





LANDSCAPE NO. 16 (ICELAND)
INKJET PRINT, FACE MOUNTED TO PLEXIGLASS
23" X 34"

TIMELESS VISION: EARTH, SEA AND SKY

an exhibition of works by

VALENCE DAVILLIER
MICHAEL GREENWALD
A.D. PETERS
ANNIE PETERS
THOMAS PICKARSKI
ALAN PAINE RADEBAUGH
JOHN A. SARGENT III
RICHARD VAUX

JANUARY 31 TO APRIL 11, 2020

The GALLERIES AT CSU



*Friends of the
Galleries private gifts*

INTRODUCTION

The Galleries at Cleveland State University

*A landscape painting is essentially emotional in origin.
It exists as a record of an effect in nature whose splendor has
moved a human heart, and if done well, it moves the hearts of others.*

Walter J. Phillips

The Galleries at CSU are pleased to present *Timeless Vision: Earth, Sea and Sky* for the Spring 2020 semester.

The landscape is a relatively new genre in Western art that emerged in the romantic movement of the late 19th century — a time when the battles against nature were believed to be won and the “grand vista” became a preferred subject for artistic endeavors for the first time. This exhibition is intended to celebrate the sublime beauty of the landscape without dwelling on the pressing issues of the natural world. The exhibition is an attempt to examine the various ways in which artists perceive the wonders of the world and give us a sense of our place in a very large universe.

Planning, organizing and curating this exhibition has been a great introduction to the Galleries at CSU and a valuable learning experience for me. This is the first show I have mounted start-to-finish as assistant director of the Galleries. The guidance and direction given by retired director Robert Thürmer has been invaluable for my inaugural exhibit. I will miss his input and wisdom.

The talented people participating in this exhibition include local, regional and internationally recognized artists working in the genre of the landscape. Their styles, materials and methods are as varied as the finished works. They have welcomed me into their homes, studios and lives as we prepared for this show and I thank them for their patience and support.

Our *Thursday Night Art Talk* events are a new and exciting program designed to maximize the impact of our exhibitions on students and visitors. During the run of this exhibition, we have scheduled weekly presenters to discuss the artwork and explore its significance. In addition to our artists, four special guests will also speak.

Joe Hannibal, geologist and paleontologist from the Cleveland Museum of Natural History, will discuss earth forces that created these beautiful landforms. He may even locate and discuss fossils seen in the Gallery's stone floors.

Dr. Kevin R. E. Greenwood, curator of Asian Art for the Allen Memorial Art Museum at Oberlin College, will discuss the Japanese tradition of landscapes. His new exhibition *Ukiyo-e Prints from the Mary Ainsworth Collection* opens January 14, 2020.

Betsy Kling, chief meteorologist for WKYC-TV, will discuss our landscapes from a meteorological point of view. She is sure to delight our audience as she does nightly on her broadcasts.

Mark Slankard, CSU associate professor of photography, will discuss the works of artist Thomas Pickarski. Mark's knowledge of photography will guide us in the techniques and processes used to create these stunning landscape images.

We hope you will enjoy the works on display and help us celebrate the talents, skills, dedication and accomplishments of these talented artists. Further, we hope you will take advantage of the weekly *Thursday Night Art Talk* events and help make them a regular program at the Galleries at Cleveland State University.

Kendall C. Christian

Assistant Director, Galleries at CSU

*Whatever expression the sky takes, the features of the landscape
are affected in unison, whether it be the serenity of the summer's blue,
or the dark tumult of the storm. It is the sky that makes the earth so
lovely at sunrise, and so splendid at sunset. In the one it breathes
over the earth the crystal-like ether, in the other liquid gold.*

Thomas Cole



CHOCOLATE HILLS
OIL ON COTTON
30" X 40"

VALENCE DAVILLIER

Thoughts of the first painters guide my painting. The ancients painted symbolic images, psychic allegories on rock, hoping to affect action within the material world of forms and the more abstract cosmos. Their efforts guide mine. I am searching for an artful way to reach those same places through the transformative act that is painting. Mixing solid pigments with oils, resins, creams and natural juices, one embarks on a journey into the meaning and significance of what is depicted, and to a celebration of life.

Through a speck of sunlight, a dab of deep shadow, a distant mountain, a squiggle of green foliage, a wash of purple, a rolling orange hill, rose cloud or a yellow striped highway's no passing zone, we may experience a new depth of field or perspective that funnels us to the horizon, to the edge of sight. Organizing the parts of the whole proportionally illuminates a deep mathematical mystery. When we move, our horizons move with us to the infinite horizon. Our horizons expand. We see differently — and anew.

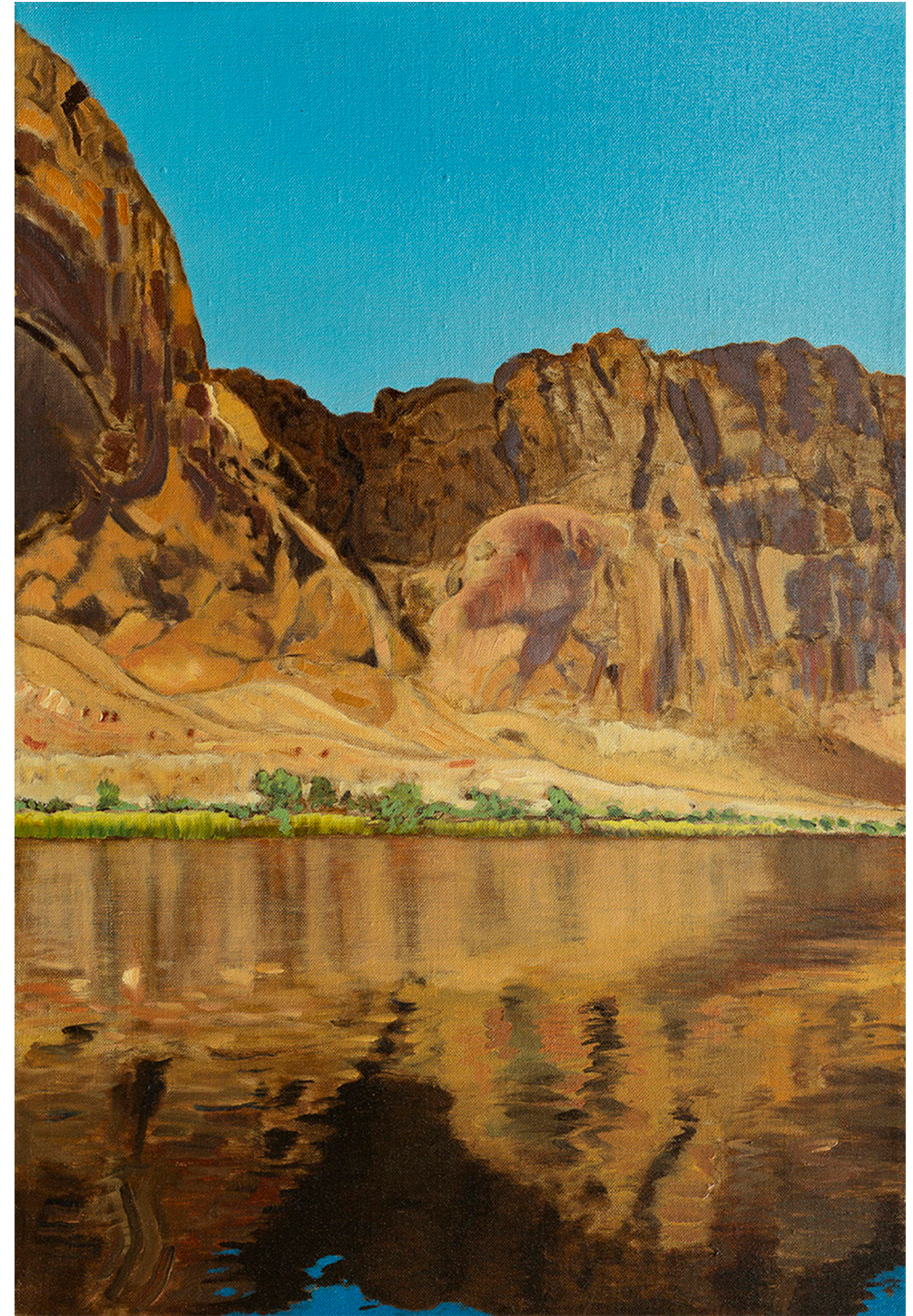
In the paintings, the solidity of landscape built over millennia is laid bare, exposing all that lies within its forms. Crystals of feldspar and quartz, the pinks, purples and oranges of coalesced chalks, clays, mudstones, siltstones and sandstones of long-dead seas and aeolian sediments, rivers and meandering streams — all will ultimately be carried to an unseen, benevolent ocean. Solid earth tones and forms stand in contrast to bright, transient clouds. The solidity of matter is counterpoised against the energetic forces of change and transformation.

The images depicted are temporal and form only the framework, remaining subordinate to the act of painting. The creative act of painting reveals deeper realities and profound connections between the conscious world of reason and the supernatural one. By working through and with materials, as did the ancient symbol painters, the creative act defines the work and illuminates the deep mystery in every landscape and our perceived reality.

Renoir put it this way: "The earth as the paradise of the gods: That is what I want to paint."



OPEN RANGE
OIL ON LINEN
30" X 30"



ON THE COLORADO
OIL ON LINEN
16" X 24"

MICHAEL GREENWALD

My paintings are derived from a desire to create something meaningful and beautiful.

I'm attracted to vast open spaces, expansive skies and the meeting of land, sea and sky. The works are a distillation of the natural world into its basic elements of land, water and atmosphere. Horizons and skies are predominant features.

They are loosely based on photographs I take, often when traveling. I am not attempting to recreate a scene or photograph, but use the photos as a jumping off point. Soon after beginning a painting the reference photos are put away.

The scenes are non-narrative and quiet. They are unpopulated, showing no evidence of man's influence. To me, they carry an implied message of conservation.

I feel my paintings are peaceful and meditative, and it is my hope that they invite the viewer in, where the eye is allowed to rest on the horizon and the mind is allowed to wander.



RED SKY AT NIGHT (RED SKY AT NIGHT, SAILORS' DELIGHT, RED SKY AT MORNING, SAILORS TAKE WARNING)
OIL ON CANVAS
48" X 60"



DREAMS OF ALASKA
OIL ON CANVAS
9" X 12"



WHERE THE GRASS IS ALWAYS GREENER
OIL ON CANVAS
36" X 48"



A.D. PETERS

The architect Louis Kahn was quoted, "Know your materials." It is the materials that I find fascinating and a starting point for the work on metal. My journey in the creative process begins with the juxtaposition of the metal surfaces and the subject matter. As I ponder my materials, the imagery presents itself within the surface of the material. Through an extremely time consuming process, I alter the surface and develop the image until it evolves into the finished piece. The materials curiously reflect the textures and colors of nature.

To achieve the steel paintings, I use metal and oil paint in collaboration with nature: water, sun, air and time. On my farm in rural Ohio, the works move from the easel in the studio to submersion in my lake to drying on the shore. This oxidation process is repeated until the work reaches the desired patina. I am inspired by the contrast of light and dark images in nature. I am seduced by sunlight shining through the trees and how the sunlight at different times of the day creates a sublime landscape. From the emerging patterns of these natural processes I tease suggestive imagery of pre- or para-industrial world, a wholesome world; landscapes, bucolic idylls, introspective moments of otherworldly light and poignant declarations of eco-consciousness that resonate beyond the confines of the edges of the work.

OBERON'S MOON
OIL, POLISHED PATINA ON STEEL
48" X 48"



MARTIN HOUSE MOON
RUST, OIL, WAX ON STEEL
11" X 8"



SHUTDOWN
RUST, OIL ON STEEL
48" X 48"

ANNIE PETERS

When one thinks of landscape in art, usually it is the artist representing their vision of the landscape in a painting or drawing. My work is unique in that it is not a representation of the landscape, but a utilization of natural objects collected from the actual landscape that express my narrative.

As a child, I grew up in both Europe and the United States. Languages and cultures were continually changing, but nature remained a steadfast constant. The tree-lined field in Germany was not much different than the tree-lined field in Kentucky. There was a comfort in the similarity of the land. I could find respite in the outdoors and did not need to speak the language or understand the culture. The landscape was always sacred, always present and always accepted me without question.

Perhaps, this is why as an adult, I have chosen to live in an Amish rural area. This existence allows me to be surrounded by fields, forests, streams and ponds. I wander the acreage and collect the natural objects I use in my work, gifts the landscape offers.

For this show, I was very specific in collecting my materials, knowing exactly what I wanted to create. Sometimes, I gather something I find interesting and it waits patiently in my studio until it is chosen for a specific piece. There are times I am in complete control of the work and then there are times the work takes on a life of its own. I believe it is important to understand and respect the difference.

As an artist, I am a myth maker, constructing pieces that have significant ritualistic overtones. I hope to spark a visual conversation with the viewer, allowing them to engage and construct their own stories regarding my work.



SHRINE
STICKS, GRASS, SINEW
76"H X 47"W X 45"D



MEANDERINGS
STICKS, VINE, SWEETGUM TREE PODS, LEAVES,
PAPER, SINEW
120"H X 56"W X 46"D



MEANDERINGS, DETAIL
STICKS, VINE, SWEETGUM TREE PODS, LEAVES,
PAPER, SINEW
120"H X 56"W X 46"D



THOMAS PICKARSKI

Snow, Sand, Ice

The day I moved to a desert as a teenager, someone welcoming me to the area said, “Look how big the sky is!” I became intrigued with how landscapes that are void of most vegetation can strikingly portray the illusion of vast spaciousness, as well as allow for a direct experience with the raw forms, colors and surfaces that might otherwise be obscured by grass, moss or trees.

For this body of work, I traveled extensively through the treeless arctic deserts of Iceland, the world's driest desert, Atacama of Northern Chile, the deserts of the American West and the mouth of the ice fjord in Greenland, where the most productive glacier in the Northern Hemisphere surrenders to the sea.

I've created a series of landscape photographs that offer a glimpse of the most remote corners of the world. These natural settings invoke the beauty and drama of fairy tales, when long-ago giants and elves walked the earth.

LANDSCAPE NO. 21 (ICELAND)
INKJET PRINT, FACE MOUNTED TO PLEXIGLASS
23" X 34"



LANDSCAPE NO. 29 (NEW MEXICO)
INKJET PRINT, FACE MOUNTED TO PLEXIGLASS
23" X 34"



LANDSCAPE NO. 27 (WYOMING)
INKJET PRINT, FACE MOUNTED TO PLEXIGLASS
23" X 34"

ALAN PAINE RADEBAUGH

Since my first exposure to the Plains 45 years ago, I have imagined ancient seas rolling over this land, from the Rockies to the Mississippi, from the Gulf of Mexico to the Arctic Ocean.

In 2008, I began driving one- and two-lane roads winding through the Great Plains of the United States and the Interior Prairies of Canada, intent on documenting the flora and strata of the region. I spend weeks on the road — camping, walking, drawing, photographing, visualizing. Then I return to my studio in Albuquerque, New Mexico, to paint — to paint not only the strata and flora of today's Plains, but also my awe of and fascination with hundreds of millions of years of geological history.

I have sketched in the mountains and deserts of New Mexico, which hold the earth's history; at the headwaters of the Mississippi River, a muddy streamlet expanding as it flows south; on national grasslands in South Dakota, Oklahoma and Wyoming, where prairie grasses grow in now dried sea beds; and on the ice-fields of Alberta, Canada.

Each magical place is awash in millions of years of natural history.

The paintings in this exhibition were inspired by two journeys to Northern Canada: In 2015, I drove from Whitehorse to Inuvik, Northwest Territories; 250 miles north of the Arctic Circle, I was awed by the slowly but ever-changing tundra. In 2017, I drove from Lethbridge, Alberta, to Yellowknife, Northwest Territories, on the northern shore of Great Slave Lake; I walked on the Canadian Shield, which was scoured down to rock during the last Ice Age, and sketched the rocks, lakes and prairies of the region.

Paintings from this project, *Ghost of Sea*, meld images from one place with those from another to create an overall impression of the Plains. The paintings reflect my impression of the territory rather than document a particular site.



GLS 12
OIL ON CANVAS
36" X 28"



AC 8
OIL ON LINEN PANEL
12" X 9"



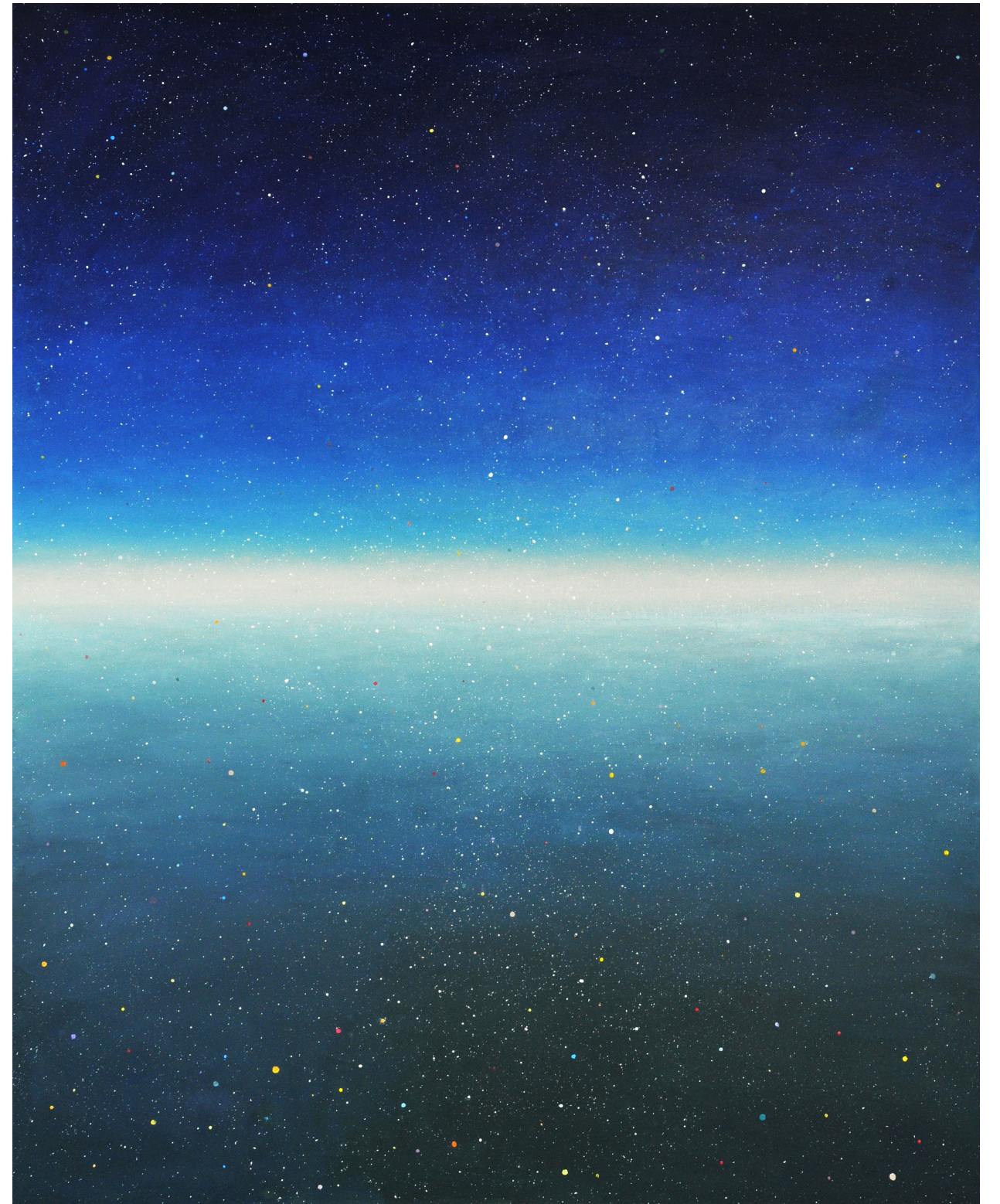
GLS 11
OIL ON CANVAS
36" X 28"

JOHN A. SARGENT III

There is an aspiration to render the facts coherently. This occurs as essential but also as limited. In the desire to expand creative and expressive possibilities, opposing forces expressed as chaos or as intrusions are introduced. This is a merging and an expansion. It is the desire to express that which is greater than the sum of the parts and the play of light and dark of nature in its infinite capacities — both familiar and unknowable.



BOOM
OIL ON CANVAS
12" X 15"



WAITING FOR NO ONE
OIL ON CANVAS
60" X 48"



BROKEN DREAMS
OIL ON CANVAS
48" X 36"



FALL FALLS
OIL ON CANVAS
12" X 15"

RICHARD VAUX

Some time during the middle 1990s, I was searching for a medium that would truly and inherently lend itself to the creation of nature-inspired visual compositions, which were becoming a major focus of my art. Around the same time, I was teaching a course in media and materials at Adelphi University on Long Island. Researching the origins of pigments through the centuries led me to the discovery that carbon is probably the most ancient of artist's materials — imagine Cro-Magnon man pulling a bit of wood from a fire and scraping the flaming tip against a rock.

Art historians and critics have referred to my work as formalist, romanticist and impressionist. I view my art as abstract impressionist. Art history professor Jacob Wisse of Yeshiva University stated in a 2003 essay: "Carbon is the root of all living matter, the building blocks of life itself. These tiny specs of matter allow Richard Vaux to create a range of phenomenal effects we associate with our view of the natural world. Sky, land, horizon, water and light — elements that have made up the vocabulary of landscape painting since it became an independent genre in the 16th century."

Because carbon is the basis of all life, I feel that it is the perfect medium to use in the creation of my art. My powdered carbon works reveal a timeless, archetypal landscape. The references and inspiration come directly from nature. My airbrush emulates wind and weather to create poems of light and illumination — visible and invisible.



ARCHETYPAL LIGHTSCAPE
CARBON AND ACRYLIC ON COTTON MATBOARD
20" X 20"



CARBON CONCERTO
CARBON AND ACRYLIC ON COTTON MATBOARD
30" X 30"



CONCERTO AT DUSK II
CARBON AND WATERCOLOR ON COTTON MATBOARD
30" X 50"

ACKNOWLEDGEMENTS

The Galleries at Cleveland State University wish to acknowledge the contributions of the many individuals who made this exhibition and its programming possible.

Most importantly, we thank our exhibiting artists for their participation and loan of their artworks. Many of these talented artists have also agreed to speak at our new *Thursday Night Art Talk* events and share their wealth of knowledge with our students and visitors. The artists include: Valence Davillier from Cleveland Heights, Michael Greenwald from Cleveland Heights, A. D. and Annie Peters from Middlefield, Thomas Pickarski from New York, Alan Paine Radebaugh from Albuquerque, John A. Sargent III from South Euclid and Richard Vaux from Hudson.

In addition to our artists, I must thank the four special guests who will speak at our *Thursday Night Art Talks*. They are: Joe Hannibal, geologist and paleontologist from the Cleveland Museum of Natural History, Dr. Kevin R. E. Greenwood, curator of Asian Art for the Allen Memorial Art Museum at Oberlin College, Betsy Kling, chief meteorologist for WKYC-TV, and Mark Slankard, CSU associate professor of photography. These experts will expand our conversations and perceptions of the art on view.

We would also like to thank our Gallery Proposal Committee and its chair Mark Slankard for their leadership and service. We welcome our new committee member Adrienne Gosselin, CSU associate professor of English. Her love and knowledge of art will be a great fit with the committee. Member Rob Spademan will transition from administration member to community member as he retires from CSU. We are fortunate that he will continue his service and support of the Galleries and wish him happiness in retirement. Amy Callahan, executive director of Waterloo Arts, with her great eye for art and knowledge of the local art community, will remain a valued member of the committee. Harper, our registrarial intern and committee member, is a graduating senior and has been invaluable in the care, tracking and storage of the Galleries' art collection. We admire her attention to detail and refusal to compromise standards, and will miss her big personality that shines through any darkness.

We would like to acknowledge the 30 years of dedicated service and sacrifice from former CSU Gallery director Robert Thürmer. We wish him all the best in his retirement. He will be missed. We will strive to continue the same level of commitment he has given the Galleries and Committee over the years.

We also recognize the dedication and contributions of our student gallery staff. Thank you: Alana Cartwright, Mikayla Chacalos, Meg Dever, Anthony Diaz, Emily Funari, J. Lee Idemoto, Aurora Laux, Kate Mikuluk and Lo Reed. Their professionalism and dedication is a driving force of the CSU Galleries. They are also full-time students, competitive athletes, community volunteers and student group leaders. Heather Patterson has emerged as a strong leader. She is a coach, mentor, confidant and trusted friend to her fellow students and Gallery colleagues. The Galleries will continue to rely on her skills as an organized student leader and talented photographer.

Thanks also go to CSU's University Marketing graphic designers Jo-Ann Dontenville-Ranallo, Ivy Garrigan and intern Lauren Zawie, all of whom designed this catalog. CSU marketing communications representative Nancy Carlucci Smith and CLASS communications coordinator Leslie Lang do a great job of marketing and promoting our exhibitions and programs. Thank you for your efforts.

The Galleries at CSU would not exist without the backing of CSU President Harlan Sands, College of Liberal Arts and Social Sciences interim dean Allyson Robichaud and Department of Art chair Irina Koukhanova. Their ardent support and creative strategies have allowed us to continue to present excellent exhibitions and bring great programming to our community.

Finally, we gratefully acknowledge funding from the College of Liberal Arts and Social Sciences at CSU, the Ohio Arts Council, an anonymous donor and contributions from faculty, staff and community supporters.

The Galleries at CSU

BACK COVER:
VALENCE DAVILLIER
DESERT STORM
OIL ON LINEN
24" X 24"