

City of Los Angeles Cultural Affairs Department Presents

THE POLITICAL LANDSCAPE

MARCH 3 – APRIL 18, 2004

LOS ANGELES MUNICIPAL ART GALLERY

1 MILE

BARNSDALL ART PARK

1000 m

EVENTS

Reception: March 7, 2pm – 5pm

Conversations with the Artists Events: March 5, 8pm & April 16, 7:30pm

“Paint Out” with The Oak Group in Barnsdall Art Park: April 3, 1 – 4pm

Los Angeles Municipal Art Gallery, Barnsdall Art Park

The Los Angeles Municipal Art Gallery is a facility of the City of Los Angeles Cultural Affairs Department
4800 Hollywood Boulevard, Los Angeles, California 90027
323.644.6269 TDD 213.473.8339

Hours: Wednesday – Sunday, 12 – 5pm
First Fridays 12 – 9pm

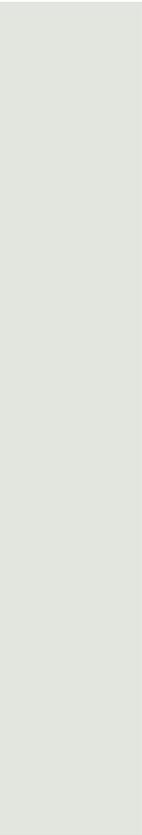
Admission:

Adults \$5, Seniors and Children ages 12 – 17, \$3

Children under 12 with adults, Free

Free admission to the opening Reception and on First Fridays

Digital Catalog Designer: Amber Howard, Essay editor: Sherrie Schottlaender



Sadow Birk
Phoebe Brunner
Darlene Campbell
Bruce Everett
Cynthia Hooper
Karen Kitchel
Constance Mallinson
Marina Moevs
Rebecca Morales
Jim Murray
Stephanie Sanchez

with The Oak Group

**and “a crop”, an installation by
Rebecca Niederlander**

Curator: Noel Korten



THE POLITICAL LANDSCAPE

Several factors led this curator to develop an exhibition entitled The Political Landscape. One involves my need to understand the motivations for my own interest, as an artist, in the landscape. Another factor was my experience four years ago serving as juror for an exhibition of landscape paintings by members of Santa Barbara's Oak Group and writing a short statement about the show that placed the work in a political context (the statement subsequently was quoted in the local press). A third element is the recent work of a number of contemporary artists who endeavor to represent the landscape with a sophisticated awareness of the complexity of ideas and issues surrounding our thinking about nature and the environment.

Over the past few years numerous exhibitions of contemporary landscape painting have focused on the relationship of this work to romanticism, realism, and/or representational painting. However, I believe that much current landscape art can be seen as related to other contemporary work that is linked thematically to science and the environment in consideration of changing ideas about nature. The Political Landscape claims the ideas cited above as a significant part of our cultural dialogue and highlights the political implications of this discussion.

Landscape Painting Is Better than Fishing:

By some measure, the speed with which we move over the land determines how we experience it. Flying over the land provides one kind of perspective—and it is stunning—while driving in a car allows an experience that is both closer to the land and slower. Riding through the landscape on a bicycle is even slower and allows the engagement of all of the senses, and walking is slower still. None of these modes of movement, however, compares to sitting in one place for an extended period of time, looking, listening, and sniffing about.

My family vacations have always involved trips to the “wilderness”: we camped in campgrounds and hiked the designated trails in one beautiful place after another. But too often these holidays were frenetic outings with

ambitious itineraries that left little time to contemplate the places we explored. Fishing with my son was the first attempt to slow down and spend some time in one place—to enjoy where we were. While this activity provided a challenging opportunity to match wits with fish, in the end we determined that we were not really enjoying these hunter/gatherer forays, so twelve years ago we took up watercolor painting. We would each carry a block of paper and a set of watercolors in our backpacks; stopping at an appropriate spot, we would spend several hours trying to capture the scene before us. It was a rich and rewarding way to experience a particular place. At the same time, these sessions left me wondering how these landscape paintings related to my contemporary art practice.

Painting outdoors is a powerful experience: the artist is immediately confronted with the fundamental task of trying to represent the three-dimensional world with just pigment, a brush, and a small piece of good paper, canvas, or board. And however the artist attempts to represent the landscape—abstractly as an impression, as a map-like aerial overview, or realistically as an illusion of three-dimensional space—he or she must contend with how to render it and how to represent both the infinite details of a landscape as well as its vastness. The experiential awareness of these challenges serves to remind the artist of the degree to which all paintings are abstractions of the world we experience.

The Oak Group



Whitney Brooks Abbott
Suburban Tributary, Carpinteria Salt Marsh, 2004

The Oak Group is an association of Santa Barbara–area plein air (“open air” or “outdoor”) artists who, on one level, are painting landscapes and experiencing all of the challenges faced by any landscape painter. However, the Oak Group artists differ from other landscape artists because they sell their works and use the proceeds to support efforts to preserve the undeveloped areas they paint; the artists have also taken their paintings to local government meetings to demonstrate the inherent beauty and value of these open spaces. The group’s actions recall those of nineteenth-century artist Thomas Moran: by presenting his paintings of the American West to the United States Congress, he helped convince its members to create Yellowstone National Park, the first national park in America.

Ninety-nine-year-old artist Ray Strong is the patriarch of the Oak Group. Originally from Oregon, he hiked on Mount St. Helens and attended camp at Spirit Lake as a boy. After studying painting at the Art Students League in New York City in the 1920s, Strong participated in the Public Works of Art Project (PWAP) in the 1930s; he painted numerous murals in the San Francisco Bay area, including a large canvas of the Golden Gate Bridge under construction which hung in President Franklin Delano Roosevelt’s White House. He came to Santa Barbara in 1960 to paint dioramas in the Bird Hall at the County Museum of Natural History, and he helped found the Santa Barbara Art Institute in 1967 and the Oak Group in 1985. Ray Strong has spent his life painting the landscape and

teaching others to paint, and he terms what he does: “painting for preservation.” He says that “landscape painting is born with any person with feelings for the land.”

Arturo Tello, another founder of the Oak Group, describes painting outdoors as the “event of painting all that is happening at the moment.” He believes that the purpose of landscape painting is “making the place real to people and making the potential loss of the place real as well.” For Tello, painting is an activity that “reflects the landscape to the community.”

My earlier experience jurying a public exhibition of works by Oak Group members drove home the idea that landscape painting today can be thought of as an

action with political implications on a number of levels. As individuals the group’s members are supportive of each other, and each shares his/her knowledge about the art of landscape painting—they share a collective sense of purpose. In addition, the artists now participate in preservation efforts in other locations: they travel to these areas, paint the local landscape, and then mount an exhibition and sale in that community.

This same sense of mission is transferred to patrons who purchase the Oak Group’s paintings. Along with the artwork comes the awareness that a portion of the painting’s price has gone towards the preservation and conservation of the landscape: the work’s presence is both a symbol of that commitment as well as a figurative window onto nature. To place a landscape painting in the home is to remind oneself of nature and to pay homage with this representation of it. As the political issues surrounding nature and the environment become more important and more contentious, the acquisition of landscape paintings becomes a way to support environmental causes, pay homage to an ideal, and make a statement of personal values.



Arturo Tello
Early Spring Perch, 2003



Painting the Political Landscape

For The Political Landscape exhibition, I selected pieces from among works submitted by Oak Group members, and at least one piece by each submitting member was selected. In addition to the Oak Group, the exhibition features eleven independent artists whose works are inherently expressive of a political consciousness. Some of the works are overtly political, while others simply diverge stylistically from—and thereby subvert—the traditions of landscape painting. These works depict suburban sprawl, fences that keep some people out and other people in, concrete roads and riverbeds, and new meadowlands created atop retired landfills. One artist subverts the traditional sense of natural beauty by painting the nonscenic landscape, while another goes over the top with a depiction of an idealized landscape that is almost frightening. Each artist's representations of the landscape reveal a sophisticated awareness of the complex ideas and issues that surround current thinking about nature and the environment. The word "environment" encapsulates overarching socioeconomic concerns about energy, natural resources, business, and health; because these concerns are frequently at odds with one another, conflicts become an expression of a particular set of values, values manifested in the culture. Here, these values are manifested in visual art that questions or subverts past values and suggests a different understandings.



Each of the artists in this exhibition pictorially indulges in a romantic sense of the landscape. At first glance the paintings appear appealingly conventional with their luminous depictions of open spaces, trees scattered over rolling hills, and spectacular skies. For example, **Phoebe Brunner's** paintings are classically dynamic and present an idealized view of her Southern California homeland, including brushy ceanothus, sage, and oak trees that dot the hills. Her works are dramatic illusions that evoke a strong sense of place. At the same time, they can be extreme, as evidenced by her painting in the exhibition, *Poppy Time* (2003). Brunner's simplified rendering of physical features, her conscious spacing of the various botanical elements—even though the spacing in fact results from the low annual rainfall in the region—and her dramatic use of light combine to push the idealized Western myth of this garden paradise to such an extreme that its believability is called into question.

Phoebe Brunner
Poppy Time, 2003

Marina Moevs
The Field Fire, 2001

Marina Moevs's paintings initially evoke serenity and restfulness with their deep colors and smooth surfaces, but there is a sense of unease beneath the calmness. The two works included in this exhibition show no man-made structures, only flat and wooded landscapes, one with a meadow and the other a large expanse of water. Like Brunner, Moevs appears to indulge in romantic ideas about nature. However, a closer look at the paintings reveals a slow-moving grass fire burning across the meadow and a submerged roadway just beneath the surface of the water that has in fact risen above the base of the trees. Rather than a spiritualistic manifestation of the sublime, Moevs's paintings instead reveal nature as a force capable of overwhelming human structures—both physical and mental constructs. What is ominous about these works is their quietness, their depiction of nature as a subtle and impersonal force.



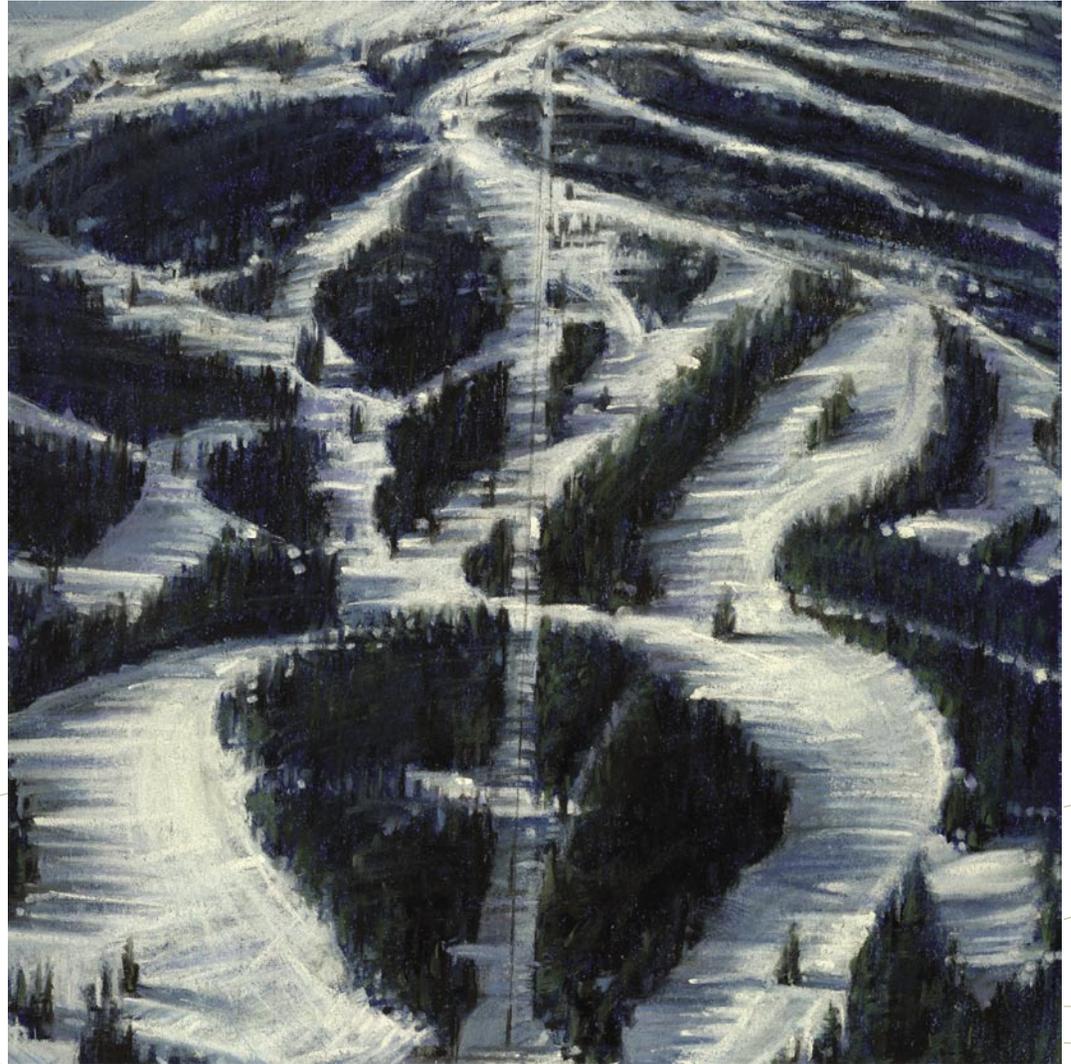
Two painters in the exhibition—**Bruce Everett** and **Jim Murray**—come to landscape painting from photo-realist backgrounds. Both are studio painters (as are Brunner and Moevs), although Everett and Murray also work outdoors. Photo-realist works are paintings of photographs (historically snapshots) and tend to emphasize the image's flatness; landscape is not a typical photo-realist subject. Everett works fairly large and Murray very small, and each work from photographs. While neither artist still practices what could be called photo-realism, both remain interested in the graphic qualities of their works, and both are keenly aware of them as abstractions.



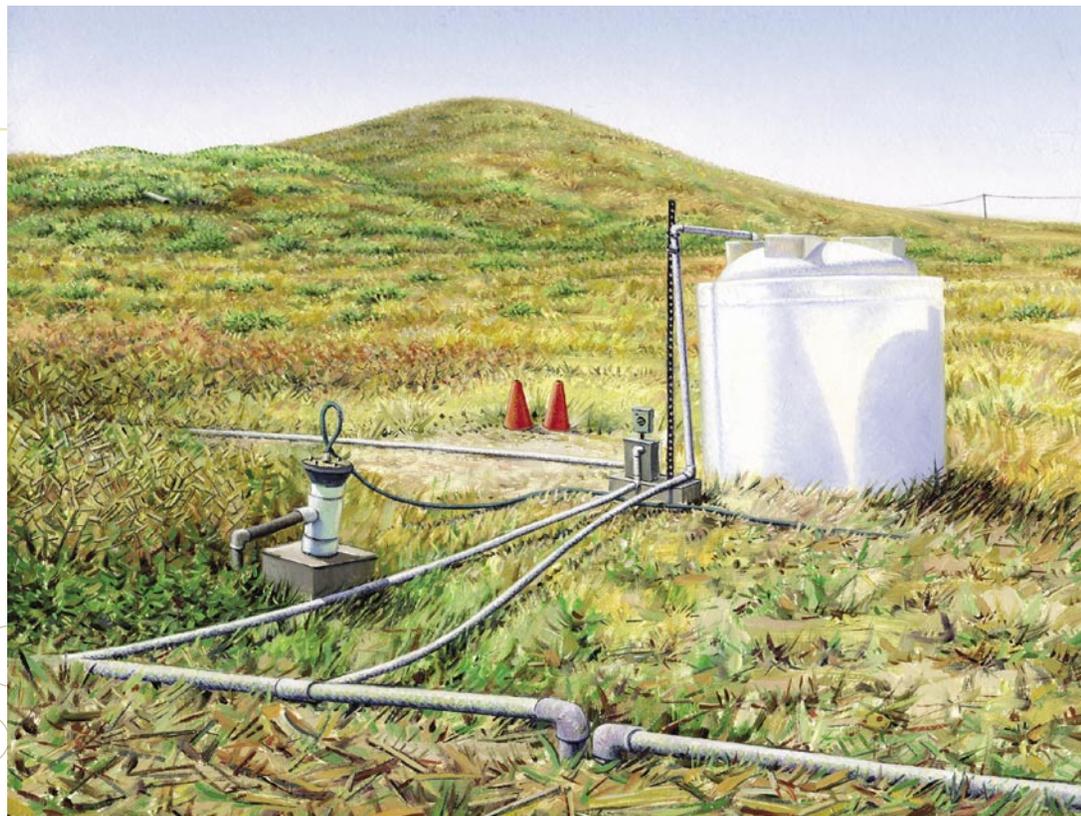
Bruce Everett speaks about his early interest in photo-realism and the fact that it allowed him to enlarge the photographic image to a point where it broke down into pattern. His interest lies in that overall patterning he finds in the landscape, and these days he flies an ultralight aircraft from which he can photograph inaccessible areas. Because of his unusual perspective, the paintings have a maplike quality: they are clearly landscape paintings, but to varying degrees they lack the “scenic” qualities of the genre. Everett, who expresses a desire to record undeveloped areas, laments the fact that so many places he has painted are now subdivisions.

Bruce Everett
Roads End, 2003

Jim Murray
CM-American Flier, 2003



Although **Jim Murray** works on a much smaller scale, he also uses the photographic image as a visual source for his deliberately constructed pastel and charcoal works. He crops and sometimes combines images, and he takes liberties in the editing of his source materials. Murray shows pieces from two bodies of work, one derived from video images of the recent wildfires in Southern California, the other from photographs taken in the summer of 2003 in Colorado and from brochures showing scenic mountains laced with ski runs that visually resemble lava flows. Interestingly, both subjects provide imagery that confirms the beauty and power of nature even as it reveals the outcomes of human intervention on the land.



Cynthia Hooper
Leachate Collection Tank, 2003

Cynthia Hooper and Darlene Campbell also produce small paintings that overtly subvert the landscape tradition. Hooper's paintings in the exhibition are bright and almost precious in their intricacy and decorativeness. The paintings possess a sense of innocence derived from the straightforward way in which the artist depicts the hilly grasslands that cover a recently retired landfill near her home in Eureka, in Humboldt County, California. In an artist's statement Hooper writes: "Intricate infrastructural elements (wells, pipes, pumps, valves, and the like) overlay and network this place . . . these mechanical elements monitor and regulate the roiling and potentially volatile activities beneath ground while managing to preserve the presumed serenity of the surface. . . . I enjoy the ironic and amusing challenge of recording and transforming an overlooked and even disagreeable site into a vista of pure aesthetic pleasure."



Darlene Campbell
Earth, Air, and Water, 1999

In outward appearance Darlene Campbell's richly painted landscapes look like historic paintings from another century, with their deep colors and spectacularly clouded skies. Their rich tones and gold-leafed borders almost imply a religious derivation. Campbell mimics such painters as Alfred Bierstadt, who illustrated the mythology of the American West and perpetuated a nineteenth-century romanticism that imbued nature with a divine sense of the sublime. And without breaking form, she inserts a beautifully rendered vista of suburban sprawl clearly creeping over the land like some invasive plant species. Titles such as *Going, Going, Gone* (2001) and *A Clear Path* (2001–02) serve to drive home the tragic continuing loss of “wilderness” that comes with the fulfillment of the Jeffersonian dream of Everyman as a landowner.



Sandrow Birk
Wasco State Prison, Wasco, CA, 2001

Sandrow Birk is another artist well known for his stylistic appropriation of historical paintings. Like Campbell, Birk sets up the viewer with a similar sense of idealism, but he then subverts it by inserting prisons, a particular slice of contemporary reality. He refers to a particular aspect of Western mythology: the promise of unlimited opportunity that comes with this promised land, which is juxtaposed with a representation of failed opportunities (incarceration). The exhibition includes two paintings from the artist's "*Prisonation*" series: each painting in the series places one of California's prisons in the midst of an idealized landscape to quietly juxtapose the ideal with an appalling social reality. There are thirty-three paintings in the series, one for each state or federal facility in the Golden State.



Constance Mallinson
Autumn, 2001

Constance Mallinson's *Autumn* (2001) is a monumental work measuring five feet by sixteen feet. One of four paintings representing the seasons, *Autumn* illustrates the artist's method of combining appropriated media images rendered in oil and blending them into an extremely vast landscape that steps back from foreground to middle ground to background, offering the viewer a seemingly all inclusive world view. Initially, Mallinson's intent with these collaged paintings of the seasons was to indulge in every sort of landscape painting cliché in an over-the-top orgy of Arcadian references, but as the series progressed, an increasing number of politically charged images crept into the compositions. Mountains, streams, and forests are penetrated by urban and suburban sprawl, trail bikes, and SUVs. (It is irresistible to note that these vehicles bear names that extol the mythic virtues of wilderness exploration: Trailblazer, Forester, Outback, Tahoe, Explorer, Expedition, Excursion, and Escape.) The painting is majestic, reminiscent of the view from a high mountain pass, and the images tug at our mediated ideals as the details draw us in. As the implications of those problematic details sink in, the enormity of the situation and our own complicity in it become equally impressive.

Karen Kitchel
Success Stories: The Weed Show, 2002

Another subversive strategy is evident in **Karen Kitchel's** painting from her series *Success Stories: The Weed Show* (2002). Rather than depicting an elongated gaze at the distant horizon, Kitchel looks at what grows under our feet, and she finds weeds—uncultivated, invasive species that are opportunistically taking over backyards and vacant lots. The artist cites the Japanese artist Hokusai's 100 Views of Mt. Fuji as a precedent for this series, which depicts "a familiar subject with uncommon attention and diversity. . . .

[The weeds] persist where planned landscapes fail and native landscapes are undermined, exhibiting stunning persistence and longevity in a variety of adverse conditions."

Although its title is humorous, the work's elegantly painted panels graphically reveal the peculiar idea that some plants are more desirable than others, as well as the more significant fact that with globalization come opportunistic species that overwhelm native populations.





Stephanie Sanchez
Ballona, 2003

Stephanie Sanchez is a plein air artist who paints what she sees—and she sees something other than nature idealized. Sanchez embraces the experience of landscape painting as a process of coming to terms with what she sees; however, instead of producing a work in a single afternoon, she returns to the site day after day until she feels that the painting is “finished.” As a result, her paintings are a composite of her many experiences of the site. While concrete and smog tend to turn up in Sanchez’s paintings whether she is in the city or the country, she is not being judgmental by including these elements—they are simply elements of the areas she chooses to paint. Even her paintings of the Los Angeles River and Ballona Creek take on the appearance of conventional landscape paintings as she records the play of light on wet cement surfaces and reveals the juxtaposition of land and sky. While she finds beauty there, she also shows both river and creek as the engineered flood control channels they are today. The strength of Sanchez’s work lies in her desire to reflect the entirety of her experience and express the complexity of her feelings about what she sees.

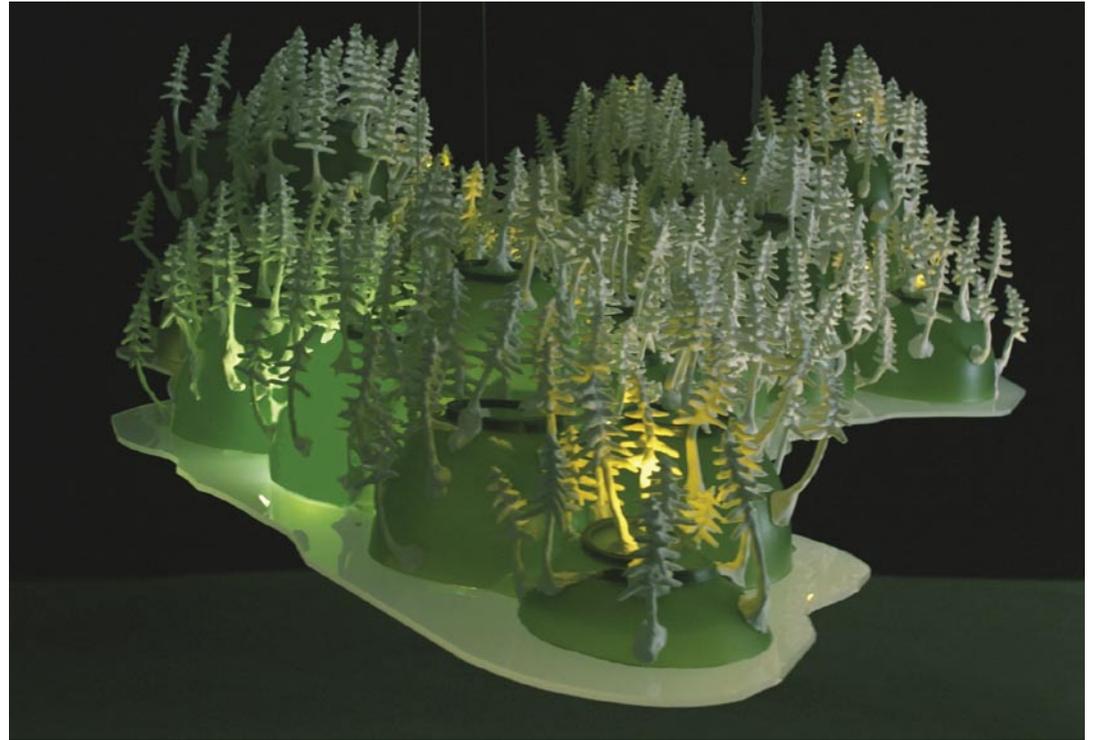


Rebecca Morales
Jacumba, 2001

Rebecca Morales works both outdoors and in the studio, and her painting in the exhibition, *Jacumba* (2001), captures a transition of upper-elevation desert and chaparral. She carefully renders all of the scene's elements—distant mountains in the background, geographical features and plant forms in the middle ground, and bits of debris in the foreground—with the same illusionistic use of paint. Morales uses the unusual format of three oval panels as a way to diverge from the hard boundaries implied by the traditional rectangular format: this nontraditional device reinforces the fact that this painting is a physical illusion.

Jacumba was painted outdoors in an area near the United States/Mexico border, and with this work Morales deliberately implies a relationship between the landscape and the sociopolitical realities of border politics. There are no fences in this painting, which renders the landscape as a “no mans land” that serves to undermine the idea of “border” and reveals it as a strictly human construct. While the area is a vast, dry, desert area that might be described as “featureless,” it does, however, convey a stark sense of power. The artist states: “The sublimation of nature makes us think about its indifference.” Her sense of nature comes with respect for its processes, and she finds comfort in the fact that nature is “indifferent” to human concerns.

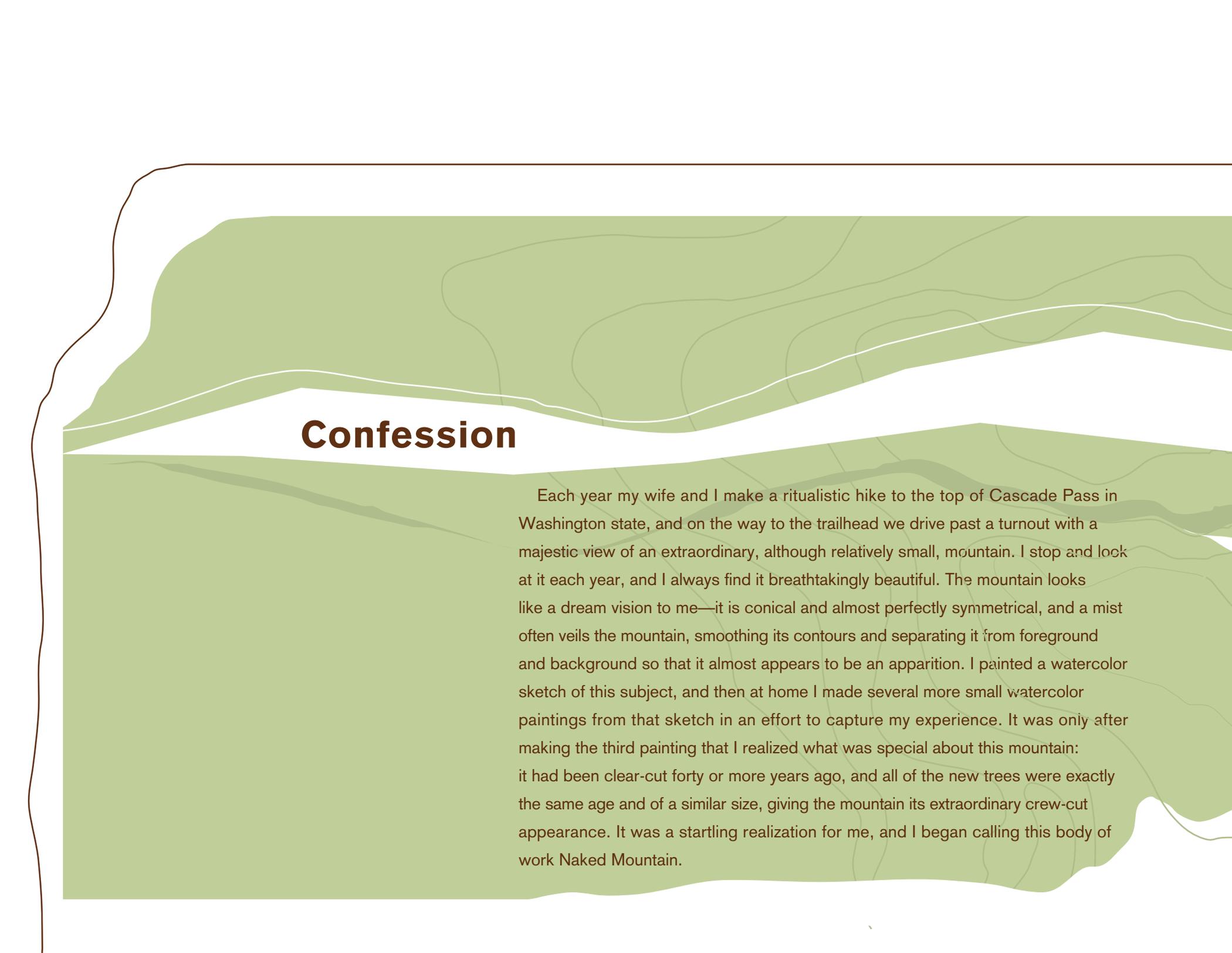
Rebecca Niederlander
a crop, 2002



Rebecca Niederlander's installation *a crop* was first included in an exhibition at the Irvine Fine Arts Center (Irvine, California) in 2002. In *The Political Landscape* the work provides a shift in form from the paintings in the exhibition, but it reveals a similarity in strategy and content. The piece was inspired by the artist's experience of being in a cultivated forest—i.e., trees grown as a crop—in Sweden, and her intent is to provide a similarly dramatic experience for

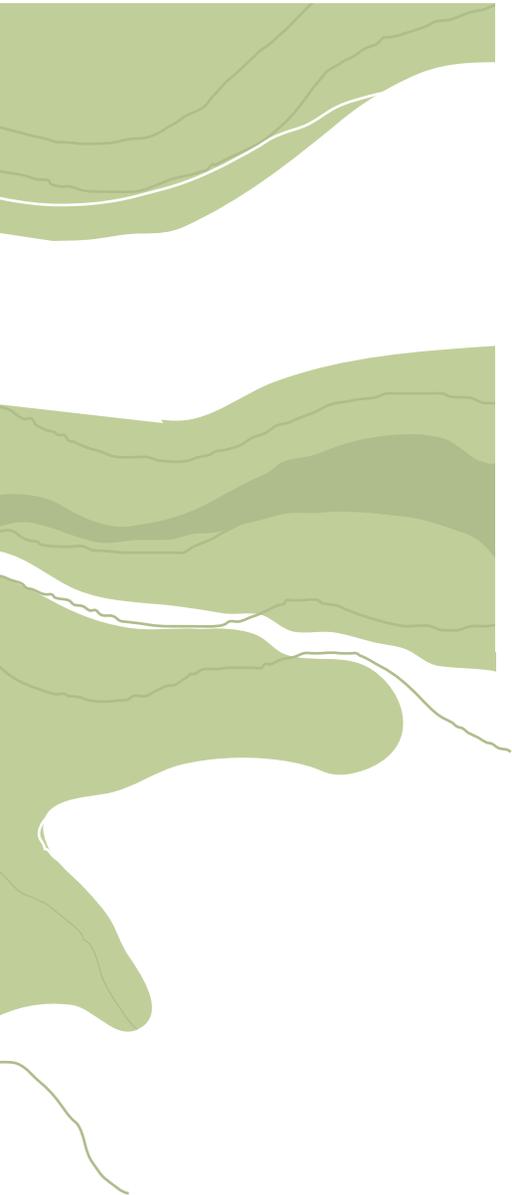
the viewer. Niederlander has created a beautiful and intimate miniature landscape that is illuminated from within and suspended off the floor. The viewer steps into the darkened space and looks down on a glowing forest. While it is fantastic and extraordinary, it is also clearly constructed from inverted plastic kitchen bowls that stand for hills and mountains; these are dotted with numerous small, regularly spaced tree forms (hand-crafted in cellulose by the artist), each different from the next.

Niederlander refers to her works as “inscapes,” a reference to priest and poet Gerard Manley Hopkins's term “. . . to refer to the intrinsic particularity of everything on earth . . . the singular, individual identity, the pattern of detail in every flower, rock, fish, or bird represented its uniqueness and that thing which differentiates it from other things; in a sense its soul.” That the words “crop” and “inscape” might seem contradictory is at the heart of *a crop*. This contradictory experience calls other words into question, including “natural” and “wilderness.”



Confession

Each year my wife and I make a ritualistic hike to the top of Cascade Pass in Washington state, and on the way to the trailhead we drive past a turnout with a majestic view of an extraordinary, although relatively small, mountain. I stop and look at it each year, and I always find it breathtakingly beautiful. The mountain looks like a dream vision to me—it is conical and almost perfectly symmetrical, and a mist often veils the mountain, smoothing its contours and separating it from foreground and background so that it almost appears to be an apparition. I painted a watercolor sketch of this subject, and then at home I made several more small watercolor paintings from that sketch in an effort to capture my experience. It was only after making the third painting that I realized what was special about this mountain: it had been clear-cut forty or more years ago, and all of the new trees were exactly the same age and of a similar size, giving the mountain its extraordinary crew-cut appearance. It was a startling realization for me, and I began calling this body of work Naked Mountain.



It interests me that I would find evidence of human activity so attractive and engaging, even as it touches on a multitude of highly volatile issues about environmental practices, policy and economics. My thoughts about “landscape,” “natural,” “wilderness,” and “beauty” were confounded. I had been seduced by preconceptions of natural beauty, and what I thought was an experience of the nature as sublime was actually an experience of the “political” landscape. My hope is that the viewers’ experience of The Political Landscape exhibition parallels my personal experience of the naked mountain. I hope that people will be seduced by the beauty of the works and will come to see all of them as representations of another person’s elevation of nature: rather than just straightforward rendering of vistas, the works become the subject of cultural and political dialogues.



Exhibition Checklist

Sadow Birk

Wasco State Prison, Wasco, CA, 2001
Oil and acrylic on canvas
24 x 42 inches
Courtesy of Koplín Del Río Gallery,
Los Angeles

*California Institution for Women,
Frontera, CA, 2000*
Oil and acrylic on canvas
26 x 32 inches
Courtesy of Koplín Del Río Gallery,
Los Angeles

Phoebe Brunner

Poppy Time, 2003
Oil on Canvas
66 x 50 inches
Courtesy of Koplín Del Río Gallery,
Los Angeles and Hesper Gallery,
San Francisco

Darlene Campbell

Going, Going, Gone, 2001
Oil on panel
12 x 16 inches
Courtesy of Connie and Roger
Ransom

A Clear Path, 2001 – 2002
Oil on panel
9 x 12 inches
Courtesy of Eileen Hoffman and
Gary Hollon

Earth, Air, and Water, 1999
Oil on panel
9 x 12 inches
Courtesy of Koplín Del Río Gallery,
Los Angeles

Bruce Everett

Road's End, 2003
Oil on canvas
40 x 60 inches
Courtesy of Craig Krull Gallery,
Santa Monica

Above South Mountain, 2003
Oil on canvas
20 x 30 inches
Courtesy of Craig Krull Gallery,
Santa Monica

Cynthia Hooper

Gas Well #28A-W, 2003
oil on aluminum

Leachate Well #47-W, 2003
oil on aluminum

Landfill Apparatus, 2003
oil on aluminum

Leachate Collection Tank, 2003
oil on aluminum

Material Awaiting Utilization, 2003
oil on aluminum

Landfill Apparatus #2, 2003
oil on aluminum

All 6 x 8 inches, All courtesy of the Artist

Karen Kitchel

From Success Stories: The Weed Show, 2002
Oil on Board
18 x 18 inches each, total dimensions variable
18 of 60 paintings
Courtesy of the Artist

Constance Mallinson

Autumn, 2001
Oil on Canvas
60 x 192 inches
Courtesy of the Artist

Marina Moevs

The Field Fire, 2001
Oil on canvas
50 x 32 inches
Courtesy of Koplín Del Rio Gallery, Los Angeles

The Flood IV, 2001
Oil on Canvas
78 x 48 inches
Courtesy of Melissa Lefante and Frank Spotnitz

Rebecca Morales

Jacumba, 2001
Oil on aluminum panels
Triptych: outside panels:
37 x 10 ¼ inches, center panel:
46 x 14 ½ inches
Courtesy of Mark Andrus

Jim Murray

CM – American Flyer, 2004
Pastel on paper
7.5 x 7.5 inches

CM – Triple Treat, 2004
Pastel on paper
10 x 10 inches

KS – Dercum Mountain, Montezuma Express, 2004
Pastel on paper
10 x 10 inches

RC – Padua, 2004
Pastel on paper
7 x 7 inches

SD – Miramar, 2004
Pastel on paper
7 x 7 inches

SB – Cedar/Palm, 2004
Pastel on paper
9 x 9 inches

All works courtesy of the Artist and DoubleVision Gallery, Los Angeles

Rebecca Niederlander

a crop, 2002
plastic, acrylic, cellulose, steel, LEDs
79 x 46 x 19 inches
Courtesy of the artist and SolwayJones, Los Angeles

Stephanie Sanchez

Eucalyptus on the Petaluma River, Morning, 2003
Oil on panel
23 x 32 inches
Courtesy Terrence Rogers Fine Art, Santa Monica

Los Angeles River Sunset, 2003
Oil on panel
12½ x 22½ inches
Courtesy Terrence Rogers Fine Art, Santa Monica

Ballona Creek, 2003
Oil on panel
13 x 29 inches
Courtesy of Terrence Rogers Fine Art, Santa Monica

The Oak Group:**Meredith Brooks Abbott**

Big Sur, 2004
Oil on linen
12 x 14 inches
Courtesy of the Artist

Whitney Brooks Abbott

Suburban Tributary, Carpinteria Salt Marsh, 2004
Oil on panel
8 x 10 inches
Courtesy of the Artist

Donald Archer

Orchard Pond, 2003
Watercolor, tempera
11 x 15 inches
Courtesy of the Artist

Joseph R. Areno

High Street, Globe, Arizona, 2004
Oil on panel
12 x 16 inches
Courtesy of the Artist

Marcia Burt

Mountain Overlook, 2004
Acrylic on board
20 x 18 inches
Courtesy of the artist

Chris Chapman

Sea Path, 2002
Pastel
9 x 12 inches
Courtesy of the artist

Patricia Chidlaw

Crashland, 2004
Oil on canvas
14 x 30 inches
Courtesy of Terrence Rogers Fine Art, Santa Monica

John Comer

Yellow Banks, Santa Cruz Island, 1998
Oil on canvas
24 x 30 inches
Courtesy of the artist

William Dewey

Fog at Hendry's, 2002
Epson Ultrachrome photographic print
11 x 14 inches
Courtesy of the artist

Michael Drury

Kehoe Rocks, Point Reyes, March, 2000
Oil on panel
20 x 24 inches
Courtesy of the artist

Erika Edwards

Winter Sunset, Loon Point (438), 2000
Oil on canvas
8 ½ x 22 ¼ inches
Courtesy of the artist

Karen Gruszka

Black Mountain, Marin County, March 2003
Oil on canvas
16 x 20 inches
Courtesy of the artist

Exhibition Checklist Continued

Glenna Hartman

Dusk on the Estuary, 2003

Pastel

10 ¼ x 14 inches

Courtesy of the artist

John Iwerks

Watershed, Santa Ynez River, 2000

Oil on board

12 x 12 inches

Courtesy of the artist

Larry Iwerks

Arches National Park, 1991

Watercolor

20 x 30 inches

Courtesy of the artist

Hank Pitcher

Dawn at Point Conception, 2003

Oil on canvas

24 x 36 ½ inches

Courtesy of the artist

William Roberts

From Ferrin Road, 2003

Oil on board

16 x 20 inches

Courtesy of the artist

Richard Schloss

1226. Oak in the San Marcos

Foothills, 2004

Oil on canvas

16 x 20 inches

Courtesy of the artist

Skip Smith

Eaton Canyon Wash, 2002

Oil on board

16 x 20 inches

Courtesy of the artist

Ray Strong

Indian Summer, 1933

Oil on panel

24 x 30 inches

Courtesy of the Strong Family Trust

Cottenwoods, 1976

Oil on panel

16 x 20 inches

Courtesy of the artist

Arturo Tello

Early Spring Perch, April 2003

Oil on canvas

16 x 20 inches

Courtesy of the artist

Thomas Van Stein

Winter Moonset, 2003

Oil on canvas

10 x 14 inches

Courtesy of the artist

Sara Vedder

Reeds and Fog at Alegria (5613),
2003

Oil on linen

16 x 20 inches

Courtesy of the artist