

Andrew Rush

In the early 60s, Charles Littler, a few others and I met frequently with Hazel Larsen Archer, a former faculty member of Black Mountain College, a well-known early endeavor in community learning in North Carolina. Those conversations eventually led to the founding of Rancho Linda Vista in 1968, largely inspired by Charles.

In 1969, I resigned from my tenured teaching position at the University of Arizona, sold my Tucson property and moved with my family to RLV, literally committing my future to creating a viable community of the arts. In the first 20 years, many students came to the Ranch to study with me. At the same time, my second wife Ann Woodin and I travelled often to study community-based life skills with courses at the Esalen Institute, Green Gulch Zen center, Tassajara, as well as programs like Werner Erhard's seminars in social dynamics and communication, often sharing our discoveries with our friends at RLV and introducing helpful teachers to the Ranch.

Clearly, I can say that our community based and rigorous art practices grounded RLV in a seriousness that has always encouraged me to my best efforts. Because many artists are looking for that in themselves, word of our community has spread for years now, inspiring people from many creative disciplines to visit. So that we at the ranch are blessed by a wide range of visiting artists, poets and musicians who often become life-long friends.

This is an example of a recent new direction in my desert studies, using the grasses, plants and seeds of the desert where I live, as monoprint material printed with acrylic colors on my etching press in many layers-- to create a meditative image that evokes the seasonal micro-nature of the Sonoran landscape of these northern Catalina Mountain slopes.

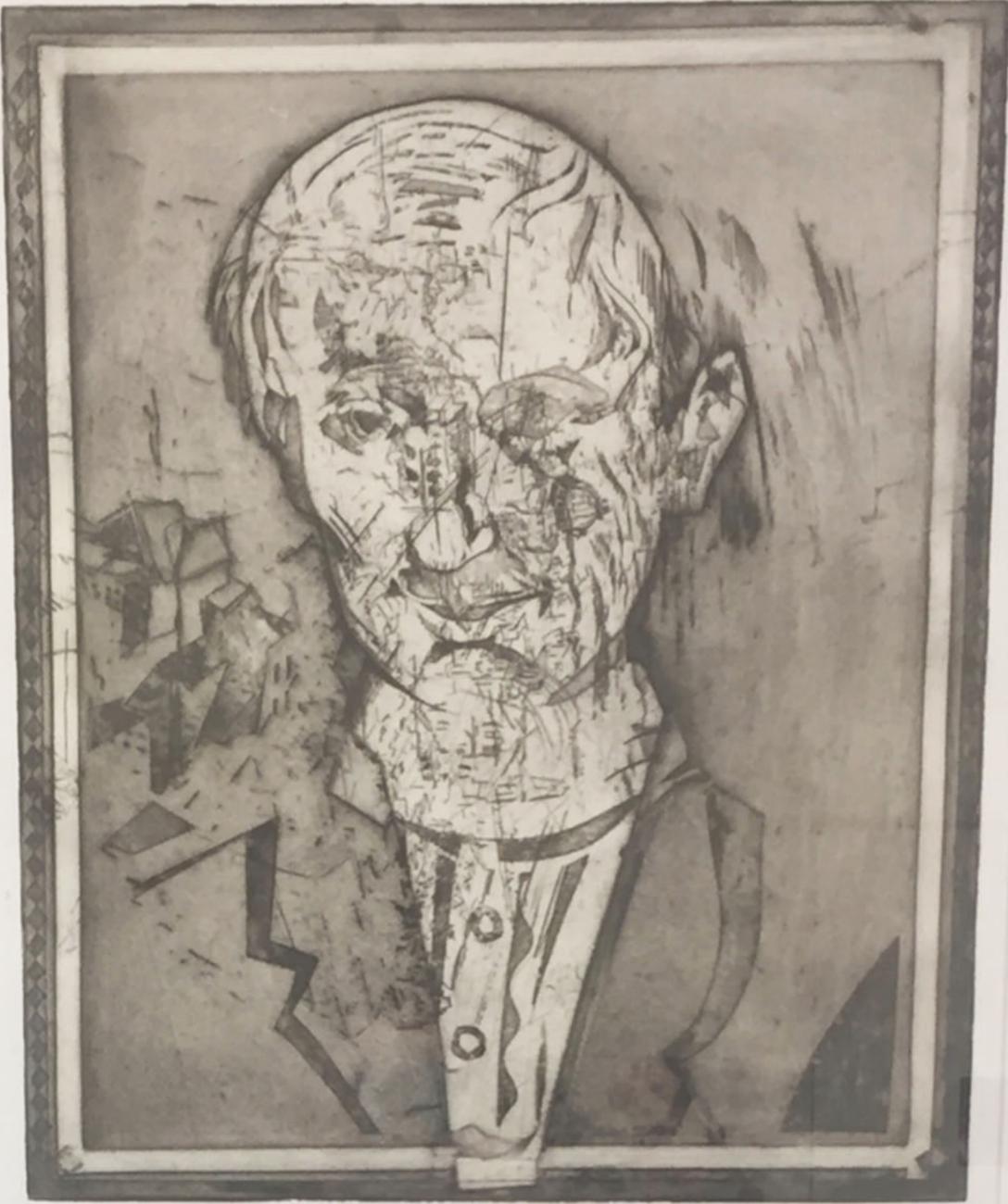
Andrew will be exhibiting pieces from his Desert Studies series in the Entry Gallery, December 27 – February 2.

Sonoran Grasses
acrylic monoprint

These Intaglio etchings were an experiment from my European travels in which I reconstructed a plate first used as an Italian cityscape by abstractly superimposing a self-portrait etching over the skeleton of the original image.

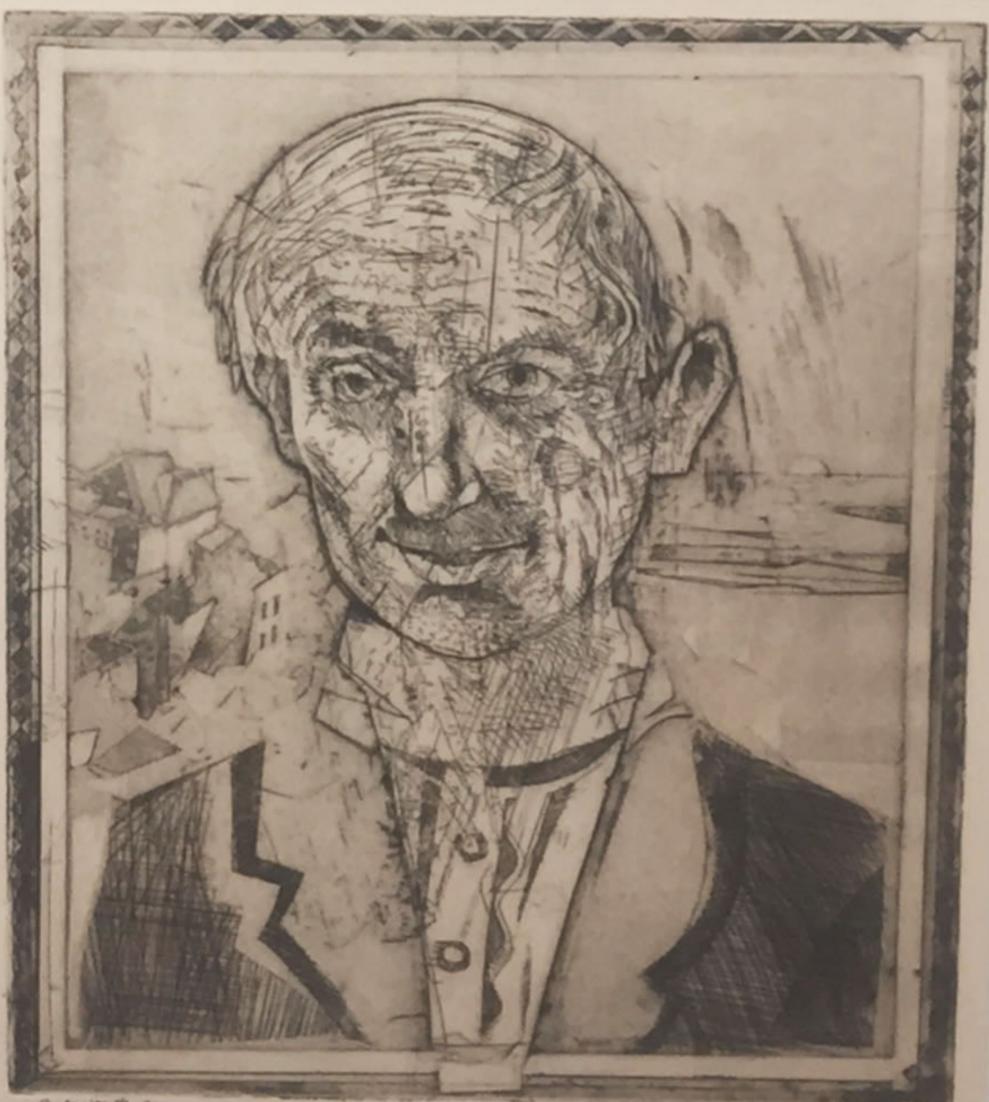
Autoritratto A/P
Autoritratto 3/15
intaglio print





Portrait 15 19

Andrew Clark 1919



Portrait 16 20

Andrew Clark 1920