Collector's Choice
Inside the Hearts & Minds of Collectors

Gadsden Arts Center & Museum
Collector’s Choice

Lending Collectors Index

Lynn Badger 6
Mark and Patsy Bates 7
Robin Coleman 8
Sam and Nell Cunningham 9
Moritz and Penny Dehler 10
Steve and Su Ecenia 11
Mary Howard Edwards 12
Stan and Carole Fiore 13
Eleanor Fleming 14
Sandra Fletcher 15
Beverly Bonner Frick 16
Fred and Lucy Harris 17
John and Emily Higdon 18
Alex and Jane Hinson 19
Donald R. Kerr and Jessie Lovano-Kerr 20
Hal and Julie Lewis 21
Mark and Kathleen Lindquist 22
Altha F. Manning 23
Terence and Antoinette McCoy 24
William and Sara Ruth McKeown 25
Leo and Dawn McMillan 26
Joseph F. Munroe 27
Eluster and Lessie Richardson 28
Roger Shields and Jane Berry 29
Leah Pierson Stoetzel 30
Marjorie Turnbull 31
Bob and Elaine Woodward 32
Mayo M. Woodward 33
Pat and Mary Jane Woodward 34
Private Collections 35-36
### Featured Artists Index

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Page(s)</th>
<th>Artist Name</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larry Allen</td>
<td>25,28</td>
<td>Drew Leshko</td>
<td>30</td>
</tr>
<tr>
<td>Beth Appleton</td>
<td>12</td>
<td>Mark Lindquist</td>
<td>7</td>
</tr>
<tr>
<td>JoElen Eister Bailey</td>
<td>7</td>
<td>Mel Lindquist</td>
<td>18,19,32</td>
</tr>
<tr>
<td>Harriet Bell</td>
<td>11</td>
<td>Molly Mabe</td>
<td>17</td>
</tr>
<tr>
<td>J.S. Blake</td>
<td>9</td>
<td>Didier Massard</td>
<td>30</td>
</tr>
<tr>
<td>Francis Brown</td>
<td>8</td>
<td>Mark Messerssmith</td>
<td>29</td>
</tr>
<tr>
<td>Ray Burggraf</td>
<td>29</td>
<td>Joan Miró</td>
<td>18</td>
</tr>
<tr>
<td>Nancy Huggins Butler</td>
<td>19</td>
<td>Dean Mitchell</td>
<td>10,36</td>
</tr>
<tr>
<td>John David Buzogany</td>
<td>24</td>
<td>Ann Morley “Frantic”</td>
<td>10</td>
</tr>
<tr>
<td>Nancy Camden</td>
<td>12</td>
<td>Robert Motherwell</td>
<td>22</td>
</tr>
<tr>
<td>Marc Chagall</td>
<td>15</td>
<td>J. Francis Murphy</td>
<td>8</td>
</tr>
<tr>
<td>Michael Chearney</td>
<td>21</td>
<td>Harold Newton</td>
<td>32</td>
</tr>
<tr>
<td>Dale Chihuly</td>
<td>7</td>
<td>Sherri Niles</td>
<td>17</td>
</tr>
<tr>
<td>Bob Cook</td>
<td>14</td>
<td>Pablo Picasso</td>
<td>15</td>
</tr>
<tr>
<td>Anita Cooke</td>
<td>21</td>
<td>Chen Ping</td>
<td>11</td>
</tr>
<tr>
<td>Salvador Dalí</td>
<td>18</td>
<td>Whitney Powell</td>
<td>28</td>
</tr>
<tr>
<td>Donald Davis</td>
<td>32</td>
<td>Joellyn Rackleff</td>
<td>16</td>
</tr>
<tr>
<td>Ruth Dryden Deshaies</td>
<td>35</td>
<td>Kevin Red Star</td>
<td>20</td>
</tr>
<tr>
<td>Wendy Devarieux</td>
<td>34</td>
<td>Robin Rodgers</td>
<td>13</td>
</tr>
<tr>
<td>Adele Duck</td>
<td>26</td>
<td>O.L. Samuels</td>
<td>11</td>
</tr>
<tr>
<td>Felix Eboigbe</td>
<td>20</td>
<td>David Shingler</td>
<td>17</td>
</tr>
<tr>
<td>Howard Finster</td>
<td>33</td>
<td>George Smith</td>
<td>25</td>
</tr>
<tr>
<td>Paul G. Fuentes</td>
<td>27</td>
<td>Paul Tamanian</td>
<td>28</td>
</tr>
<tr>
<td>Tom Gilling</td>
<td>16</td>
<td>Betty Tenundfeld</td>
<td>9</td>
</tr>
<tr>
<td>James Hamilton</td>
<td>8</td>
<td>Bill Thursby</td>
<td>35</td>
</tr>
<tr>
<td>Fernando Hartman</td>
<td>31</td>
<td>Yvonne Tucker</td>
<td>12, 28</td>
</tr>
<tr>
<td>Pete Hinson</td>
<td>34</td>
<td>D. Hopkins Velonda</td>
<td>13</td>
</tr>
<tr>
<td>Alexander Hinson, Jr.</td>
<td>19</td>
<td>William Walmsley</td>
<td>26</td>
</tr>
<tr>
<td>Ralph Hurst</td>
<td>31</td>
<td>George S. Walters</td>
<td>25</td>
</tr>
<tr>
<td>Charles C. Ingham</td>
<td>6</td>
<td>Roland Watts</td>
<td>23</td>
</tr>
<tr>
<td>John Kuhn</td>
<td>22</td>
<td>Freddy Wittop</td>
<td>13</td>
</tr>
</tbody>
</table>
Collector’s Choice
Inside the Hearts & Minds of Collectors

July 15 - October 1, 2016
“Buying art is the same thing as falling in love”
-New York contemporary art gallery owner Nohra Haime

Over the past two years, Gadsden Arts Center & Museum staff and committee members have visited collectors in our region to gather some of the fascinating tales behind objects in their art collections. Sharing stories about the artists and knowing the collectors’ connection to the artwork helps create an intimacy with this exhibition unlike most others. The collectors themselves curated this exhibition, selecting works that best illustrate their passion for collecting. Gadsden Arts borrowed 80 works from 31 collectors—giving a special glimpse into the hearts and minds of our region’s art collectors.

Collector’s Choice is a special viewing opportunity for art lovers in the region and the public, as the majority of the work included in the exhibition has not been exhibited outside of the collectors’ homes. While some of these artists may be familiar, like Dean Mitchell, Mark Messersmith, and Yvonne Tucker, several are artists whose work has never before been exhibited at Gadsden Arts, some of whom are from the larger world stage, like Picasso, Miró, and Dalí.

Special thanks to the collectors who opened their homes and shared a piece of themselves with our community.
Charles Cromwell Ingham (1796-1863)
Lydia Thomas, New York, 1849
oil on canvas, 27 x 35 inches

The Story
Lynn Badger owns White Dog Plantation and loves to rescue dogs, especially American Eskimo Dogs. She purchased this portrait and the large portrait of the young girl with the Eskimo dog because the dogs were featured in the artworks.

19th Century American School
Seated Girl in White Dress with Dog and Flowers
oil on canvas, 36 x 28¼ inches
From the Collection of
Mark and Patsy Bates

**JOELEN EISTER BAILEY**

*Starr’s Mill, 1976*
Oil on canvas, 34 x 28 inches

**The Story**
On the weekend of the 4th of July in 1976, Mark and Patsy Bates (then still just dating) visited with Mark’s family in Quincy. While here, Mark received his grandmother’s engagement ring. On the couple’s drive through back roads to Atlanta, where they lived at the time, Mark decided that he just couldn’t wait any longer and stopped at Starr’s Mill in Fayetteville, Georgia, to propose to Patsy. They married later that year and on their first Christmas, Mark Bates’ parents gifted them this painting.

**MARK LINDQUIST (B. 1949)**

*Cherry Burl*
Cherry, 10½ x 15 x 13 inches

**The Story**
Mark and Patsy Bates, owners of Bell & Bates Home Center, have several pieces by Mel and his son, Mark Lindquist. Mark Bates describes starting their wood-turning collection when Mark Lindquist wanted to purchase a lawnmower from the hardware store, and paid for it with a handcrafted wooden bowl. Patsy Bates likes to say that they got the better deal.

**DALE CHIHULY (B. 1941)**

*Cerulean Macchia*
Glass, 10 x 9 x 6 inches

**The Story**
Mark and Patsy Bates first heard about Dale Chihuly from an exhibition at Gadsden Arts, when artist and collector Mark Lindquist had his own piece by Chihuly on display. Lindquist said he and Chihuly traded art in their early careers. Mark and Patsy purchased this piece several years later in Vail, Colorado.
FRANCIS F. BROWN (1891-1971)
*Brown County, Indiana Landscape*, c. 1930
oil, 31 x 27 inches

**The Story**
Robin Coleman was drawn to the work of Francis F. Brown mainly because of his similarities to Vincent Van Gogh, whom Coleman declares is, “…the Dutch innovator to whom all art as pictorial self-expression is since indebted.”

**The Artist**
Francis Focer Brown was a founding member of the Hoosier Group, a collective of well-known Indiana Impressionist painters working in the early 20th century who are primarily known for their renditions of the Indiana landscape. Throughout his lifetime, Brown maintained a consistent pattern of experimentation, clearly intending to move beyond the boundaries of Impressionism with departures that encompassed both the Fauve and Expressionist movements. Brown experimented with bold color palettes and nearly formless subject matter that was often intertwined with atmospherics and light.

J. FRANCIS MURPHY (1853-1921)
*Arkville, NY Landscape*, c. 1910
oil, 13¾ x 11 inches

**The Story**
“Prior to purchasing this landscape, I inquired as to the price. I was told ‘sixty-five.’ Thinking in terms of thousands, I exclaimed in disbelief ‘sixty-five thousand!’ to which the representative wrote out on a piece of stationary as a teacher might write a lesson on the blackboard, ‘$6,500.’ It was with some relief, mixed with much embarrassment, that I knew the painting would be mine.”
J.S. Blake
Yankee Shores
watercolor, 14¼ x 9½ inches

**The Story**
This watercolor is a shining example that art can be found anywhere and doesn’t have to cost a fortune. Sam Cunningham was drawn to the color and technique in the piece and purchased the seascape at a Quincy thrift store that no longer exists, for just $5.

Betty Tenhundfeld (1898-1976)
untitled
oil and acrylic, 33 x 14 inches

**The Story**
This painting depicts Panama City Beach during the rough weather as the Category 5 Hurricane Camille approached the US in 1969. The Cunninghams were drawn to the piece because it contrasts with what they were used to seeing—a typical calm, colorful seascape with perfect weather and 3 seagulls. They purchased the piece in Panama City Beach in 1972 from a Tri-State art exhibition, where it won first place.
From the Collection of
Moritz and Penny Dehler

Ann Morley “Frantic” (1936-2009)
untitled
oil on board, 44 x 47½ inches

The Artist
Ann Morley, known to most as “Frantic,” was a self-taught artist who was inspired by the French Post-Impressionist Paul Gauguin and two art books her uncle gave to her as a child. She used bright, bold colors in her energetic and whimsical paintings and ceramics, which often featured “island ladies,” sea creatures, mermaids, and religious imagery such as the Madonna and Child and Noah’s Ark.

The Story
“It was love and awe at first sight! We love Ann’s paintings not only for the beautiful colors and motifs, but for the complexity of expressions and body language which convey an inner emotional life in the figures. There is drama in her paintings, which we find as fascinating as they are subtle. We love this painting and never grow tired of studying it.”
~Penny Dehler

Dean Mitchell (b. 1957)
Portrait, 1997
watercolor, 6 x 4½ inches

The Story
Collecting a Dean Mitchell painting was a long-term goal of the Dehlers. Penny Dehler says they purchased this piece because, “it is a perfect marriage of the artist’s amazing technical ability with his unique talent in portraying the dignity and humanity of a subject.” The main reason they could not walk away from this piece: “the subject embodies a man who was a very important person on my family’s farm for many, many years. I have never asked Dean if it might actually be Douglas Beauchamp, but to me, he is. That is the most precious thing about it.”

Ann Morley “Frantic” (1936-2009)
untitled vase
clay, 6 x 12 x 5 inches

The Story
Though Penny Dehler originally purchased this piece in Sandestin just because she liked it, she later found out that she had a connection to the artist. Her friend Su Ecenia (an artist with works from her collection in this exhibition), was visiting and noticed the piece, identifying it as her mother’s work. After that, the Dehlers began collecting more of Ann Frantic’s works, such as her oil painting that is also in this exhibition. Many of Ann Frantic’s ceramic pieces are a combination of sculpted and painted creatures, which mimic the bright colors she often used in her paintings.
From the Collection of
Steve and Su Ecenia

**Chen Ping (b. 1960)**
*Pink Sky*, 1996
Chinese ink and colors on rice paper, 26½ x 26¼ inches

**Chen Ping (b. 1960)**
*Streams and Mountains in My Dreams*
Chinese ink and colors on rice paper, 26¼ x 40 inches

**The Story**
While on a trip to Atlanta, Steve Ecenia was golfing and told his wife Su to go shopping and buy whatever she wanted. Su found the Kiang Gallery and fell in love with these works by Chen Ping. The works spoke to her—a combination of traditional Chinese painting and contemporary design. She spent a lot of money on them, and it turns out, too much for Steve who was shocked at the price and returned them. Su promised the gallery dealer they would return in the future when they could better afford it, and they did.

**O.L. Samuels (b. 1931)**
*Hog Man*, c. 1988
wood, paint, 19 x 61 x 13 inches

**The Story**
When Su Ecenia first visited O.L. at an exhibition in Tallahassee and wanted to buy Hog Man, she said he asked for too much money and she left without it. Later, she drove to visit him in his home in Moultrie, because she still wanted a piece by him, and then purchased Hog Man. Once she had it home, it frightened her children, so they drove it back to Moultrie. When she asked her children to explain to O.L. that the art scared them, they clammed up and so Hog Man made the drive back to their home.

**Harriett Bell (b. 1950)**
*Pickler Jones and His Henchmen*
wood, paint, 18½ x 20 x 19 inches
Yvonne Edwards Tucker  
*Okrah*  
clay, 12 x 19 x 12 inches

**The Story**  
Mary Howard Edwards loves color and will buy anything that strikes her. After seeing this piece in the LeMoyne gift shop she felt compelled to purchase and include it in her growing collection of local artwork.

**The Artist**  
Yvonne Tucker says that the creation of this piece was a matter of stream of consciousness and was created to look like her husband, Curtis. The word “Okrah” - a mash-up of Oprah and okra- appears scrawled across the vase. The target symbol was included because Tucker thought that women often feel targeted. Tucker describes her process in ceramics as a dance of partnership with clay, “my hands and my mind become a conduit for greater forces from the inner realm of spirit.”

Beth Appleton (b. 1949)  
*Dance on the Pier Tonite*, 1990  
cut paper collage, 28 x 20 inches

**The Artist**  
Dance on the Pier Tonite is one of Appleton’s first cut paper assemblages. Beth grew up in Ocala, Florida and studied underwater ballet and dreamed of becoming a Weekie Wachee mermaid as a child. She found a love for art at her aunt’s roadside fruit stand. During her early years, dance and creative writing would inspire the lyrical artworks that she would later create. The success of this piece would become influential in guiding Appleton’s art career for many years to come.

Nancy Camden  
untitled, 2001  
fiber, mixed media, 20 x 17 x 7 inches

**The Story**  
Mary Howard Edwards was reminded of herself and her sisters, whom she calls “the three amigos,” at the American Craft Council in Atlanta and had to purchase this piece of soft sculptural figures.
D. Hopkins Velonda

Pitcher, 1995
earthenware, 8 x 11 x 7 inches

The Story
Stan and Carole Fiore purchased this vase while vacationing with an author friend at Bishop’s Lodge in the Sangre de Cristo Mountains, north of Santa Fe, New Mexico. They purchased this piece in nearby Chimayó, an unincorporated town with many neighborhoods, called plazas or placitas, each with its own name and history, including the Plaza del Cherro, “Plaza by the Hill,” which is a cherished cultural heritage site for Chimayosos.

Robin Rodgers (b.1962)

Heron Pot
clay, 7½ x 9½ x 7½ inches

The Artist
Ceramic artist Robin Rodgers was raised in Chattahoochee, Florida, near the banks of the Apalachicola River. As a boy, he was intrigued by old bottles, arrowheads, and Indian pottery that he found near his home. Today, he enjoys researching ancient techniques and processes of pottery making to use in his contemporary creations that include various textures, etchings, geometric carvings, and sculpted additions, which most often depict animals or birds.

Freddy Wittop (1911-2001)

Lady Winter, 1984
gouache on paper, 14¼ x 19 inches

Freddy Wittop (1911-2001)

Carol Channing as “Dolly”, 1966
gouache on paper, 14 x 19 inches

The Story
Carole Fiore’s Aunt Henrietta was given these original illustrations by Freddy Wittop. Henrietta, an interior designer in New York, was friends with Wittop and even gave him the bird of paradise feathers used in the “Dolly” costume.
Bob Cook
October 1991
ink on paper, 16 x 21 inches

The Story
Bob Cook was fortunate enough to have coworkers who didn’t mind if he drew at weekly staff meetings during his 30-year career with the Department of Children and Families. Over time he had collected years’ worth of these calendar pages full of drawings. Bob Cook, Eleanor Fleming’s brother-in-law, gave her this page from October 1991.

Unknown Artist
Woman By Pool
carving, paint on wood, 8 x 16 inches

Unknown Artist
Woman with Fish Bowl
carving, paint on wood, 8 x 16 inches
Marc Chagall (1887-1985)

untitled
H.C. lithograph, 12 x 18½ inches

The Artist
In this lithograph, Chagall depicts a young couple sitting under a tree, surrounded by a swirling of blue, yellow, and red. This piece includes some of the common imagery in Chagall’s work such as young love and farm animals—in particular goats, which are familiar figures in Jewish folklore, art, and literature. Marc Chagall was a Russian-French artist known as a pioneer of modernism and a major Jewish artist who worked in a variety of mediums. Pablo Picasso remarked in the 1950’s, “When Henri Matisse dies, Chagall will be the only painter left who understands what colour really is.”

Pablo Picasso (1881-1973)

Bathing Nude
drypoint struck from original plate, 12 x 16 inches

The Story
Sandra Fletcher’s brother was a psychiatrist who loved collecting art. When he died at the age of 60 in 1994 from a heart condition, he left his collection to Fletcher. Hanging above her bathroom tub, she says this piece by Picasso, “reminds her not to eat too big of a lunch.”

To create this dry point print, Picasso used a steel needle to engrave this simple but expressive drawing on a copper plate, which was then printed on paper. Picasso was one of the best-known 20th century artists, creating an estimated 50,000 works of art in his lifetime in various mediums.
JOELLYN RACKLEFF
untitled
oil on canvas, 60 x 72 inches

THE ARTIST
Joellyn Rackleff was a literary producer for National Public Radio, who took up art as a cure for writer’s block. The majority of her works feature misty and mystifying angels, brides, widows, and women with children. Her works are not traditional portraits, but the figures emerge from “an intuitive dialogue with the paint.” She says, “Painting is my connection to the mystery of living.”

TOM GILLING (b. 1946)
#18 Composition in Pink, 1995
oil on canvas, 12 x 12 inches

THE ARTIST
This painting is typical of Tom Gilling’s later works, which feature simplified expressions of forested landscapes by using solid colors to depict cropped, barren tree trunks. Tom Gilling has an MFA in Painting and Drawing, and a BA in Art Education. He has lived in Washington, D.C. and New York City but settled in the countryside Mid-Hudson Valley. While in his early career he exhibited in galleries. He eventually decided to paint privately and for his own pleasure.
David Shingler
untitled
oil on board, 23½ x 15½ inches

The Artist
Fred and Lucy Harris purchased this piece by David Shingler during a sale he had in Tallahassee of his high school artwork. That sale helped him raise money for art school, where he followed his dream of being an artist and finished first in his class at the Cleveland Institute of Art in 2007. In 2013, he was named in Southwest Art Magazine’s “21 Under 31” list of the best new artists in the country. He specializes in painting oil on wood, which he personally builds.

Sheri Niles
Beluga Whale Vase
clay, 7¾ x 6½ inches

The Artist
Sheri Niles is an accomplished potter, photographer, runner, and lover of nature. She teaches general art, AP portfolio art, and organic gardening at SAIL High School in Tallahassee, and works to empower young people to be constructive citizens and healthy individuals through Girls on the Run. Lucy and Fred Harris’ daughter, who is a close friend of the artist, gave them this vase as a gift.

Molly Mabe
Riverbed
oil on canvas, 46 x 60 inches

The Story
On the first Christmas after Fred and Lucy Harris moved into their new home in Quincy, they decided not to exchange gifts. Fred cheated and surprised Lucy by commissioning Molly Mabe to visit Quincy and do a painting based on a familiar stream on their farm property. The couple enjoyed the piece so much that they later had a second piece commissioned, showing other areas of their property, so the two pieces could hang as a pair on either side of their front door. Molly Mabe is inspired by the beauty of nature and rarely, if ever, includes human references in her work.
**John and Emily Higdon**

**Salvador Dalí (1904-1989)**  
*Horseback Rider, 1984*  
etching, 25 x 23 inches

**The Artist**  
As a surrealist, Dalí often used peculiar perspectives and sizes for objects in his works to tell a story or an idea. Dalí’s transparent horse and horseback rider, made up of fiery atoms to possibly represent the universe, are huge compared to the small butterfly catcher, and the ship bones to the right of the image. While the butterfly catcher’s net is empty, and the bones of the ship may represent life’s struggles, the man on the horse is in control, symbolizing human-kind’s unconquerable spirit. The landscape depicted is of the Ampurdán plain, or Empordá (a region of Catalonia, Spain), which appears in many of Dalí’s paintings.

**Joan Miró (1893-1983)**  
*untitled*  
H.C. lithograph, 28 x 20½ inches

**The Artist**  
In works such as this lithograph (a type of print), Joan Miró uses his own abstracted, cryptic, pictorial language, which consists of flat shapes and lines that dance around the image. The star shapes and circles closely resemble aspects of one of Miró’s well-known works, *The Constellations*, which Miró created after the outbreak of the Second World War while he lived in a village that was subject to blackouts. Joan Miró, an artist from Catalonia, Spain, developed his surrealist tendencies in Paris, where Modern art theories and artists surrounded him, but often kept his rural Catalan home a feature in his art.

**Mel Lindquist (1911-2000)**  
*Cherry Burl, 1987*  
Cherry, 12 x 9 x 11 inches

**The Artist**  
Mel Lindquist was a pioneer of woodturning, who introduced the use of burls (deformed tree growths) and spalted wood (coloring in wood caused by fungus) into woodturning, after finding spalted wood on his land in the New York Adirondacks in the late 1950’s. Lindquist began turning in the 1930’s as a lathe operator for the General Electric Company, and using his skills and knowledge of engineering and machinery, he later developed new tools and techniques that would influence the field of woodturning.
Mel Lindquist (1911-2000)
Cherry Vase
Cherry, 8 x 10 x 8 inches

The Story
This flared mouth vase from a black cherry burl was crafted by Melvin Lindquist in 1984 and selected for the Hinsons’ home in 1997 by the artist’s son and fellow woodturner, Mark Lindquist, because it coordinated well with their cherry floors and cabinetry. Mark Lindquist said of the piece and Mel’s work, “All irregularities and seeming defects in the wood are part of the unique design elements of the piece. Any and all cracks (which have been subtly enhanced), worm holes, bark inclusions, etc., are artistic design statements and not flaws. Melvin’s use of these elements was, and continues to be, extremely innovative in the field of woodturning.”

Nancy Huggins Butler
Bird on Wire, 2002
oil on canvas, 60 x 30 inches

The Story
Alex and Jane Hinson saw this oil painting when it hung as part of an exhibition with their son, Alex, Jr., and other artists in Macon, Georgia, in 2010. When they first saw the piece at the show, they said, “it spoke to us.” This phrase is well known to many in Quincy, as it is borrowed from Mrs. Julia Munroe Woodward, who would often say that about artwork she purchased. The Hinsons’ grandchildren, Ella and Zander, attend the school where Nancy Butler teaches, First Presbyterian Day School.

Alexander Hinson, Jr.
Self-Portrait
oil, 30 x 40 inches

The Story
This is an early work by Alex and Jane Hinson’s son, Alex, Jr., from when he was a student at Mercer University in Macon, Georgia. There is a very similar companion piece (with a red background rather than blue), which was purchased at a private showing by the late Dr. Ferroll Sams of Fayetteville, Georgia, author of “Run With The Horsemen” and other beloved Southern novels.
**Felix Eboigbe**  
*Female Head*  
wood, 8 x 16 x 5 inches

**The Artist**  
Felix Eboigbe is a Nigerian-American sculptor who uses his own hand-made ebony mallets, chisels, and axes to sculpt his works, which often depict traditional African physical features or dress. Eboigbe believes detail is important, not only artistically, but historically as well. Many of Eboigbe’s sculptures are physical translations of Benin legends told to him by his grandfather. He believes that with his art he can help to record and preserve the cultural, religious, and tribal history of the West African nation Benin for future generations, in a unique and beautiful form.

---

**Kevin Red Star (b. 1943)**  
*Sunrise, 1976*  
watercolor, gouache, 23 x 17 inches

**The Artist**  
Raised on the Crow Indian Reservation in Lodge Grass, Montana, Kevin Red Star was raised in a family that values art and culture, and developed an early love of drawing and music. He has said about his art, “Indian culture has in the past been ignored to a great extent. It is for me, as well as for many other Indian artists, a rich source of creative expression. An intertwining of my Indian culture with contemporary art expression has given me a greater insight concerning my art.”
From the Collection of
Hal and Julie Lewis

Michael Chearney
The Beauty of Rome Held his Heart Captive - a portrait of Julie Seay Lewis, 2015
acrylic on canvas, 36 x 48 inches

The Story
Hal and Julie Lewis were already familiar with Michael Chearney's art, having purchased a piece by him online, when they coincidentally ended up on the same cruise to Rome with the artist. Chearney enjoyed the cruise and time with the couple so much that he photographed Hal's wife Julie, and painted her portrait in his signature style.

Anita Cooke (b. 1954)
Textures of New Orleans series
canvas and wire, 24 x 80 inches

The Story
Hal and Julie saw this piece while visiting New Orleans and were so struck by the colors and story behind Cook's work that they had to buy it. The couple continued to collect her work and now own several pieces by Anita Cooke.

The Artist
For Anita Cook, the meaning of her work is in the process itself. Referring to her work as “sewn constructions,” Anita starts by randomly smearing paint across a large drop cloth. The kaleidoscopic canvases are then cut, folded, sewn and glued together onto mounted backing, and only a small amount of the original paint is visible in the end product. “The process is The Story,” Anita says about her work. “I make this thing, then I tear it all up, then recreate it and make something new from the pieces. That happens everywhere – in nature, in cities. With Katrina, it happened to New Orleans all at once.”
From the Collection of
MARK AND KATHLEEN LINDQUIST

Robert Motherwell (1915-1991)
Airless Black, 1983
lithograph, printer’s proof ed. 98, 26 x 15 inches

The Story
Mark Lindquist is a renowned sculptor who has many connections in the art world, even through his family. Lindquist’s brother-in-law Roger Campbell was a printmaker at Tyler Graphics Ltd., where this print was made, and gave Lindquist this printer’s proof of Airless Black: a lithograph from Motherwell’s book entitled El Negro. El Negro contains 19 gestural lithographs that reflect the physicality of the color black—its weight and depth. The images in the book are accompanied by poetry by Spanish poet Rafael Alberti, who met Motherwell at an exhibition opening in Madrid in 1980.

Robert Motherwell was an American Abstract Expressionist painter and printmaker. He was one of the youngest of the New York School (a phrase he helped coin), which also included Jackson Pollock, Philip Guston, Willem de Kooning, and Mark Rothko.

Jon Kuhn (b.1949)
Autumn Wood, 1993
glass, 12 x 12 x 12 inches

The Story
Many of the works in the Lindquist collection came from renowned sculptor Mark Lindquist’s trades with fellow artists, such as this glass cube from Jon Kuhn. While Kuhn now creates monumental sculptures, Lindquist enjoys the delicate size of this piece.

The Artist
Jon Kuhn is regarded as one of the leading glass artists in the world and is known for creating his radiant works with cold glass. While most glass artists use molten or blown glass, Kuhn takes cold glass and cuts, polishes, and fuses it into a myriad of shapes from the inside out.
The Story
Roland Watts has depicted his children in Inquisitive and Frog on a Lily Pad. Altha Manning’s husband and Roland Watts’ wife attended school together, and as friends, Manning collected some of Watts’ woodcuts. Watts is well known for his woodcuts, and many are part of the Winston-Salem State University’s collection—the university where he taught and was chairman of the Fine Arts Department.

Creating a woodcut involves relief-printing techniques. The artist carves an image onto a surface of a block of wood, strategically not cutting the parts that will be printed as level with the wood surface, while removing all the non-printing parts. To create a work with multiple colors, the artist must create different blocks for each color.

**Roland Watts (1931-2012)**
*Inquisitive*
woodcut, 19½ x 12 inches

**Roland Watts (1931-2013)**
*Frog on a Lily Pad*
woodcut, 23½ x 11½ inches

**Roland Watts (1931-2014)**
*Deflated: Self-Portrait as a Clown*
woodcut, 12 x 24¼ inches
John David Buzogany

Gold with Purple Flower
colored pencil and gouache, 11 x 16 inches

John David Buzogany

Orange Gem
colored pencil and gouache, 11 x 16 inches

The Artist

This pair of pencil drawings was part of “A Jeweler’s Perspective,” a 1975 exhibition of John David Buzogany’s work, which featured paintings, drawings, porcelain sculptures, and jewelry. Buzogany was encouraged to explore the arts from a young age while taking Saturday classes at the Carnegie Museum in Pittsburgh. There he learned “look to see, to remember, and to enjoy”—a statement that would stay with him as he studied design and metalcraft at Carnegie Mellon University and during his jeweler apprenticeship in Florence, Italy. Buzogany owned and operated Goldsmith Jewelers for almost 30 years, and continues to make custom jewelry and bejeweled sculptures.
From the Collection of
William and Sara Ruth McKeown

George S. Walters (1838-1924)
*Fresh Weather on the Mäas, Holland*
watercolor, 28½ x 21 inches

**The Story**
The McKeowns bought this watercolor painting about 10 years ago, around the time that William Hugh began painting after he retired from a 30-year career in state government. William Hugh is a skilled watercolorist who often paints coastal scenes, and was inspired by the subject matter in this piece, as well as the exquisite technique and mastery of the watercolor medium. William Hugh has said that he absolutely copied those waves in some of his own boat paintings.

George Smith (1829-1901)
*untitled*
watercolor, 21 x 16 inches

**The Story**
William Hugh and Sara Ruth McKeown’s two rules for buying art are: they have to love it, and it can’t cost a lot! Most of their artwork comes from antique shops, junk shops, and even Goodwill. When William Hugh retired from state government, Sara Ruth quickly discovered that he needed a hobby, so William Hugh took watercolor classes and found a whole new and exciting world to explore. Both William Hugh and Sara Ruth know how much time and energy are spent on creating a work of art, and love artwork that tells a story. Sara Ruth and William Hugh purchased this piece because they loved the expressions in the domestic scene.
Oh Walmsley in 2288--Ooh La La D.D.D.
lithograph, ed. 10/12, 20 x 24 inches

The Story
William Walmsley was Dawn McMillan’s major professor in undergraduate and graduate school at Florida State University in the 1970s. As a printmaker, when he would finish an edition of prints he would put a post-it note in the Art Department elevator advertising “rejects available” and sign it WW or DDD (Ding Dong Daddy, his alter-ego). Students would rush to get one of his “rejects,” but Dawn McMillan was never able to obtain one. Eventually she was able to purchase a few of his works, including this self-portrait.

The Artist
William Walmsley is one of the first printmakers in the country to use fluorescent inks in his lithographs. These inks are notoriously difficult to print with, as they aren’t very fluid; however, the works glow under blacklight, and, in fact, Walmsley would often carry a small blacklight with him at exhibition openings to show the glowing effect.

Adele Duck (1923-2003)
The Visitation, 1974
lithograph, 15 x 23 inches

The Story
Like many artists, Dawn McMillan began collecting art as a student by trading with fellow art students, but as an undergraduate printmaking student at FSU, this was the first piece McMillan splurged on and purchased. Adele Duck was an accomplished graduate printmaker, and as Dawn says, “there was no way she would trade one of her exquisite prints for one of my crappy ones.”

The Artist
Adele Duck had a long career as a professor of art at the University of Windsor, Ontario, and retired in 2013. She has earned numerous awards and exhibited extensively. Her work is widely collected in both Canada and the United States and is included in corporate collections such as DuPont, Hewlett-Packard, General Motors and Xerox.
PAUL G. FUENTES (1919-2015)
Cary Grant, original portrait for movie poster of Bringing Up Baby, 1938
paint on board, 15 x 22½ inches

THE STORY
Quincy-native interior designer and architect Joe Munroe found this piece in a Washington, D.C. junk shop in the 1980s. For years he wondered who the artist was, and it wasn’t until around 2012 that he discovered the artist’s work in an exhibition and emailed the artist. Amazingly, Paul Fuentes was still living and residing in Los Angeles with his wife.

This promotional portrait was created for the 1938 Boston premier of Bringing Up Baby, starring Cary Grant and Katherine Hepburn. Although the film had a reputation as a flop, the movie is considered to be the definitive screwball comedy of the 1930’s. Paul’s career included painting lobby displays for theatres, hand-painted posters, scene design, and directing; but he eventually returned to his first love, painting.
Eluster and Lessie Richardson

**LARRY ALLEN**
Red Vase
red clay, 9 x 10 x 9 inches

**THE ARTIST**
Much of Larry Allen’s pottery uses the sgraffito technique - a sophisticated method of incising designs onto leather-hard clay that has been completely covered with a colored clay solution. Most of Allen’s pieces involve delicately carving designs into the surface of the wheel-thrown vessel. His inspiration for his designs comes largely from African and Native American art.

Larry Allen has worked as an artist for the past 35 years, honing his wheel-throwing and glazing techniques, all the while ceaseless in his enthusiasm for stoneware and the infinite possibilities of his craft. Born and raised in Birmingham, Alabama, Allen received a BA in Art from Berea College, and has an art studio in Leeds, Alabama where he currently resides.

**Paul Tamanian**
Cut to the Heart
clay and metal, 14 x 20 x 12 inches

**THE STORY**
As collectors, Eluster and Lessie Richardson call this piece “cut to the heart” as they were inspired by the piece’s heart-like shape and the symbolism of it. Interestingly, that may not have been the intention of the artist.

**THE ARTIST**
As an experimenter who began as a ceramist, many of Paul Tamanian’s sculptural works explore abstract and geometric forms and surface texture and color. Born in New York, Paul Tamanian has lived in Tallahassee, Florida, since receiving his degree in Interior Design from Florida State University.

**WHITNEY POWELL**
Gourd
gourd, mixed media, 10 x 10 x 9 inches

**THE STORY**
Eluster Richardson was drawn to the curves and interesting mix of materials in this gourd sculpture by self-taught artist, Whitney Powell. Concentrating most recently in gourd art, Powell draws inspiration from her love of nature and its inherent spirituality.

“My art is my therapy, the only thing I can truly call my own. I constantly challenge myself-visualizing colors and shapes, then try to create it in a piece.”

-Whitney L. Powell

**YVONNE TUCKER**
Vase, 1991
clay, 13 x 14 x 13 inches
From the Collection of
ROGER SHIELDS AND JANE BERRY

RAY BURGGRAF (B. 1938)
Lustrous Bird, 1987
acrylic on wood, 30 x 99½ inches

The Story
Roger Shields was a contractor with an office in the Railroad Square Art Park, where over the years he became friends with many of the artists who kept their studios there. One day Ray Burggraf asked Shields if he could hang The Lustrous Bird in Shields’ office, as the artist didn’t have a wall big enough. Eventually, Burggraf thought the piece looked so good in the spot he told Shields to keep it!

The Artist
Ray Burggraf’s art, though abstract, is rooted in landscapes and nature. His use of precise, hand brushed color gradations is his signature style, which creates visual excitement that highlights the earth’s light and atmosphere. Burggraf’s art encourages viewers to contemplate color and light as basic elements of art.

MARK MESSERSMITH (B. 1955)
Birth and Death, 1990
mixed media, 62 x 62 inches

The Artist
Mark Messersmith’s art is concerned with the natural world, in particular the world of a soon-to-be-forgotten Florida as the swamps, backwoods, and the creatures that inhabit them fight for survival. His works may first appear as a lively explosion of color and life, but on closer inspection different scenes emerge, with layers of humor and criticism of humankind’s treatment of the natural landscape.

Notice at the bottom of the painting that Messersmith has written, “Once again Bert Popowski saves mankind from the ferocious reptile” below an image of a man holding a turtle upside down by the tail. Popowski was an author of books about crow and antelope hunting.
**Drew Leshko**  
*Reconstructed Church from WPA, 2006*
constructed photograph, 7 x 9 inches

**The Artist**

Drew Leshko is a Philadelphia, Pennsylvania-based artist who creates miniature recreations or "documentary studies" of architecture on a 1:12 scale (the standard dollhouse scale). His work examines gentrification, history, how historical relevance is determined, and what is worth preserving, by painstakingly duplicating every detail in his recreations, including typically overlooked details such as dumpsters, pallets, and rust.

The church that Leshko recreated in this work is an African-American church that was reconstructed in the New Deal era and was photographed by Walker Evans. Evans was a photojournalist who photographed the effects of the Great Depression for the Farm Security Administration.

**Didier Massard (b. 1953)**  
*Arbre au Printemps (Spring Tree), 2002*
cibachrome, 17 x 20 inches

**The Artist**

Massard’s photographs are created by building a scene in his table-top studio - sculpting miniature objects for the image, setting the pieces up like a mystical diorama, applying dynamic lighting and smoke, and capturing the perfect angle in a photograph. In the age of digitally altered or constructed photographs, French artist Didier Massard still focuses on using practical effects to transport viewers to his fictional landscapes.
From the Collection of
MARJORIE TURNBULL

**Ralph Hurst (1918-2003)**
*Trifiguration*, 1977
alabaster, 14 x 10 x 6 inches

**Ralph Hurst (1918-2003)**
*Puffin*, 1976
agate Italian alabaster, 9 x 8 x 7 inches

**The Artist**
Ralph Hurst created art that is simplified and abstract. He carved graceful lines and removed details, as he tucked close the arms and feet of his subjects, such as in his Puffin sculpture. Hurst was called a “poet in stone” and is best known for his elegant and sensuous alabaster carvings of figures and love birds. Hurst was a professor at Florida State University for 27 years, and gifted a large collection of art to Tallahassee Community College, which can be seen at the Ralph Hurst Gallery.

“I create for beauty and pleasure. I want my work to reflect the joy of the creative process. I want my art to become a part of life – enriching, ennobling, and becoming a majestic presence.” ~Ralph Hurst

**Fernando Hartman**
*Decanter with Glasses*, 2014
oil in canvas, 15½ x 19½ inches

**The Story**
On a recent trip to Cuba, Marjorie Turnbull was exploring the street art markets of Havana and stopped in her tracks when she spotted the realistic art of Fernando Hartman, and his work’s resemblance to 18th century European masters. A former electrical engineer, Hartman graduated from the Academia Nacional de Bellas Artes in 2012 and began selling his paintings to international clients visiting Cuba, such as Marjorie Turnbull. Turnbull was so impressed by Hartman’s paintings that she assisted him in receiving an Artist’s Exchange Visa and arranging for his first U.S. exhibition at Tallahassee Community College in 2014.
From the Collection of
Bob and Elaine Woodward

Donald Davis
Green Leaf, 2007
mixed media, 24 x 24 inches

Harold Newton (1934-1994)
untitled
oil, 35 x 23 inches

The Story
The Woodwards purchased a beach house on Alligator Point that still had much of its furniture and artwork left in it. Many years later, Elaine took her 12-year-old grandson to visit the Museum of Florida History and saw paintings that looked just like the piece at their beach house. Sure enough, their piece was by one of the featured Florida Highwaymen. Elaine then bought a book about the Highwaymen and “gave” the painting to Bob as a Christmas present.

The Artist
Harold Newton was a founding member of the Florida Highwaymen, an unofficial group of African-American artists who were influenced by A.E. Backus landscapes and dedicated to capturing Florida’s scenic beauty. Gary Monroe, a Highwaymen expert, says Newton, “possessed an unmatched ability to define [Florida’s] meaning and natural beauty in iconic dimensions.”

Mel Lindquist (1911-2000)
Margarita Burl, 1994
burl, 12 x 15 x 10 inches

The Story
This burl by Mel Lindquist was left to Bob and Elaine Woodward after the passing of Ms. Julia Munroe Woodward. A life-long resident of Quincy, Ms. Julia contributed much of her time, talent, and resources for the betterment of her community, in part through support of the arts and liberal arts education. Ms. Julia was also a good friend of Mel’s.

The Artist
Mel Lindquist was a pioneer in woodturning, who began the use of spalted wood in the late 1950’s when he discovered the fungi-colored wood on his land in the New York Adirondacks. Lindquist had a background in engineering and machinery from his work as a vertical turret lathe operator for the General Electric Company, and used this background to develop tools and techniques for working with difficult woods.
Howard Finster (1916-2011)

*Big Coke*

mixed media, 10 x 33 inches

**The Story**

Howard Finster was a Baptist preacher who promised God he would create 5,000 paintings, but ended up creating more than 40,000 works of art during his lifetime. He was also known to create art for the Coca-Cola Company. Mayo Woodward, who is a collector of Coca-Cola memorabilia and art, decided to drive to visit the artist’s Paradise Gardens, an artistic installation/museum that continues to display Finster’s collection of objects and his own art today.

Woodward spent three hours talking with the self-taught artist in his studio. Surrounded by hundreds of works of art made out of scrap wood and found objects, Woodward picked out this piece. Finster then explained that his art was how he shared Christ’s love, saying, “I see some angels here in this piece.”
**From the Collection of**
**PAT AND MARY JANE WOODWARD**

**Wendy Devarieux**
*Forgotten Meadow*
pastel, 11 x 8 inches

**Wendy Devarieux**
*River Shack*
pastel, 15 x 11 inches

**The Story**
Wendy Devarieux says of her favored pastel medium, “I love the immediacy of pastels; the color [is] intense and beautiful. There is no waiting to dry and no surprising color changes. Everything is in the moment, in the present.” Pat and Mary Jane Woodward liked this work because it has a building in it—a very unusual subject in Devarieux’s work.

**The Artist**
Wendy Devarieux was born and raised in Northwestern Pennsylvania and is known for her pastel landscapes, but is also an experienced potter.

**Pete Hinson**
*untitled*
watercolor, 19½ x 22½ inches

**The Artist**
Pete Hinson is part of the so-called “Quincy Art Team,” a group of five artists who were taught by a well-known art teacher in the area, Tom Harris, who encouraged all his students to work hard on their art, and supported them by entering their art in competitions. The Quincy Art Team includes Pete Hinson, Dean Mitchell, Tim Myrick, Freddie Ash, and Tim Barkley.
**Bill Thursby**

Cross Section  
pen & ink, colored pencil, 10 x 13 inches

The Story  
The collector of this raku vase was drawn to the black elegantly carved exterior and the flaming red interior of the bowl, and notes that it is one of the few pieces in her collection not purchased at Gadsden Arts.

Though originally attributed to Curtis Tucker (about which the collector says Curtis would probably be pleased), Birmingham-native Larry Allen created this raku vase. Allen is a talented African-American artist who exhibits throughout the South, and his works largely draw from Native American and African art.

**Larry Allen**

Vase  
clay, 6¾ x 3⅞ x 6¾ inches

**The Story**

The donor of this raku vase was drawn to the black elegantly carved exterior and the flaming red interior of the bowl, and notes that it is one of the few pieces in her collection not purchased at Gadsden Arts.

Though originally attributed to Curtis Tucker (about which the donor says Curtis would probably be pleased), Birmingham-native Larry Allen created this raku vase. Allen is a talented African-American artist who exhibits throughout the South, and his works largely draw from Native American and African art.

**Ruth Dryden Deshaies (b. 1931)**

Blue Bayou  
mixed media on canvas, 40 x 30 inches

The Story  
Ruth Dryden Deshaies has long been one of this collector’s favorite artists in Florida. Deshaies’ primary subject matter is the cycle of nature, which she portrays through mosaics and patterns. This work was purchased at Gadsden Arts when it literally outshone the other works in a 2002 exhibition.

Art in Gadsden began in 1989 and is Gadsden Arts’ annual tradition, exhibiting art from artists living within 200 miles of Quincy, Florida every fall. Each year Gadsden Arts releases a commemorative poster, all of which are currently visible in the main stairwell and in the Museum Shop.

**The Artist**

In 1963, Ruth and her husband Arthur Deshaies moved to Tallahassee, Florida, where Deshaies worked as an art teacher in Leon Country Schools. She was later hired as one of TCC’s first art department faculty members. Deshaies is a lauded art educator who taught drawing, painting, design, and art history for nearly 30 years until her retirement in 1994.
From a Private Collection

DEAN MITCHELL (b. 1957)
untitled, 2009
watercolor, 10 x 7 inches

DEAN MITCHELL (b. 1957)
*French Quarter, Valentine’s Day in the Quarter*, 2003
watercolor, 15 x 10 inches

THE ARTIST
Quincy-native Dean Mitchell is an internationally award-winning watercolor artist who is well known for his figurative works, landscapes, and street scenes. He is also accomplished in other mediums including egg temperas, oils, and pastels.

Dean Mitchell’s New Orleans series featured around 150 images of the New Orleans French Quarter. Captivated by the atmospheric city streets and the character of the people, Mitchell has returned to New Orleans nearly every year since his first visit in 1984, to depict street musicians, historic architecture, and the life of New Orleans. Mitchell hopes to use his paintings to give the people he depicts “a voice in American society.”
Lending Collectors

Lynn Badger
Mark and Patsy Bates
Robin Coleman
Sam and Nell Cunningham
Moritz and Penny Dehler
Steve and Su Ecenia
Mary Howard Edwards
Stan and Carole Fiore
Eleanor Fleming
Sandra Fletcher
Beverly Bonner Frick
Fred and Lucy Harris
John and Emily Higdon
Alex and Jane Hinson
Donald R. Kerr and Jessie Lovano-Kerr
Hal and Julie Lewis
Mark and Kathleen Lindquist
Altha F. Manning
Terence and Antoinette McCoy
William and Sara Ruth McKeown
Leo and Dawn McMillan
Joseph F. Munroe
Eluster and Lessie Richardson
Roger Shields and Jane Berry
Leah Pierson Stoetzel
Marjorie Turnbull
Bob and Elaine Woodward
Mayo M. Woodward
Pat and Mary Jane Woodward
2 Private Collections
Cover images: Ann Morley “Frantic” (1936-2009), untitled, oil on board, 44 x 47½ inches; Paul Tamanian, Cut to the Heart, clay and metal, 14 x 20 x 12 inches; JoElen Eister Bailey, Starr’s Mill, 1976, oil on canvas, 34 x 28 inches; Whitney Powell, Gourd, gourd, mixed media, 10 x 10 x 9 inches; Harriett Bell (b. 1950), Pickler Jones and His Henchmen, wood, paint, 18½ x 20 x 19 inches; Yvonne Tucker, Vase, 1991, clay, 13 x 14 x 13 inches