

Family Gallery Guide

January–March 2011

Page 1

Alla Prima

Alla Prima is an exhibition of work by artists who have studied under artist John Stanford, including Deborah DeBack-Wright, Kathleen Carter, Jennifer Clinard, Hank Fleck, Keith B. McCulloch, Charles Manning, Jill Quadagno, Edward White, and Adeline Wilkes.



Jennifer Clinard, *Dunes*, oil on panel, 11 x 14 inches



Hank Fleck, *The North Umpqua*, oil, 9 x 12 inches



Charles Manning, *Lavender Afternoon (St. Marks)*, oil on canvas, 40 x 30 inches

The artists in *Alla Prima* are part of a group of painters who have studied under artist John Stanford. All of the exhibiting artists feel that Stanford has “created a congenial atmosphere that encourages [artists] to share their work and strive to keep improving”. Works in the exhibition focus on the emotionally expressive use of light and color, using the North Florida **landscape** as inspiration.

Glossary

expressionistic: the emotions of an artist are conveyed through emphasis or distortion

landscape: artwork that depicts scenery such as mountains, sky, trees, rivers, forests, etc.

plein air: French word for “open air”, term used to describe paintings that have been created outdoors

raku: a process of firing pottery at a high temperature that develops unique, darkened crackled patterns

wheel-thrown: pottery that was turned on a potter’s wheel to create a vessel, or bowl shape out of clay

Stalking the Wild Landscape: Plein Air Painting by Lynn Priestley & Julie Bowland

Stalking the Wild Landscape is an exhibition of **plein air** paintings by Lynn Priestley and Julie Bowland. These two artists create colorful, **expressionistic**, and textural landscapes capturing the unique vistas of the Southeastern United States. Julie Bowland loves to work directly from nature in a thick, vigorous oil paint with a strong emphasis on color. She enjoys working outside where she is confronted by the changing conditions of nature: the sights, smells, and lights. Lynn Priestley travels around the country and uses painting as an avenue to understanding a locale. She sees the visual world as a dialogue created by complementary, reflected, and absorbed colors.



Lynn Priestley, *Christmas Dunes at St. George Island*, 30 x 24 inches



Julie Bowland, *Deer Lake Marsh*, oil, 30 x 30 inches



Robin Rodgers, *Woodpeckers Jar*, clay, 10 x 17 inches

Fun in the Gallery

1. Why would these artists paint **landscapes**?
Which paintings resemble your surroundings, or environment?
2. Look at the ceramic sculptures. How do they resemble the paintings? Do they have similar colors? Subject matter?
3. Could the animals shown on the sculptures live in any of the landscapes in the paintings? Try to pair up the animals on the sculptures with the places in the paintings.

Sculpture by Robin Rodgers

As a child, Chattahoochee native Robin Rodgers was intrigued by the old bottles, arrowheads, and Indian pottery he found around his home near the Apalachicola River. This interest led him to complete a Bachelors degree in Art at the University of Montevallo and Masters in Ceramics at FSU. In 1995, Rodgers established his ceramics studio in Tallahassee. The artist uses many firing processes on his **wheel-thrown** ceramic forms, but most notably the Japanese technique of **raku** firing. Rodgers also gives each vessel a variety of textures by etching, carving or attaching sculpted appendages, most often depicting animals, birds and natural forms.