or not, Curran recognized that women and their influence on their husbands, helped to spur the art market and increase the holdings of museums. He made his opinion clear to the public.

For over 20 years, Charles Curran was the secretary of the National Academy of Design, and throughout this time he kept his teaching positions at the Cragmoor, the National Academy, the Pratt Institute, and Cooper Union. When not in Cragmoor, the artist maintained his studio on West Sixty-Seventh Street in New York City. Also, he was a trustee of the American Fine Arts Society as well as a member of the American Water Color Society, the Society for American Artists, the Art Commission Association, and other groups.

Late in life, Curran traveled around Asia and Europe. He continued to make art and believed that “art [was] for the depiction of the beautiful. This [did] not mean the sickly sweet or the overly sentimental.” Throughout his life, he created numerous landscapes, some with figures, such as the one that resides in the Madden Collection, and also some portraits of young women in rural settings. He was recognized and shown in the National Academy throughout his career and was in other exhibits, such as the 1900 Universal Exhibition, Paris. Curran died in New York in 1942.



## **Domenico Di Mauro Pittore**

Domenico Di Mauro was born in 1913 in Guardia Mangano in Sicily, Italy, to a cobbler and a housewife. He became a legendary painter of Sicilian carts, which he adorned with scenes depicting the exploits of the mythical Paladins of France and other epic characters. His works are exhibited in museums around the world and he won many awards during his prestigious career.

By the age of 12, Di Mauro displayed extraordinary ability in cart decoration while working in the workshop of his uncle Vincenzo in the Messina Municipalities of Santa Teresa Riva and Furci and Scordia. In 1928, he went to Aci Sant'Antonio, where he opened a shop of his own that became famous nationally and even internationally. His colorful imagery mainly reproduced the exploits of the Paladins, the scenes of the *Cavalleria Rusticana*, an opera by Pietro Mascagni, the *Gerusalemme Liberata*, a 16<sup>th</sup> century poem by Torquato Tasso, and the legends of the Ciclopi, Aci and Galatea. These have been admired by numerous art collectors. In 1963, Di Mauro received unexpected visit by King Gustavo of Sweden and his wife, who suddenly stopped to go shopping in his "mythical" shop. Also, a miniature cart was commissioned by President John F. Kennedy, who gave it to a friend.

Exhibitions and various events have been dedicated to Domenico Di Mauro's art in the most prestigious exhibition venues in Italy and the world, including the International Exhibition of Handicrafts in Florence and the Musée de l'Homme in Paris, where one of his carts is still on display today.

## **Peter Ellenshaw**

Though he had a successful gallery career, Peter Ellenshaw was best known for his work as a movie production matte painter. The artist was born in London, and because he was from a lower class, he could not attend art school. However, he kept up his passion for art, and eventually W. Percy Day, the man that would later become his mentor, told him to simply keep painting.

As his career was starting, Ellenshaw became a Royal Air Force pilot in World War II. He was sent to America for training, but an unrelated illness meant that he never saw battle. He also painted portraits of other soldiers for \$25 apiece and kept up his skills.

In the 1940s, Ellenshaw returned to work as a matte artist for MGM Studio. When he was approached by Walt Disney, he jumped at the opportunity to work for Disney and started a long, healthy partnership with the company. He worked on films such as *Bedknobs & Broomsticks*, *The Island at the Top of the World* and won an academy award for his special effects in *Mary Poppins*, 1964. In addition, during the construction of Disneyland, Ellenshaw contributed an artistic touch to many of the attractions.

Ellenshaw and his wife moved to California in the mid-1950s where he had more time to work on his personal seascape paintings. He eventually started traveling to paint other scenes, mainly because he was tired of painting ships for mattes. His gallery career took off, and his paintings sold so well that he was featured in some cartoons of the time, featuring captions like, "No more than two Ellenshaw paintings per person."

At the request of a collector in 1970, Ellenshaw traveled to Ireland and stayed on the Ring of Kerry. He appreciated the landscape and atmosphere so much that he eventually built a house in Ireland. Ellenshaw completed many paintings of the region in his realist style, but most feature lush landscape seen from the ground, unlike the theatric painting in the Madden Museum where the viewer peers down through the clouds at Kerry.

After the death of Walt Disney film making did not hold the same enjoyment for Ellenshaw. His focus pivoted to his popular private works. Late in life, Ellenshaw painted scenes for Disney Art Classics, such as *Pooh and Piglet*, *Fishing in Monet's Garden*, c. 1990. Ellenshaw passed away in 2007 at his home in Santa Barbara, leaving behind a family legacy and many Disney classics.

## **Viola Frey**

Viola Frey is an American sculptor and painter, active from the 1950s until her death in 2004. Though Viola Frey is best known for her large and colorful sculptures, the artist also created paintings and drawings, and worked with a variety of media.

Born in California in 1933, Frey went on to attend Stockton Delta College in California with the intent of becoming a college art instructor. In the early 1950s, she studied painting with Richard Diebenkorn and ceramics with Vernon Coykendall and Charles Fiske at the California College of Arts and Crafts (CCAC). Throughout this experience, she became enamored with color and its effects on the viewer. Painting and color became important features of her sculptural works. She continued her education by pursuing a MFA at Tulane University in Louisiana, studying under figures such as George Rickey, Katherine Choy, and visiting artist Mark Rothko. Objects created early in Frey's career take inspiration from kitsch pieces found at flea markets during her childhood, and she later collected figurines, books, art, and other kitsch items.

Frey's Grandmother sculptures tend to be slimmer and taller than other figures. They wear 1940's clothes with flowered patterns and prim hats, and their arms reach forward or slightly up. Frey was drawn to the expressive potential of clay and yet explored many other media, including painting, drawing, glass, wallpaper, and photography, and many of her works incorporate vivid colors and blur the line between craft and fine art.

Later in the artist's career, she moved into larger studios and warehouses. Her figures became more colorful and continued to grow, reaching a height of over 10 feet. She participated in several panels and symposia, and won several grants and honors, such as an Artist Fellowship Grant from the National Endowment for the Arts in 1986. Frey also participated in multiple artist in residence programs and was featured in solo exhibitions at the Creative Arts League of Sacramento and at The Whitney Museum of American Art.

## **Valentino Ghiglia**

The older son of artist Oscar Ghiglia, Valentino taught himself to paint at home along with his brother Paulo, despite their father's opposition to his sons taking up the profession of painting. So great was the two brothers' love of the art, however, that their father decided to introduce them to painting. He said to them, "Modern painting is the vibration of color, perceived while in a special frame of mind," adding that the single source of inspiration should be nature, and that the artist must seek to avoid any kind of mannerism. Valentino's first solo show took place at the Pesaro Art Gallery in Milan.

After this exhibition, he began working a good deal, participating in a large number of trade shows, and at the Quadriennials in Rome, Trieste, and Florence. During different periods of his life, he lived in Spain and Paris, and he often went to Brittany to paint the Northern French coast. His most characteristic and admired works reproduce either the Northern countryside or typical Parisian scenes.

## **Evan Hecox**

Evan Hecox is a Colorado-based artist and designer whose work portrays the essence of urban environments. His work depicts city scenes or isolated elements that are almost cinematic in their stark contrast and abstraction. Hecox is fascinated with the complexity of the urban landscape and people from the mundane surroundings that one would normally overlook. Like snapshots or filmstrips, his art captures the everyday existence of the average person as they traverse the detritus of the modern metropolis.

With the eye of a cinematographer, Hecox begins by taking photographs. He then selects a single isolated element or scene as a stand-in for a place, carefully curating the details and figures that populate this world. His stylistic approach is based on the process of amplification as it affects form and color, breaking down the image, removing some elements and emphasizing others. Hecox has exhibited worldwide, including exhibitions in Los Angeles, London and Tokyo.

## **Winslow Homer**

Born in Boston, Massachusetts in 1836 and growing up in Cambridge, Winslow Homer became one of the all-time leading figures in American art, known for his marine genre paintings and his use of realism, especially of American life. From the 1880s until his death in 1910, his work focused on issues of mortality and the forces of nature such as violent storms at sea.

Encouraged by his parents to pursue an artistic career, he became an apprentice in the Boston lithographic firm of J.H. Bufford at age nineteen. His only formal training consisted of a few drawing classes in Brooklyn, a brief period of study at the National Academy of Design, and a number of private classes with the painter Frederick Rondel in Boston. After three years of training at Bufford's, he left the firm to become a freelance illustrator. His drawings were readily accepted by Ballou's Pictorial Drawing-Room Companion and later by Harper's Weekly, the most popular magazine of its time.

In 1859, Homer moved to New York City, where he became a Civil War illustrator. He served as a special correspondent to cover the outbreak of the war. He followed the army of the Potomac and filled his sketchbook with informal studies of uniforms, weapons and the daily activities of individual soldiers. Featuring life in camps rather than battlefields, Homer's Civil War scenes are among the most powerful and authentic records of Union troop experience produced.

## Wilson Hurley

Wilson Hurley was an American painter known for his vast landscape scene which were made during the late 20th and early 21st centuries. Hurley was born in Tulsa, Oklahoma and raised in Virginia and New Mexico. In an early memory from before grade school, he remembers finding pastels and attempting to make a paper show light. He showed natural talent, and during his teen years his mother, Ruth Wilson Hurley, arranged for him to spend time with artists such as Theodore Van Solen, Josef Bakos, and John Young-Hunter.

Directly after graduating high school in 1942, Hurley entered the United States Military Academy, West Point, to study engineering and take flight training. He became a second lieutenant and flew a rescue unit in the Philippines until 1949. Once he left the military, Hurley attended George Washington Law School. He went on to become a practicing lawyer, mainly in New Mexico, for over a decade. Hurley hated every minute of it and became an avid Sunday painter during this time. Trying to find happiness, he started a bank and flew in the New Mexico National Guard, but it wasn't enough.

At the age of 41, Hurley dropped his careers to become a full time painter. As a result, his family disinherited him, and he went through a divorce. He did not try to compete with contemporary artists, but instead went to museums to see what "the big boys did." Impressionist artists influenced his work, and he enjoyed painting *en plein air*.

In 1971, Hurley had his first solo exhibition. The following year, Hurley became a member of the National Academy of Western Art, and in 1974 he and his wife, Rosalyn Roembke, founded Wilson Hurley Inc. His expansive landscapes and vast skies have earned Hurley recognition in the art world. Many have compared him to 19th century artists like Bierstadt, Church, and Moran, however he's considered to be in dialogue with a more modern landscape tradition.

Hurley continued to work in New Mexico until he passed away after his struggle with ALS in 2008.

## **Vance Kirkland**

Vance Kirkland was born in Convoy, Ohio in November, 1904. He painted the last 52 years of his 54-year career in Denver. Museums and the press have variously referred to him as the "Father of Modern Colorado Painting," "Dean of Colorado Artists," and "Colorado's pre-eminent artist." He graduated from the Cleveland Institute of Art in 1928. He was the founding Director of the School of Art at the University of Denver (1929-32, 1946-69), and ran the Kirkland School of Art in Denver (1932-46). Because of his academic pursuits, he was able to paint exactly as he wanted, without financial pressure. This was particularly helpful when he discontinued his realist and surrealist watercolors halfway through his career, after major successes, and decided to change to oil abstraction in 1953.

After he stopped doing watercolor, Kirkland began to mix oil and water together for a flamboyant period of Abstract Expressionism (1951-64), and then for his final period of vibrant dot paintings (1963-81). There is no other Abstract Expressionist known to have used oil and water mixtures as the basis of their technique and images. Kirkland's isolation in Denver kept his techniques from being discovered, and no one, other than a master watercolorist, could have controlled the oil and water mixtures as he did.

Of his approximately 1,100 paintings, about half are watercolors created in the first half of his career (1927-53). In the latter half of his career (1953-81) he used oil and his oil and water mixtures. In spite of failing his 1st year watercolor class in 1924 at the Cleveland Institute of Art, he became a master watercolor painter. His professor's criticism, that his colors were fighting and that he was putting colors in landscapes that were not there, was prophetic because he eventually produced the illusion of colors that are not there in his later dot paintings. Kirkland built upon his virtuoso watercolor techniques when he first developed a resist technique by mixing watercolor and denatured alcohol together (1952-3), and then by mixing water and oil together. In 1963 he started adding dots of color on top of his previous layers.



## **Roger Allen Kotoske**

Born January 4, 1933 in South Bend, Indiana, Kotoske was the second son in a German-Italian family of six boys. He received his BFA in 1955 from the University of Denver and then continued his studies in the art department to earn an MFA a year later. Kotoske joined the University of Denver faculty as an assistant professor in 1958 at the age of 25. Under the guidance of Vance Kirkland, Director at the University of Denver art school, Kotoske became a contributing member in the burgeoning Colorado Modernist and Denver avant-garde art scene in the 1950s and 1960s.

In the early 1950s, Kotoske experimented with various non-traditional materials. He incorporated fiberglass, wire, metal, bamboo and various woods and other materials into his paintings. By 1963 he was applying polyester resin over surfaces, developing complex textural and chromatic effects. As Kotoske's paintings became more layered with mixed media, they took on sculptural forms.

Beginning in the 1960s, Kotoske transitioned from painting to three dimensional forms, and in 1965, he developed a series of large fiberglass wall reliefs and his first free-standing sculpture. In 1968 Kotoske's work consisted of solid translucent resin in both geometric and biomorphic forms. His work was included in two books on mold making and casting resin. His treatment of light and color related to the works of other sculptors associated with the California Light and Space movement of the 60s and 70s, such as DeWain Valentine, Frederick Eversley, Peter Alexander, Craig Kaufmann, Robert Irwin and Helen Pashgian.

Kotoske developed an allergic response after working with plastics for over a decade, and had to return to painting, this time working in a hard edge, geometric style. In the 1970s, he created three series titled *Meet Me on the Square*, *Long Island*, and *Alhambra*. The compositions in this body of abstract geometric work followed in the tradition of the California Hard Edge Abstract Classicists, as well as that of painter and lifelong friend, Oli Sihvonen. Kotoske continued exploring the issues of color and form in his paintings over the next thirty years.

**Roger Leitner**

Roger Leitner has worked and designed with stone since 1997. For thirty years before that he enjoyed a career in construction management. Leitner has overseen over one million square feet of commercial building in Chicago, Omaha, and Denver.

**Joel D. Levinson**

Joel D. Levinson was born in Bridgeport, Connecticut on April 24, 1953. He received a BA in Communications in 1975 and a Masters in Visual Arts in 1978 from the University of California, Berkeley. During his time at the University of California, Levinson was elected president of the university's photographic organization and received the Eisner Award in 1978 from the university for Outstanding Achievement in Photography.

Levinson has several bodies of work beginning with his *Flea Market* work, which he shot and printed from 1975-86. He took these images at flea markets and swap meets all over California.

Besides his contemporary art photography, Levinson is also known for movie poster work and has worked for Paramount Pictures, Warner Brothers, Universal, Columbia Pictures, Tri-Star Pictures, Disney, Miramax, UGC and many other film studios.

## Hung Liu

Hung Liu was born in Changchun, China in 1948, grew up under the Maoist regime. Initially trained in the Socialist Realist style, Liu studied mural painting as a graduate student at the Central Academy of Fine Art in Beijing before immigrating to the United States in 1984 to attend the University of California, San Diego.

Known for paintings based on historical Chinese photographs, Hung Liu's subjects over the years have been prostitutes, refugees, street performers, soldiers, laborers, and prisoners, among others. As a painter, Liu challenges the documentary authority of historical Chinese photographs by subjecting them to the more reflective process of painting. Much of the meaning of Liu's painting comes from the way the washes and drips dissolve the documentary images, suggesting the passage of memory into history, while working to uncover the cultural and personal narratives fixed – but often concealed – in the photographic instant. Washing her subjects in veils of dripping linseed oil, she both preserves and destroys the image. Liu has invented a kind of weeping realism that surrenders to the erosion of memory and the passage of time, while also bringing faded photographic images vividly to life as rich, facile paintings. She summons the ghosts of history to the present. In effect, Liu turns old photographs into new paintings.

Recently, Liu has shifted her focus from Chinese to American subjects. By training her attention on the displaced individuals and wandering families of the American Dustbowl. The 1930s Oakies and Bindlestiffs wandering like ghosts through Liu's new paintings are American peasants on their way to California, the Promised Land. In these paintings, which have departed from her usual fluid style in which drips and washes of linseed oil dissolve the photo-based images, she has developed a kind of topographic realism in which the paint congeals around a webbing of colored lines. In this, the new paintings are more factually woven to Dorothea Lange's Dust Bowl-era photographs while also releasing the energy of color like a radiant hope from beneath the grey-tones of history.

A two time recipient of a National Endowment for the Arts Fellowship in painting, Liu also received a Lifetime Achievement Award in Printmaking from the Southern Graphics Council International in 2011. Liu currently lives in Oakland, California. She is Professor Emerita at Mills College, where she has taught since 1990.

## **Llewelyn Lloyd**

Lloyd was the child of a Welsh merchant working in Livorno, Italy but soon became an orphan and fell into the care of his uncle. He studied with important artists of the late 19<sup>th</sup> century such as Modigliani at the studio of Guglielmo Micheli in 1894-95, where he began to paint seascapes. He exhibited in several shows in Italy and abroad, and also published book, *La Pittura dell'Ottocento in Italia*, in 1919. Imprisoned during World War II due to his British citizenship, he was released in 1945 at the war's end. Lloyd is considered a part of the post-Macchiaioli.

## Thomas Moran

Thomas Moran, born February 12, 1837, was an American painter and printmaker of the Hudson River School in New York. Moran and his family lived in New York City where he obtained work as an artist, often painting scenes featuring the Rocky Mountains. He was a younger brother of the noted marine artist Edward Moran, with whom he shared a studio. A talented illustrator and exquisite colorist, Moran was hired as an illustrator at *Scribner's Monthly*. During the late 1860s, he was appointed the chief illustrator for the magazine, a position that helped him launch his career as one of the premier painters of the American landscape, in particular, the American West.

Moran began his artistic career as a teenage apprentice to the Philadelphia wood-engraving firm Scattergood & Telfer. He found the engraving process "tedious" and spent his free time working on his own watercolors. By the mid-1850s, he was drawing the firm's illustrations for publication rather than carving them. It was then that he encountered illustrated books that included examples of the work of British artist J. M. W. Turner, who would have a lasting influence on Moran's work.

In 1862, Moran traveled to England to see Turner's work. From that point on, he emulated Turner's use of color, his choice of landscapes, and was inspired by his explorations in watercolor, a medium for which Turner was particularly well-known. During the 1870s and 1880s, Moran's designs for wood-engraved illustrations appeared in major magazines and gift oriented publications. Although he mastered multiple printing media including wood-engraving, etching, and lithography, which he learned from his brothers, Moran received renown for his paintings in oil and watercolor.

The height of his career coincided with the popularity of chromolithography, which Moran used to make color prints of his works so that they could be widely distributed. He was also one of the leaders of the etching revival in the United States and Great Britain.

Regarded as the primary artist of the final decades of Western exploration, Moran made eight trips West between 1871 and 1892 and created a body of oil and watercolor sketches that remain a primary record of that period. Although he is credited as a great documentary painter, he did not intend his paintings to be literal records of what he saw. Instead, he was committed to mysticism, a personal spiritual vision through which he found inspiration in nature.

**Plinio Nomellini**

Plinio Nomellini was born in 1866 in Venice, Italy. He enrolled at the Florence Academy of Fine arts at the age of 19 and studied under Giovanni Fattori. Nomellini exhibited at the Paris Universal Exhibition in 1889 and soon after took on the style of Divisionism like many of his contemporaries. In 1891, he was arrested for charges of anarchism after supporting a worker's strike in Genoa by creating a painting in their honor but was acquitted. Nomellini returned to Italy and settled in Florence for the remainder of his life and focused on landscape paintings.

## **Lucian-Philippe Moretti**

Lucien-Philippe Moretti (L.P. Moretti) was born in 1922 in Suresnes, France. He is best known for his watercolor and ink paintings, but he also made lithographs and worked in multi-media. Moretti attended the Ecole de Beaux Arts (School of Fine Arts) in Paris, where he was mentored by Nicolas Untersteller and Demetrium Galanis. They instilled Moretti with a high skill set for drafting breezy illustrations and balancing brilliant colors, although Moretti's trained eye for the beauty in common life was his own.

His style combines his draftsmanship and painting background. His interest in everyday subjects might be attributed to the Modernist movement, though his constant travel for work and school might have had an influence on this as well. During these travels he was said to have his sketchbook always on him, so he could capture interesting characters and faces as he came across them. Interestingly, he is also said to have studied Hebrew writing, which informs the technique he applies to the elegant lines in his works.

As an Associate Member of the National Society of Fine Arts, Moretti had great opportunities and support, allowing him to show his works on a wide scale. To date, his works have been shown in Paris, Tokyo, Montreal, New York, Miami, and of course, Denver. Although he was shown on a global scale, his fame never quite reached the status of his better known contemporaries.



## Joseph Raffael

Joseph Raffael is an American contemporary artist known for his bright watercolor and oil paintings. He was born in Brooklyn, New York in 1933. Raffael became interested in drawing at the age of seven and spent his high school years taking classes at the nearby Brooklyn Museum. From 1951-54, he attended Cooper Union for the Advancement of Science and Art in New York City. Abstract Expression was a strong influence at the school. In his autobiography, Raffael describes how, “[abstract expressionism] helps me to let go, to see the whole picture, to trust the paint and the brush, and to ritualize the art of painting.”

After graduating from Cooper Union, Raffael received a fellowship to the Yale Summer School of Art and Music in Norfolk, Connecticut. He received a scholarship to the Yale School of Art, where he studied color and drawing with Josef Albers and received his BFA in 1956. From Albers, Raffael learned that painting is primarily about color.

Instead of pursuing a Master's Degree, Raffael moved to New York to become a painter. In 1958, he won a Fulbright fellowship to study for two years in Florence and Rome and began painting complexly colored watercolors of flower forms. He mounted his first New York exhibition of his Umbrian watercolors in 1963, at the d’Arcy Galleries, while at the same time battling hepatitis. When he recovered, he shifted to "real life" images based on photographs.

For Raffael, watercolor as a medium allows the colors to be extended by water and create new life where none had been before. His process involves beginning with a photograph, often one taken in his garden and tracing the projected image onto the canvas or paper. The artist then meticulously fills in the image with color, working in a linear manner like on a Chinese scroll painting. Even though these works have extreme amounts of detail taken directly from the photo, the artist does not see his works as realistic. “The moment the paint is applied from brush to paper it becomes an abstract exploration. Just as nature is completely abstract,” says Raffael.

Raffael’s paintings are in the collections of nearly 50 museums and private and public institutions, including the Art Institute of Chicago, the Denver Art Museum, the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, and the Whitney Museum of American Art, to name a few. He is currently living with his wife, Lannis Raffael in the South of France.

## **Robert Rauschenberg**

Robert Rauschenberg is quoted as saying that “painting relates to both art and life. Neither can be made. (I try to act in that gap between the two).” To him, painting was a language through which he could communicate to others, and he constantly aimed to challenge the notions of what defines a work of art. Whether it was painting, sculpture, performance, or printmaking, he found ways of making experimentation, the personal, and the political into works of art. Rauschenberg produced work around the time of Abstract Expressionism and Pop-Art, but his work did not fall into either movement. However, his work encompasses aspects of both.

Milton Ernest Rauschenberg was born in 1925 in Port Arthur, Texas. Milton eventually changed his name to Robert in 1947 (often preferring the nickname Bob). Rauschenberg grew up in a poor, blue-collar family during the Depression. Because of this, his family’s practice of never throwing anything away for the purpose of reuse inspired his sculptural paintings, which he called “assemblages.” Rauschenberg’s art draws from his experiences of growing up in Texas. His introduction to collage came primarily through watching his mother arrange sewing patterns. During WWII he collected scrap metal, which can also be viewed as an influence on his work.

At the age of eighteen, he was drafted and trained as a neuropsychiatric technician at the San Diego Naval Hospital. After an honorable discharge in 1945, he found that his family had left Texas and moved to Louisiana. He then returned to California where he met a woman named Pat Pearman who helped convince him to propel his artistic endeavors. At Pat’s encouragement, he moved to Kansas City in 1947 to study at the Art Institute under the American painter Thomas Hart Benton. It was on his arrival here that he changed his name as a way of reinventing himself as an artist.

Rauschenberg then attended Black Mountain College, where he was excited for the opportunity to work with Josef Albers, who had been a key figure at the Bauhaus school in Germany prior to the war. Albers was of great influence to the young Rauschenberg in terms of material understanding and color theory. Although Rauschenberg did not complete the program, he would often come to work and refine his skills over the years following, meeting and collaborating with new artists.

## William Trost Richards

A native of Philadelphia, William Trost Richards had a fifty-year career as a noted landscape and marine painter whose mature work combined extremely detailed aspects of nature with atmospheric qualities. He was especially innovative for his time because he borrowed informal composition techniques from the Pre-Raphaelites of England, painting lights and colors outdoors as he actually observed them.

Richards' formal education ended at age thirteen when he quit school to support his family by working as a commercial draughtsman designing ornamental metal fixtures. He studied painting privately with William Stanley Haseltine and Paul Weber from whom he learned a meticulous graphic technique. By the 1850s, Richards had decided that landscape was his favorite subject matter and the latter part of his career, he was firmly established as a coastal and marine painter, ever fascinated by the tumultuous phenomenon of water hitting rocks and beach. His works on paper--watercolor and pencil drawings--were some of his earliest and most important contributions, and hundreds of them survive in spite of an 1854 studio fire. He spent a year of study in Europe from 1855-56, and in 1867, he went abroad for a second time. He did numerous pencil drawings and paintings of Italy and Switzerland and much painting along English coasts.

Having been working in oil for some time, he began working in watercolor in the late 1860s, which was linked to his growing interest in the seashore. Watercolor was best for *plein air* sketching and was excellent for expressing the atmospheric effects he sought to achieve

## **Fazal Sheikh**

Fazal Ilahi Sheikh was born in 1965 in New York City. He graduated from Princeton University with a BA in 1987 and since then has worked as a photographer documenting the lives of individuals in displaced communities across East Africa, Pakistan, Afghanistan, Brazil, Cuba, India, and Israel/Palestine.

Sheikh is an artist who uses photographs to document people living in displaced and marginalized communities around the world. His usual medium is the portrait, although his work also encompasses personal narratives, found photographs, archival material, sound, and his own written texts.

He works from the conviction that a portrait is, as far as possible, an act of mutual engagement, and only through a long-term commitment to a place and to a community can a meaningful series of photographs be made. His overall aim is to contribute to a wider understanding of these groups, to respect them as individuals and to counter the ignorance and prejudice that is often attached to them.

Each of his projects is collected and published and is exhibited internationally in galleries and museums. He also works closely with human rights organizations and believes in disseminating his work in forms that can be distributed as widely as possible and can be of use to the communities themselves.

## **George William Sotter**

George William Sotter is widely recognized as one of the top American Impressionist painters of nocturnes. Sotter was raised Roman Catholic, and after his artistic abilities were discovered around the age of 15, he began working in stained glass. Shortly after, he worked with the Rudy Brothers as a stained-glass artist. One of his mentors, Horace Rudy, had studied at the Pennsylvania Academy of Fine Arts and encouraged Sotter to attend. At the Academy, Sotter was introduced to artist Edward Redfield, one of the most decorated American artists of the time. Although Redfield rarely took on students, Sotter convinced him to be his mentor. From 1901 to 1903, the young artist studied painting at the Pennsylvania Academy of Fine Arts.

In 1907, George Sotter married fellow artist Alice Bennett, and the two took an extended honeymoon around Europe to view the masterpieces of the world and study. After they returned, from 1910-1919, Sotter was the professor of drawing and later painting and design at the Carnegie Institute of Technology's School of Fine Arts (now Carnegie Mellon University).

After teaching, Sotter and his wife moved to the New Hope Arts Colony in Bucks County, Pennsylvania. The colony was full of Impressionist artists, and Sotter was no exception. He completed seascapes in Rockport, Massachusetts; however, he is known for the snow and nocturne scenes of New Hope. He used broken colors and expressive brushstrokes to create warm, moonlit scenes, and frequently painted Log End, also known as Carversville House, which was the home of his friend and artist, Charles Hagens. This is the house featured in the painting currently on display in this exhibition.

Throughout his life, George Sotter continued to be a successful painter and stained-glass artist. For over twenty years, from 1903-1925, he was displayed annually at the Pennsylvania Academy of the Fine Arts and he participated in many of the Corcoran Gallery biennials. In addition, his stained-glass designs can be seen in many churches across America. His wife helped his studio employees to finish the Chapel of Sacred Heart Church when the artist passed away in 1953.

## **Kent Ullberg**

A native of Sweden, Kent Ullberg is recognized as one of the world's foremost wildlife sculptors. He studied at the Swedish Konstfack University College of Art in Stockholm and at museums in Germany, the Netherlands, and France. He lived for seven years in Botswana, Africa and served the last four years there as Curator of the Botswana National Museum and Gallery. He has made his home permanently in the United States where he now lives on Padre Island, Corpus Christi, Texas. He also maintains a studio in Loveland, Colorado.

Ullberg is a member of numerous important art organizations and he has been honored with many prestigious awards. In 1990 his peers elected him a full academician, thus making him the first wildlife artist since John James Audubon to receive one of the greatest tributes in American art. He is a member of the National Academy of Western Art in Oklahoma City, Oklahoma, which awarded him the Prix de West, the foremost recognition in western art.

While he has completed hundreds of works on a small scale, Ullberg is perhaps best known for the monumental works he has executed for museums and municipalities from Stockholm, Sweden, to Cape Town, South Africa. His Fort Lauderdale, Florida and Omaha, Nebraska installations are the largest wildlife bronze compositions ever done, spanning several city blocks.

## **Victor Vasarely**

Victor Vasarely was a Hungarian-French artist, widely accepted as the founder of the Optical Art movement. Op Art was popular in Europe and the United States during the 1960s and used abstract and geometric forms to create the impression of movement, vibrating patterns, or swelling or warping. Vasarely created intricate, geometric abstractions suggesting depth and dimensionality, with surfaces that seem to bulge out of the canvas. Color, form, and pattern are presented as a single interconnected element in his works, which was a concept critical to the foundation of the Op Art movement.

Vasarely's early commercial work initially focused on color theory and patterned forms in poster design and graphic arts until he started to develop his own style and turned his attention to the optical potential of the two-dimensional surface. Using complex geometric patterns and colorful graphics, his art engages the viewer's eye to convey a sense of kinetic energy and spatial depth on a flat surface. Seemingly endless transformations of circles, squares, and color variations create a perpetual flow of optical illusion that tricks the eye into believing that the surface of the artwork is moving.

By the 1940s, Vasarely's characteristic style of painting animated surfaces of geometric forms and interacting colors had emerged. He initially created the illusion of movement through the clever, careful juxtaposition of diagonal, horizontal, and vertical lines with squares and circles. The graphic quality of the image practically forces the viewer's eye to move backwards and forwards through the shapes so the field appears to move - expanding, contracting, and undulating. In the mid-1950s and 1960s he began using brighter, more vibrant colors to further enhance the suggestion of movement through optical illusion.

Vasarely's systematic approach to form and color provides the viewer with a feeling of kinetic energy, depth and space. He utilizes geometric shapes and colorful graphics to create compelling illusions of spatial depth and movement.

## Andy Warhol

Andy Warhol was an American artist, director and producer who was a leading figure in the visual art movement known as Pop Art. His works explore the relationship between artistic expression, advertising, and celebrity culture that flourished in the 1960s. His works span a variety of media, including painting, silkscreening, photography, film, and sculpture. Some of his best known works include the silkscreen paintings *Campbell's Soup Cans* (1962) and *Marilyn Diptych* (1962), the experimental film *Chelsea Girls* (1966), and the multimedia events known as the *Exploding Plastic Inevitable* (1966–67).

Born and raised in Pittsburgh, Warhol initially had a successful career as a commercial illustrator. After exhibiting his work in several galleries in the late 1950s, he began receiving recognition as an influential and controversial artist. His New York studio, The Factory, became a well-known gathering place that brought together distinguished intellectuals, drag queens, playwrights, Bohemian street people, Hollywood celebrities, and wealthy patrons. He promoted a collection of personalities known as Warhol superstars and is credited with coining the widely used expression "15 minutes of fame."

In the late 1960s, Warhol managed and produced the experimental rock band The Velvet Underground and founded *Interview* magazine. He authored numerous books, including *The Philosophy of Andy Warhol* and *Popism: The Warhol Sixties*. After gallbladder surgery, Warhol died of cardiac arrhythmia in February 1987 at the age of 58. Since his death Warhol has been the subject of numerous retrospective exhibitions, books, and both feature and documentary films.



**Kevin Weckbach**

Denver-born Kevin Weckbach has studied at the Art Students League of Denver for over ten years and is represented in galleries from Wellfleet, Massachusetts to Texas. Weckbach balances his career as a painter with illustration. He received his degree in illustration from the Rocky Mountain College of Art and recently illustrated a new edition of Emily Bronte's *Wuthering Heights* for Micawber Fine Editions, in Boulder.

Weckbach's fluid, poetic, abstract work is a pure expression of the artist himself. Tall and paint dabbed, Weckbach is a man immersed in his field who is gaining the attention and respect of the art world.

## **Gary Winogrand**

Garry Winogrand was born in New York in 1928, where he lived and worked during much of his life. Winogrand photographed the visual cacophony of city streets, people, rodeos, airports and animals in zoos. These subjects are among his most exalted and influential work. Winogrand received numerous grants, including several Guggenheim Fellowships and a National Endowment for the Arts Fellowship. His work has been the subject of many museum and gallery exhibitions and was included in the 1967 *New Documents* exhibition curated by John Szarkowski at the Museum of Modern Art, New York City.

In 2013, the San Francisco Museum of Modern Art mounted a major retrospective exhibition including over 160 of Winogrand's photographs. The exhibition traveled to venues such as the National Gallery of Art in Washington D.C., The Metropolitan Museum of Art, New York, Jeu de Paume, Paris, France, Fundación MAPFRE, Madrid, Spain. Winogrand passed away in 1984.

## Federico Zandomeneghi

Federico Zandomeneghi was a leading member of the Macchiaioli group, and worked prominently in both Italy and France during the 19th- and into the 20th-century. His father, Pietro Zandomeneghi, and grandfather, Luigi Zandomeneghi, were neoclassic sculptors, though Federico demonstrated his disinterest in sculpture from an early age. In 1856, he enrolled in the Accademia di Belle Arti in Venice and then the Accademia di Belle Arti in Milan.

During the Italian Risorgimento, he was sympathetic to the nationalist movement led by Giuseppe Garibaldi, and in 1860 joined his “Expedition of the Thousand.” His political leanings led him to move to Florence in 1862, where he lived for five years, and during this time he frequented the Caffè Michelangelo. There, he met prominent members of the—would be—Macchiaioli group including Telemaco Signorini, Giovanni Fattori and Giuseppe Abbati among others. With these artists, he gained interest in painting *en plein air*, a major theme of the Macchiaioli style, which allowed artists to capture the realism of Tuscany as it unfolded before them. By 1873, Zandomeneghi was well integrated into the group, and spent time at their associate, Diego Martelli’s estate, known as Castiglioncello in Tuscany.

In an 1874 letter to friend and fellow Macchiaioli artist, Francesco Gioli, Zandomeneghi writes about his strong desire to move to Paris without any fixed plans, and relocated there later that year. He soon fell in with the French Impressionists and befriended Edgar Degas. The two remained close friends until their deaths in 1918, passing within two months of each other.

Zandomeneghi’s style is closely related to the Macchiaioli’s, who created imagery of the ordinary or everyday life that surrounded them without romanticizing it. He worked with paints and pastels, often creating portraits of women in domestic and public scenes, and to supplement his fine art, created illustrations for fashion magazines. He was invited by Degas to participate in Impressionist exhibitions in 1879, 1880, 1881, and 1886, as a representative of the Italian colony of Parisian Impressionist painters. Associate and critic Diego Martelli, once said that Zandomeneghi is an Impressionist “indebted to Renoir and Degas,” though it is clear in his portraiture and other notable works that this artist remained closely linked to his Tuscan heritage.

## Georgy Zelma

Georgy Zelma is best known for his photographs of Central Asia during the 1920s, major industrial projects in the early days of the Soviet Union, and of World War II (especially the Battle of Stalingrad). Zelma was a major contributor to the Constructivist photography movement through the 1920s and 30s, working alongside such masters as Aleksandr Rodchenko, El Lissitzky, and Boris Ignatovich.

Zelma was born to a Jewish family in Tashkent, Uzbekistan in 1906 but grew up in Moscow. He took up photography at a young age and shot his surroundings with a 9 x 12 cm Kodak camera. His love for photography grew while he was still in school, and he worked for the Proletkino film studios and published photographs for the magazine *Teatr*. After finishing school in 1922, Zelma worked technical jobs, first as a darkroom assistant for Rusfoto agency, which distributed images of the Soviet Union across its borders, then as a technical assistant for the Institute of Cinematography. During his time at the Institute, he acquired a wooden 13 x 18 cm box camera that allowed him to shoot large-scale images and explore portraiture.

Zelma found his large format 13 x 18 cm camera cumbersome, especially for his projects recording everyday life in the countryside of Central Asia. In 1927, Zelma began working with smaller cameras like the Leica, allowing him to shoot quicker and with greater control. With these cameras, and his interest in Constructivism, Zelma began experimenting with unusual, often diagonal, compositions and dizzying perspectives. These photographs combine documentation with Zelma's own subjective interpretation of his surroundings.

By the 1930s, Zelma had become well established as a photographer. He was a frequent collaborator with the renowned Soviet magazine *USSR in Construction*, designed by El Lissitzky, Rodchenko and Varvara Stepanova, and published in seven languages. During World War II, Zelma served as a correspondent on the front lines for the *Izvestia* newspaper, most notably capturing the entire six-month trajectory of the Battle of Stalingrad from 1942-43. His Stalingrad photographs are particularly memorable and captured such emotionally charged scenes as a young boy digging trenches with the caption, "And I too can help," as well as monumental shots of the city in ruins.

Zelma continued to work after the war for the photography journal *Ogonyok*. In 1962, he joined the Novosti' press agency that would publish his *Stalingrad: Juliet 1942-février 1943*, with design by Alexander Zhitomirsky in 1965. Zelma passed away in 1984.

## Joellyn Duesberry

Joellyn Duesberry was born on June 30, 1944, in Richmond, Virginia. She was a landscape painter who mostly worked in oils. She painted all over the world but her main areas of focus were the northeast and western United States. In the winter months when the weather didn't permit plein air painting she made monotypes from the paintings executed that year, often collaging her own torn prints to experiment with abstraction.

Growing up in rural Virginia instilled in her a love for the land. She said, "All my life I think I've unconsciously tried to re-create the place where bliss or terror first came to me. Both emotions seemed so strong that I had to locate them outside of myself, in the land. This goes back to a childhood habit--of living in rural Virginia and seeking woods and creeks and lakes for solitary refuge; places where I could sketch and paint." She decided to start painting at age ten, and soon thereafter she decided that "Women artists existed and she needed to be among them." She moved to Denver in 1985, and embraced the Colorado landscape in her art, and in 2005, a [PBS](#) documentary was made of Joellyn Duesberry's life, work, and creative process titled *Joellyn Duesberry: Dialogue with the Artist*.

Fifty solo gallery shows in as many years of exhibiting nation-wide have resulted in 4 museum surveys, the most important of which is her 50 year retrospective with its accompanying book *Elevated Perspective: the Paintings of Joellyn Duesberry*, at the Colorado Springs Fine Arts Center, 2011. *Forty Years Celebrating Maine* was celebrated at Gleason Gallery in Portland, Maine. In 2012 and 2013 The Madden Museum of Art in Denver Colorado featured Duesberry's work in *Western Waters*, an ecologically-based show expressing the artists concerns about water scarcity, fracking and properly preparing the environment before any new construction.

Duesberry died from pancreatic cancer, aged 72, on August 5, 2016. She was survived by her husband; a sister, Pat Washko; stepdaughters Rebekah Kowal and Jessica Kowal, and extended family.