



PEGAN BROOKE

FLUX, II

Light on Water

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American University Museum
September 7 - December 8, 2024



FOREWORD

what will happen

The subject matter of Pegan Brooke's paintings is light falling on water, which she uses as a visual metaphor for the fleeting quality of experience, the "everchanging flux in which we make our lives..." Brooke creates a space in her paintings where the viewer can slow down and contemplate what is important to themselves and their relationship to the world. Toward this end, she has found a way to paint in some of the most beautiful, reflective places: the Aven River in Pont Aven, France, Silver Creek in Idaho, the Inland Seto Sea in Japan, and the Pacific Ocean and Bolinas Lagoon, near her San Francisco and Bolinas Studios.

Bay Area-based art critic and Art-In-America editor Mark Van Proyen observed how Brooke's paintings force the viewer to decelerate, ... to bring the viewer back to a condition of experience... and in so doing, align that work with the way that the body absorbs and grows into and through actual experience rather than mere sensation. Indeed, their layering of pigment bears an uncanny resemblance to the ways that geographical topographies layer themselves over the course of geological time... in subtle opposition to the empty timelessness of perpetual sensation that goes everywhere and nowhere at the same time.

I visited Bolinas and Brooke's studio by the San Francisco Bay and have wrestled with my own interpretation of her paintings' beautiful surfaces. But, to borrow and extend Brooke's metaphor for my own purposes, when Brooke is painting in Bolinas she is standing on top of the San Andreas Fault, which is where the tectonic plates separate

between the Pacific Plate and the North American Plate. It is where the plates pass one another like cars on a two-way street, one going north and one going south, at about the speed your fingernails grow. Occasionally, though, the plates lock together for many years and build up tremendous amounts of stress. When the plates slip and release the stress, waves of energy are sent out and we have an earthquake. The last time these plates slipped by each other near Bolinas was during the great San Francisco Earthquake of 1906.

Brooke portrays time and distance and then suspends viewers like moths in amber. Her paintings are really working on geological time. They are so much more than recordings of reflections and refractions, the perpetual sensations that go “everywhere and nowhere at the same time.” Yes, Brooke creates a space where we can slow down and experience our existence in the flux of life. But while we are caught we can also contemplate what will happen when the plates inevitably, and unpredictably, slip.

Jack Rasmussen, PhD

C. Nicholas Keating and Carleen B. Keating Director
American University Museum at the Katzen Arts Center





ESSAY

Notes from the Edge of Perception

'Living on the edge' is a clichéd phrase in western pop culture. There are, however, actual edges and edges of edges, places of transition and the liminal between things. Living hard by the ocean is one such place; another is the far latitudes of our planet where extremes of climate make existence difficult. A third, and perhaps most important to life itself, is the atomic thin layer of water separating the ocean from the atmosphere, the one that aerosolizes away to its destiny as rain. This interface is the one light bounces off of, creating the shimmering palimpsests registered in our eyes and minds when we look at moving waters during different times of the day. These spectral phenomena have been a significant inspiration for Pegan Brooke's paintings for the past fourteen years as of this writing, and I suspect will be for many years to come.

To look at one of Pegan Brooke's paintings is both to see and not see, its physical presence tangible to the touch, its enigmatic surface visually present in some areas when viewed from one angle only to dissolve and yield to the presence of other parts from another. This play within the eye, much like the flicker of light on our retinas, is the result of not just the materials Brooke has used, but their careful application on the canvas.

Constructing Brooke's compositions begins with her organizing the primed canvas with horizontal graphite lines to create evenly spaced registers, which she calls ribbons. Some might compare these compositional structures with those of the seminal Minimalist painter Agnes Martin (1912-2004) or the legendary Light and Space artist Norman Zammitt (1931-2007), however here their function is completely different. These lines serve as a 'grounding' device for the eye as it rhythmically travels across Brooke's flowing surfaces. She then begins in the uppermost register and applies oil paint mixed with mica in short

vertical strokes that recall how water falls along a windowpane. After filling the registers in order, she then returns to the top and repeats the process with horizontal strokes that echo the forces that ‘interrupt’ placid waters – wind, currents, tides – to create shimmering patterns of light. These differing brushstrokes produce fields of irregular dot and dash marks that read as a visual language. The process is then repeated multiple times until the surface is built up to a palpable presence.

Color in Brooke’s paintings ranges from monochromatic symphonies of whites, greys, or ambers, to gradations of ambers or metallics from light to dark. Brooke’s use of metallics, and other iridescent colors, combine with the mica she selectively adds at times to heighten the elusiveness of her pigment layers. The finished works employ the reflection of light more than color to convey themselves to viewers. They are also not solidly present like most paintings. They live and breathe and shift with the light, making them more of a light and space experience than painting, their existence situated on the edges of both genres. One of Brooke’s early influences was seeing Robert Irwin’s (1928-2023) work in the early 1970s, where he used scrims made of fabric to both redirect and transmit light, which then changes according to the movement of the sun through the day and of the viewer’s vantage point in the space.

Living on the coast of Northern California, as Pegan Brooke does in a house overlooking the Pacific Ocean, the transition from land to water is a constant presence in daily life. The ocean water and the sunlight reflecting off of it have been the visual muse behind many of her paintings. Brooke’s time spent along Silver Creek in southern Idaho, the Aven River in Brittany, and the shimmering waters of the Seto Inland Sea in Japan have also been important sources of inspiration. The behaviors and compositions of each of these bodies of water are distinct from one another, as is the color and intensity of the sunlight

dancing across them. These distinctions can be perceived when surveying a selection of Brooke’s paintings across an exhibition, but only in the most subliminal way. Any knowledge a viewer might have about a location is almost entirely superfluous when standing in front of her paintings. It is important to note here the kinship Brooke’s paintings have to the photographic seascapes of Hiroshi Sugimoto. Both artists convey a level of subtle perception and meditative consideration to the nuances of light, water, and how we perceive their interaction with one another.

The West Coast of America also represents not just the edge of the continent, but the cultural edge of Western Civilization and where it interfaces with the thoughts and ideas originating from many Asian cultures. One of the strongest presences is Zen Buddhism from Japan. In the Zen tradition, the form of an object and the void around it are equally important and cannot exist without each other. While Brooke is not a practitioner of Buddhism herself, her paintings situate themselves in dialogue with this idea of the duality of presence and absence. Her paintings also embody Buddhist teachings about the impermanence of the world around us through the ever-present shifts in our perceptions of them.

Movement and stillness are important to Pegan Brooke, and not just in what and how she paints. All of the currents, eddies, tides, and waves, and the refracted light coming off them, are moving elements that exist for only a fraction of a second in the location we perceive them to be in. Capturing them in paint while conveying their ephemeral nature is a way of painting that Brooke has mastered in a manner different from others capable of this feat. Her abstract brushstrokes of paint never coalesce into concrete description, rather they emphasize the moment after it has moved on in time.

Beyond the use of her brush, Brooke's interest in movement and its opposite extends to the experiences in our everyday lives. In our hyper-saturated world of screens and digital media, more often than not we find ourselves paralyzed in front of our phones, tablets, computers, and televisions as we attempt to absorb the potential meaning of the fast-moving images emanating from them. In contrast to this, Brooke's paintings ask us to slowly move around and view them from multiple angles in order to apprehend the subtleties of their nuanced surfaces. Not to be confined to one manner of visual experience, however, Brooke's paintings do allow viewers sitting in one location to experience the subtle changes in perception caused by shifts of light. But, it comes with the requirement of multiple hours of durational viewing, something that is beyond most people's attention spans. In this way, Brooke's paintings serve as an antidote to the fast paced, but also sedentary, world of today, offering respite, calm, and visual refuge while catalyzing us to movement.

Not long ago, a viewer of Pegan Brooke's paintings remarked to her that they were about information. Indeed, the way she applies her brushstrokes – sequences of irregular short dots and longer dashes – almost read as if they are abstracted silhouettes of words. While not expressly communicative in any declarative way, each of these paintings makes a statement in its mere existence – slow down; observe the phenomena of the world around and inside of you.

Greg Flood
August 2024

Greg Flood is an artist, writer, and the Director of Paul Thiebaud Gallery in San Francisco, CA.





S-348/349, 2024, oil on canvas
84 x 50 in. each (diptych), 84 x 104 in. (overall)



S-318/319/320/321/322, 2021, oil on canvas
72 x 46 in. (each), 72 x 250 in. (overall)





S-318
2021
oil on canvas
72 x 46 in.



S-319
2021
oil on canvas
72 x 46 in.



S-320
2021
oil on canvas
72 x 46 in.



S-321
2021
oil on canvas
72 x 46 in.

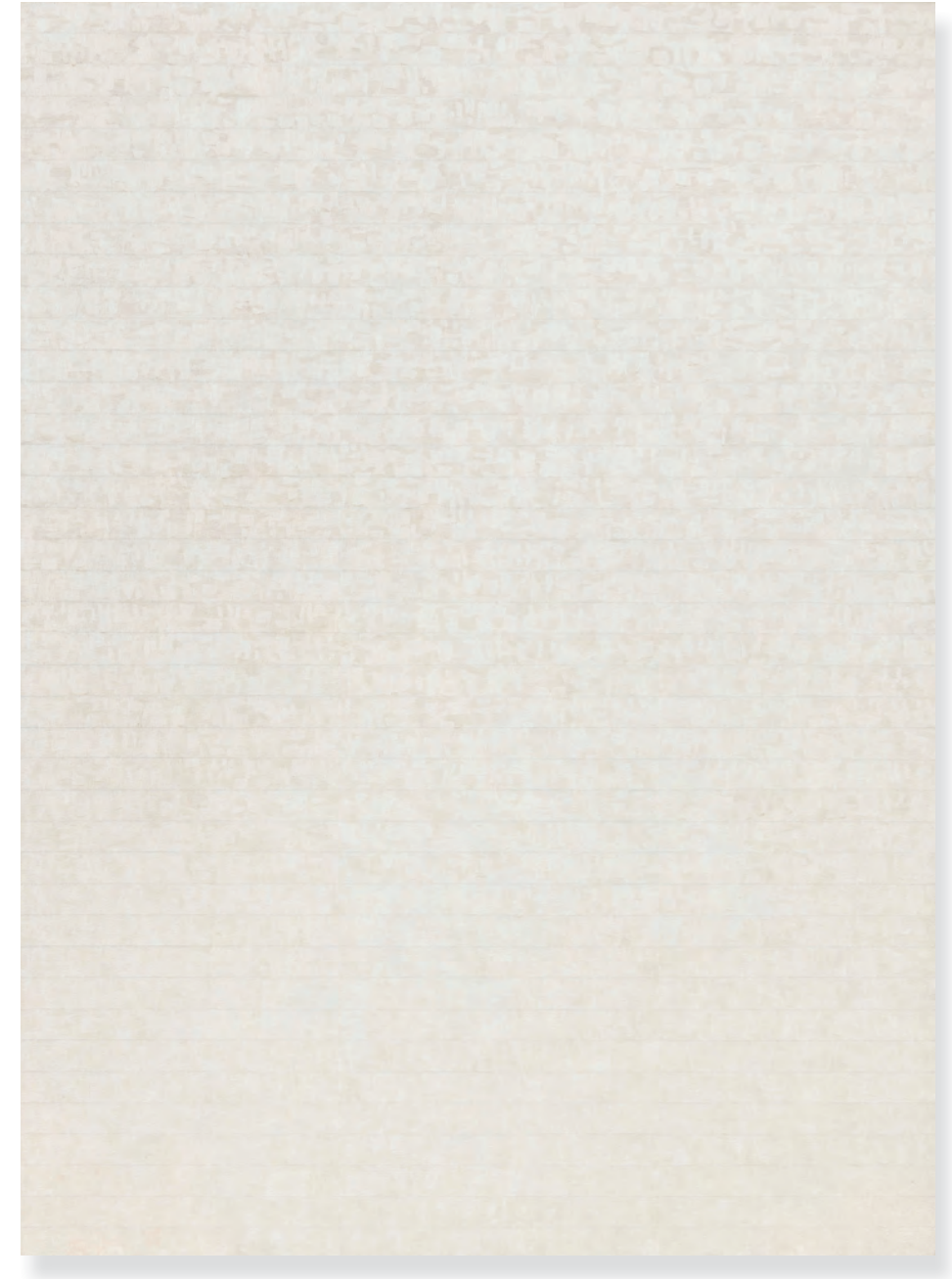
take picture
into your heart.

*Anonymous
Otaru, Japan*

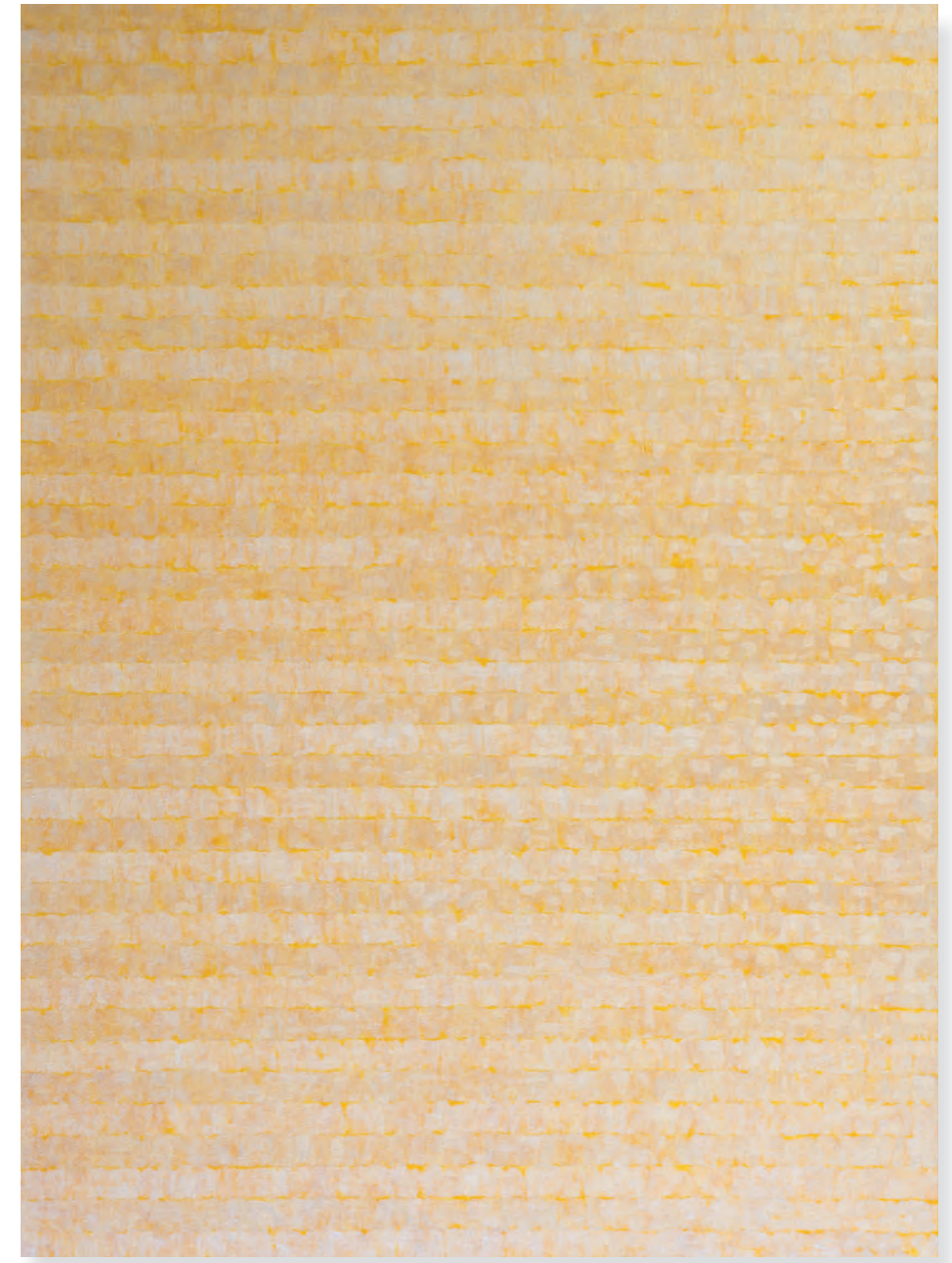


S-322
2021
oil on canvas
72 x 46 in.

S-202
2015
oil on canvas
60 x 44 in.



S-203
2015
oil on canvas
60 x 44 in.



S-152
2014
oil on canvas
60 x 44 in.





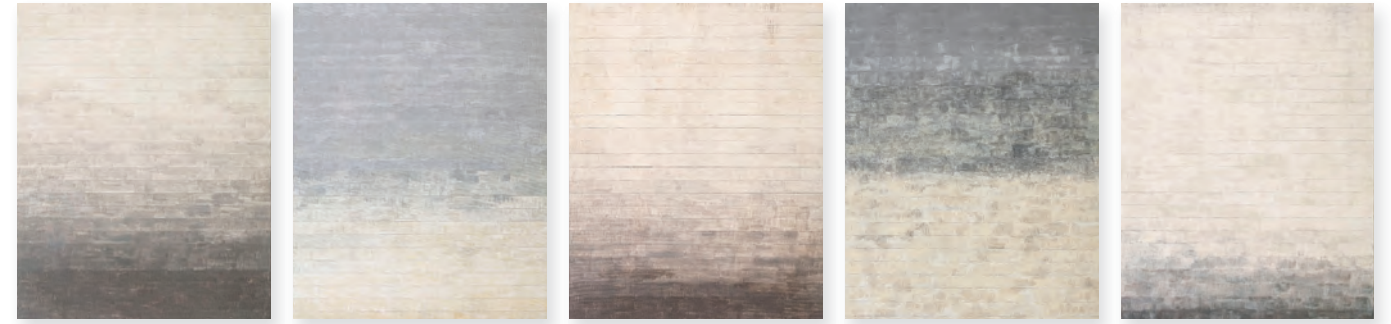
ARTIST STATEMENT

I am awed by the beauty of light falling on water, water in all its forms. These visual phenomena are perfect natural metaphors for the ever changing flux in which we make our lives. I love things one can only see for an instant; they take our breath away and give us air at the same time and can shock us into contemplation, thought and change.

Certain places and circumstances exert an undeniable impulse to make art inspired by them in order to understand what they might mean. My paintings are inspired by the experiences of sustained reflection upon the Aven River in Pont Aven, France, the Pacific Ocean near my studios in Bolinas and San Francisco Bay, Silver Creek in Idaho and the Inland Seto Sea in Japan.

Pegan Brooke

2024



S-105/106/107/108/109/110/111/112/113/114, 2021, oil on linen
30 x 24 in. (each), 30 x 320 in. (overall)



S-105, 2013, oil on linen, 30 x 24 in.



S-106, 2013, oil on linen, 30 x 24 in.



S-107, 2013, oil on linen, 30 x 24 in.



S-108, 2013, oil on linen, 30 x 24 in.



S-109, 2013, oil on linen, 30 x 24 in.



S-110, 2013, oil on linen, 30 x 24 in.



S-111, 2013, oil on linen, 30 x 24 in.



S-112, 2013, oil on linen, 30 x 24 in.



S-113, 2013, oil on linen, 30 x 24 in.



S-114, 2013, oil on linen, 30 x 24 in.



S-264
2019
oil on canvas
84 x 50 in.





S-269/270, 2024, oil on canvas
60 x 44 in. each (diptych), 60 x 94 in. (overall)



S-225/225, 2016, oil on linen
30 x 40 in. each (diptych), 30 x 84 in. (overall)

S-346
2022
oil on linen
30 x 24 in.





S-343, 2022, oil on linen, 30 x 24 in.



S-345, 2022, oil on linen, 30 x 24 in.

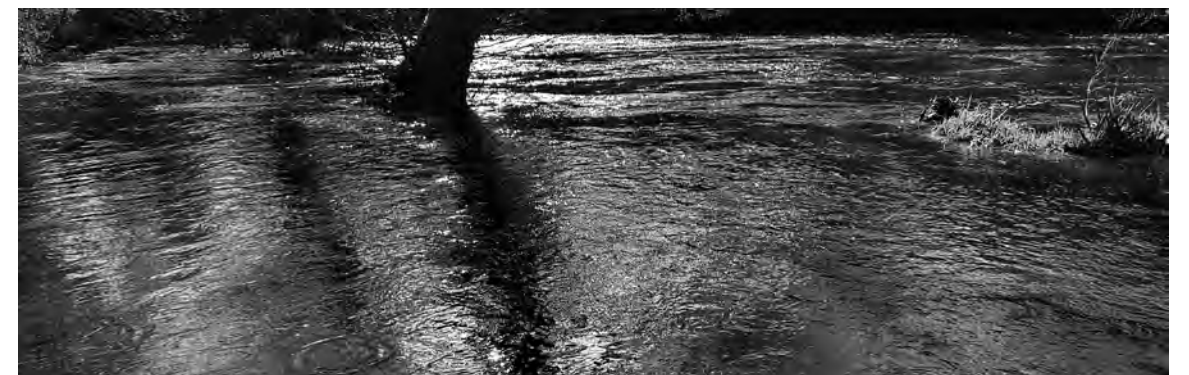
ABOUT PEGAN BROOKE

Pegan Brooke's paintings have been exhibited for many years, including exhibitions at the Guggenheim Museum, San Francisco Museum of Modern Art, Oakland Museum, San Diego Museum of Art, Des Moines Art Center and Museum, Sao Paulo Biennale and the Monterey Museum of Art. Brooke has received awards and honors, which include a Louis Comfort Tiffany Foundation Artist Grant, two Marin Arts Council Grants, and an alternate award for the Prix de Rome. She was also awarded Artist in Residency fellowships at the Millay colony for the Arts in New York, multiple residencies at the Pont Aven School of Contemporary Art in France and Scuola Internazionale de Grafica in Venice, Italy. Brooke's paintings have been reviewed in numerous publications, including *The Los Angeles Times*, *The San Francisco Examiner*, *The New York Times*, *Art in America*, *artltd Magazine*, *Examiner.com*, *San Diego Union-Tribune* and *LA Weekly*.

Pegan Brooke's work is held in public and private collections, including the Solomon R. Guggenheim Museum, The San Francisco Museum of Modern Art, U.S. Embassies in Sri Lanka and Bolivia, BAMPFA (Berkeley Art Museum and Pacific Film Archives), Mills College, University of Nebraska Art Museum, State of Iowa Capitol Building, Bank of America International Headquarters, Standard Oil Corporation, Prudential Insurance Company, Security Pacific Bank, Oracle Headquarters, Meredith Corporation, McDonald Corporation, The Principal Financial Group, Unocal Corporation, The Anderson Collection, Roselyn Swig Collection, Charles R. Schwab, and Steven Chase Collection.



Bolinas
Silver Creek
Inland Seto Sea
Pont Aven



PEGAN BROOKE

SOLO EXHIBITIONS

- 2025
Pegan Brooke: New Paintings, re.riddle, Minnesota
Street Project, San Francisco, CA (upcoming)

- 2024
Pegan Brooke: FLUX, II, Light on Water, American
University Museum at the Katzen Art Center, DC
Pegan Brooke: Mist of Cognition, Gail Severn Gallery,
Ketchum, ID

- 2020
Pegan Brooke: Light – Water – Space: Reflecting,
Gail Severn Gallery, Ketchum, ID

- 2019
Pegan Brooke: New Paintings, Gail Severn Gallery,
Ketchum, ID

- 2018
Pegan Brooke: Light – Water – Space, Julie Zener
Gallery, Mill Valley, CA

- 2016
Pegan Brooke: New Paintings, OCHI Gallery,
Ketchum, ID

- 2015
Pegan Brooke: Selected Paintings, George Lawson
Gallery, San Francisco, CA

- 2013
Pegan Brooke: Ten Years of Water, Gallery Bergelli,
Larkspur, CA
Pegan Brooke: FLUX, Friesen Gallery, Sun Valley, ID

- 2012
Pegan Brooke: Water's Edge, Anne Loucks Gallery,
Glencoe, IL

- 2010
Pegan Brooke: River/Sea: Sound and Silence, Friesen
Gallery, Seattle, WA
Pegan Brooke: River/Sea: Water Time, Anne Loucks
Gallery, Chicago, IL

- 2008
Pegan Brooke: River/Sea, Sounds of a System, Bolinas
Museum, Bolinas, CA

- 2007
River in Relation, Anne Loucks Gallery, Glencoe, IL
Paintings by Pegan Brooke, Gallery Bergelli,
Larkspur, CA

- 2005
Fluency: New Paintings, Friesen Gallery, Seattle, WA
Fluency 2: Paintings by Pegan Brooke, R. B. Stevenson
Gallery, La Jolla, CA

- 2004
Paintings and Works on Paper, Anne Loucks Gallery,
Glencoe, IL
Pegan Brooke: Natural Language, 455 Market St.
Gallery, San Francisco, CA

- 2002
Pegan Brooke: New Paintings, Friesen Gallery,
Sun Valley, ID
Symbioses: New Paintings, R. B. Stevenson Gallery,
San Diego, CA

- 2000
Pegan Brooke: New Paintings, Percival Galleries,
Des Moines, IA

- 1999
Sea Pen: New Paintings, R. B. Stevenson Gallery,
San Diego, CA

- 1998
Pegan Brooke, Winfield Gallery, Carmel, CA

- 1997
From the Shore Transformed, R. B. Stevenson Gallery,
La Jolla, CA

- 1996
Objects of Discovery: New Paintings, R.B. Stevenson
Gallery, La Jolla, CA
Pegan Brooke: Recent Paintings, Joan Roebuck Gallery,
Lafayette, CA

- 1995
Agate Beach/Adeline Road: New Paintings, Terrain
Gallery, San Francisco, CA



GROUP EXHIBITIONS

1994
Pegan Brooke, Joan Roebuck Gallery, Lafayette, CA
Pegan Brooke: Paintings, Parnas Gallery, Santa Monica, CA

1992
Pegan Brooke: Paintings, University of California at Davis Art Gallery, Davis, CA
Pegan Brooke: Paintings, Drawings, Sculpture, Untitled Gallery, San Francisco, CA

1989
Pegan Brooke: Recent Paintings, Saxon-Lee Gallery, Los Angeles, CA

1987
Pegan Brooke, Fuller Goldeen Gallery, San Francisco, CA

1985
Visions: Pegan Brooke, Des Moines Art Center and Museum, Des Moines, IA
Pegan Brooke, Fuller Goldeen Gallery, San Francisco, CA

1984
Pegan Brooke: Paintings and Drawings, Pamela Auchincloss Gallery, Santa Barbara, CA

1983
Pegan Brooke, Scottsdale Museum of Contemporary Art, Scottsdale, AZ
Pegan Brooke, Fuller Goldeen Gallery, San Francisco, CA

1981
Introducing: Pegan Brooke, Hansen Fuller Goldeen Gallery, San Francisco, CA

1980
Pegan Brooke, Stanford University, Stanford, CA

1978
Pegan Brooke: Collages, Jan Shotwell Gallery, Des Moines, IA

1977
Horse: An Offering, Eve Drewelowe Gallery, University of Iowa, Iowa City, IA

2023
Landscapes Transformed: Land, Sky, Sea, Zener Gallery, San Anselmo, CA

2020
The Alchemy of Place, Commonweal Center, Bolinas, CA

2019
What is Left Behind, Eleanor Harwood Gallery, San Francisco, CA
Formal Attire, Gail Severn Gallery, Ketchum, ID
Bolinas, Volcano Gallery West, Volcano, CA

2018
Simmer, Root Division, San Francisco, CA
If So, What?, Palace of Fine Arts, San Francisco, CA

2017
Contemplative Practice, Sun Valley Center for the Arts, Ketchum, ID
Matters at Hand, Heather Gaudio Fine Arts, New Canaan, CT

2015
Metaphysical Abstraction, Yuma Art Center and Museum, Yuma, AZ
Metaphysical Abstraction, Morris Graves Art Museum, Eureka, CA

2014
Artists We Like, OCHI Gallery, Ketchum, ID

2013
New Acquisitions, Don Soker Contemporary Art, San Francisco, CA

2012
Art for Water, Matthew Marks Gallery, New York, NY
Terroir, Friesen Galley, Sun Valley, ID
Inaugural Exhibition, Transmission Gallery, Oakland, CA
Bolinas Museum Gala Invitational Exhibition, Bolinas, CA

2011
The Silver Summit, Friesen Gallery, Sun Valley, ID

2010
Lux, SCAPE [Southern California Arts Projects and Exhibitions], Corona del Mar, CA
Color and Culture, R.B. Stevenson Gallery, La Jolla, CA
Artists Leading Artists, San Francisco Art Institute, San Francisco, CA
Summer Group, Bergelli Gallery, Larkspur, CA

2008
Women's Work, R.B. Stevenson Gallery, La Jolla, CA

2007
Abstract, R.B. Stevenson Gallery, La Jolla, CA

2006
7 Women 7 Weeks, Anne Loucks Gallery, Glencoe, IL

2005
Five Bay Area Painters, Friesen Gallery, Seattle, WA
Distillations, Institut Franco-Americain, Rennes, France
Abstraction: The Poetic Visual Image, Bolinas Museum, Bolinas, CA
Obsession, CIAC [Centre International Art Contemporaine], Centre Bretagne, France

2004
The Big Spin, San Francisco Art Institute, San Francisco, CA
Modern Treasures, Contemporary Fine Arts, San Anselmo, CA
Gallery Artists, R.B. Stevenson Gallery, San Diego, CA

2003
Is, Was, Will Be, Espace Melanie, Riec-sur-Belon, France, travels to Mona Bismark Foundation Paris, France
Outside Within, Friesen Gallery, Seattle, WA
Pulp Fiction, French Library and Cultural Center/ Alliance Francaise, Boston, MA
New Year: Gallery Selections, R.B. Stevenson Gallery, San Diego, CA

2002
Underfoot, Brasilia Binational Center, Brasilia, Brazil, traveling to Instituto Cultural Norte-Americano Brasileiro in Porto Alegre, Brazil; Associacao Brazil America in Recife, Brazil and Associacao Alumni, Rio de Janeiro, Brazil (catalogue)
Jellies: Living Art Exhibition, Monterey Bay Aquarium, Monterey, CA (catalogue)

2001
Underfoot, Associacio Alumni, Sao Paulo, Brazil
The Necessary Beauty, R.B. Stevenson Gallery, San Diego, CA

2000
Art Alive 2000, San Diego Museum of Art, San Diego, CA
5 Painters, R.B. Stevenson Gallery, La Jolla, CA

1999
Towards the Millennium, Northern California Painting, Monterey Museum of Art, Monterey, CA
Yellow: The First Color, Bedford Gallery, Leshar Center for the Arts, Walnut Creek, CA

1998
Concepts of the Land, Bolinas Museum, Bolinas, CA
Illuminated Under White Light, R.B. Stevenson Gallery, La Jolla, CA
Artists Grantee Exhibition, Falkirk Cultural Center, San Rafael, CA
20th Anniversary Exhibition, San Francisco Museum of Modern Art Artists Gallery, San Francisco, CA

1997
Seduced by Surface: Eight Bay Area Painters, UCSD University Art Gallery, La Jolla, CA
Selected Works by Contemporary California Artists, Susan Rush Gallery, Sag Harbor, NY
Winter Group, R.B. Stevenson Gallery, La Jolla, CA

1996
Individual Perspectives, R.B. Stevenson Gallery, La Jolla, CA
Pedagogical Practices, Terrain Gallery, San Francisco, CA
All SFAI: Artists from the San Francisco Art Institute, Joan Roebuck Gallery, Lafayette, CA

1995
Scapes: Land or Sea, Washburn Gallery, New York, NY
Mysterium, Santa Rosa College Art Gallery, Santa Rosa, CA
Oscar Wilde: A Man of Great Importance, Terrain Gallery, San Francisco, CA
Contemporary Art, Joan Roebuck Gallery, Lafayette, CA
Diminutive Pairs, Patricia Sweetow Gallery, Napa, CA
Bay Area Portfolio: About Abstraction, Regional Center for the Arts, Bedford Gallery, Walnut Creek, CA
Poets and Painters, Palo Alto Cultural Center, Palo Alto, CA

Bay Area Painters, SOMAR/South of Market Cultural Center, San Francisco, CA

1994
Homage to the Bard, Terrain Gallery, San Francisco, CA
Painters and Poets, Palace of Fine Arts, San Francisco, CA
Commodities, Haines Gallery, San Francisco, CA
Enchanted Light, Bolinas Museum, Bolinas, CA

1994
Bay Area Exhibition, San Francisco Art Institute, San Francisco, CA
Partners, Gallery Route One, Pt. Reyes, CA
USA Within Limits, Documenta Galeria de Arte, Sao Paulo, Brazil
Exquisite Cadaver, The Drawing Center, New York, NY

1993
Explication/Interpretation, Parnas Gallery, Santa Monica, CA
The Living Room, Terrain Gallery, San Francisco, CA
Landscape, Skyline College, San Bruno, CA
Gallery Revue, Porter Randall Gallery, La Jolla, CA

1993
Filler, Terrain Gallery, San Francisco, CA

1992
Images Transformed, The Oakland Museum, Oakland, CA (catalogue)
Feminine Ascension, Ventura Arts Council Momentum Gallery, Ventura, CA

1991
Lingua Franca, Falkirk Cultural Center, San Rafael, CA
Six from Bolinas, San Francisco Museum of Modern Art Rental and Sales Gallery, San Francisco, CA

1990
Landscapes, Rena Bransten Gallery, San Francisco, CA

1989
Contemporary Landscapes-New Perspectives, Hearst Art Gallery, St. Mary's College, Moraga, CA
Landscape I, Bolinas Museum, Bolinas, CA
Jurors in Marin, Falkirk Cultural Center, San Rafael, CA
Landscape as Presence, San Jose Institute of Contemporary Art, San Jose, CA

1988
Tropical Topics, Monterey Peninsula Museum of Art, Monterey, CA
True North/Far West, Gordon Snelgrove Gallery, Saskatoon, Saskatchewan, traveled to Rosemont Art Gallery, Regina, Saskatchewan (catalogue)

1987
Emerging Artists 1978 - 1986, The Solomon R. Guggenheim Museum, New York, NY (catalogue)
Present Perspectives: Survey of California Women Artists 1975 - 1985, Fresno Arts Museum, CA

1986
50th Anniversary Acquisitions, San Francisco Museum of Modern Art, San Francisco, CA
Beyond the Real, University of Idaho, Prichard Art Gallery, Moscow, ID
California Directions in Painting, The Visual Arts Center, Anchorage, AK, traveled to Fairbanks Art Museum, Fairbanks, AK (1985) and Alaska State Museum, Juneau, AK (catalogue)
Bay Area Artists Invitational, Janet Steinberg Gallery, San Francisco, CA

1985
Contemporary Works on Paper, Frumkin and Struve Gallery, Chicago, IL

1984
Flora and Fauna, One Market Plaza, San Francisco, CA
31st Annual Exhibition, Richmond Art Center, Richmond, CA (catalogue)
In Visible Places, Richmond Art Center, Richmond, CA
Contemporary Works on Paper, Frumkin and Struve Gallery, Chicago, IL

1983
New Perspectives in American Art: 1983 Exxon National Exhibition, The Solomon R. Guggenheim Museum, New York, NY (catalogue)

1982
Emerging Northern California Artists, Orange County Center for Contemporary Arts (catalogue)
21st Annual Bay Area Arts, Hayward Forum for the Arts, Hayward, CA
50th Annual San Francisco Arts Commission Exhibition, Moscone Center, San Francisco, CA

1981
Bay Area Painting, California State University Art Gallery, Hayward, CA
The Image of the House in Contemporary Art, University of Texas, Houston, TX (catalogue)
New West Talent, Suzanne Brown Gallery, Scottsdale, AZ, (catalogue)
American Women Artists, Suzanne Brown Gallery, Scottsdale, AZ (catalogue)
New Faces, Humboldt Cultural Center, Eureka, CA
24th Annual Chautauqua National Exhibition of American Art, New York (Best Drawing Award)
Northern California Art Annual Open Show, Sacramento, CA (Painting Award)
San Jose Art Museum 12th Annual 2-D Exhibition, San Jose Art Museum, San Jose, CA
Beyond Words, San Jose Institute for the Contemporary Arts, San Jose, CA

1978
Eight Middle West Painters, University of Nebraska Art Museum, Omaha, NE
San Diego Watercolor Society National Exhibition, San Diego, CA
30th Iowa Annual, Des Moines Art Center, Des Moines, IA (catalogue, 1st Award Painting)
Michigan-Iowa Exchange Exhibition, University of Michigan, East Lansing, MI

1978
Quad Cities Exhibition, St. Augusta College, Rock Island, IL

1977
The Chosen Object, Joslyn Art Museum, Omaha, NE (catalogue)
Mid-West Landscape Exhibition, Wesleyan University, Lincoln, NE
29th Iowa Annual, Des Moines Art Center, Des Moines, IA
Watercolor USA, Springfield Art Museum, Springfield, MO (catalogue)

1976
Cedar Rapids Art Museum Annual Exhibition, Cedar Rapids, IA
Paperworks-12th Annual Waterloo Municipal Gallery Exhibition, Waterloo, IA

1975
Tri-State Exhibition, University of Wisconsin, Platteville, WI

AWARDS & HONORS

2018
Artist Residency, Scuola Internazionale di Grafica,
Venice, Italy

2005
Artist Residency, Pont Aven School of Contemporary
Art, Pont Aven, France

2003
Artist Residency, Millay Colony for the Arts,
Austerlitz, NY

1998
Marin Arts Council Individual Artist Grant

1995-98
Art in Embassies Program-Paintings selected for
Bolivia and Sri Lanka

1992
Marin Arts Council Individual Artist Grant

1983-4
Louis Comfort Tiffany Foundation Grant in Painting

1980
Alternate for Prix de Rome Fellowship

1978-80
Stanford University Tuition Fellowship

1977-78
University of Iowa Tuition Scholarship

1975-76
Drake University Tuition Scholarship

SELECTED PUBLIC & PRIVATE COLLECTIONS

Solomon R. Guggenheim Museum, New York, NY

San Francisco Museum of Modern Art,
San Francisco, CA

BAMPFA, Berkeley Art Museum and Pacific Film
Archives, CA

Mills College Art Gallery, Oakland, CA

University of Nebraska Art Museum, Omaha, NE

State of Iowa Capital Building, Des Moines, IA

The di Rosa Foundation, Napa, CA

Sonoma State University Collection, Rohnert Park, CA

Bank of America International Headquarters,
San Francisco, CA

Standard Oil Corporation, Denver, CO

Prudential Insurance Corporation, New York, NY

Security Pacific Bank, San Francisco, CA

Meredith Corporation, Des Moines, IA

Security Pacific Bank, Los Angeles, CA

McDonald Corporation, Chicago, IL

The Principal Financial Group, Des Moines, IA

Charles R. Schwab and Co., San Francisco, CA

Unocal Corporation, Costa Mesa, CA

The Anderson Collection, Palo Alto, CA

Mr. Steven Chase, Rancho Mirage, CA

The Roselyn Swig Collection, San Francisco, CA

Mr. and Mrs. Carter B. Thacher, San Francisco, CA

Mr. and Mrs. T. Twigg-Smith, Honolulu, HI

Mr. and Mrs. Barry Berkus, Santa Barbara, CA

Mr. and Mrs. Rollin Post, Greenbrae, CA

Mr. Stephen P. Walrod, Oakland, CA

Ms. Susan Swig, San Francisco, CA

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Stanford University, Stanford, CA, MFA/Painting

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University of Iowa, Iowa City, IA, MA/Painting

1974
Drake University, Des Moines, IA, BFA/Painting

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University of California at San Diego, La Jolla, CA,
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TEACHING

1985-2015
San Francisco Art Institute, SF, CA, Graduate Director
and Professor of Art

2003-2006
Pont Aven School of Contemporary Art, Pont Aven,
France, Professor

1984
University of California at Davis, Davis, CA,
Visiting Artist

1983
California College of Arts and Crafts, Oakland, CA,
Guest Artist

1983
Sonoma State University, Rohnert Park, CA, Instructor

1982
University of California at Berkeley, Berkeley, CA,
Visiting Artist

1980-81
College of the Redwoods, Ft. Bragg, CA, Chair and
Professor of Art

1978-80
Stanford University, Stanford, CA, Lecturer and
Teaching Assistant

1977-78
University of Iowa, Iowa City, IA, Teaching Assistant

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Kirkwood Community College, Iowa City, IA, Instructor

VISITING ARTIST LECTURES

Sun Valley Museum of Art, Ketchum, ID

Massachusetts College of Art and Design, Boston, MA

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Des Moines Art Center and Museum, Des Moines, IA

University of California, Berkeley, CA

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