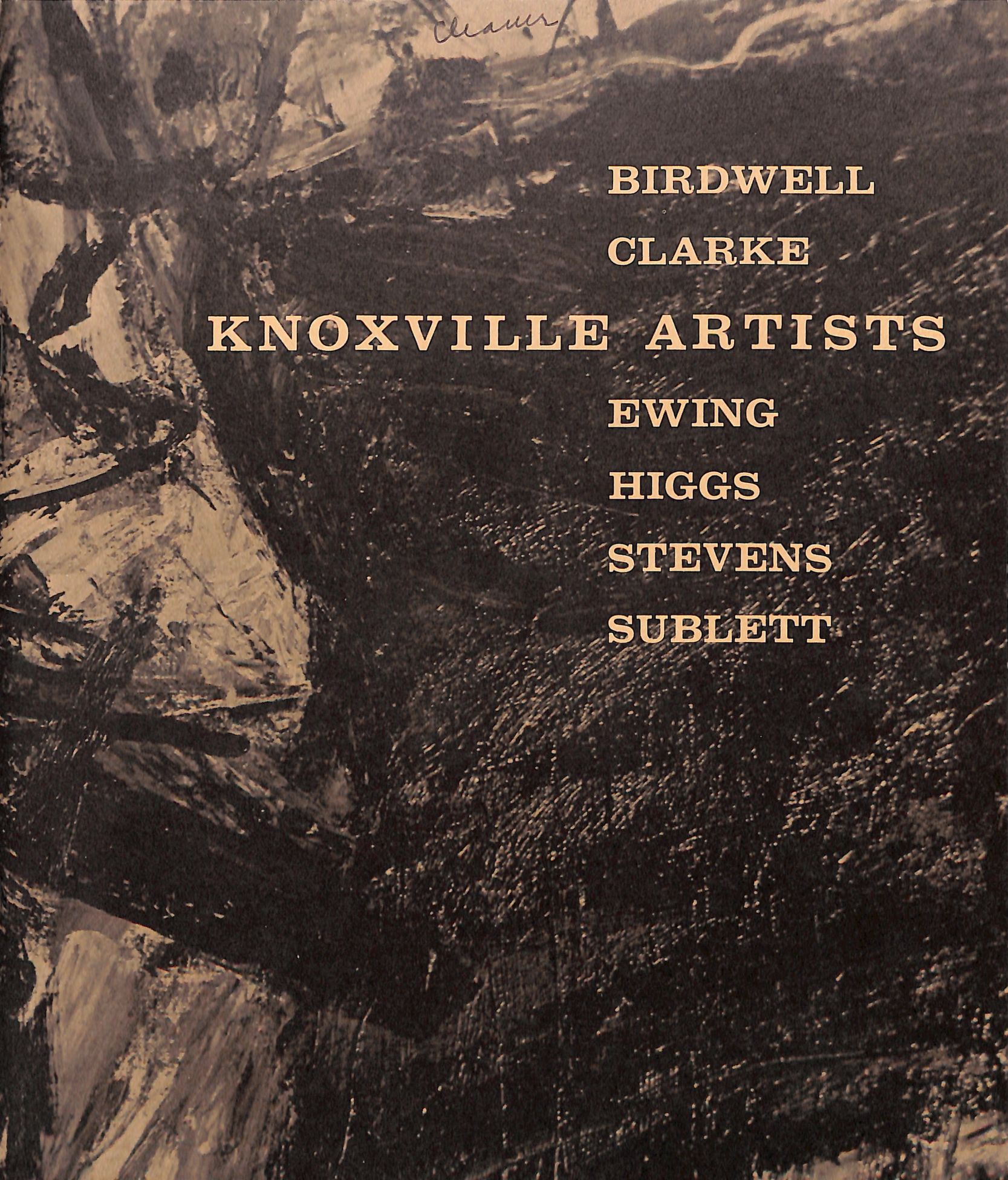


BIRDWELL

CLARKE

KNOXVILLE ARTISTS

EWING

HIGGS

STEVENS

SUBLETT

Robert Birdwell

Richard Clarke

KNOXVILLE ARTISTS

C. Kermit Ewing

Joanna Higgs

Walter H. Stevens

Carl Sublett

Library of Congress Catalog Card No.: 60—64167

IN OUR TIME, cultural rebellion by groups has become so profitable in terms of public recognition that we are accustomed to "schools" or avant-garde groups banded together to endorse a specific approach to art. The painters represented in this brochure are not joined together as an organized group nor do they espouse a particular "style" in painting. Many of their works do share, however, exuberant and spontaneous forms which contain numerous references to nature. These painters are friends who share the environment of Knoxville and the surrounding landscape and have participated together in teaching or in helping with local exhibitions and community activities related to art. Frequently they have competed in the same exhibits in southern and eastern states. Rather than a sharply competitive spirit, they have found cooperation and mutual encouragement to be most rewarding. The present brochure is one result of this attitude.

The group, though not representing all Knoxville painters, does include the most active—those who have exhibited most widely and frequently on the local and national scene and who could be cited among the leaders of contemporary painting in the Southeast. Yet the painting by these artists could be described best as having an international rather than a regional or provincial character.

Dale G. Cleaver
Professor of Art History
The University of Tennessee



Robert Birdwell

If one can put aside much of the transcendental and often irrelevant language used to describe art and its motivations, I think that two basic premises persistently present themselves—sincerity and a deep feeling of truth. I feel these are necessary if the originality of thought and true poetic expression are to be maintained, despite the magnitude of methods, techniques, directions, and isms to which talent is inclined to abandon itself.



Robert Birdwell: *Vegetable Vendors,* 1960, oil on canvas, 26″ x 34″



Robert Birdwell: *Enchanted Land,* 1960
oil on canvas, 40″ x 50″



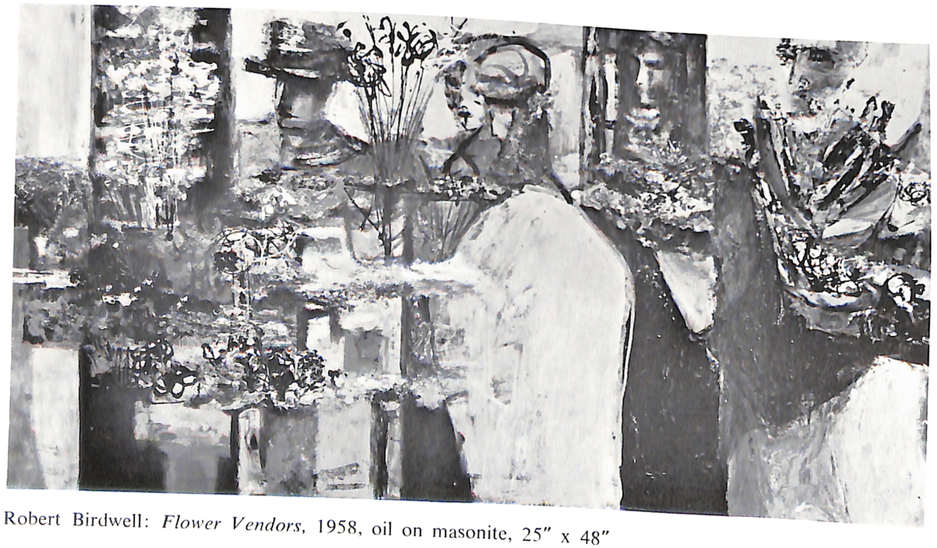
Robert Birdwell: *Knoxville—Tic, Tac, Toe,* 1960, oil on canvas, 50″ x 40″



Robert Birdwell: *Head of Christ*, 1960
metal sculpture, 16″ x 10″



Robert Birdwell: *Girl Fixing Hair*, 1959
ink on paper, 23″ x 18″



Robert Birdwell: *Flower Vendors*, 1958, oil on masonite, 25″ x 48″

ROBERT BIRDWELL

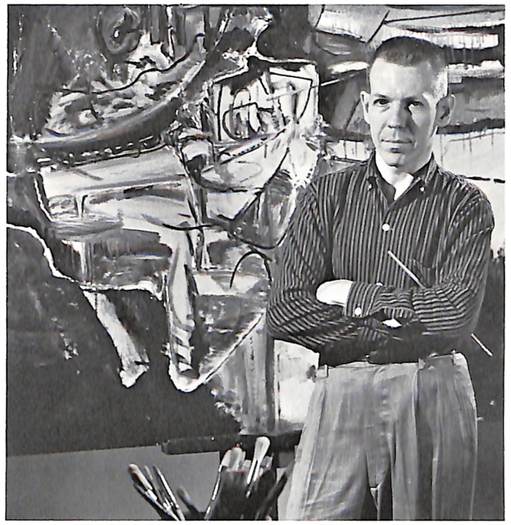
Born 1924, Knoxville, Tennessee. Attended public schools in Knoxville and Kingsport. In Air Corps, 1943-1945; while stationed at Madison, studied painting through extension service at the University of Wisconsin. Graduated from The University of Tennessee in 1950 with a B.A. degree in Fine Arts, and from The State University of Iowa in 1952 with a Master of Fine Arts degree. Continued post-graduate study under fellowship granted by the University, concentrating on graphics with Mauricio Lasansky and painting with James Lechay. Worked as an industrial designer of lamps, ceramics and furniture, 1952-1953. Started working as Staff Artist for the Tennessee Valley Authority in 1953, where he is presently employed. Since 1954 he has taught evening classes in painting and drawing at the Community Art Center in Oak Ridge, Tennessee.

NINE ONE-MAN SHOWS: Audigier Gallery, The University of Tennessee, Knoxville, 1947, 1955, 1959; Oak Ridge Community Art Center, 1954 and 1960; Carousel Theatre, The University of Tennessee, 1955 and 1957; Peabody College, Nashville, Tennessee, 1955; Corbett Art Gallery, Nashville, Tennessee, 1959; T.V.A. Kingston Steam Plant mural exhibited at Audigier Gallery, 1956.

EXHIBITED in national, midwestern and southeastern competitions, and in local exhibitions in Iowa and Tennessee: Knoxville Art Center Spring Exhibition, 1949, 1954-1960; Newport Annual, Rhode Island, 1949; Iowa Annual, Des Moines, 1952; Southeastern Annual Exhibition, Atlanta, Georgia, 1954-1955; Watkins Institute, Nashville, Tennessee, 1954-1955; Mid-South Exhibition of Painting, Memphis, Tennessee, 1955, 1956, 1958; Art Association of New Orleans 55th Annual, Delgado Museum of Art, Louisiana, 1956; Birmingham Art Association Annual Jury Show, 1956-1958; Nashville Arts Festival Annuals, Tennessee, 1956, 1958, 1960; First Columbia Painting Biennial, Columbia, South Carolina, 1957; Painting of the Year Annual, Atlanta, 1957-1958; Virginia Intermont College Annual, Bristol, 1957; Provincetown Arts Festival, Massachusetts, 1958; Hunter Gallery of Art, Chattanooga, Tennessee, 1959; East Tennessee State College 2nd Annual Purchase Exhibition (invitational), Johnson City, 1959; traveling exhibit in leading southeastern museums (invitational), 1959.

HONORS INCLUDE: 1st and 2nd in oil in the All-Army competition in Wisconsin, 1944, and 2nd in oil in Illinois, 1944; Knoxville Art Center Spring Exhibition, 1st in oil, 1949, 1954, 1st in prints, 1954, 1st purchase in oil, 1957, mention in oil, 1958, 1960, mention in drawing, 1959; Student Painting of the Year at The University of Tennessee, Knoxville, 1950; Fellowship to The State University of Iowa, 1951-1952; Iowa Annual, Des Moines Art Center, 2nd in oil, 1952; Watkins Institute Annual, Nashville, Tennessee, 1st purchase in prints, mention in oil, 1954; the Tennessee State Fair, Nashville, 2nd in oil, 1954; the Mid-South Exhibition of Painting, Memphis, Tennessee, mention in oil, 1955, 1958; Virginia Intermont College Annual, Bristol, mention in oil, 1957; Nashville Arts Festival, Tennessee, mention in graphics, 1960.

HIS WORKS are in museums, schools, and private collections. Has murals throughout the Tennessee Valley: in the world's largest steam plant at Kingston, Tennessee (1956); Colbert Steam Plant, Colbert, Alabama; John Sevier Steam Plant, Rogersville, Tennessee; Shawnee Steam Plant, Kentucky; Norris Dam, Norris, Tennessee; Fort Patrick Henry Dam, Kingsport, Tennessee; Boone Dam, Johnson City, Tennessee; South Holston Dam, Bristol, Tennessee; Hiwassee Dam, Hiwassee, North Carolina. Paintings and prints in the permanent collections of The State University of Iowa, Iowa City; Knoxville Art Center; Watkins Institute, Nashville, Tennessee.



Richard Clarke

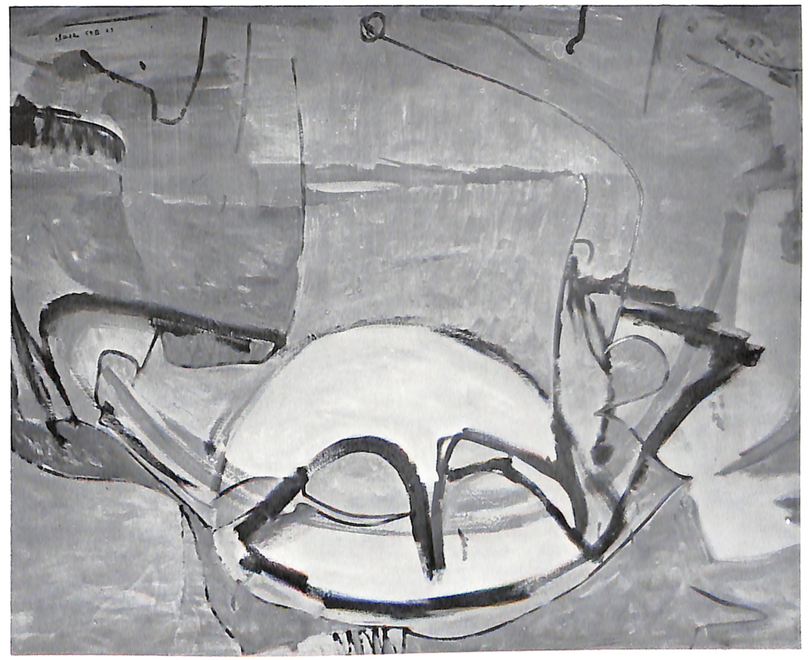
The supreme gift of life consists in its revelation of that secret, private world wherein the fortunate initiate becomes inseparably bound to the whole of creation. There the boundaries of place-time no longer separate and divide man against man, against nature, against the One. Undoubtedly there are many ways to the realization of the Oneness of self and not-self. It is through the making of pictures that something of this revelation is borne in upon me. One wishes that he might gain the center of creation and sometimes even feels that he approaches. And one also wishes that what he makes might serve to aid the induction of another. One works with these wishes constantly before him. But the solving of life's final problem lies in living it out without the certainty of what one has done.



Richard Clarke: *Tornado,* 1960, oil on canvas, 40″ x 40″



Richard Clarke: *Man's Nest, the Machine,* 1959, oil on canvas, 30″ x 38″



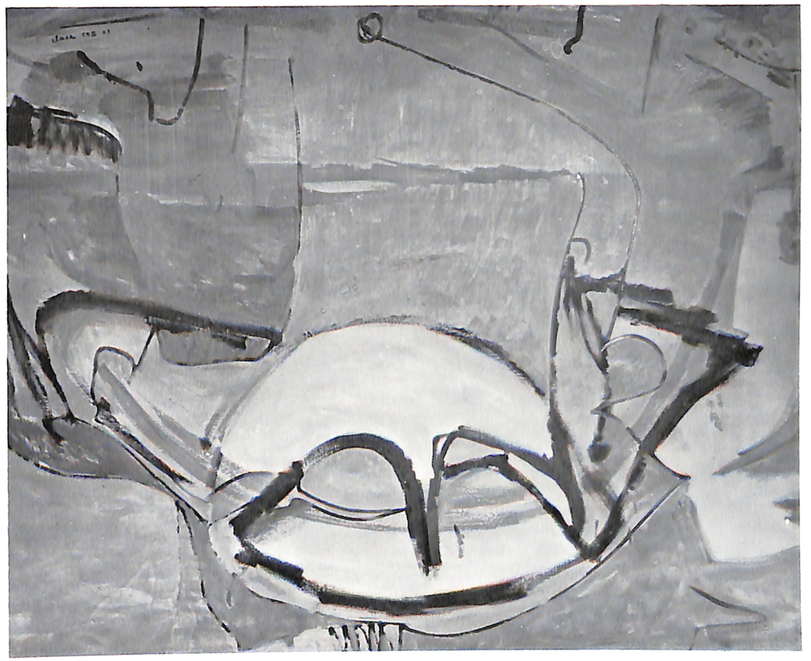
Richard Clarke: *Earth Space,* 1959, oil on canvas, 40″ x 50″
Collection of Nashville Arts Council, Tennessee



Richard Clarke: *Tornado,* 1960, oil on canvas, 40″ x 40″



Richard Clarke: *Man's Nest, the Machine,* 1959, oil on canvas, 30″ x 38″



Richard Clarke: *Earth Space,* 1959, oil on canvas, 40″ x 50″
Collection of Nashville Arts Council, Tennessee



Richard Clarke: *Faust in His Chamber,* 1960, india ink on paper, 21″ x 26½″



Richard Clarke: *My Studio,* 1960, oil on canvas, 50″ x 60″



Richard Clarke: *Cruciform,* 1960, oil on canvas, 40″ x 50″



Richard Clarke: *Where Blue Is Singing*, 1959, casein on cardboard, 18" x 25"

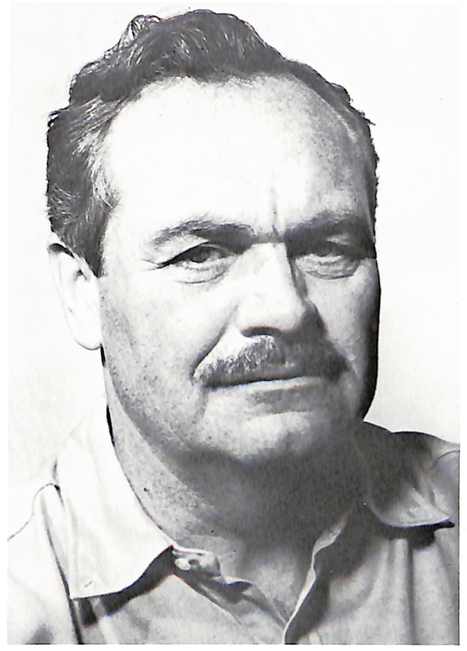
RICHARD CLARKE

Born at Noblesville, Indiana, 1923; public school education there. Attended Indiana University and University of Buffalo. B.S. and M.S. degrees in art education taken at University of Wisconsin, 1948 and 1949. Pilot in Army Air Force, World War II. Worked as technician in rubber and chemical industries; production supervisor in packing plant; technical illustrator and commercial artist for six years. Assistant professor in the Department of Fine Arts, The University of Tennessee, Knoxville, teaching drawing and commercial art since 1956.

EXHIBITED paintings in two solo shows in Knoxville, 1959; in two-man exhibits with Harry DeBaufer, Badger, Wisconsin, 1948, and with Walter H. Stevens, Nashville, Tennessee, 1959. Paintings included by invitation in Painters of the New South, dedication exhibit, Birmingham Museum of Art, Alabama, 1959; Four Knoxville Painters, East Tennessee State College, Johnson City, 1959; Tennessee Artists Now, dedication exhibit, Tennessee Fine Arts Center, Nashville, 1960; 3rd Annual Purchase Exhibition, East Tennessee State College, 1960; Pittsburgh Plan for Art Rental Gallery, Pennsylvania, 1960.

COMPETITIONS: Annual Regional Exhibition, Virginia Intermont College, Bristol, 1958-1960; Knoxville Art Center Spring Jury Show, 1958-1960; Arts Festival, Nashville, Tennessee, 1958-1960; Annual Mid-Year Exhibition of Painting, Butler Institute of American Art, Youngstown, Ohio, 1958 and 1960; Mid-South Exhibition of Paintings, Brooks Memorial Art Gallery, Memphis, Tennessee, 1959; Columbia Museum of Art Painting Biennial, Columbia, South Carolina, 1959; Annual National Exhibition, Washington, D. C., Water Color Association, 1959-1960; Water Color Society of Alabama, Birmingham, 1959; New Orleans Art Association Annual, Delgado Museum of Art, Louisiana, 1960.
Has shown paintings in many Knoxville exhibits; Corbett Gallery, Nashville, Tennessee; Dilfin Gallery, Birmingham; Gatlinburg, Tennessee; Fort Wayne, Indiana; Hyannis, Massachusetts.

AWARDS include first prize in watercolor, Virginia Intermont Annual Regional Exhibition, 1958; first purchase award in watercolor, Mid-South Exhibition of Painting, 1959; honorable mention for watercolor, Virginia Intermont Annual Regional Exhibition, 1959; first prize in watercolor, Nashville Arts Festival, 1959; minor prizes, National Exhibition of Washington Water Color Association, 1959, 1960; purchase award for oil, Nashville Arts Festival, 1960; honorable mention for oil, Virginia Intermont Annual Regional Exhibition, 1960.
Oils and watercolors are in Brooks Memorial Art Gallery and Nashville Arts Council collections and in a score of private collections.



C. Kermit Ewing

In this day of advanced technology with the scientific emphasis on the conquest of outer space, there is still room for the artist. He must sift the knowledge and create a meaningful world from the fragments. This visual world, naturally, will reflect the complexities of the day. The artist is conditioned by the accelerated pace, but simultaneously is re-examining the past which is constantly being expanded by scholarly research. He remains an isolated individual dependent upon his sensitivities and capacities to project his discoveries. This mid-twentieth century may well evolve a style which will be equally identified with the times as Impressionism was with the last half of the nineteenth century.



C. Kermit Ewing
Summer Storm
Over Southern Spain, 1960
oil on canvas
24″ x 30″
Collection of
Mr. and Mrs. Frank Hare
Knoxville, Tennessee



C. Kermit Ewing
Italian Coast Town, 1960
oil and sand on canvas
40″ x 50″



C. Kermit Ewing: *Hurricane Beach.* 1959, oil, sand, and plaster on canvas, 40″ x 50″



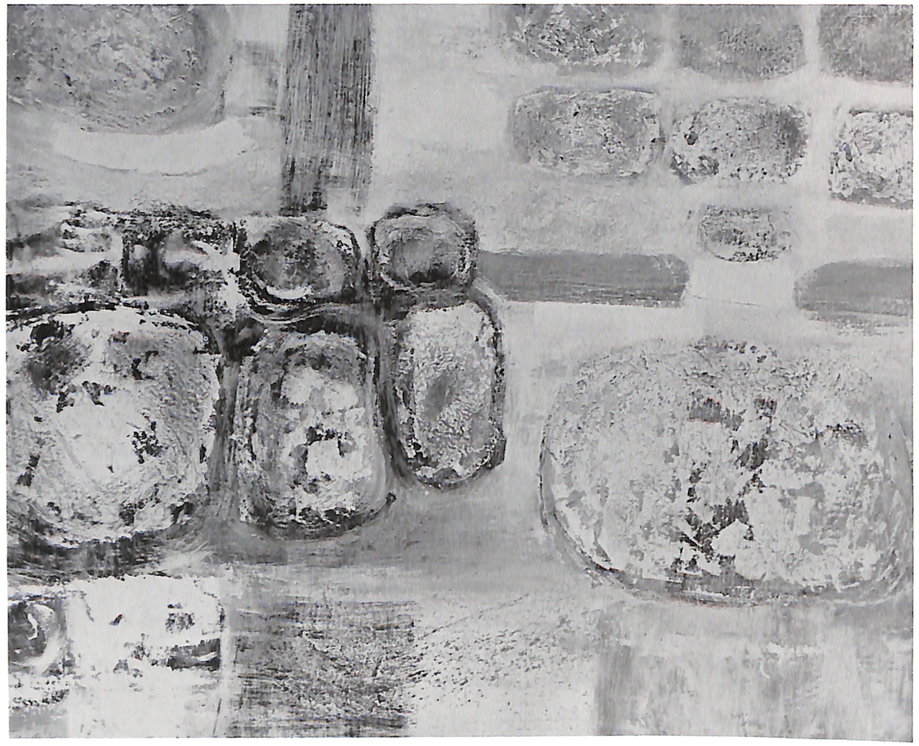
C. Kermit Ewing
Road to Toledo, 1960
oil on canvas
30″ x 40″
Collection of
Mr. and Mrs. R. H. Studebaker
Tipp City, Ohio



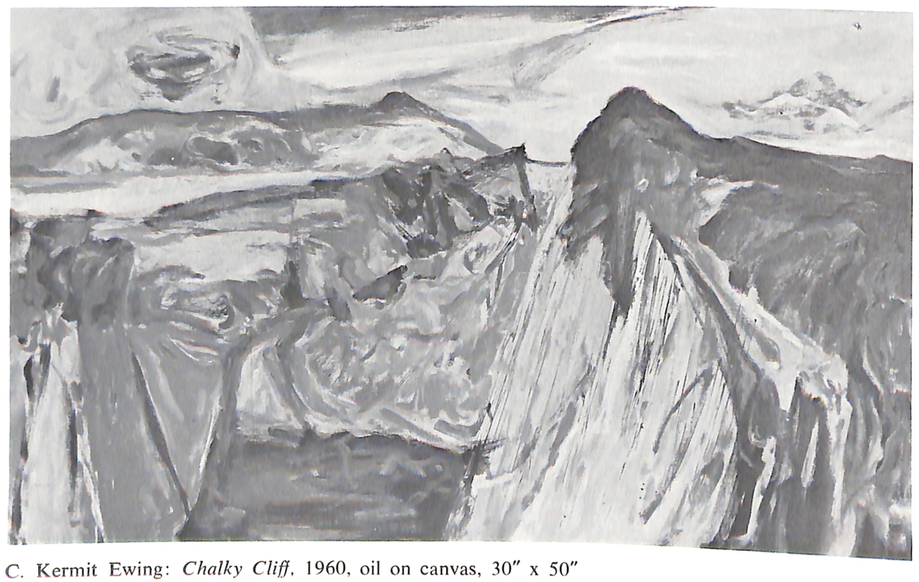
C. Kermit Ewing
Road to Saragossa, 1960
oil on canvas
30″ x 40″



C. Kermit Ewing: *Malta Coast,* 1960, oil on canvas, 30″ x 40″
Collection of Mr. and Mrs. John E. Oberne, Jr., Knoxville, Tennessee



C. Kermit Ewing: *Noonday Beach*, 1959, oil, sand, and plaster on canvas, 40″ x 50″



C. Kermit Ewing: *Chalky Cliff*, 1960, oil on canvas, 30″ x 50″

C. KERMIT EWING

Born in Bentleyville, Pennsylvania, 1910. Received the B.A. degree in 1932 and the M.A. in 1938 from Carnegie Institute of Technology, Pittsburgh, Pennsylvania. Recipient of an Athletic Scholarship in football, 1928-1932; the Carnegie Institute Founders Scholarship, 1931-1932; the Louis C. Tiffany Fellowship, Oyster Bay, New York, summer, 1932. Further graduate study at the University of Iowa, summer, 1940; Carnegie Foundation Fellowship, Harvard University, summer, 1941.

Taught in the public schools of Pennsylvania and New York, 1932-1940; State Teachers College, Indiana, Pennsylvania, 1940-1942; Carnegie Institute of Technology, Pittsburgh, 1942-1948; studio classes, Central City, Colorado, summer, 1947. Professor of Fine Arts at The University of Tennessee Department of Fine Arts from 1948 to the present. Has taught painting classes at Oak Ridge, Tennessee, 1952 to the present. Art Consultant for T.V.A. Travel: sketching trips to Mexico, summers of 1938 and 1939; extensively in the United States; Spain, summer, 1959.

SOLO EXHIBITIONS: Arts and Crafts Center, Pittsburgh, 1947; Audigier Gallery, The University of Tennessee, Knoxville, 1948, 1956; Oak Ridge Art Center, Tennessee, 1954; Carousel Theatre, The University of Tennessee, 1956; The Hunter Gallery of Art, Chattanooga, Tennessee, 1960.

Two-Man show with Carl Sublett, Corbett Gallery, Nashville, Tennessee, 1959.

EXHIBITIONS: National Academy of Design, New York, 1938; Associated Artists of Pittsburgh, 1938-1960; Annual Midyear Show, Butler Institute of American Art, Youngstown, Ohio, 1940-1946; Carnegie Institute American Annuals, Pittsburgh, 1944-1946; Pepsi-Cola National Annuals, 1945-1946; Brooks Memorial Gallery Biennial, Memphis, Tennessee, 1949; The Southeastern Annual Exhibition, Atlanta, Georgia, 1950-1959; Pittsburgh Plan For Art Rental Gallery, 1954-1958; Painting of the Year Annual, Atlanta, Georgia, 1955; The Mid-South Exhibition of Paintings, The Brooks Memorial Gallery, Memphis, Tennessee, 1954-1959; Knoxville Art Center Annual Spring Shows, 1948-1960; Art Association of New Orleans 55th Annual, Delgado Museum of Art, Louisiana, 1956; Provincetown Art Festival, Massachusetts, 1958; East Tennessee State College 2nd Annual Purchase Exhibition (invitational), Johnson City, 1959; Nashville Arts Festival Annuals, Tennessee, 1958-1960; Painters of the New South (invitational), Birmingham Museum of Art, Alabama, 1959; Tennessee Artists Now (invitational), Tennessee Fine Arts Center, Nashville, 1960.

HONORS AND AWARDS: Associated Artists of Pittsburgh, Figure Composition, 1940; Springfield Annual, Massachusetts, second in oil, 1941; Carnegie Institute Prize, Best Two oils, 1943, water color prize, 1944, landscape prize, 1945; Brooks Memorial Gallery Biennial, Memphis, first prize, 1949; Tennessee State Fair, Nashville, first prize, 1949; The Southeastern Annual Exhibition, Atlanta, first in oil, 1950; Painting of the Year Annual, Atlanta, third in oil, 1955; Knoxville Art Center Spring Jury Shows, second in oil, 1955, award in oil, 1960; Virginia Intermont College Annual Regional, Bristol, honorable mention in oil, 1958.

COLLECTIONS: Pennsylvania State, State College, Pennsylvania; University of Pittsburgh; High Museum, Atlanta, Georgia; Hunter Gallery of Art, Chattanooga; Public Schools, Pittsburgh; Public Schools, Latrobe, Pennsylvania; Public Schools, Monesson, Pennsylvania; The Knoxville Art Center. T.V.A. murals at Muscle Shoals, Alabama; Johnsonville, Tennessee, Steam Plant. Numerous private collections throughout the United States.



Joanna Higgs

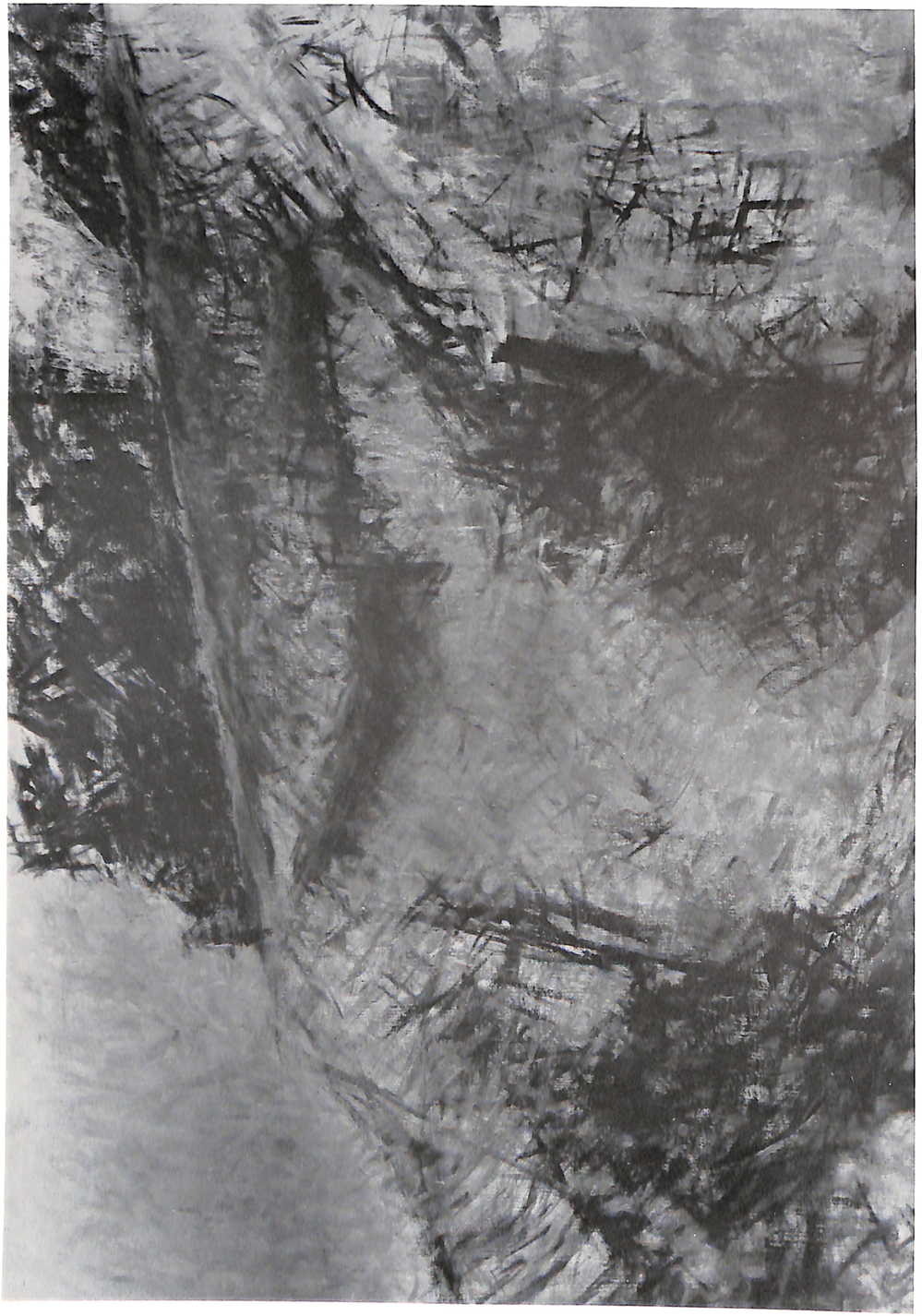
As art becomes a natural and familiar thing to one, perhaps he becomes less aware of its differences, so noticeable to the newcomer, from the natural world. I have come to regard my painting as involving natural light, natural objects; i.e., one painting may describe a figure moving through an early morning landscape, another may portray a tree glistening with snow in the midday sun. I consider the style to be an innate quality of the painting; some works are concluded swiftly, others arrive only after much paint has been applied and rejected. The material used necessarily affects the final answer—whether it is paper or canvas collage, watercolor, drawing, oil, or print; I look for a lucidity of design, a mood of light, an aliveness of movement, a glow of color. If the conclusion should appear in a dress a bit different from some of its predecessors, I do not look upon this difference as a drawback. To me part of the excitement of painting is in finding new things.



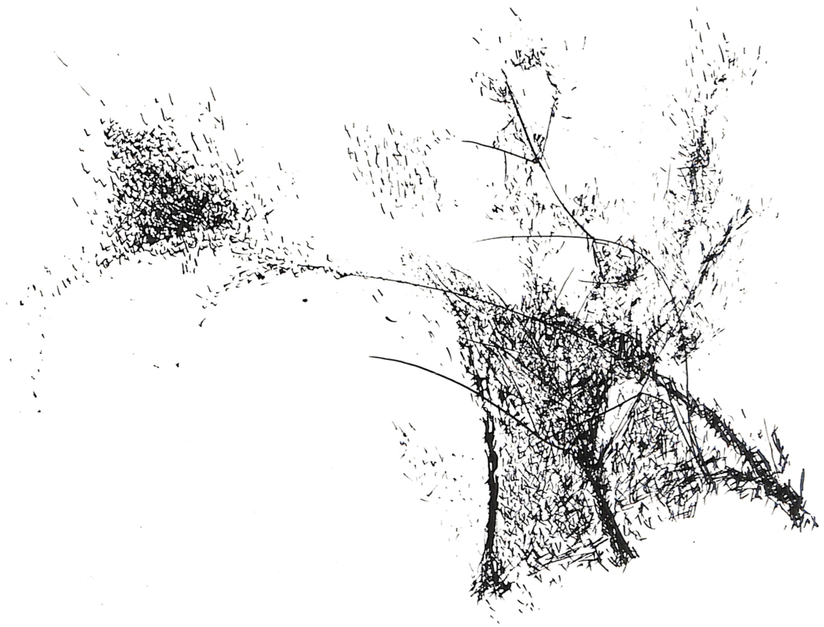
Joanna Higgs: *Trees and Sky,* 1959, oil on canvas, 50″ x 88″, triptych



Joanna Higgs: *Even Blue,* 1959, oil on canvas, 36″ x 50″



Joanna Higgs: *Quarry*, 1960, oil on canvas, 36″ x 50″



Joanna Higgs
Leaves Blowing, 1958
ink on paper
16″ x 20″



Joanna Higgs
Pink Quarry, 1960
watercolor on paper
17″ x 22¾″



Joanna Higgs: *Flowering Mountains, I*, 1960, oil on canvas, 34″ x 50″

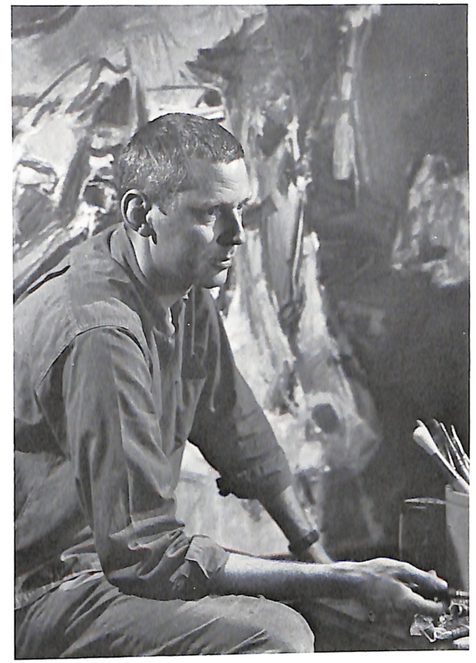
JOANNA HIGGS

Born in Nashville, Tennessee, 1934. Attended the Nashville public schools. Received the B.F.A. degree from The University of Tennessee, Knoxville, in 1956. Graduate study at The University of Illinois, Urbana, with a major in painting, 1957-1958; returned there in September, 1960, to continue work toward the M.F.A. degree. Employed as staff artist for the Medical Division of The Oak Ridge Institute of Nuclear Studies, Oak Ridge, Tennessee, 1956-1957. Was a designer for The University of Tennessee Graphic Arts Service, 1958-1960.

EXHIBITS in national, regional, and local exhibitions: Annual Midyear Show, Butler Institute of American Art, Youngstown, Ohio, 1959, 1960; Southeastern Annual Exhibition, Atlanta, Georgia, 1959; Painting of the Year Annual, Atlanta, Georgia, 1957, 1959; Annual Nashville Art Festival, Tennessee, 1959, 1960; Virginia Intermont College Annual Regional, Bristol, 1960; Knoxville Art Center Spring Jury Show, 1956-1960; Tennessee Artists Now (invitational), Tennessee Fine Arts Center, Nashville, 1960; Pittsburgh Plan For Art Rental Gallery (by invitation), Pennsylvania, 1960.

AWARDS AND HONORS: Third Annual Nashville Arts Festival, Tennessee, one of two equal first awards in oil, 1959, mention in graphics, 1960; Knoxville Art Center Spring Jury Show, mention in graphics, 1957; first purchase award in oil, 1959; honor award in oil, 1960; Third Annual Painting of the Year Exhibition, Atlanta, Georgia, honorable mention in oil, 1957.

Works in the collection of The Knoxville Art Center, and in many private collections throughout the Southeast.



Walter H. Stevens

Our human reaction to a "beautiful" landscape is a single example of the power within a visual experience, even though each of us will vary in our exact feelings and will no doubt be inadequate to the task of having to put into words the depth and intensity of our reactions. When engrossed in such a visual union with our physical world, we are indeed led to feel much more than mere contact. We often are wonderfully aware that we are actually a meaningful part of that which we view, and that it in turn is an integral part of us. This moment of "becoming" is magnificent, no matter how brief, for we are strangely assured that our lives are immeasurably enriched even though this enrichment is intangible.

This awareness results from a highly complex combination of formal relationships, just as it does from works of art which move us. My work is an attempt to recreate and communicate this same sense of unity and enrichment.



Walter H. Stevens: *Rock Figure I*, 1959, oil on canvas, 50″ x 40″



Walter H. Stevens
Wintry Knoll, 1959
polymer tempera and collage
on canvas, 22″ x 30″
Courtesy of
Contemporary Arts, Inc.



Walter H. Stevens: *Hill Split*, 1960, oil on canvas, 50″ x 69″



Walter H. Stevens
Crest III, 1960
oil on canvas, 50″ x 50″
Collection of
The Knoxville Art Center



Walter H. Stevens: *Shadow Ridge*, 1959, oil on canvas, 30″ x 50″



Walter H. Stevens: *Navajo Territory II*, 1960, oil on canvas, 50″ x 50″



Walter H. Stevens: *Point Blast,* 1960, oil on canvas, 40″ x 32″

WALTER H. STEVENS

Born in Mineola, New York, 1927. B.F.A. degree from Drake University, Des Moines, Iowa, 1951. Graduate Assistant, The University of Illinois, 1953-1955, M.F.A. degree 1955. Present position: Assistant Professor of Fine Arts, The University of Tennessee, Knoxville.

NINE SOLO EXHIBITIONS as painter and printmaker, including these major shows: The Des Moines Art Center, Iowa, 1951; Audigier Gallery, The University of Tennessee, 1957; The Sunken Meadow Gallery of Contemporary Art, Kings Park, New York, 1958; The Mint Museum of Art, Charlotte, North Carolina, 1959; Contemporary Arts, Inc., New York City, 1960.

EXHIBITS WIDELY: Mid-American Annual, Nelson Gallery, Kansas City, Missouri, 1951, 1954, 1955; Pennsylvania Academy Annual Watercolor and Print Exhibition, Philadelphia, 1953, 1957; Boston Printmakers National Annual (member), Boston, Massachusetts, 1954-1956; Annual Midyear Show, Butler Institute of American Art, Youngstown, Ohio, 1954-1956, 1958-1960; Washington Water Color Club Annual, National Museum, Washington, D. C., 1956-1959; The Art Association of New Orleans Annuals, Louisiana, 1956-1960; Water Color Society of Alabama Annual Jury Exhibition, Birmingham, 1956-1959; Mid-South Exhibition of Paintings, Memphis, Tennessee, 1957-1959; Columbia Painting Biennial, Columbia, South Carolina, 1957, 1959; Southeastern Annual Exhibition, Atlanta, Georgia, 1957, 1959, 1960; Portland Summer Art Festival, Maine, 1958-1960; and numerous other group and competitive exhibitions.

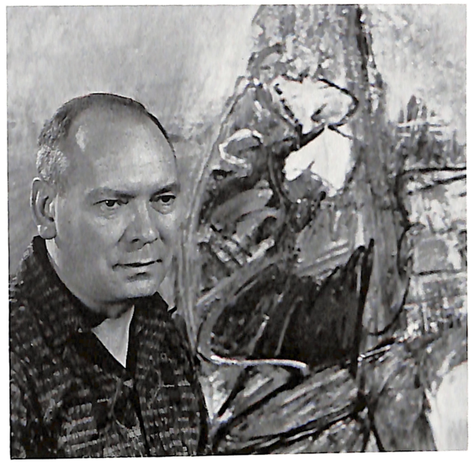
Selected for Art In America New Talent issue of March 1957 as one of 31 young American artists featured in publication and traveling exhibition arranged by The American Federation of Arts.

Works included in Contemporary Arts Exhibition shown in Institute Brazil-Estados Unidos, Rio de Janeiro, and Museu de Arts Moderna, Sao Paulo, summer, 1960.

AWARDS IN EXHIBITIONS: Lake Michigan Print Show, Grand Rapids, Michigan, The Perkins Award, 1952; Wabash Valley Exhibit, Swope Art Gallery, Terre Haute, Indiana, first in oil, 1952; Northwest Printmakers 28th International, Seattle, Washington, honorable mention, 1956; Columbus Art League, Ohio, first in graphics, 1956; Ohio State Fair, Columbus, second in graphics, 1956; Canton Art Institute Fall Show, Ohio, mention in graphics and purchase award, 1956; Knoxville Art Center Spring Jury Show, first purchase in graphics, 1957, mention in oil and water color, 1958, second purchase in oil, 1959, first purchase in oil, 1960; Water Color Society of Alabama 20th Annual, Birmingham, first purchase, 1957; Virginia Intermont College Annual Regional, Bristol, mention in water color, 1958, first in oil, 1959, mention in oil, 1960; Tennessee-Carolina Fair, Newport, Tennessee, second in oil, 1958; Delta Art Annual, Little Rock, Arkansas, first purchase in water color, 1958; Birmingham Art Association 52nd Annual Jury Show, Alabama, first in oil, 1960; Fourth Annual Fine Arts Festival, Clarksville, Tennessee, third prize and purchase award, 1960; Fourth Annual Nashville Arts Festival, Tennessee, one of three equal purchase awards, 1960.

PUBLIC COLLECTIONS: The Canton Art Institute, Ohio; The Knoxville Art Center (three works); Birmingham Muesum of Art, Alabama; Museum of Fine Arts, Little Rock, Arkansas; The Mint Museum of Art, Charlotte, North Carolina; Nashville Arts Council, Tennessee; Austin Peay State College, Clarksville, Tennessee. Numerous private collections, including that of Walter P. Chrysler, Jr.

REPRESENTED BY: The Sunken Meadow Gallery of Contemporary Art, Kings Park, New York; Contemporary Arts, Inc., New York City.



Carl Sublett

The true value of a man's art, I believe, does not depend upon the capacity with which it is received by others but rather the degree of personal conviction exercised in a lifetime of creating it.

From contrasting colors and forms in nature I draw the nucleus for painting. My statements, for the most part, are abstract expressions of emotional experiences received while in visual contact with my subject. With creative arrangement, I try to combine the visual and the spiritual for statements that read as simple realities tinged with secondary notes of mystery and imagination. 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 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.

I gear my work habits to function with mood and strive to keep interest at a fever pitch. I accomplish this by working with different mediums, changing surfaces, painting in series, working in the field and by experimentation. Sometimes the excitement of change is mild and sometimes extreme, but always stimulating and rewarding.



Carl Sublett: *Quarry Place and The Crucified Tree,* 1959, oil on canvas, 50″ x 40″.
Collection of Dr. Dale G. Cleaver.



Carl Sublett
Snow Bank, 1955
oil on canvas
22″ x 30″



Carl Sublett
Spring, 1956
oil on masonite
22″ x 30″
Collection of
Walter H. Stevens



Carl Sublett
Sea Forest, IV, 1960
oil on canvas
30″ x 40″



Carl Sublett
Car Graveyard, II, 1959
polymer on masonite
24″ x 36″



Carl Sublett
Indian Summer, IV, 1960
oil on canvas
50″ x 40″

Carl Sublett
Car Graveyard, I, 1958
collage and watercolor
on canvas
22″ x 30″

Carl Sublett
Marble Drift, 1959
oil on canvas
40″ x 50″







Carl Sublett
Wilderness, IV, 1960
watercolor on paper
16″ x 22″



Carl Sublett
Draw, I, 1960
polymer on canvas
22″ x 30″

CARL SUBLETT

Born in Johnson County, Kentucky, 1919. Attended Western Kentucky State Teachers College, majoring in art. While serving with the United States Army, attended The University Study Center, Florence, Italy, and received its Citizens Award in Art, 1944. Studied painting with Professor C. Kermit Ewing at The University of Tennessee, 1956. Present position: art director for Charles S. Kane Company, Knoxville.

FOURTEEN SOLO EXHIBITIONS, including: Bristol Art Guild, Tennessee, 1954; East Tennessee State College, Johnson City, 1954; Carousel Theatre, The University of Tennessee, 1956, 1960; Audigier Gallery, The University of Tennessee, 1956; Virginia Intermont College, Bristol, 1958; Kings College, Bristol, Tennessee, 1958; Kingsport Artist Guild, Tennessee, 1958; The Mint Museum of Art, Charlotte, North Carolina, 1959; Oak Ridge Community Art Center, Tennessee, 1960; The Sunken Meadow Gallery of Contemporary Art, Kings Park, New York, 1960.

REGULAR EXHIBITOR: Southeastern Annual Exhibition, Atlanta, Georgia, 1954-1958, 1960; Mid-South Exhibition of Paintings, Memphis, Tennessee, 1956-1958; Virginia Intermont College Annual Regional, Bristol, 1949 - 1960; Washington Water Color Club Annual, Washington, D.C., 1958-1960; Provincetown Arts Festival, Massachusetts, 1958; Annual Nashville Arts Festival, Tennessee, 1958-1960; Annual Mississippi Art Association Water Color Exhibition, Jackson, 1958, 1959; Painting of the Year Annual, Atlanta, 1958; Painters of the New South, Birmingham, Alabama (invitational), 1959; Columbia Painting Biennial, Columbia, South Carolina, 1959; Annual Midyear Show, Butler Institute of American Art, Youngstown, Ohio, 1959; Pennsylvania Academy Annual Water Color and Print Exhibition, Philadelphia, 1959; Tennessee Artists Now (invitational), Tennessee Fine Arts Center, Nashville, 1960; Portland Summer Art Festival, Maine, 1960; Tennessee Art Salon, Smithsonian Institution, Washington, D. C. (invitational), 1960. Group Shows: Four Knoxville Painters, East Tennessee State College, Johnson City (with Clarke, Ewing and Stevens), 1959; Four Knoxville Artists, Oak Ridge Community Art Center, Tennessee (with Birdwell, Ewing and Stevens), 1959; Two - man show, Corbett Art Gallery, Nashville, Tennessee (with Ewing), 1959; Two-man show, University of Kentucky art gallery, Lexington (with Stevens), 1959.

AWARDS AND HONORS: Virginia Highlands Festival, Abingdon, first in oil, 1955; The Southeastern Annual Exhibition, Atlanta, special mention in oil, 1955, special mention in water color, 1957, special mention in oil, 1960; Virginia Intermont College Annual Regional, Bristol, mention in oil, 1956, 1958, first in water color, 1959, mention in water color, 1960; Knoxville Art Center Spring Jury Show, purchase awards, 1955-1959, award in water color, 1960; Tennessee-Carolina State Fair, Newport, Tennessee, first purchase in oil, 1958; Annual Nashville Art Festival, Tennessee, third in water color, 1959, mention in oil, 1960; East Tennessee Second Annual Purchase Show, Johnson City, purchase award, 1959; Washington Water Color Club 63rd National Exhibition, Washington, D.C., second prize, 1960; Birmingham Art Association 52nd Annual Jury Show, Alabama, first in water color, 1960; Fourth Annual Fine Arts Festival, Clarksville, Tennessee, first prize, 1960.

WORKS INCLUDED in the public collections of The Knoxville Art Center (five paintings); East Tennessee State College, Johnson City; The Mint Museum of Art, Charlotte, North Carolina; The Tennessee-Carolina Fair, Newport, Tennessee. Represented in well over fifty private collections, including that of Walter P. Chrysler, Jr.

REPRESENTED BY: The Sunken Meadow Gallery of Contemporary Art, Kings Park, New York.

Address inquiries about exhibitions of works by these artists to C. Kermit Ewing, Department of Fine Arts, The University of Tennessee, Knoxville 16, Tennessee.

Present addresses of the artists:

Robert Birdwell, studio, Tennessee Valley Authority, 421 Wall Avenue, Knoxville; home, 4604 Lonas Road, Knoxville.

Richard Clarke, studio, Department of Fine Arts, The University of Tennessee; home, 1622 Maury Street, Alcoa, Tennessee.

C. Kermit Ewing, studio, Department of Fine Arts, The University of Tennessee; home, Topside Road, Knoxville.

Joanna Higgs, studio, 838 Temple Avenue, Knoxville.

Walter H. Stevens, studio, Department of Fine Arts, The University of Tennessee; home, 320 Seventeenth Street, Knoxville 16.

Carl Sublett, studio and home, 2104 Lake Avenue, Knoxville.

Knoxville, Tennessee, 1960

Photographs by Fogarty, Knoxville, except the one of Mr. Birdwell which is by Norman Carmichael, Oak Ridge, Tennessee. Printing by Thomas-Higdon Printing Company, Knoxville, Tennessee.