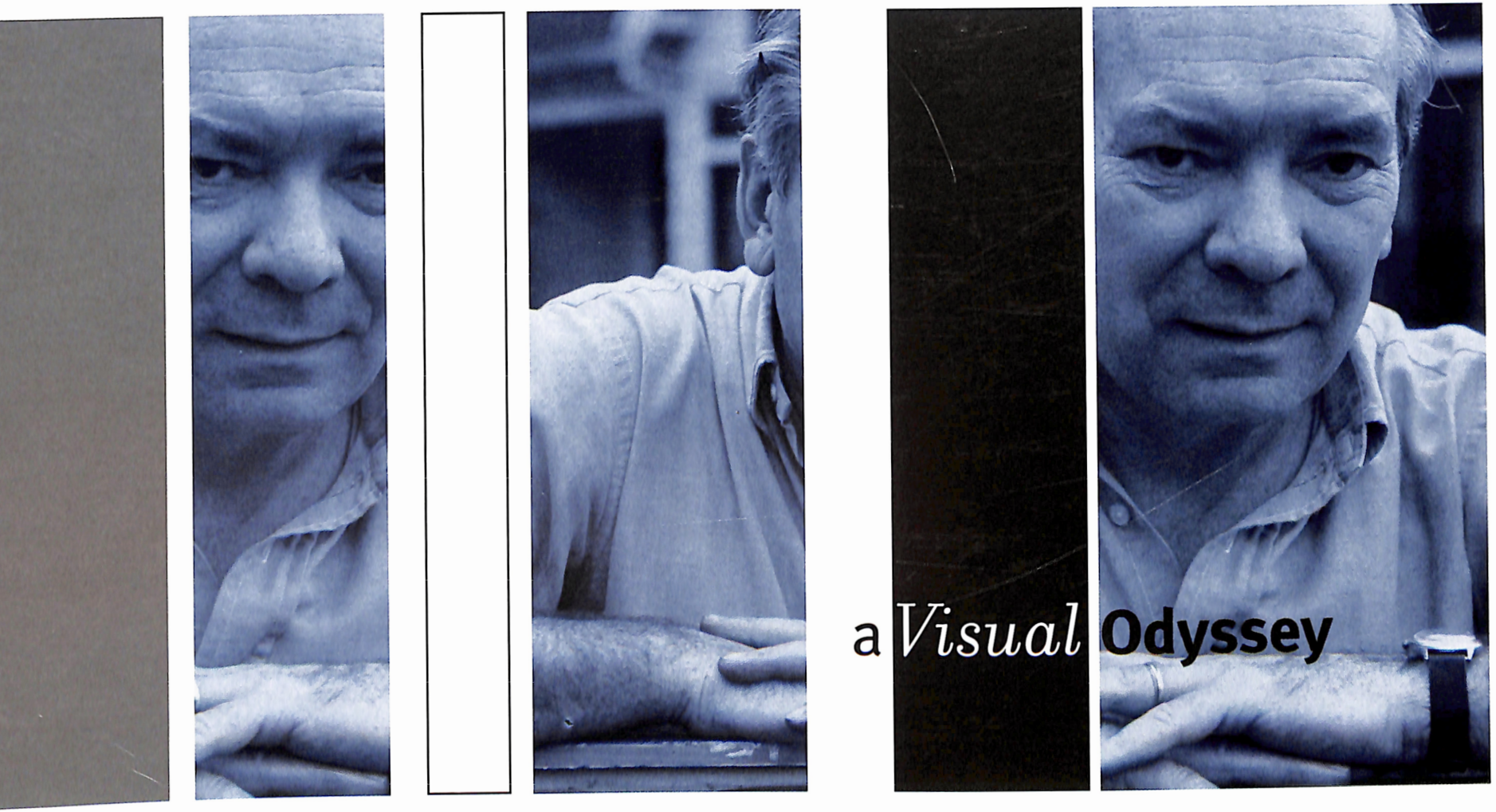


a *Visual* Odyssey

the art of **Carl Sublett**

a *Visual* Odyssey

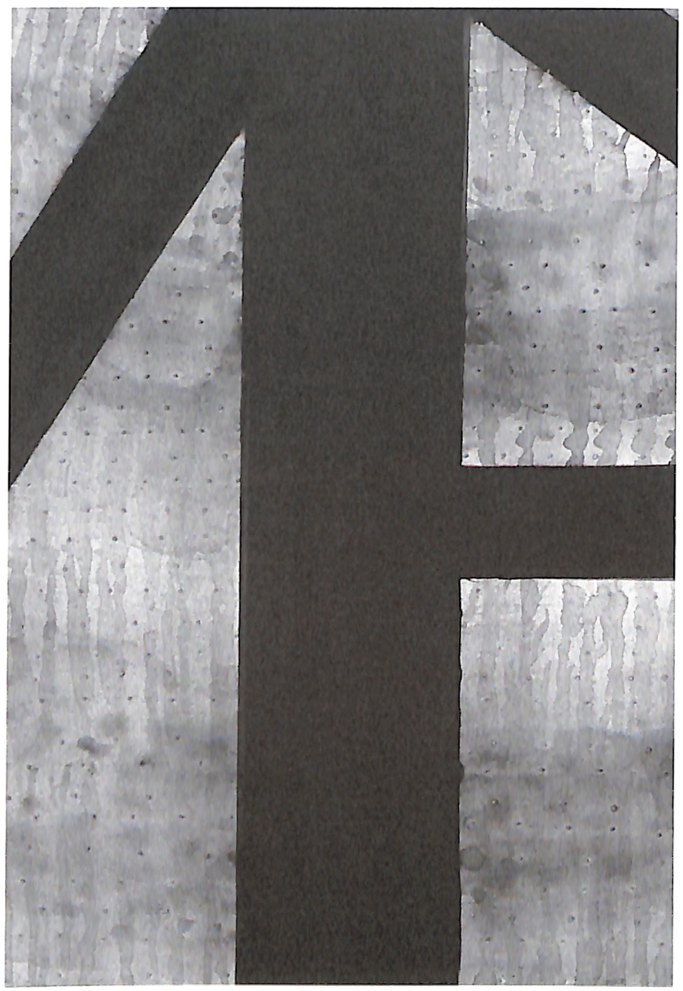
I am inspired by all forms of fine art.
Three painting influences are:
the **surface energy** *of Hans Hoffman,*
the **flat airy space** *of Paul Cezanne,*
and the **rendered truth** *of Winslow Homer.*

"From thought to finish," **line** *is the most important technique in my work.*

The most constant characteristic featured in my compositions, I believe, is **frontal design** *(compositions with an "on stage," off center point of interest).*

Carl Sublett, October 9, 1999

a *Visual* Odyssey



a *Visual* Odyssey

the art of

Carl
Sublett

A Visual Odyssey
The Art of Carl Sublett

Editors: Sam Yates and Donald Kurka
Copy Editor: Sandra C. Walker
Catalogue of 2000 exhibition at the Ewing Gallery of Art,
The University of Tennessee.

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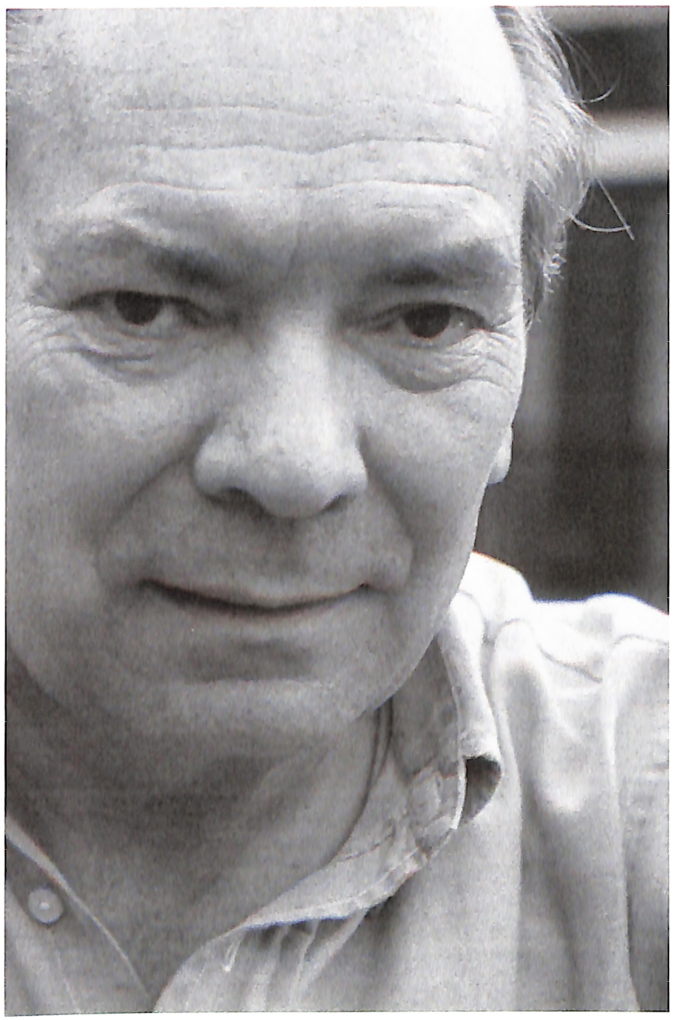

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Carl Sublett in his studio, Maine. 1999

Introductions/Acknowledgements

With sponsorship of The University of Tennessee, School of Art Community Advisory Board, the Ewing Gallery is proud to present this survey of over thirty years of Carl Sublett's art. The exhibition and this publication provide an opportunity for the public to view the diversity of techniques, themes and interpretations provided by the watercolors and drawings of this nationally recognized Tennessee artist.

For many years, as the Director of the Ewing Gallery, I have anticipated an occasion to host an in-depth exhibition of Sublett's art. It was only after the overwhelmingly positive endorsement and subsequent commitment to solicit funding support by the recently formed School of Art Community Advisory Board that this project was realized. I am grateful to each member of the Board for recognizing Sublett's life-long contribution to the arts in Knoxville in and Tennessee.

An exhibition and catalogue of this scope, a visual odyssey spanning three decades of the artist's work, could not have been accomplished without the efforts of many individuals. First, I must thank Donald Kurka, retired Head of the Department of Art at Tennessee, for the privilege of working together as curators on this project. His catalog essay is thoughtful, insightful, and erudite.

Acknowledged are the Ewing Gallery staff for their diligent, professional contributions; Cindy Spangler, Registrar and Tim Massey, Exhibits Designer and Preparator. For this exhibition, Massey matted and framed fifty individual pieces. Mary Morris of Bennett Galleries and Company, Sublett's Knoxville dealer, and Tom Lewis are recognized for their assistance, especially in the early stages of the project. I compliment Severine Munari, Ewing Gallery intern, for her steadfast dedication to this project from its beginning to its fruition.

I thank Sandy Walker for her advice and copy-editing skills; Eric Sublett for his assistance and the affectionate and sensitive essay on his father; Gary Heatherly for his photography; and all the Ewing Gallery assistants and interns who have helped in some way with this project.

I am especially grateful to Seth Johnson for his collaborative attitude which has resulted in a superb design for this catalog. I acknowledge the Knoxville Museum of Art and the Roddy Family for their loans to this exhibition.

Finally, I am especially appreciative of the time and generosity expressed to me and my staff by the artist and his wife, Carl and Helen Sublett.

Sam Yates, Director
Ewing Gallery of Art & Architecture

Preface

This solo exhibition of works of art by Carl Sublett represents the inauguration of the School of Art Community Advisory Board, Distinguished Alumni Award that was established to manifest in some form singular recognition for our former students or faculty emeriti. SACAB, formed in 1996, created this program in 1999 as a means to maintain and improve an effective relationship between the School of Art and its alumni. In addition, this award program will provide to currently enrolled students a demonstration of the importance of a strong commitment to education in achieving professional success in the field of visual arts. Such has been the case for Carl Sublett, a former faculty member of the School of Art, whose stature as a major artist continues to flourish to this very day.

In his selection as the first recipient of the Distinguished Alumni Award, Sublett provides the model of a professional artist and teacher who continues to be held in high esteem by both his former students, colleagues and by the world of art. His watercolors in particular bear witness to a career of undiminished talent and capacious creativity, as they portray an artistic genre of seductive painterly fascination and intriguing imagery. There can be little doubt about Sublett's impact on the history of American watercolor painting, as well as on the regional art community and its own watercolorists. His fresh brush work and flowing technique richly display the concept of pure watercolor painting. His creative process and unique ability to transform a personal vision into an informative image were wonderful lessons for his students. Many former students have noted and commented on this alliance between idea and technique, while the charming style of his imagery parallels the generosity and warmth of his persona.

As both an artist and a teacher, Carl Sublett will always play a major part in the history and legacy of the School of Art and its mission to provide the best teachers and the most effective education for each art student. An intrinsic part of the exciting and dynamic development of what was previously called the Department of Art, from its early growing pains to a strong reputation as a major art program, Sublett's contributions to this critical evolution cannot be underestimated.

The final manifestation of Carl Sublett's exhibition, "A Visual Odyssey," is the result of collaboration between individuals who strongly believed in this worthy project. While I cannot mention all of them from patrons to dear friends, I would like to express my appreciation to Donald Kurka, the former Head of the Department of Art, for his insightful article in the exhibition catalog, Sam Yates, Director of the Ewing Gallery and his staff for a stunning display, Beauvais Lyons and his students for their generosity in producing a suite of lithographs created by Sublett expressly for this project, John Winemiller, former Chair of SACAB for spearheading the early formation of this project, the Community Advisory Board members who established the context from which this event evolved, and Helen, Carl's wife and Eric, Carl's son, for their insight and advice.

Of course, the highest accolade belongs to Carl Sublett, a true gentleman and an engaging artist.

Norman Magden
Director
School of Art

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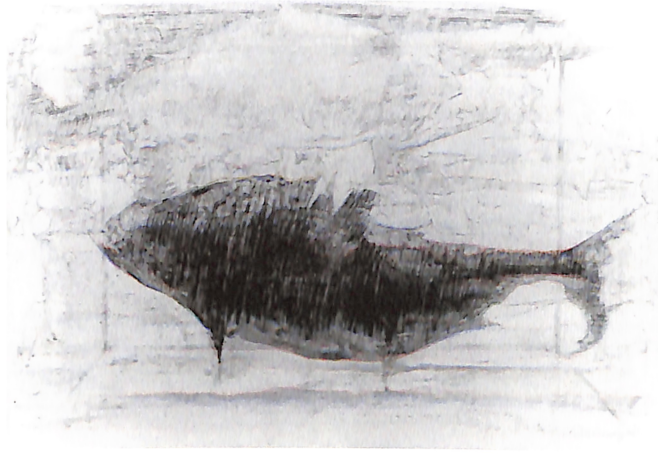
A Visual Odyssey: The Art of Carl Sublett

by Dr. Donald Kurka

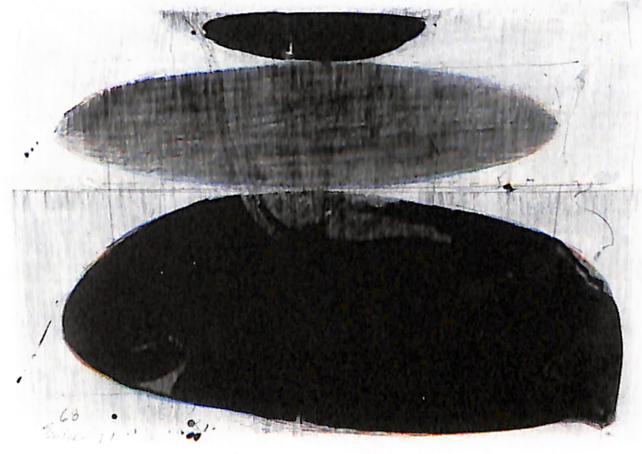
Metamorphosis/Transformation

Many artists, even over a lifetime, work in one characteristic style. Not Sublett. These two drawings can serve as a guide to Sublett's artmaking approach. They offer a clue to understanding his great range in style, content, and form that otherwise might appear bewildering. While on the surface these drawings appear dissimilar, they do share similarities. The drawing on the left, *Atlantic Tuna*, 1970, depicts a realistic image of a fish in a glass case with other fishes in the background as if displayed in a museum. The other drawing *Untitled,* 1968, presents us with a flat composition of three stacked abstract oval shapes. Stylistically and in terms of content/ message, they are quite different. But in terms of shapes (repeated fish and fish-like shape), there is a kinship both visually and symbolically.

In reviewing his oeuvre, Sublett can be seen working from the observed and real and from abstract derivations from the real. His thinking allows him to flow back and forth from the real and abstract without boundaries. This constant metamorphosis produces his wide range of styles. In some ways, it reminds one of the digital "morphing" seen in recent science fiction movies where familiar images are transformed. His mind and eye give freedom to his brush to explore whatever approach may be needed to fulfill the purpose at hand. His ability to see



Atlantic Tuna, 1970, graphite and watercolor on paper,
18 x 24 inches, Roddy Collection



Untitled, 1968, ink on paper,
14 x 22 inches, Sublett Collection

reality many ways, each equally "truthful", has given the body of his work astonishing variety. It challenges us to journey with him on his perceptual odyssey.

A Mountain of Art

Carl Sublett is an incredibly prolific artist. In his 81 years he has worked virtually all day, every day, of his professional career creating thousands of paintings and drawings. Narrowing the exhibition selection to a limit of fifty pieces seemed an impossible task. For each work included, hundreds of others equally appealing had to be set aside.

Co-curator, Sam Yates, Director of the Ewing Gallery of Art and Architecture at the University of Tennessee and the initiator of this exhibit, asked me to join him in the undertaking. As a longtime colleague and friend of Carl Sublett and Sam Yates, I was delighted to participate. In compiling information and viewing his work, several trips were made where conversations ensued at Sublett's summer studio in Port Clyde, Maine and at his home in Knoxville, Tennessee. In addition, examples of his work were sought out at institutions, private collections and his Knoxville gallery. Video and audio tape interviews were conducted and the artist provided us with written statements about his work which are interspersed in the catalogue. Eric Sublett, son of the artist, was an invaluable help in all our undertakings. It quickly became clear that the focus of the exhibition should be limited to his major medium, works on paper; his watercolors and drawings. Further, it became imperative that a selection criterion within these works needed to be applied in order to represent the major directions his work has taken in over forty years. Our overriding concern was to assemble an exhibition which profiled that time span and to do so in an articulated and coherent way. We consulted with the artist in order to identify those major directions. We then set about the selection process with a free hand.

Sublett's work falls into two broad subject categories: his landscapes and his serial works. While often derived from landscape motifs, the serial works explore formal, aesthetic and content issues beyond purely descriptive realism. Fourteen examples of prototypical realistic landscapes spanning a broad time period and thirty-six works exploring more abstract or conceptual modes were finally selected. The serial pieces were identified, grouped and titled by the artist as various "series" at the time of execution. Because there are more than twelve distinct series, their inclusion in the exhibit had to be limited to major representative examples.

The Landscapes

> *" I come from the land, from a farm, born on a farm so all I knew or saw was landscape..."* Carl Sublett, 1999.

Carl Sublett's earliest visual environment was the rural landscape of East Kentucky. Its impression and impact never left him.

Whether in later years spent in East Tennessee, summers on the Maine coast or travels in Italy or the Far West, his love of light, sky, trees, water, rocks and old buildings is reflected in his work to this day. His landscapes are in the grand tradition of Winslow Homer for their "rendered truths," of George Inness and Mark Rothko for their tonal mood, of Paul Cezanne for the "flat airy space", of Andrew Wyeth for their sense of place and nostalgic moodiness, of Hans Hoffman and John Marin for their "surface energy". What marks his landscapes beyond their energy, graphic impact, and craft are their clear personality and voice that can only spring from a deeply felt love and understanding of his subject. This, finally, is the effect of an internal spirit and insight that has the emotional responsiveness and conviction to raise a landscape painting from a competent depiction to an aesthetic experience. A landscape, as any subject in the hands of a gifted artist, is ultimately a metaphor for the artist's view of himself and the world. A tree, rock, or sky can be painted in endless ways. The way these are depicted is the true subject of the painting. Sublett's landscapes make defining choices. The mysterious moodiness, the soft edges, the dramatic focus, the dense layering of forms, the subtlety and grace of color, the thoughtful, quiet contemplative atmosphere, all transcend the depicted tree, rock, or sky and become the true subject and voice of the artist.

> *" I am, I guess a Romantic. Maybe that runs through all of them (the paintings). I am always looking for beauty in the world, literally and figuratively."* Carl Sublett, 1999.

The Series: Landscape from Perceptual to Conceptual

> *" Each day begins with tangible or touchable things and gradually it becomes a little more imaginary or abstract. The intellectual part is part of your day as well. There is this variety. I am having to survey it , absorb it , think about it and express through it these feelings. I must get it down on paper or canvas.... I am working all the way from the panoramic... all the way down to more abstract things, fragments. They become more mental responses and less visual... It is like looking at a snowflake after you have seen the field of snow."* Carl Sublett, 1980.

In addition to his interest in descriptive landscapes, Carl Sublett goes beyond appearances to an intellectual and conceptual understanding of his subject. These works explore a particular formal, aesthetic or conceptual "truth" about a given subject. For him, a "truth" is a personal insight he has about a given aspect of his subject, usually stemming from something seen initially in reality. Moreover...

> *" The truth is a moment and every moment seems to be different. I look... and see what is there to paint about and what to say about....(it)..."* Carl Sublett, 1999.

The particular light that may fall over a scene represents one "truth" on a clear day and another "truth" on a foggy day. Watercolors layered one way and then layered another way

create their own individual truths. His explorations, from an overall impression or "panorama" to a highly focused idea, are the result of an intellectually logical progression in the pursuit of a particular process and can produce more abstract results as a consequence of following a particular line of thinking. Often, preliminary steps are thought out rather than sketched out.

> *" .... I do some of that mentally before I put it down."*
> Carl Sublett, 1999.

These explorations "push" an idea from one painting to the next. The seeds of one painting's discoveries lead to the next. This process produces a series; works that have a stylistic, formal or conceptual consistency. With his fertile creativity, Carl Sublett frequently explores several series at the same time. Assigning a strict chronology to a series is therefore futile. A previous series may blend into or be revisited in a new guise later. As with a deck of cards, Sublett may play in one suit, then another, only to re-shuffle and play a new game with the discovered "truths" from past series.

The Series: A Personal Odyssey in a Changing Art World — "Energy-Form-Order"

The second half of the twentieth century witnessed unprecedented changes in contemporary art. Sublett was an active participant in these emerging new directions.

> *" I am influenced by everything I see.... (in the art world)... Some things... I pass on and don't respond to... but all these movements were my teachers. I was more or less self-taught."*
> Carl Sublett, 1999.

Sublett's various series often parallel concurrent directions in contemporary art. While his major interest generally springs from landscape, he is a perpetual student of the art of his time. He takes from it only those aspects that serve his own personal direction. He has never been a follower of a school, or an acolyte of any particular art movement.

Toward Gestural Landscape

In the 40's and 50's, Sublett's realistic landscapes are in the mainstream of American regional landscapists of the period such as Edward Hopper, Charles Burchfield and Andrew Wyeth. However, a stylistic shift from purely descriptive landscapes occurs in the late 40's and early 50's. It reflects a growing interest in a more stylized, flatter and often more loosely painted landscape. This work suggests the influence of certain earlier modernist movements; notably Cubism, Fauvism and Expressionism.

In Sublett's *Transfer Series* (pp. 32-33), his interest in the flat picture plane, the accidental effects of the monoprint transfer, and the ensuing textures made it possible for him to combine these elements with the simulation of rock and water textures

thus giving a greater prominence to the picture plane surface. Sublett cites a major influence on him was Hans Hoffman's assertion that "surface" in picture building was an extremely important element.

During the 50's and the 60's, the impact of Abstract Expressionism opened new possibilities for artists. The works of Willem De Kooning, Jackson Pollock, Franz Kline and others demonstrated the power of Expressionism by its graphic and emotional impact. The introduction of spontaneous mark-making, gestural brush strokes, intuitive and automatic compositions, and unorthodox paint applications opened a floodgate of experimentation. Not only Sublett's *Transfer Series*, but his other landscapes of the period began to include greater use of gestural marks, drips, spatter and other non-brush techniques. Moreover, he increased his emphasis on flat surface, yet often combining it with traditional illusions of depth. In effect, his work was evolving into paintings about painting in its expressive and technical potential, rather than as a purely descriptive means.

Toward Formal Abstraction

In the 70's, Sublett began to explore more controlled abstract approaches balancing these against his more expressionistic series. These new series once again paralleled new movements in contemporary art. The emergence of various abstract minimalist directions seems to have been provoked, in part, by a reaction to the perceived excesses of Abstract Expressionism. These artists endeavored to produce works that were disciplined in composition, often geometric, generally smooth and flat surfaced, controlled and selective in color and minimal in gesture. The 50's and the 60's paintings of Frank Stella, Kenneth Noland, Ellsworth Kelly, Richard Diebenkorn and many "Op" artists reintroduced and reinterpreted many of the tenets of the earlier abstract movements such as those explored by Mondrian, the Suprematists and other pure abstractionists of the early 20th- century.

Sublett's *Color Bend Series*, *Structural Series* and *Kite Series,* begun in the mid 70's, demonstrate a similar interest in abstraction. The *Color Bend Series* (pp. 30-31) has a parallel with the striped paintings of Frank Stella and Kenneth Noland. The *Structural Series* (pp. 34-35) has hints of Richard Diebenkorn and Ad Reinhardt. The *Container/Kite/Cut-outs Series* (pp. 36-37) suggest Josef Albers and some of the "Op" artists. These directions and artists may have had some influence on Sublett, but once again, if they did, he bent them to his purpose. Each of these series carries the mood, finesse and poetry that is signature to all his works, regardless of its style.

In the *Marks Series* (pp. 38-39) and *Rhythm Series* (pp. 40-41) begun in the late 70's and early 80's, there appears to be a synthesis of abstraction, suggested imagery, and gestural mark-making. In a formal sense, these series combine many of the

pictorial "truths" discovered in earlier series. Each stroke is measured, controlled, and placed in precise, layered patterns so that the overall embracing shapes and gestural marks are in dynamic balance. As in music, the multi-direction strokes resemble rhythmic patterns or beats, while the melody of shapes frame and give unity to his visual "song." Echoes of vaguely suggested images tie the composition to its particular thematic subject. These series are especially clear examples of Sublett's interest in creating visual "energy" through pulsing strokes.

Landscape as a Metaphor

In the 80's and 90's, while continuing to pursue many of the previous series, Sublett began to develop his *Travelogue, Window,* and *Social Calendar Series*. The *Travelogue* (pp .42-43) and *Window Series* (pp. 44-45) reaffirm his interest in more descriptive landscapes; this time; however, with a new emphasis on image used as iconic or symbolic metaphor. The *Travelogue Series* visits archetypal subjects reminiscent of picture postcards. He compresses images of rivers, bridges, animals, buildings, and landscapes into a montage-like compendium of remembered afterimages. The objects are treated more as pictographic symbols than as realistic images.

His *Window Series* has much of the symbolic approach of the *Travelogue Series*. He reintroduces the framing device of bands on the left and right or the top and bottom that are common to many of his earlier landscapes and abstractions. But now, these works appear specifically as window frames, giving the impression that the observer is inside viewing the outside landscape. This distances us from reality and reinforces our sense of a symbolic rather than a realistic presence in the observed scene. Both these series show some influence from the growing trend in the 80's and 90's toward Pop and Conceptual Art and the return of imagery as an iconic vehicle for social commentary. The *Window* and *Travelogue Series* are primarily conceptual in nature, springing from ideas about places rather than naturalistic depictions of places.

Sublett developed his *Social Calendar Series* (pp. 46-47) in the late 80's and early 90's. It is his most singularly different series because it deals not with landscape, objects, or art making concerns, but with contemporary social and political issues. Drawing from his responses to the news of the day and its omnipresence in print and television, he creates a visual commentary concerning those issues that especially provoke him. The impact of mass communication and international coverage and its excess of "spin" or pre-digested interpretation of events, provides his grist. Paintings in this series are developed by assembling images that convey his ideas rather than rendering an observed scene. Once again, this is a conceptual process rather than a visually perceptual one.

Same Size Fits All (p. 46) comments on the coercion forced on us to conform. *Eternal Flame* (p. 47) comments on the contradiction

between sanctimonious memorials and the submerged suffering that they really represent. Like Goya and Daumier in the past, and such artists as Leon Golub, Barbara Kruger and Sue Coe at present, Sublett makes critical social commentary his subject.

Into The New Millennium

Sublett's watercolors in the 90's and into the new millennium return to familiar landscape subjects: coastal scenes, landmark structures, Smoky Mountain landscapes. However, he revisits these themes with a new feeling and mood. Paintings such as *Park Bridge*, 1998 (p. 28) and *Beach Rock*, 2000 (p. 29) show a marked preference for softer edges and forms, vaporous atmosphere and a color palette emphasizing veils of rose-brown, soft pinks and blues. These characteristics create a dream-like diaphanous atmosphere that suggests a nostalgic reverie. They conjure a scene sensed deep in one's memory rather than seen in cold reality. In this current direction, his years of looking, feeling, thinking and creating have been distilled and internalized to produce an essence of landscape. They are his visual ode and poetry to landscape mellowed by time, intimacy and love for the world about him.

The Inner and Outer Odyssey

> *" The true value of a man's art , I believe, does not depend upon the capacity with which it is received by others, but the degree of personal conviction exercised in a lifetime of creating it. Because I believe no statement is too small to make, when I have something to say I put it down immediately and try not to concern myself with the dimension of the outcome. No matter how ambitious the effort, no painting is ever more than a fragment of the whole. If I look for too much, I may lose all."*
> Carl Sublett, 1980.

Sublett fills sketchbook after sketchbook with hundreds of ideas exploring everything that his mind and eye find arresting. The *Social Calendar Series* (pp. 46-47) is only one example of the breadth of his responsiveness to the totality of the world around him. He is a perceptive and thoughtful voyager through life. He moves freely from things seen outwardly to things conceived conceptually and inwardly, all within the flow and context of his own inventive idioms. Viewing his life's work in panorama, one is struck by its diversity on one hand, and its logical continuity on the other. His art is a rich visual travelogue seen through his eye, mind, and spirit. It is both an outer journey to places real and seen, and an inner journey shaped by his sensitive and perceptive insights. Viewed as a whole, it is a consummately beautiful odyssey. His life and work are the true sum of the man. In the end, they are one and the same.

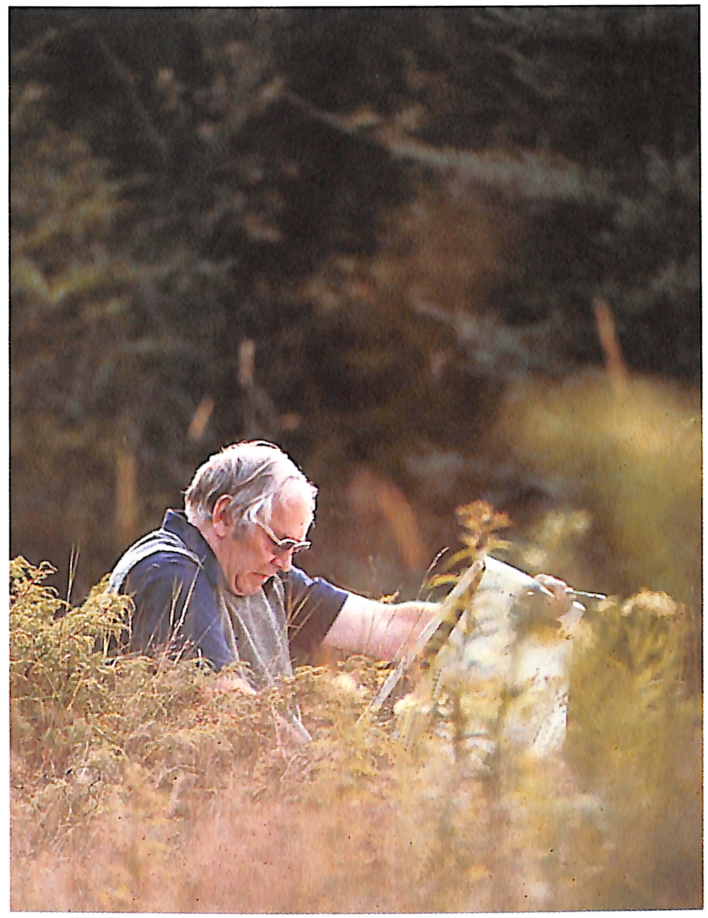
Dr. Donald Kurka is a painter/photographer who served as Head of the Department of Art at the University of Tennessee from 1977 to 1992.

Approaching the Landscape

Carl Sublett, 1994

"*When sketching on location, I look first for a leading form and usually place it off-center on my sheet. I try to develop my compositions in close relationship to what the light, the order, and the energy of the location where I am working present to my eye. I nearly always start broad and move toward detail, then I work to broaden again. This push and pull helps me decide what direction the painting will follow. Sometimes the work is done in the field, but then some are brought back to the studio for finishing. Using the same subject and technique, I sometimes develop a series of paintings that differ in scale and design. I follow sometimes with a new series of the same scale and design, but with different subject matter. This playful approach keeps my interest high and the relationships somewhat surprising.*

When painting nature I see, think, and feel movement. Watercolor is the perfect medium for recording movement. When I let a color wash have its own way, the results are always different; as different as the intensity of the color, the surface of the paper, and the weather conditions make it. When my efforts at manipulating these factors are successful, I will have a good painting."



Sublett on location, 1974

Realistic Landscape

Blue Heritage, 1971
watercolor on paper
22 x 30 inches
Sublett Collection

Places Around Knoxville, 1972
watercolor on paper
20 x 26.5 inches
Sublett Collection

Old Boat, 1972
watercolor on paper
22 x 30 inches
Sublett Collection

Early Wood Fort, 1975
watercolor on paper
22 x 30 inches
Sublett Collection

Water Bird c. 1976
watercolor and graphite on paper
22 x 30 inches
Sublett Collection

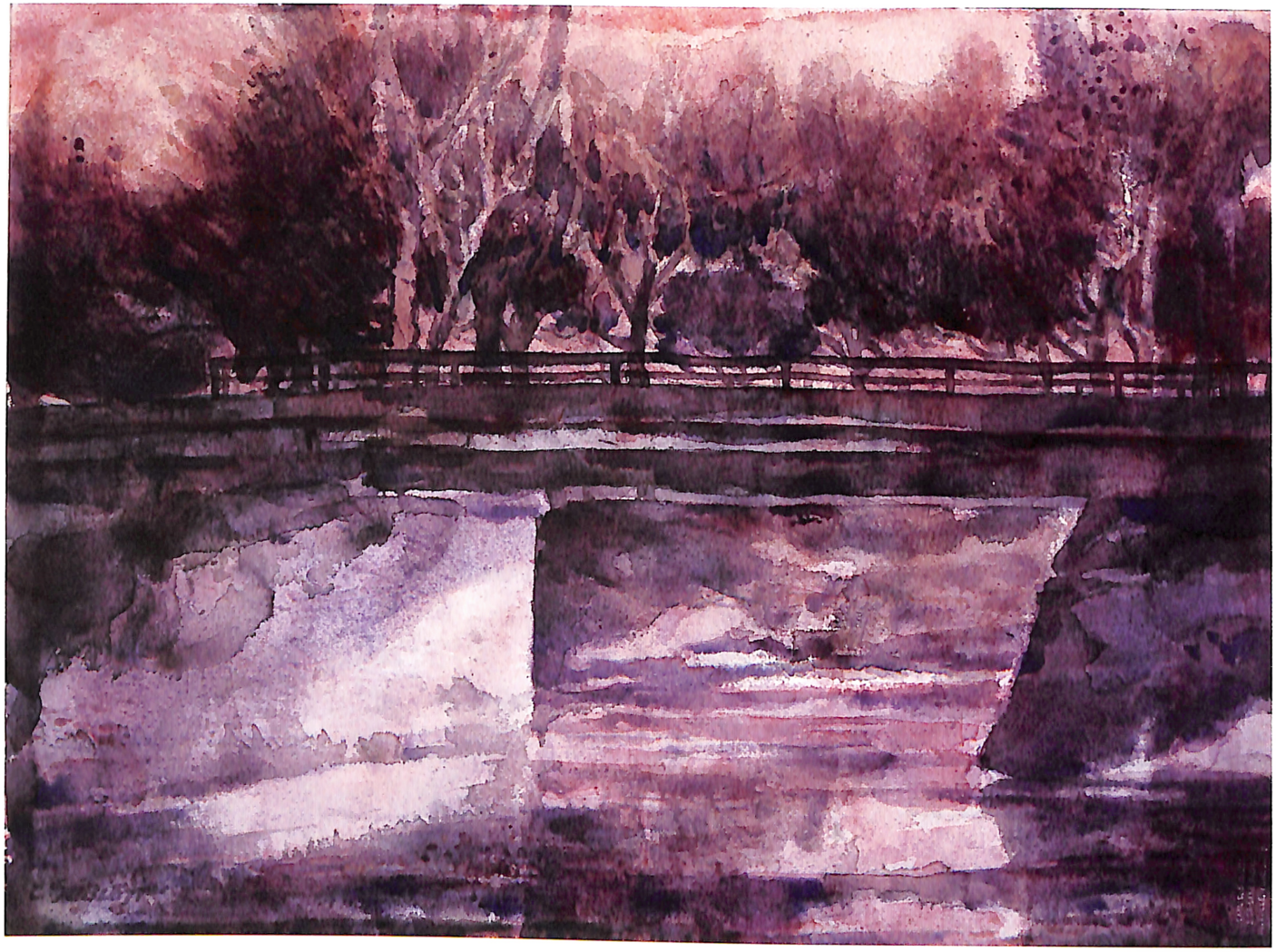
Northern Light, 1979
watercolor on paper
18 x 24 inches
Sublett Collection

Around Knoxville, 1980
watercolor on paper
18 x 24 inches
Sublett Collection

Candid View, 1988
From *Places in Maine*
watercolor on paper
22 x 30 inches
Sublett Collection

Night Light, Port Clyde, 1991
watercolor on paper
22 x 30 inches
Sublett Collection

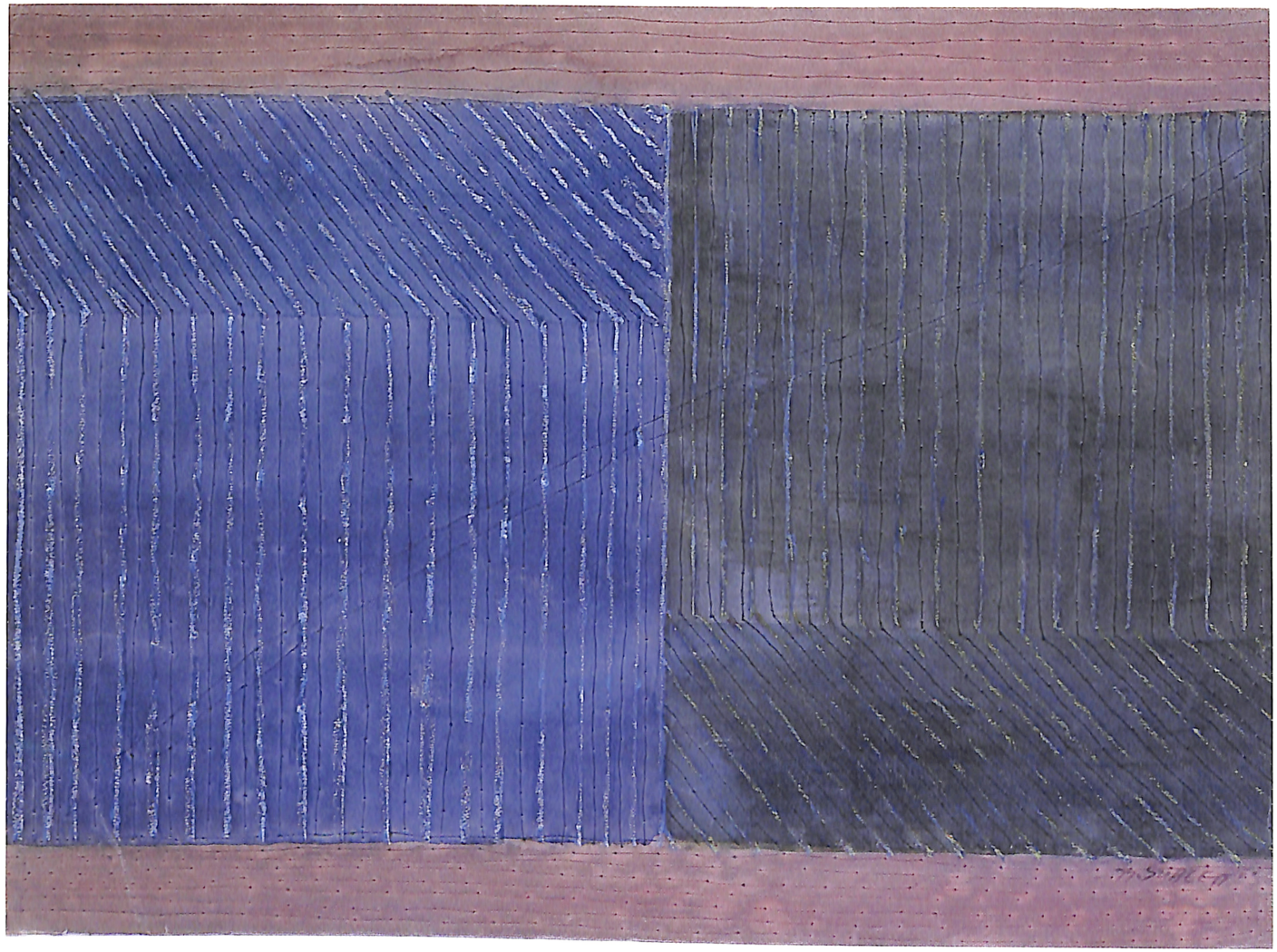
Southern Icon, 1993
watercolor on paper
18 x 24 inches
Sublett Collection



Park Bridge, 1998
watercolor on paper
18 x 24 inches
Sublett Collection

Beach Rock, 2000
watercolor on paper
18 x 24 inches
Sublett Collection

Color Bend Series



Color Bend Series #477, 1977
watercolor on paper
22 x 30 inches
Sublett Collection

"In the Color Bend Series. *I am designing with color as form, using scale and intensity to lead the eye. I love it!"* Carl Sublett 1999

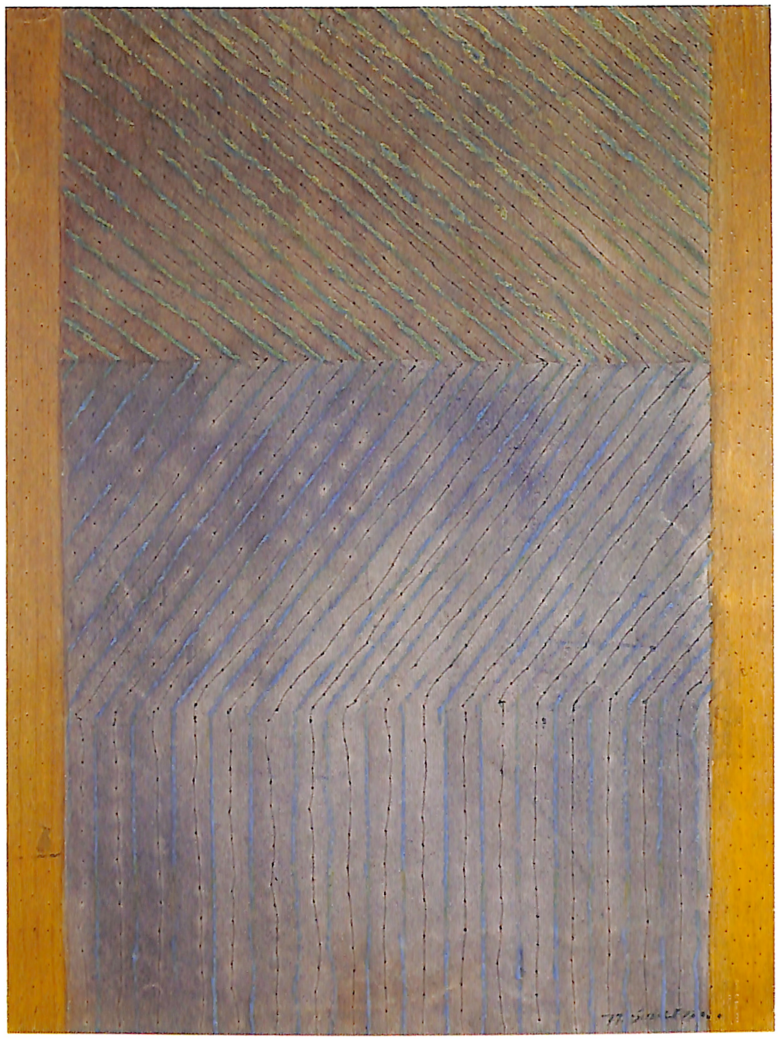
From Nature to Abstraction

Carl Sublett, 1999

"Compositions abstracted from nature require a balance between emotional and intellectual concerns presented through the language of color, form and texture to create a visual energy. I try to combine the visual and the spiritual for statements that read as simple realities tinged with secondary notes of mystery.

A search for form challenges me to find existing forms that may be adjusted to fit the idea, or to create forms that are suggestive of the idea. The visual information inherent within the chosen or created form influences the choices as to medium, surface, and direction taken in the compositional design. Technique and method of procedure dictate the style.

An experience inspires a thought worthy of capturing in a work of art; that thought manifested spawns another idea and another to evolve into a series of paintings that spans a number of years and co-exists with other series within the body of work. Regardless of the direction that my art takes, I have always tried to have an approach that is what I call subjectively environmental, I gear my work habits to function with mood and strive to keep interest high by working with different mediums, changing surfaces, painting in the field, experimentation, and working in a series."



Color Bend Series #377, 1977
watercolor on paper
30 x 22 inches
Sublett Collection

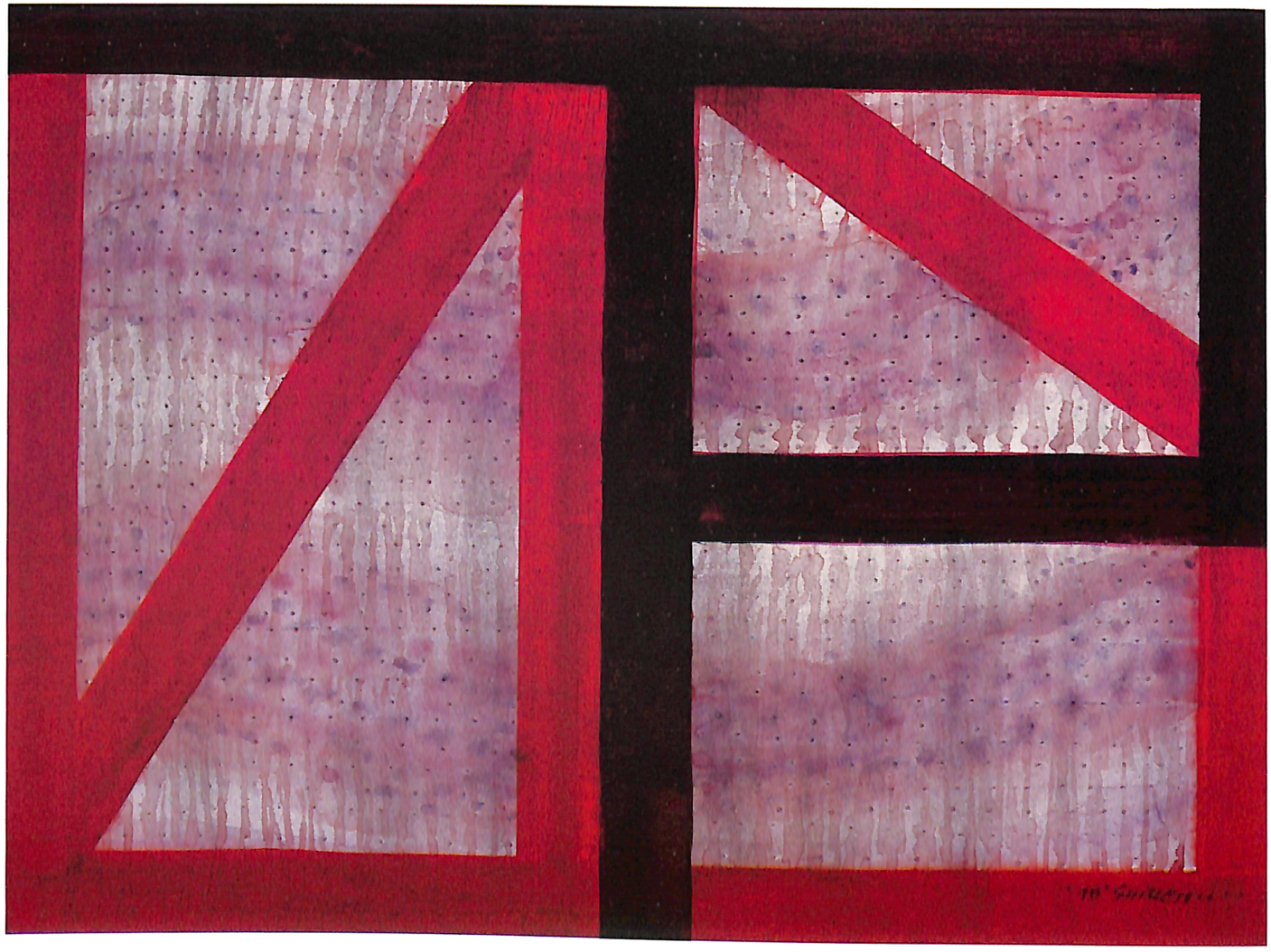
Transfer Series

Beach and Hills #179, 1979
watercolor on paper
22 x 30 inches
Sublett Collection

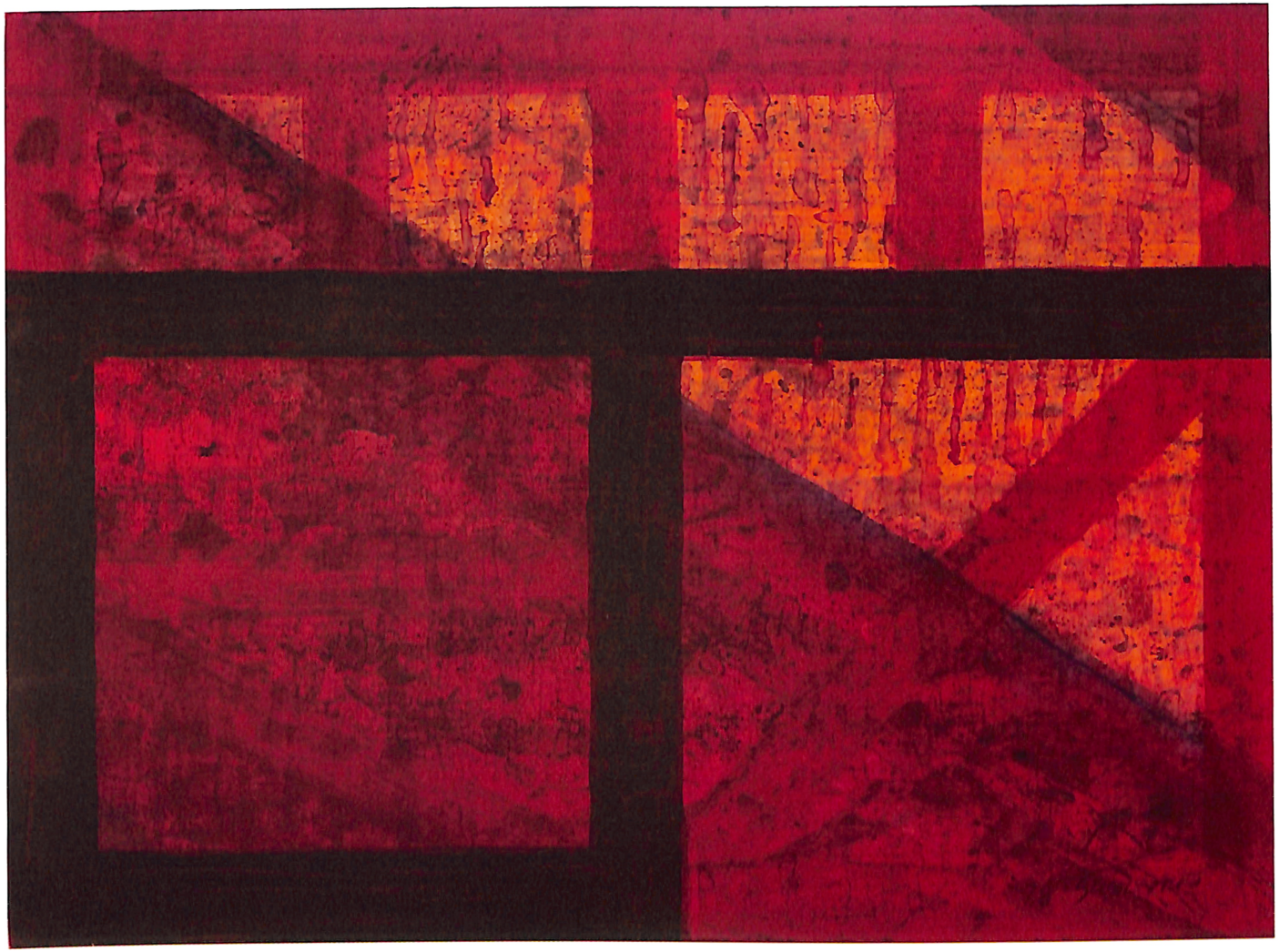
Winterlude, 1974
watercolor on paper
22 x 30 inches
Ewing Gallery Collection,
Gift of Rod Townsend

"In the Transfer Series. *I brushed color onto a Plexiglas surface and hand pressed the paper to transfer the paint. The textured surfaces produced by this method then easily accepts brushed over painting. wet in wet. as well as dry brush rendering. I prefer hot pressed paper. its smoother surface lends a sharper detail."* Carl Sublett 1999

Structural Series



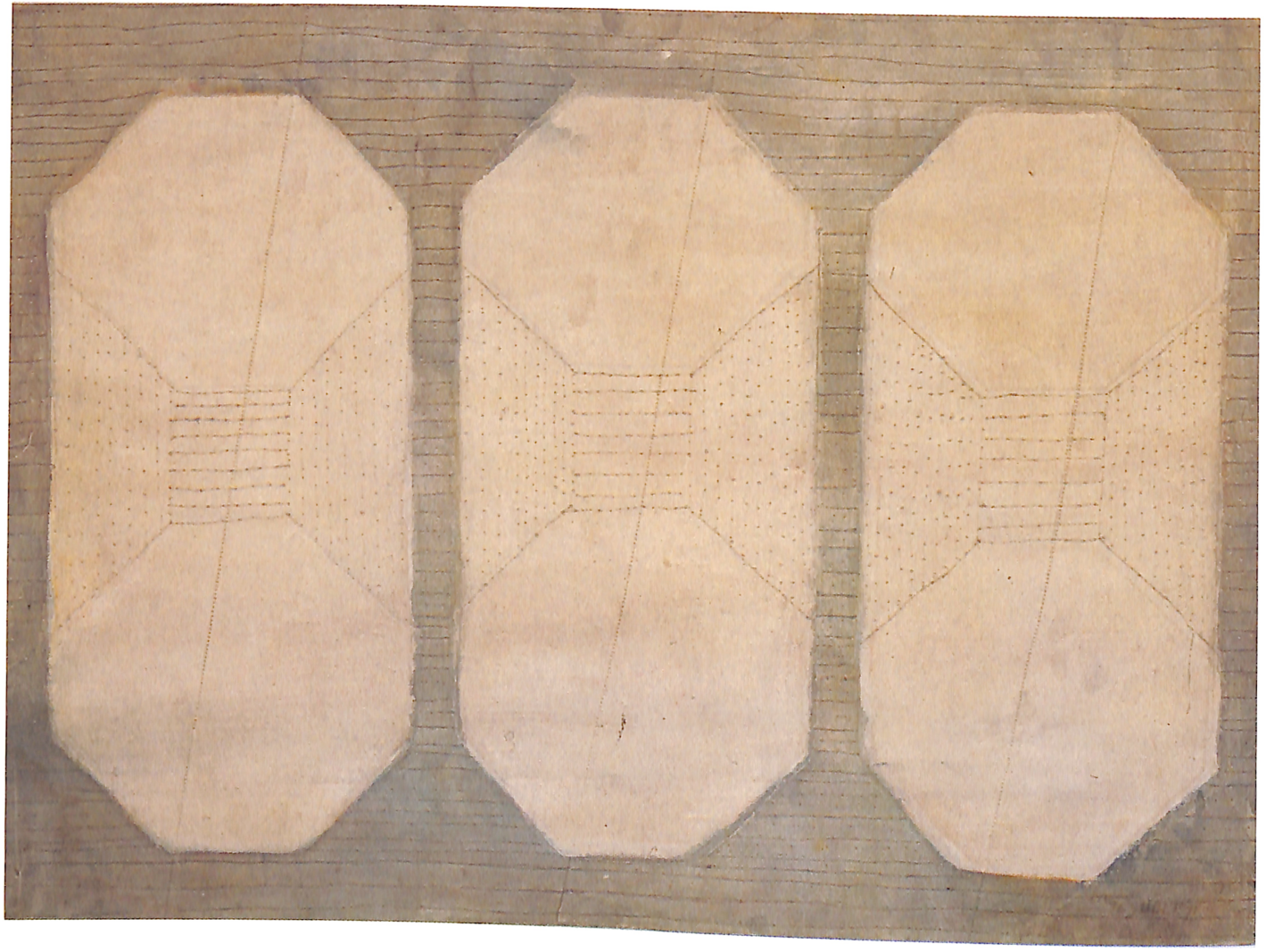
Red and Black Bars, 1978
watercolor on paper
22 x 30 inches
Sublett Collection



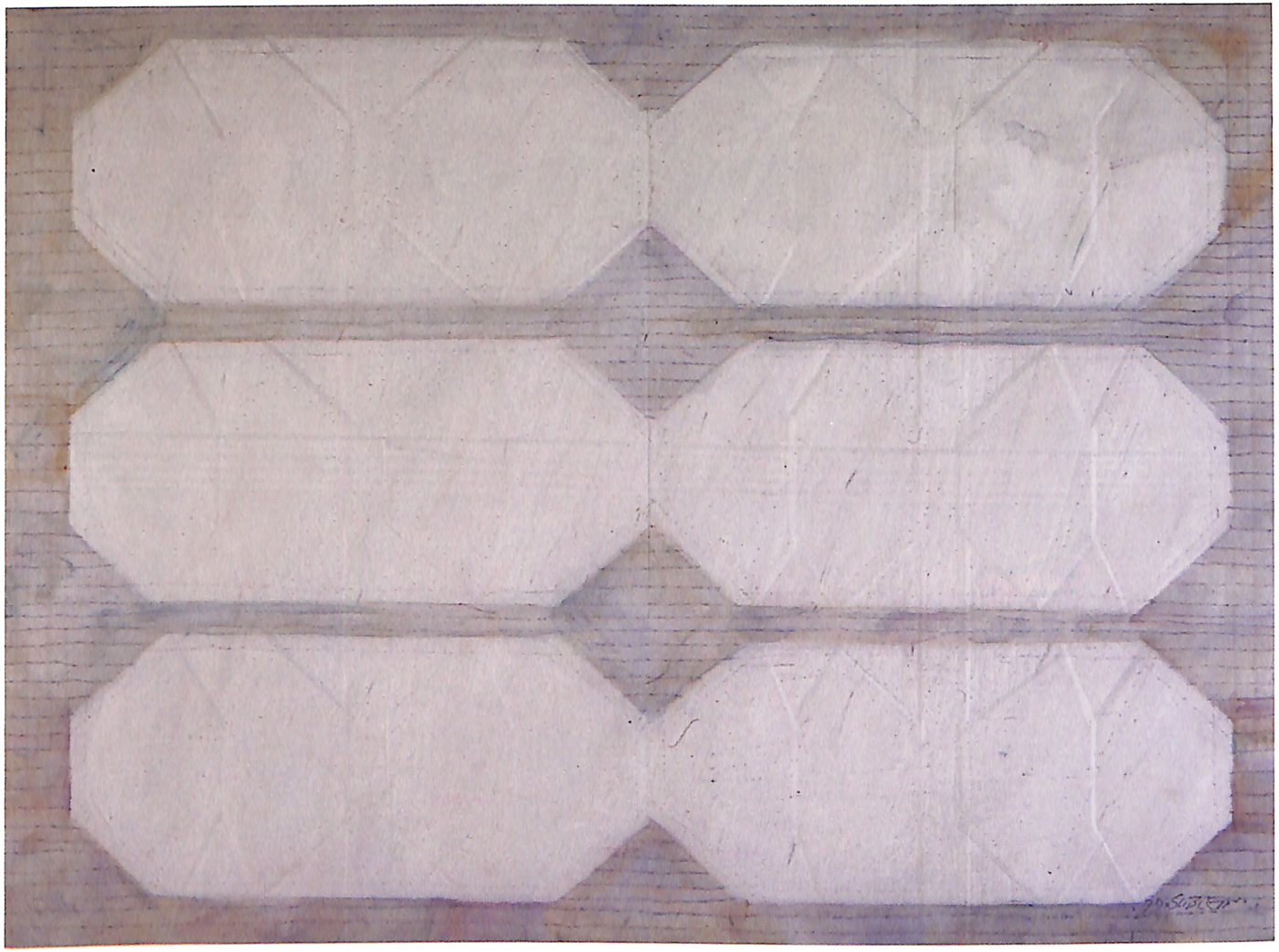
Structural Series # 778, 1978
watercolor on paper
22 x 30 inches
Sublett Collection

"The works in this series derive from the formality of architecture, interior and exterior spaces, walls, stairs, hallways, courtyards, all simplified by flattening planes and color relationships to lead the eye around the composition." Carl Sublett 1999

Container/Kite/Cut-outs Series



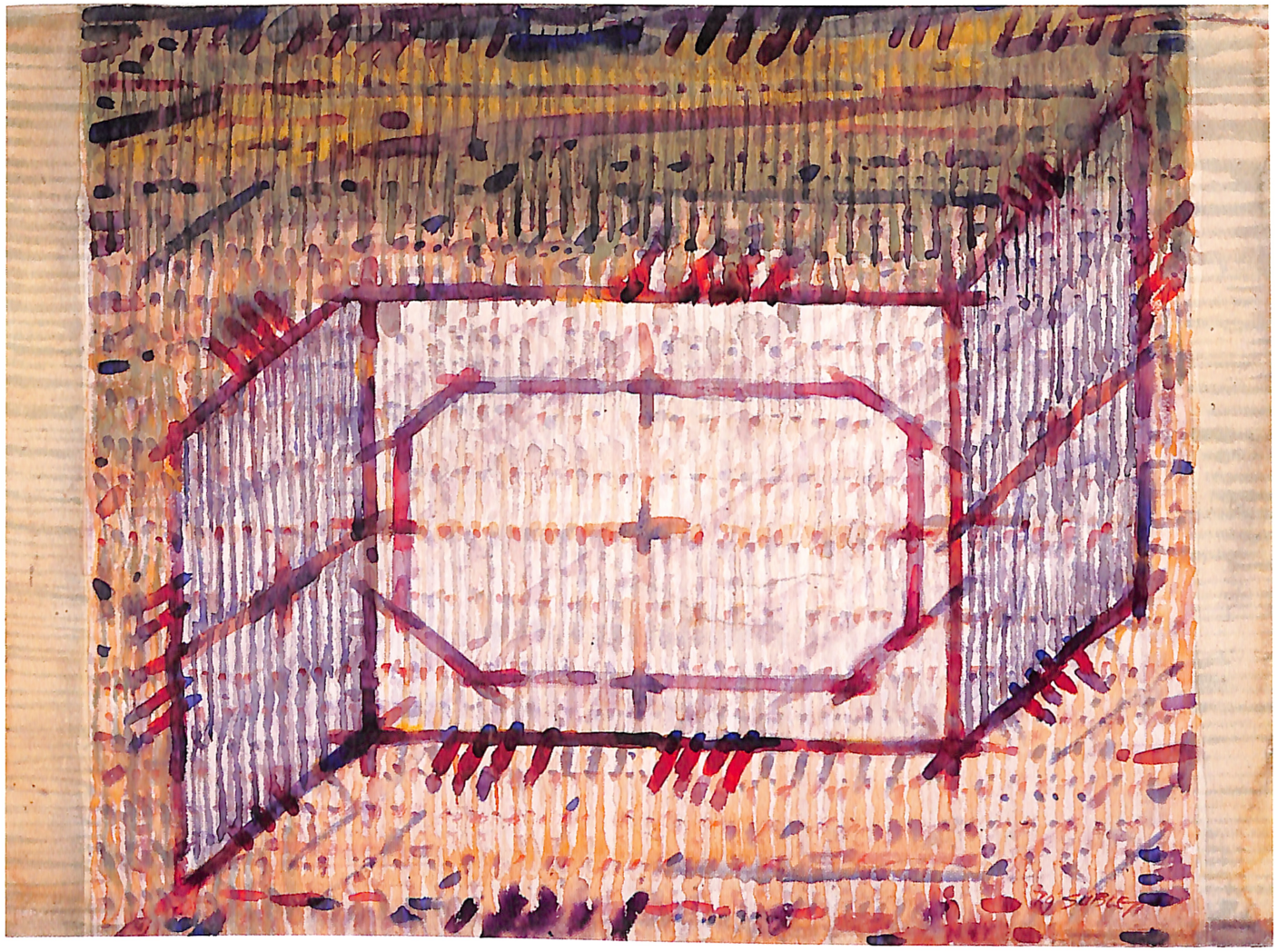
Kite Series #378, 1978
hand relief and watercolor on paper
22 x 30 inches
Sublett Collection



Center Fold, 1979
hand relief and watercolor on paper
30 x 40 inches
Knoxville Museum of Art Collection,
Gift of the Artist

"These series are related to the formality found in industrial design and manufactured objects. I draw the Cut-outs *to look like cut-out forms to be reassembled with tabs, slots, etc. Paper containers, when unfolded and flattened are interesting forms to work with compositionally. The* Kite Series *grew naturally out of paper container shapes with the added quality of floating on the breeze."* Carl Sublett 1999

Marks Series

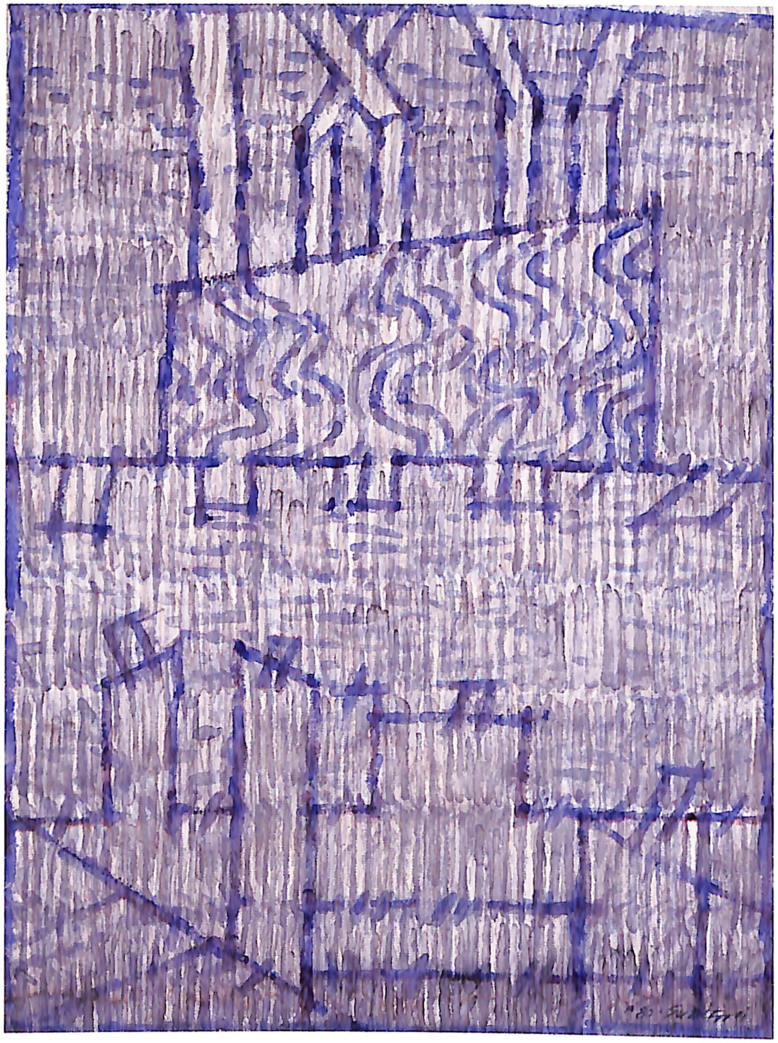


Folded Out #379, 1979
watercolor on paper
22 x 30 inches
Sublett Collection

Folded White in Yellow #180, 1980
watercolor on paper
22 x 30 inches
Ewing Gallery Collection,
Gift of the Artist

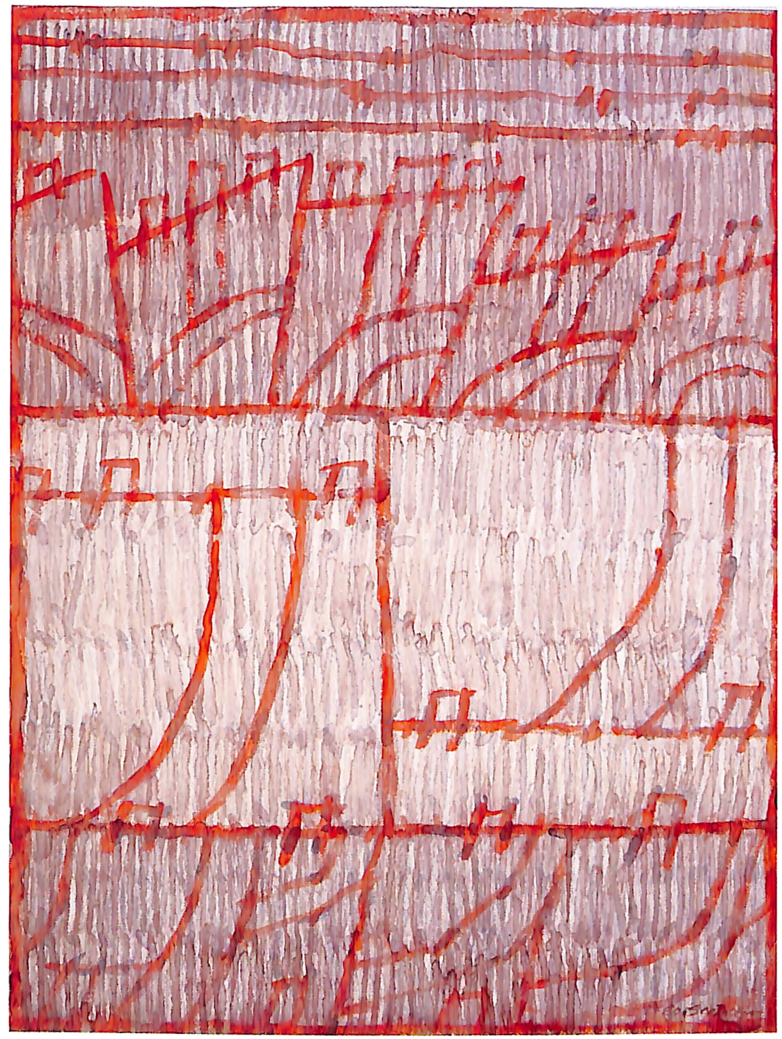
"Marks of color as subject matter read as directional and spatial guide for the eye" Carl Sublett 2000

Rhythm Series



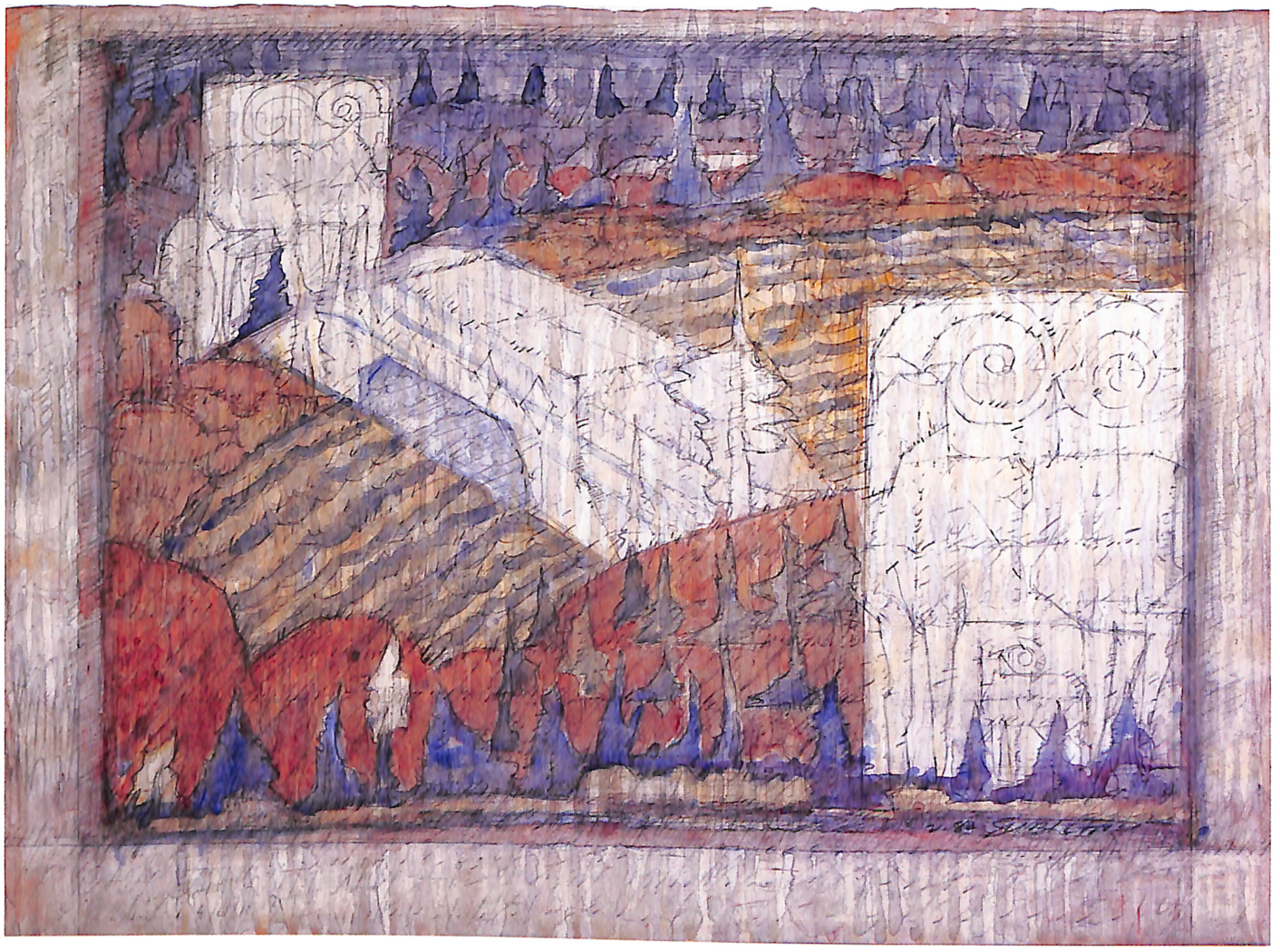
Rhythms With Blue Line, 1980
watercolor on paper
30 x 22 inches
Sublett Collection

"The Rhythm Series *consists of numerous drawings and paintings which I have designed to give emotional challenges to the eye, somewhat like the beat of music to the ear."* Carl Sublett 1999



Rhythms With Red Line, 1980
watercolor on paper
30 x 22 inches
Sublett Collection

Travelogue Series



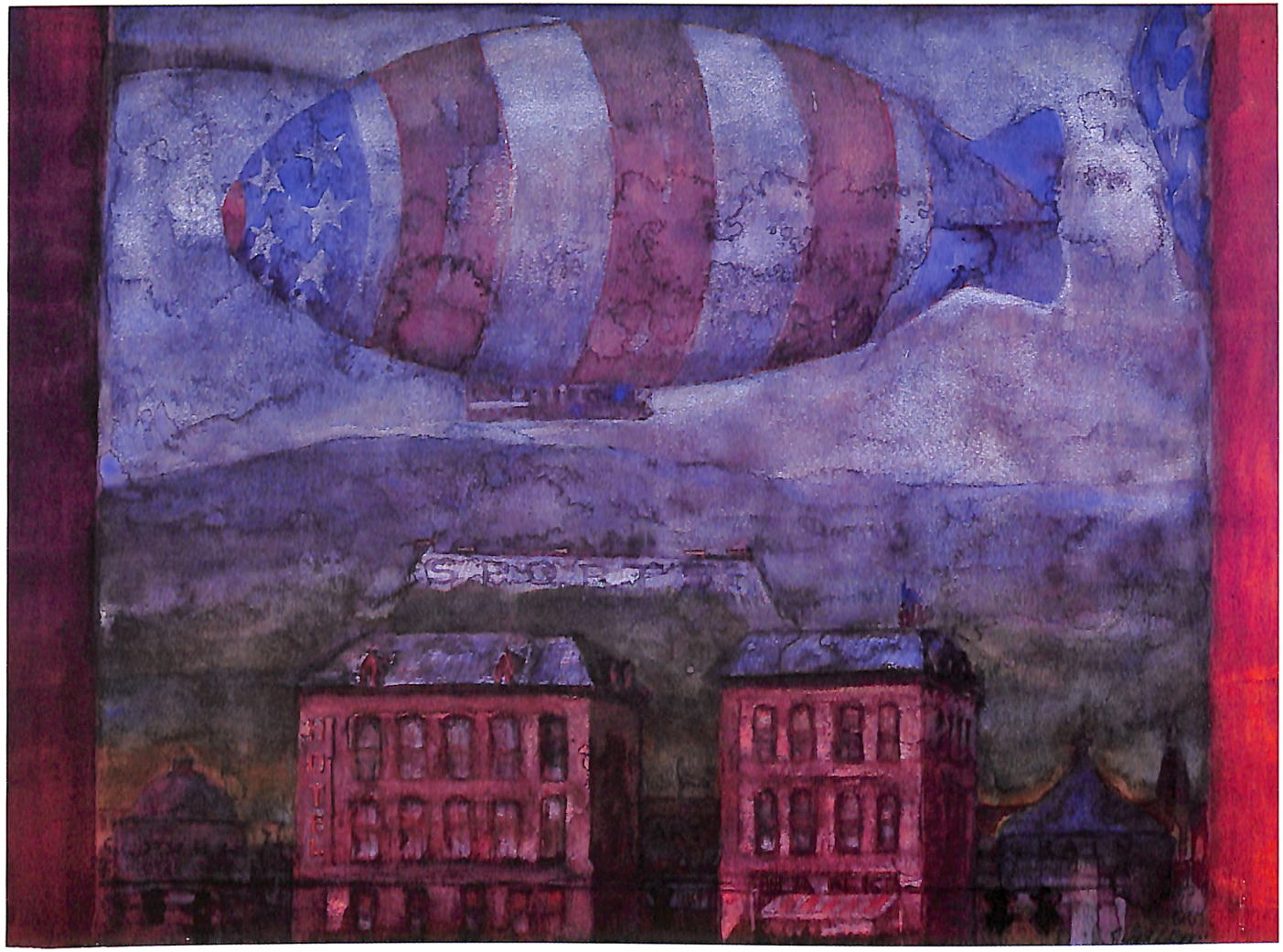
Travelogue # 382, 1982
watercolor on paper
22 x 30 inches
Sublett Collection

Travelogue South #390, 1990
watercolor on paper
22 x 30 inches
Sublett Collection

"In the Travelogue Series, *I combine graphite drawing with watercolor to resemble wish-you-were-here postcards or travel photos in albums. Compositions are designed to combine the informal attitude of landscape with the formal shapes of my* Structural Series." Carl Sublett 1999

Window Series

Window Theme #286, 1986
watercolor on paper
30 x 40 inches
Ewing Gallery Collection,
Gift of the Artist



City Window #193, 1993
watercolor on paper
22 x 30 inches
Sublett Collection

"*In the* Window Series, *I use oils and watercolors to create the idea of witnessing a landscape from an interior space; inside looking out.*" Carl Sublett 1999

Social Calendar Series

Same Size Fits All, 1992
watercolor on paper
18 x 24 inches
Sublett Collection

Eternal Flame, 1990
watercolor on paper
18 x 24 inches
Sublett Collection

"In this series, I am concerned with the environment which gives me the opportunity to make statements and present feelings as social comment." Carl Sublett 1999

Mystery Series

Mystery Series #190, 1990
watercolor on paper
22 x 30 inches
Sublett Collection

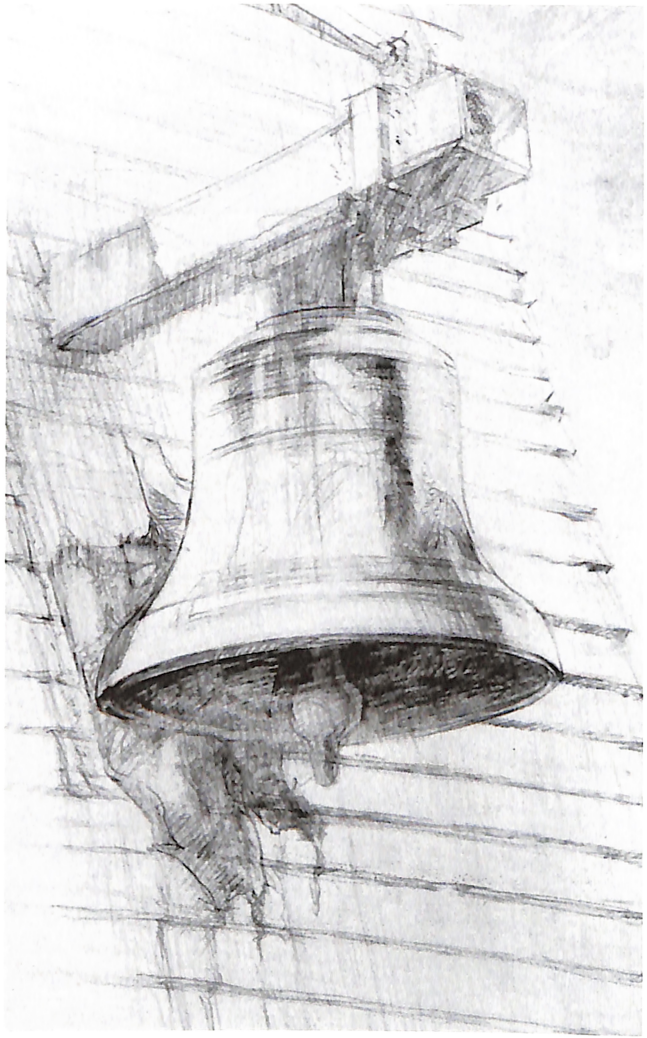
"In the Mystery Series, *the technical process is such that I can't tell what I am going to get. There is a degree of mystery that I enjoy."* Carl Sublett 1999

Drawings

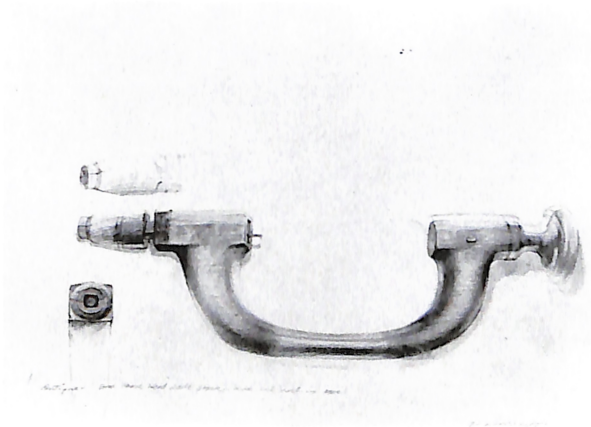
Breakwater, Maine, 1966
ink and pencil on paper
11 x 8.5 inches
om sketchbook, 1964-1992
Sublett Collection

Summit Hill, Knoxville, 1974
graphite on paper
11 x 8.5 inches
from sketchbook, 1964-1992
Sublett Collection

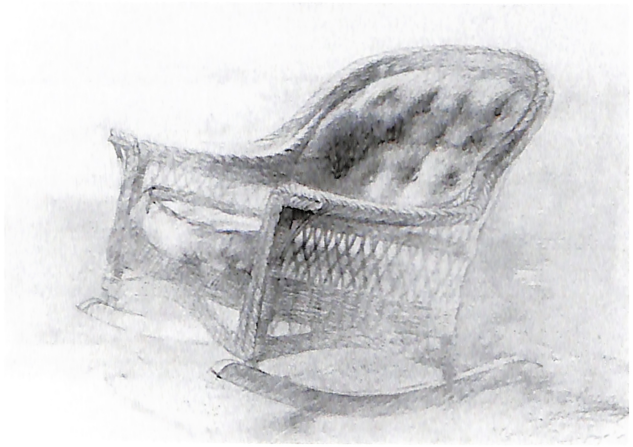
"Drawings for me is where it all started. I learned at six years old how to make a line and what to do with it." Carl Sublett 2000



Untitled, detail, 1969
graphite on paper
22 x 30 inches
Sublett Collection



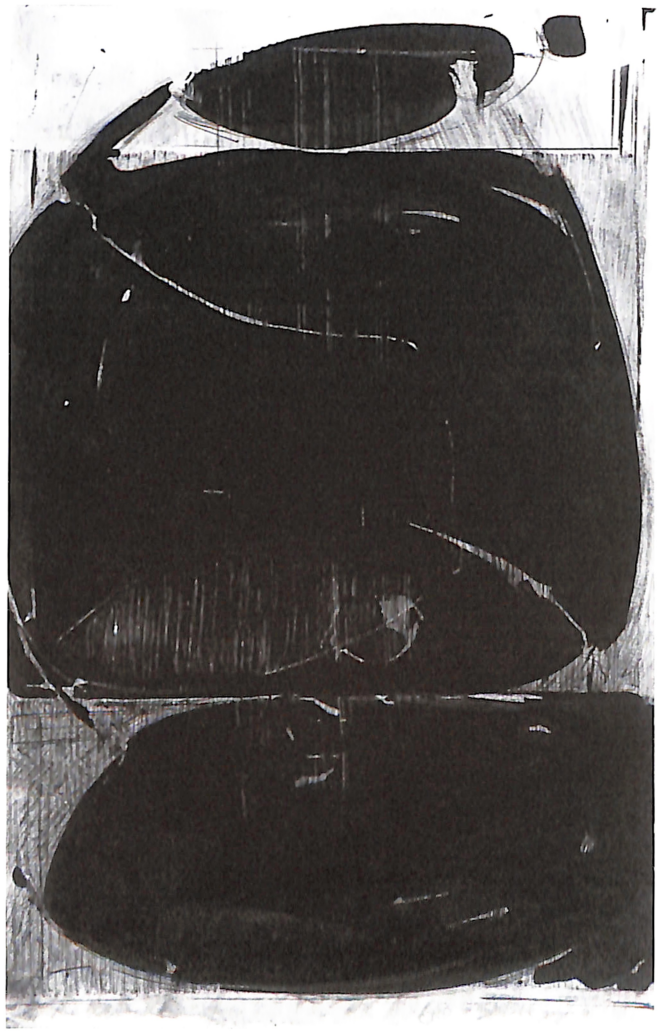
Bow Brace, 1971
graphite on paper
22 x 30 inches
Sublett Collection



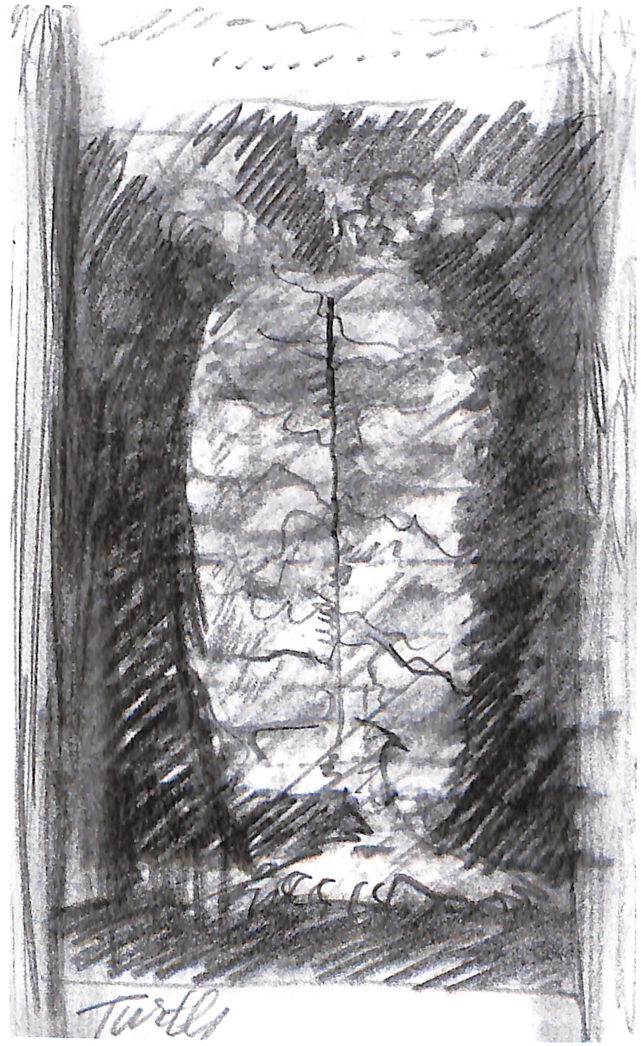
Untitled, 1973
graphite on paper
18 x 24 inches
Sublett Collection

Port Clyde, 1978
graphite on paper
8.25 x 5.25 inches
from sketchbook, 1974-1981
Sublett Collection

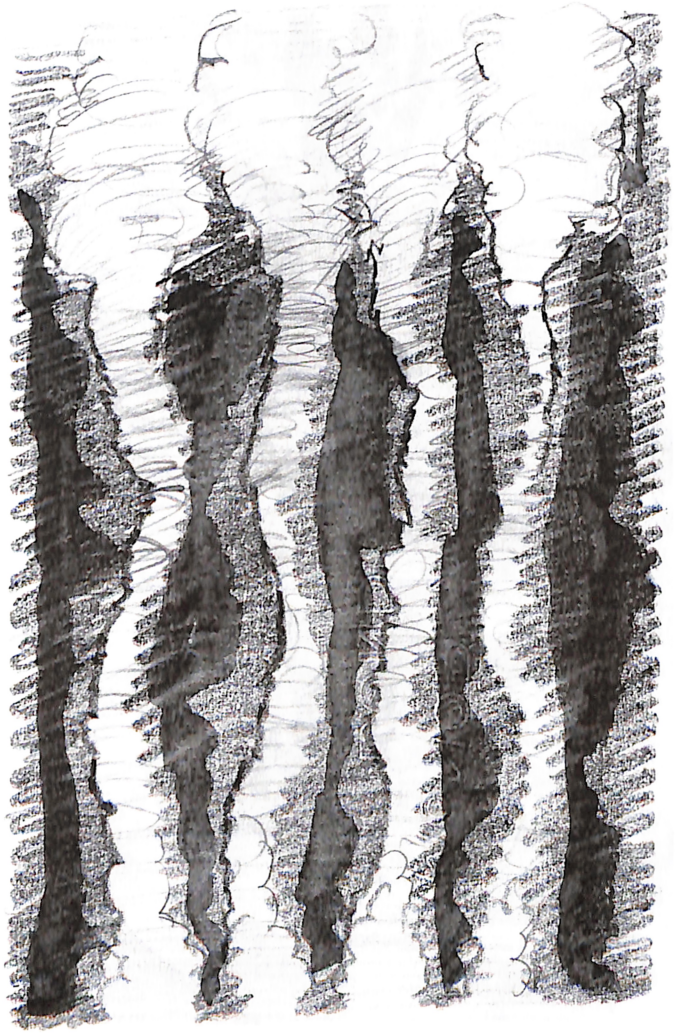
Winter, Maine, 1978
graphite on paper
8.5 x 5.25 inches
from sketchbook, 1974-1981
Sublett Collection



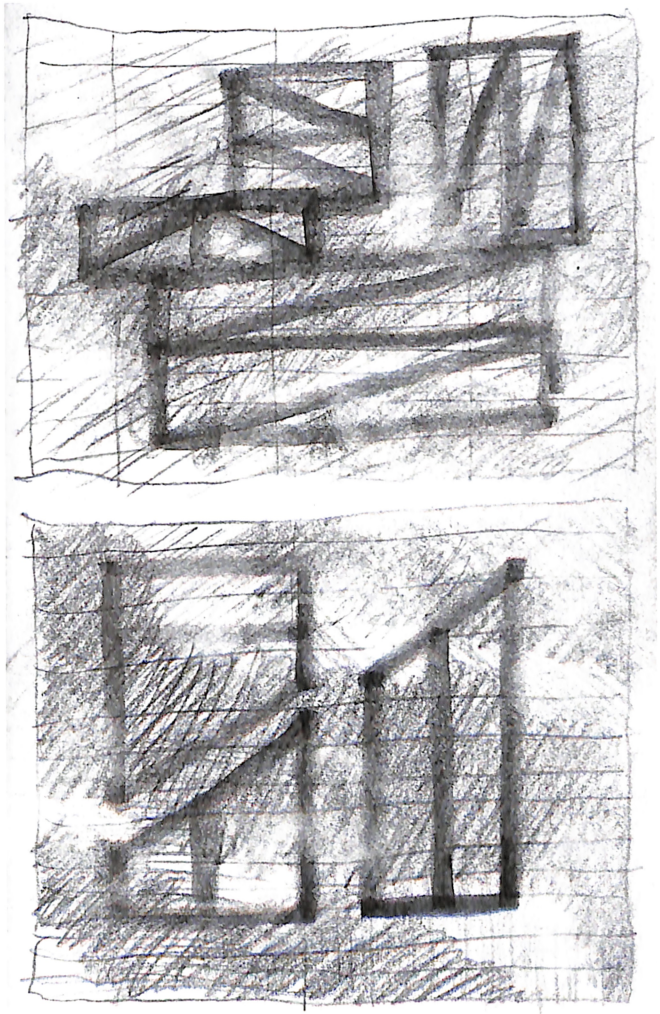
Untitled, 1968
ink on paper
22 x 14 inches
Sublett Collection



Turtle, c. 1975
graphite on paper
8.5 x 5.25 inches
from sketchbook, 1974-198
Sublett Collection



Untitled, 1974
mixed media on paper
11 x 8.5 inches
from sketchbook, 1964-1992
Sublett Collection



Structural Series Study, 1977
graphite on paper
8.5 x 5.5 inches
from sketchbook, 1974-1981
Sublett Collection

Carl Sublett in Maine, 1999

An Ocean of Influence

by Eric Sublett

Paynes grey, brown madder, scumbled burnt and raw sienna, iron oxide, yellow ochre smudged with fingers over a medium-toothed pebble grain beach beside the Hooker's green and ultra-marine, beneath a Davey's and cobalt wet-in-wet sky- Agh!, shadows move too fast, the light is so fleeting! My thought is broken. "But there is a sense of the wind," he would say. "just allow it to take you there. There is improvement here, often the best results come from the creative search..." Watercolor is just so fluid, hard to control, I'm thinking."...for form and order..." he would say, after a ten second pause of looking off, his eyes drinking in the surroundings."...symmetry and asymmetry working together, one gives stability and the other..." speaking slowly, making sure I'm listening, "...the other gives movement. See," he said, pointing to the overlapping folds of land just above where the bank descends to the waterline, and then back to the place that corresponds on my painting, "...if you lose some of these edges, it'll give the eye a place to go, right over to here, to where these textures will hold the attention for awhile." I do see, I think. I say. "Then, as these textures have a general visual direction, the eye will follow up this way, so, if you lose this little edge here, and you add a note of the same color across the way, there, but not as intense, so it won't jump too hard, or maybe you do want it to jump a little harder," he would say smiling. "That's what makes it yours and not mine." One can see his gentle spirit shining through in his artwork, but his teaching technique has some qualities of trout fishing. Effortlessly casting, patiently reeling in the sensibilities of the student, while allowing time to savor the thought, consider the work, and to make the necessary connections for oneself. All the while, his style has a way of preserving the awe of nature, viability of the student's own inspiration, and revealing the majesty and mystery of art. This is undoubtedly the core and kernel of the reason why my father has had so broad an influence as time goes by. This is not an actual account of a particular painting trip, on a specific day, but how I remember it as if it were happening now. All those times and what he would say and how he would say it. That is the important thing, the *and how* of it. One-on-one, steady, rock-solid, and patient, it developed during all the years of teaching students at the university as a way of showing others how one that is self-taught learns and grows.

> *"I just wanted to write you and let you know how much I appreciate the very nice recommendation letter...I'm sure all of your students are as proud to have been your student as I. I wish you and your family a long and happy life."*
> From a letter by A. Ojan, Pittsburgh, PA Dec. 1984

He has always been influenced by what was happening all around him at the moment. Throughout the years in which he was involved in industrial design, he picked up on blueprinting,

template making and fabricating containers, each of these finding its way into his abstractions. A career in what was then called *commercial art* also added to his attitude toward use of materials as well as to a keen understanding of visual composition and graphics. While working and raising a family, he always found time to paint his own works, either by going into the field or painting in the studio. His teaching position allowed him the opportunity of focusing on his own ideas and ways of working. By working in a series, he is able to use the landscape motif while experimenting and changing ubiquitously. When "Sub" creates a series (three or more paintings) on a certain theme, he says his attitude, the materials he chooses, and the way he uses the medium, all determine the style in which that series is handled. Sometimes, when executing this process, ideas transform themselves and branch off so as to alter his attitude about the subject. This change may dictate a similar shift in either materials or the way to handle the medium, therefore requiring an alternate series of its own. This exploratory, creative approach came about simultaneously with and became his principal method of teaching.

"Whenever I start to paint, I stop and look at what you have done, trying to learn from you. Your understanding of color reveals long hours of experimentation. But your work is still built on observation of life and nature. Thank you so much for sharing it with me."

From a letter by Louise Le Quire, Franklin, TN, January 2000

Often, he hears from the long list of friends, many of whom are former students, who have themselves made careers in the field of art by exhibiting and winning prizes in major competitions all over the country. At least three of those are fulfilling their potential by becoming heads of university art departments and having students and former students in their own right. From as long ago as I can remember, my dad has always exhibited widely. During all those years, even before his teaching, he always tried to show new works, ones that had never been shown anywhere in any exhibition, and this continued until sheer numbers made it necessary to let others help so that he might continue to produce and not be overwhelmed. Still, he is always interested in all aspects of art, his own or anyone else's. Requests to donate a work for some cause or another have always been met with the same "we are all in this together" sentiment; it has happened often and has always been thus. This attention to detail and personal commitment has made its mark within the professional ranks as well, keeping his stature high among his peers and colleagues inside and outside of academia.

"Saw Bill Thon this past week and...Carl, you came up in the conversation and Bill declared you an absolute first class watercolorist. I was delighted with his appraisal as Bill is nothing if not frank in his evaluation of current artwork. He has strong opinions and voices them with no holding back."

From a letter by Norman Tate, Port Clyde, ME, March 2000

In the years since his retirement from teaching there is more time to spend with family and friends, but, he still can be found "painting up a storm" in his studio or among the stacks of art publications he has collected to keep abreast of the trends in the art world. It is easy to see why someone with those quiet and sensitive qualities was not drawn to New York for a career as an artist. My father has shown that with concentration on one's ability, art can thrive anywhere there is a true artist. His painting is now becoming, although mainly representative landscape in nature, more symbolic and poetic with a sort of romantic vision. His surroundings, the objects and localities that are significant to him and the ones he knows and loves, become his subjects more and more. This is not a thin, nostalgic kind of romanticism, but one where subtlety is imbued with a power of conviction. A lifetime of working with eye and hand to convey emotions of the mind and heart has given open access to so many. Viewers, artists, and students are always welcome into Carl Sublett's gentle and positive realm of influence--like ripples on a limpid pool in a quiet trout stream that is forever flowing from the mountain of his artwork to constantly replenish his ocean of influence.

Eric Sublett is Carl Sublett's son and has been his life-long student.

Chronology

1919

Born in Johnson County, Kentucky, only child of Beulah Fitzpatrick and Tandy Sublett

1923

Family moves from small farm to Floyd County mining town. Carl draws pictures of trains carrying coal to other parts of the country.

1926-1938

Attends school in Floyd County, where he finds little encouragement for art in the curriculum.

1938-1940

Attends Western Kentucky State College, Bowling Green.

1941

World War II begins. Decides to go into defense work, takes course at Mayo Vocational School in preparation for becoming a machine operator. Operates a lathe in an airplane factory in Hartford, Connecticut, with much the same speed that he executes a painting. There meets Helen Davis, who had grown up in Port Clyde, Maine.

1942-1943

Marries Helen Davis. Called to serve with the U.S. Army. Shipped to Italy to join a rifle company, 85th Division.

1944-1945

Some of his sketches appear in the division newspaper. Sketches of foxhole buddies, rather than letters, arrive home. Sublett applies to and is accepted by University Study Center, Florence, Italy. Receives the Citizen's Award in Art given by the people of Florence.

1945

War in Europe concludes. Sublett returns home after Christmas, Visits Bristol, Tennessee, where his parents live. Finding his father ill, he remains in Bristol.

1946-1954

Works as an engineering draftsman, as a newspaper artist, as artist and assistant manager of an art engraving firm, and as a free-lance artist. Continues to paint in all free hours, sometimes long into the night. Sometimes executes handsome works on wallpaper samples or any other paper that is at hand.

1948

A daughter, Carol, is born.

1951

A son, Eric, is born.

1954-1955

Takes position as Art Director, Charles S. Kane Company, Knoxville, Tennessee. Joins an evening painting class with C. Kermit Ewing at The University of Tennessee. Hired to assist Mr. Ewing in teaching. Exhibits at the University, Virginia Highlands, Knoxville Art Center and the *Southeastern Annual*, Atlanta, Georgia. Wins prizes and awards in each.

1957-1958

One-man show, Audigier Gallery, University of Tennessee. Special mention in Watercolor, Southeastern Annual. Exhibits in *Mid-South Annual*, Memphis, Tennessee, and the *State Arts Festival*, Nashville, winning awards in each. Exhibits in Provincetown, Massachusetts, *Arts Festival*, and in Maine.

1959-1960

One-man show at the Mint Museum, Charlotte, North Carolina. Included in the *Pennsylvania Academy 15th Annual*. Exhibits in two-man show with Walter Stevens, University of Kentucky Art Gallery, Lexington, Kentucky.

1960-1961

Tennessee Art Salon Invitational, Smithsonian Institution, Washington, D.C., Prize Award, Washington Watercolor Club. *Hunter Gallery Annual Award*, Chattanooga, Tennessee. Oak Ridge Community Art Center, one-man show.

1962-1963

Included in *Delta Annual*, Arkansas Art Center, 1962, 1963, 1964, 1965, and 1966. Awards in *Schlitz Annual*, Oak Ridge, Tennessee, 1961, 1962, 1963, and 1965. One-man show, Nashville Artist Guild Gallery. *Mead Corporation Painting of the Year*, Atlanta, Georgia. First Prize, *Watercolor Society of Alabama Annual*.

1964-1965

Watercolor USA, Springfield, Missouri, Grumbacher Purchase, 1965 traveling exhibition. Butler Institute of Art, Youngstown, Ohio, *Twenty-Ninth Annual. Hunter Gallery Sixth Annual Award*. The Drawing Society and American Federation of Arts Traveling exhibition. Exhibition of Drawings, Dulin Gallery of Art, Knoxville. Birmingham Museum of Art Award.

1966-1967

Chosen to represent the State of Tennessee in *Governor's National Circuit Exhibition*. Included in *International Festival of Fine Art*, Hartford, Connecticut. Joins full-time faculty, University of Tennessee, Knoxville, as assistant professor.

1967-1968

Watercolor exhibition: *Four Knoxville Artists*, circulated by the Tennessee College Arts Council and the Tennessee Arts Commission.

1968-1969

Appalachian Corridors Exhibition, Charleston, West Virginia. *Artists of the Southeast and Texas Biennial*, New Orleans Museum of Art, New Orleans, Louisiana. *Art in Embassies Program*, work exhibited in American embassies around the world until 1983.

1970-1971

Works included in annual exhibition of the Tennessee Watercolor Society each year until 1983 with awards in 1972, 1973, 1974, 1977, 1978, 1979, and 1981. *Painter's Choice Exhibit*, Georgia College at Milledgeville.

1972

Traveling exhibition, Watercolor USA. Traveling exhibit and award, Gold Medal, Tennessee Watercolor Society. *105th Annual American Watercolor Society Exhibition*, Rudolph Lesch Award. Purchase Award from Tennessee Arts Commission for Fall Creek Falls. *Central South Exhibition* Purchase Award, *12th Hunter Gallery Annual*, Purchase Award.

1973

Award of Merit, Tennessee Watercolor Society, One-man Show, Golden Fleece Gallery, Memphis, Tennessee. Continuing exhibits at Rothery's Gallery, Knoxville; Rechenbach's Knoxville Collector's Gallery, Nashville, 1967-1983.

1975

Winner, Purchase Award from Tennessee Performing Arts Center. *Tennessee Bicentennial Art Exhibition*, Nashville, Purchase Award. Donates entire group of drawings of Knoxville historic landmarks to Knoxville Heritage, Lamar House-Bijou Theater.

1976

Included in National Academy of Design, *New York 152nd Annual Exhibition*. Elected a member of the National Academy of Design. Made a full professor, University of Tennessee.

1980-1981

Retrospective exhibition, Dulin Gallery of Art, Knoxville. Juror, *Artfest '80,* Knoxville. "Artist of the Year", *Artfest '81*. Watercolor Exhibition, First Tennessee Bank, Knoxville. *National Academy of Design, 155th Annual Exhibition*.

1982-1983

One man show, American Gallery, Bern, Switzerland. Retires from Teaching. First travel in western states. Spends summer as usual in Port Clyde, Maine, returning to Tennessee in October. Exhibits in Fall show, Knoxville Watercolor Society.

1984

Major solo exhibition: *Carl Sublett* at Tennessee State Museum, Nashville, Tennessee. *Tennessee Watercolor Society Annual*, award. Opened Sublett Gallery on the former site of the 1982 World's Fair, Knoxville, Tennessee.

1985

American Watercolor Exhibition organized by Taipei Fine Arts Museum, Tawian, Republic of China from the collection of the Springfield Art Museum, Springfield, Missouri, Full color catalog printed in Chinese and English. *Tennessee Watercolor Society Annual,* Award.

1986

Panelist for symposium: *Images and Icons in Contemporary Watercolor Painting* held at Spring Green, Wisconsin, by the Watercolor USA Honor Society. *Tennessee Watercolor Society Annual,* Award. *Carl Sublett, Pauline Wallen, George Cress, and John Chumley* at the Dulin Gallery of Art, Knoxville, Tennessee.

1987-1988

Solo Exhibitions: Sublett Gallery, Knoxville, Cumberland Gardens, Crab Orchard, Tennessee; Collector's Gallery, Nashville, Tennessee.

1989-1990

State of the Art National Invitational Exhibition, Parkland College Art Gallery, Champaign, Illinois. Solo show at the Sublett Gallery, Knoxville, TN.

1991

One Man Exhibition: *The Unseen Carl Sublett*, at the opening of the Knoxville Museum of Art, Knoxville, Tennessee. Cornerstone purchase for new permanent collection, Union University, Jackson, Tennessee. Dogwood Solo Exhibit; Bennett Galleries, Knoxville, Tennessee.

1992

Solo Exhibition: Hampton III Gallery, Ltd. Taylors, South Carolina. Group Show, *10 in Tennessee*, Arts Council, Nashville Tennessee. Selected Knoxville Artists, Bennett Galleries, Knoxville, Tennessee.

1993

Solo Exhibition: Collector's Gallery, Nashville, Tennessee. *Selected Knoxville Artists*, Bennett Galleries, Knoxville, Tennessee. *Two Artists Exhibit*, Bennett Galleries, Knoxville, Tennessee.

1994

Lifetime Achievement Award, Knoxville Arts Council. Alfred Easton Poor Prize, from the National Academy, New York, New York. Invitational, Texas Women's University, College of Arts and Sciences; Invitational Watercolor Exhibition, Denton, Texas.

1995

Members' Exhibit, National Academy, New York, New York. Arrowmont School Conference and Exhibition, Gatlinburg, Tennessee. Solo show at Hampton III Gallery Ltd., Taylors, South Carolina. Presenter for the Watercolor USA Honor Society.

1996

National Academy Members' Exhibition, New York, New York. Solo Exhibit: Bennett Galleries, Knoxville, Tennessee.

1997

One Man Shows: Collector's Gallery, Nashville, Tennessee and at Hampton III Gallery Ltd., Taylors, South Carolina; Group Show: Gallery One, Rockland, Maine.

1998

Solo Exhibit: Bennett Galleries, Knoxville, Tennessee. National Academy Members' Exhibition, New York, New York. *State of the Art Invitational*, Parkland College Art Gallery, Champaign, Illinois. *Masters of Port Clyde Invitational*, a group exhibit including Ranulph Bye, Ronald Frontin, Robert Hamilton, Greg Mort, Carl Sublett, William Thon, and Jamie Wyeth, at the Gallery-by-the Sea, Port Clyde, Maine.

1999

Group exhibit, Gallery-by-the-Sea, Port Clyde, Maine.

2000

UT School of Art Community Advisory Board Distinguished Faculty/Student Alumni Award.

Catalogue of the Exhibition

All listed works are in chronological order and dimensions are in inches and centimeters with height preceding width. All are watercolors on paper and in the Sublett Family Collection except when noted.

Untitled, 1962
18 x 24 inches (45.7 x 60.9 cm)
Ewing Gallery Collection, Gift of the Artist

Sketchbook, 1964-1992
mixed media on paper
11 x 8.5 inches (27.9 x 21.6 cm)

Raven Tree, 1968
22 x 30 inches (55.8 x 76.2 cm)

Untitled, 1968
ink on paper
14 x 22 inches (35.5 x 55.8 cm)

Untitled, 1968
ink on paper
22 x 14 inches (55.8 x 35.5 cm)

Untitled, 1969
graphite on paper
22 x 30 inches (55.8 x 76.2 cm)

Atlantic Tuna, 1970
graphite and watercolor on paper
18 x 24 inches (45.7 x 60.9 cm)
Roddy Collection

Bow Brace, 1971
graphite on paper
22 x 30 inches (55.8 x 76.2 cm)

Blue Heritage, 1971
22 x 30 inches (55.8 x 76.2 cm)

Places Around Knoxville, 1972
20 x 26.5 inches (50.8 x 67.3 cm)

Old Boat, 1972
22 x 30 inches (55.8 x 76.2 cm)

Untitled, 1973
graphite on paper
18 x 24 inches (45.7 x 60.9 cm)

Sketchbook, 1974-1981
graphite on paper
8.5 x 5.5 inches (21.6 x 13.3 cm)

White Dory, 1974
22 x 30 inches (55.8 x 76.2 cm)

Winterlude, 1974
22 x 30 inches (55.8 x 76.2 cm)
Ewing Gallery Collection, Gift of Rod Townsend

Early Wood Fort, 1975
22 x 30 inches (55.8 x 76.2 cm)

Water Bird, 1976
watercolor and graphite on paper
22 x 30 inches (55.8 x 76.2 cm)

Red Barn, Places in Maine, 1976
22 x 30 inches (55.8 x 76.2 cm)

Painted Place, 1977
30 x 40 inches (76.2 x 101.6 cm)
Roddy Collection

Color Bend Series # 477, 1977
22 x 30 inches (55.8 x 76.2 cm)

Color Bend # 377, 1977
30 x 22 inches (76.2 x 55.8 cm)

Color Bend # 677, 1977
22 x 30 inches (55.8 x 76.2 cm)

Red and Black Bars, 1978
22 x 30 inches (55.8 x 76.2 cm)

Structural Series # 778, 1978
22 x 30 inches (55.8 x 76.2 cm)

Kite Series # 378, 1978
hand relief and watercolor on paper
22 x 30 inches (55.8 x 76.2 cm)

Beach and Hills, 1979
22 x 30 inches (55.8 x 76.2 cm)

Northern Light, 1979
18 x 24 inches (45.7 x 60.9 cm)

Center Fold, 1979
hand relief and watercolor on paper
30 x 40 inches (76.2 x 101.6 cm)
Collection of the Knoxville Museum of Art,
Gift of the Artist

Kite Theme # 179, 1979
hand relief and watercolor on paper
22 x 30 inches (55.8 x 76.2 cm)

Folded Out # 379, 1979
22 x 30 inches (55.8 x 76.2 cm)

Folded White in Green # 179, 1979
22 x 30 inches (55.8 x 76.2 cm)

Titled Rhythm # 279, 1979
22 x 30 inches (55.8 x 76.2 cm)

Folded White in Yellow # 180, 1980
22 x 30 inches (55.8 x 76.2 cm)
Ewing Gallery Collection, Gift of the Artist

Around Knoxville, 1980
18 x 24 inches (45.7 x 60.9 cm)

Rhythms with Blue Line, 1980
30 x 22 inches (76.2 x 55.8 cm)

Rhythms with Red Line, 1980
30 x 22 inches (76.2 x 55.8 cm)

Cut Out Series # 181, 1981
watercolor and graphite on paper
22 x 30 inches (55.8x 76.2 cm)

Travelogue # 382, 1982
watercolor and graphite on paper
22 x 30 inches (55.8 x 76.2 cm)

Flight Mood # 185, 1985
30 x 22 inches (76.2 x 55.8 cm)

Window Theme # 286, 1986
30 x 40 inches (76.2 x 101.6 cm)
Ewing Gallery Collection, Gift of the Artist

Cove View, Port Clyde, 1986
22 x 30 inches (55.8 x 76.2 cm)

Kite Series # 887, 1987
hand relief and watercolor on paper
30 x 22 inches (76.2 x 55.8 cm)

Candid View, 1988
22 x 30 inches (55.8 x 76.2 cm)

Morning Fog, Port Clyde, 1988
18 x 24 inches (45.7 x 60.9 cm)

Reflected Nature, 1989
watercolor on paper
30 x 22 inches (76.2 x 55.8 cm)

Travelogue # 1089, 1989
watercolor and graphite on paper
22 x 30 inches (55.8 x 76.2 cm)

Sketchbook, 1990-1994
graphite on paper
6 x 4 inches (15.24 x 10.16 cm)

Sketchbook, 1990-1999
mixed media on paper
8.5 x 5.5 inches (21.6 x 13.3 cm)

Travelogue South # 390, 1990
watercolor and graphite on paper
22 x 30 inches (55.8 x 76.2 cm)

Fire Sculpture # 190, 1990
22 x 30 inches (55.8 x 76.2 cm)

Window Series # 190, 1990
22 x 30 inches (55.8 x 76.2 cm)

Mystery Series # 190, 1990
22 x 30 inches (55.8 x 76.2 cm)

Eternal Flame, 1990
18 x 24 inches (45.7 x 60.9 cm)

Night Light, Port Clyde, 1991
22 x 30 inches (55.8 x 76.2 cm)

Same Size Fits All, 1992
18 x 24 inches (45.7 x 60.9 cm)

Alex Haley, 1992
18 x 24 inches (45.7 x 60.9 cm)

Night Window, 1993
22 x 30 inches (55.8 x 76.2 cm)

City Window # 193, 1993
22 x 30 inches (55.8 x 76.2 cm)

Southern Icon, 1993
18 x 24 inches (45.7 x 60.9 cm)

Park Bridge, 1998
18 x 24 inches (45.7 x 60.9 cm)

Burnt Island, Maine, 1998
22 x 30 inches (55.8 x 76.2 cm)

Mountain Falls, 1999
18 x 24 inches (45.7 x 60.9 cm)

Places in Maine, 1999
18 x 24 inches (45.7 x 60.9 cm)

Beach Rock, 2000
18 x 24 inches (45.7 x 60.9 cm)

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Helen and Carl Sublett, 1999

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Cindy Spangler, Registrar
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