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Friday & Saturday March 20 & 21:
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Auction: 11 a.m.

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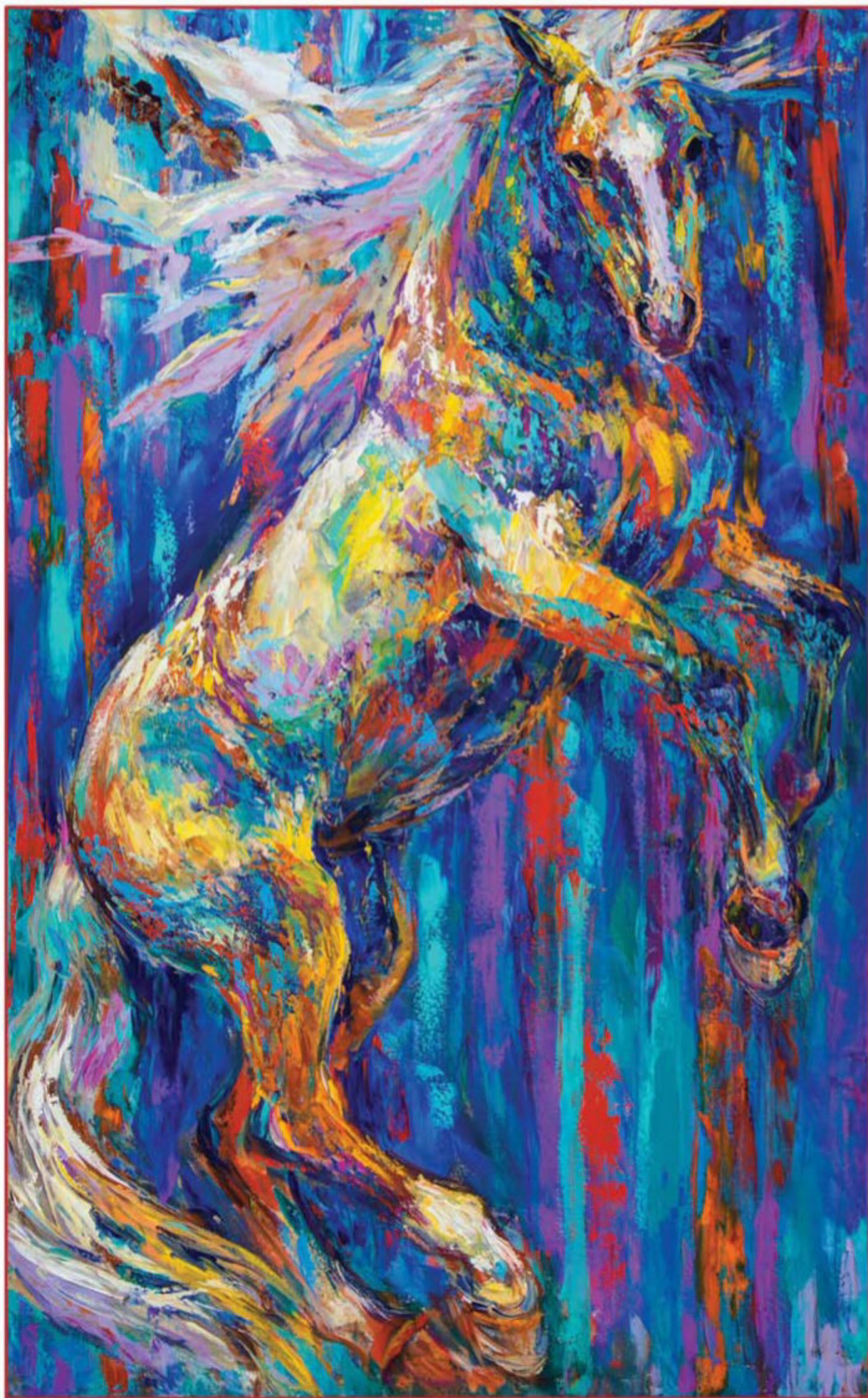
Josh Elliott *Transformation* | 24" x 30" | Oil on Panel - Cropped View

Opening Reception with Artist: Friday, March 20th 5-7pm
Exhibit Runs through April 10

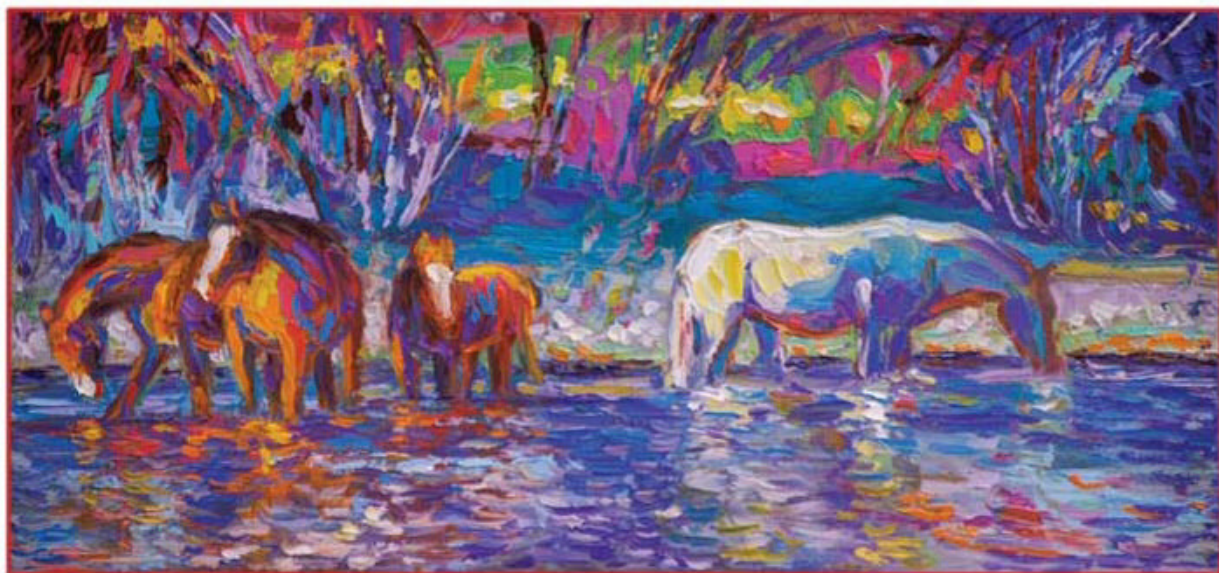
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Pete Zaluzec



Last Look Back, Gampi Print, 17 1/2" x 27 1/2", ed. of 45



Leap, Gampi Print, 17 1/2" x 27 1/2", ed. of 45



Bear Behind, Gampi Print, 17 1/2" x 27 1/2", ed. of 45

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March/April 2020
Volume 49, Number 9

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INTERNATIONALLY DISTRIBUTED BY:
Curtis Circulation Company, 730 River Rd.,
New Milford, NJ 07646, 201.634.7400, fax
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Southwest Art (USPS 410-270; ISSN 0192-4214) is published 10 times a year by Peak Media Properties, LLC, 9912 Carver Rd., Blue Ash, OH 45242. Periodicals postage paid at Cincinnati, OH, and at additional mailing offices.

POSTMASTER: Send address changes to *Southwest Art*, PO Box 422140, Palm Coast, FL 32142-2140.



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Bonnie Marris, *Dust in the Sun*, Oil on canvas, 24" x 48"

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"The Feather Crown" 48" x 48" oil on panel



"The Sisters' Secret" 48" x 60" oil on panel

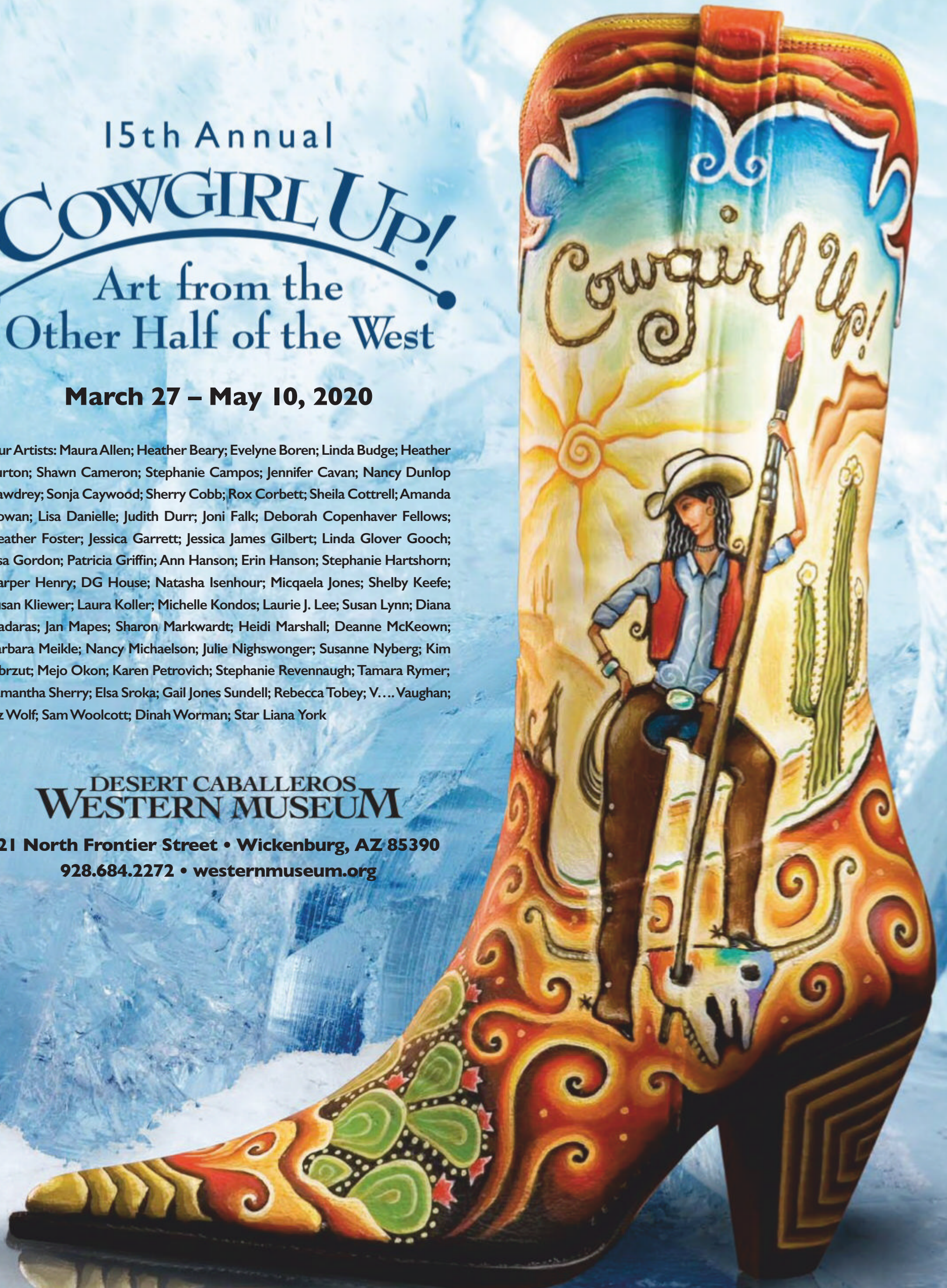
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Charles M. Russell, *Following the Buffalo Run*, c 1894, oil on canvas, 23 1/8 x 35 inches

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A Mix of Materials

Going beyond oils to appreciate other mediums

MIKE BUCHER



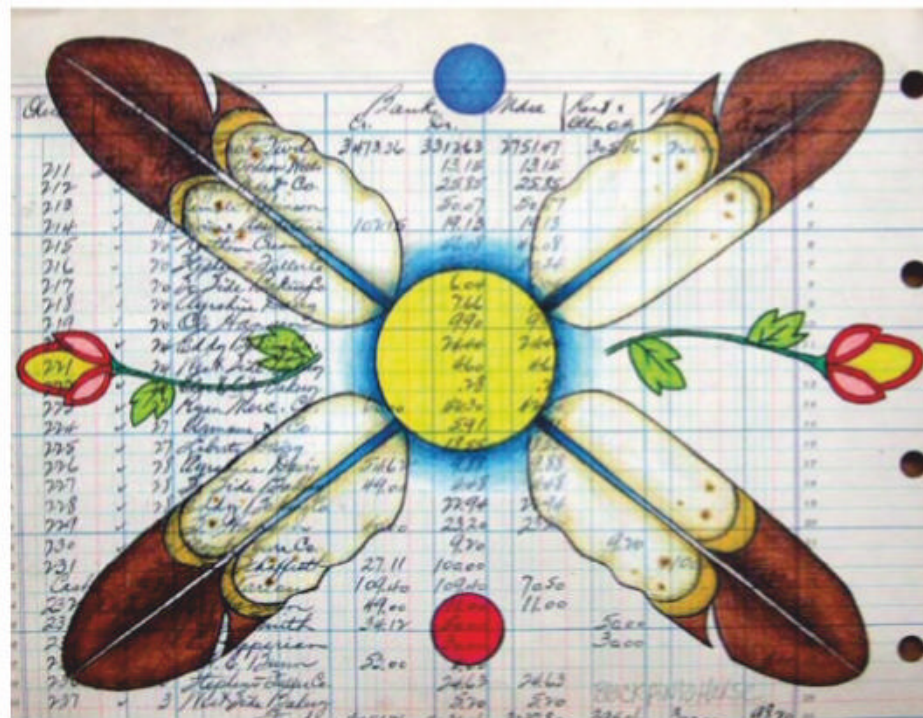
IN THE PAGES of *Southwest Art* each month, the images shown are dominated by one medium above all others—oil paintings. And for good reason: For centuries, oil has been the principal medium for artists in the Western world. Visit most major museums and you'll see more oil paintings than anything else hanging on the walls; visit

many top galleries in the western United States, and the same is true. For better or worse, oil's advantages mean that it plays an outsize role in the art world.

But there are countless other mediums out there, and they deserve our attention. That's why this month's features are devoted to four artists living in the West who work with materials other than oils. Clive Tyler, who's based in Taos, NM, creates his landscapes using pastels. Pete Zaluzec, who lives outside Chicago—and who previously created sculpture from stone and bronze—now focuses on one-of-a-kind photographic prints on Gampi paper (read about the details of his process beginning on page 86). Amy Laugesen, our cover artist, devotes herself to ceramics with exquisite glazes. And Monte Yellow Bird Sr., who is of Hidatsa and Arikara tribal heritage, expresses himself in ledger artworks.

Of these four mediums, ledger art is perhaps the least known. The term refers to narrative drawings or paintings done on paper taken from accounting ledger books, and it flourished during the late 19th century. It typically features flattened, outlined figures filled with solid colors and very little in the way of backgrounds. Traditional subjects included battles, hunting scenes, courtship, and religious practices. Today's ledger artists may follow historic precedent or take the medium in new directions, incorporating contemporary elements and themes while staying true to the colorful, graphic look and feel established by their predecessors.

Such is the case with the work of Yellow Bird, who creates artworks using his ceremonial name, Black Pinto Horse. While they are firmly rooted in tradition,



From the Center is Where Life Begins by Monte Yellow Bird Sr. (see page 92).

his compositions carry messages that are well tuned to present-day issues. "Doing ledger art," Yellow Bird explains, "is telling very important teachings and lessons to help people associate with and understand what life is all about, teachings about the preciousness of life, the sacredness of women, and the importance of honoring our Mother Earth."

I hope you'll enjoy learning about this month's featured artists as well as the creative inspiration and effort that goes into their unique artworks. Perhaps they will inspire you to seek out even more examples of creativity that goes beyond the world of oil painting.

Kristin Hoerth

Kristin Hoerth
khoerth@goldenpeakmedia.com

Kalie Graves

The perfect touch



▲ **Stand Out**, oil, 12 x 24.
► **Used**, oil, 20 x 16.

IT'S USUALLY THE ordinary domestic items around her house that Idaho artist Kalie Graves reaches for when she's designing her still-life arrangements. A striped dish towel, a lemon, and a carton of eggs have all received the limelight in her work. But don't be fooled by the simplicity of her tableaux. Although they might look like they "just happened," says Graves, "I take a lot of time on my still lifes."

From fine-tuning the delicate folds in a linen napkin to choosing the most pleasing colors, patterns, and lighting effects, every still-life scene is carefully thought out before the artist puts brush to canvas. "No one can watch me," chuckles the oil painter, who prefers to hem and haw over her setups privately, while her husband and two sons, Henry and Russell, aren't at home (although her boys did once join in the fun by setting up an "epic scene" with their plastic toy figurines for their mother to paint.) Graves, who had some previous experience working with watercolors and pastels, started painting in oils about five years ago, after receiving a tackle box full of old oil paints

from her grandmother. She quickly felt at ease pushing the thick, tactile medium around on her canvas. "I love that loose, painterly style," she enthuses. "I do appreciate super-fine realism, but I don't want to be that tight in my paintings. I love a style that's a mix of both."

The artist studied interior design in college, ranking first in her class, and she went on to pursue a successful career in that field for several years. Now, many of her paintings reflect the creative choices she would make as an interior designer who aims for harmonizing aesthetics. Neutral color schemes are her go-to palette, for that reason, because they can complement a variety of different spaces and décors. Likewise, the commonplace items in Graves' paintings, uncomplicated and relatable, have universal appeal. Take her painting entitled *USED*, which was juried into Oil Painters of America's national exhibition last year. The work features a scattered pile of eggshells, cracked and emptied of their contents.



In these everyday kitchen dregs, Graves finds poignancy. "They are still beautiful, even though they have served their purpose," says the artist. "I want viewers to see the beauty and story of a subject, whether it's an egg or a folded-up dishcloth." —Kim Agricola

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upcoming show

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Gustavo Ramos

Speaking figuratively

AS A YOUNG boy growing up in Brazil, Gustavo Ramos loved to draw, and his passion got him thinking that maybe he'd pursue a career in architecture someday. He never imagined that he'd become an award-winning figurative painter; back then, a fine-art career wasn't even a notion in his mind. Then, when he was 15, Ramos moved with his family to the United States. The change was startling for the teenager, who didn't know any English when he arrived at his new high school in Arizona. "It was shock treatment," Ramos recalls now, a decade later. "I had to depend a lot on observing body language when trying to communicate with people."

It proved to be a seminal time for the budding artist, whose careful observa-

tions of people's expressions, gesticulations, and postures motivated him to depict the figure in graphite and other dry media like pastel, charcoal, and Conté. "It gave me an edge in depicting those subtle bodily gestures that help tell a story," he says. Meanwhile, Ramos also received encouragement from his high-school art teacher, who helped him realize his potential to become a professional fine artist. "That opened my eyes," says Ramos, who went on to study

drawing and painting at Southern Virginia University, with classical realist Jeff Hein, and at the Florence Academy of Art. Determined to learn the classical techniques of the old masters, Ramos exclusively worked from life during that time. Now, when using reference photographs he has taken of his models, says Ramos, "I can conceptualize form. I'm able to look at the flat surface of a painting and picture space inside that surface."

At 26, the Phoenix-area artist is already snapping up top accolades for his sensitive, contemporary portrayals of the figure in



Infinity, oil, 24 x 18.

oil. "My high-school self would just be thrilled about where I am today, almost in disbelief," says Ramos. "But most of the time, I'm just obsessed with where I want to be." In works like INFINITY—a painting starring his wife that touches on the mystery of life after death and the concept of eternity—he has been exploring storytelling techniques that convey more than just someone's likeness. For guidance, he often studies Rembrandt van Rijn's evocative portraits. "Rembrandt created the sense of a real person who had real experiences," says Ramos. "That's something I try to do with my work." —Kim Agricola

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Empathy, oil, 15 x 13.

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Mary Whyte, *Bunker*, 20 ¼ x 28 ¼ ", watercolor on paper

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Ryan Jensen

Free to paint

IT WAS A PERFECT day for painting *en plein air* along California's northern coast. The sunlight sparkled on the water in Humboldt Bay, where Ryan Jensen was hard at work on a large-scale marina scene when a seagull flying overhead—to put it politely—dropped a little something that landed along the bottom of his 5-by-9-foot canvas. Jensen laughs as he recalls that frustrating moment now, but he also finds an important moral in the story. “It’s an exercise in just letting it be—there’s a greater force here at work,” says the Blue Lake, CA, artist. “The excitement is in the spontaneity of working outdoors.”

Jensen aims to paint with emotion and authenticity, and his expressive, impressionistic approach is getting noticed. He won Best of Show at the Mendocino Open Paint Out in both 2018 and 2019, and last fall, his work received a nod for Best Water in the PleinAir Salon. But for the artist, these successes mark just the beginning of his creative journey as he explores new, sometimes risky techniques, including painting massive works on location, as artists like Joaquín Sorolla

once did. “I want to stay open to new ideas about how to get there,” he explains, “and by ‘there,’ I mean a work that really surprises me.”

Although Jensen has been painting seriously for only three years, he has been drawing avidly since he was a boy. He received early artistic guidance from his mother, a graphic designer, and his father, an illustrator and painter. “My dad would pause movies and talk about the great light in them—the cool light and the warm light and the mood that created,” remembers Jensen, who investigates those very same aspects in his work today. “When I’m painting *en plein air*, I feel good,” he adds. “All my problems go away, and I’m just focusing on the light that’s happening and the



Blue Vase With Flowers, oil, 40 x 30.

PHOTOS COURTESY MERIDIAN FINE ART

composition and the design.”

Before he began painting, Jensen served in the Marine Corps, completing three combat tours in Iraq and Afghanistan in his 20s. Now, as a husband and a father, he takes his job as a painter just as seriously. When he worries about not being “good enough” artistically, says Jensen, “I use all that fear and I channel that into learning how to be a better painter. You paint like your life depends on it.” —Kim Agricola



Evening Light, Humboldt Bay, oil, 5 x 9 feet.

representation

www.ryanjensenartwork.com

upcoming shows

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Mendocino Open Paint Out, Mendocino, CA, September 14-20.



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Rose Frantzen

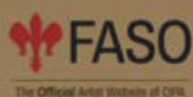


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Scottsdale Art Auction

Legacy Gallery, April 4

THE FULL 50-YEAR span of Maynard Dixon's remarkable painting career, from 1895 to 1945, is represented at this year's Scottsdale Art Auction, headlining offerings that also include major works by Charles M. Russell, Frederic Remington, and six of the Taos Society artists, along with contemporary masters. "I don't recall a sale that has ever had this scope of Dixons available, as well as [this level of] quality," notes Jack A. Morris Jr., one of the three partners in the auction and owner of Morris Fine Arts in Hilton Head Island, SC.

Morris cofounded the auction in 2005 with Michael Frost, owner of J.N. Bartfield Galleries in New York City,

and Brad Richardson, owner of Legacy Gallery in Scottsdale, AZ. Since then the event has attracted standing-room-only crowds with lively bidding and has set numerous sales records, including 18 new records last year alone. Located upstairs at Legacy Gallery, the state-of-the-art facility seats 500. "People love to come to Scottsdale in April. It's a great time of year," Morris says.

This year's offerings are on view beginning in mid-March. A preview takes place on Friday, April 3, and the auction takes place on April 4. A full-color catalogue is available, and all 350-plus lots can be seen on the auction's website. "We had many more consignment offers than we could accommodate," Mor-

ris says. "We had a hard time culling them down."

At the top of the list are 13 major Dixon paintings that convey a strong sense of the artist's development and range of subject matter over the years. Dixon forged friendships with many fellow artists, including Russell and Mexican muralist Diego Rivera; his wife was acclaimed Depression-era photographer Dorothea Lange. These connections "brought him into the sweep of American history, and his keen understanding of the currents of modernism, both here and in Europe, take his work far beyond the realm of western art," Morris says. Among the artist's paintings to be auctioned are TRAIL HERD (1936) and



▲ E. Martin Hennings, *Rabbit Hunters*, oil, 12 x 14. Estimate: \$70,000-\$100,000.

► Martin Grelle, *She Awaits Her Warrior*, oil, 40 x 30. Estimate: \$65,000-\$85,000.





▲ **Henry Farny, Indian Plains, gouache, 10 x 7.**
Estimate: \$100,000-\$150,000.
 ► **Maynard Dixon, Trail Herd, oil, 30 x 36.**
Estimate: \$400,000-\$600,000.



G. Harvey, Street Cars Along the Avenue, oil, 36 x 60.
Estimate: \$150,000-\$250,000.



NEOLITHIC AFTERNOON (1930).

A very early cast of Russell's sculpture WHERE THE BEST OF RIDERS QUIT, as well as Remington's CHEYENNE from a 1908 cast, reflect the level of sculpture on the block this year, says Frost. Also noteworthy is a 13-inch bronze titled ELK BUFFALO by Henry Shrady, whose larger version of the same piece set a world-record price for the artist last year.

Morris adds that several lots offer an equally rare opportunity for collectors of historic western paintings: a Frank

Tenney Johnson nocturnal painting titled TEJON—MY PALOMINO, and important works by Taos Society artists Joseph H. Sharp, E. Martin Hennings, Bert Geer Phillips, Ernest L. Blumenschein, E. Irving Couse, Walter Ufer, and Oscar E. Berninghaus.

Richardson points out that top contemporary artists are also well represented in the lineup. Among them: painters Martin Grelle, Logan Maxwell Hagege, Mark Maggiori, and Kyle Polzin, and 20 members of Cowboy Artists of America. There are also six pieces

from the estate of CAA member Kenneth Riley (1919-2015). As Morris puts it, "The quality of this show, in my opinion, is as good as we've ever had."
 —Gussie Fauntleroy

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www.scottsdaleartauktion.com

See more work at www.southwestart.com/events/saa-mar2020.

The Russell

Various locations, March 19-21

“THE RUSSELL,” says its official description, “is much more than a western art exhibition and sale; it is a three-day western art experience.” Though that claim may seem grand, the event’s schedule more than delivers on the promise. And that doesn’t even touch on the fact that all 211 artworks in the exhibition and sale—some by top artists of today, others by masters of the past—have already been on public view for a full month, a distinction that “sets us apart from the other western art events,” says Duane Braaten, the

C.M. Russell Museum’s director of art and philanthropy.

The first day begins at 10 a.m. with the opening of the Russell Skull Society of Artists Suites in the Mansfield Convention Center. Works from this group of 23 elite artists, selected both for their accomplishments and their support of the museum, will be sold “off the wall,” separate from the auctions that take place during the weekend. Ticketed activities begin that evening with an Art Preview Party at the museum, as guests mingle with artists and take a good look

at the auction pieces. “It’s a great opportunity to meet the artists and hear about their art firsthand,” says Braaten.

Friday kicks off at 10 a.m. with Art in Action. The Russell’s version of a Quick Draw, it lets guests interact with leading artists as they finish paintings or sculptures that are then sold in a live auction. Another competitive sale comes that evening, starting at 6 p.m. in the convention center: the lively, casual First Strike Auction, featuring 76 works by contemporary artists including Michele Usibelli, Jeremy Winborg, Michael Blessing,

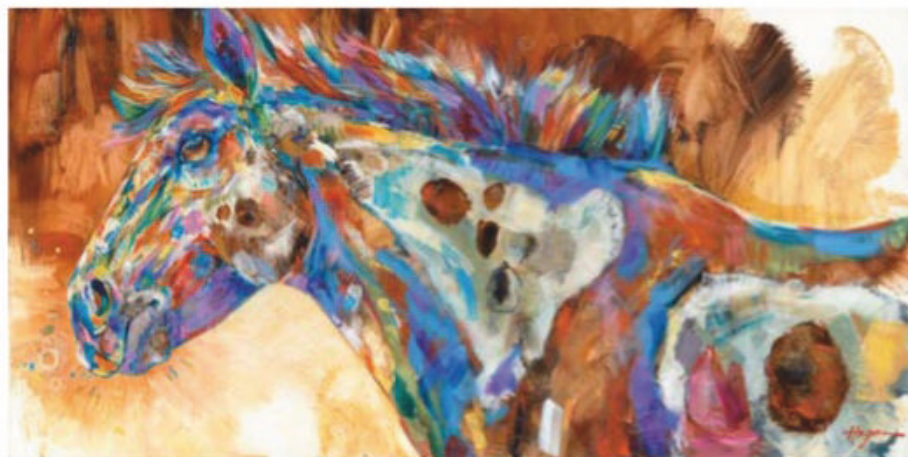


▲ John R. Phelps, *Little Big Man—Lakota*, oil, 40 x 30.

► Carol Hagan, *Rootbeer*, oil, 18 x 36.



Charles M. Russell, *Woman Petting an Unsaddled Horse*, pen/ink, 8 x 9.





W. Steve Seltzer, *Autumn Travels*, oil, 30 x 30.



Thomas Moran, *Green River in Wyoming*, oil, 10 x 14.

Tom Dean, and Steven Lang.

Saturday begins with The Russell's annual educational symposium—this year, a panel discussion with Montana poets—at 9 a.m. at the convention center. At the Meadow Lark Country Club from noon to 2 p.m., guests can enjoy The Russell Runway Show, a high-energy showcase for fashion and jewelry by western designers.

The grand finale comes Saturday night with The Russell Live Auction, an elegant ticketed gathering that features cocktails and dinner. Included among the 135 consigned lots are works by top contemporary artists such as Ben Pease, a first-timer in the event with his moody oil portrait APSAALOOKE PIPE CARRIER (estimated at \$9,000-\$15,000), Russell Skull Society member Nancy Dunlop Cawdrey with her vivid dye-on-silk painting of two bears entitled BATHING BUDDIES (\$8,500-\$10,000), and Daniel Parker with the limited-edition bronze SITTING BULL (\$17,000-\$25,000). Among the many highly anticipated works by artists of the past are Thomas Moran's 1899 landscape GREEN RIVER IN WYOMING (\$750,000-\$950,000) and a generous representation of oils, bronzes, and sketches by Russell, including the appealing pen-and-ink drawing WOMAN PETTING AN UNSADDLED HORSE (\$15,000-\$20,000).

Such offerings underscore a key reason The Russell endures as such a draw for lovers of western art. "It's really a homecoming for folks who simply love Charlie Russell and the art of the West," Braaten concludes. "Right here, on the original block where Russell's home and his log-cabin studio stand, you can make a connection to the man himself and to the artists of today who are following in his traditions." —*Norman Kolpas*

contact information

406.727.1939

www.cmrussell.org

See more work at www.southwestart.com/events/the-russell-mar2020.

C. Michael Dudash

Legacy Gallery, March 5-15



Black Robe, Fr. John Pierre DeSmet, oil, 40 x 58.

EXPECT A SENSE of energetic anticipation akin to what you might find at a major western museum exhibition during the reception for C. Michael Dudash's solo show, titled *Tales of the Painted West*, which happens on Saturday, March 7, from 5 to 7 p.m. at Legacy Gallery in Scottsdale, AZ. So great is the interest in the esteemed artist's 20 large-scale paintings—enthraling scenes of 19th-century western life—that they are being sold in a drawing, with the lucky registered attendees whose names are selected given right

of first refusal to purchase each piece. (Those who can't attend may participate via phone.)

"I'll be there, talking with people and answering their questions," adds the amiable artist, who lives in Coeur d'Alene, ID. At 10 a.m. that same day, Dudash gives an illustrated talk at the gallery, discussing his previous two-decades-long illustration career and explaining his painting process using step-by-step photos of *AHEAD OF THE STORM*, in which four Indians drive a herd of horses headlong down a river-

bank as a storm approaches.

"I ultimately settled on narrative storytelling because I love the Old West, the landscapes and different cultures and the characters and the clothing," says Dudash. "All rolled up into one, it gives me the ability to do my own version of American history in the settlement of the West." Indeed, Dudash's canvases possess the same power to grip the imagination so frequently found in the works of the artist-illustrators he has long admired, including N.C. Wyeth, Howard Pyle, Mervyn Peake, Frank



Chiricahua, oil, 42 x 42.



Ridge Runners, oil, 36 x 45.

Schoonover, and Norman Rockwell.

Many of the paintings in the show promise to engage viewers as surely as a stirring western tale. *STRANGERS*, for example, portrays the moment at which a young brave and a mountain man catch sight of each other across a rushing stream. “A lot can happen in the next 60 seconds,” Dudash observes. “It could be peaceful, or somebody could be in trouble.” By contrast, fast and furious action is already taking place in *TAKE COVER BOYS*, *THE LAW’S UPON US*, harkening back to classic Hollywood shoot-’em-ups. In each such scene, says the artist, “I never really tell the whole story. I like to let the viewer imagine how things might turn out.”

A few other works in the show present more contemplative character studies. *PIEGAN MATRON*, for example, is the artist’s portrait of a friend he has lost. “She was a very knowledgeable stateswoman and elder of the Blackfoot Nation, and I show her wearing traditional clothing as you might have seen in the 19th century. It’s my testimony to her life, her wisdom, and the kindness she showed me.”

Regardless of the subject matter, Dudash brings to each work a careful attention to detail, a sure-handed skill, and a warm sense of humanity that rewards prolonged and repeated viewing. His hope, he says, is that “collectors will recognize the quality, and that whoever’s looking at my paintings becomes emotionally involved with them.” —*Norman Kolpas*

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www.legacygallery.com

See more work at www.southwestart.com/events/legacy-mar2020.

Night of Artists

Briscoe Western Art Museum, March 27-May 4

THE TITLE Night of Artists may at first seem a misnomer for an annual art exhibition and sale that attracts visitors to San Antonio's Briscoe Western Art Museum not just for one night but, in fact, for six entire weeks. Yet, the show takes both its name and its impetus from a signature one-night event happening this year on Saturday, March 28, when art aficionados and collectors gather at the museum for live music, fine food and libations, and a luck-of-the-draw

sale of about 245 paintings, sculptures, and mixed-media works by 80 well-established and rising western artists.

"We try to focus on the idea that the West, from the starter herds of all the great ranches to the immigrant trail that stretched across the Southwest, started here in south Texas," says Michael Duchemin, museum president and CEO, explaining the unique position of the show among other marquee western art events. Even a brief overview

of the show's highlights bears out how seriously—and enjoyably—it aims to fulfill that promise.

To kick things off, art sales actually begin one day before the official gala opening, with an elegant exhibition preview and a live auction of 30 jury-selected works separate from those in the sale. A key part of the evening's entertainment is the high-energy style of widely respected auctioneer Troy Black. "He's a really good showman," notes Duchemin.



Xiang Zhang, *Headin' South*, oil, 45 x 28.



Z.S. Liang, *The Lookout*, oil, 32 x 24.

Many bidders also attend the third annual Briscoe Bison Society Collectors Summit, held during the day on Friday and Saturday at the nearby Westin Riverwalk. Open to everyone interested in collecting western art, the summit features expert panelists in two sessions: “Headin’ In,” which explores the changing nature of the market for longtime collectors, and “Headin’ Out,” focusing on the journeys of newer, often younger buyers as they transform into serious collectors.

Veteran and novice collectors alike find much to tempt them in the offerings of both the Friday-night auction and the Saturday-night sale. Returning artists include Teresa Elliott, prized for her realist bovine portraits; Martin Grelle, respected for historical cowboy and Indian scenes; Mark Maggiori, with his cinematic landscapes of the West; cowboy and animal painter and sculptor Jan Mapes; and Billy Schenck and Kim Wiggins, both known for pop art-tinged takes on the West and its history. Among notable artists new to the event are wildlife painter William Alther; Mian Situ, who paints intimate realist scenes of life in the old West; wildlife sculptor Walter Matia; and Jason Rich, who captures action-packed images of contemporary cowboy life.

This show represents Duchemin’s third year since arriving at the Briscoe, but he quickly notes that Night of Artists is in fact celebrating its 19th year—even though the museum only opened in 2013. “It says something special,” he concludes, “when the show existed even before the museum it supports.” —*Norman Kolpas*

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www.briscoemuseum.org

See more work at www.southwestart.com/events/night-of-artists-mar2020.



Jeremy Winborg, *A Light to Her People*, oil, 38 x 36.



Kim Wiggins, *Flowing With Milk & Honey*, oil, 36 x 48.

Cowgirl Up!

Desert Caballeros Western Museum, March 27-May 10

SINCE ITS DEBUT at the Desert Caballeros Western Museum in 2006, the Cowgirl Up! exhibition and sale has always been about spotlighting top female talents working in the western art genre today. Naturally, eager western art enthusiasts will be pleased to know that Cowgirl Up! Art from the Other Half of the West returns this March with its usual spectacular offerings. The number of participating artists has increased, too, says the museum's executive director Dan Finley. "We typically have about 55 artists in the show," he notes. "This year we have about 60, and

that's a high-water mark for us."

The show opens with a ticketed reception on Friday, March 27, when the museum unveils more than 200 paintings, drawings, and sculptures in a variety of mediums, styles, and western themes, from depictions of the Old West to Native American narratives. Divided into two sections, the show features a gallery of miniature artworks that can be purchased starting on opening night, and a gallery of full-size works that are available for sale starting on Saturday at a ticketed dinner and auction. Opening-weekend festivities also include a ca-

tered breakfast and Quick Draw competition outside the museum on Sunday morning that culminates in a live auction of the pieces. If the wildly successful openings for previous Cowgirl Up! shows are a good indicator, Finley expects opening weekend this year to be "a sell-out." "We don't want to disappoint anyone," he adds, "so people do need to buy their tickets early."

Indeed, the popularity of this pioneering show can't be denied—nor is it surprising, with impressive works by nationally recognized artists like Sheila Cottrell, Stephanie Hartshorn,



Stephanie Revenaugh, Mo and Benson, bronze/steel, 30 x 28 x 8.



▲ Jan Mapes, *The Surveyor*, bronze, 16 x 13 x 9.
 ► Shelby Keefe, *Wyoming Slouch*, oil, 37 x 30.



Star York, *Purrfect Lazy Day*, bronze, 12 x 40 x 14.



Dinah Worman, Rox Corbett, Rebecca Tobey, and Mejo Okon. Working within a genre that's all too often dominated by male artists, this all-star group lends a fresh voice to the American western experience. Visitors to the exhibit are treated to pieces, for example, like Stephanie Revennaugh's exquisitely textured metal sculptures of dressage horses; vibrantly designed southwestern landscapes in sumptuous oil pastels by Jennifer Cavan; and visually arresting silhouettes of modern, self-assured cowgirls in acrylics by Maura Allen.

The consistently high level of quality in Cowgirl Up! has been the muse-

um's intention since the show started, says Finley. "We wanted very much to make this show about being an exhibition of phenomenal art from artists who happen to be women," he says. "It was born out of a desire to give far greater prominence to western women artists than they had been receiving up until that time." That mission—in addition to the caliber of art on display—is cause for celebration, particularly as the show commemorates an important anniversary this year. "Here we are, 15 years into the show, and it gets bigger and better every year," says Finley. "People want to come and be a part of it."

Billed as an exhibition first and a sale second, Cowgirl Up! remains on view through May 10. After opening weekend, any unsold pieces can be purchased throughout the duration of the show, either in the museum galleries or online.
 —Kim Agricola

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www.westernmuseum.org

See more work at www.southwestart.com/events/cowgirl-up-mar2020.

Burgess & Greyshoes

Manitou Galleries, April 10-May 3

RECIPROCAL Recognition, the title Manitou Galleries has bestowed upon its two-person show of recent paintings by Nocona Burgess and sculptures by Greyshoes, aptly expresses the complementary nature to be found in the 10 to 15 works on view from each artist. Held at the gallery's Canyon Road location, the show opens with a reception on Friday, April 10, from 5 to 7:30 p.m. with both men in attendance. "Both of them," says Manitou associate director Cyndi Hall, "use very bright, vivid col-

ors in their work. Both are contemporary native artists who are very aware of the responsibility that history has placed on their shoulders. And both are pay-it-forward men who are guiding young native people to succeed."

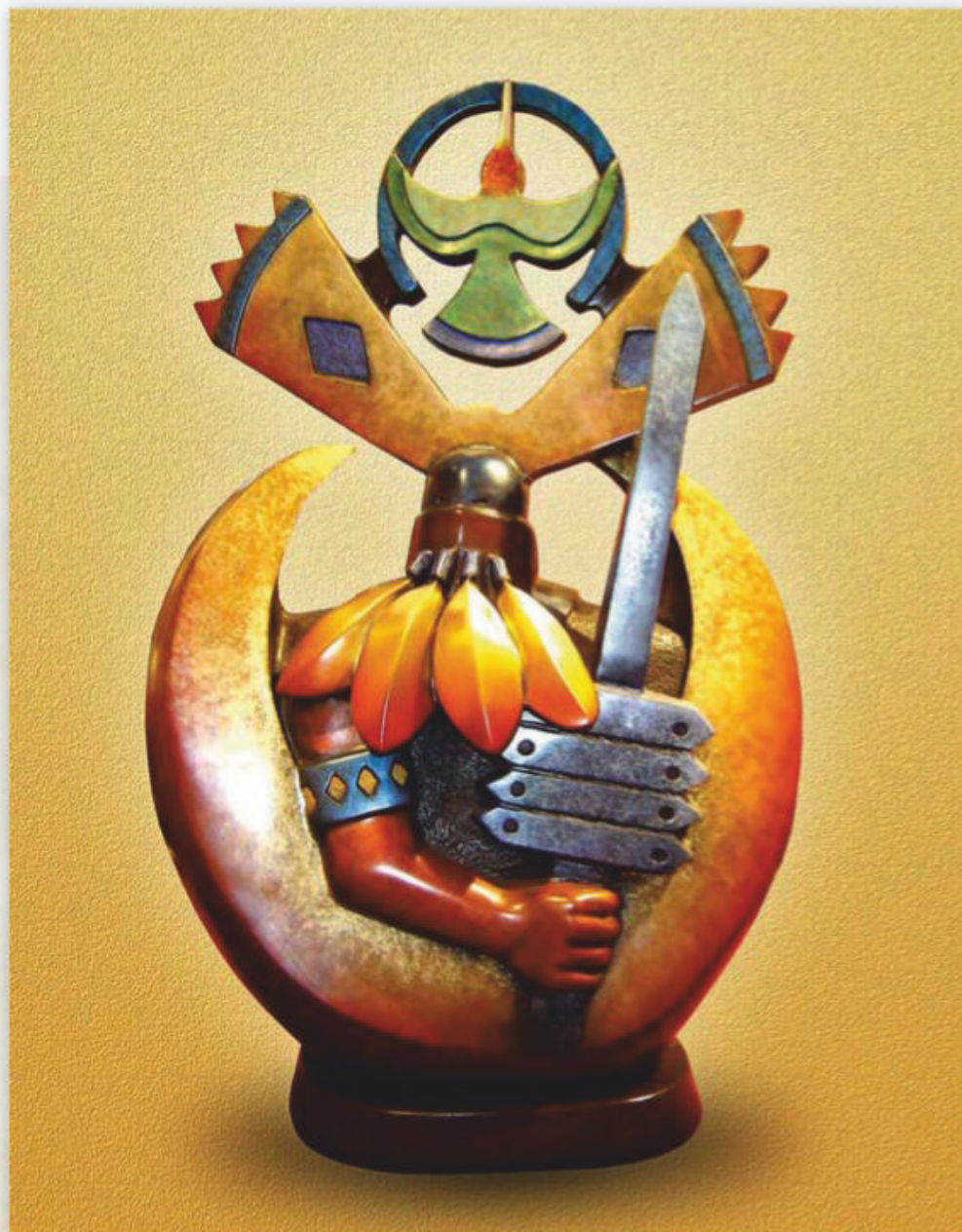
Burgess has earned widespread recognition for his bold acrylic portraits of historic American Indian figures, including his famous great-great-grandfather, Comanche chief Quanah Parker. "Yes, I'm still going to have that guy in the show," the artist chuckles.

But he plans to include, as well, some surprises for his many avid collectors. His color palette, for one thing, has been moving recently towards a deeper, bolder intensity. He has also begun to paint more images of present-day Indians. "We're the same people, still kind of fighting the same battles, but just in different clothes," he observes.

Both Burgess and Hall are particularly enthusiastic about a series of female subjects he refers to collectively as his "women warriors"—strong females



Greyshoes, Little Sunshine, bronze, 11 x 5.



Greyshoes, Apache Mountain Spirit, bronze, 34 x 20 x 12.



▲ Nocona Burgess, *Atlanta*, acrylic, 48 x 36.

◀ Nocona Burgess, *Quanah Parker—Adobe Wall*, acrylic, 72 x 48.

such as the young woman in his painting *ATLANTA*, named for the huntress Atalanta in Greek mythology. Yet he declines to ascribe any particular social or political meaning to these or other works. “I’ve never written a paper about any of them,” he says. “Let people draw their own conclusions.”

In a similar vein, the sleekly curving stone and bronze sculptures by Greyshoes so powerfully abstract the traditional native figures that inspired them that viewers can read into them an almost universal symbolic meaning. Take, for example, one of the artist’s most recent works, *ETERNAL EAGLE DANCER*, which he originally sculpted from a block of black marble and then

cast in a bronze edition of 30 pieces. Inspired by the eagle dance traditionally performed at Santa Clara Pueblo, it depicts a man swirling sinuously in a headdress and wings that transform him into the magnificent bird of prey; the composition forms the reclining-eight symbol for infinity. Unlike most of Greyshoes’ other bronzes, to which he often applies a bright rainbow of different patinas, he chose to finish this one in “a dark, reddish cordovan brown. I didn’t want anything colorful to detract from the form and the movement.”

Both artists are planning to share insights regarding their works with visitors to the Manitou show. “I’ll certainly make some opening statements,” says

Burgess, which Hall expects will touch on his history and choice of subject matter. Likewise, Greyshoes hopes to share some photographs as he explains the inspirations behind his sculptures. Based on the generous spirits of both men, guests can expect their own enthusiasm to be wholeheartedly reciprocated.
—Norman Kolpas

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www.manitougalleries.com

See more work at www.southwestart.com/events/manitou-mar2020.

Women Artists of the West

Settlers West Galleries, March 27-April 17

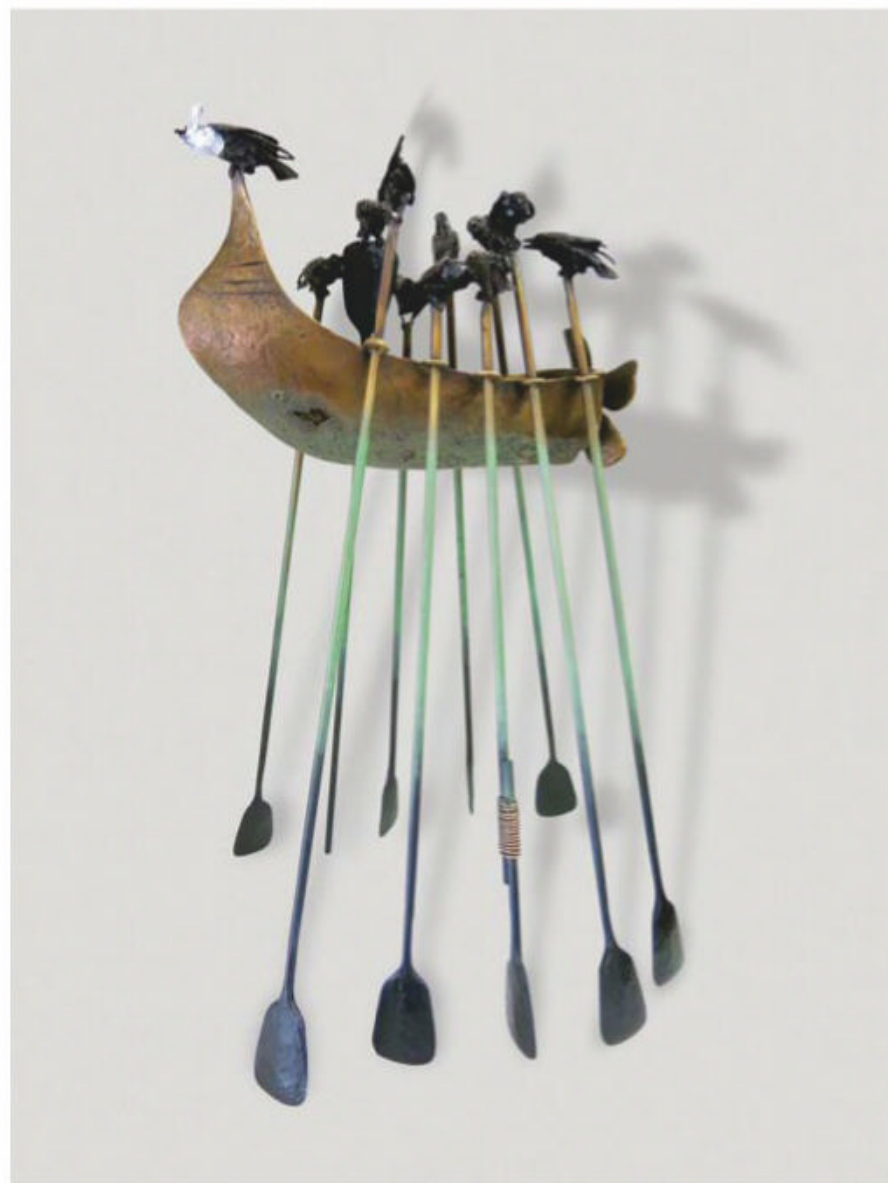
FIFTY YEARS AGO, doors swung open much more widely and easily for men than for women in almost all professions—and the art world was no exception. Then along came four western women in the arts, determined to see things change. They established what now is known as Women Artists of the West, a nonprofit organization that includes more than 300 members working in a broad range of mediums, genres, and styles. The one thing they have in common: “a very high quality of fine art,” says Jan DeLipsey, a Texas-based painter and Signature member.

That diversity and quality are on display during multiple events this year celebrating the organization’s 50th anniversary, its jubilee year as a powerful supporter of women in the arts. Its National Juried Exhibition & Sale kicks off the festivities on Friday, March 27, at Settlers West Galleries in Tucson, AZ. The show features 136 works of painting, scratchboard, and sculpture, including 15 “jumbo” wall pieces that measure up to 1,000 square inches. As many as 65 of the artists are expected to be on hand for the opening-night reception.

“This is a cream-of-the-crop exhibi-

tion, and Settlers West is a highly respected gallery. It’s a beautiful space, so the venue itself is a treat,” says president Mary Ann Cherry, a Master Signature member and Idaho-based painter. A second jubilee show, titled WAOWing the Wind River Valley, takes place in June in Dubois, WY, and is open to all members.

California painter Gloria Bilotta was a founder and the first president of what originally was known as Women Artists of the American West. At the time, opportunities for women to exhibit and sell their art were poor, compared to their male counterparts, Cherry says. “It



▲ Deanne McKeown, *Ship of State II*, bronze, 23 x 13 x 12.

◀ Robbie Fitzpatrick, *The General Store*, watercolor, 15 x 11.



Nancee Jean Busse, Sunrise Roundup, acrylic, 12 x 28.



▲ Jan DeLipsey, Skyscraper, oil, 24 x 30.

◀ Kathryn Fehlig, Native Parade, scratchboard, 8 x 10.

was all a man's game. People didn't give women artists of any genre as much respect." To raise funds, Bilotta and others organized women's rodeos for a number of years. Gradually they secured larger and more well-known exhibition venues.

The organization's name change reflects its broader scope, which today welcomes women artists of the western world and includes a handful from Canada and Australia. What hasn't changed is its commitment to creating opportunities for its members, with marketing tips and other educational offerings as well as exhibitions. As Cherry puts it, "We

try not to be just a number on a roster. We want to be a heartwarming group with a lot of camaraderie."

Among the exciting entries in this year's juried show, DeLipsey says, is work by watercolor artist Laurel Lake McGuire of Wyoming. "There are not many watercolorists in the western tradition, and when you see her art, it brings a feeling of celebration," she says. Other top artists represented include last year's Master Signature winner Mejo Okon of Albuquerque, NM, who produces striking western imagery in oils, and scratchboard artist and founding mem-

ber Judy Fairley of Clarkston, WA. "We still have a lot of western artists among our members but also everything from contemporary abstract to extreme photorealism and contemporary sculpture," Cherry says. "There's always something exciting for everyone." —Gussie Fauntleroy

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www.waow.org

See more work at www.southwestart.com/events/waow-mar2020.



WOMEN ARTISTS OF THE WEST

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Ann Sherman, WAOW Associate
"Scout" • Bronze • 14 x 15 x 6
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Linda Mutti, WAOW Associate
"Sierra Majesty" • Pastel • 12 x 16
www.lindamutti.com • Settlers West Show



Nancee Jean Busse, WAOW Associate
"Sunrise Roundup" • Acrylic • 12 x 28 • www.nanceejean.com • Settlers West Show

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Syri Hall, WAOW Associate
"Francesca at Three Weeks" • Bronze • 31 x 19 x 11
www.syrihall.com



Joey Frissillo, WAOW Signature
"Path Through the Chamisa" • Oil • 12 x 16
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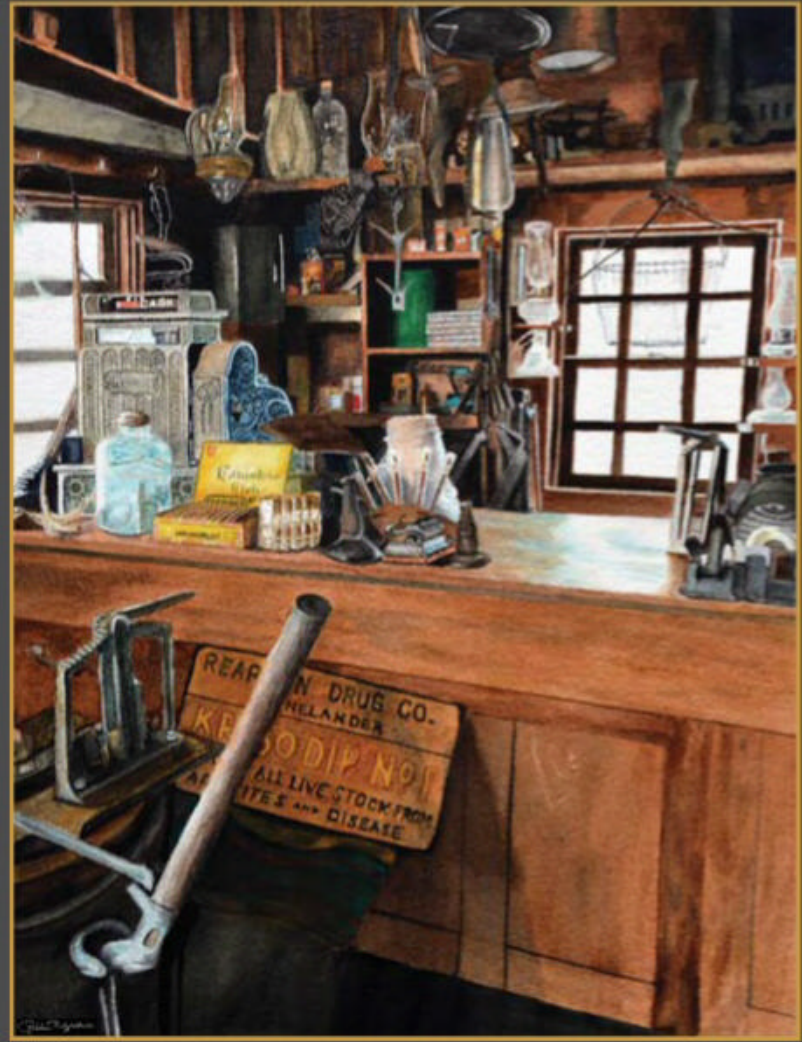
Amy Evans, WAOW Master
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Tricia H. Love, WAOW Signature
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March in Montana

Elks Lodge #214, March 19-21



Edgar Paxson, Marcus Daly Ranch, Hamilton, gouache, 22 x 51. Estimate: \$30,000-\$50,000.



William Standing, The Last Chase, oil, 38 x 69. Estimate: \$25,000-\$35,000.



Philip Goodwin, The Race, oil, 30 x 20. Estimate: \$30,000-\$50,000.

cause of its historical ramifications.”

There’s also been buzz, says Nicklas, about an Edgar Paxson painting in gouache entitled *MARCUS DALY RANCH*, HAMILTON. Dated 1908 and expected to fetch up to \$50,000, the work was a commission that features Montana copper baron Marcus Daly’s ranch in the Bitterroot Valley. “And, of course, there’s a Philip Goodwin painting, *THE RACE*,” says Nicklas. “He’s one of our favorite artists in the gallery and in the auction, and this is a great illustration by Goodwin from 1904, so we’re excited about it.”

Other gems in the sale include such unique pieces as a Pikuni Black-foot pictograph by artist Arrow Top Knot, 19th-century Sioux beaded moccasins, and a pair of

THE ANNUAL MARCH in Montana sale—a vital and longstanding part of Western Art Week in Great Falls, MT—is known for its robust offerings in western-themed paintings and sculpture, cowboy collectibles, and Native American weavings and other artifacts. The 33rd annual sale is no exception, with 740 lots ranging from masterworks by historic greats like William Standing, Edgar Paxson, and Philip Goodwin to exemplary pieces by contemporary talents like Andy Thomas, Charles Fritz, and Randy Van Beek. Auction previews are held every day between Thursday, March 19, and Saturday, March 21, at Elks Lodge #214. The sale culminates in a live auction on both

Friday and Saturday at 11 a.m.

One of the notable highlights of this year’s sale is the sheer number of Montana gems up for bid, says auction partner Ron Nicklas of Coeur d’Alene Galleries, which partners with the Coeur d’Alene Art Auction to present the sale. “There are about a half dozen pieces by William Standing,” he notes, pointing to a large painting of a buffalo hunt as one example by the Assiniboine artist (1904-1951). Entitled *THE LAST CHASE*, the work was discovered in a storage unit in Billings, MT, and is making its auction debut with a sales estimate of \$25,000-\$35,000. “It hung in a bar in eastern Montana for many years,” Nicklas adds of the Standing work. “It’s fun just be-

Thomas Molesworth club chairs. “The market for Molesworth has been absolutely on fire,” Nicklas says of the mid-century American furniture designer. “One of the things people appreciate about this sale is that we stumble upon unusual items every year,” adds Nicklas. “We cast a wide net.” —*Kim Agricola*

contact information

208.664.2091

www.marchinmontana.com

See more work at www.southwestart.com/events/march-in-montana-mar2020.



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Out West Art Show & Sale

Heritage Inn, March 18-21

THE OUT WEST ART Show & Sale is a can't-miss event during Western Art Week in Great Falls, MT. Now in its 49th year, this lively, four-day affair includes an extensive display of fine artworks by 120 top western artists like Albin Veselka, Shanna Kunz, Elizabeth Robbins, and Colt Idol. But the show also boasts an action-packed lineup of entertaining activities, including Quick Draw competitions, auctions and raffle drawings, live music, and a cowboy-themed cocktail party. As executive director John Godwin puts it, "It's a chance for everyone from all over the world to come experience Montana."

It all kicks off on Wednesday, March 18, with a gala reception at 5 p.m. at the Heritage Inn in the heart of Great Falls.

There, guests can peruse newly unveiled paintings and sculpture by the participating artists, each of whom showcases around 18 to 20 pieces. Their works, which remain on view through Saturday evening, are on display in individual rooms that the artists have transformed into art galleries, says Godwin. A signature piece by each artist is also on display and for sale in the hotel's convention hall, where, he adds, "You'll get an overview of the entire show."

Directly after the opening reception, winners in a ticketed drawing called Postcards on the Prairie are announced, with each winner taking home an original, 5-by-7-inch sketch by one of the participating artists. "They are dynamite," Godwin says of the postcard-size works. "Here in Charlie Russell country, people die for a napkin he scribbled on. This is like having a little part of an artist on a piece of paper."

Works in the Montana Miniature Auction are also

unveiled on opening night and remain on view until Saturday at 6 p.m., when winning bids are revealed. A winner is also announced that night in a raffle drawing for CIRCLE OF LIFE, an oil painting donated by artist Robert Krogle, with all ticket-sale proceeds going to Out West's Young Masters Program. But for those who don't plan to take an artwork home, there's still plenty to see and do. On Thursday evening, for example, visitors can watch artists sketch Lewis and Clark reenactors during the Portage Route Honor Guard Posing. Every Out West event is free and open to the public. "Our goal is to draw a crowd and give them a memorable experience," says Godwin. —*Kim Agricola*

contact information

www.outwestartshow.net

See more work at www.southwestart.com/events/out-west-mar2020.



▲ Colt Idol, *Fall Prestige*, oil, 30 x 54.

▲ Robert Krogle, *Circle of Life*, oil, 20 x 16.

Mikela Cameron

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The Visalia Concho, Colored Pencil, 18.5" x 22.5"



Three Flowers
Colored Pencil, 13.75" x 10.75"



Mike
Colored Pencil, 20.5" x 12.25"



Say Cheese
Colored Pencil, 16.5" x 14.3"

Santa Fe Plein Air Fiesta

Sorrel Sky Gallery, March 13-27



▲ Ruth Marcanti, *The Old Cottonwood*, oil, 9 x 12.

► Dick Wimberly, *Love in Bloom*, oil, 12 x 9.



USUALLY, WHEN the Santa Fe Plein Air Fiesta comes to town, it's the height of springtime in northern New Mexico. But for the 50 juried artists who take part in this year's edition, which happens about seven weeks earlier than normal, some snowy landscape scenes may be in the forecast. The event kicks off with a four-day paint-out starting on Saturday, March 7, followed by a two-week exhibition at Sorrel Sky Gallery in downtown Santa Fe, NM, where around 180 paintings in oil, pastel, and watercolor go on view. "It's going to be more of a winter show than we've had before," says event coordinator John Meister, "so there will be subject matter that a lot of the participants don't normally paint."

Presented by the Plein Air Painters of New Mexico, the event brings together members who hail not only from the Land of Enchantment but also from other parts of the country—a mix that's

representative of the group's membership, says Meister. Among the group are artists Diane Arenberg, Liz Bonham, Allen Brockbank, Nora Larimer, and Carolyn Lindsey. "We have around 400 members, and about 30 percent are from outside New Mexico," adds Meister. "A lot of artists just like to come here to paint. There's beautiful scenery, and they like the history of painting here."

From March 7-10, the artists are invited to paint anywhere within a 60-mile radius of Santa Fe, including Taos, Las Vegas, Albuquerque, and Jemez Springs, but PAPNM also hosts scheduled paint-outs at locations like the iconic Ghost Ranch in Abiquiú and Los Luceros Historic Property, a scenic ranch complete with a working farm, a cottonwood bosque, and Rio Grande river frontage. Each artist submits at least two plein-air pieces and one studio piece to the show. (Images shown here are representative of the artists' work.)

As for the types of wintry scenes on view, that depends, of course, on the weather. But even if frigid temperatures arrive or a snowstorm blows through, Meister says the artists are practiced at dealing with nature's unpleasant elements, from wind to bugs to sunburn. "There will be artists who love being out there, in the worst conditions, painting something they are really proud of," he says.

An opening reception and awards ceremony take place on Friday, March 13, at 5 p.m. Artist Joe Anna Arnett is the judge of awards. —Kim Agricola

contact information

505.501.6555

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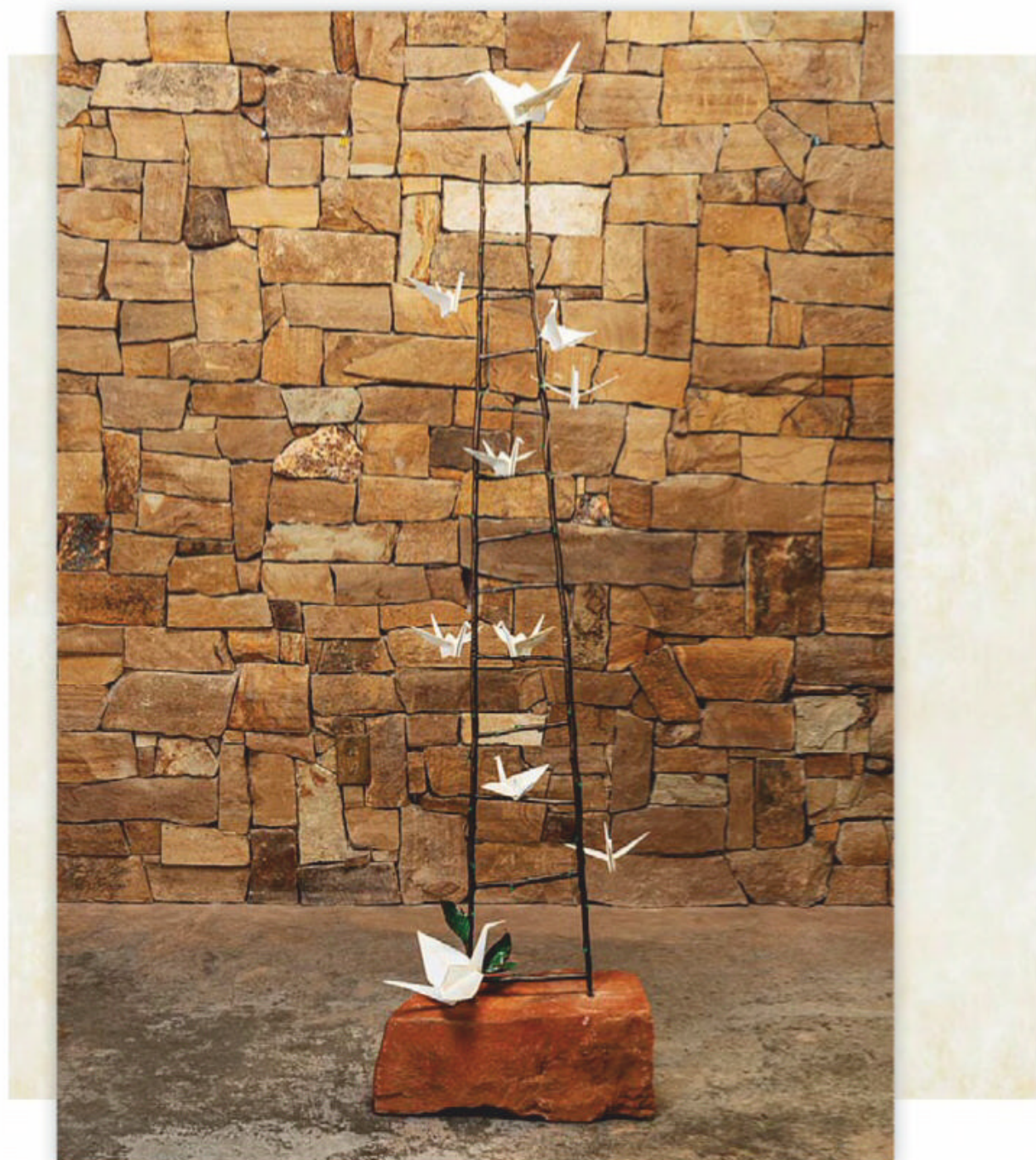
ARTsmart Dinner & Auction

La Fonda on the Plaza, April 4

BILLED AS A “groovy evening of celebration and showing your love,” ARTsmart’s annual dinner and auction gets underway at 5:30 p.m. on Saturday, April 4, in the elegant Lumpkins Ballroom at La Fonda on the Plaza. Guests are encouraged to dress up in bell bottoms, love beads, and other hippie-inspired attire to celebrate the theme of this year’s fundraiser, All You Need Is Love. Proceeds from the ticketed event support ARTsmart’s art-education initiatives for youth in northern New Mexico.

“We all need love right now, in all ways, and especially with our organization,” says events coordinator Victoria Brown. The evening’s theme, she adds, was inspired by the metal origami-crane sculptures of this year’s honorary artist, Kevin Box. In addition to peace, hope, and healing, the Santa Fe, NM, artist says his crane-inspired works represent optimism—something he has been passing along to youth in his community. Box and his wife Jennifer spent six weeks mentoring art students from Santa Fe’s Capital High School on all aspects of being an artist and other career opportunities in the fine-art industry. The couple also helped the students create their own museum-quality origami-crane sculptures in stainless steel mounted on river stones. Those pieces—which are paired with the students’ preliminary origami-paper patterns in shadow boxes—are up for bid in a silent auction that precedes the evening’s live auction. Guests can also bid on juried fine artworks and a variety of other tempting items in the silent auction.

One of the items up for sale in the live auction is **LADDER OF THE RISING CRANES**, a 6-foot-tall sculpture designed by Box and his wife with help from Capital High’s art students. The work, cast in stainless steel and bronze, depicts a flurry of small paper cranes alighting on the rungs of a ladder. The collaborative piece, says Box, “represents ascension



Kevin and Jennifer Box, Ladder of the Rising Cranes, steel/bronze/stone, 72 x 21 x 10.

and a graduation, of sorts, from adolescence into adulthood.” Symbolically, the large cranes positioned at the top and bottom of the ladder, he adds, “are helping these smaller cranes along.” The live auction also features a set of ceramic plates hand-painted by fifth graders from Santa Fe Public School District.

It all adds up to an art-filled evening that guests can commemorate with a souvenir photograph at the Hippie

Photo Booth. For a dinner and an auction, says Brown, “It’s as lively as you can get.” —*Kim Agricola*

contact information

www.artsmartnm.org

See more work at www.southwestart.com/events/artsmart-mar2020.



"Savvy" Oil on Canvas 28" x 22"



"Majestic Prince" Oil on Canvas 48" x 36"



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La Quinta Art Celebration

Civic Center Campus, March 5-8

FOR NEARLY 40 years, the La Quinta Arts Festival wowed the Coachella Valley community and countless visitors from farther afield with an array of artworks and fine crafts against the backdrop of Southern California's Santa Rosa Mountains. This year the four-day show gets a fresh new look under new ownership, and it also carries a brand-new name: the La Quinta Art Celebration. But devotees of the outdoor art exhibition can expect the same high-quality offerings and beautiful setting at the Civic Center campus in La Quinta, CA.

"It was always a superb show, and we want to emulate the old show while enhancing the new one," says CEO and managing director Paul Anderson. "The show's tagline is 'The tradition of art in La Quinta continues with celebration,'" he adds. "It's been more about 'let's take and enhance' and give patrons an experience they won't forget."

When the event debuts on Thursday, March 5, at 10 a.m., 220 juried artists from around the country and beyond open their exhibit booths to visitors. Their creations represent 12 different media categories, including painting, sculpture, glass, ceramics, jewelry, photography, fiber, and wood. Indeed, a one-day tour of the show might not allow enough time to see and savor it all, and visitors may want to build

in extra time to explore new event features such as a digital art installation, a gourmet food court and margarita island bar, and stunning sculptures at the entrance. Collectors may also want to spend some time chatting with the artists about their work—which the artists are more than delighted to do, says Anderson. "The artists who participate in outdoor art shows are special," he says. "They want to connect with the people who buy their artwork, and it's something an outdoor show has the ability to do."

To celebrate the inaugural show, six featured artists have been chosen to showcase their artwork in a series of commemorative event posters: mixed-media artist Dolan Geiman and painters

Erin Hanson, Michael McKee, Signe and Genna Grushovenko, David Palmer, and Tom Barnes. Other artists on the show's roster include glass artist Patty Roberts, photographer Lijah Hanley, and wood sculptor Paul Lambrecht. "It's the best of the best," says Anderson. "This is an amazing array of artists, so patrons and visitors are going to be extremely happy with what they see." —Kim Agricola

contact information

www.laquintaartcelebration.org

See more work at www.southwestart.com/events/lqac-mar2020.



Paul Lambrecht, Spring Breeze, spalted maple/walnut, 28 x 18 x 4.



Lijah Hanley, Gunsight, photograph, 36 x 72 x 2.



Tom Barnes, The Gang's All Here, watercolor, 24 x 48 x 2.

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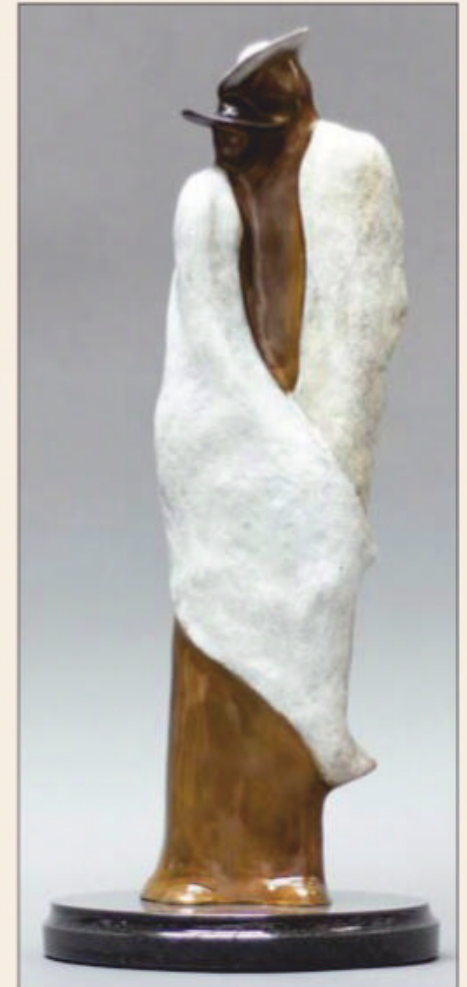
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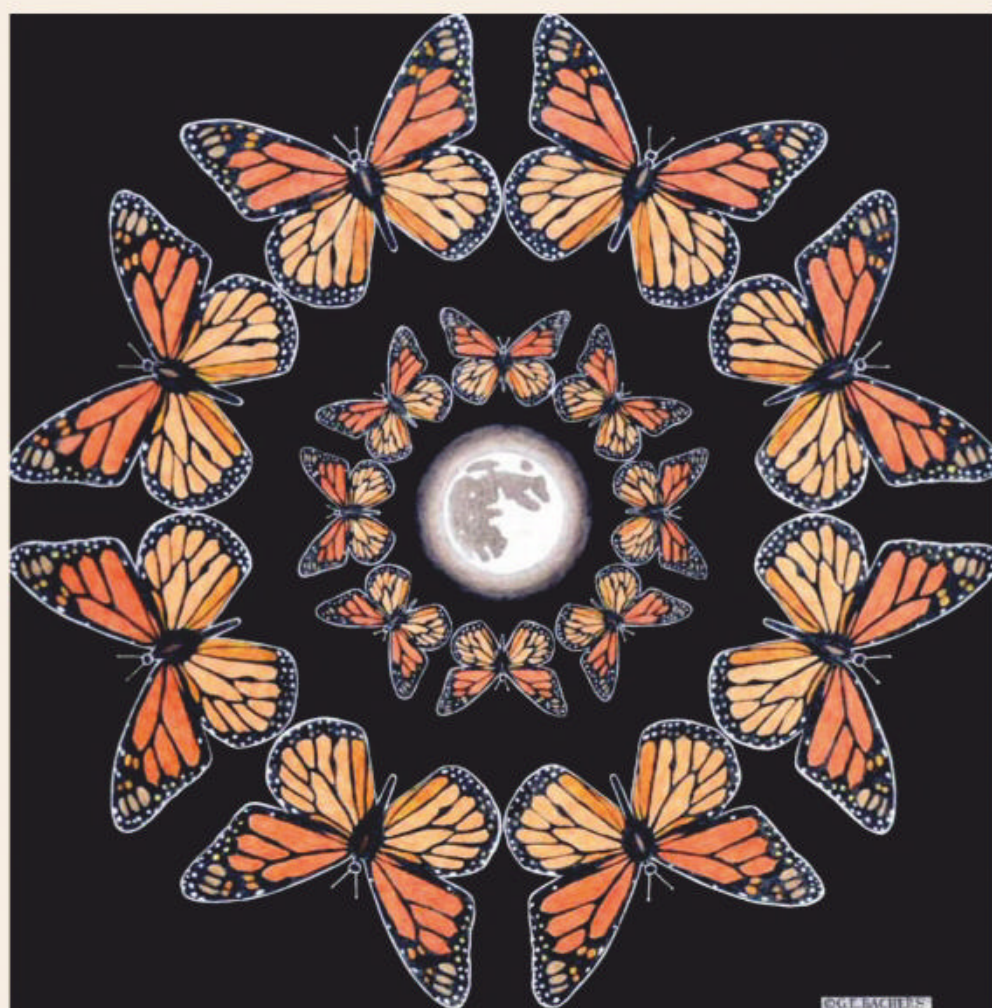
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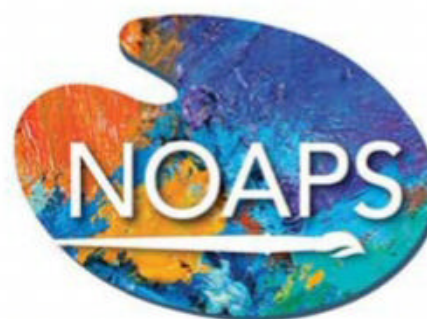
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BY GUSSIE FAUNTLEROY



▲ **Southern Grace**, pastel, 24 x 36.
 ◀ **Lost in the Rockies**, pastel, 27 x 40.

MANY YEARS ago, Clive Tyler was gazing out the window at the mountains in northern Colorado when answering one simple question caused everything to click into place. After more than 20 successful years in graphic design, product design, art direction, and color and trend forecasting, he could clearly see that the era of hand-drawn commercial art was coming to a swift and unforgiving close. Computers were taking over, clients were spending less, deadlines were shorter, and the fun was disappearing from what had been highly creative and innovative work.

Nearing 40, Tyler found himself that day sitting with a life coach as he sorted through his choices at a time of necessary transition. The two men were talking about fear-based beliefs when the coach posed a question: “Is there anything you can do that you have absolutely no fear of?” Tyler’s answer was imme-

diate: “Yeah, I can draw. Anything.” So at the coach’s suggestion, he signed up for art classes—his first since earning degrees in graphic design and illustration from Kent State University.

The first class he took was in pastels. As he continued working in the commercial field, at that point self-employed, Tyler decided to set a goal to start making a living from fine art within five years. Within just one year, though, his paintings were being exhibited, and he had earned Best of Show and First Place awards. Then came the deciding moment: a “bad design project where the printer screwed up and *everything* went wrong. I thought, ‘Okay, someone’s talking to me,’” he remembers, smiling. “‘I promise I won’t do any more design.’”

That was in 2005. Since then Tyler’s painting career has taken off, with gallery representation, invitational museum



representation

InSight Gallery, Fredericksburg, TX;
Oh Be Joyful Gallery, Crested Butte, CO; **Horton Hayes Gallery**, Charleston, SC; **Saks Galleries**, Denver, CO;
www.clivetyler.com.

upcoming shows

Group Show, Oh Be Joyful Gallery, June 16-28.

Fall Group Show, InSight Gallery, September.

Buffalo Bill Art Show & Sale, Cody, WY, September 18-19.



Forest Light, pastel, 10 x 10.

exhibitions, and work in the permanent collections of the Booth Western Art Museum in Cartersville, GA, and the Brinton Museum in Big Horn, WY. Along with a growing collector base, these achievements have allowed him to continue exploring both the artistic medium and the subject matter that he loves.

TYLER HAS always thought of himself as an explorer and risk-taker. As a boy growing up in rural Ohio, he and his sister would roam through woods, glacial depressions, rock outcroppings, and an abandoned sand quarry that seemed ancient to them. His deep love of the natural world was taking root. At the same time, a seemingly innate talent for drawing was fostered in art classes every year beginning in elementary school. As part of a high-school vocational program, he studied commer-

cial art with an instructor who taught fundamentals including perspective and—significantly for Tyler—had the students paint their own color wheel and gray scale.

Discouraged by well-meaning adults from pursuing fine art in college, he focused on graphic design but also signed up for every life-drawing and painting course he could at Kent State, taking some of them multiple times. Following graduation he began his commercial-art career with a firm near Cleveland that designed and imported stationery products from Asia. Six months into the job he was sent to Japan to meet with manufacturers, and within the first year he'd become the firm's creative director.

From age 22 to 30 Tyler traveled frequently for work, much of it in the product design field. In Milan, Frankfurt, Paris, and other European cities he visited art museums and historic churches

in his free time, storing up a familiarity with and appreciation for some of the world's greatest artworks. He also watched with fascination as popular product colors hopscoched around the globe. "I'd see a trend or color palette from California picked up in Japan," he says. "Then it would go to Italy, which

”

I REALIZED PAINTINGS HAVE STORIES.

IT MIGHT BE MY STORY
IN THE BEGINNING, BUT
WHEN IT'S DONE, IT'S
SOMEONE ELSE'S STORY.

seemed to copy Japan a lot except with warmer colors. Then Germany would copy it, but in cooler colors again. It kept morphing—it was very interesting to watch color do that.”

A self-described “color geek,” Tyler huddled with others of his kind at forecasting summits, where trends like the Pantone color of the year are selected. He stretched his creative muscles with every job, earning several patents for design ideas. When meeting with clients, he always carried a drawing pad. “I’d listen to the clients and draw concepts right in front of them, a logo or camera bag or whatever their product was. I’d ask: Is this what you have in mind?” he says. “So when I started in fine art, I realized I could draw very well. My hand and eye were right there.”

At 30 Tyler went out on his own with graphic design, and at 40 he purchased his dream property near Fort Collins, CO, an old dairy farm with a creek, mature trees, horses, and an outbuilding that became his studio. By then he was taking art classes on the side and spending any free time he had in the nearby



Along the Roaring Fork, pastel, 39 x 43.

mountains—camping, skiing, mountain biking, rafting, hiking, horseback riding, taking pack trips, and painting. He was immersing himself in the land that became his primary subject, and teaching himself to paint *en plein air*.

A few years later, ready for a change again, Tyler settled in Taos. From there he is able to quickly reach high country in the southernmost Rockies. A short drive in the other direction takes him

to dryer terrain: mesas, sagebrush, arroyos, and the spectacular Rio Grande Gorge. “I have two different worlds right here,” he says. His home and studio sit on a tranquil, verdant parcel of former farmland in Taos, from which he can hear distant church bells and watch grazing cows.

Tyler converted a workshop on the property into a studio—but not in the earth tones and rustic wood of tradi-

tional Southwest style. “With wood floors, everything [I painted] would go orange and glow,” he says, keenly aware of the influence of colors on each other. Instead he installed a gray floor and painted the walls a neutral grayish-white with a hint of red “to counter the green from outside.” The result is a chromatically neutral space where the colors he applies in pastel are exactly those he intends for conveying a scene’s

true feeling, even when they are not an exact replica of what the eye expects to see. As he tells his painting students: “Don’t duplicate; create!”

TYLER DISCOVERED the effectiveness of that approach after the 2008 economic downturn, when gallery sales sagged and he turned to painting for fundraising art events in South Carolina and Georgia. Exploring the Southern coastal landscape, he was struck one evening by the sunset glow on live oaks

draped with Spanish moss. He noticed that other painters rendered these magnificent trees primarily in browns, grays, and dark greens. “I saw that the moss was more orange on one side and purple on the other,” he remembers. “I thought, you know, I can paint these trees totally different from other artists.”

These days Tyler travels to paint on location in the South and around Colorado, New Mexico, and the Mountain West, as well as the Texas Hill Country, whose pastoral scenes appeal to his sense of quiet beauty. He loads a French

easel and pastels into the back of his pickup truck and sits on the tailgate to sketch and paint. These small plein-air pieces are not to sell, but serve as starting points for larger studio works. They allow him to paint in series, exploring variations of composition and color from the same locations. Often the paintings increase in scale, up to 34 by 36 inches—quite large for pastels. The biggest one in a series is the “finale, like a ta-da!” he says.

One recent series includes **ALPINE WINTER CREEK** and was inspired by a



Fall Mountain Aspens, pastel, 24 x 30.



Gift of Fall, pastel, 27 x 33.



Alpine Winter Creek, pastel, 34 x 36.

deep, early fall snow in Yellowstone. On a sunny day, the bright snow contrasted with yellow-gold and green aspens as buffalo ambled through. “I made small studies and later worked up in size. I couldn’t get enough of it,” Tyler says. Another winter series began closer to home. High in the mountains next to Taos, he came across a valley filled with towering fir and aspen. The evening sun shone like a spotlight beneath the lower edge of a cloud layer in the west, illuminating the scene with a radiance that took the artist’s breath away. *FOREST LIGHT* [see page 74] is among the series begun with pastel sketches that day. Like most of his work, it is a relatively intimate scene that one could imagine wandering right into.

Images like these have prompted collectors to reminisce to Tyler about memorable childhood moments, like standing beside a grandfather next to a forest stream, learning to fish. “When I was doing all those shows in the South, I would ask people what attracted them to a painting,” he says. “I realized paintings have stories. It might be my story in the beginning, but when it’s done, it’s someone else’s story.” In one case, a collector who’d moved from Chicago to Colorado and was purchasing one of Tyler’s mountain paintings had tears in her eyes as she explained what drew her to the piece: It represented exactly why she and her husband had made the move. “That’s when I discovered there is a purpose for art,” Tyler says. “To help people connect back to nature, or connect to an emotional memory they forgot about. That’s the power of art.” ♦

Colorado-based Gussie Fauntleroy writes for a variety of art publications and is the author of three books on visual artists. Learn more at www.gussiefauntleroy.com.

**See more of Tyler’s work at
[www.southwestart.com/featured/
tyler-c-mar2020](http://www.southwestart.com/featured/tyler-c-mar2020).**

SOUL MATES

Amy Laugesen's ceramic sculpture expresses her deep connection with her equine subjects



BY
BONNIE
GANGELHOFF

PHOTOS BY STEPHEN HUME EXCEPT WHERE NOTED



▲ **Salvation, ceramic/metal/wood, 9 x 20 x 10.**
 ◀ **Way the Wind Blows, ceramic/metal, 25 x 24 x 24.**

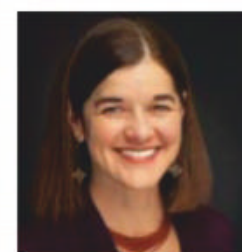
AMY LAUGESSEN remembers a moment early in her career when she learned a valuable lesson: In art-making, expect surprises, sometimes even shocking ones. As a student at the School of the Museum of Fine Arts, Boston, she was required to submit a project for final review. She settled on creating a life-size sculpture of a horse's torso made from Styrofoam and plaster, on top of which she applied handmade paper painstakingly fashioned from flax.

On the appointed day, her professors gathered for the big reveal. While they were eyeing the equine, the unthinkable happened: The thin, parchment-like paper started to shrink, shrivel, and make a crackling noise, and a terrible odor wafted through the air—the flax had started to smell like a barnyard. “The sculpture wasn’t meant to be a performance piece,”

she says. “But it turned out to be that because the coating shrunk and the piece stunk, and therefore it had kind of a contemporary shock value.”

The Colorado-based sculptor has long since left behind Styrofoam and flax in favor of clay, her current medium of choice. She also integrates other materials into her ceramic pieces, including steel and wood for bases as well as vintage casters, rusted plow discs, barbed wire, buttons, and other objects.

But the horse remains Laugesen’s primary subject matter and muse. Her trusty steeds range from large-scale public art commissions such as HORIZON, a trio of concrete horses at the Museum of Outdoor Arts in Englewood, CO, to smaller ceramic pieces like SALVATION. The idea for the latter sprung from a wooden pattern that Laugesen salvaged



representation

Ann Korologos Gallery, Basalt, CO;
Columbine Gallery, Loveland, CO.

upcoming shows

Governor’s Art Show & Sale,
 Loveland, CO, April 24-May 31.

Weekend in the West Art Show,
 Evergreen, CO, June 13.

**National Sculptors’ Guild
 Exhibition and Sale**, Columbine
 Gallery, August 9-31.



▲ Willow & Dogwood, ceramic/metal, 10 x 8 x 6.
► Sand Wash Mustang, ceramic/wood, 17 x 17 x 8.

from a foundry on the eve of its demolition. “The pattern arched like a rocker, and it inspired my ceramic rocking horse,” Laugesen says. “I selected a combination of glazes to look like old paint, cracking and peeling from years of use and play as someone’s old toy.”

In fact, the artist is well known for creating works that resemble relics and ancient artifacts. “They inspire me, and my sculptures are created intentionally to appear weathered down to their pure essence,” Laugesen says. “I also relate my sculptures to objects of antiquity in which the extremities—the arms, legs, or head—have been broken off. However, the form, gesture, and spirit of the piece is still recognizable.”

Sue Edmonds, director of Ann Korologos Gallery in Basalt, CO, which represents Laugesen’s work, notes that the sculptor has a special talent for marrying classical forms with contemporary executions. “Amy has mastered techniques to create works that look ancient,”

Edmonds says. “She draws from Eastern and Western clay-sculpting traditions and uses a variety of glazing techniques to achieve a unique color for each sculpture. She allows the figure to emerge from the clay, and each figure is born of a different part of history.”

HORSES HAVE appeared in art for centuries, often as symbols of beauty and freedom. Equine images are found in ancient Nordic, Greek, Buddhist, and Native American mythologies. Joseph Campbell, philosopher and author, suggested that mythic symbols like the horse have many meanings and that the use of such mythological symbols in art connects viewers with images from their own dreams and waking life. He believed such universal symbols were rooted in the history of all cultures as well as in the human psyche.

Laugesen echoes similar beliefs when she speaks about her equine artworks.





Blue Mud Herd, ceramic/metal, 12 x 12 x 4 each.

She sees her mission as creating pieces that tell stories about man's centuries-old relationship with the horse. She also has her own story to tell—one that explains, in part, why she focuses her creative eye on the equine.

Born in 1968 and raised in the Denver

area, Laugesen struggled in elementary school. Diagnosed with dyslexia in the second grade, her self-confidence declined as the years passed. She recalls asking herself, "What am I good at? I know I am intelligent. But how come I can't read well?"

One bright spot in her young life was an unbridled passion for horses. Laugesen drew the animals as early as her preschool days. She looked forward to attending Denver's annual National Western Stock Show and to her family's trail rides in the Rocky Mountains. By



PHOTO BY JULIA MULLIGAN & STEPHEN HUME

the time she was 10, Laugesen was immersed in riding lessons, determined to save every penny to purchase a horse of her own.

Early adolescence was a particularly turbulent, challenging time. Her worried parents eventually decided to fol-

low up on a doctor's suggestion to give their troubled daughter a rescue horse. Laugesen recalls meeting the chestnut-colored horse for the first time and experiencing an instant flash of recognition, as if reuniting with an old friend. Soon she was caring for the horse, named

Tic Tac, grooming and riding him when she wasn't in school. The bond was cemented. "I taught him to trust me, and he, in turn, saved my life," she says. "He needed me. And he was someone who didn't care if I could read or not or what I looked like. In taking care of him, I

learned to care for myself. His trust in me and his companionship restored my self-confidence and sense of purpose.”

It was a bittersweet moment when the time came to say goodbye to her four-legged soul mate. But she had dreamed of attending a university and was accepted to Marymount Palos Verdes College in California (now Marymount California University) to study graphic design and illustration. In her second year, she came to the startling realization that one-dimensional surfaces bored her. She instinctively longed to be “free and break out” of the flat canvas. Following her intuition, Laugesen began shifting her focus to three-dimensional artworks, and the subject matter that emerged was the horse she had left behind.

In some ways, it should come as no surprise that sculpture was Laugesen’s artwork of choice. Her great-grandfather, Bela Lyon Pratt [1867-1917], was a prominent sculptor and head of the sculpture department at the Museum of Fine Arts,

Boston. While Laugesen was finishing her associate degree in California, her aunt on the East Coast was researching Pratt’s sculptures. He created more than 180 pieces in his lifetime, including the well-known bronze-and-granite female figures that flank the entrance to the Boston Public Library.

Wanting to learn more about her great-grandfather, Laugesen volunteered to help her aunt with research and moved to the Boston area after finishing her degree in 1988. Eventually she also enrolled in classes at the museum school, working in the same sculpture studio where her relative had stood 100 years earlier. Not all of her instructors were encouraging; some advised that she stop fixating on horses “because females sculpting horses was considered a cliché.” But others offered encouragement, saying, “create what speaks to you.” Laugesen agreed. She graduated in 1995 with a bachelor’s degree in sculpture and public art from the School of the Museum of Fine Arts,

Boston. Missing Colorado and the Rocky Mountain landscape, she packed up and returned to Denver that same year.

TODAY, LAUGESSEN works at Durst Studio, Gallery and Sculpture Garden near downtown Denver. Located in a turn-of-the-century brick Victorian house and a repurposed auto shop, the space is home to a dozen artists. When we caught up with her, Laugesen was preparing for the annual Governor’s Art Show & Sale opening in April in Loveland, CO.

The first thing to know about Laugesen’s creative process is that she primarily works from intuitive and tactile memories. On occasion she works from life or a sketch to refine her pieces. “My artistic working process continues to parallel my experience with horses,” she says. “If I am rigid and attempt to control the clay—just like attempting to control a horse—I sometimes meet re-



Sun & Moon, ceramic/metal/wood, 18 x 16 x 7 each.



Denver Artifact, ceramic/mixed media, 13 x 13 x 7.

sistance, have less success, and my pieces blow up in the kiln. It's a humbling process. It's about partnering, being in the moment, and staying open to what is being revealed."

The inspiration for BLUE MUD HERD [see page 82], which was on view in January at the annual Coors Western Art Exhibit & Sale in Denver, was her recent discovery of a new cobalt-blue glaze. She envisioned a herd of seven horses using this glaze, which resembles dried, cracking mud. Each horse was built by hand in her favorite clay, created in relationship to the others but with its own unique gesture and personality.

The herd was fired in a kiln twice. First the sculptures were fired at a lower temperature to convert the clay into a more durable and porous state to accept glaze. After the glazing process, the herd

was fired once again. "After successfully surviving two firings, each horse was mounted to a steel base inspired by museum artifact mounts," Laugesen says. "The design of the bases allows for the pieces to be configured close together and rearranged in different formations."

There is a reason Laugesen chose to create a herd of seven. Seven is a powerful number in numerology and cross-culturally, she explains. In addition, "aesthetically there is a visual power to a group of seven individual sculptures coming together to create a singular piece. The herd becomes a community, or visually, an abstract formation. For me, the herd of seven horses forms a landscape, a flowing river, or a mountain range."

Laugesen says that, although she tries, it's sometimes difficult to express

in words her "profound connection to the form and essence of the horse." "There is an ancient human-and-horse relationship that intrigues me," she says. "Civilizations before me have explored object-making and painting in the attempt to convey this animal's spirit and to pay reverence to its beauty and its meaning in their culture. I stand on their shoulders." ❖

Bonnie Gangelhoff is a contributing editor at *Southwest Art*.

See more of Laugesen's work at
www.southwestart.com/featured/laugesen-a-mar2020.

Wild Life

Pete Zaluzec forges new paths in the world of wildlife art

BY ELIZABETH L. DELANEY

CHICAGO ARTIST Pete Zaluzec introduces elements of his urban upbringing into a body of work centered on beautiful wildlife in bucolic surroundings. His photographic prints couch traditional animal imagery within a contemporary aesthetic, monumentalizing each figure in an austere, universal ground, untethered from tradition.

Combining his appreciation for contemporary art and his love of the untamed western landscape, Zaluzec manages to dovetail his two disparate passions into art pieces that are at once representational portraits and cutting-edge compositions. Further, they are the emblems of a career filled with visual and material exploration and innovation.

"I've always plugged into artwork,

from the earliest age I can remember," says Zaluzec, who realized his love for drawing as a young child. His mother had an interest in the arts, especially photography, and as he saw her create, he decided to give it a go as well. "I picked it up there, at that early age," he remembers. "It's with you forever."

He also developed an interest in animals early on, visiting zoos and museums with his parents. "It stuck with me and grew," he says. As an adult, Zaluzec loves being outdoors, camping, hiking, and photographing wild animals. He cites these experiences as the "driving force" behind his artwork and notes that he'd be doing the same thing even if it didn't serve his artistic vision. "I love being out there," he says simply.



representation

Park City Fine Art, Park City, UT;
Mountain River Group,
www.mtrivergroup.com; **Astoria
Fine Art**, Jackson, WY; **Raitman
Art Galleries**, Breckenridge and
Vail, CO; **Broadmoor Galleries**,
Colorado Springs, CO; **Creighton
Block Gallery**, Big Sky, MT;
Kneeland Gallery, Ketchum, ID;
Davis & Blevins Gallery, Saint
Jo, TX; **Mountain Trails Fine Art**,
Santa Fe, NM.

upcoming show

Two-person show, **Raitman Art
Galleries**, Breckenridge, CO,
February 21-March 15.



Running Grizzly, mixed media, 17 x 26.



Snow Bison, mixed media, 60 x 40.



Owl Pair, mixed media, 26 x 20.

Zaluzec attended the School of the Art Institute of Chicago, where he formally honed his skills and took notice of the contemporary art around him. His fascination with new and cutting-edge work stayed with him and ultimately figured into his own style going forward, as he sought to fuse his love of wildlife with his sense of modern design.

“Artwork has always been part of everything I’ve done,” says Zaluzec when discussing his professional life, which has included several careers in addition

to his art practice. Before he made the leap to full-time artist seven years ago, he taught art and wood shop in high school, then spent nearly three decades working in architectural and custom woodworking. Although he now makes art exclusively, Zaluzec nevertheless continues to employ the means and methods from his earlier endeavors.

Today his striking photo prints emblemize the fusion of his creative and intellectual processes, and he seems to enjoy the engineering of the practice as

much as the creating itself. “I’m really process-oriented and structured in everything I do,” he explains. Indeed, his artwork is the result of a meticulous, refined process that the artist has invested years in mastering.

Though Zaluzec’s art is based in photography, it is a distinct departure from any singular medium. The finished pieces incorporate digital editing, printing, painting, and sculpting techniques to realize the final result.

Perhaps the most notable aspect of Zaluzec’s work is the durable yet delicate paper he uses to display his images. Named for the bush from which bark is harvested to make it, Gampi paper is a traditional Japanese *washi*, or handmade paper. Its strong, nearly invisible fibers provide a smooth, satin surface on which to print. Meanwhile, the translucent nature of the paper allows for high contrast and detail. “It gives a character you can’t get from just passing one sheet of paper through a printer,” says the artist.

ZALUZEC’S CREATIVE process begins in the field where he takes his photos. As he puts it, “This part has become an important part of my life and process, and I look forward to this as well as my artwork.” He photographs wildlife with a camera that can take up to 16 shots per second, affording him a vast array of gestures, characteristics, and details from which to choose.

Zaluzec remarks, “Being out in the field, out in the backcountry photographing animals—that’s a really comfortable place for me to be.” Over the years, he has shot thousands of animal images across the western United States and in Canada, in places such as Yellowstone National Park, Utah, Montana, Manitoba, the Grand Tetons, and the Canadian Rockies. He loves being out in the elements and goes on weeks-long photography expeditions three or four times a year. “Spending extended time in the field allows me to capture a large range of animal behavior and activity,” the artist says. “I can spend hours or all day long with the same animal, as long as it cooperates.”

Wolves, coyotes, birds, and bears are among his most frequently depicted



Last Look Back, mixed media, 17 x 26.

subjects; he knows how to spot the signs of their presence—a carcass, for instance, might announce the presence of wolves nearby. And though Zaluzec loves every animal he has the privilege to encounter, he admits that the wild horses of Utah’s West Desert are “one of the most fun to photograph.” More social and less intimidating than some of his other subjects, like polar bears, the horses sometimes allow the artist to insinuate himself into their herd as they trot around the wide-open space.

Zaluzec’s earlier work consisted largely of sculpture, and he began photographing the animals strictly as reference material for his three-dimensional work. One day it occurred to him that the photos could stand on their own. However, he wanted to push the envelope on conventional nature photography, to incorporate his contemporary de-

sign roots and present the photographs in a new way.

“Photography is not the end of what I’m doing—it’s pretty much the beginning,” says Zaluzec. One might say that the photographs serve as his medium—fluid, malleable, yielding to the artist’s creative direction. As such, the images undergo an extensive editing process before they’re ready to be printed. He isolates the figures, removing them from a traditional, nature-based setting and casting them in a new, unexpected perspective. He adjusts light, contrast, and other elements to create heady shades that work in tandem with the Gampi paper’s parchmentlike coloration. (Though he shoots in color, the Gampi tends to diminish the original photographic hues.) The amplified tones, lines, and textures create visual weight, depth, and an almost hyperreal quality to the animals.

Complex and meticulous, this step alone takes the artist anywhere from a few hours to a few days to complete, depending on the composition.

ZALUZEC does all of his work in a well-equipped studio outside his house, where he engineers and executes every part of his process, from the initial photo editing to the custom framing for each piece. A large-format printer allows him to print images up to 6 feet tall—a careful enterprise on the paper he uses.

Once Zaluzec finishes editing the photograph, he prints it twice so that he has two identical images on the Gampi paper. He then lines up the printed images and fuses the sheets of paper together with a liquid ground. At this point in the process, he manipulates the wet paper to create folds, lines, and other textures



Cottontail, mixed media, 40 x 30.



Elk Bugle, mixed media, 17 x 26.

that add an organic, dynamic aspect to the piece. Once dry, these irregularities become a permanent part of the paper's makeup, existing as both visual and physical elements within the work.

The resulting images are highly saturated, sophisticated representations of a creature elevated from its typical natural surroundings but still retaining its instinctive wildness. Not quite three-dimensional, Zaluzec's prints nevertheless create a sense of depth and subtle movement that reverberates across and throughout the surface. At once protruding and receding, they float in the liminal area between picture plane and viewer space.

Zaluzec's prints began as an effort to pair his love of wildlife with his interest in contemporary art. "One of my objectives was to do wildlife artwork with a contemporary presentation," he says. "I

did not want to distort or exaggerate the anatomy or color of the animals, just the presentation."

The pioneering pieces did not emerge fully formed but rather are the outcome of his persistent experimentation with various papers and techniques that could combine to produce the visual effects he wanted. Zaluzec has been working with the Gampi paper for about 15 years now and over that time has continued to evolve his process and style. Squared corners and straight edges have morphed into softer, more natural line transitions, and he has amplified his manipulation of the paper as a whole, adding more apparent folds and pockets to the picture plane.

Throughout his career and the refinement of his process, Zaluzec has consistently focused on the visual aspects of his work—composition, values, line

quality, and other principles of design—to engage viewers and set his work apart. He has sought to augment the beauty of a straight photo through his contemporary lens, while also translating his love of nature and animals into two-dimensional space. "I wanted to find a nontraditional way," Zaluzec says. And with his Gampi prints, he has done just that. ♦

Elizabeth L. Delaney is a freelance arts writer and publications editor based in Charlotte, NC.

**See more of Zaluzec's work at
www.southwestart.com/featured/zaluzec-p-mar2020.**

Past & Present

Monte Yellow Bird Sr. conveys modern messages through a traditional tribal art form

BY NORMAN KOLPAS



representation

Ghost Art Gallery, Helena, MT;
The Frame Garden, Livingston, MT;
The Capital Gallery, Bismarck, ND;
Artmain Gallery, Minot, ND; **Heard Museum Shop**, Phoenix, AZ; **Eiteljorg Museum Store**, Indianapolis, IN;
Autry Museum Store, Los Angeles, CA; **IAIA Museum of Contemporary Native Arts**, Santa Fe, NM;
www.blackpintohorsefinearts.com.

A WOMAN KNEELS serenely on the ground in prayer, her eyes gazing resolutely forward. Her red dress symbolizes the blood of all mankind, and the flowers rising around her represent her daughter and sons. High above, four women warriors on horses in ceremonial shades of red, yellow, blue, and green gallop across the night sky, where ancestors shine brightly as stars and Grandmother Moon wards off all fears. A sun-bleached buffalo skull and a perfectly round stone form a sacred altar nearby. Beyond, a tree and arbor provide shelter for solemn ceremonies beneath the bright yellow sun, which represents enlightenment and sends forth strength via a growling grizzly bear whose courageous message is carried onward by a magpie.

If the abundance of images in NIGHT WIND WOMAN, AS SHE GROWS DIFFERENT [see page 97], all drawn on a page from an 1890s Montana school ledger book, sound like the substance of an awe-inspiring dream, it's because they actually are. This particular vision was related to Monte Yellow Bird Sr.—who



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MONTANA

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Bugling the Song of Elk Medicine, colored pencil/ink, 11 x 13.



Hidatsa Black Mouth Society, colored pencil/ink, 8 x 13.

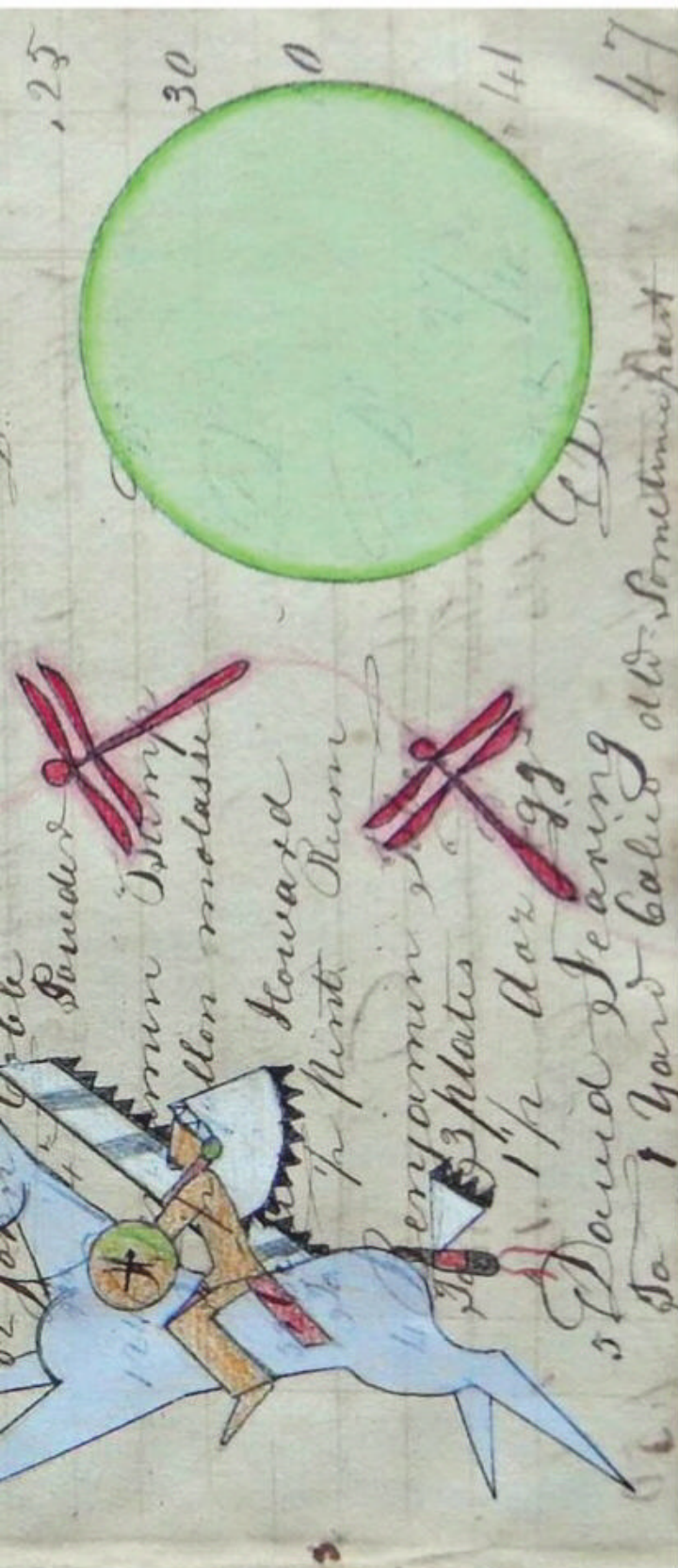
creates his artworks under the ceremonial name of Black Pinto Horse—by his friend Dr. Ruth Ann Hall, director of Native American studies at Nueta Hidatsa Sahnish College, a tribally controlled community college in New Town, ND. Says Yellow Bird, explaining the overall message his piece aimed to convey, “She’s a role model for our community and for young women in rising above adversity, an example of strength and endurance and fortitude.” Through his

subject, he wanted to “show the beauty in what women really are.”

The artwork stands as a perfect example of how Yellow Bird has been subtly but powerfully transforming ledger art, an American Indian medium more than a century and a half old, into a means of expression perfectly attuned to observing and commenting on the world today. “To put something on paper like this,” he says, “can help bad things lose power over us and help good things gain

power in our lives. We can all develop narratives that help us understand some of the difficulties we face.”

ART HAS always played a key role in bringing Yellow Bird a feeling of understanding and strength in a sometimes-precarious world. In 1960, he was born his parents’ seventh son among 11 boys and four girls on western North Dakota’s Fort Berthold Indian Reserva-



Rides Among Chiefs, colored pencil/ink, 11 x 13.



Watch the Birdie, colored pencil/ink, 17 x 18.

tion, home to the Mandan, Hidatsa, and Arikara nations. It was a place “rich in heritage but also in deprivations,” as he sums it up.

Early on, his family’s home had no electricity. When power finally came, a black-and-white television arrived soon after to show kindergarten-aged Monte news footage of the Vietnam War. “We didn’t have lots of paper in our home, so on the walls I was making a type of ledger art with army men and tanks and

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Doing ledger art
is telling very
important lessons
to help people
understand what
life is all about.

battles. I learned how to draw on the walls,” he adds with a laugh, “but I also learned how to wash walls.”

Not that the boy had much strength to do either. He developed walking pneumonia and Reye’s syndrome, a rare condition that causes the liver and brain to swell. “They expected me to die, and I wound up spending a whole year in the hospital and then more time at home until I made it through.” Helping him endure the hospitalization was the fact that he had two “grandpas”—an honorific given to any older male among extended family—who were also ailing there and took him for walks up and down the hallways, teaching him tribal songs and folk stories. On pads of paper he repurposed from hospital supplies, he’d draw some of the imagery his elders sang and spoke about—“eagle feathers, and pipes, and warriors,” he recalls.

Once Monte was finally back in school, art remained a constant for him; since “the teachers were really tough on us native kids,” he says, his creative skills became a particular source of strength and pride. “When everybody else was reading books, I was drawing pictures. People were always talking about how much detail there was [in them].” His oldest brother taught art there, and after school Monte would hang out in the art room until it was time for his brother to drive him home. “In fourth grade, I did a drawing of a wolf in the snow and

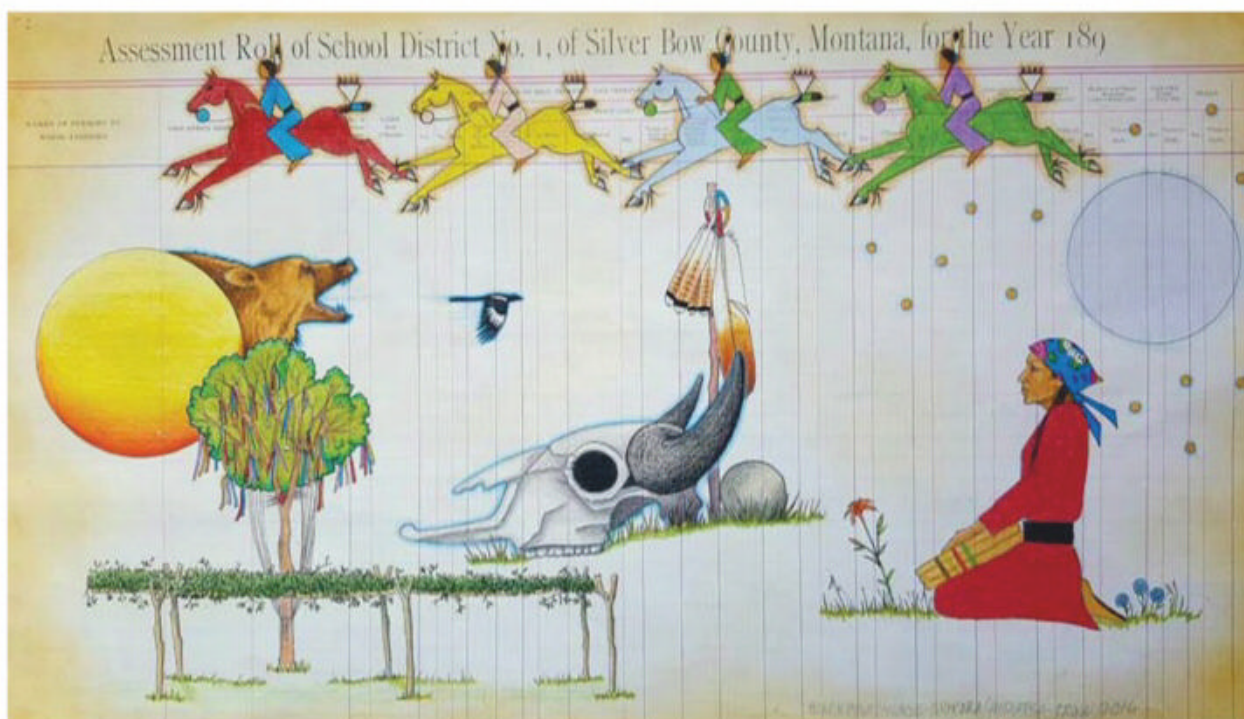


▲ Grandfather, This Young Life is Holy, colored pencil/ink, 13 x 8.

► Night Wind Woman, As She Grows Different, colored pencil/ink, 12 x 21.



Three Prayers Sent to Our Chief, colored pencil/ink, 11 x 9.



a little cabin. It won a blue ribbon at the state fair and somebody bought it,” he says. Art offered a sense of security: “It opened a veil, where you could walk into your own space and feel successful and cared about and loved.”

Yellow Bird’s teen years brought him more pathways toward inner peace. He learned to train horses, which were a primary means of transportation on the reservation. “I had a knack for communicating with horses, and I’ve trained them for a good majority of my life,” he says. “On my father’s side, we come from horse medicine, a ceremonial and spiritual connection that brings our people and horses together. They have the ability to help people, doctor people. And when it’s time for us to pass over, we believe a horse will carry us over the river to spend eternity with our relatives.”

Starting in his mid-teens, he also gained both spiritual and physical strength through the martial arts—Kajukenbo (a Hawaiian hybrid of karate, judo, kenpo, and boxing), kung fu, and then Taekwondo. By the age of 19, he was running his own training gym in Bismarck, ND, and in 1994 he became the first-ever Native American to win a gold medal at the Taekwondo National Championships. Through that entire phase, he says, “I learned a lot about myself”—not least that such disciplines were ultimately “for healing, not for hurting.”

Art remained a constant for him throughout those years. At 16, a teacher in North Dakota recommended him for a scholarship at the Institute of American Indian Arts in Santa Fe, the first time he had ever left the reservation. He later went on to major in history education, with a minor in art, at North Dakota State University, and eventually earned a Bachelor of Fine Arts degree from Minot State University.

A MILESTONE that perhaps outshined all his other achievements came around 1995, at a time when he was “really trying to get healed and take care of things in my life,” he says. “My grandpa said to me, ‘You were born a healer, and your destiny is to help others.’” With



Childhood Friendship Among All of Creation, colored pencil/ink, 10 x 15.

that goal in mind, Yellow Bird underwent a naming ceremony in a lodge of his ancestral Arikara tribe. As he describes it, “Spirits from the north told the old man of a black-and-white pinto horse that ran wild with all the other horses and watched over the herd. They gave me the name Black Pinto Horse and told me that the story explains how my

life is going to be, that I’ll watch over others and protect them.” Ever since then, though in his daily life he remains Monte, as an artist he calls himself Black Pinto Horse, “because it attaches me to my spiritual identity.”

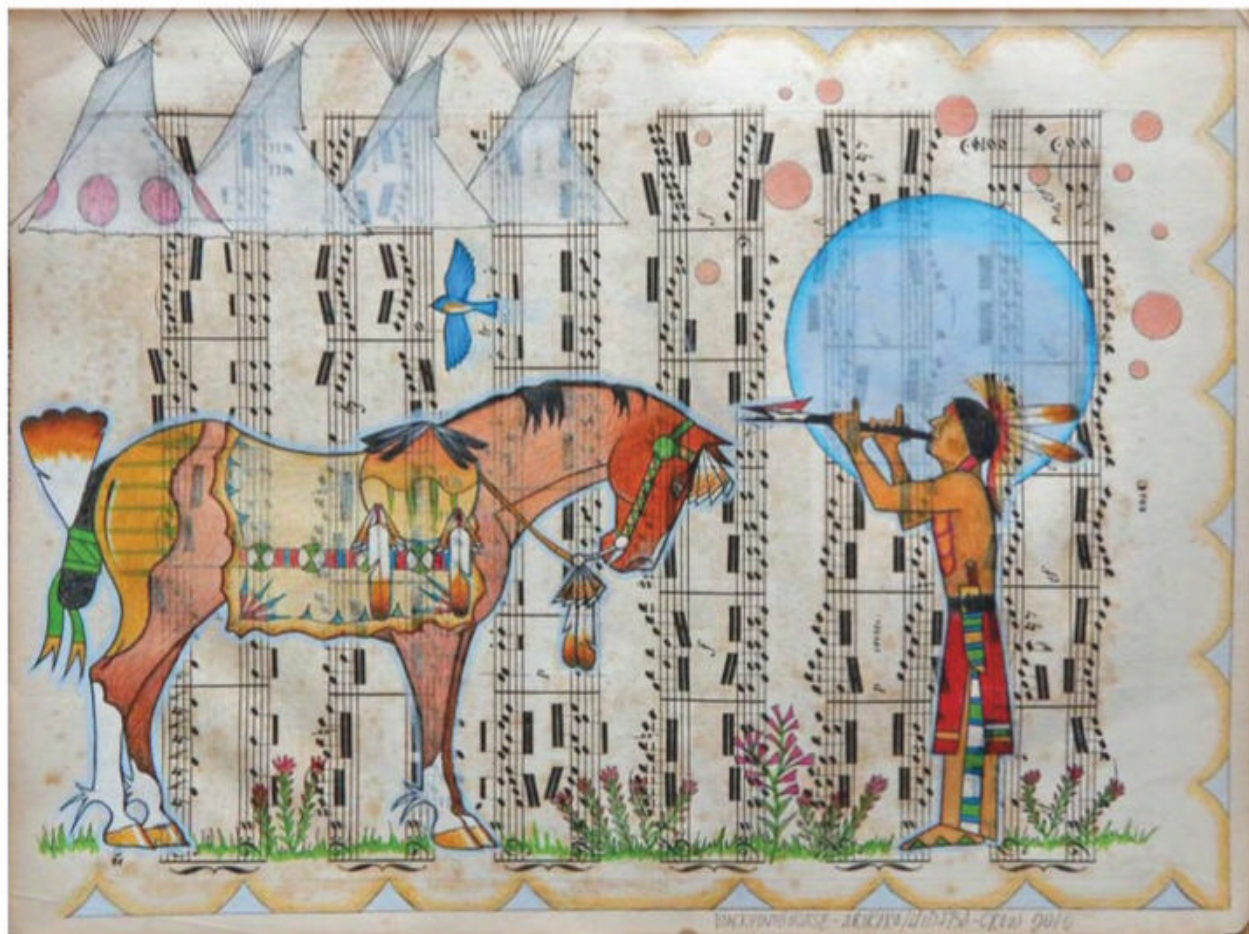
More and more since that time, he has focused on ledger-style art, whether he’s working with colored pencils

on antique sheets of paper or creating his versions of traditionally styled images with acrylic or oil paint on canvas. He takes great pride in educating children and teens about his people’s history and artistic legacy. His works have won numerous awards and can be found today in the collections of the Great Plains Art Museum at the Univer-



sity of Nebraska-Lincoln, the Nelson-Atkins Museum of Art in Kansas City, and the National Museum of Ethnology in Leiden, Netherlands.

Though they may appear firmly rooted in tradition, Black Pinto Horse's compositions carry messages very much attuned to issues of the present day. "Doing ledger art," he explains, "is tell-



Bluebird Love Song, colored pencil/ink, 9 x 12.

ing very important teachings and lessons to help people associate with and understand what life is all about, teachings about the preciousness of life, the sacredness of women, and the importance of honoring our Mother Earth."

By way of example, consider WATCH THE BIRDIE [see page 95], which subtly plays on the history of indigenous people as they were first photographed in the extensive documentary portraits done by Edward S. Curtis in the late 19th and early 20th centuries. Here, however, a contemporary young Indian couple wearing traditional attire poses for an image being taken by a photographer clad in blue jeans. Meanwhile, as the artist relates, this scene is being witnessed by two men dressed in war-bonnets, "a younger chief who is asking an older chief questions like, 'How do I become a better man, a better father, a better leader?'" Two playful puppies near the chiefs represent "two parts of our everyday life, sickness and death, who will always be with us"—and therefore should not be feared. As for the proverbial "birdie" hovering over the photographer's upstretched finger, "its yellow color means enlightenment

and represents our creator, coming down in a different form to witness this time of transition."

For a man who has gone through so many transitions himself—from sickly child to martial arts champion, from horse trainer to educator to acclaimed artist—Yellow Bird has contentedly arrived at a stage in life where he seems meant to be. But he modestly demurs at taking full credit for his success. "It's really important for me to acknowledge my mom, Magdalen, who is 93 years old now, and my grandfathers and grandmothers from generations back," he says. "They're my guiding lights in everything that I do. They help me keep my feet on the ground, and help me to help others." ♦

Norman Kolpas is a Los Angeles-based freelancer who writes for *Mountain Living* and *Colorado Homes & Lifestyles* as well as *Southwest Art*.

See more of Yellow Bird's work at www.southwestart.com/featured/yellowbird-m-mar2020.

TEXAS

Talent

10

MEET ARTISTS
WHO HAIL FROM THE
LONE STAR STATE



Casual Observer, colored scratchboard, 24 x 36.



Lone Wolf, colored scratchboard, 24 x 36.

Sally Maxwell

What inspires you to create art? Life! I love observing and interpreting interactions of all kinds.

How would you describe your style? Ultra-realism. Many have referred to it as “high-definition drawing.”

How did you first get interested in art? I have been interested since I was a child but never considered myself an artist until I became an adult and found I could make money from it.

Where did you study art? Monmouth College as well as Barrington High School, which had an art department that rivaled most colleges. But my medium of scratchboard was totally self-taught.

What is your creative process like? I enjoy working on a subject that speaks to me personally or has a message that I want to convey to the masses. I normally sift through a massive supply of my own reference photos until one hits me.

What have been some of the highlights of your career? Meeting or studying under many of my heroes from my early years in commercial art. Most importantly, on two occasions I was able to observe Robert Bateman for a week at a time while he showed us his creative process.

When you're not creating art, what else do you enjoy doing? I love my photo safaris, whether here in the U.S. or abroad. When I am at home, I love my vegetable garden. The joy that comes from watching a plant grow to harvest is only outmatched by the flavor it gives me once it is on my plate!

Where can collectors find your work? Manitou Galleries, Santa Fe, NM; Marcus Ashley Fine Art Gallery, South Lake Tahoe, CA; Mountain Trails Gallery, Jackson, WY; Maxwell's Art Gallery, Round Top, TX; www.sallymaxwell.com.

Lynn Samis

What inspires you to create art? I am inspired to tell the stories of my subjects. As they begin to reveal themselves, I often find that their stories and my story are somehow connected, which further inspires me.

How would you describe your style? I call it impressionistic realism. When I paint, I have three people in mind: the person in the painting, the person viewing the painting, and me, the painter. My hope is for a meaningful encounter between all three parties.

Where did you study art? I have studied with many talented artists. All of these teachers have broadened my perspective

and helped me discover new methods to help me express myself.

What is your creative process like? My paintings are sometimes inspired by old photos taken by my grandfather in 1923 on a trip around the world. But as I layer in paint, texturing as I go, they seem to come to life and take me on a slightly different journey.

What have been some of the highlights of your career? Showing at Acosta-Strong Fine Art on Canyon Road in Santa Fe has been a recent highlight for me. Getting to know and study under some truly remarkable artists is another one. However, knowing that people

all around the country are enjoying my art is my greatest highlight.

When you're not creating art, what else do you enjoy doing? I love being with my family; my husband, our four grown children, their spouses, and their children give me great joy. I love spending time outdoors, usually walking our dog, skiing, hiking, fishing, or just relaxing. Reading and writing are also favorite activities.

Where can collectors find your work? Acosta-Strong Fine Art, Santa Fe, NM; www.lynnsamisart.com.



Forest Maiden, oil, 24 x 24.



Little Rascals, oil, 24 x 24.



▲ Racehorse, bronze, 13 x 18.

► Panhandle Breeze, bronze, 18 x 6.



Tammy Lynne Penn

What inspires you to create art? Being with my animals—riding horses, flying my hawks or falcon to hunt, watching our dogs work with them—and the beauty of the canyon we live near.

How would you describe your style? Eclectic. I love the freedom and spontaneity of working in clay that I raku fire. But I also appreciate the precision and detail I can achieve with oil-based clays used for the bronze-casting process.

Where did you study art? At the University

of Northern Colorado and the Loveland Fine Art Academy as well as in various other seminars with professional artists.

What have been some of the highlights of your career? I sculpted a larger-than-life-size reining-horse stallion for a client that was a big deal for me; I've done more life-size pieces since, but that one remains special. Winning some Best of Show awards is always a thrill as well. Having my pieces go to collections in other countries is also very special.

When you're not creating art, what else do

you enjoy doing? Riding and showing cutting horses; riding for pleasure; hunting my hawks and falcon; training my owl; working with my cow dog for cow dog Rodear competitions.

Where can collectors find your work? Adobe Western Art Gallery, Fort Worth, TX; Beartooth Gallery, Red Lodge, MT; Chisholm Gallery, Wellington, FL; Ghost Horse Gallery, Silverton, TX; Pacific Sculpture Gallery, Newport Beach, CA; Spirits in the Wind Gallery, Golden, CO; T.H. Brennen Fine Art Gallery, Scottsdale, AZ; www.tammylynnepenn.com.



▲ **Girl's Best Friend**, oil, 20 x 24.

► **Jackson and Pappaw**, oil, 24 x 18.



Joyce Hooper

What inspires you to create art? I'm all into storytelling! Simple, everyday, family life inspires me.

How would you describe your style? I would be considered a realist, but I am adventurous, so I also dabble in impressionism, abstraction, and plein-air painting.

How did you first get interested in art? Strolling through town one day, I passed a store with a huge glass window that held a winter scene with deer on canvas. I loved it, but because I was a stay-at-home mom raising five girls, I knew I couldn't afford it. But I

thought someday I could own a painting like that if I learned to paint.

Where did you study art? I have taken classes from excellent artists and teachers, but I didn't really "get it" until I was on my own, so you might say I am self-taught.

What is your creative process like? Because I paint from photos, my creative process starts with my camera. Once I'm at the easel, I usually begin with my focal point.

What have been some of the highlights of your career? When my audience is so moved by my work that it stops them in their tracks,

that's a highlight moment. Also, I have won many awards, including Best of Show at the Texas State Fair in Dallas and the East Texas State Fair in Tyler. I am a member of the National Oil and Acrylic Painters' Society and the Portrait Society of America.

When you're not creating art, what else do you enjoy doing? My spare time is filled with crafts such as crocheting, sewing, and canning.

Where can collectors find your work? www.joycehooperartist.com.



Homer II, bronze, 38 x 18.



iCorre! II, bronze, 9 x 12.

William Carrington

What inspires you to create art? My inspiration is definitely found in nature and the wildlife I encounter. I often find humor in some of the animals' efforts to survive, especially in avoiding prey.

How would you describe your style? Many people describe my style as whimsical. It is not meant to be perfectly accurate but rather to capture the exaggerated movements animals often make to avoid life's dangers.

How did you first get interested in art? I grew up with a father who was a talented

architect and artist. His friends were like family to me, especially the late artists Phil Evett and Cecil Casebier. They inspired me to appreciate art in all forms.

Where did you study art? I earned a degree in graphics from Southwest Texas State University back in the 1980s. I worked as a production artist for years but burned out. Then I earned a master's from Trinity University and taught elementary school for 15 years. Eventually I began sculpting.

What is your creative process like? I simply think of an idea and start pushing the clay

around. It usually works out, but sometimes in a different direction than I originally thought.

When you're not creating art, what else do you enjoy doing? I like to hunt and fish because it gets me outdoors. I also love spending time traveling with my wife and two children, who are 21 and 16 years old.

Where can collectors find your work? Parchman Stremmel Gallery, San Antonio, TX; Hunt Gallery, San Antonio, TX; Worrell Gallery, Santa Fe, NM; www.carringtonsculpture.com.

Cathy Lubke

What inspires you to create art? Evidence of early Native Americans has inspired my paintings. There are discoveries of arrowheads, grindstones, and pictographs in abundance in the area where I live.

How would you describe your style? My style is to depict my impressions of the past but rendered in elements of contemporary design. I use strong color to contrast the past and the present.

How did you first get interested in art? I have always had an interest in painting and drawing.

Where did you study art? I have a bachelor's degree in art from Angelo State University in San Angelo, TX, and in addition, I have studied with many well-known artists.

What is your creative process like? My creative process begins with a lot of research by attending historical reenactments and other similar events. I also read historical accounts of Native Americans.

What have been some of the highlights of your career? I have participated in many national juried art shows including those put on by Oil Painters of America, the National

Watercolor Society, and the Texas Watercolor Society; I was part of a small show at the San Angelo Museum of Fine Arts; and I have had two openings at Houshang's Gallery in Santa Fe.

When you're not creating art, what else do you enjoy doing? When I'm not painting, I love all family activities, traveling, exploring the outdoors, reading, and cooking.

Where can collectors find your work? Houshang's Gallery, Santa Fe, NM; Raul Ruiz Gallery, San Angelo, TX.



Grey Wolf, acrylic, 36 x 36.



The Raven's Call, acrylic, 36 x 36.



▲ **Night Vision**, bronze, 11 x 16 x 8.
 ► **Hilo**, bronze, 14 x 10 x 11.



John Maisano

What inspires you to create art? I've always been intrigued by the designs I've seen on museum objects, and I love nature and animals, so combining those elements has provided an endless supply of inspiration.

How did you first get interested in art? As a child I created with just about anything I could find. The move into sculpture came later in life, by accident. While looking at dinosaur tracks here in Austin, I was approached to create a life-size dinosaur. I had never sculpted but decided to seize the opportunity; my first sculpture is the center-

piece of the Hartman Prehistoric Garden in Austin's Zilker Botanical Garden.

What is your creative process like? I usually begin with a quick sketch—sometimes just a line that has a certain movement or shape. I then create a small study sculpture in soft clay to see if I like the idea. Then I'll move to creating a larger piece and fleshing out the details.

What have been some of the highlights of your career? One of my coolest pieces resides in front of the museum at the University of Texas at Austin—a larger-than-life

sabertooth. I created a soldier for Camp Swift in Bastrop, TX. Most recently, I finished an eagle with a 10-foot wingspan for Veterans Park in Leander, TX—my largest and probably best sculpture to date.

When you're not creating art, what else do you enjoy doing? I have a day job working with scientists to create exhibits and illustrate their discoveries for scientific journals.

Where can collectors find your work? Exposures International, Sedona, AZ; Worrell Gallery, Santa Fe, NM; Russell Collection, Austin, TX; www.maisanoart.com.

Bridget Wolk

What inspires you to create art? Life is extraordinary and endlessly fascinates me. I often challenge myself to paint everyday things in an exciting way. **HARD-WORKING DAD** came about when I saw my husband's worn steel-toe work boots, and that image translated into a painting that depicted how much I appreciate his sacrifices for our family.

How would you describe your style? I love creating a representational painting with an impressionistic feel and expressive brushwork.

How did you first get interested in art? My love for art began with doodling in the margins of my schoolwork at an early age. While

getting a business marketing degree at the University of Texas, an elective art class reminded me of my need to be creative.

Where did you study art? My second degree was in graphic design and illustration from the Art Institute of Houston. And I have been fortunate to study with artists including Huihan Liu, Carolyn Anderson, Derek Penix, and Daniel Gerhartz.

What is your creative process like? I take many photos, and when I am ready to paint, I look at them and see what inspires and excites me at that moment. I also like to work from models whenever possible.

What have been some of the highlights of your career? Teaching oil painting to adults for the past 18 years at Memorial Drive Presbyterian Church in Houston has been the biggest highlight.

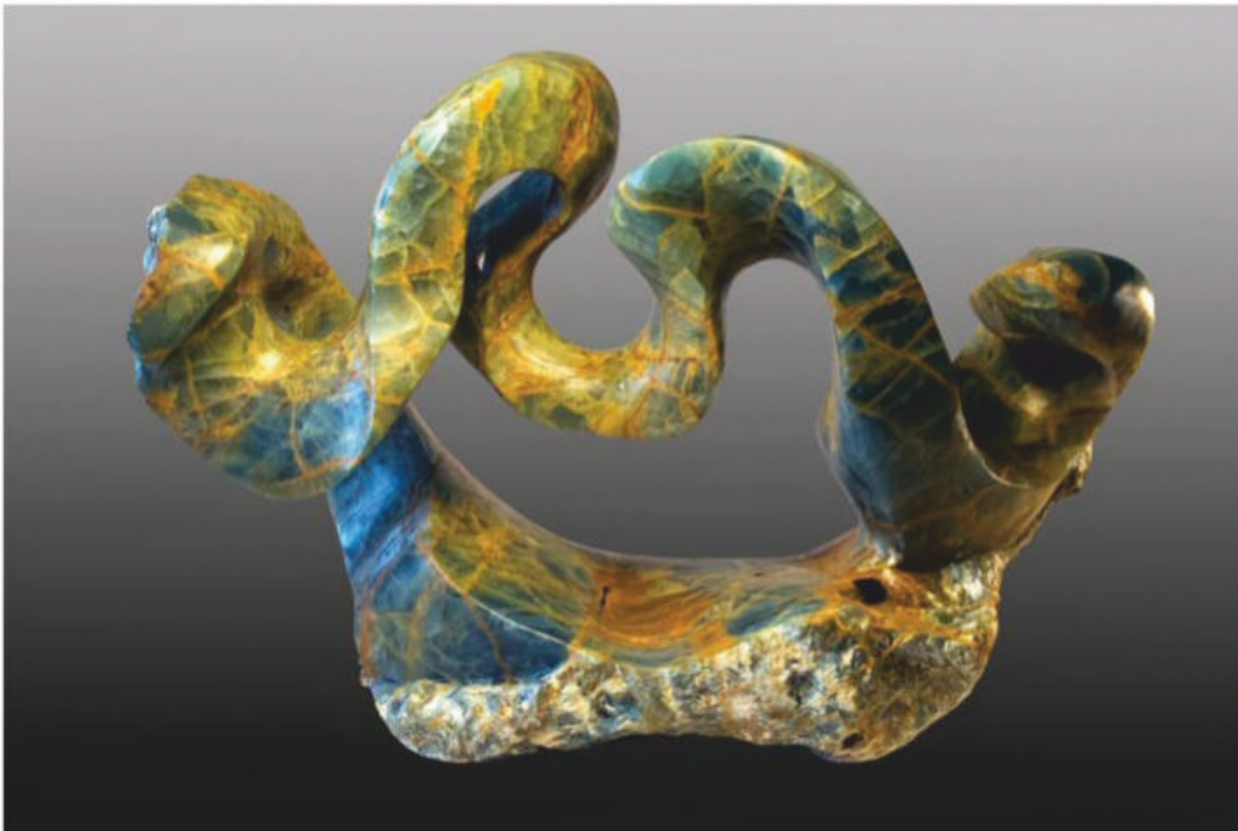
When you're not creating art, what else do you enjoy doing? I juggle many interests including international travel, scuba diving, cooking, yoga, and most importantly, my family and friends.

Where can collectors find your work? I have a show in May at MDPC Community Gallery, Houston, TX. My work is also shown at www.bridgetwolk.com.



▲ **Hard-Working Dad**, oil, 12 x 16.

◀ **Loved**, oil, 24 x 18.



Charybdis, onyx, 14 x 20 x 10.



Calcifer, stone, 14 x 16 x 10.

Cody Vance

What inspires you to create art? What doesn't, really? Cruising around town or out in the countryside, I'm seeing with my eyes, but at the same time my brain is picking out color, light, shadow, and form. The artist within never sleeps.

How would you describe your style? Evolving. I've been carving stone now for 11 years, and I naturally lean toward abstract design. This was a huge surprise starting out; for much of my life I had been strictly a two-dimensional artist using reference photographs.

How did you first get interested in art? I can't remember not needing to create something at some level.

Where did you study art? I have always learned from observation and experimentation.

What is your creative process like? My favorite way to start a new sculpture is to set up the stone where I can walk around it and see where the natural lines are. My job is to dig out the personality and let it breathe.

What have been some of the highlights of your career? Being recognized as the Department of Defense's Military Graphic Artist of the Year three years in a row, just before I retired from the Air Force, was pretty cool. I had a one-man show when I turned 50 and was able to display 32 years' worth of work. My recent highlight is helping to start an art program for veterans.

Where can collectors find your work? Our home is my gallery; we own a gorgeous 1920 Craftsman in San Antonio, and we invite collectors to schedule a visit. My website is www.codyvancesculpture.com.

Mary Frankel

How would you describe your style? My style is contemporary representational, but I don't mind if some impressionism works its way into my paintings.

How did you first get interested in art? Art has been a part of my life for as long as I can remember. I have been very fortunate over the years to live in places where I could learn from some great teachers and paint with other good artists.

Where did you study art? I studied art, design, and graphics at Oklahoma State Uni-

versity Technical Institute for a degree in landscape architecture. I have many painting and drawing workshops under my belt, as well as life-drawing labs.

What is your creative process like? If I am doing a painting with multiple figures, I will create a storyboard—sketch two or three ideas and do a few color studies. I will then take a break and come back to it later. Developing an eye with which to look over your own work is invaluable.

What have been some of the highlights of

your career? One of my career highlights is a recent commission I did for the restaurant Bird & Jim in Estes Park, CO.

When you're not creating art, what else do you enjoy doing? I spend a lot of time in the mountains kayaking, hiking, camping, horseback riding, or backpacking—and usually getting ideas for the next painting.

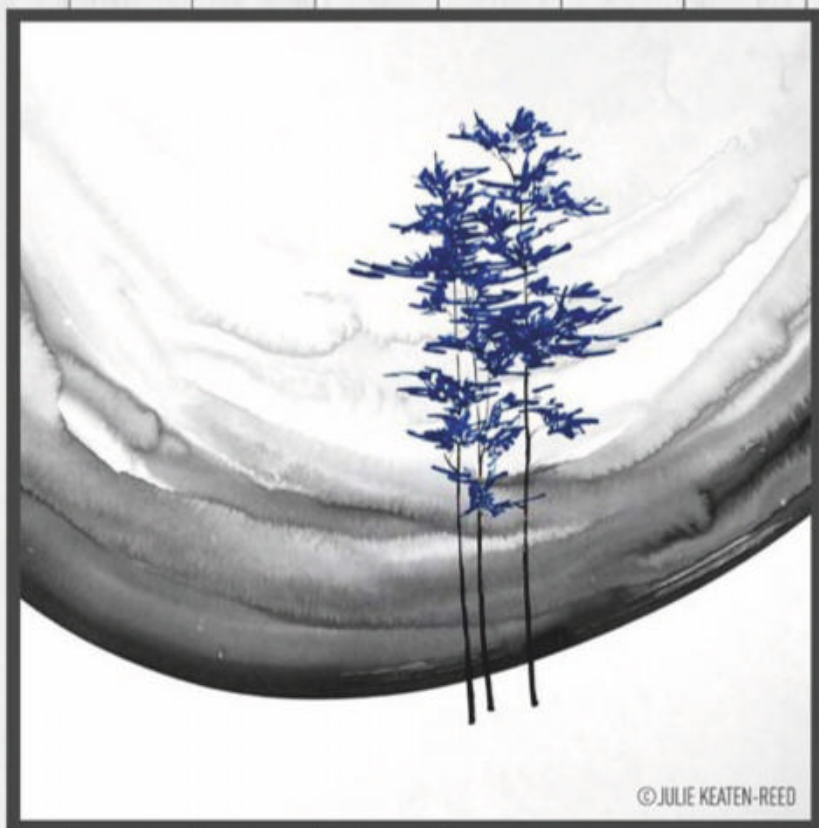
Where can collectors find your work? Adobe Western Art Gallery, Fort Worth, TX; www.maryfrankel.com. ♦



▲ Lyle, Taos, oil, 12 x 16.

► Day is Done, oil, 16 x 12.





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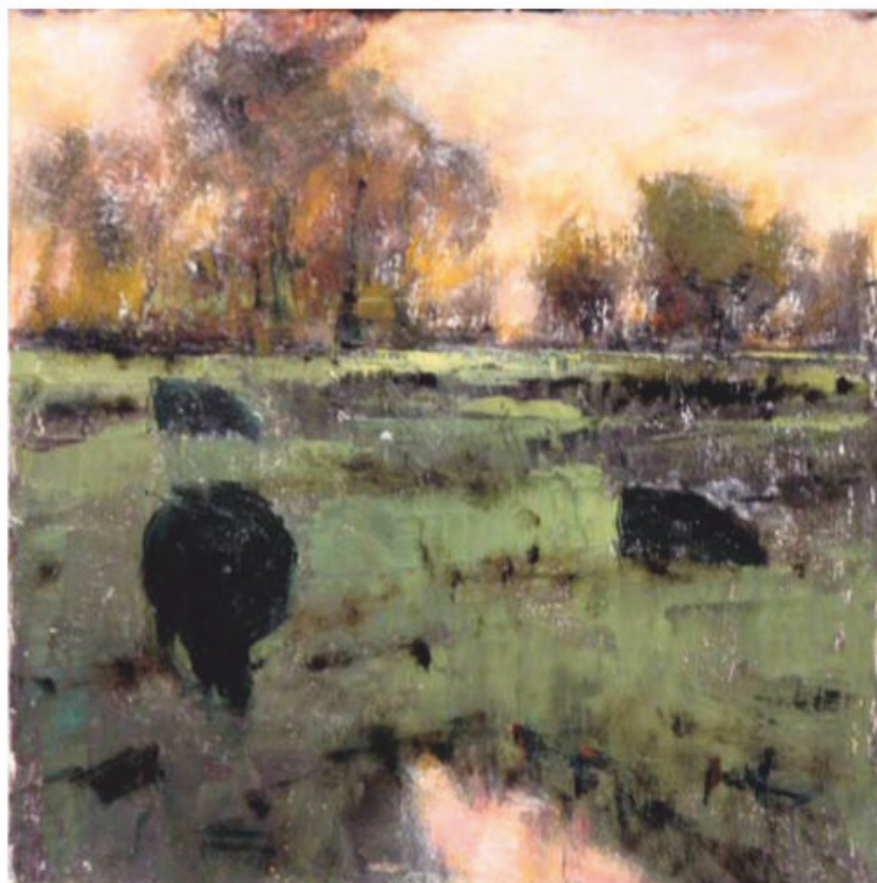


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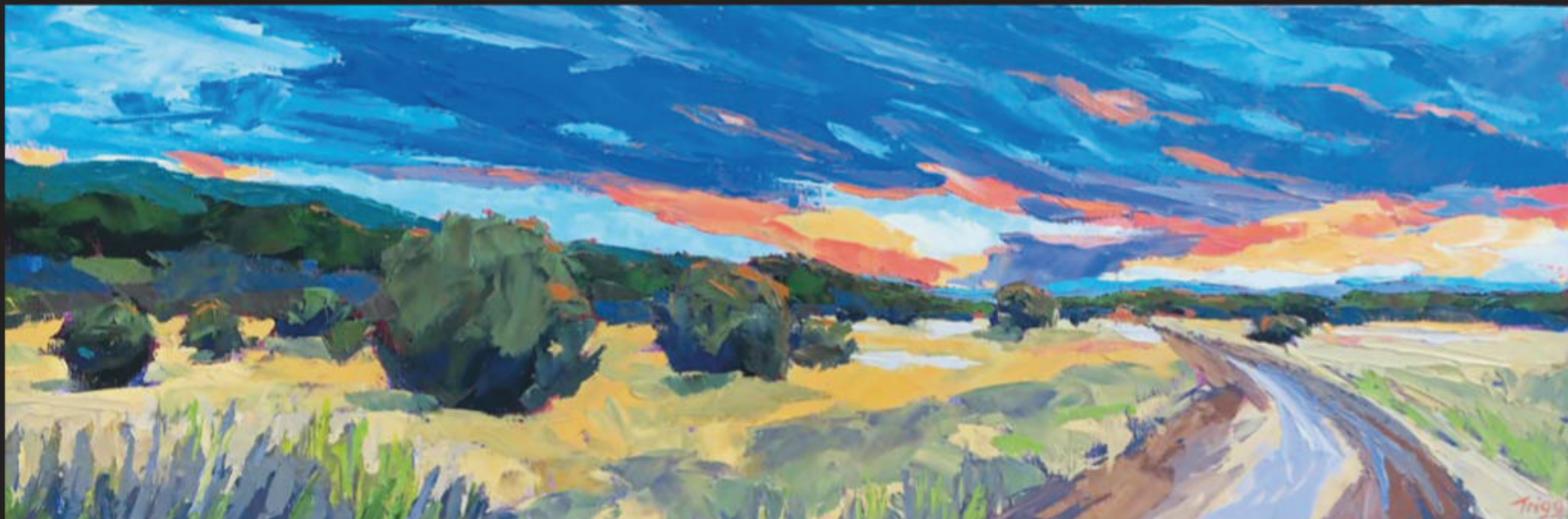
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www.AmericanImpressionistSociety.org



Open Road on BLM Land, Oil on Panel, 12 x 36

Peggy Trigg

Represented by:

La Mesa Gallery, Santa Fe

Wilder Nightingale Fine Art, Taos

pegtrigg@gmail.com

peggytrigg.com

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Kevin McCain

Capturing the American West

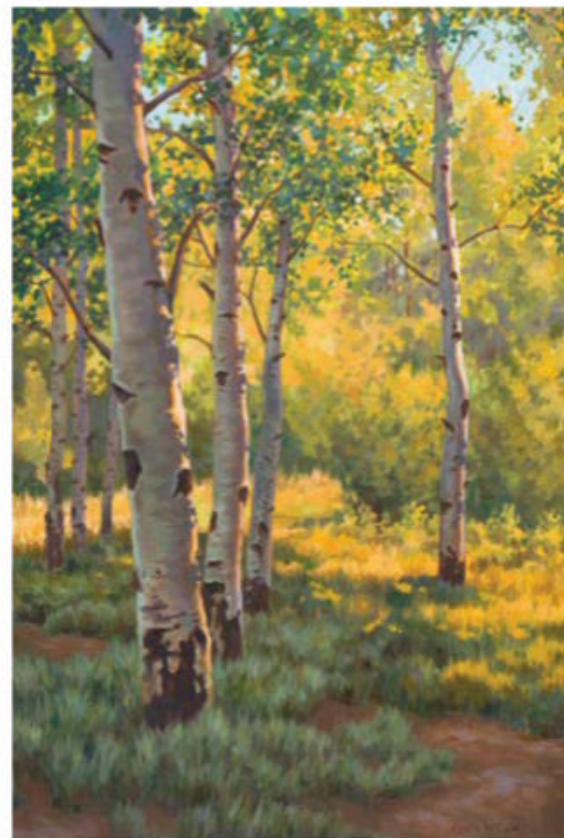
AS A BOY GROWING up in Mesa, AZ, Kevin McCain often ventured out into the nearby Sonoran Desert and Superstition Wilderness to hike, camp, and explore with his Boy Scout troop. Those early experiences marked the beginning of McCain's lifelong passion for the American West and his love for portraying the region's beauty and mystique in oil paints.

Trained in illustration and fine art, McCain has enjoyed success in both fields over the past three decades. As an illustrator, he explains, the objective is to design works with an immediate visual impact. "With a painting," the artist continues, "you want people to stop and spend some time viewing it. You are trying to build a story that people will come back to. Hopefully, there is something to be said, and discovered, through the use of color, value, and light."

The artist's *oeuvre* is filled with iconic western landscapes he has visited, photographed, and studied *en plein air* over the years, from Utah's canyonlands to the alpine peaks of Idaho, where he resides today. "Many times, I will start a painting with [reference] sketches or photographs, but no matter how the painting starts, I put that stuff away midway through the process," he says. Influenced by artists ranging from N.C. Wyeth to the post-Impressionists, McCain isn't interested in creating a detailed portrait of a place. Rather, he explains, "There is a stylization of my subject matter, where I'm boiling it down to simplicity. I want to give it a softness overall, like a memory." —Kim Agricola

McCain is represented by Kevin McCain Studios, Boise, ID.

ROW 1: **Afternoon Scenic**, oil, 16 x 20. ROW 2: **Morning Blue**, oil, 28 x 52. **Morning Light in the Aspens**, oil, 36 x 24. ROW 3: **Provo in Fall (detail)**, oil, 18 x 24.



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Texas ARTISTS



From Hill Country to Big Bend to the South Texas plains, Texas boasts more geographic diversity than some of the country's smaller states combined. It's fitting, then, that the artists who hail from the Lone Star State work in styles, mediums, and genres that are as varied as their homeland itself. In the following section, meet a sampling of Texas artists who work in popular mediums like oils, acrylics, and watercolors, and in styles ranging from hyperrealism to impressionism. You'll find landscapes portraying everything from ranchland to coastal scenes, as well as classic still lifes, portraits, equestrian themes, and more.



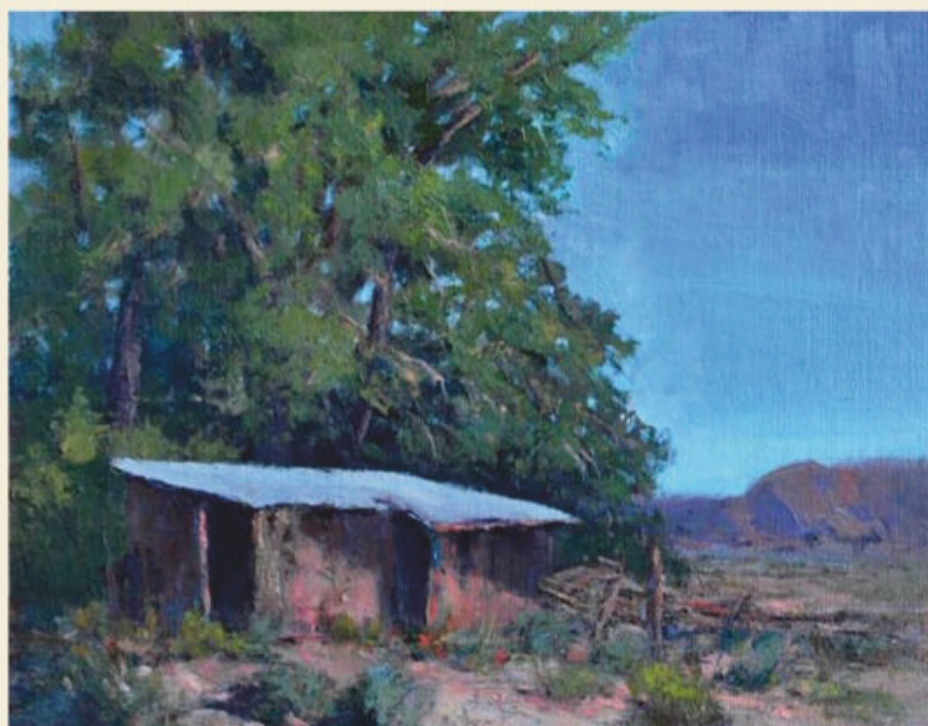
Nancy Balmert

I received the International Prize Leonardo da Vinci, awarded at the Borghese Palace in Florence, Italy in January. I've been chosen as one of fifty International Artists to be included in the THE NEW ARTBOOK OF INTERNATIONAL CONTEMPORARY ART: ARTISTI, (2020). Some of my art will be on display in Milan in April in conjunction with the presentation of the newest edition of ARTISTI, and I will also be awarded International Prize Frida Kahlo 2020, at the Filodrammatici Theater - Milan. My art is being Showcased in Chelsea, NYC, at Amsterdam Whitney International Fine Art Gallery from February 8th - March 11th.

Representation: Amsterdam Whitney International Fine Art, Inc, New York, NY 212-255-9050
 Prellop Fine Art Gallery, Salado, TX 254-947-3930; Arata Art Gallery, Benicia, CA 707-297-6151
 The Marshall Gallery of Fine Art, Scottsdale, AZ 480-970-3111

▲ *First Prize Rose*, oil on canvas, 20 x 24.

www.NancyBalmert.com



Jan Marie DeLipsey, Ph.D.

My painting celebrates the beauty of the natural world, its harmony & relationships, honoring the patterns that connect and celebrating those small random events that make life exhilarating. "El Corbetizo" will be in the American Impressionist Society Show 6 March - 3 April, 2020, R S Hanna Gallery, Fredericksburg, Tx.

Representation: Valerosa Gallery, Tyler, Tx. (www.valerosadesigns.com).

◀ *El Corbetizo*, oil, 11 x 14. ▶ *Hurricane Cliffs*, oil, 20 x 24.

www.JDeLipsey.com



Robbie Fitzpatrick

My favorite subjects show up in this beautiful world. I love illustrating the moments of animals, those special beings that share our world. A close second is nature. There are so many stories to be painted, and the transparent, soft, bright, colorful, deep, and deceptively dark watercolors are my tools. ◀ *Herd of Horns*, Watercolor, 20 x 26, ▶ *Untroubled Waters*, Watercolor, 11 x 18.

robbie@robbiefitzpatrick.com | www.robbiefitzpatrick.com

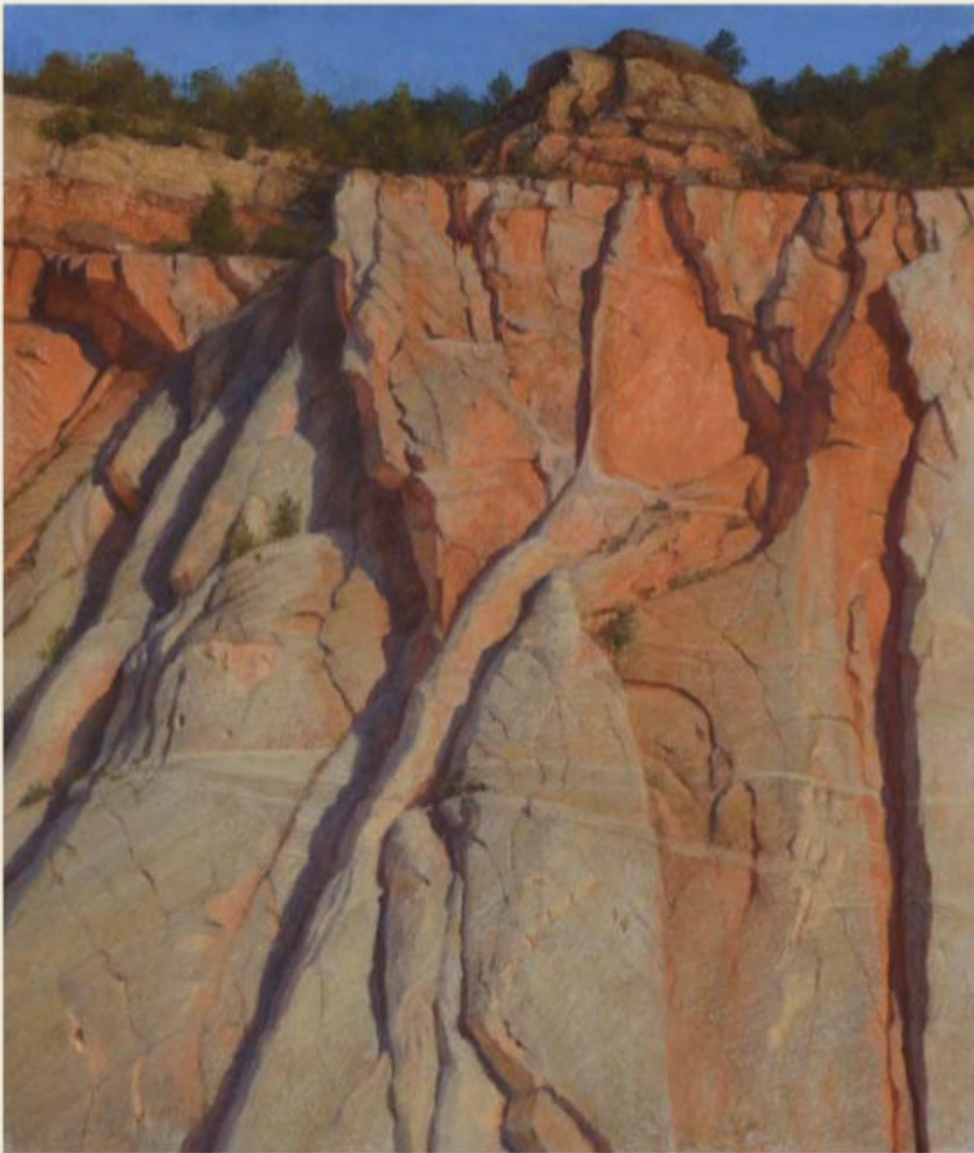


Victor Blakey

The mountain men may have been the most rugged of all the characters who advanced the expansion of the west. Many did not last more than a few years in the wilderness. They faced many hazards, especially when exploring unmapped areas. Bad weather, injuries and hostile tribes presented constant physical dangers.

◀ *Where the Mountains Meet the Sky*, oil on canvas, 30 x 30.

victorblakey@yahoo.com | 214.587.6103
www.victorblakeyfineart.com



Denise LaRue Mahlke

Time spent in earnest observation and study of nature's nuances is the emotional and spiritual connection that impact Mahlke's studio work. Her sensitive portrayals of the American landscape speak to the heart of the viewer. "Painting, for me, is a way to celebrate and share the beauty of God's creation with others."

Representation: RS Hanna Gallery, Fredericksburg, Texas.

◀ *Enduring Testimony*, Pastel, 20.75 x 17.75 ▲ *Spring Mischief*, Pastel, 8 x 10.

www.rshannagallery.com | 830.307.3071

dlaruem@yahoo.com | www.dlaruemahlke.com



A.C. Lindner

A.C. Lindner's paintings of nature and animals have captured the hearts of collectors worldwide. The artist draws inspiration from her horse farm and family ranch in the Texas Hill Country, painting subjects from life using hand-crafted materials and traditional oil glazing techniques. Since first appearing in Southwest Art as an Artist to Watch in 2007, her work has been exhibited internationally in cities including New York, London, Paris, Florence, and Bruges, Belgium. Upcoming: Tokyo International Art Fair, June 2020. Honored as an ATIM Artist of the Decade. **Representation:** in the USA by Russell Collection Fine Art, Austin, Texas. ▲ *Pink Tulips*, oil on board, 10.75 x 15.

lindnerstudios@yahoo.com | www.aclindner.com



John D. Westerhold

Making Texas my home in the county side, has not disappointed me. I always consider commissions of your favorite subjects. My website offers original works, prints on canvas, paper and metal.

▲ *A Moments Rest*, acrylic on canvas, 36 x 24.

jackiguana@hotmail.com | www.jdwfineart.com



Chris Lange, *APA, Associate Member*

I have always been an outdoor person and enjoy National Parks and botanical gardens. My goals include portraying the various American Landscapes that I've visited and share the images and wildlife in those locations. My technique uses the color of light as it influences the subject in both sunlit and shadowed surfaces using a primary color palette. "A Walk in the Park" invites the viewer into the painting along a bubbling brook on an autumn afternoon. It is based on Austin's Hartman Prehistoric Gardens. ▲ *A Walk in the Park*, oil, 18 x 24.

chrislangeart@gmail.com | www.chrislangeart.com



Kris Henderson

Native Texan and wildlife artist Kris Henderson believes the passion for creating is the sine qua non of an artist and finds her passion inextricably linked with her love of animals. "By virtue of my realistic art, I desire to portray the fascinating creatures with which we share our world, and how vastly they enrich our journey."

Representation: RS Hanna Gallery, Fredericksburg, Texas. ▲ *Shades of Texas*, oil on canvas, 37 x 27.

info@rshannagallery.com | 830.307.3071
www.rshannagallery.com
www.krishendersonart.com



Barb Mauldin

It is a great personal pleasure for Barbara to paint Texas. The rugged scenery in the Texas Hill Country sparks her imagination, with its diversity in the qualities of the landscape. She looks for nuances in the color of prickly pear, the dreamy blues of distant hills, and the play of different textures to capture the moment on canvas.

▲ *Taking Over*, Oil on canvas, 15 x 30.

www.barbaramauldinart.com | www.rshannagallery.com



Chuck Mauldin

Chuck Mauldin has been painting the Texas Hill Country since he and Barbara moved to Fredericksburg fifteen years ago. Cows, cowboys and Native Americans often enrich the landscape in his studio work, while anything can inspire his plein air paintings. He paints because he seeks the personal triumph earned when something hard to do is achieved.

▲ *Man's Best Friends*, oil, 16 x 20.

www.chuckmauldin.com | www.rshannagallery.com

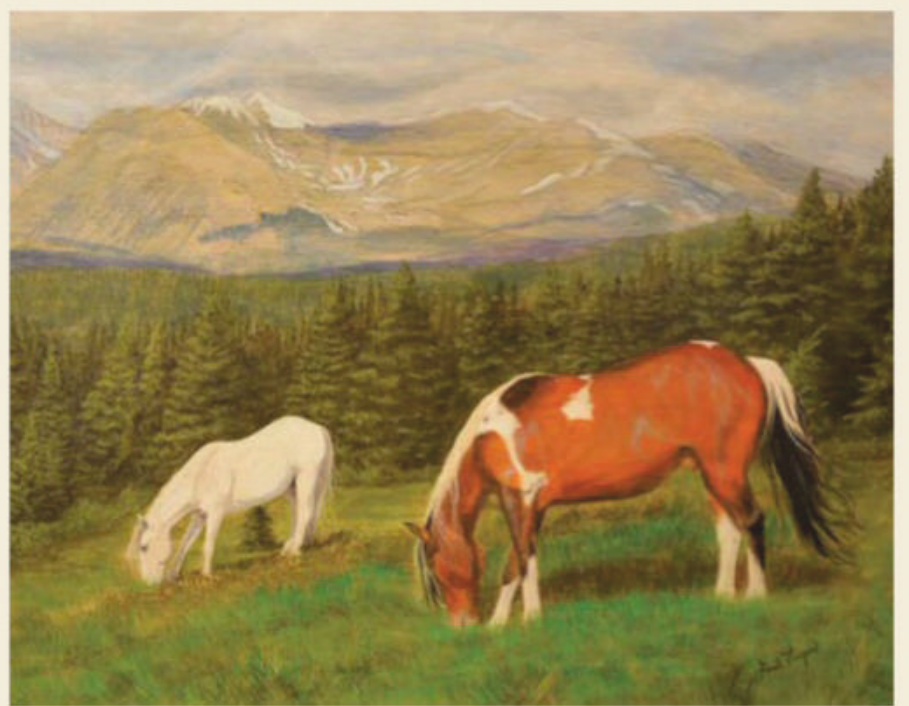


Pattie Bowler

Texas Native Abstracts and Character Pieces has brought success to Pattie. Currently living in Colorado Springs Past President and Signature member SWS Dallas, PPWS and Colorado Watercolor Society President 2020-2021. Working with Acrylic and Watercolor Color, shapes and a sense of humor come standard. **Representation:** Gallery 113, 125 ½ North Tejon 80903, www.pattiebowler.com.

▲ *Gone Fishing*, acrylic/water, 30 x 22.

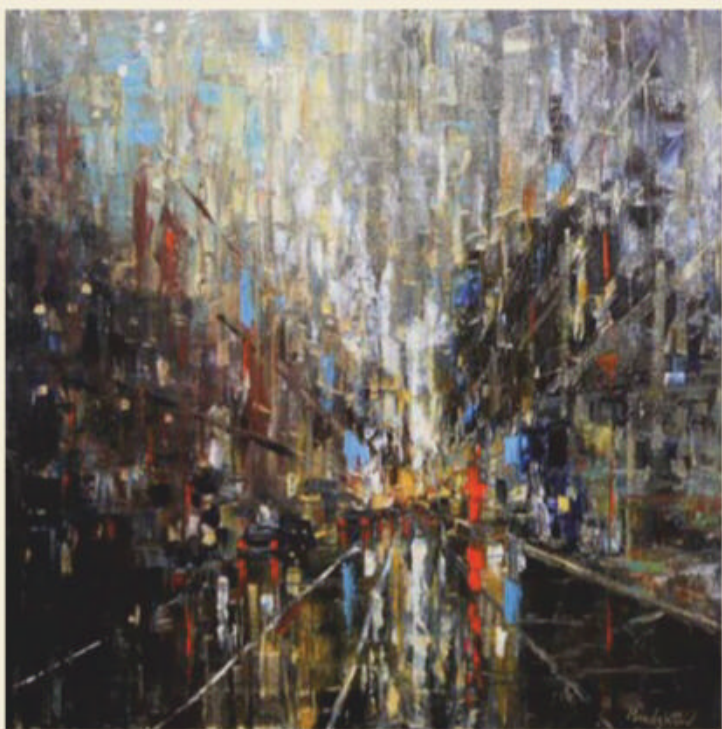
214.403.3839 | www.pattiebowler.com



Gail Finger

God gave me the talent to create realistic art that has feeling and movement. I have developed many techniques in acrylic glazes, pastels that need no glass, and more. Painting on leather and wood as well as canvas is my unique way of portraying the animals I love. ▲ *High Mountain Meadow*, acrylic glazes, 11 x 14.

214.288.0248 | www.gailfingerartistry.com



Bob Bradshaw

While working with NASA contractors at mission control more than 30 years ago, Bob took up drawing, alleviating stress while unknowingly preparing for a second career in fine art. The urban tale he now creates in fractal prisms echo the living staccato pulse of the street, propelled by brilliant bursts of light and color.

Representation: RS Hanna Gallery, Fredericksburg, Texas.

▲ *Main Street*, oil, 24 x 24.

info@rshannagallery.com | 830.307.3071
www.rshannagallery.com



Margaret Drake, Associate, WAOW

Margaret's work has appeared in many prestigious juried shows throughout the United States. In 2016 Margaret's sculpture won "Best of Show" at the Breckenridge Texas Fine Art Show. In 2017 her piece "Mr. Remington's Cowboy" was acquired by the Museum of Western Art for permanent exhibition. In 2019 and 2020 she has been chosen to teach sculpting at the prestigious Western Art Academy, Kerrville, Texas.

▲ *Comanche Dance*, bronze, 18.5 x 9 x 7.5.

mdrake8955@nxlink.com | 254.897.9113
www.margaretdrakestudio.com



Arthur McCall

Arthur McCall has always been an artist, though his journey led him through the wild-woods of Texas as a game warden, he never gave up painting as a way of life. His canvases speak of Texas and the nature of rugged independence that graces the viewer in its steady strength.

Representation: RS Hanna Gallery, Fredericksburg, Texas.

▲ *Mission San Jose*, oil, 24 x 36.

info@rshannagallery.com | 830.307.3071
www.rshannagallery.com



Maryneil Dance

After a long and successful career in interior design, the artist turned full time to her first passion of landscape and animal fine art. Maryneil's masterful use of color and composition has delighted collectors in her stunning pastels, a glimpse into the livingness of form, silently breathing the observer in.

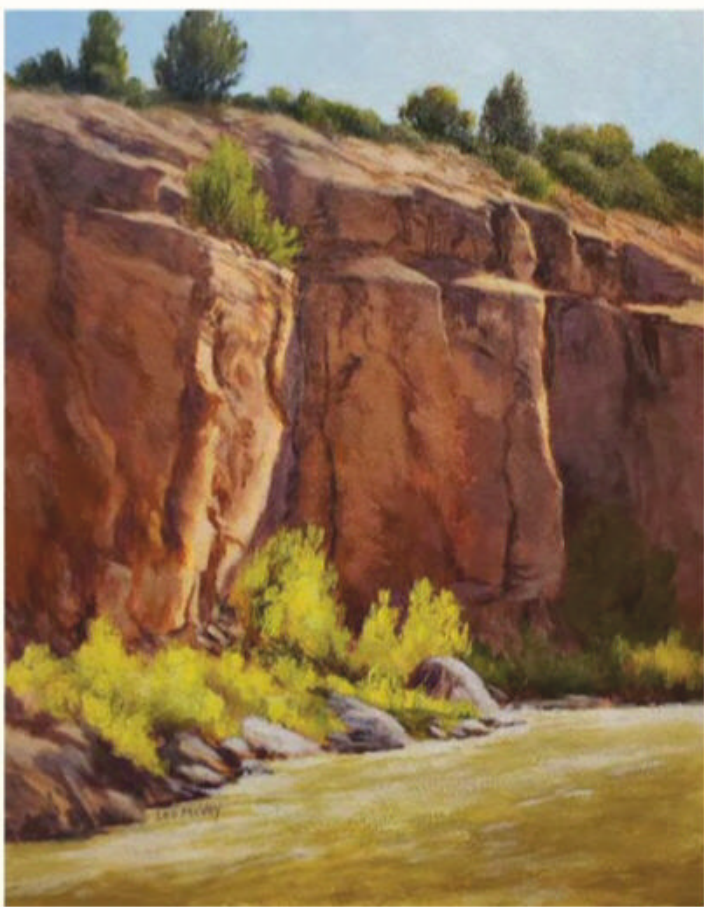
Representation: RS Hanna Gallery, Fredericksburg, Texas.

▲ *Spectacular Spring*, Pastel, 29 x 34.

info@rshannagallery.com | 830.307.3071
www.rshannagallery.com

Lee McVey

PAPNM-Master, IAPS-MC, PSA, PAAC



River Cliffs, 14 x 11, oil



South Valley Acequia #2, 12 x 9, pastel en plein air

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RS Hanna gallery

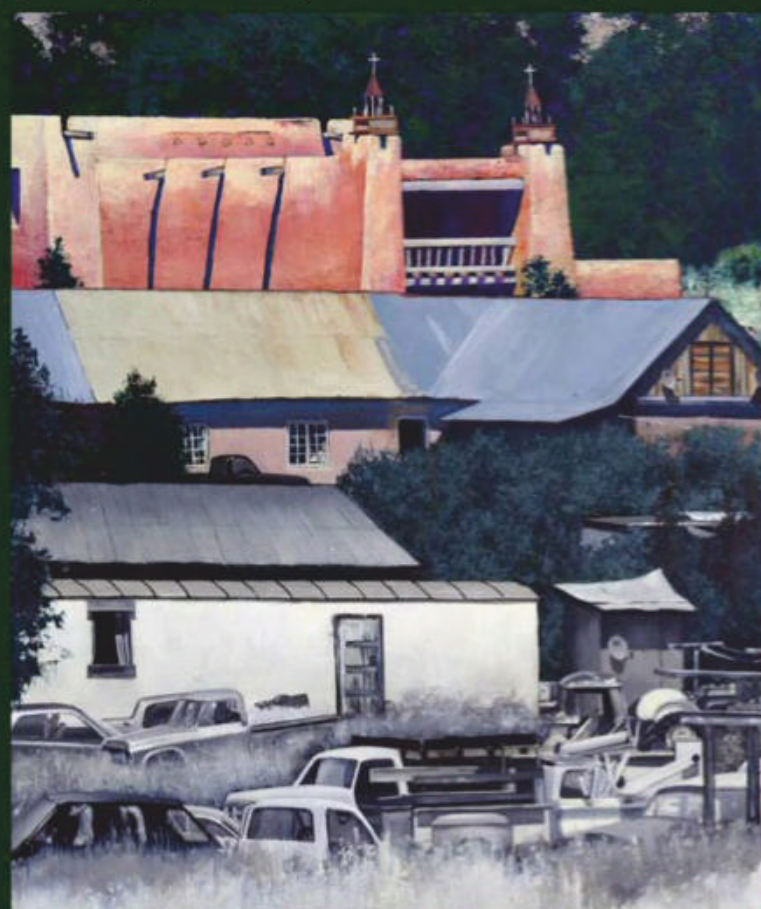


Frida's Wedding • Bronze • 26" • ed.15

Paul Murray

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Prospectus will be available on the website on February 1.

Submissions Due May 1 via website only.
No email submissions will be accepted.

Artists will be notified of their acceptance or refusal on or before May 27.
Delivery Deadline for accepted artwork is June 10.

Juried Show Opening Day: June 26

Reception: Saturday, June 27

www.Breckenridgefineart.org

SUSAN POITEVIN

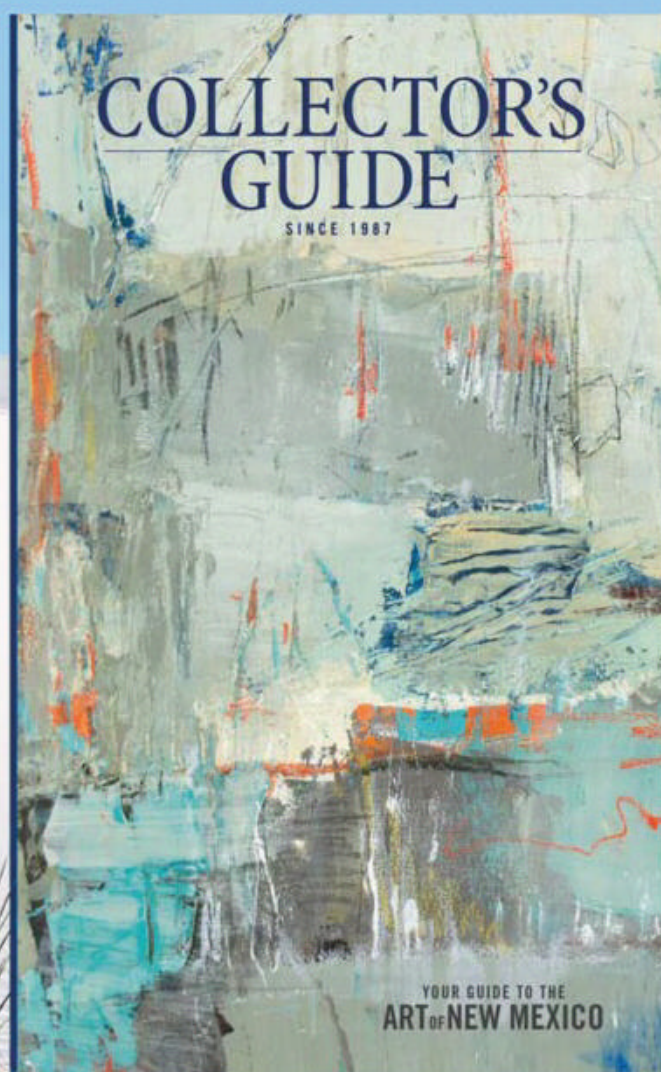
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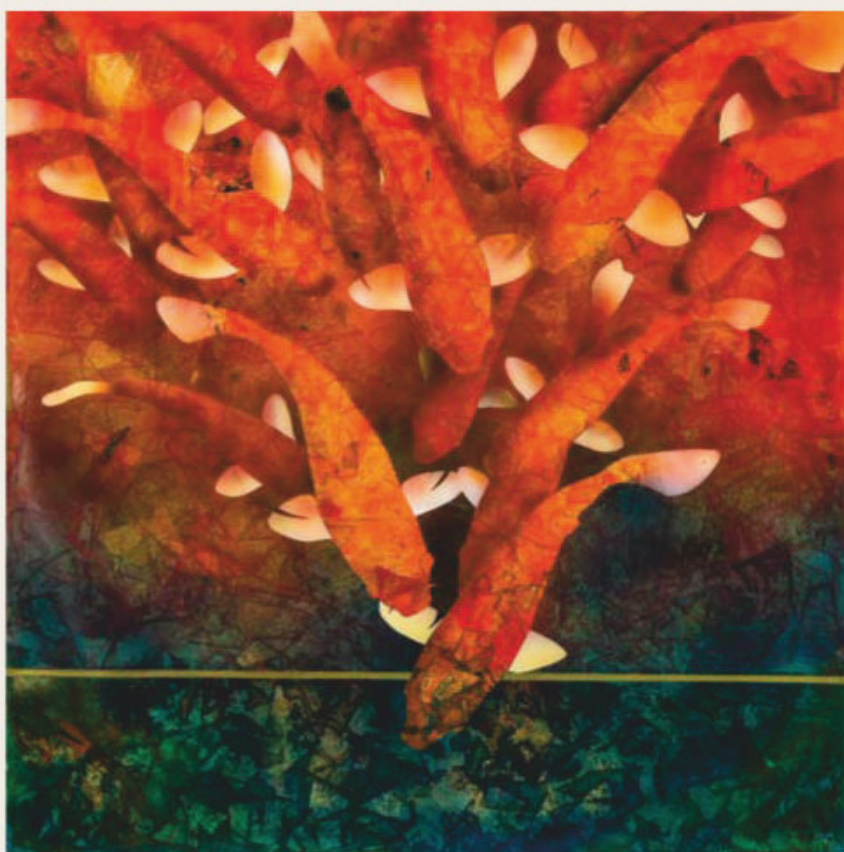
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ACRYLIC Works 7

CONGRATULATIONS TO THE ARTISTS CHOSEN AS WINNERS IN ARTISTS NETWORK'S SEVENTH ANNUAL ACRYLIC ART COMPETITION.

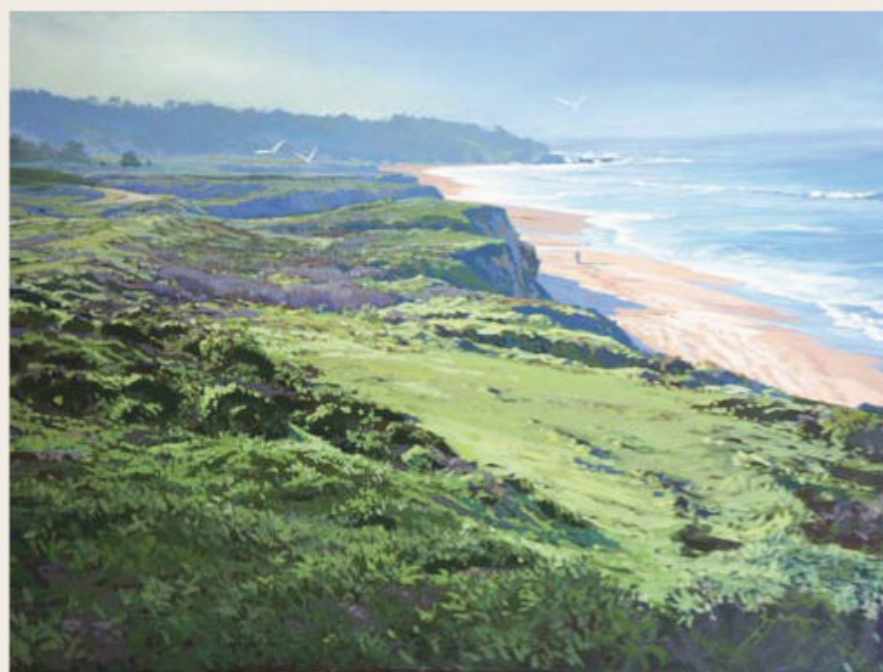
TExplore a sampling of the winning artists in the following section. They were selected from hundreds of entries from all over the world. And they are part of a new special publication, *AcrylicWorks: Winners from the 7th AcrylicWorks Art Competition*. This latest volume featuring the best in contemporary acrylic artwork presents a broad range of styles and subject matter. Look for copies on newsstands soon.



Catherine O'Byrne

"I begin my paintings with splashes of an acrylic triad, then impose order and structure; however, for "Live Streaming", I minimized details, concentrating on form using negative painting, and direction through colour change and one gold line. Texture and intense colour are always important tools for my expression. ▲ *Live Streaming*, acrylic on panel, 29 x 29.

www.CatherineOByrne.com



Scott Anthony

My ultimate motivation for painting has always been my intense desire to share the beauty and unity of the natural world. I want people to feel the same joy and excitement that I do when a beautiful scene suddenly pops into view. I love exploring how the sun spotlights a rocky headland with an orange glow in the late afternoon or early morning as the fog rolls in; or how noon-time backlight creates blue-purple shadows under the sedimentary rock ledges of a Southwestern mesa.

▲ *Montara Morning*, acrylic on canvas, 16 x 20.

415-260-6116 | www.santhony.com



Dominique Vanzini

Dominique's paintings are about exploring the interaction between acrylic, photos, texture and color harmonies. Each painting consists of about 15 layers of acrylic, photos and different gels on a canvas. She gets her creative energy and inspiration from traveling, taking close-up photos of nature, her ever-growing collection of art books and taking dance classes.

▲ *Windows into Lilies #5*, acrylic and mixed media on canvas, 24 x 24.

dominiquefineart@gmail.com | www.dominiquefineart.com

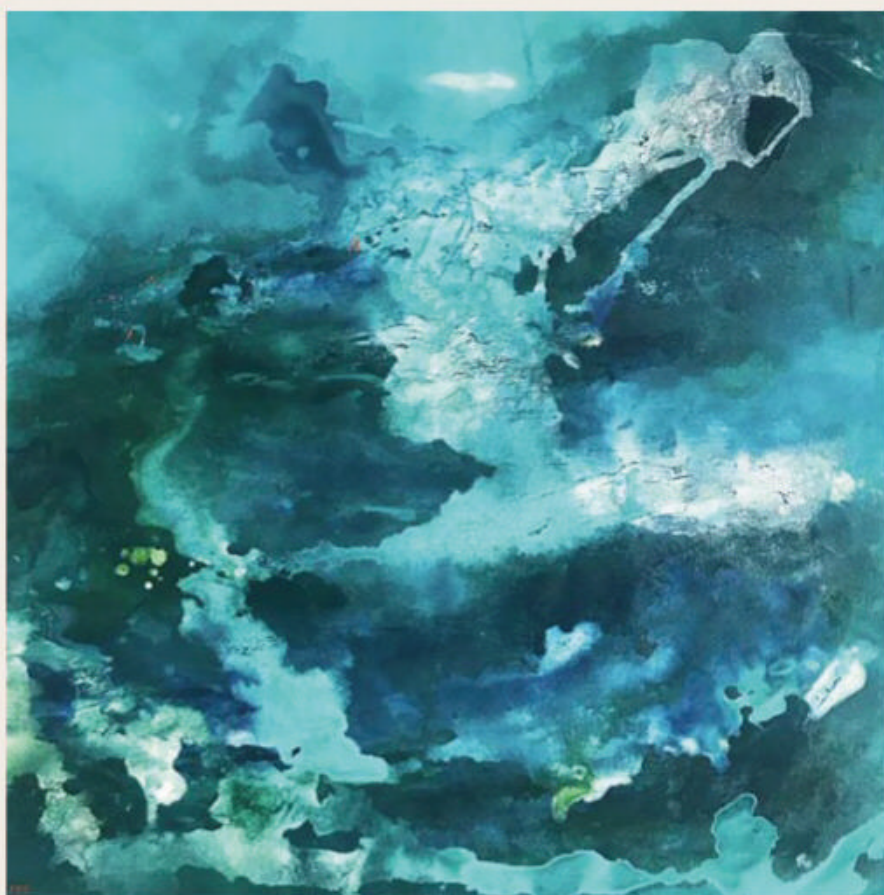


Peter Swift

Nodding thistles are the toughest of the tough -- the weediest weeds of all. They often grow right through tiny cracks in rocks or concrete sidewalks. The Scots were so impressed by this plant's ability to flourish in harsh, rocky and frugal soil, that they named the nodding thistle the national flower of Scotland.

▲ *Nodding Thistle*, acrylic on canvas, 48 x 48.

pswift73@icloud.com | www.peterswiftartstudio.com



Wendy Fee

My motivation to create is driven by an impulse to express and capture the emotional truth of an idea, a place or a time. The concept of having an internet compass and the need to balance all that technology offers with the qualities of the lives that we live offline, resonates deeply with me.

▲ *10,000 Feet II*, acrylic on canvas, 30 x 30.

info@wendyfeestudio.art



Lee Kwong Tim Jackson, ISAP, NOAPS

Being an artist, I can spread the positive energy to the audience through my artwork. As each of them would convey a symbolic theme of "Hong Kong in a Better Light" such as Mutual Help, Fight Alongside and Upstream, Downstream, etc. Jackson was born in Hongkong and lives in Hongkong. He studied art and design at Hongkong Polytechnic University. He has had 18 solo exhibitions in Hongkong, Japan, Kunming China, Hamburg Germany, Amsterdam Netherlands, Seoul Korea, Tokyo Japan and 13 group participations in Hongkong, Taiwan and Singapore, among them the important show at Singapore involved 21 countries. His works belongs to private collections in China, Germany, Netherlands, USA, Canada, Singapore and Hongkong. He is a multi-award winning artist and a member of the ISAP and NOAPS.

▲ *Set Sail Again*, acrylic on artboard, 43 in x 31.

gyn0202@netvigator.com | www.jacksonlee-art.com

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