

**REDISCOVERING
THE LANDSCAPE
OF THE AMERICAS**

REDISCOVERING THE LANDSCAPE OF THE AMERICAS reveals a wide range of expressive modes used by painters living in Canada, Mexico, and the United States. While the landscape theme is the major link which connects each work, it is the wide range of pictorial invention that makes the exhibition timely for museum audiences. The collection reflects diverse, yet equally important, artistic viewpoints operating parallel to each other as we approach the end of a millenium.

A select group of paintings employ techniques developed prior to the twentieth century which include aerial and linear perspective, modeling, and chiaroscuro. These historically accepted tools, first used during the Renaissance, allow the picture plane to "open up" so the viewer can enter a space similar to what we see in the visual world.

Other paintings in the exhibit depict the flattened pictorial space adopted by many recognized twentieth century artists. These works give greater prominence to the gestural mark, decorative motif, and symbolic image as the landscape theme is compressed across the lateral surface of the canvas.

The exhibit offers a rich matrix of artistic and psychological interpretations about our relationship with the land that comprises North America. The collective vision, provided in this case through the painting medium, offers valuable information about who we are as a people and how we maintain, abuse, revere and seek to be at one with the land we call home. Finally, it informs us about the diversity found in late twentieth century art as the stage is set for the beginning of the next millenium. ©

William G. Otton, *Director*
Art Museum of South Texas

THE ARTISTS REPRESENTED in the exhibition *Rediscovering the Landscape of the Americas* offer us what the poet Emily Dickinson called, “a certain slant of light.” Like Dickinson’s poems, these painterly “slants of light,” whether painted in Mexico or Canada, Los Angeles or New York City, range from the descriptive to the hermetic, from the literal to the conceptual, and even from the material to the spiritual. “Tell all the truth but tell it slant,” wrote America’s finest nature poet. The painters in this exhibition do just that! ☺

Grant Holcomb, *Director*
Memorial Art Gallery of the University of Rochester

LANDSCAPE PAINTING HAS a lengthy tradition in the South, possibly because we have always maintained such close ties to the land and its seasonal changes. Agrarian for three centuries, most South Carolinians, and southerners, still have country cousins and ancestral burial plots hidden among the tall grasses of sandy lanes that lead, languidly, nowhere. Except back. Back to homes never known or seen, but nevertheless part of collective family memory.

Southerners who move away – north, west, abroad – carry the “old home place” deep within. It is accessible at will and then cast in nostalgia, as in Jonathan Green’s Gullah landscapes. Or, like the riverscapes of Ed Rice, another vision with its particular pattern of light, its smells and sounds will, unbidden, flit across the mind’s eye to leave one breathless with the power of memory, still inhaling the scent of grass, salt and tea olive.

The paintings in *Rediscovering the Landscape of the Americas* have a similar effect even when the specific landscape is an alien one or is ambiguously suggested. The mystery of light and atmosphere yields both realistic descriptions and intuitive explorations. Memory and experience find expression in the varied artistic styles and distinctive American terrains that, for a moment, remind us of some other place. ☺

Shellie Williams, *Curator of Education*
Gibbes Museum of Art

artists – began in the sixties to interact with the landscape in a physical way, some used the earth of the western states as new sites of freedom and unlimited resources. While some continued to conceptually mark the terrain with free gestures on a large scale, others built structures which were to enhance vistas or create different types of processions and personal paths.

Perhaps this earlier land-based art has some bearing on the fact that these contemporary painters now speak literally of measuring their own places through extended body movements or feeling the dynamics of a place with all of their bodily senses. The fact that they carry these places within themselves also stems from their wide range of geographic and cultural backgrounds. Some of these painters may still perceive the landscape as an aesthetic subject. Others may be addressing the land as it has been and is presently being used. Either way, each has a highly personal recollection of a particular place, fragments gathered from oral histories, direct experience, or even media-based culture. Each has made a judgement call on their own arrival to, psychic immersion in, and departure from a specific place.

Even with artistic intentions, what will be profoundly different this time is our own reading of these new shared spaces. In the Northwest where beauty is an important aspect of recreational activity, will we have empathy with this new spirit in painting of the total body's response to the landscape? Will these paintings further underscore the sense of urgency, the tensions, and the ambiguous feelings we have both about our personal territory and the larger environmental issues? Is the detail of a bright bird in the paintings of Hassell and Slonem a symbol of joy or portrayal of loss? In the paintings of Caporael, Murphy, Nelson, or Walker, is the tree a representation of the growth of renewable energies or a target of conflicting interests? In the end, will we also intellectually respond to the way these artists believe their places have personally affected them, and the way the land of the Americas has been generally affected by man. ☉

Sarah Clark-Langager, *Director*
Western Gallery

THE ARTISTS REPRESENTED in the exhibition *Rediscovering the Landscape of the Americas* offer us what the poet Emily Dickinson called, “a certain slant of light.” Like Dickinson’s poems, these painterly “slants of light,” whether painted in Mexico or Canada, Los Angeles or New York City, range from the descriptive to the hermetic, from the literal to the conceptual, and even from the material to the spiritual. “Tell all the truth but tell it slant,” wrote America’s finest nature poet. The painters in this exhibition do just that! ☺

Grant Holcomb, *Director*
Memorial Art Gallery of the University of Rochester

LANDSCAPE PAINTING HAS a lengthy tradition in the South, possibly because we have always maintained such close ties to the land and its seasonal changes. Agrarian for three centuries, most South Carolinians, and southerners, still have country cousins and ancestral burial plots hidden among the tall grasses of sandy lanes that lead, languidly, nowhere. Except back. Back to homes never known or seen, but nevertheless part of collective family memory.

Southerners who move away – north, west, abroad – carry the “old home place” deep within. It is accessible at will and then cast in nostalgia, as in Jonathan Green’s Gullah landscapes. Or, like the riverscapes of Ed Rice, another vision with its particular pattern of light, its smells and sounds will, unbidden, flit across the mind’s eye to leave one breathless with the power of memory, still inhaling the scent of grass, salt and tea olive.

The paintings in *Rediscovering the Landscape of the Americas* have a similar effect even when the specific landscape is an alien one or is ambiguously suggested. The mystery of light and atmosphere yields both realistic descriptions and intuitive explorations. Memory and experience find expression in the varied artistic styles and distinctive American terrains that, for a moment, remind us of some other place. ☺

Shellie Williams, *Curator of Education*
Gibbes Museum of Art

Gerald Peters Gallery

SANTA FE, NEW MEXICO

Art Museum of
South Texas

CORPUS CHRISTI, TEXAS

Western Gallery

WESTERN WASHINGTON
UNIVERSITY,
BELLINGHAM, WASHINGTON

Memorial Art Gallery

UNIVERSITY OF ROCHESTER,
ROCHESTER, NEW YORK

Gibbes Museum of Art

CHARLESTON,
SOUTH CAROLINA



Artists

DAVID ALEXANDER	STUART GENTLING	ANNE POOR
BRUNO ANDRADE	JONATHAN GREEN	MARJORIE PORTNOW
CAROL ANTHONY	HAROLD GREGOR	CATHERINE REDMOND
WILLIE BIRCH	ALAN GUSSOW	CELIA REISMAN
NELL BLAINE	JOHN HARTMAN	PAUL RESIKA
JAMES BUTLER	BILLY HASSELL	EDWARD RICE
DAVID CAMPBELL	SUSANNA HELLER	JOSÉ LUIS ROMO
SUZANNE CAPORAEI	KEITH JACOBSHAGEN	JAMES ROSEN
LARRY COHEN	CISCO JIMÉNEZ	MARÍA SADA
CHUCK CONNELLY	LUCAS JOHNSON	ROBERT SCHWARTZ
DAVID COUGHTRY	WOLF KAHN	PAT SERVICE
THOMAS CROTTY	ALEX KATZ	HUNT SLONEM
JANET CULBERTSON	DOROTHY KNOWLES	ADAM STRAUS
WILLARD DIXON	MARY KONEFF	SARAH SUPPLEE
RACKSTRAW DOWNES	MAGALI LARA	MARIE THIBEAULT
JOELLYN DUESBERRY	MICHAEL LATHROP	TONY URQUHART
RICHARD ESTES	JAMES LAVADOUR	TOM UTTECH
PATERSON EWEN	MICHAEL MAZUR	SANDY WALKER
GEORGE FISCHER	DORIS MCCARTHY	IDELLE WEBER
JANET FISH	JOE MILLER	NEIL WELLIVER
DULCIE FOO FAT	CATHERINE MURPHY	HELEN MIRANDA WILSON
PATRICIA TOBACCO FORRESTER	JOAN NELSON	JANE WILSON
CHUCK FORSMAN	MARY NEUMUTH	JAMES WINN
LINDEN FREDERICK	PETER NYE	PHIL YOUNG
	YOUNHEE PAIK	