



THE AUSTONIAN
ART COLLECTION CATALOG

T H E A U S T O N I A N
A R T C O L L E C T I O N
Catalog

My involvement with The Austonian art collection began in the spring of 2008. Before any direction for the art was determined, the development and sales team provided me with information about the building's overall design and demographic focus.

The challenge was to assemble a strong collection that embodied The Austonian's commitment to elegance, aesthetic sophistication and green living. The art needed to reflect Austin's unique down-to-earth sensibility, its cosmopolitan and creative spirit, and its inhabitants' appreciation of – and dedication to – a landscape that's as vast as it is diverse.

I agreed with the team that featuring primarily Austin artists and those with strong Texas roots would be a great way to support the local art community while highlighting the city's prominence as a cultural epicenter. Incorporating a variety of media – painting, sculpture, mixed media, glass, ceramic, photography and works on paper – was also essential. I wanted the work, which would be featured throughout the building's public spaces, to feel like a natural extension of the collections in the private homes. They needed to be pieces with which the residents would want to develop meaningful and long-standing relationships.

My inspiration for The Austonian collection came from a Roi James painting I saw in the model unit at the sales center. It was a diptych (two panels) featuring a traditional landscape reminiscent of William Turner and Claude Lorrain on one side, and a contemporary, abstract image on the other. The abstract image conjured water or sand to me, and I liked how the two panels presented landscape in completely different ways, yet the palette, mood and surface of the paintings were consistent. In many ways James' piece epitomized the vision of The Austonian: to realize a space defined by qualities – sleek design, environmentally friendly, lavish, unpretentious, visually accessible, culturally savvy – that have been traditionally viewed as oppositional or mutually exclusive. As different as the images were, they were symbiotic and harmonious. With this in mind, I began researching artists for The Austonian collection.

The Austonian art collection includes approximately 100 works from over 60 renowned artists, many of whose work you'll also find in local galleries and in the permanent collections of highly-regarded museums, cultural institutions and corporate collections throughout the country.

I hope you'll find, as I do, that the individual works are exceptional in their own right, but they assume new and interesting meaning when viewed as an integral part of a visual dialogue. I am honored and proud to have been involved in this project and hope residents and visitors find pieces in the collection that will engage and inspire them.

Karen Calvert

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



HELMUT BARNETT

TRIPLE TIME, 2008
ACRYLIC ON COLLAGE ON PAPER
28" X 24"

Helmut Barnett is an American abstract artist who works in various contemporary media and images: geometric and organic forms in oil and acrylic on large canvases; mixed media drawings on paper, using acrylic, oil, charcoal, and solvent transfer; and collage.

Barnett has been a part of the evolving Austin art community for more than 30 years. Born in Stuttgart, Germany, in 1946, Barnett moved to Abilene, Kansas, in 1957. After finishing high school in Chicago and then serving four years in the Air Force, Barnett moved to Austin, Texas

where he graduated from The University of Texas at Austin with a Bachelor of Fine Arts degree. Over the years, Barnett's work has been included in more than 100 exhibitions. In Austin, Texas it's regularly shown at the highly regarded Wally Workman Gallery. Barnett's work is also included in the permanent collection at the Art Museum of South Texas, Corpus Christi, Texas.

hbarnettartist.com

HELMUT BARNETT



SEGMENT III, 2003-2006
ACRYLIC ON BOARD
14" X 14"



SEGMENT IV, 2003-2006
ACRYLIC ON BOARD
14" X 14"



SEGMENT V, 2003-2006
ACRYLIC ON BOARD
14" X 14"



SEGMENT VI, 2003-2006
ACRYLIC ON BOARD
14" X 14"

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



KRISTY DARNELL BATTANI

TOWN LAKE, 2010
ENCAUSTIC WITH DENIM
30" X 50" X 3/4"

The work of artist Kristy Battani explores the relationship between the color, texture and temperament of objects and their environments. Using encaustic paint, she creates bold, luminous layers of colors in which pieces of the focal object or its environment are often embedded.

In many ways, Battani's life has been a study in oppositional settings. After undergraduate studies in communications and art, Battani pursued a law degree and served many years as an intellectual property attorney before returning to graduate studies in graphic design at the Portfolio Center in Atlanta, Georgia.

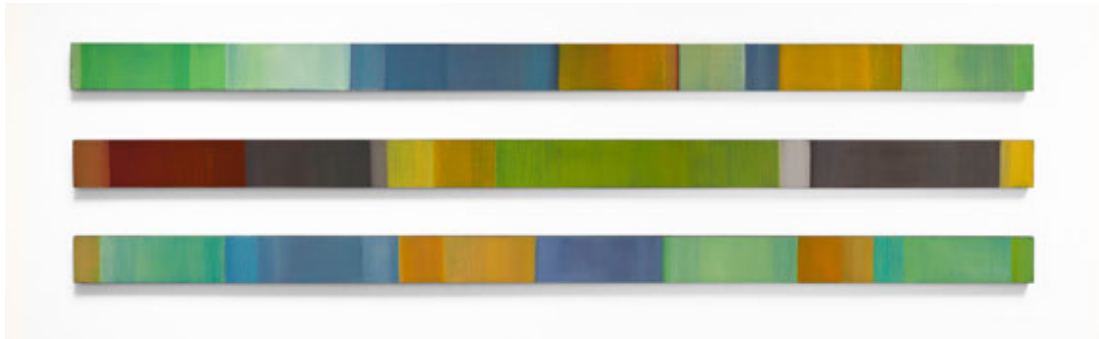
The Austonian collection features Battani's piece "Town Lake," a 50" X 30" X 3/4" encaustic with denim.

Battani's work has been featured in a number of exhibition spaces throughout the country, including the Austin Art Space Gallery & Studios, Austin, Texas; Woman Made Gallery, Chicago, Illinois; and YorkArts, York, Pennsylvania. Ms. Battani currently resides in Austin, where she creates artwork and installations for commercial and private collections.

kristybattani.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



REBECCA BENNETT

COLOR RHYTHM I, II, III (SPROUT SERIES), 2010

OIL ON WOOD

3.5" X 72" EACH

Austin-based artist Rebecca Bennett uses oil paints to create layered abstractions that explore the dynamics of color, line and texture. Bennett paints on canvases that lie on a flat, horizontal surface, employing brushes, palette knives and mineral spirits to move the color in order to achieve a sensual animated and layered effect.

“Rhythm,” Bennett’s three horizontal works that hang – one above the other – at The Austonian and share the same name, are part of the artist’s new “Sprout Series.” Although informed by her previous work, the pieces in this series literally reflect a new direction, with the shape of the canvas, like the paint itself, reaching outward, suggesting an infinite horizon line.

Bennett’s work is collected throughout the United States and abroad by corporate and residential clients, including Dell Children’s Medical Center of Central Texas, Austin, Texas; Longhorn Village, Austin, Texas; and The Mirage, Las Vegas. The New Jersey native has also been featured in a number of exhibitions – at ART on 5th, Austin, Texas; Arthouse at the Jones Center, Austin, Texas; People’s Gallery, City Hall, Austin, Texas; and Women and Their Work, Austin, Texas, among others.

rebeccabennettartworks.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



KATE BREAKEY

TUMBLEWEED #2, SILVERBELL ROAD, 2008
TONED GELATIN SILVER PRINT WITH OIL AND PENCIL
32" X 32"

Kate Breakey has gained international recognition for her large-scale, richly hand-colored photographs. Breakey begins with a silver photographic image and applies transparent layers of oil paint and pencil.

Since 1980, her work has appeared in more than 56 one-person exhibitions and in more than 50 group exhibitions in the United States and abroad. Breakey's work is held in many public collections, including the Austin Museum of Art, Austin, Texas; The National Gallery of Australia in Canberra; the Center for Creative Photography at The University of Arizona in Tucson, Arizona;

The Museum of Fine Arts, Houston; the Museum of Photographic Arts in San Diego; and The Wittliff Collections Southwestern & Mexican Photography Collection in San Marcos, Texas. In 2004, she received the Photographer of the Year Award from the Houston Center for Photography.

katebreakey.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



JAKE BRYER

ROADHOUSE, 2008
DIGITAL PHOTO ON CANVAS
30" X 40"

Jake Bryer is the founder of AustinArtGarage.com, an art gallery that serves as a virtual and physical exhibition space for Austin's emerging artists. Though Bryer only began taking pictures in 2008, viewers will see that his digital photographs belie his experience.

Bryer's pieces are comprised of thoughtfully layered computer software images, all of which he has photographed. They often include clouds and textures in nature, such as the bark on a tree or photos of a crumbling brick wall or stains on concrete that represent urban decay. With these images, he creates epic scenes from common landscapes.

Four of Bryer's pieces: "360 Bridge," "Roadhouse", "Congress Bridge", and "Toy Bus", are in The Austonian collection. They are all part of his "Austin Altered" series, which is a collection of his favorite iconic Austin scenes.

austinartgarage.com

JAKE BRYER



CONGRESS BRIDGE, 2008
DIGITAL PHOTO ON CANVAS
30" X 40"



360 BRIDGE, 2009
DIGITAL PHOTO ON CANVAS
30" X 40"



TOY BUS, 2010
DIGITAL PHOTO ON CANVAS
30" X 40"

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



SUSAN BUDGE

TRIBUTE, 2010
8 CERAMIC COWBOY HARD HATS
12" X 14" X 7" EACH

Budge has been working with clay for more than 30 years. Although the artist's work oscillates from abstract to figurative, all of it is informed by Budge's lifelong interest in mythology, illusion, psychology and history, including her own.

"Tribute" pays homage to the construction team that built The Austonian. Budge's artwork was inspired by the cowboy-style hard hat worn by Butch Lollar, General Superintendent of Balfour Beatty Construction. Eight ceramic hard hats, each one a different color, hang in two rows of four.

Budge has held 23 solo exhibitions and has been included in more than 100 juried and

invitational exhibits throughout the United States. Her work resides in the permanent collections of the American Museum of Ceramic Art, Pomona, California; the New Orleans Museum of Art; the San Antonio Museum of Art; and the White House, among others. Recent honors include being named Artist of the Year by the Texas Accountants and Lawyers for the Arts. She is a tenured professor at San Antonio College.

susanbudge.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



CYNTHIA CAMLIN

CREATURE OF A WORLD WITHOUT CHANGE, 2004
TWO-PLATE LITHOGRAPH ON HIROMI PAPER, ED. 1/10
40" X 30"

The deer and elk in Cynthia Camlin's ink and watercolor wash drawings and prints are mythological characters, featuring hyper-contorted antlers that appear to be untamed extensions of the creatures themselves. As with her animals, much of Camlin's subject matter—images, for example, of grottos, glaciers and melting ice formations — explores ideas of nature and the sublime, considered through both representational and abstract means.

Camlin studied painting as a postbaccalaureate student at Yale University. In 2000, she received her Master of Fine Arts in painting and drawing

from The University of Texas at Austin, where, from 2001 to 2004, she was the founding director of the Creative Research Laboratory. Camlin is currently an assistant professor of painting at Western Washington University. Camlin's work has been included in many solo and group gallery exhibitions as well as in shows at the Arlington Museum of Art in Arlington Texas; the Austin Museum of Art in Austin, Texas; and the Beeville Art Museum in Beeville, Texas.

cynthiacamlin.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



S H A W N C A M P

BY IMPERCEPTIBLE DEGREE, 2010
OIL AND MIXED MEDIA ON CANVAS
60" X 60"

Shawn Camp grew up in Coeur d' Alene, Idaho and completed a Master of Fine Arts in painting at Virginia Commonwealth University. In 1999, after traveling across the country and living in Japan, he moved to Austin, Texas where he continues to live and work.

Inspired by his travels, Camp's paintings reference the landscape from above or the sky from below. The thickly applied paint and pasted text reveal an intersection of the raw, natural environment and the ordered grid we project upon it. Both views reflect the human desire to find meaning in the universe through delineating and categorizing natural forms.

In Austin, Texas, Camp's work has been exhibited at the Dougherty Arts Center, Flatbed Press, Arthouse at the Jones Center, Austin Museum of Art, the Pump Project Gallery and Austin City Hall, among others. His pieces are featured in a number of collections, including that of JPMorgan Chase & Co., Arizona State University, Cedar Park Regional and Second/Congress.

shawncamp.net

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



KEITH CARTER

CONNEMARA PONY, 1996
TONED GELATIN SILVER PRINT, ED. 30/50
15" X 15"

Keith Carter is an internationally recognized photographer and educator. Called “a poet of the ordinary” by the *Los Angeles Times*, Carter’s photos are equally haunting and enigmatic. He captures an array of subjects, from the sacred to the mundane.

Born in Madison, Wisconsin, in 1948, Carter holds the endowed Walles Chair of Art at Lamar University in Beaumont, Texas. He’s the recipient of two National Endowment for the Arts regional survey grants and the Lange-Taylor prize from the Center for Documentary Studies at Duke University. In 1997, Carter was the subject of an arts profile on *CBS Sunday Morning*. In 1998, he received Lamar University’s highest teaching

honor, the University Professor Award, and he was named the Lamar University Distinguished Lecturer.

Carter’s photographs have been widely exhibited in Europe, Latin America and the United States. They’re included in numerous permanent collections, including The Art Institute of Chicago; the George Eastman House in Rochester, New York; The Museum of Fine Arts, Houston; the San Francisco Museum of Modern Art; and The Wittliff Collections’ Southwestern & Mexican Photography Collection in San Marcos, Texas.

keithcarterphotographs.com

KEITH CARTER



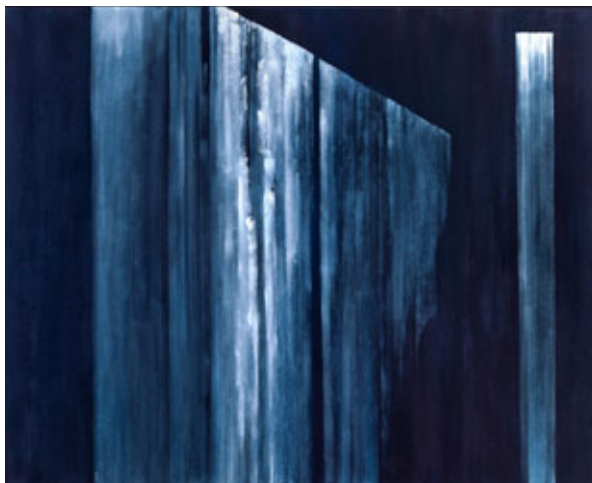
FRECKLED NOSE, 1998
TONED GELATIN SILVER PRINT, ED. 13/50
15" X 15"



MAP OF THE WORLD, 1998
TONED GELATIN SILVER PRINT, ED. 29/50
15" X 15"

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



ANN DAWSON

AQUA AZZURA, 2000
OIL ON CANVAS
42" X 52"

Ann Dawson is a nonrepresentational painter who uses hand-ground Italian pigments and Renaissance techniques. Dawson was born in Cape Town, South Africa, where she trained at the Alfred Krenz School of Art. Vehemently opposed to apartheid, Dawson renounced her South African citizenship and moved to London, where she studied at the Chelsea College of Art and Design. In 1974, Dawson relocated to the United States, moving to Austin, Texas in 1996 where she lives today. Four years later, Dawson was selected as one of the Texas Fine Arts Association artists and one of the Austin Museum of Art's Ten Artists of 2000.

Dawson's paintings have been exhibited in the Artists' Museum in Washington, D.C.; Bridge Art Fair Miami; Chi Gallery New York; The Contemporary Art Fair NYC in New York; The Washington Design Center in Washington, D.C.; and Main St. Gallery in Annapolis, Maryland. Her works are included in private collections in Annapolis, Maryland; Austin, Texas; Chicago; Houston; London; New York; and Washington, D.C.

artnewgold.com

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



LADDIE JOHN DILL

UNTITLED, 1992

CARVED CEMENT, TEMPERED GLASS, CRUSHED MINERALS AND OXIDES

36" X 72" X 2"

Artist Laddie John Dill has long had a strong presence in the Lone Star State, particularly in San Antonio, where his work can be found at the Concord Property Corporation, NuStar Energy's corporate headquarters, San Antonio Water System's corporate headquarters, Tesoro Corporation, Trinity University, United Services Automobile Association, and in several private collections.

Dill, a sculptor and painter, is well known for his innovative use of materials: plate glass, silicone, cement and natural resources, including sulfur, volcanic ash, blue cobalt oxide, jade oxide and red iron oxide. His wall sculptures bring to

mind aerial views of landscapes such as the mountainous West Texas desert.

His list of exhibitions includes galleries and museums as far-reaching as South Korea, France, Japan and Finland. In the United States, his work has been displayed at art institutions in, among others, Missouri, New York, Texas and Washington. Dill is the recipient of two National Endowment grants – one for sculpture and one for painting – and a Guggenheim Fellowship for painting.

laddiejohndill.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



DIANA DOPSON

INTERNATIONAL HOTEL, 2006
ARCHIVAL PIGMENT PRINT
ON HAHNEMÜHLE PAPER, ED. 1/25
17.5" X 32"

Photographer Diana Dopson's work explores the myriad ways of seeing, particularly in relation to the natural world. Persistent themes in her photography incorporate the interconnectedness of living things and alternating visions of wild and cultivated landscapes.

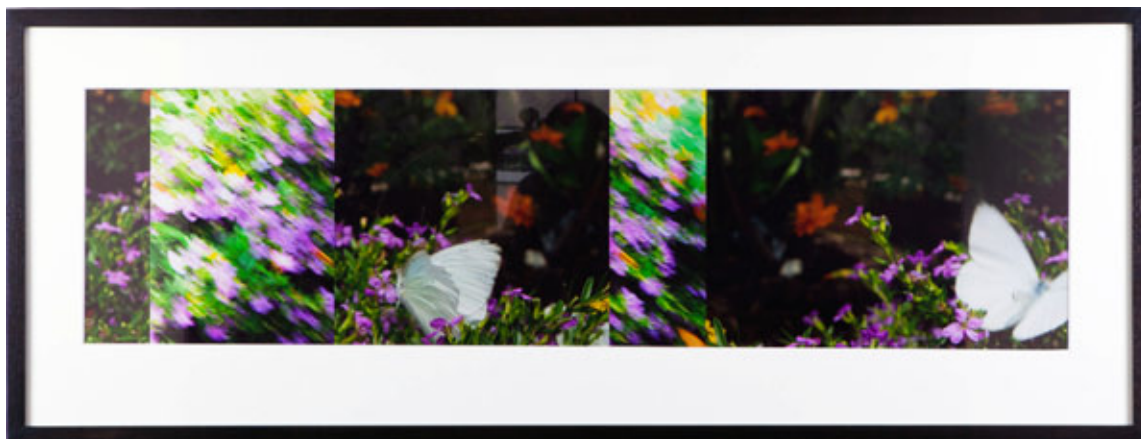
Dopson's series of photographs include, among others, "Biota," which consists of framed triptychs featuring images of pinned insects and their habitats; "Fairyland," a collection of magical, micro landscapes shot from the point of view of a small insect; and "Postcards from the American West," unexpected images from the borderland of the United States and

Mexico. The *Austonian* collection includes two of her pieces: "Whites" from the "Biota" series and "International Hotel," an image from "Postcards from the American West."

Dopson works in Austin and in the countryside near Florence, Italy. She has a Master of Fine Arts in photography and a Master of Art in art history, with a concentration in Italian Renaissance and baroque architecture. Her work has been exhibited at the McMurtrey Gallery, Houston, and the Stephen L. Clark Gallery, Austin, Texas.

dianadopson.com

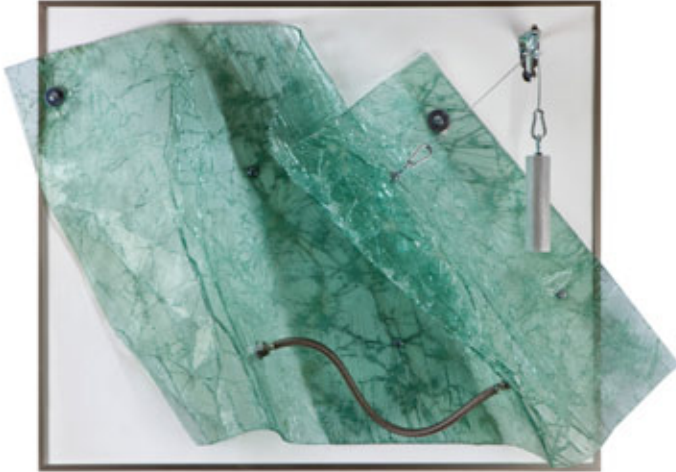
DIANA DOPSON



WHITES, 2004
CHROMOGENIC COLOR PRINT, ED. 4/5
48" X 12"

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



STEPHEN DUBOV

TIMESFOLD: WALLMOUNT I, 2008
RECYCLED WINDSHIELD GLASS,
STEEL AND ALUMINUM ON WOOD
30" X 47" X 10"

For the past 40 years, Stephen Dubov has produced an extensive body of nontraditional steel, plastic, ceramic, paper and glass work. Dubov received his Bachelor of Fine Art in sculpture at the Kansas City Art Institute and his Master of Fine Art degree at Stanford University. He obtained tenure at Sonoma State University, where he taught drawing and sculpture. Now living in Austin, Dubov is currently the artist in residence at the East Austin sculpture studio Atelier 3-D.

The Austonian collection features a wall-mounted piece from Dubov's "Folded Glass" series. It's comprised of recycled windshield glass, steel and aluminum.

Dubov's work has been included in dozens of major shows and exhibitions, including the Chinati Annual Festival in Marfa, Texas, and locations in Austin, Texas such as the Art Alliance Austin, Art in Public Places, Austin City Hall, Austin Sculpture Center and Museum of Fine Arts Austin. His work can be found in public and private collections across the country.

foldedglass.com
dubovsculpture.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



JAMES H. EVANS

HAWK, 1997
TONED GELATIN SILVER PRINT, ED. 2/5
30" X 30"

One of Texas's most highly regarded photographers, James H. Evans, lives in Marathon, Texas, where he runs Evans Gallery. Although long famous for his stunning portraits, Evans has also mastered the art of landscape photography. According to him, it has taken 20 years of watching, photographing and living in the mountainous Big Bend region to attain the profound understanding of light, the people of the desert and the desert itself necessary to achieve landscape photographer status.

Evans' images have appeared in many national magazines and are fixtures in numerous private

and public collections: The Art Museum of South Texas, Corpus Christi, Texas; the Art Museum of Southeast Texas in Beaumont, Texas; the El Paso Museum of Art in El Paso, Texas; the Harry Ransom Center, Austin, Texas; The Museum of Fine Arts, Houston; and The Wittliff Collections' Southwestern & Mexican Photography Collection, San Marcos, Texas to name a few. Evans' first book, *Big Bend Pictures*, was published by The University of Texas Press in April 2003 and is in its second printing.

jameshevens.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



VOICE, 1993
WOODCUT, ED. 7/20
10" X 20"



FISHES AND PELICANS, 1993
WOODCUT, ED. 7/20
10" X 20"

DAVID EVERETT

Born in the southeast Texas town of Beaumont in 1950, David Everett displayed an interest in the visual arts and the natural world from his earliest years. He was drawn to the forests, swamps, bayous, bays and marsh-covered plains that surround the city, which is located on the Gulf Coastal Plain near the Louisiana border and about 30 miles inland from the Gulf of Mexico. It was from this vantage point that Everett began a lifelong process of restating his observations into a visual art that explores an allegorical interplay of the human and animal forms that populate his world. He specializes in intricate, colored wood sculptures, bronzes, works on paper and woodcuts.

Austin resident Everett completed his Master of Fine Arts in sculpture in 1975 at The University of Texas at Austin. The *Austonian* collection includes two of his original prints. Both are woodcuts on Japanese paper.

davideverett1.tripod.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



*DOG, THE MISSOURI RIVER,
DOUGLAS COUNTY, NEBRASKA, 2001*
INTAGLIO COPPERPLATE PHOTOGRAVURE, ED. 17/18
16" X 26"



*SWIMMER, THE RIO GRANDE RIVER,
BREWSTER COUNTY, TEXAS, 1998*
INTAGLIO COPPERPLATE PHOTOGRAVURE, ED. 17/18
16" X 26"

DENNIS FAGAN

Chicago-born photographer, poet and short-documentary filmmaker Dennis Fagan moved to Austin in 1975 after studying writing at The University of Iowa.

Since opening his studio in 1984, Still and Moving Pictures, Dennis has won numerous awards and citations in the fields of editorial, advertising and fine art photography. He is a two-time winner of the Santa Fe Assignment Earth competition and has received honors from ARCHIVE magazine, the *Communication Arts Photography Annual* and the *PRINT Regional Design Annual*.

Fagan's editorial work has appeared in *Der Stern*, *The New York Times*, *Sports Illustrated*, *Texas Monthly*, *The Washington Post* and *Wired*. His images are in many private collections as well as in the permanent collections of The Harry Ransom Center in Austin, Texas; The Museum of Fine Arts, Houston; and the Smithsonian National Portrait Gallery and The Wittliff Collections Southwestern & Mexican Photography Collection. His documentary work has been featured at FotoFest, Houston's International Biennial of Photography, on three separate occasions.

fagan.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



KELLY FEARING

DARK BIRD IN PASSAGE SEARCHING, 1995

DIRECT GRAVURE, ED. 4/30

24" X 29.5"

Kelly Fearing has been pursuing his artistic vision as a surrealist painter and printmaker for nearly 70 years. His paintings are sumptuous color studies that provoke thoughtful meditation. His saints, poets and visionaries inhabit rocky cliffs, deserts and isolated beaches, nurtured by the rough, lonesome terrain. His animals, birds and fish are beautifully articulated, physical manifestations of the spirituality and solace his human subjects pursue.

After completing his graduate work at Columbia University in New York, Fearing established himself in Fort Worth, Texas, then became one of the founding members of the art faculty at

The University of Texas at Austin. He passed away in March 2011. He was 92.

Fearing has had recent exhibitions at the Archer M. Huntington Art Gallery in Austin, Texas, and the Valley House Gallery & Sculpture Garden in Dallas. His original print, "Dark Bird in Passage Searching," in The Austonian collection is a direct gravure he created at Austin's Flatbed Press.

flatbedpress.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



WASTED EXPRESSIONS NO. 15, 2009
ARCHIVAL PIGMENT PRINT, ED. 2/9
16" X 24"



WASTED EXPRESSIONS NO. 10, 2009
ARCHIVAL PIGMENT PRINT, ED. 2/9
16" X 24"

CHARLIE FERGUSON

Charlie Ferguson is a self-taught photographer based in Austin, Texas. Throughout the past decade, he has lived and worked in Argentina, Brazil, Nicaragua and Spain. Ferguson's work ranges from black and white documentary images to more abstract photographs, shot in color, capturing urban minutiae.

Ferguson has been in four solo exhibitions at the L. Nowlin Gallery, Austin, Texas; Pro-Jex Gallery, Austin, Texas; Vaughan Christopher Gallery, Houston; and The University of Texas at Austin. He has been featured in the *Examiner*, *The Houston Chronicle*, *HoustonPress*, *Papercity* and on FOX. His "Street Impressions" exhibit was named a "Brilliant 15" by *Brilliant Magazine*.

The two pieces included in The Austonian collection are from Ferguson's "Wasted Expressions" series, a set of abstract images taken of dumpsters throughout Texas. Ferguson was captivated by the surface's inherently artful composition. Rust served as paint. Time had cultivated texture. For him, the objective was to present the worn metal as a flat canvas, minimizing the photographic elements. The images were printed on textured German etching paper.

charlie-ferguson.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



MALOU FLATO

FIGS AND LEAVES, 2007

ACRYLIC ON PAPER

35.5" X 45"

Malou Flato is one of Austin's most beloved artists. Her signature paintings, watercolors and large tile murals can be found in many of Austin's public spaces, including Children's Hospital of Austin, a department of Brackenridge Hospital, Central Market and the office of the president at The University of Texas at Austin.

In her work, Flato – who divides her time between Austin, Texas and Paradise Valley, Montana, near Yellowstone Park – captures the natural world around her. Her rare command of various media – clay, watercolors, graphite, oils, acrylic and digital prints – enables her to highlight the exquisite relationship between light, form and color.

Flato's work has been featured in a number of exhibitions, including Bradford Brinton Memorial & Museum, Big Horn, Wyoming; Davis Gallery & Framing, Austin, Texas; Lady Bird Johnson Wildflower Center, Austin, Texas; San Angelo Museum of Fine Arts, San Angelo, Texas; The Grace Museum, Abilene, Texas; and the Hunt Gallery, San Antonio. Her work is also included in many significant collections: American Bank, Coca-Cola, SBC, Shell Oil Company, Texas A&M University, Texas Commerce (Chase) Bank and Texas Instruments.

malouflato.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



NINE FRANCOIS

ZEBRA 1, 1998

ARCHIVAL PIGMENT PRINT, ED. 7/40

30" X 30"

Austinite Nine Francois holds an MFA in photography from The University of Texas at Austin. Her work has been regularly published and exhibited since 1989 and is included in collections such as those at The Museum of Fine Arts, Houston; New Orleans Museum of Art; the Harry Ransom Humanities Research Center, The University of Texas at Austin; and the Caddell & Conwell Foundation for the Arts, Houston. She currently teaches photography at Austin Community College in Austin, Texas, and at Southwestern University in Georgetown, Texas. In Austin, she has also taught at the Austin Museum of Art, the Dougherty Arts Center, and Concordia University. In her spare time, Ms. Francois

has undertaken many photography-related projects such as creating and directing a photography/visual literacy program for youth in east Austin, and curating and organizing exchange exhibitions between French and Texas photographers.

ninefrancois.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



LA CALCASCIBETTA (SICILY), 2007
PHOTOGRAPH, ARCHIVAL PIGMENT INK ON PAPER
20" X 20"



SAN VITO LO CAPO (SICILY), 2007
PHOTOGRAPH, ARCHIVAL PIGMENT INK ON PAPER
20" X 20"

MATTHEW FULLER

Photographer Matthew Fuller is a self-taught artist who has diligently pursued his craft since 1987. Fuller works alternately in film and digital in both color and black and white. He develops his own film and prints every image, each of which elicits an arresting emotional charge.

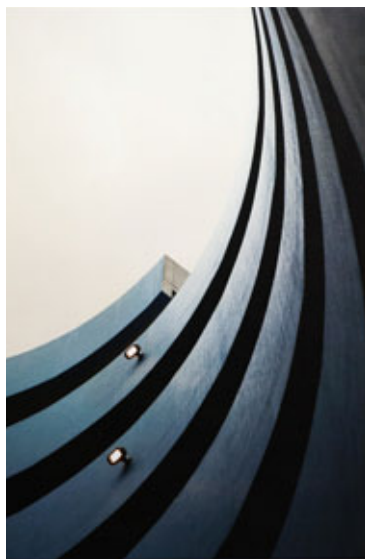
After establishing his reputation in Austin, Texas where he continues to live, Fuller spent three years in Italy as an independent fashion and editorial photographer for Rizzoli International Publications. His most acclaimed work is the product of a series of independent projects in Havana, Italy, Paris, Rio de Janeiro and the Desert Southwest.

Fuller's work has been exhibited in a number of solo and group shows. Highlights include the Davis Gallery & Framing in Austin, Texas; McCabe Gallery, Fredericksburg, Texas; Texas Photographic Society, San Antonio, Texas; and the VERVE Gallery of Photography, Santa Fe, New Mexico.

matthewfullerphoto.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



NEIL EDWARD GANUCHEAU

ALMOST THERE, 2006
DIGITAL PHOTO ON CANVAS
30" X 20"

After earning his Bachelor of Science in digital and photographic imaging in 2005 from Texas State University in San Marcos, Texas, emerging artist Neil Edward Ganucheau began pursuing his career as a digital photographer. Although he works primarily in large format, Ganucheau, who lives in Austin, Texas uses the medium to capture the all-too-often overlooked details – found in nature, on city streets, in a night sky – of everyday life.

In his piece “Almost There,” Ganucheau calls attention to the optical illusions that surround us. They are there, if one remembers to look for them. In “Almost There,” a parking garage round-

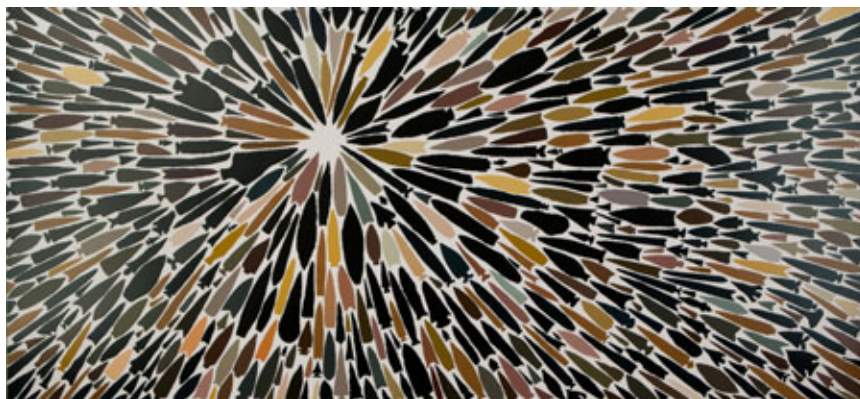
a-about is shot with the camera pointing upward, highlighting beauty that otherwise might have been lost to the daily commuter.

Neil’s work is currently exhibited at Austin Art Garage in Austin, Texas and can be viewed at AustinArtGarage.com.

NEGphoto.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



FAITH GAY

BLACK MOON CACHE, 2007
ACRYLIC ON PAPER AND BOARD
33" X 72"

Austin artist Faith Gay explores our culture's excess by working with materials – discarded paint swatches, packing supplies, plastic beads and everyday household refuse – that have been left behind. For Gay, the process is largely about realizing the potential in these objects. Although she employs various media, Gay's work is linked by the artist's use of repetition, pattern and extravagant colors.

Inspired by arrowheads found in the soil of her Austin home during its construction, Gay created a series of painted and collaged panels, featuring radiating arrowhead forms. "Black Moon Cache," which is included in The Austonian collection, is part of this series.

A Port Arthur, Texas, native, Gay received her Bachelor of Fine Arts in sculpture at The University of Texas at Austin. She has exhibited widely throughout the state. In Austin, Texas, her work has been shown at the Austin Museum of Art, Arthouse, dberman gallery (which represents Gay) and Women and Their Work. Another piece from Gay's arrowhead series is in the permanent collection of the Austin Museum of Art.

faithgay.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



BOY IN SMOKE - COROICO, BOLIVIA, 2007
ARCHIVAL DIGITAL PIGMENT PRINT
12" X 18"



MAN IN FOG - HUANCANÉ, BOLIVIA, 2008
ARCHIVAL DIGITAL PIGMENT PRINT
12" X 18"

ROBERTO BEAR GUERRA

Roberto Bear Guerra is a photographer whose work focuses on humanitarian, environmental and social issues around the world, with a special interest in Latin America.

The *Austonian* features two of Guerra's black and white works: "Man in Fog" and "Boy in Smoke." Both are from his "Postcards From Invisible Cities" series, an ongoing body of work in which the artist captures pointedly human commonalities in distinct locales.

Bear's images, photo essays and multimedia stories have been published widely in the United States and abroad. In recent years, he has been a finalist for a National Magazine Award in Photojournalism (2010), named 2009's "Artist of the Year – Photography" by the Austin Visual Arts Association, and been the recipient of grants from the Pulitzer Center on Crisis Reporting and Project Word. He has received awards from Magenta Publishing for the Arts, Santa Fe's CENTER for photography, The Golden Light Awards, and others. A native of San Antonio, Bear has lived in Austin for many of the past 15 years – in between travels and being based abroad. He and his wife, journalist Ruxandra Guidi, also collaborate as multimedia storytellers under the name, Fonografia Collective.

bearguerra.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



KENNETH J. HALE

PALACE OF FINE ARTS, 2005
COLOR INTAGLIO, ED. FB II/IV
29" X 41"

In a career that spans more than 30 years, Austin-based painter, printmaker and longtime University of Texas at Austin faculty member Kenneth J. Hale has produced an ever-changing body of innovative and absorbing work that continues to garner national acclaim.

“Palace of Fine Arts,” included in The Austonian collection, is an original color etching and aquatint created by Hale at Flatbed Press in Austin. The artist used a multistage process that involved his painting on a specially prepared copper plate with diluted acid.

Hale received his Master of Fine Arts from the University of Illinois at Urbana-Champaign. His work has been widely exhibited and collected. One-person exhibitions have been held in numerous cities including Austin, Texas;

Bangkok; Dallas; Fort Worth, Texas; Houston; Los Angeles; Madrid; San Antonio; and San Francisco.

Hale’s prints are represented in collections such as the Museum of Fine Arts, Boston; Art Institute Chicago; the Modern Art Museum of Fort Worth, Texas; the McNay Art Museum, San Antonio; The National Museum of American Art, Washington, D.C.; and the Whitney Museum of American Art, New York.

Hale is currently the Senior Associate Dean in the College of Fine Arts at The University of Texas at Austin.

flatbedpress.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



JOYCE HOWELL

UNTITLED, 2009
MIXED MEDIA ON PAPER
30" X 22.5"

Artist Joyce Howell creates ethereal, abstract paintings and monoprints, primarily using oils or acrylic stains. Her work is spontaneous and intuitive, highlighting the nuance inherent in color relationships. Howell lives alongside the Highland Lakes (on the Colorado River) in the Texas Hill Country and for her, it is the ideal environment for observing the natural color changes that occur throughout the day and seasons. She then relays those observations in paint and in her studio. For Howell, even the most pastoral scene, when observed carefully, is riotous in color, texture, pattern and value.

Howell received a Master of Fine Arts from Texas Tech University. Her work has been included in exhibitions at the Bogan Gallery on the Island, Galveston, Texas; Ellen Noel Art Museum, Odessa, Texas; Hardin-Simmons University, Abilene, Texas; Museum of the Southwest, Midland, Texas; Nau-Haus Gallery, Houston; W. Stephan Gallery, Lafayette, Louisiana; and Wally Workman Gallery, Austin, Texas.

wallyworkman.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



JIMMY JALAPEENO

CALLING POOL, 2010

OIL ON CANVAS

48" X 72"

Photographer and painter Jimmy Jalapeeno has been making art for 50 years. While his photographs and paintings are related, they are two separate lines of work. The subjects of Jalapeeno's photographs are neither documentary nor are they often readily identifiable.

Jalapeeno's paintings are incandescent landscapes that depict various elements of the Texas Hill Country. Stylistically, they convey a contemporary approach to an old tradition. His use of bright color and impressionistic brush strokes imbue his paintings with an accessible undeniable beauty. Jalapeeno received his Master of Fine Arts in

painting and photography from the University of California, Davis and currently teaches photography at Austin Community College. His exhibition history includes shows at the Amarillo Art Center, Amarillo, Texas; Beeville Art Museum, Boston, Massachusetts; Colorado Art Museum, Contemporary Arts Museum Houston; Museum of Fine Arts, Houston; and the New Orleans Triennial.

jalapeeno.com

JIMMY JALAPEÑO



PERNOD GASH, 2010
OIL ON CANVAS
48" X 72"

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



IMPACT SERIES 1, 2004
MONOTYPE
27.5" X 19.75"



"MESOCYCLONE V - JULY 02", 2004
MONOTYPE
27.5" X 19.75"

CASSANDRA JAMES

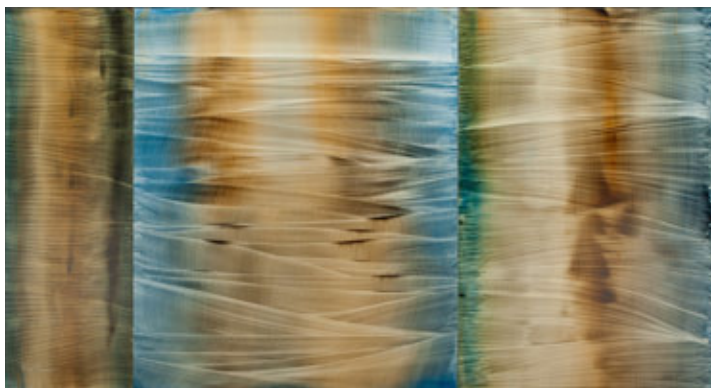
Texas native Cassandra James' fascination with inclement weather originated as a childhood fear of the thunderstorms for which the state is famous. Her oil paintings celebrate the paradoxical nature of extreme weather – hailstorms, thunderstorms, and tornados – which is simultaneously beautiful and destructive, transfixing and terrifying.

James has had many solo exhibitions at Clayton Galleries, Tampa, Florida; Flatbed Press, Austin, Texas; and Munson Gallery, Santa Fe, New Mexico. Her paintings were included in Terrestrial Forces at the Florida State University Museum of Fine Arts, Tallahassee, Florida, in 2004. James teaches at Austin Museum Art School, Austin, Texas; Penland School, Penland, North Carolina; and Ringling School of Art & Design, Sarasota, Florida.

flatbedpress.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



ROI JAMES

DIALOGUE - MEDITATION ON FORM 11.15.08, 2008
OIL ON CANVAS
6' X 11'

In Roi James' paintings the artist explores how uncertainty can lead to meaning and understanding, how harmony can be experienced even within tension and chaos, and how the recognizable can rise out of purely abstract form. In his new works he responds to these phenomena by creating contemporary icons – works meant to encourage contemplation and meditation.

James' recent works, including the two featured in The Austonian collection, have evolved from the romantic representational ideal into the symbolic, abstract archetype. James comes from a classical background inspired by the great romantic landscape painters such as Turner, Lorrain, Friedrich, and Moran, but his recent work is more influenced by the work of artists like Klee, Miro, Rothko, Pollack, Riley and Richter.

James creates complex abstractions: layered in familiarity and veiled in mysteriousness. The unorthodox methods he uses to apply and move oil paint allow him to create compositions that are formally beautiful – infused with tension and drama, but also expressive of the spiritual, symbolic, mysterious and eternal. His work counters traditions of rigid certainty, recognizing the deeply complex systems and interrelationships surrounding us. These paintings strike a delicate balance between control and freedom, reality and possibility – they are icons of this sacred space.

roiames.com

ROI JAMES



DIALOGUE - MEDITATION ON FORM 12.22.08, 2008
OIL ON CANVAS
6' X 11'

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



DAVID JOHNDROW

THISTLE, 2005

TONED GELATIN SILVER PRINT, ED. 1/2

28" X 28"

David Johndrow is a fine art photographer living in Austin, Texas. After studying photography at The University of Texas at Austin, he began shooting commercial work while pursuing more personal artistic aspirations. In 2004, Johndrow melded his interests in gardening and photography, embarking on an ongoing series of macro nature photographs, printed with silver gelatin, platinum/palladium and gumoil. For him, in the garden is where the most interesting things happen on a very small scale; things that at first glance appear quite ordinary, but turn out to be, on closer inspection, sublimely beautiful.

Johndrow's work has been included in a number of national exhibitions. His photographs are part of the prestigious The Wittliff Collections Southwestern & Mexican Photography Collection in San Marcos, Texas. Johndrow's portraits have appeared in *B&W*, *Entertainment Weekly*, *GQ* and *Rolling Stone* magazines.

davidjohndrow.com

THE AUSTONIAN

A HIGHER LEVEL OF LIVING

LYNDA YOUNG KAFFIE



SHALLOWS, 2007
HAND-COLORED PHOTOGRAVURE, ED. 1/2
17" X 44"

Lynda Young Kaffie is a painter, printmaker, workshop leader and spiritual director. In her work she explores the intersection of art, nature and spirituality.

Kaffie's original print in The Austonian collection, entitled "Shallows," is a direct gravure that was created at Flatbed Press in Austin, Texas. In this process, the artist's drawing was transferred to clear film that was then contact exposed to a polymer intaglio plate for printing on a hand-operated etching press. After printing, Kaffie hand colored the image.

Kaffie, who lives and works in Austin, received a Bachelor of Fine Arts in art history from Southern Methodist University in Dallas, and a Master of Arts in pastoral ministry at the Episcopal Theological Seminary of the Southwest in Austin. Her work has been featured in numerous group and solo exhibitions, including Arthouse, Austin, Texas; the Art Museum of South Texas, Corpus Christi, Texas, where her work is in the permanent collection; and the Lady Bird Johnson Wildflower Center, Austin, Texas.

lyndayoungkaffie.com

LYNDA YOUNG KAFFIE



Shallows

Lynda Young Kaffie

Lynda Young Kaffie

SHALLOWS, 2007

HAND-COLORED PHOTOGRAVURE, ED. 1/2

17" X 44"

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



GRAND CANYON 4, 1985
COLOR PHOTOGRAPH
24" X 32"



GRAND CANYON 6, 1985
COLOR PHOTOGRAPH
24" X 32"

BILL KENNEDY

Mid-America Arts Alliance and National Endowment for the Arts photography grant recipient Bill Kennedy lives in Austin, Texas where he works in digital photography and is an associate professor of photocommunications at St. Edward's University. Author of the well-regarded book *The Photographer's Guide to the Digital Darkroom*, Kennedy is also co-owner of Kennedy Lindberg, a wedding photography business in Austin, and K2 Press, which provides fine art printing and prepress services to photographers and other artists.

The Austonian art collection includes two of Kennedy's landscapes, both of which are carbon pigment prints on archival paper (also called giclée prints).

k2press.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



SHOWBOAT, 2008
COLLAGE ON BOARD
74" X 50"

LANCE LETSCHER

Using discarded vintage ephemera such as found paper, book covers, old magazines and record covers, Lance Letscher creates collaged compositions of astounding intricacy and craftsmanship. His current work explores formal concerns through the interaction of bold color, spatial shifts and compositional dynamics.

Letscher's work has been exhibited extensively across the United States and internationally, with recent solo shows in Barcelona, Munich and Paris. His work is also included in many prestigious collections worldwide, including those at the Austin Museum of Art and Blanton Museum of Art, Austin, Texas; The California State University Print Collection, Long Beach, California; The Museum of Fine Arts, Houston; Art Museum of Southeast Texas, Beaumont, Texas; Texas State University Permanent Collection, San Marcos, Texas; and Tyler Museum of Art, Tyler, Texas.

dbermangallery.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



ANDREW LONG

UNTITLED, 2010
ACRYLIC ON BALTIC BIRCH
48" X 48"

The paintings of Austin-based artist Andrew Long are investigations into the myriad ways in which color, form, and the geography of space can serve as visual attractions and deterrents. Long is also interested in the process of undoing, of making paintings that, at first look, seem elegantly unresolved, but then, upon further viewing, appear to shift slightly, providing multiple viewpoints. For Long, who often uses razor blades, belt sanders and dremels on his heavily layered works, the process is largely about unearthing a surface without getting mired in the conscious detail of results. The Austonian collection includes two of his pieces: "These Are Some of My Favorite Things" and "Untitled."

Long received his Bachelor of Fine Arts at The University of Texas, Austin, Texas. He has had solo exhibitions at the Dougherty Arts Center, Austin, Texas; McMurtrey Gallery, Houston; and Texas State University, San Marcos, Texas, among others. He has also been included in a number of group shows and created special projects for The Museum of Fine Arts, Houston; the Institute of Contemporary Arts, London; and multiple sites in Austin, Texas. Long's work is featured in the 2010 edition of *New American Painting*. He's currently an adjunct faculty member at the Austin Museum of Art, Austin, Texas.

andrewlong.net

ANDREW LONG



THESE ARE SOME OF MY FAVORITE THINGS, 2006-2010
ACRYLIC ON BALTIC BIRCH
48" X 48"

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



MICHAEL LONG

GIRL ON BEACH, 2010

EPSON C-PRINT

20" X 15.75"

Austin-based photographer Michael Long explores the intersection between the material of object and the immaterial of light and space. In his work, which is greatly influenced by painting, he nullifies the distinction between realism and abstraction. By shifting camera position and using selective focus and subjective motion, Long removes the immediacy of specific recognition and instigates perspective that resonates beyond the obvious.

The Austonian collection includes three of Long's photographs from his "Argentina Impressions" series, which was created during five weeks of travel in the South American country. The photos were made with color negative film and hand printed. The original prints were then copied using a digital camera.

Michael Long holds a Bachelor of Fine Arts degree in photography from the College of Santa Fe and a Master of Fine Arts degree in photography from the University of Colorado. He also studied abstract painting under the direction of Richard Pousette-Dart at The Art Students League of New York. Long has exhibited extensively throughout the United States, and internationally. He has taught at institutions such as Eastern New Mexico University, University of Colorado, University of Hawaii, Santa Fe Workshops, and Dar al-Kalima College in Bethlehem, Palestine.

austinphotographyworkshops.com

MICHAEL LONG



TWO GULLS, 2010
EPSON C-PRINT
20" X 15.75"



TWO BOYS IN SEA, 2010
EPSON C-PRINT
20" X 15.75"

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING

C O U R T L U R I E



MACROSCOPIC VIEW, 2010
MIXED MEDIA ON PANEL WITH RESIN
8" X 8" EACH

Court Lurie is a contemporary abstract painter and photographer from Chicago. She has spent years exploring the intricacies of thought patterns and how they're expressed through action and emotion, catalyzing the relationship between form, color and texture in her work.

Her piece in The Austonian collection includes 12 small, richly layered acrylic and resin paintings, all of which are mounted in a maple box frame located in the elevator lobby. Each piece reveals a complex process, balancing gestural, intuitive mark making and experience-based intent. As a series, they become a visual dialogue that compositionally comes alive in the space.

Lurie, a graduate of Savannah College of Art and Design, has been exhibiting her work nationally and internationally for 15 years. She's a resident artist and steering committee member at ARTPOST: The Center for Creative Expression in east Austin, Texas, where she operates her studio and gallery.

Besides Austin, Texas, her work can be seen in public and private collections in Atlanta, Austin, Texas; Boston, Chicago, Dallas, Denver, Houston, Los Angeles, and Miami.

www.courtlurie.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



TERESA GOMEZ - MARTORELL

DOE MOSS, 2008

CHINE COLLE SOFT GROUND ETCHING, ED. 3/15

19.75" X 23.5"

Teresa Gomez-Martorell is a printmaker from Barcelona, Spain, who lives in Austin, Texas. She specializes in traditional etching techniques on copperplate. Her work is highly influenced by poetry, nature, surrealism and *The Bestiarium*, a popular European publication in the Middle Ages about real and invented animals.

Gomez-Martorell received her Bachelor of Fine Arts in Barcelona then moved to France, where she studied color etching in the Atelier 17 Contrepoint. In 2007, she received her Master of Fine Arts at Southern Methodist University in Dallas before moving to Austin, where she now works at Flatbed Press.

Her prints have been featured in a number of national and international exhibitions at Flatbed

Press, Austin, Texas; Mexic-Arte Museum, Austin, Texas; MX Espai, Barcelona, Spain; and Wichita Falls Museum and Art Center, Wichita Falls, Texas, among others. She was part of the group of printmakers from the United States that participated in the 2009 Novosibirsk Biennial of Contemporary Graphic Arts in Novosibirsk, Russia. Gomez-Martorell's work is also included in a number of significant public collections in Argentina, China, Croatia, Spain and the United States.

flatbedpress.com

TERESA GOMEZ MARTORELL



GAZE, 2008
CHINE COLLE SOFT GROUND ETCHING, ED. 3/15
19.75" X 23.5"

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



DENNY MCCOY

BLUE HOLE, 2007
ACRYLIC ON CANVAS
65" X 61"

In Denny McCoy's paintings, vertical vibrant bands of color in disparate widths appear to lift off and recede into the canvas, sometimes disappearing completely. The illusionary effects of light and color create these mesmerizing optical fluctuations.

The idea of illusion was a long-time fixation for McCoy, who trained in Ohio and Missouri during the 1960s and 1970s while conceptual art was on the rise. Today, his art is more about the absence of particular ideas. He is vocal about working at not knowing what he is doing. However, he readily admits that, after his many years of

painting, he has gained a certain pattern of understanding and judgment that's at odds with his hope of exploring unseen areas.

McCoy lives in Wimberley, Texas. His paintings have been featured in many national solo and group exhibitions. His work is regularly exhibited at the acclaimed dberman gallery.

dbermangallery.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



M I C H A E L M O G A V E R O

QUARRY MOON, 2001

OIL ON PAPER

30" X 22"

A luminary among Austin artists, painter Michael Mogavero is an internationally recognized painter who, while attending college in the 1970s in Baltimore, studied with painter Philip Guston.

The Austonian's collection includes Mogavero's piece "Wish," from his highly acclaimed "Four Letter Words" series. With each painting, the artist started with abstract swaths of pastel pinks and blues then added detailed drawings of, for example, clouds, plant life and small putti dancing around. Finally a four-letter word spills out from the center, like an incantation. The works hold a balance of imagery as if to suggest that each reference – from Baroque architecture, to the fluffy palette of the Rococo, to the scroll-like drawing of Japanese prints – were already

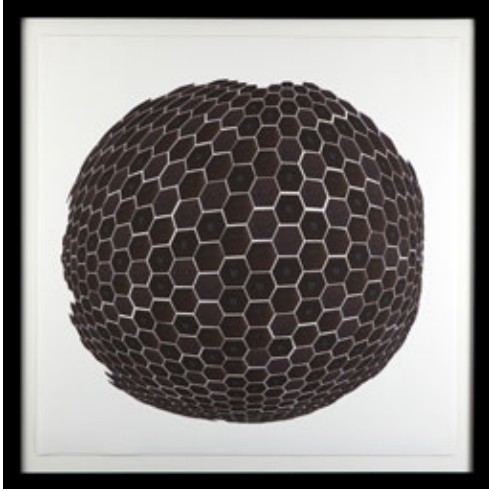
intrinsically linked to one another. In other words, Mogavero both nods to and seemingly recreates known art historical motifs.

Mogavero's work has been featured in numerous national and international exhibitions. His paintings are also included in the public collections of AT&T, Chicago; Frost Art Museum, Miami; and Princeton University Art Museum, Princeton, New Jersey, among others. He is currently an Associate Professor of Studio Art at The University of Texas, Austin, Texas.

michaelmogavero.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



LESLIE MUTCHLER

UNTITLED (BALL OF DRAWERS), 2007
DIGITAL PRINT ON SOMERSET PAPER, ED. 1/5
40" X 40"

Leslie Mutchler produces complex collages, digital drawings, and recycled paper and Coroplast installations. Her work stems from the Austin-based artist's ongoing investigation into a particular type of consumerism: the desire to purchase an organized lifestyle.

As with "Ball of Drawers," Mutchler's digital print on Somerset paper that's included in The Austonian collection, Mutchler creates hybrid storage systems that highlight the counterintuitive cultural predilection toward object accumulation and containment.

Mutchler's artwork has been featured in numerous group and solo exhibitions, at dberman gallery,

Austin, Texas; Delaware Center for the Contemporary Arts, Wilmington, Delaware; InLiquid art + design, Philadelphia; and Snowflake/City Stock Gallery, St. Louis, among others.

Her work is also included in many public collections: Contemporary Art Museum St. Louis; Frans Masereel Centrum archives, Kasterlee, Belgium; and the Southern Illinois University archives. Mutchler is currently the area head of 2D Foundations at The University of Texas at Austin.

lesliemutchler.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



DEANA NEWCOMB

BARTON SPRINGS IN THE FALL, 2008
ULTRACHROME INK ON COTTON RAG
24" X 84"

For 24 years, Deana Newcomb has honed her skills as a still photographer on motion picture sets, capturing internationally published publicity shots for such diverse films as *Twilight*, Disney's *The Alamo*, and *Waiting for Guffman*.

For her personal work, Newcomb, who lives in Austin, has photographed extensively throughout Asia, Europe, Mexico, South America and the United States. In 2008, she spent several months working with the Jane Goodall Institute in Washington, D.C., Newcomb was one of only 25 scientists and photographers in the United States invited by the Fine Outreach for Science and the Carnegie Mellon Robotics Institute to train on the beta release of GigaPan, the revolutionary equipment and software for panoramic photography.

The Austonian collection includes her photograph "Barton Springs in the Fall," which was composed from more than 600 separate photographs using GigaPan technology. Newcomb is an environmentalist and an ardent member of Save Our Springs.

In 2007, Newcomb was the first artist in residence at the International Women's Foundation in Marfa, Texas, where she had her first solo show. She has since had two solo shows at The Scarborough Building in Austin, Texas.

deananewcomb.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



ROBERT O'BRIEN

GLAUCOUS CASSIA, 2009
INKJET PRINT, ED. 1/50
20" X 16"

Robert O'Brien is a widely published natural history illustrator. Since the late 1980s, the focus of his work as an artist and graphic designer has been to raise awareness and appreciation for the natural world. His work is intricate, scientifically accurate and accessible. He creates vibrant, miniature facsimiles that are as artful as they are encyclopedic.

O'Brien has illustrated and designed tree guides and publications for cities, states and regions across the country, including work for the states of Alaska, California, Colorado, Florida, Illinois, Louisiana, Tennessee and Texas. He recently published work in Sweden and South Africa.

A graduate of The University of Texas at Austin, O'Brien has been an Austin-area resident for most of the past 30 years. He's currently working on illustrations for a book on North American trees.

O'Brien's three prints in The Austonian collection are carbon pigment prints on archival paper (also called inkjet prints or giclée prints).

treeguides.com

ROBERT O'BRIEN



ROYAL POINCIANA, 2009
INKJET PRINT, ED. 1/50
20" X 16"



TORREY YUCCA, 2009
INKJET PRINT, ED. 1/50
20" X 16"

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



T O M O R R

WATERFALL, 2008-2009

PAINTED SENTRA AND STAINLESS STEEL ON WOOD
48" X 120" X 12"

Tom Orr's art is inspired by everyday objects: a bed, a pool, a stairwell, an umbrella. Simple ideas are the basis for his objects and installations, which Orr constructs using straightforward materials, transforming the commonplace into kinetic works of art.

Orr's linear "Waterfall Studies" include both eye-popping prints and sculptures large enough for viewers to walk under. Orr's three-dimensional wall piece in The Austonian collection is an enchanting assemblage of stainless steel and printed plastic.

The award-winning sculptor lives and works in Dallas with his wife and sometimes collaborator,

Frances Bagley. He holds a Bachelor of Fine Arts in sculpture from the Rhode Island School of Design.

Orr's work has been featured in a number of national and international exhibitions. Highlights include the 6th and 9th International Triennials at the Osaka Foundation of Culture in Osaka, Japan. He's also included in many prominent collections: American Airlines Collection, Fort Worth, Texas; Dallas/Fort Worth International Airport, Fort Worth, Texas; and El Paso Museum of Art, El Paso, Texas, among others.

tomorr.net

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



LAURENCE PARENT

CHISOS MOUNTAINS, BIG BEND NATIONAL PARK, 1995
COLOR PHOTOGRAPH
40" X 50"

After receiving a petroleum engineering degree at The University of Texas at Austin in 1981, Laurence Parent practiced engineering for six years before becoming a full-time freelance photographer. Specializing in landscape, travel and nature subjects, Parent's images are breathtaking color renderings of the great outdoors.

Parent's photos appear frequently in numerous magazines, including *National Geographic Traveler*, *The New York Times*, *Men's Journal*, *Sierra*, and *Travel + Leisure*. He contributes regularly to regional publications such as *New Mexico Magazine*, *Texas Highways*, *Texas Monthly*, and *Texas Parks & Wildlife*. His work has been selected for many collections including Citation

Oil and Gas, Compass Bank, Motorola and The University of Texas at Austin.

In the past 18 years, Parent has authored 38 photography books. His latest is the large-format book *Big River, Rio Grande* published by The University of Texas Press.

laurenceparent.com

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



JUDY PAUL

MEET YOU THERE, 2010
ARCHIVAL REPRODUCTION
30" X 30"

Judy Paul is an artist and graphic designer who has lived and worked in Austin for more than 20 years. Her mixed media paintings generally involve a combination of acrylic paint, collage, pencil and screen-printing. Thematically, Paul's work centers around nature, animals, birds and energy. They are large-scale and vibrantly textured pieces, rich in the artist's personal and creative history.

The Austonian collection includes Paul's archival reproduction, "Meet You There." This dynamic image is teeming with life. It's a visual ode to the joy of painting.

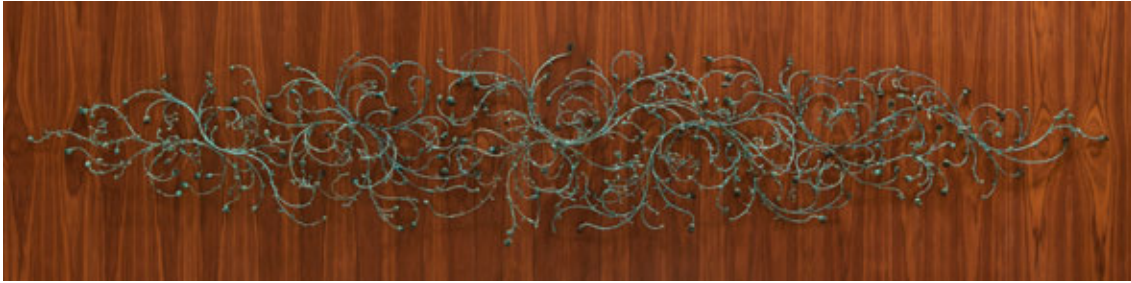
Born in Orange, Texas, Paul received her bachelor's degree in graphic design at Lamar

University, Beaumont, Texas. Her work has been featured in a number of group and solo exhibitions, including at the Austin Art Garage; Flatbed Press, Austin, Texas; IF+D Gallery, Austin, Texas and Texas State University, San Marcos, Texas. Her work is in private and corporate collections, including Austin's Twin Oaks Library and the Greater Austin Chamber of Commerce.

judypaul.com

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



BEVERLY PENN

UNDERTOW, 2010

BRONZE

24" X 84"

Beverly Penn is an award-winning sculptor who lives and works in Austin. Her elaborate bronze pieces, cast from native plants and installed directly into the wall, are ethereal explorations of the dichotomy between the organic and inorganic, the natural and the man-made.

Penn is a professor in the department of art and design at Texas State University in San Marcos, Texas. She has shown extensively throughout the United States, collaborated on numerous public art pieces, and her work is included in several museum collections. Her exhibitions include shows at American Craft Museum, New York; Arlington Museum of Art, Arlington, Texas; Austin Museum of Art, Austin, Texas; El Paso Museum

of Art, El Paso, Texas; Fort Wayne Museum of Art, Fort Wayne, Indiana; The Grace Museum, Abilene, Texas; Grand Rapids Art Museum, Grand Rapids, Michigan; Contemporary Arts Museum, Houston; Knoxville Museum of Art, Knoxville, Tennessee; Miami Art Museum, Miami; National Museum of Women in the Arts, Washington; National Ornamental Metal Museum, Memphis, Tennessee; Spencer Museum of Art, Lawrence, Kansas; Tampa Museum of Art, Tampa, Florida; and Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin.

dbermangallery.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



SEAN PERRY

MOUSETRAP, 2006

TONED GELATIN SILVER PRINT, ED. 1/8

30" X 30"

The diverse images in Sean Perry's black and white photographs are each wrapped in an otherworldly light that unveils the objects' latent grace. Perry's work is about giving viscosity to light. He furthers the point by split-toning his prints in deeply warm silvers and densely rendered blacks. The effect is seductive and due not only to a gifted photographer but also to an artist whose skills and creativity extend into the darkroom.

Perry's photographs are collected privately in addition to being part of the permanent collections of the Alan Siegel Collection, New York; the Amon Carter Museum, Fort Worth, Texas; the Harry Ransom Center, Austin, Texas; The Museum of Fine Arts, Houston; and

The Wittliff Collections Southwestern & Mexican Photography Collection in San Marcos, Texas.

He is currently creating a series of photographs on urban structures entitled "Monolith: Portraits of the New York City Skyline" as well as exhibiting a recently completed body of work on the dreamscape of temporary environments, "Fairgrounds." In 2006, Cloverleaf Press published Perry's first limited-edition book, *Transitory – The Abstract* and In 2008 it published *Fairgrounds*.

Perry divides his time between New York and Austin, Texas.

stephenclarkgallery.com

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



JOSEPH PHILLIPS

*VALLEY STREAM ALL-PURPOSE CENTER
WITH PODIUM AND BLEACHERS, 2008*
GOUACHE, INK AND PENCIL ON PAPER
30" X 41"

The delicate gouache works on paper in Austin artist Joseph Phillips' current body of work are satirical explorations of utopian ersatz. These darkly humorous drawings feature tranquil hues and depict cross-sections of prefabricated land units – glaciers, beaches, mountains, and parks – that could theoretically be dropped into their place in an affluent suburban sprawl.

“Valley Stream All-Purpose Center with Podium and Bleachers,” the piece included in *The Austonian* collection, is part of Phillips' “Pardon Our Progress” series, which examines the impact that our culture's inclination toward development has on nature.

Phillips is a graduate of Skidmore College in Saratoga Springs, New York. His work has been exhibited at Austin Museum of Art, Austin, Texas; Brenda Taylor Gallery, New York; d berman gallery, Austin, Texas; Paragraph Gallery, Kansas City, Missouri; and Unit B Gallery, San Antonio. Phillips has also been featured in a number of publications, including *New American Paintings*, the *Austin American-Statesman*, *The Austin Chronicle*, and *The Daily Texan*.

josephphillipsart.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



CAPRICE PIERUCCI

BIRCH CASCADE, 2010
SHAPED AND STAINED WOOD
60" X 42"

Caprice Pierucci is an Austin-based sculptor currently working primarily in wood. Her pieces are creative responses to a childhood surrounded by fibers. Pierucci's mother was a pioneer in the field of fiber arts in the late 1960s.

Pierucci's most recent work is about eternity and time. She defies the weightiness and severity generally associated with wood by creating works that exhibit a sinuous repetition of form. They appear lithe, weightless and inherently in motion.

Pierucci received her Bachelor of Fine Arts degree from Carnegie Mellon University and her Master of Fine Arts degree from the School of Visual Arts

in New York City. She has participated in more than 90 exhibitions, and her work is included in such prestigious collections as those at Morgan Stanley, The Rockefeller Collection and Westinghouse.

capricepierucci.com

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



SARAH GREENE REED

GERBER DAISY, 2008
ARCHIVAL PIGMENT PRINT OF DIGITAL IMAGE
32" X 40"

By her own admission, artist Sarah Greene Reed never throws anything away. Reed is inspired by the miscellany around her – objects with roosters on them, tiaras, cake toppers and string. She employs these images in her digital collages, which are personal landscapes and vibrant, enigmatic narratives.

Reed, who lives in Austin, Texas received her Bachelor of Fine Arts from Rhode Island School of Design, Providence, Rhode Island; a graduate certificate in American Arts from Sotheby's Institute, New York; and completed coursework in the Master of Fine Arts program at the University of Houston. "Gerber Daisy," the artwork in The

Austonian collection, was created for Reed's 2008 exhibition entitled "a lotta bit" at Moody Gallery in Houston.

She has been featured in a number of solo and group exhibitions, including shows at dberman gallery, Austin, Texas; and FotoFest and Moody Gallery, Houston. Reed's work is also included in a number of significant collections nationwide, including The Museum of Fine Arts, Houston, and The Ogden Museum of Southern Art, New Orleans.

sarahgreenereed.com

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



CLAUDIA REESE

TEXAS WILDFLOWERS, 2010
CERAMIC
20" DIAMETER

Claudia Reese lives in Austin, Texas where she has been making ceramic sculpture, tile, dinnerware and large decorative platters for more than 20 years. In that time, she has gone through more than 200 tons of clay and has never gotten tired of exploring its physical, dimensional, colorful and metaphorical properties.

Reese holds a Master of Fine Arts from Indiana University and has run her business, Cera-Mix Studios, since 1980. She has exhibited nationally and internationally. Highlights include the American Craft Museum, New York; Art Expo, Chicago; Kimbell Art Museum, Fort Worth, Texas; National Museum of Women in the Arts,

Washington, D.C.; The Renwick Gallery (Smithsonian), Washington, D.C.; and Takashimaya, Tokyo.

Reese has also taught in universities and conducted numerous artist workshops and lectures. Her work is included in many private and museum collections. She has created a significant number of private and public commissions, including work for the Austin-Bergstrom International Airport, the City of Austin and The University of Texas at Austin.

Cera-Mix.com

CLAUDIA REESE



TEXAS WILDFLOWERS, 2010
CERAMIC
20" DIAMETER



TEXAS WILDFLOWERS, 2010
CERAMIC
20" DIAMETER



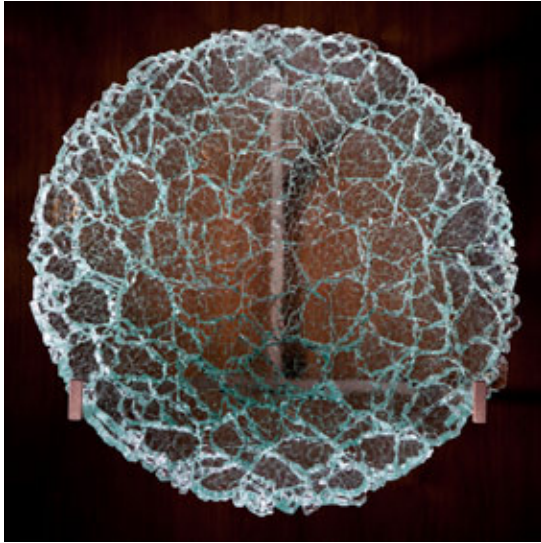
TEXAS WILDFLOWERS, 2010
CERAMIC
20" DIAMETER



TEXAS WILDFLOWERS, 2010
CERAMIC
20" DIAMETER

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



ADELINE REM

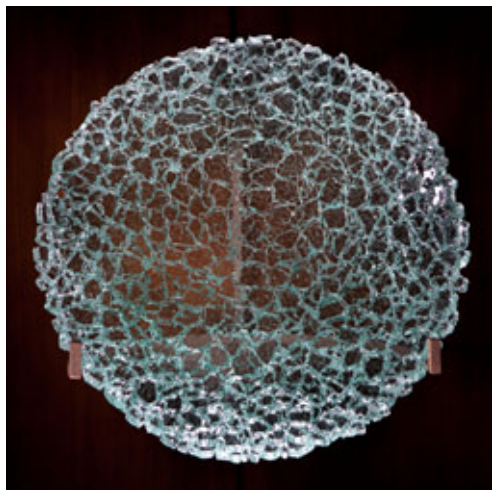
UNTITLED, 2010
RECLAIMED AND FUSED GLASS
17" DIAMETER

Adeline Rem specializes in fused glass. Her delicate, ornate pieces are made using reclaimed, repurposed and recycled materials. The glass is broken down from full panes and carefully assembled into one-of-a-kind designs that are then fired in kilns.

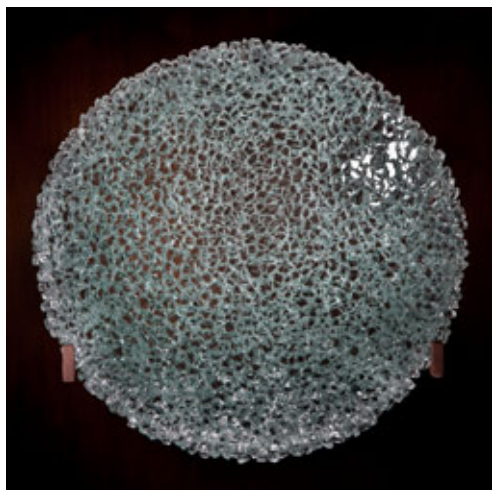
In 2008, Rem started ARTSYer.com, where she sells her unique objets d'art and promotes environmentally responsible creativity. For her, the process is about cultivating the beauty in our detritus, turning discarded glass into works of art.

artsyer.com

ADELINE REM



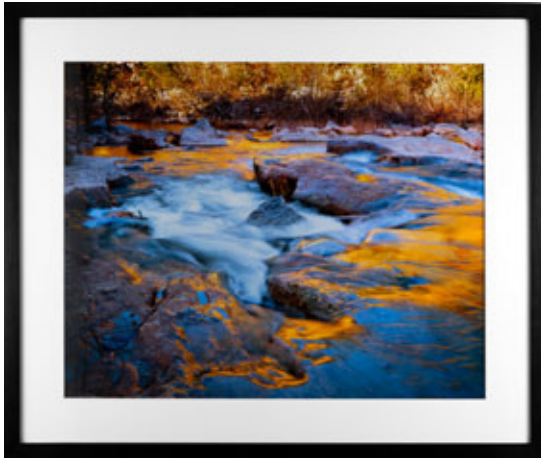
UNTITLED, 2010
RECLAIMED AND FUSED GLASS
17" DIAMETER



UNTITLED, 2010
RECLAIMED AND FUSED GLASS
17" DIAMETER

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



R I C H A R D R E Y N O L D S

SUNSET REFLECTIONS IN BARTON CREEK,
TRAVIS COUNTY, TEXAS, 1993
COLOR PHOTOGRAPH
32" X 40"

Landscape photographer Richard Reynolds was born and raised in South Texas. In the past few years, he's made the transition from film to digital photography, in order to realize his unique creative vision.

Reynolds' piece, "HCO2," captures the magic of a sunset's reflection on Austin's Barton Creek. Each color has an iridescent quality, conveying the sense of awe elicited by the spectacle. The artist hopes that his work will inspire people to reevaluate their relationship with the natural world and enhance their commitment to protecting the planet's biodiversity.

In 1976, Reynolds graduated from the Brooks Institute in Santa Barbara, California. From 1983 to 1990, he served as chief photographer for the Texas Tourist Development Agency. In 1990, Reynolds opened a stock photography business specializing in Texas landscapes.

Reynolds is the author of 13 books of photography, including *Big Bend Impressions*, *Texas Images of Wilderness* and *Texas Then and Now*. His photographs are in numerous private and corporate collections. Reynolds lives in Austin, Texas.

richardreynoldsphotographer.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



JOEL SALCIDO

TORO OSCURO, 2002
ARCHIVAL PIGMENT PRINT
ON HAHNEMÜHLE PAPER, ED. 1/12
36" X 36"

Joel Salcido began working professionally in photography in 1979 as an intern for the *El Paso Times*. As a photojournalist, he spent much of his career framing tragedy, such as the inhalant abuse story on the U.S.-Mexican border. As an artist, however, he uses the camera as an instrument of grace, framing hope found in the people and places that continue to celebrate rich cultural traditions.

In 1991, Salcido left the *El Paso Times* to pursue commercial and editorial photography. In 1999, he spent a year in a small Spanish town where he captured the visual poetry of a slower life, of fiestas and bullfighting, of people sharing strong religious faith. The resulting series, "Spain: Millennium Past," is an exquisite interpretive

documentation. The Austonian collection includes "Toro Oscuro," in which Salcido deftly captures the dark majesty of a bull before its transport to a corrida de toros, or bullfight.

Salcido's fine art photographs are now in the permanent collections of the El Paso Museum of Art, El Paso, Texas; the Harry Ransom Humanities Research Center at University of Texas at Austin; the Wittliff Collections at Texas State University, San Marcos, Texas; and The Museum of Fine Arts, Houston. Salcido continues to work as an editorial and fine art photographer in Austin.

joelsalcido.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



MARGO SAWYER

ROME SYNCHRONICITY STUDIES - SUITE OF 4, 2007-2008
WATERCOLOR AND GOLD LEAF ON PAPER
12" X 9"

Throughout her 20-year career, Margo Sawyer has created works of art that translate traditions of contemplative practice into a contemporary vocabulary. She unites installation art, building architecture and landscape architecture in which geometry, color and light converse with issues of modernism.

Sawyer was born in the United States, raised in England, and received her Master of Fine Arts from Yale University and a Bachelor of Arts honors degree from the Chelsea School of Art in London. She's the recipient of numerous awards, such as a Fulbright scholarship to India, the Sculpture Fellowship at the American Academy in Rome, and a grant for the National Endowment

for the Arts. Sawyer has exhibited at the state, national and international levels. Recent solo shows include Artpace, San Antonio, Texas; the Blaffer, University of Houston; The Gallery at the University of Texas at Arlington, Texas; Holly Johnson Gallery, Dallas; and the Mattress Factory, Pittsburgh. She's represented by Holly Johnson Gallery in Dallas.

Sawyer is professor and head of the sculpture and installation art at The University of Texas at Austin, where she has been a faculty member since 1988. The artist currently resides outside of Austin in Elgin, Texas.

margosawyer.com

MARGO SAWYER



ROME SYNCHRONICITY STUDIES - SUITE OF 4, 2007-2008
WATERCOLOR AND GOLD LEAF ON PAPER
12" X 9" EACH



T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



NAOMI SCHLINKE

WHIRL, 2001
PASTEL ON PAPER
30" X 40"

In her work, painter Naomi Schlinke, a former dancer, celebrates the flux and movement of living forms. She renders abstract shapes that are at once dynamic and static, organic and iconic.

In “Whirl,” the piece included in The Austonian collection, Schlinke used soft pastels to depict an otherworldly figure spinning, undulating and hovering in space. The figure is at play in its own light, moving through a vast black space. “Whirl” was part of a larger body of work entitled “Velvet Void” that debuted at the dberman gallery in 2002.

Schlinke, who has lived in Austin since 1994, has been featured in numerous group and solo

exhibitions, including Braunstein/Quay Gallery, San Francisco; dberman gallery, Austin, Texas; McKinney Avenue Contemporary, Dallas; McClain Gallery, Houston; and Women and Their Work, Austin, Texas.

naomischlinke.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



ROBERT SHULTS

LAMAR FOOTBRIDGE - AUSTIN, TEXAS, 2007

ARCHIVAL INKJET PRINT, ED. 2/10

14" X 11"

Photographer Robert Shults' images are as captivating as his story: Upon moving to Austin in 2001, Shults found himself homeless in a new city. He spent several months finding his way off the streets. Inspired by this experience, Shults returned to the buildings he once used for shelter and began photographing them. His body of work is tactile and beautiful, a unique look at often overlooked spaces.

Shults studied photography in Central America with Barbara McClatchie Andrews and has shot extensively throughout Britain, Latin America and the United States. His work has been included in exhibitions at Coastal Arts League Gallery & Museum, Half Moon Bay, California; The Camera

Club of New York; and The Print Center, Philadelphia. He is a 2008 recipient of the Prix de la Photographie, Paris, as well as a *B&W Magazine* merit award. Shults currently teaches photography at The University of Texas at Austin.

robertshultsphoto.com

ROBERT SHULTS



BUILDING AND SKY - AUSTIN TEXAS, 2008
ARCHIVAL INKJET PRINT, ED. 2/10
14" X 11"



LONG CENTER - AUSTIN TEXAS, 2008
ARCHIVAL INKJET PRINT, ED. 2/10
14" X 11"

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



SIENNA, 1986
MIXED MEDIA
30" X 22"



TORRE BELLOSQUARDO, 1984
OIL ON PAPER
30" X 22"

MARK L. SMITH

For more than 30 years, printmaker Mark L. Smith has been exploring several themes in his work: the sublime, wonder, celebration and redemption. Juxtaposing classical and expressionistic modes of working, Smith often incorporates found objects – usually cast-off printed materials – in his pieces as well as autobiographical and culturally derived elements. Mark-making, calligraphy and typography also play a significant role in the work.

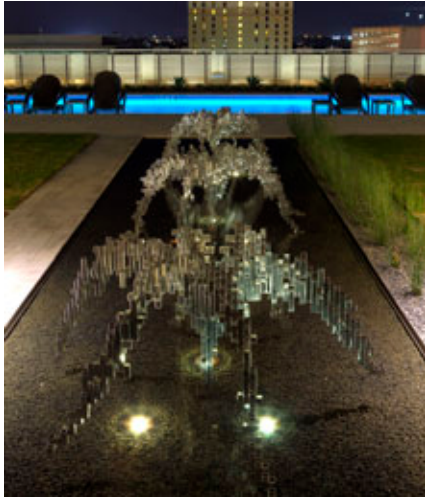
In “Sienna,” one of Smith’s two pieces in The Austonian collection, the artist used material he gathered in Italy and Southern France. He combined the elements in a collage on Arches Cover 100 percent rag paper and added color and texture with mixed media.

Smith is the cofounder of Flatbed Press in Austin, Texas and an independent curator, consultant and art writer. His doctoral dissertation for The University of Texas at Austin was on Robert Rauschenberg and is currently being revised for publication by The University of Texas Press. In addition to his work at Flatbed Press, Dr. Smith has been a college art and art history teacher for most of his career as well as an art department chairman and associate dean. His artwork has been widely exhibited and collected.

flatbedpress.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



SHAWN SMITH

FUENTES FICTICIAS, 2010

STAINLESS STEEL

3 PIECES AT APPROX. 3' X 3' X 3' EACH

Shawn Smith's work investigates the slippery intersection between the digital world and reality. His sculptures are based on natural forms – birds, fish, bears and bonfires – that he renders as three-dimensional pixilated objects, creating recognizable but abstracted forms. For The Austonian collection, he created a faux fountain, entitled “Fuentes Ficticias.”

Born in Dallas, Smith, who currently resides in Austin, Texas graduated from Washington University in St. Louis in 1995 with a Bachelor of Fine Arts in printmaking. He received his Master of Fine Arts in sculpture from the California College of the Arts in San Francisco.

Smith's work has been exhibited throughout France and the United States, including shows at the Austin Museum of Art, Austin, Texas; di Rosa Art and Nature Preserve in Napa Valley, California; Galveston Arts Center; The Grace Museum, Abilene, Texas; Lawndale Art Center, Houston; and Holter Museum of Art, Helena, Montana. Smith has also created public art sculptures for San Francisco and New Mexico. In Austin, Smith is represented by dberman gallery.

shawnsmithart.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



Gary Sweeney's work is steeped in witty nostalgia. His mixed media pieces employ popular iconography and, through imagery and often text, the artist's personal narrative. Each work is a whimsical, intellectual and no holds barred exploration of not only the country's past but also Sweeney's.

A California native, Sweeney attended the University of California Irvine where he worked alongside artists such as John Baldessari, James Turrell and Robert Irwin. Although their influence is evidenced in Sweeney's frequent use of found imagery, his vision is wholly unique and has enlivened public spaces in San Antonio,

Texas, Charlotte, North Carolina, and Memphis, Tennessee, among others.

Sweeney, who resides in San Antonio, Texas, has had solo exhibitions at the Parchman Stremmel Galleries, San Antonio, Texas; Columbus College of Art and Design, Columbus, Ohio; and the University of Florence, Italy. His work is in numerous corporate, museum and government collections, including the San Antonio Spurs AT&T Center and the Los Angeles Institute of Contemporary Art.

psgart.com

GARY SWEENEY

AUSTIN - CENTER OF THE WORLD, 2011
VINYL LETTERING AND PAINT ON BOARD
26.5" X 33"

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



KARL UMLAUF

TRACES XVIII, 1986
MIXED MEDIA, CAST PAPER
28" X 70" X 3"

For 50 years, artist Karl Umlauf has been inspired by the intricate structures of geological formations and those of the machinery and piping systems found in petroleum refineries, steel mills and salvage yards. This imagery continues to be his primary subject matter, which he modifies and reinvents.

In his recent pieces, Umlauf has employed an array of material: wood, canvas, ink, charcoal and vinyl. The work is tactile and transfixing. Umlauf uses surfaces and color to create polarities, properties of tension, measured rhythms and surface energies.

Umlauf, the son of sculptor Charles Umlauf, lives in Lorena, Texas. He is the artist-in-residence

and teaches at the art department at Baylor University in Waco, Texas. He has a Bachelor of Fine Arts degree from The University of Texas at Austin and a Master of Fine Arts degree from Cornell University in Ithaca, New York. His work has been selected for many national public collections, including the Museum of Modern Art in New York; the Metropolitan Museum of Art in New York; and the Philadelphia Museum of Art. He is also represented in regional museum collections in Beaumont, Texas; Dallas; El Paso, Texas; Tyler, Texas; and Waco, Texas.

karlumlauf.com

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



HANK WADDELL

OUT OF LINE, 2003-2004
TREE PARTS, ALUMINUM, MESQUITE,
AND AUTOMOTIVE URETHANE
WITH CHAMELEON EFFECT
44" X 30" X 12"

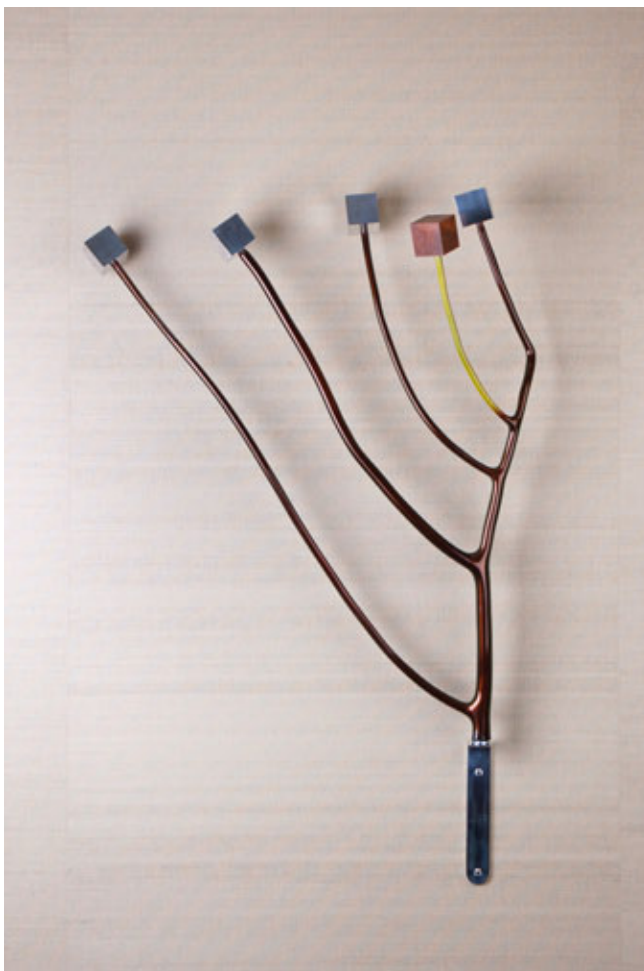
Austin-based artist Hank Waddell Jr. has been passionate about trees since his childhood, which was largely spent exploring the woods on what was then the outskirts of Houston. That was the 1950s. Today, tree limbs and tree motifs – along with piano parts, various metals, gas pump nozzles, fine lumber and automotive paint – are often found in his sculptures, which are simultaneously playful meditations on, and stern critiques of, the fleeting nature of art and society.

Waddell's wall sculpture "Out of Line," constructed out of tree limbs, urethane automotive paint, aluminum and mesquite, hangs in The Austonian's elevator lobby.

Waddell's work has been exhibited in dozens of group and solo shows throughout Texas, including Dunn and Brown Contemporary, Dallas, and such Austin, Texas locations as Arthouse at the Jones Center, Flatbed Press, Pump Project, and the Umlauf Sculpture Garden & Museum. His piece "The West Texas Beachball" is in the City of Austin permanent collection.

hankwaddell.com

HANK WADDELL



OUT OF LINE, 2003-2004
TREE PARTS, ALUMINUM, MESQUITE,
AND AUTOMOTIVE URETHANE
WITH CHAMELEON EFFECT
44" X 30" X 12"

THE AUSTONIAN

A HIGHER LEVEL OF LIVING



BOB WADE

BATHING GIRLS, 1995

C-PRINT, ED. 29/50

25" X 48"

Austin native Bob “Daddy-O” Wade, born in 1943, is one of the city’s most colorful personalities and beloved artists. He’s also the creator of local sculpture icons such as the “Hula Hut Fish,” the “Ranch 616 Snake” and the “Shoal Creek Saloon Saints Helmet.” Wade received his Bachelor of Art in fine art from the University of Texas at Austin and his Masters in art from the University of California at Berkeley. He then returned to Austin, Texas where he continues to live and work.

Wade has been awarded three NEA grants and has exhibited in biennials in Paris, New Orleans, and the Whitney Museum in New York. The artist’s most notable projects include New York’s “Lone Star Café Giant Iguana” (the 40 foot work now resides at the Fort Worth Zoo), “San Antonio’s Biggest Cowboy Boots in the World,” also 40 feet

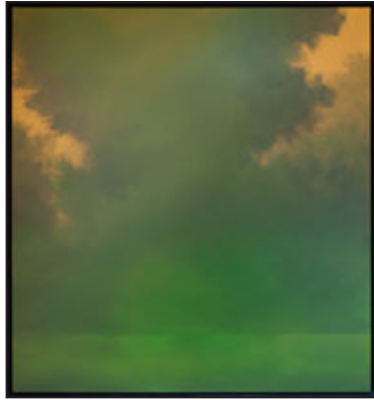
tall, the 70 foot “Giant Saxophone” in Houston, and the 12 foot “Dancing Frogs” at Carl’s Corner Truck Stop near Hillsboro, Texas.

Wade’s large-scale photo canvases have joined the collections of Chase Manhattan Bank, AT&T, The Dallas Museum of Art, The Menil in Houston, and the Royal Palace in Monaco. He’s been the subject of numerous articles in Newsweek, People, Art in America, as well as documentaries and books, including his 1995 biography *Daddy-O Iguana Heads & Texas Tales*, which chronicles the adventures of this legendary Texas artist who’s created iconic art throughout the world.

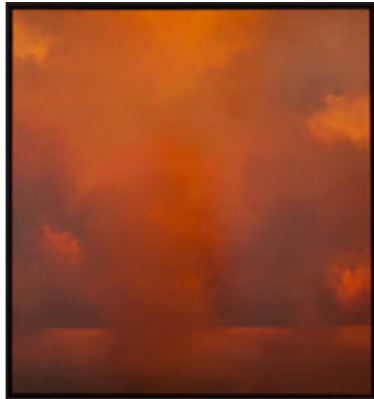
bobwade.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



LANDSCAPE XIV, 2009
OIL ON CANVAS
58" X 54"



LANDSCAPE XXIV, 2007
OIL ON CANVAS
58" X 54"

WILLIAM WAHLGREN

Award-winning painter William Wahlgren attributes his artistic preoccupation with landscapes to a childhood spent on the shores of Lake Michigan. Wahlgren depicts horizons and expanses of land, water and sky that are at once representational and otherworldly.

His paintings, two of which are in The Austonian collection, are more atmospheric and less objectively descriptive than traditional landscapes. They elicit a heightened awareness of and appreciation for the extreme calm and drama found in nature.

Wahlgren is a graduate of the School of the Art Institute of Chicago and is represented by galleries in Austin, Boston, Houston, and Naples, Florida. He has exhibited nationally since 1980, appearing in a number of juried shows across the country that featured jurors from such prestigious institutions as the Guggenheim, New York, and the McNay Art Museum, San Antonio. Wahlgren's work is included in dozens of private and corporate collections. He lives and maintains his studio in Austin, Texas.

williamwahlgren.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



BILL WITTLIFF

CHURCH DE RANCHOS DE TAOS, 2000
TONED GELATIN SILVER PRINT
15" X 15"

Bill Wittliff of Austin is a photographer and writer who has authored books including *Vaquero: Genesis of the Texas Cowboy*, *La Vida Brinca: A Book of Tragaluz Photographs*, and most recently, *A Book of Photographs From Lonesome Dove*.

The Austonian collection includes two of Wittliff's photographs: "Church de Ranchos de Taos" and "From the Nuns' House," both of which he shot with a self-made pinhole camera.

Wittliff's images have been exhibited in numerous galleries and institutions throughout the United States and Mexico, including the National Cowboy Hall of Fame, the Palacio de Bellas Artes in Mexico City and the Texas State Capitol.

With his wife, Sally, he founded the highly regarded Encino Press, The Wittliff Collections' Southwestern & Mexican Photography Collection and the Southwestern Writers Collection at Texas State University in San Marcos, Texas. Wittliff is a former president and fellow of The Texas Institute of Letters, a recipient of the Texas Book Festival Bookend Award for lifetime achievement, a 2007 recipient of the Texas Medal of Arts in Multimedia, and serves on the Board of the National Portrait Gallery in Washington D.C. As a screenwriter and producer, his credits include *The Perfect Storm*, *The Black Stallion*, *Legends of the Fall*, and *Lonesome Dove*, among others.

thewittliffcollections.txstate.edu
stephenlclarkgallery.com

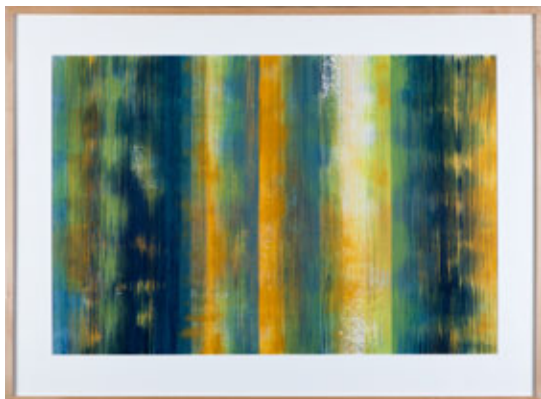
BILL WITTLIFF



FROM THE NUNS' HOUSE, SAN MIGUEL, 2009
TONED GELATIN SILVER PRINT
15" X 15"

T H E A U S T O N I A N

A HIGHER LEVEL OF LIVING



CAROLINE WRIGHT

POND, 2005
ACRYLIC ON PAPER
26" X 39"

Caroline Wright paints landscapes that reference the real, if not the visible. In paintings such as “Pond,” the piece featured in *The Austonian*, layers of meticulous vertical strokes develop into a vibrant landscape, each mark a meditation. The vibration of colors against each other suggests music and movement, like the reflections of light on water.

Wright is an Austin native. In 2004, she graduated from Brown University with a double major in visual art and art history, and moved to Paris, France, where she lived in an art collective in an abandoned state building in Belleville. Since returning to Austin, Texas in 2006, Wright has been featured on CNN.com, selected as a

critic’s pick for the East Austin Studio Tour in *The Austin Chronicle*, and featured in *Austin Monthly*, *LUXE Magazine* and *Tribeza*. Wright has had solo shows in Austin at Bay6 Gallery and Studios and Salvage Vanguard Theater and been included in numerous group shows including “Art in Bloom” at the New Orleans Museum of Art and the People’s Gallery at Austin City Hall.

carolinewrightart.com

T H E A U S T O N I A N

A H I G H E R L E V E L O F L I V I N G



SYDNEY YEAGER

SLIDE, 2006
OIL ON CANVAS
72" X 72"

Sydney Yeager's vibrant and expressive paintings showcase her continuing investigation of fragmentation and the dissolution of the whole into singular, independent parts. For Yeager, it's a preoccupation exemplified in a quote from an Italo Calvino book, in which the narrator describes a flock of birds in transit as a "moving body composed of hundreds and hundreds of bodies, detached, but together forming a single object... something...that even in fluidity achieves a formal solidity of its own."

In Yeager's paintings, fluid strokes of thick paint coalesce to form gripping works full of movement, plunging the viewer into depths of space and abstraction.

Yeager, who lives in Austin, received her Master of Fine Arts from The University of Texas at Austin and teaches painting at The Art School at Austin Museum of Art and Austin Community College. Her work has been featured in a number of group and solo exhibitions and is included in the collections of American Airlines, Forth Worth, Texas; Austin Museum of Art, Austin, Texas; El Paso Museum of Art, El Paso, Texas; Museum of South Texas, Corpus Christi, Texas; and the Tyler Museum of Art, Tyler, Texas.

dbermangallery.com