



A TRANSFER OF SPIRIT

A selection of artists who studied with Roger Winter
Kirk Hopper Fine Art • September 20–October 25, 2014

3008 commerce kirk hopper fine art

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Charley Aberg
John Alexander
David Bates
Jaq Belcher
Mary Ann Bennett
Chong Chu
Brian Cobble
Ana Corberó
Tim Coursey
Jennifer Crohn
Pat Culler
Kaleta Doolin
James Dowell
Marilu Flores Gruben
Barbara Fontaine White
Lilian Garcia-Roig

Leah Goren
Melissa Guion
Sam Gummelt
Tracy Harris
Daniel Heyman
Laurie Hickman Cox
Carol Hoy
Paul Jarzemsky
Peter Julian
Suzanne Kelley Clark
Hiromi Majiramuno
Jan Lee McComas
Mary McMahon Crain
Ron Moody
Stephen Mueller
Gail Norfleet

Gary Richardson
Dan Rizzie
Siena Sanderson
Mary Elizabeth Schleier
Dianne Schlies
Charlotte Seifert
Don Shields
Susan Shiels Johnson
Sally Shiels Schupp
Arleigh Stark
Molly Terrell Allan
Robin Valle
Martha Whitman
Danny Williams
Kathy Windrow
Robert Yarber

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"The teacher who is wise leads you to the threshold of your own mind."

With those words from Kahlil Gibran, I opened my first painting class 53 years ago. The Fort Worth Art Center named the class "The New Image," one of their summer offerings for 1961. "The New Image" was a popular expression derived from a MoMA exhibition entitled "The New Image of Man," a show that expedited the demise of Action Painting. I told the class that I had no intention of teaching "The New Image," and that I had my own priorities. No one dropped out.

I soon learned what a precarious life I'd chosen. Six weeks into the job, I was "allowed to resign" after writing a letter to the local newspaper harshly criticizing its art critic. Hurray! I was following Robert Henri's advice to one of his former students that a short courageous career in teaching would be better than "one prolonged through hedging." As it happened, I had a very long career in teaching.

My ambition to teach was developed through emulation of the University of Texas painting professors. All were well-educated, well-traveled, and filled with intellectual curiosity about the world. I now see them as my true parents. They gave a direction and substance to my life and to the lives of so many other students. It's not irrelevant that in time I came to see their paintings as somewhat provincial. If art students never surpass the works of their teachers, then art becomes either static or an endless downward spiral. What is far more relevant is that those artists/teachers found it in themselves to encourage youthful efforts and to give each student some inkling of what his or her talents were. I know they started me on the road to my life's work. I very much wanted to be like them. I wanted to be an artist/teacher.

The role of artist/teacher has steadily evolved since the first art academies were established in Italy over four hundred years ago. Early academies, following the Greek principle that artists should have knowledge of math, music, astronomy, etc., promoted the liberal arts along with applied art. From this union of art and liberal arts came compositional devices such as "the rule of three" and rebatement, not to mention the Golden Section as a canvas proportion. Contemporary university



Gail Norfleet. *Paul, Jan, John, David*, 2007–2013, monoprint with hand-coloring, 10.75" x 16.75". Paul Jarzemsky, Jan Bates, John Alexander, and David Bates in front of Roger Winter's painting *Kenosha*. Photo courtesy of Valley House Gallery & Sculpture Garden

Cover Photo: Roger Winter with a group of masked painting students on Halloween night, the National Academy School, New York, 2004

art departments also combine art and liberal arts, but here the similarity to academic training ends. And though academic training has been challenged over and over by more flexible art schools and by degree-granting programs, art academies still exist in pockets throughout the world, seemingly undaunted by social revolutions and technological upheavals in modern and postmodern history. In contrast, many current university art programs have all but removed the hand from art-making so that the mind can be unfettered by any necessity for skill. Concurrently, computer science has weakened examination of the physical world via the senses.

So questions occur. Can a traditional art school satisfy the intellectual curiosity and cultural knowledge of a student who lives in a very different world from the one known even a half-century ago, before the arrival of the Internet and before the ubiquitous addiction to electronic gadgets? How can nude models in a sky-lit studio seem anything but anachronistic in today's global context? On the other hand, what can a contemporary university art department offer the student who has a gift and a passion for drawing? What can it offer a student who wants a medium with a substantial history? After all, the study of writing doesn't exclude knowledge of language and literary form. Isn't ignoring the time-honored accumulated history of teaching art hubris in the extreme? However, when academic art schools turn their backs on the present, a common practice throughout their history, aren't they likely to be digging mass graves for their students?

The dilemma can only be solved if art teaching establishments, artists/teachers, and art students stay in a constant state of evolution. Each must continually, carefully, assimilate and analyze new knowledge and new insights. In a moment's time, truth can turn into half-truth. The kingpins and prevailing values of the art world can change shapes with each unpredictable gust of wind. This year's convictions often become next year's stylistic conceits. A thoughtful striving for one's voice, one's own true voice, always trumps a blind following of the flavor of the week.

I am honored, fulfilled, and filled with gratitude by the 40-plus artists who are willing to take part in this exhibition of former students. I am indebted to Kirk Hopper for generously allowing his gallery space to house this complex show. Something inexplicably wonderful exists in a vital student-teacher relationship. This magic, this precious entity, must never be lost.

Roger Winter

Professor Emeritus of Painting and Drawing, Southern Methodist University, Dallas, Texas

Charley Aberg

Standing Woman, 1981,
oil on canvas, 83" x 53"



John
Alexander

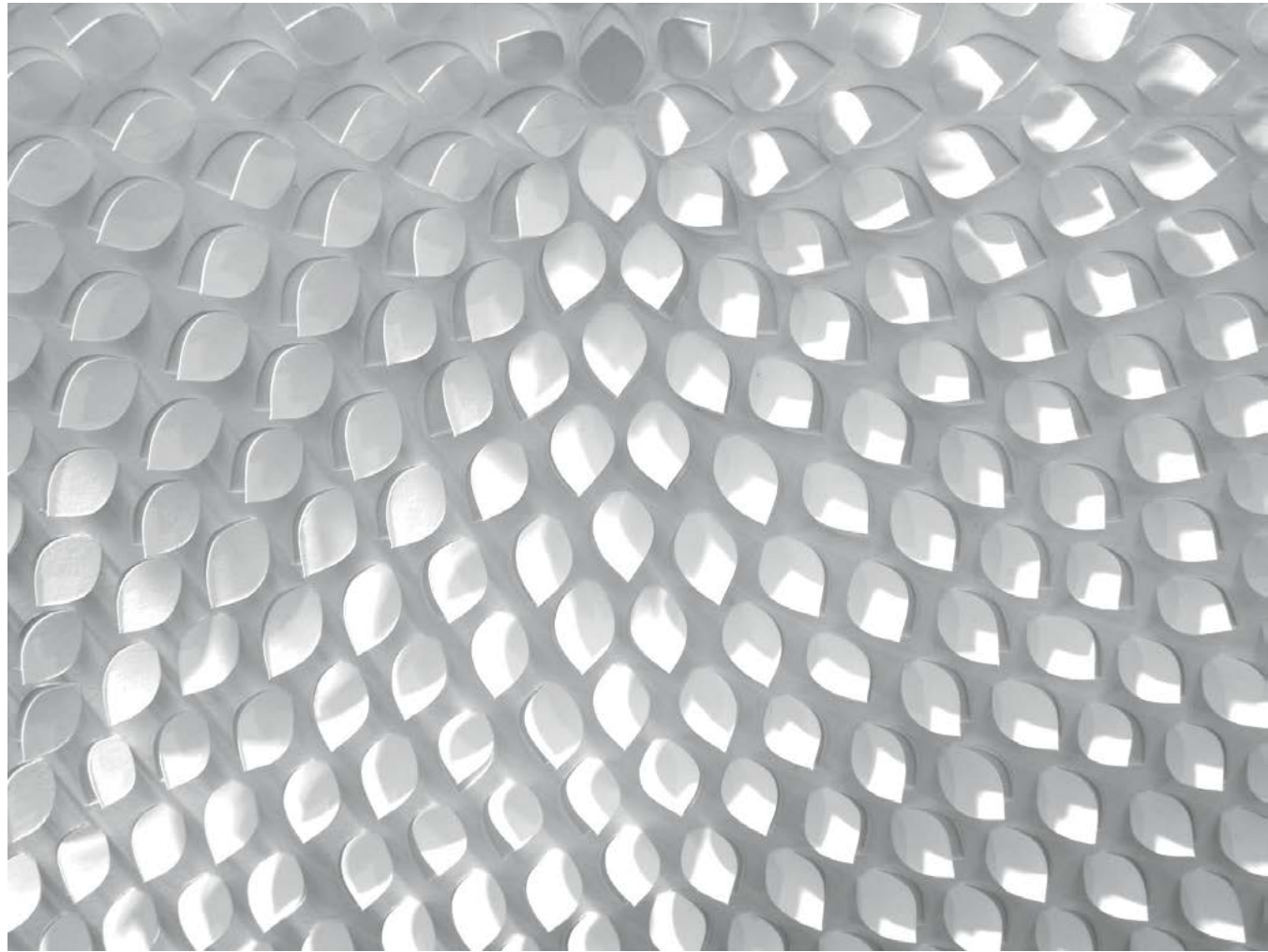


Mandrill in Love, 2014,
oil on panel, 20" x 15"

David Bates



Filmore Avenue, 2007, oil on canvas, 24" x 30"



Jaq Belcher

Salt Star (detail), 2013, hand cut paper, 1452 cuts, 24.5" x 24.5"



Mary Ann
Bennett

Nate and Laila, 2012,
mixed media, 36" x 24"



Chong
Chu

*Blue Tree Flower
Garden #1, 2010, oil
on canvas, 60" x 48"*

Brian Cobble



San Miniato, 2012, pastel, 17.1" x 38.6". Photo: Pat Berrett. Courtesy of Valley House Gallery & Sculpture Garden

Ana Corberó



Puce Flush, 2013, oil on linen, 39.4" x 78.75"



Tim Coursey

Stage Set, 2013, bronze, white plastic, 3.5" x 8.5" x 11"

Jennifer Crohn



View in Tel Hashomer with Colitis, 2014, ink and pencil on paper, 11.75" x 25"

Pat Culler

Pinky, 2006, oil on panel, 16.5" x 19.5"





Kaleta
Doolin

White Spiral Conveyor, 2013,
painted steel, 16.5" x 14" x 10"

James Dowell

Cecelia, 2012, oil on canvas, 48" x 28".
Courtesy of Valley House Gallery &
Sculpture Garden



Marilu Flores Gruben

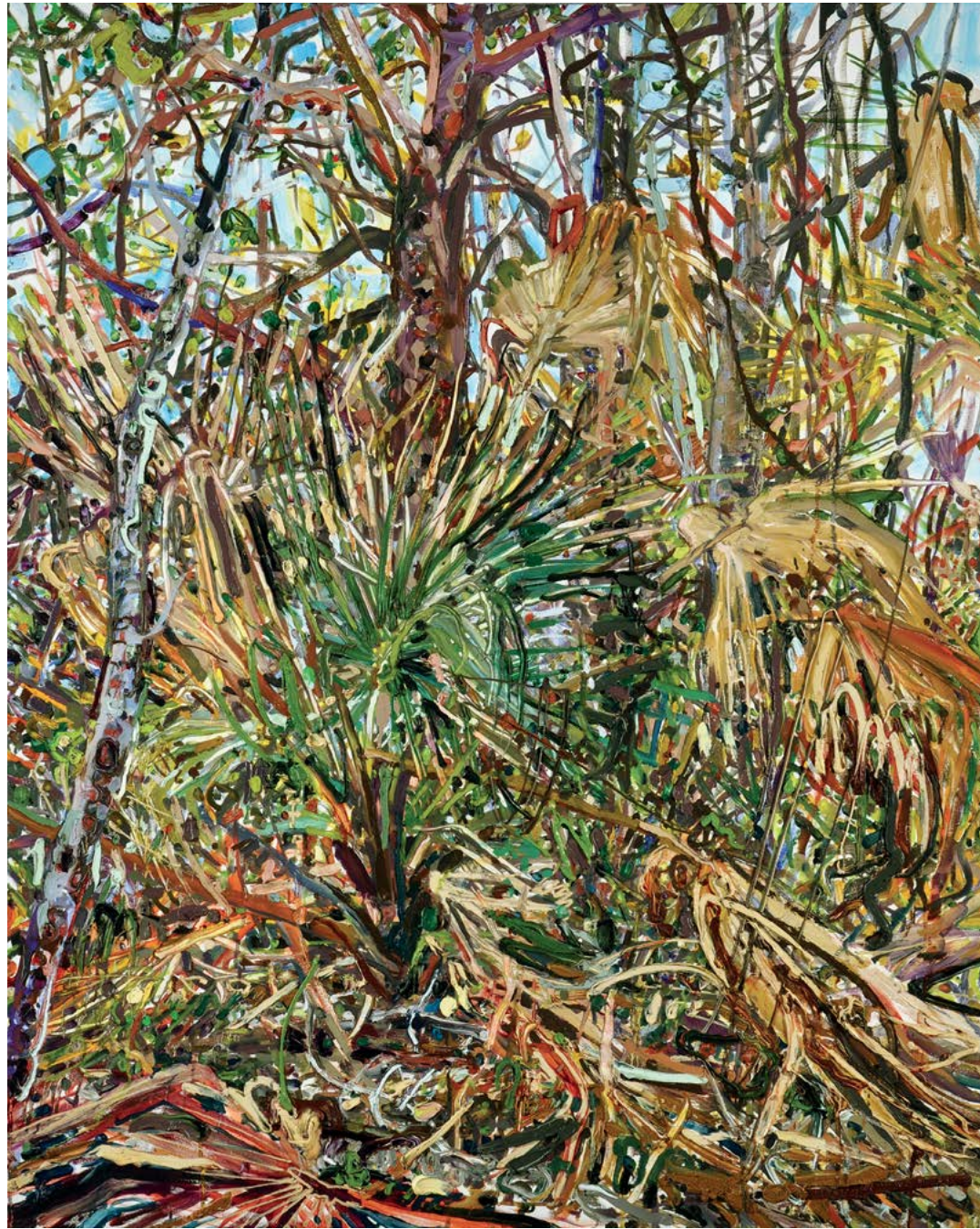
Esmeralda 3, 1993, monotype, charcoal, pastel, and oil on paper, 29" x 44"



Barbara Fontaine White



The Legend of Dolley Madison, 2012, oil on canvas, 30" x 30"



Lilian
Garcia-
Roig

Palm & Fronds, 2008,
oil on canvas,
60" x 48". Courtesy of
Valley House Gallery
& Sculpture Garden

Leah Goren



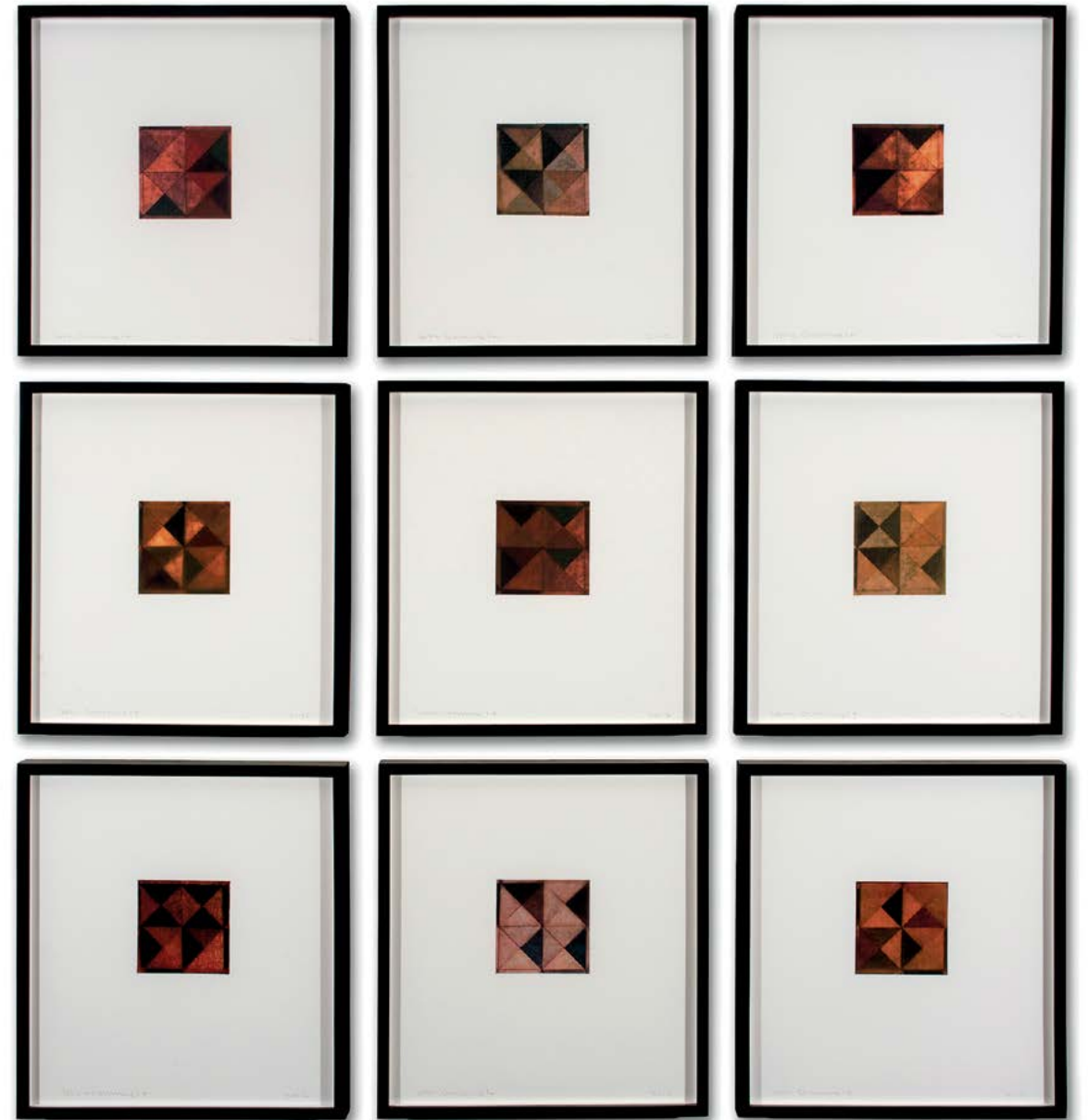
Arrow, 1990, mixed media on paper, 23" x 23.75"

Melissa Guion



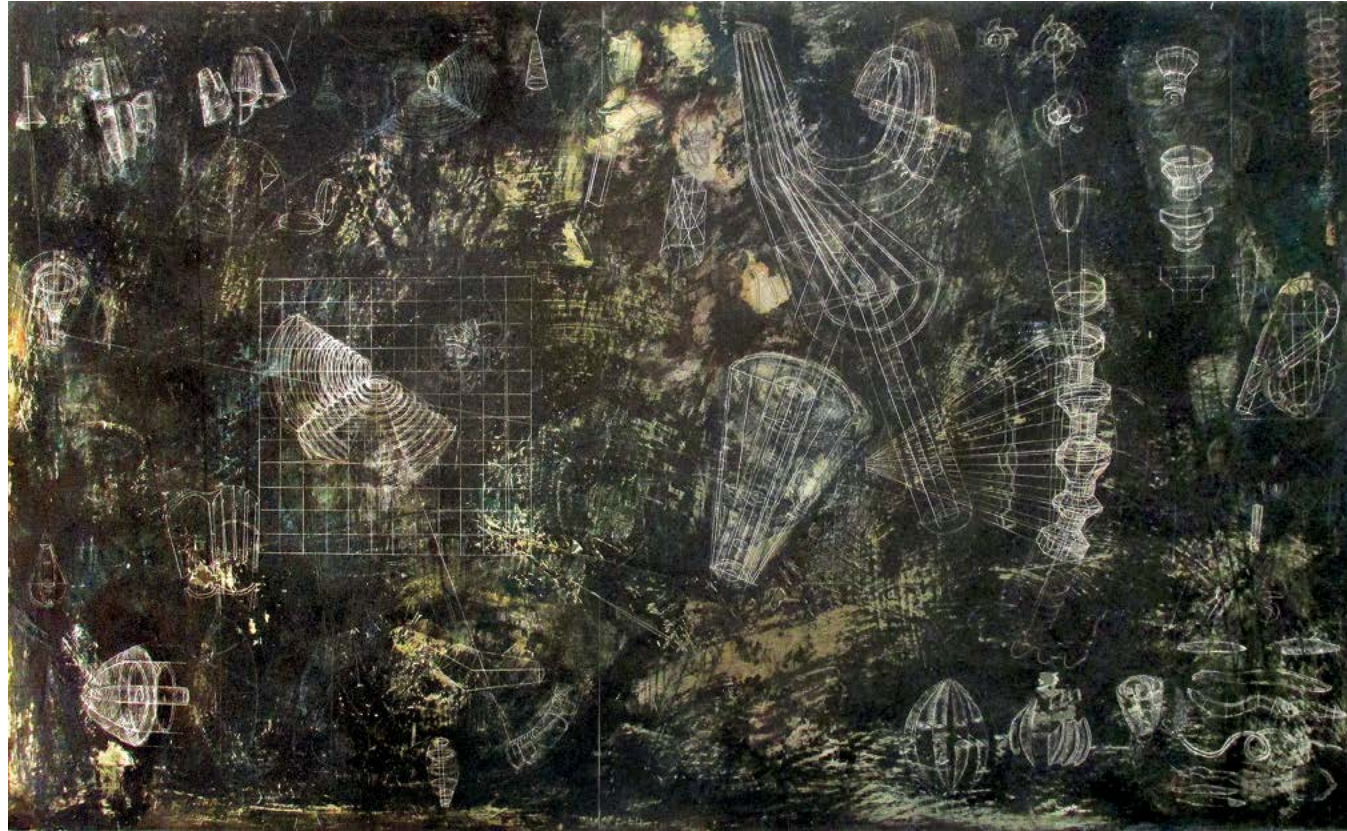
Baby Penguins Everywhere!, 2012 (Philomel), pages 20–21, watercolor and pencil on paper, 15" x 22"

Sam Gummelt



Olympia, 2012,
mixed media,
49.75" x 46.75"

Tracy Harris



Wheel, 1989, oil and encaustic on wood panel, 36" x 60"

Daniel Heyman



To Ride the Son (Dartmouth),
2013, oil on Mylar, 42" x 30".
Courtesy of the artist and
Cade Tompkins Projects

Laurie Hickman Cox



Spinnin' Girls, 1990, oil on canvas, 50" x 50". Courtesy of Valley House Gallery & Sculpture Garden. Photo credit: Russell Powell

Carol Hoy



Animal Refuge with Still Life,
2013, encaustic
and mixed
media on panel,
40" x 32"

Paul Jarzemsky



Four Birds, 2013, oil on canvas, 48" x 48"

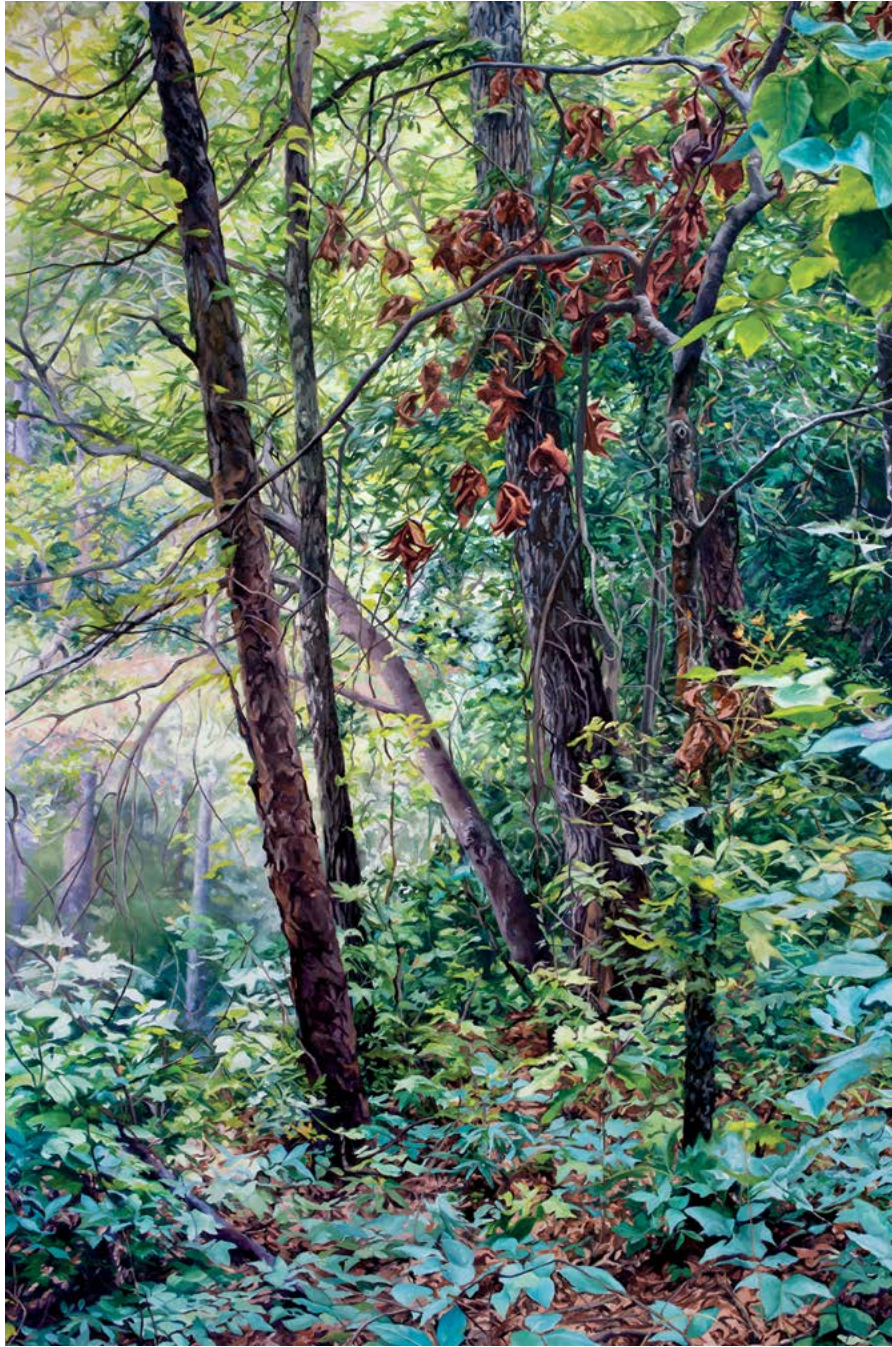
Peter Julian



Volcano, 2009, gouache
on paper, 11.6" x 9.75"

Suzanne
Kelley Clark

Deep Woods, 2012, oil on
canvas, 60" x 40". Collection of
the Burlington Northern Santa
Fe Railroad Co. Photo credit:
Harrison Evans



Hiromi
Majiramuno



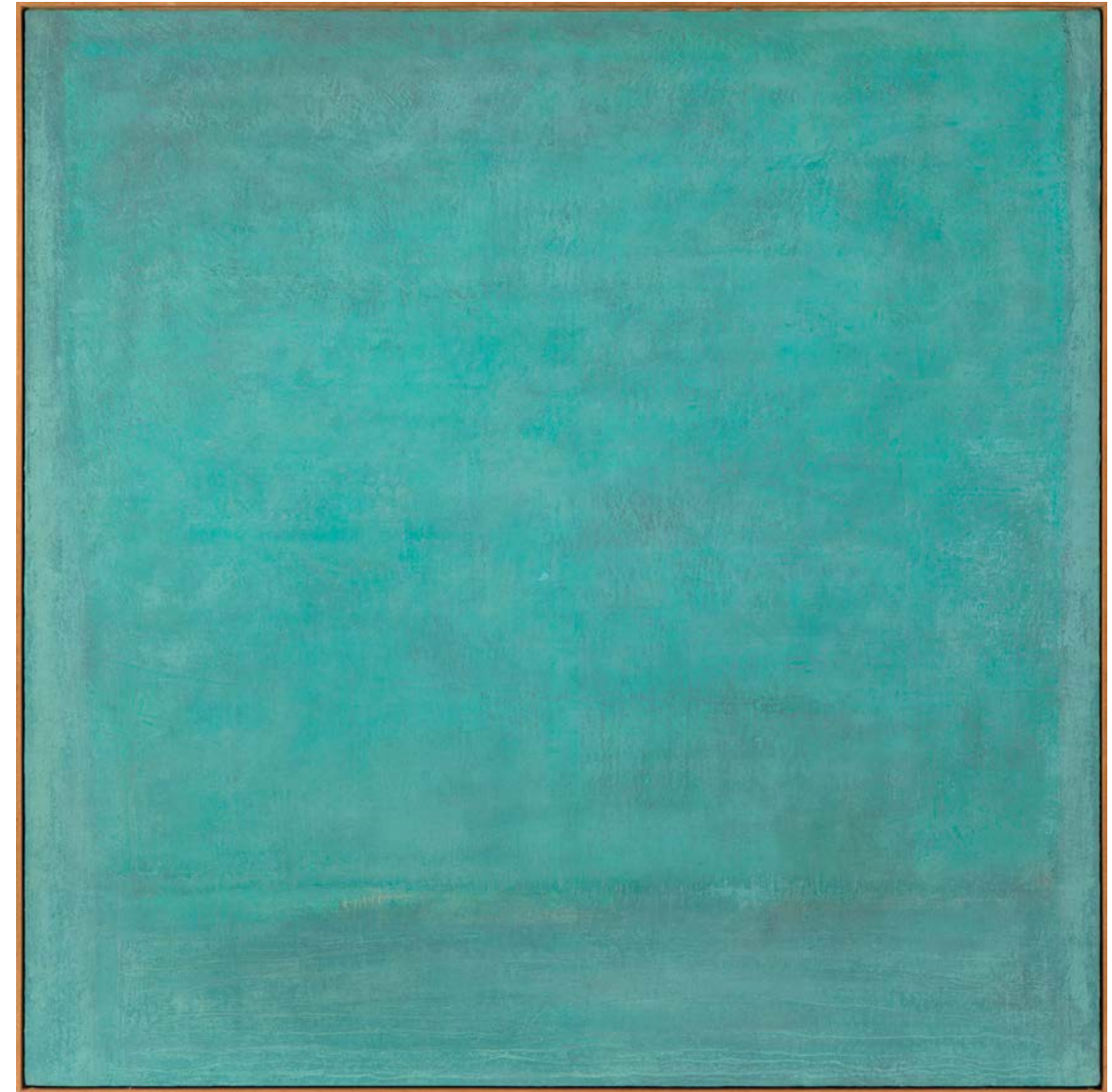
Sunflowers, 2010, charcoal on paper, 14" x 11"

Jan Lee McComas

The Kitchen, 1973, acrylic on canvas, 24" x 36"



Mary McMahon Crain



MC-03, 1984, oil on canvas, 59" x 59"

Ron Moody



Untitled, 1981, acrylic on paper, 32" x 40"

Stephen Mueller



Giambattista, 2010, acrylic on canvas, 34" x 34". Courtesy of Texas Gallery

Gail Norfleet



Hollyhock Dream, 2014,
oil on canvas, 47.75"
x 35.75". Courtesy of
Valley House Gallery &
Sculpture Garden

Gary Richardson

Celebration III, 2014, pencil on paper, 16" x 21"





Dan
Rizzie

Landscape in Black and White, 2006, acrylic, enamel and Flashe on canvas, 48" x 36"



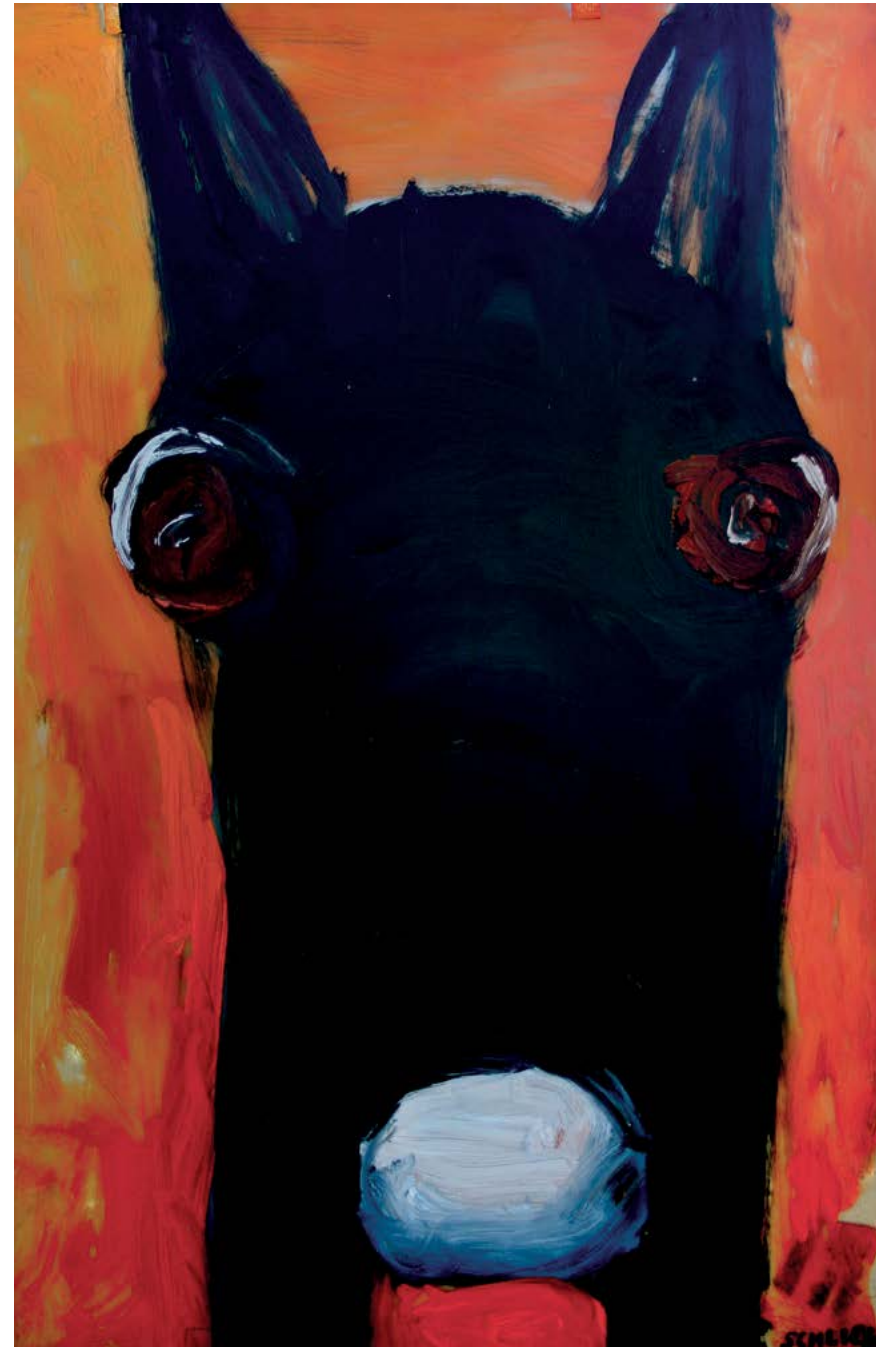
Siena
Sanderson

Dispersal #3, 2013, pastel and compressed charcoal on paper, 24" x 12.5"

Mary
Elizabeth
Schleier



Strong Woman, 2013,
charcoal on paper, 22" x 15"



Dianne
Schlies

Claire Looks In, 2000,
oil on plastic and cardboard,
39" x 27"

Charlotte Seifert



Garden of Solitude, 2012, oil on panel, 48" x 60"

Don Shields



Does Your Dog Bite, 2007, oil on canvas, 24" x 36"

Susan Shiels Johnson



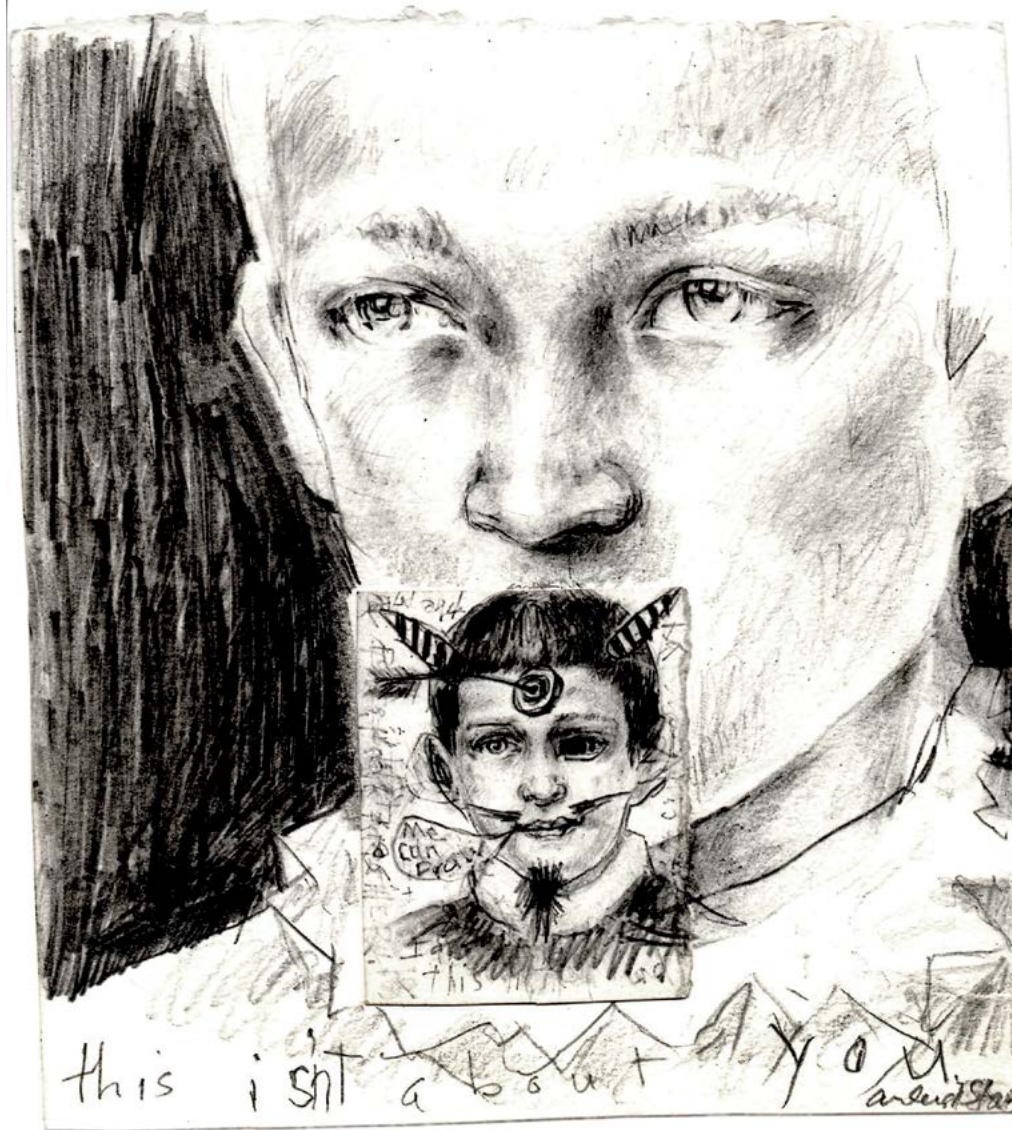
Porcelain Cups, 2014, glazed porcelain, 3" x 4", 3.25" x 4", 3" x 5.5"

Sally Shiels Schupp



Night Sky in Tela, 2012, collage on canvas, 36" x 36"

Arleigh Stark



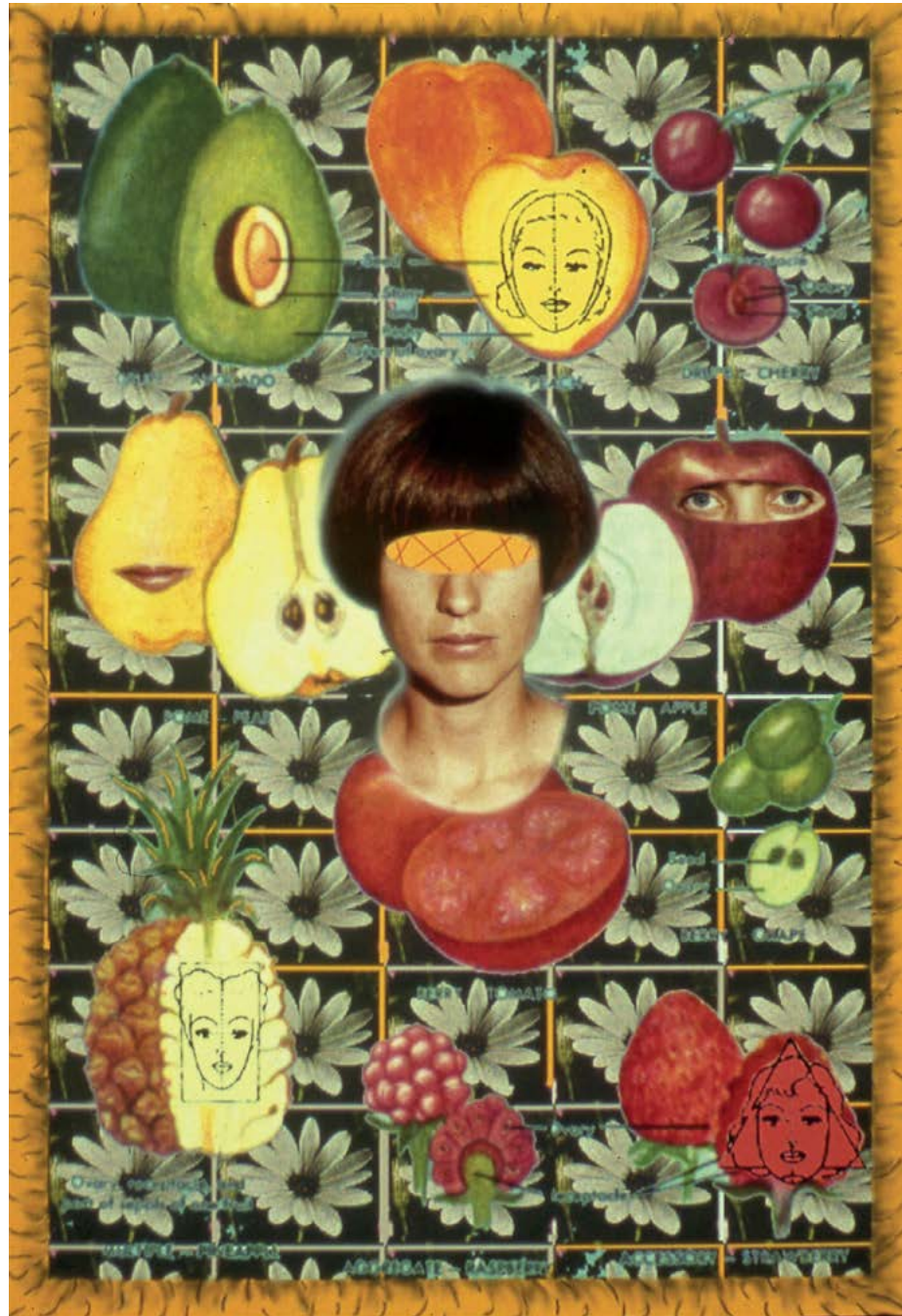
This Isn't About You, 2007, pencil on paper, 9.5" x 8.5"

Molly Terrell Allan



Below the Dam, 2008, watercolor on paper, 7" x 9"

Robin Valle



Perfect Fruit, 1992, glicée
print on rag paper, 30" x 20"

Martha Whitman



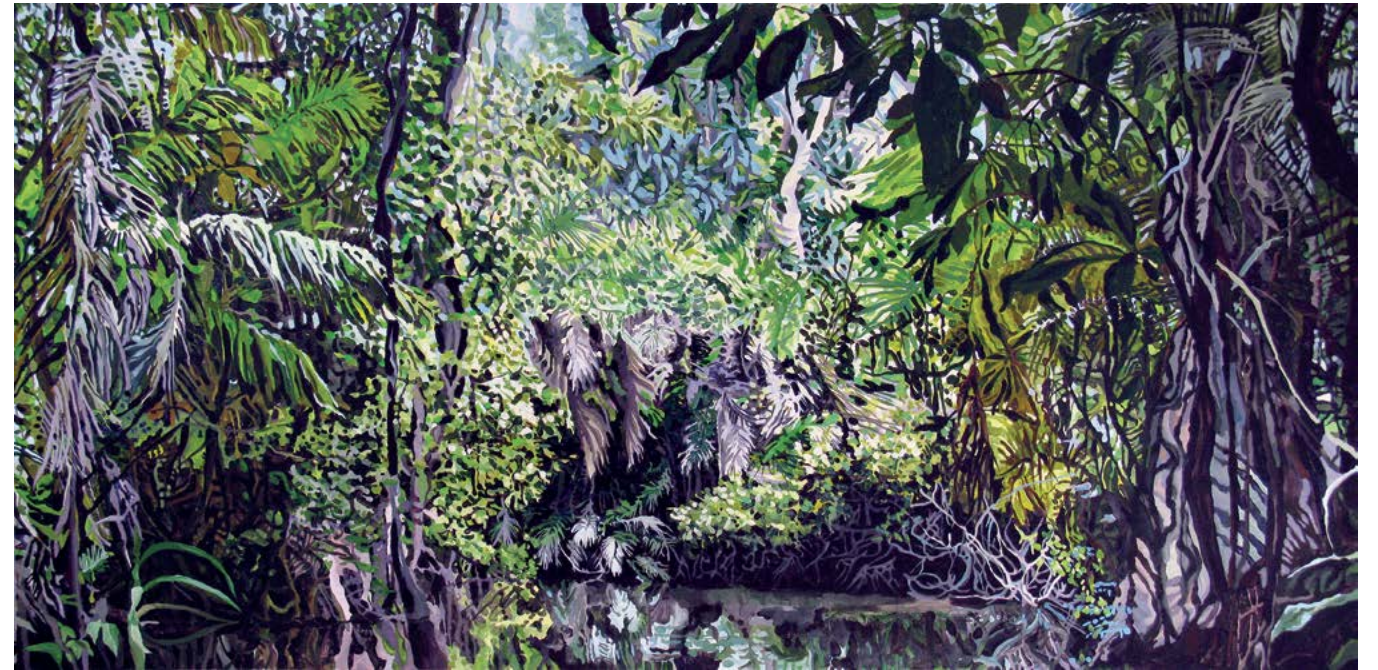
Dwarf, 1968, oil on canvas, 11" x 12"

Danny Williams



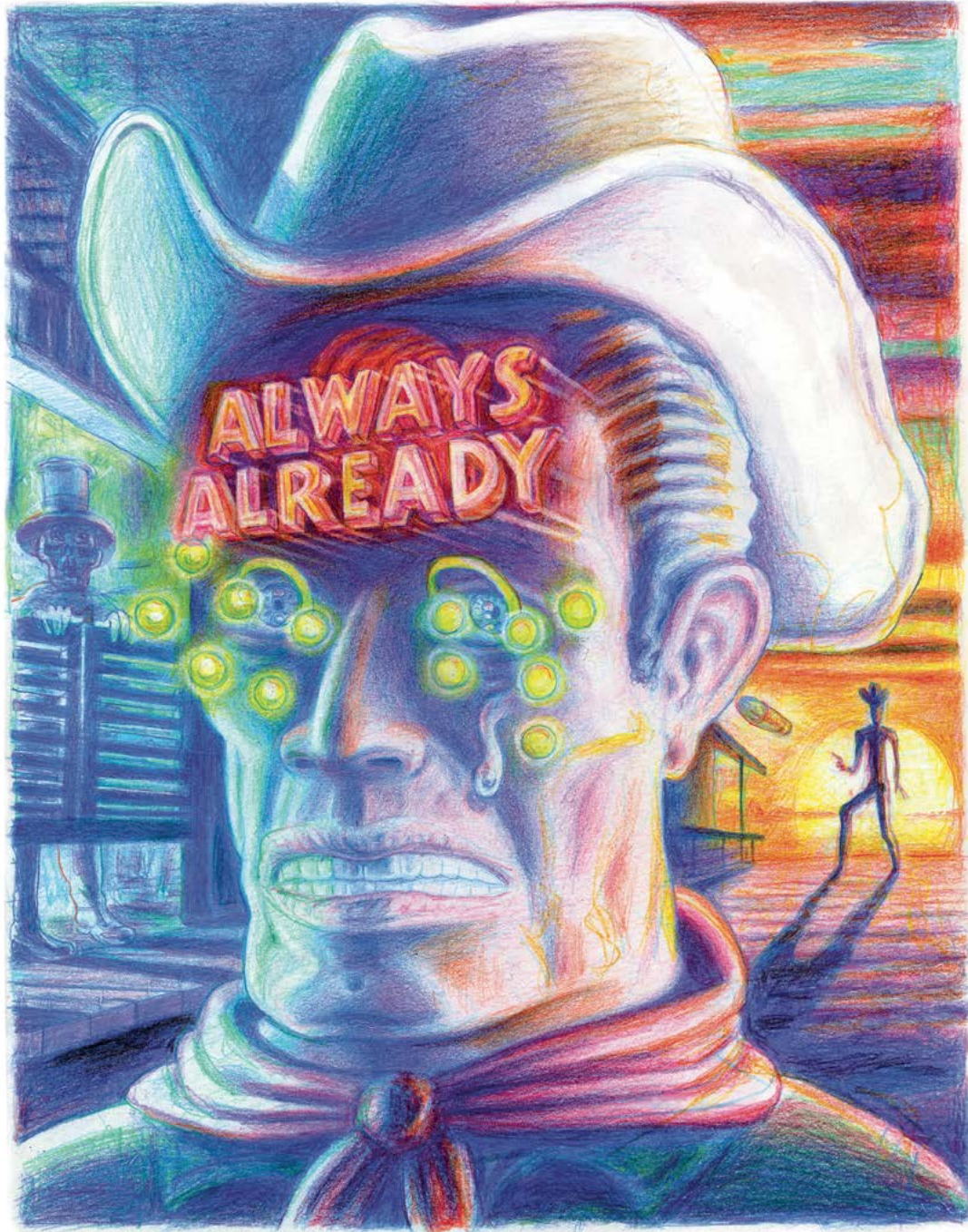
End of the Year, 2012–2013, charcoal, ink, conté, powdered pigment, ink wash, 14.5" x 18". Courtesy of Barry Whistler Gallery

Kathy Windrow



Cuero Y Salado Wildlife Refuge Honduras, 2011–2012, acrylic on canvas, 36" x 72"

Robert Yarber



Always Already, 2010,
colored pencil on
paper, 14" x 11"



I wish to acknowledge all those gifted former students with whom I've lost touch. Henry Howard, Jeff Fallick, Paula Doty, Gary Cooper and Martha Whitman come to mind, along with so many, many others who studied with me over the last 50 plus years. I also think of those who found success in fields other than visual arts. Felix Alcala became a noted director of TV films; Terry Seltzer an experimental filmmaker. David Searcy and Lewis Shiner are published prose writers. I'm sure many more have discovered lives outside of art.

Roger Winter

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