

Rancho Linda Vista

Artist Biographies

Nicolas Baird

ARTIST BIOGRAPHY

I was born in Tucson and moved to Rancho Linda Vista with my parents, Selina Littler and Imo Baird, when I was three years old. An artist and professional biologist, I started seriously making art when I was in high school, taking photographs of the desert around the Ranch and in the foothills of Oracle. This immediate connection with the natural world has been essential to my art practice and has inspired my biological research (which is currently on mammalian evolution). I am interested in dreams, poetry, language, the very large, the very small, and finding new ways of drawing meaning out of mundane experiences. The media I work with includes photography, sculpture, printmaking, writing, painting, and performance, a diversity that grew directly from the support of the Ranch community. Although I currently live in Berlin, I visit regularly and for extended periods. I have always considered the Ranch home.

Among my pieces in this show is a constellation made from the ground-up dust of a cow scapula. I found the bone in the hills near the Ranch while on a hike with my father and, when I am away, I think often of the clear Milky Way in the sky above Oracle. There is another painting of the sunset after a monsoon from the roof of my parents' home and the story of a dream carved into clay. On their own, these pieces are disconnected, almost fragments, but here perhaps, surrounded by the art of the community that raised me, the connections become clear.

ARTIST RESUME

Education

- 2018 MSc Taxonomy & Biodiversity Natural History Museum & Imperial College London, UK
- 2014 A.B. Visual Art and A.B. Science & Society Brown University, Providence, RI

Residencies, Fellowships, Appointments

- 2019–Present Visiting Researcher, Zoology Museum für Naturkunde, Berlin,
- 2019–Present Research Fellow Studienstiftung des Abgeordnetenhauses von Berlin,
- 2019 Artist in Residence (with the Institute of Queer Ecology) BOFFO Fire Island Artist Residency, Fire Island Pines, NY
- 2017–Present Director of Science & Research Institute of Queer Ecology,
- 2013 NSF Rhode Island EPSCoR Summer Undergraduate Research Fellow RISD, Providence, RI

Solo & Duo Exhibitions

- 2019 A Comparative Anatomy of Dreams Rancho Linda Vista Gallery, Oracle, AZ
- 2019 Howl: An Odyssey (w big mammal project) CLF Art Cafe, London, UK
- 2016 Warp Series (1, 3-5) Rancho Linda Vista Gallery, Oracle, AZ
- 2015 This is Not the End (w Taylor Barrett) Burnside Pop-Up Gallery, Los Angeles, CA
- 2014 Obsolete. List Art Center, Providence, RI
- 2013 Flood Perry and Marty Granoff Center for the Creative Arts, Providence, RI
- 2013 Beasts List Art Center, Providence, RI

2013 Wonder/Wander (w Priscilla Ahn & David Kim) Edna Lawrence Nature Lab, RISD, Providence, RI

Recent Group Exhibitions

2019 Common Survival (Institute of Queer Ecology) Vox Populi, Philadelphia, PA
2019 Summer Residents' Show Rancho Linda Vista Gallery, Oracle, AZ
2019 Form Follows Foreplay (Institute of Queer Ecology) BOFFO Residency, Fire Island Pines, NY
2019 Unreliable Naturalists Galleri Majkens (SUPERMARKET Art Fair), Stockholm, Sweden
2019 Common Survival (Institute of Queer Ecology) Gas, Los Angeles, CA
2018 Towards a Common Survival (Institute of Queer Ecology) Prairie, Chicago, IL
2018 50th Anniversary Exhibition Rancho Linda Vista Gallery, Oracle, AZ
2017 Winter Invitational '17 Rancho Linda Vista Gallery, Oracle, AZ
2017 Glow Triangle L Ranch, Oracle, AZ

Recent Publications

September 2019 Artforum, Top Ten (with the Institute of Queer Ecology) Print & Online,
Summer 2018 Dish Rag Magazine Caves Issue,
Summer 2018 Common Survival (Institute of Queer Ecology) Editorial,
2017-2018 Science Magazine 3 issues (38, 39 & 40), 2017-2018
2016 Loam Magazine 2 online publications, 2016

Imo Baird

ARTIST STATEMENT

It started with a dream, in it I was making a small family of people and animals from old wood. Therefore, the challenge was to start making them in real life. Being neither a carpenter nor engineer, I had problems getting things to stand up right and stay that way. In the years since, I have gradually learned how to do that, but I still like to start with stacking things up, and eventually arrive at some sort of manageable off-balance. Rarely is any piece planned out ahead of time. Meanwhile, the pieces have become a large family, with some relatives more baroque, some more minimal or abstract, but always using discarded materials held together with whatever is nearby. The elements of each piece help determine the form, and parts often remain recognizable within their new structure. Re(con)figuring trash into art, a different kind of useless junkie.

ARTIST RESUME

Visual Art

Sculpture from discarded objects and recycled materials; illuminated sculpture

GLOW; Tucson Sculpture Festival

Coordinating RLV Gallery at Rancho Linda Vista

Installations, collage, cutouts, cartoon "paintings", political posters;

Early sculptural works

Member of Dinnerware Artists Cooperative, 1983-86

Curated group shows at Dinnerware and Central Arts Collective and early phantom galleries

Music

Oracle Art Ensemble (multi-instrumental space jazz duo)

Los Basement Rancheros (accordion)

The Little Dinks (ran for POTUS in 1992)

Fine Stream Gamelan

Ongoing — solo-recorded works

Performance, Video Art, and Dance

Solo performances and collaborations: UA, UAMA, TMA, Club Congress,

10th Street Danceworks, on the street: "Dog Songs," "Leaves of Glass,"

"Here Comes the Big Bang," "The Laughing President," "Dogmatix,"

"Heartbreaking News," "Tales Told Surreptitiously," etc

Video Art Network (video art program crew/creator at TCCC

(Tucson public access cable channel)

UA Dance Department and other public places

Education

MFA, UA Creative Writing program, fiction, 1984

Work Life

Editor, medical journal

Graphic design, print shop, typesetting, book design
earlier crappy jobs include tree pruner, furniture stripper, room service waiter

James G. Davis

ARTIST BIOGRAPHY

James G. Davis was born in Springfield, Missouri in 1931. He received his Bachelor of Fine Arts degree (1959) and his Master of Fine Arts degree (1962) from Wichita State University. Davis retired as Professor Emeritus from the University of Arizona in 1990 to devote full time to his painting and exhibition schedule. His paintings are in many museum collections, including the Metropolitan Museum of Art in New York, the Hershhorn Museum and National Gallery in Washington D.C.

Like so many artists before him, James G. Davis was keenly aware of the culture in which he lived. His love for opera, poetry and literature was surpassed only by his love of great art and the tradition behind it. Like the great artists of this century and those past, Davis used all of his cultural awareness combined with a highly personal view of the world to form unique visual statements. With artists eyes he saw the world from his internal perspective and created images that seem to pull at the attention of a viewer, like a homeless beggar catches the corner of our vision on a busy street; a constant reminder of reality as it really exists. It does not stop there either. Davis took us to the brink of fear and the dark passions of the unconscious and then to the other side of reality as seen through the looking glass of our minds eye. However, even amid the loneliness and separations of his figures, there is a glimmer of hope and beauty which he found and conveys so as to push us forward to the next step, the next day, the next level of awareness. It is this latter quality in his work that gives it a universal appeal; that amid the catharsis' and the enigmas of life, there is hope through perseverance. Davis used the artistic tradition to transcend the ordinary and broke from it to create informed autobiographies that may help us to understand the essence and complexities of the soul of man.

James came to Rancho Linda Vista in 1970 with his wife, Mary Ann. It was a wonderful place to work and raise his family. He taught at the University of Arizona for 20 years mentoring and inspiring many students, several of whom still visit the ranch.

James G. Davis passed away in September 2016. He leaves behind a legacy of picture making that continues to amaze and challenge new generations of viewers.

Mary Anne Davis

I came to Rancho Linda Vista in 1970 with my husband James G. Davis. Our son, Turner, was born the following year. I taught arts and crafts at San Manual High School for 30 years and consider myself an artist/seamstress. The two pieces shown in this exhibition are part of my Quilt series using paper, cloth and sewing techniques.

Turner Davis

ARTIST STATEMENT

I have been drawing since I was a little kid. I used to follow my parents, James and Mary Anne Davis, around museums and made rudimentary sketches from canvases of the old masters. I used to watch my father draw and I discovered early on a doorway to parallel worlds scrawled into notebooks. Drawing saved me from the worst of teenage angst and served as a way forward when it seemed there was none. From drawing came painting.

When I am at my best, my pictures skate along a crumbly edge between autobiography and the fantastic. I try to gently examine those places where the pleasure and burden of the body intersect with the lightness of dreams and nightmares.

I believe in being badly proficient and love exploring different styles and iconography. I am very fortunate to be able to share these images. Besides the pleasure I take in making them, and besides their capturing a specific viewpoint at a certain time in this journey, I am interested in the dialogue they might create.

Pat Dolan

ARTIST STATEMENT

My art practice has led me to sacred sites and indigenous cultures around the world. For the past 30 years, I have been studying and practicing cross cultural shamanism, pre-Christian Celtic spirituality, as well as Egyptian shamanism. Since 2014, I have had a monthly practice of connecting to spirits of the dead to help them heal and cross over to the light. These experiences eventually led me to visiting the indigenous tribe of the Achuar in the Ecuadorian rainforest. This is where I connected with the spirit of the Jaguar as expressed several of my paintings.

I am concerned for the welfare of other endangered animals. There are certain animals that I identify with like the Jaguars and snow leopards. I feel I know them as family. They are my familiars. When I draw them, I feel their essence coming through my hands, and this is expressed in the energy of my mark making and my choice of color.

I have been interested in exploring what happens after death. Several of these pastels are visual images of my experiences in non-ordinary reality either through shamanic initiations, ceremonies with Achuar tribe in the rainforest and images that come through my work with the spirits of the dead. Through making these luminal experiences visual, I can share my experiences and open up new conversations about what might happen after we die.

ARTIST BIOGRAPHY

My job as an artist is to give a voice to the voiceless; the endangered animals, birds and their habitats as well as giving the viewer an opportunity to tap into his or her own memories of their ancestral roots and wisdom.

When I draw these animals, I feel their essence coming through my hands. This is expressed in the energy of my mark making. I feel the animals in my work are visual prayers asking the viewer to remember that once they felt a deep connection to these sentient beings.

My art practice in various media including pastel, sumi ink, gouache, encaustic, has led me to sacred sites and indigenous cultures around the world, My studies and experiences of spiritual practices are interwoven into my artwork. I hold a master's degree in visual arts from the Institute of Design, Chicago. Later in life, I graduated from the Three-year Program of Advanced Initiations in Shamanism and Shamanic Healing with Michael Harner. I have taught art for thirty years and has exhibited and sold my work nationally.

Besides teaching at The Drawing Studio, I am co-founder of ArtMoves, an outreach program for vulnerable populations that incorporates art and movement.

I recently published my first book *Stalking the Sacred*, a “powerful and evocative memoir that follows the story of one woman’s quest to understand what comes after death and in the process discovers how to connect to the spirit world.”

ARTIST RESUME

Education

- 1969 B.S. Art, Trinity College, Washington D.C.
- 1970 Independent Study in Drawing, Academia di Belle Arte, Florence, Italy
- 1973 M.S. in Visual Design, Institute of Design, Illinois Institute of Technology, Chicago

Solo Shows

- 2019 Stepping through the veil, Rancho Linda Vista Gallery, Oracle AZ
- 2016 Stalking the Sacred, one person show, Rancho Linda Vista, Oracle
- 2011 "Family Reunion", 2-person show at Pastiche, Tucson
- 2010 "Doorway into spirit", 2-person show, Linda Vista Gallery, Oracle
- 2009 "All My Relations", 2 person show at Pastiche, Tucson
- 2007 "Birds of a feather...?", solo show, The Drawing Studio, Tucson
- 2005 "What the World needs now is Love", solo show, Rancho Linda Vista Gallery, Oracle AZ
- 1997 "Death: A Round Trip Ticket", co-created and designed this multimedia show, Central Arts Collective, Tucson
- 1993 "Spirit Canoe" installation, Dinnerware Gallery, Tucson
- 1991 Philabaum Gallery, solo show, Tucson AZ
- 1983 Joseph Gross Gallery, solo show, University of Arizona, Tucson

Selected Invitational and Juried Shows

- 2018 Three Teaching Artists, Oracle Piano Society. Oracle AZ
- 2013 The Paper Ball: Works on/of Paper, The Drawing Studio, Tucson featured Master Artist
- 2012 Drawing the Perfect Circle: Drawings by Master Artists, The Drawing Studio, Tucson
- 2011 "Works on Paper" merit of excellence award, Tubac Art Center, AZ
- 2011 "Playing with Fire", juried show, Tubac Art Center, Tubac, AZ
- 2011 RLV at Cochise College, Sierra Vista AZ
- 2011 "Family Ties". , Tohono Chul Park, Tucson, AZ
- 2010 On the Edge of the Pimeria Alta - Faculty Show, The Drawing Studio, Tucson
- 2009 Mujeres, Raices Taller Gallery, Tucson
- 2009 Victoria Boyce Gallery, Scottsdale, AZ
- 2009 "Encaustic paintings", Triangle L gallery, Oracle, AZ
- 2008 "Mujeres", Raices Talleres Gallery, Tucson
- 2008 "RLV 40th anniversary", Davis Dominquez Gallery, Tucson
- 2007 "small works" Davis Dominquez Gallery, AZ
- 2007 "See It", Triangle L Gallery, Oracle, AZ
- 2007 "Drawing Energy", Herberger Theater Art Gallery, Phoenix, AZ
- 2006 "Visions of the Land", Tohono Chul Park, Tucson, AZ
- 2004 Ravensong featured artist, Oracle Arts festival, Oracle AZ
- 2003 "FIGS group show", Oracle State Park, Oracle
- 1999 "Flower & Flame", invitational 3 person show, Rancho Linda Vista Gallery, Oracle AZ
- 1996 - 3 person juried show, Pima Community College Art Gallery, Tucson
- 1995 "Love Your Mother", Earth Angels Show, Rancho Linda Vista Gallery, Oracle AZ
- 1995 "Tucson Collection'95", Davis Gallery, Tucson
- 1994 "Earth Angels", Jewish Community Center Gallery, Tucson
- 1994 "Tucson Collection'94", Davis Gallery, Tucson

- 1994 "Global Art Project" show, Rancho Linda Vista Gallery, Oracle AZ
- 1993 "Unspoken Realities", pastels, Dinnerware Gallery, Tucson
- 1993 "Arizona Biennial", Tucson Museum of Art
- 1992 Member of Dinnerware Artists' Cooperative Gallery, Tucson
- 1992 Tohono Chul Gallery, "Down to Earth", Earth Angel Show, Tucson AZ
- 1991 Tucson Museum of Art, "Fine Art for Fine Causes"
- 1990 Rancho Linda Vista Gallery, solo show, Oracle AZ
- 1986 Tucson Museum of Art, "Primavera"
- 1985 Coconino Center for the Arts, Flagstaff AZ
- 1984 Williams Center, permanent collection, Tucson
- 1982 Durm Duan Gallery, Findhorn, Scotland
- 1982 Tucson Museum of Art, "Biennial"
- 1980 Tucson Museum of Art, "Biennial"

Selected Teaching

- 2012-current co-founder and artist teacher of ArtMoves.
- 1993- current The Drawing Studio, Tucson, Drawing Fundamentals, Pastel Drawing, and Encaustic Painting workshops, Professional practices, and Nourishing the Inner Artist
- 1992- 2009 Pima Community College, Basic Design, Drawing, Art History, Art Appreciation

Art Collaborations

- 1996-2004 SWEET CHARIOT, co-founder, facilitating workshops using art as a medium to heal grief and loss, and co-creator of Ravensong, a non-for profit dedicated to providing opportunities of reconnection to the earth through art
- 1996 Death: A Round Trip Ticket, installations, artist's books, images of death and loss
- 1991-1995 EARTH ANGELS, co-founder, an art alliance of artists dedicated to expanding awareness to our connection to the Earth.
- 1980-1991 RUBY LEE, co-founded with Charles Littler, an art collaboration of site sculptures, installations, video, performance

Publications

- Tucson Weekly, May1, 2008
- Tucson Weekly, May 17, 2007
- Arizona Illustrated, KUAT-TV, March.1997
- Tucson Citizen, March 6, 1997
- Arizona Illustrated, KUAT-TV, Dec. 1993
- Tucson Citizen, Dec.9, 1993
- Art in America, October 1992
- Tucson Citizen, April 28, 1992
- Arizona Illustrated, KUAT-TV, December 1992
- Arizona Daily Star, July 24, & Aug.20, 1990
- Arizona Illustrated, KUAT-TV, May, 1989
- Arizona Illustrated, KUAT-TV, June 1986
- Tucson Citizen, Weekend cover story, Dec. 1981
- Artspace, cover story, Fall, 1981
- Art in America, April 1981

Art Grants

1997 Tucson Pima Arts Council Project Grant

Video Grants and Awards

1996 "Death-a Round Trip Ticket" Tucson Community Cable Corporation

1994 Travel Grant, "Toward Earth Community", Killarney, Ireland, Arizona Commission for the Arts

1991 "Bayou Dream", Acadiana Open Channel, Lafayette, Louisiana

1988 Tucson Community Cable Corporation Grant

1987 National Science Foundation Grant for videos on teaching "hands on science"

1989 "Reading for Everyone", First Place, Oasis Award, TCCC, TV

Workshops and Presentations

1999 Association for Death Educators and Counselors, National Conference, "Mending the Heart and Soul"

1998 Dignitia Hospice Foundation, Bereavement Camp-healing art

1998 "Stories from the Soul" handmade bookmaking work shop

1997 "Storytelling -Honoring our Dead" Central Arts Collective

1996 "Mandala workshop" Southern Arizona Friends of Jung

1994 "Art as a Healing Metaphor", lecture, Rancho Linda Vista Gallery

1993 "Art & Healing", lecture, Dinnerware Gallery, Tucson

1992 Cultural Alliance Annual Conference, "Artist Collaborations", L.A..

1992 "Art& the Environment", panel discussion, Tohono Chul, AZ

1991 Site Sculpture and Collaboration workshop, Sierra Vista College Az.

1991 Recycle Paper making workshop Biosphere 2 Anniversary, Oracle,

1990 Site Sculpture and Garbage, workshop, Arizona Commission for the Arts, Conference, University of Northern Arizona, Flagstaff

1990 Recycle Paper Making workshop, Tucson Public Library

1982 Site Sculpture and Collaboration, workshop, University of Arkansas, Fayetteville,

Matthias Düwel

ARTIST BIOGRAPHY

I first became aware of Rancho Linda Vista through my wife, Emily Stern Düwel. Her parents helped found the ranch, so she spent time there as a child and always felt a strong connection to the place.

10 years before our move to Arizona in 2004, we spent nearly each August on the Ranch, which was a welcome and rejuvenating break from our very busy NYC life. We have gotten to know many of its members.

After 9/11, life in NYC became more stressful, so almost 15 years ago, when a house became available, we applied for it and took a wild leap of faith by moving to Oracle. I was fortunate enough to get a full-time faculty position at Pima Community College in 2005, where I still teach today.

Beyond being a serious practicing artist, I do not consider myself as having a specific role within the Ranch community. I do believe that the work I do at Pima College services a vital need in the larger community of Southern Arizona. Being an art educator is both challenging and satisfying at the same time. I am hoping to have opened the eyes of the thousands of students who have come through my classes. That said, everyone who lives on the Ranch pitches in: I manage the summer artist residency, help with promotion and hanging shows, and occasionally fill potholes.

Having lived all my life in large metropolises, our move here was a dramatic change and the first few years were hard for me as an artist. I felt somewhat lost, but I eventually became quite aware of developments and the possibilities of expanding on the multitudes and repetitive excesses found here. The subject of my art started changing from urban destruction to, what is ultimately even worse, the destruction of our environment. My focus broadened to similar global phenomena and their repercussions, to issues like the mass diaspora of people brought on by wars or natural disasters.

Maybe the seeming stability of the Ranch brought the constant instability around us more into focus.

The 12 pieces from the Irrwanderungen series exhibited here are the most recent manifestations of these themes. They are concerned with change and the instability brought on by displacement, and inevitably, a profound loss of hope.

I am not sure what I will leave behind. It is for everyone else to gather the pieces of those who leave and make sense of it.

ARTIST RESUME

Education

- 1978-84 Universität der Künste, Berlin
1983 Master of Fine Arts (Meisterschüler)
1984-86 New York Studio School, NYC

Solo / Duo Exhibits

- 2018 Lost + Found, RLV Gallery, Oracle AZ
2016 Disturbed Terrain, Arizona West College, Yuma AZ
 Louis Carlos Bernal Gallery, Pima Community College, Tucson
2015 Black + White + Rust, RLV Gallery, Oracle AZ
2014 FaceScapes, Beaver Street Gallery, Flagstaff AZ
 Hodge Podge, RLV Gallery, Oracle AZ
2013 SpinDrift, Mirus Gallery, San Francisco
2012 Eden, Martha Otero Gallery, Los Angeles
 Consumer Consumption, University of Arizona Museum of Art, Tucson
2010 Luminous Flux, William Havu Gallery, Denver
2009 Louis Carlos Bernal Gallery, Pima Community College, Tucson
2007 Black + Light, Kleinert James Art Center, Woodstock NY
2006 Davis Dominguez Gallery, Tucson
2004 Lob der Zeichnung, Galerie Brusberg, Berlin
 Davis Dominguez Gallery, Tucson
2002 Tomasulo Gallery, Union County College, Union NJ
2000 Wolfsblut, Galerie Brusberg, Berlin (catalogue included)
1998 Fontane zu Ehren, Galerie Brusberg, Berlin (catalogue included)
1997 Galerie Tendances, Paris
 Galerie Beck, Leipzig
1996 Achim Moeller Fine Art, NYC
 Consulate General of Germany, NYC
1995 Achim Moeller Fine Art, NYC
1992 Galerie Tendances, Paris
 Goethe Institut, Paris
1992 Galerie Bellier, Paris (catalogue included)
1990 Galerie Nalepa, Berlin
1988 Galerie Nalepa, Berlin
1986 Achim Moeller Fine Art, NYC
1985 Galerie Hartwig, Berlin
 Deutsches Haus, NYU
1984 Galerie Hartwig, Berlin

Group Exhibits & Fairs

- 2019 28th Annual Juried Show, Bowery Gallery, NYC. Juried by Ro Lohin.
 Small Things Considered invitational, Davis Dominguez Gallery, Tucson (annual
 participation since 2004)
 MOCA Tucson Monster Drawing Rally
2018 Postcards from the Edge AIDS awareness fundraiser, multiple galleries, NYC
 (annual participation since 2002)

- 2016 Luis Carlos Bernal Gallery, Pima Community College, Tucson
New York Studio School alumni invitational (curators: Lesley Heller, Andrew Arnot, Miles Manning, Larry Greenberg)
- 2013 Luis Carlos Bernal Gallery, Pima Community College, Tucson
Pulse, Art Basel Miami Beach
ArtMrkt SF, San Francisco
Luis Carlos Bernal Gallery, Pima Community College, Tucson
Tucson International Airport Gallery
- 2012 Escape Velocity, Mirus Gallery, San Francisco
New York Studio School alumni invitational (curator: John Newman)
- 2011 Things to Come, Quantum Art Gallery, Tucson
- 2010 Blueprint 4 F.A.M.E. (multimedia arts event), The Standard, Los Angeles
Mini-Max, RLV Gallery, Oracle AZ
- 2009 Intricacies, Lohin-Geduld Gallery, NYC
Overture, Moeller Fine Art, Berlin, Germany
The Art Show, ADAA Fair at the Armory, NYC
- 2008 Art Basel-Miami Beach, Miami
Rancho Linda Vista @ 40, Davis Dominguez Gallery, Tucson
- 2007 *Arizona Biennial*, Tucson Museum of Art, Tucson
Bilderbogen I, Galerie Brusberg Berlin
Galerie Bellier, Paris
- 2006 *Clothesline Benefit*, ABC No Rio, NYC
RLV Gallery, Oracle, AZ
- 2005 Galerie Brusberg, Berlin
Ides of March, ABC No Rio, NYC
- 2004 *Figure + Context*, Afif Gallery, Philadelphia
Ides of March, ABC No Rio, NYC
- 2003 *Private Views*, Achim Moeller Fine Art, NYC
Art Basel-Miami Beach, Miami
Galerie Bellier, Paris
Galerie am Savignyplatz, Berlin
New York Studio School alumni invitational (curator: Bill Jensen)
- 2002 Galerie Brusberg, Berlin
Ides of March, ABC NO RIO, NYC
- 2001 *Reactions*, Exit Art, NYC
DUMBO Art Under the Bridge, Brooklyn
- 2000 *Lieux*, Galerie Bellier, Paris
Urban Fantasies, New York Studio School, NYC
- 1990s *100 Dessins*, Galerie Bellier, Paris (catalogue included)
Art at the Armory, NYC
Art Basel, Basel, Switzerland
Art Köln, Cologne
Expressive Drawing, New York Academy of Art, NYC
Galerie Bodo Niemann, Berlin
Galerie de l'Echaude, Paris
Polyptiques et Paravents, Galerie Bellier, Paris (catalogue included)
Raw Seeing, New York Studio School, NYC

Salon de Mars, Paris
Salon des Beaux Arts, Paris
Scarabb Gallery, Cleveland
1980s Achim Moeller Fine Art, NYC
Anthony Ralph Gallery, NYC
Chicago Art Fair, Chicago
Gruppe Kobalt, Berlin & Kunstverein Lauenburg, Berlin (catalogue)
Post Express, Bruno Facchetti Gallery, NYC
Stadtbeschreibungen, Studiogalerie der Berliner Sparkasse, Berlin
Werkstattgalerie, Berlin Galerie Nalepa, Berlin

Grants & Residency Awards

1986 Pollock-Krasner Foundation
1984 German Academic Exchange Service (DAAD)
1984 Artist-in-Residence, NYU Deutsches Haus, NYC

Select Reviews

2010-19 NPR: Here and Now. "In A New Exhibit, Artists Draw Inspiration From Arizona's Changing Landscape" by Amanda Solliday, 22 Jan. 2016.
SFAQ Online. "Candy Colored Dreamscapes" by John Held Jr., 31 Oct. 2013
Hi-Fructose Magazine. "On View: Matthias Düwel's 'Spindrift' at Mirus Gallery" by Nastia Voynovskaya, 22 Oct. 2013
Wall Street International Magazine. "Matthias Düwel. SpinDrift," 17 Oct. 2013.
Los Angeles Times. "Matthias Düwel's 'Eden' reveals worlds within worlds" by David Pagel, 23 Aug. 2012
Glasstire. "Matthias Düwel at Martha Otero" by Mario M. Muller, 21 Aug. 2012
Huffington Post. "Matthias Düwel's 'Eden' Comes To Martha Otero Gallery", 18 Aug. 2012
Beautiful Decay. "The Flowing, Often Colorful Compositions of Matthias Düwel", 16 July 2012
Tucson Weekly. "Little Masterpieces" by Margaret Regan, 16 June 2011
Westword, "Luminous Flux", 20 Oct. 2010
1990-2009 Arizona Daily Star, 15 Dec. 2006, 26 June 2005
Art & Auction, Feb. 1995
Beaux-Arts, April 1992
Berliner Zeitung, 25 Aug. 2002
Berliner Zeitung, 16 Sept. 1999, 16 Sept. 1998
Berliner Morgenpost, 16 Sept. 1999
Frankfurter Allgemeine, 9 Sept. 2002
La Gazette de l'Hotel Drouot, May 1992, March 1992
Le Monde, May 1995
New Jersey Star Ledger, Mar. 2002
Leipziger Volkszeitung, June 1998
Philadelphia City Paper, 12 Aug. 2004
Der Tagesspiegel, 4 Nov. 1999
Review Art, Dec. 1996
Tucson Weekly, 1 May 2008, 28 June 2007, 15 Dec. 2006, 22 June 2006,

30 Sept. 2004

Die Welt, 9 Jan. 2002, 24 Sept. 1999

Permanent Collections

Arkansas Art Center, Little Rock, Arkansas

Musée d'Estampes, Geneva, Switzerland

Tucson Museum of Art, Tucson, Arizona

Stiftung Stadtmuseum Berlin, Berlin

Private collection of Guy Cogeval, Director, Musée d'Orsay, Paris

Estate of David Rockefeller

Related Experience

2005-now Art Faculty, Pima Community College, Tucson

1996-2004 Adjunct Professor of Drawing, Painting and Multimedia, Parsons School of Design/New School University, NYC

Emily Stern Düwel

ARTIST STATEMENT

Much of my work is concerned with the nature of perception and understanding. The paintings explore interstices—ambiguities seen out of the corner of one's eye, such as spatial contradictions and structural anomalies. I am interested in that moment that seeing as knowing is undone.

ARTIST BIOGRAPHY

In 2001, I received an MFA in Design and Technology from the New School Parsons School of Design. At the moment, I am working on a master's thesis paper that examines the rhetoric of immigration for the CUNY Graduate Center. In the 1980s, I studied painting full time with Frederik Thursz and Howard Hussey at the New York Studio School. Before that, I earned a BA with a studio art major and English literature minor at Hamilton College.

My work has been exhibited in NYC and the Tucson area, including in solo shows at RLV Gallery, Western Arizona College and Cochise College; annual invitational at Davis Dominguez; a 2015 juried alumni exhibition at the NY Studio School; and benefit exhibits for Visual AIDS Postcards from the Edge and The Drawing Studio. I also participated in the anti-SB 1070 exhibition, How Brown Am I at Raices Taller, an on-site experimental installation exhibition at ABC No Rio, in numerous DUMBO (Down Under the Manhattan Bridge Overpass) Open Studios, and in the companion exhibit to Excavating the Archive.

In addition to my art practice, I am an educator and exhibition developer/museum planner. Several projects have focused on social history and the environment. I also teach studio art and visual culture at Pima Community College.

ARTIST RESUME

Education

MFA in Design & Technology (2001), Parsons School of Design, NYC. Thesis advisors: Alysson Shotz and Mustafa Kirwan. Studies in experimental media, 1995-2001.

MA in International Studies (2019), CUNY Graduate Center. Thesis advisor: Michael Blim. Studies in political anthropology, 1995-1999 and 2016-2018.

New York Studio School, NYC. Full-time atelier program in painting, drawing and art history. Three semesters, 1984-1985.

BA in liberal arts (1983). Hamilton College, Clinton, NY. Major: studio art; minor: English literature, 1979-1983.

Lacoste School of Art, Lacoste (Vaucluse), France. Painting, sculpture, art history, and French language studies.

Exhibitions & Presentations

2019

Small Things Considered annual invitational, Davis Dominguez Gallery, Tucson.
RLV Gallery Summer Show, Oracle, Ariz.

2018

Dark & Light: Artworks by Emily Stern Düwel & Beata Wehr, 1Art on Broadway, Tucson.
50th Anniversary Celebration Exhibition, RLV Gallery, Oracle, Ariz.

2017

Small Things Considered annual invitational, Davis Dominguez Gallery, Tucson.
Mujeres, Mujeres, Mujeres, Raices Taller Gallery, Tucson.
RLV Gallery Winter Show, Oracle, Ariz.

2016

Small Things Considered annual invitational, Davis Dominguez Gallery, Tucson.
Disturbed Terrain: Works by Matthias Düwel and Emily Stern Düwel, Western Arizona
College Gallery, Yuma.
RLV Gallery Winter Show, Oracle, Ariz.

2015

2015 Juried Alumni Association Exhibition, New York Studio School, NYC.
Small Things Considered annual invitational, Davis Dominguez Gallery, Tucson.

2014

Waterworks: Recent works by Emily Stern Düwel, RLV Gallery, Oracle, Ariz.
Two-person exhibition with Jean Stern at Cochise College, Sierra Vista, Ariz.

2013

The Paper Ball Invitational at The Drawing Studio, Tucson.
RLV Gallery Winter Show, Oracle, Ariz.

2012

Small Things Considered annual invitational, Davis Dominguez Gallery, Tucson.
Drawing the Perfect Circle Gala Exhibit of 200 Masterworks at The Drawing Studio, Tucson.
Oracle Artists Open Studio Tour, Oracle, Ariz.

2011

Inaugural Exhibit, Quantum Gallery, Tucson.
Slippery Glimpses Artist's Talk and Presentation, The Drawing Studio, Tucson.
Subasta de Arte: A Silent Art Auction, Raices Taller, Tucson.
Espacios Nuevos / New Spaces, Raices Taller, Tucson.

2010

Cars and Thickets solo exhibit at RLV Gallery, Oracle, Ariz.
How Brown Am I Group Exhibit at Raices Taller, Tucson.
12th Annual Postcards from the Edge Benefit, ZieherSmith, NYC.

2009

RLV Gallery Summer Art Show, Oracle, Ariz.
Chubasco! Annual Monsoon Exhibit at Raices Taller.

2008

Big Ideas, Small Frames juried exhibition at Dinnerware Fine Arts, Tucson.
Rancho Linda Vista 40th Anniversary Invitational at Davis Dominguez Gallery.
40 @ 40 at RLV Gallery, Oracle, Ariz.

2007

Postcards from the Edge Benefit at James Cohan Gallery, NYC.
Mujeres, Mujeres, Mujeres at Raices Taller.

2006

The Clothesline Benefit Art Show at ABC No Rio, NYC.
Public / Private two-person exhibition at RLV Gallery, Oracle, Ariz.
Ides of March Biennial at ABC No Rio, NYC.

2005

Group Show at RLV Gallery, Oracle, AZ.

2004

Ides of March Biennial at ABC No Rio, NYC.
RLV Gallery Group Show, Oracle, Ariz.

2003

Postcards from the Edge Benefit at Galerie Lelong, NYC.

2002

Reactions at Exit Art, NYC.
Group Show, A.I.R. Gallery, NYC.
Ides of March Biennial at ABC No Rio, NYC.
Postcards from the Edge VisualAIDS Benefit at Sperone Westwater, NYC.

Reviews

2010

“How Brown Am I” by Margaret Regan, *Tucson Weekly* (2010).

2008

“Colony Creations: Rancho Linda Vista celebrates four decades with a show at Davis Dominguez” by Margaret Regan, *Tucson Weekly* (2008).

2007

“All Over the Map: Raices Last Show at Its Current Location” by Margaret Regan, *Tucson Weekly*.

Related Experience

Current

President, Rancho Linda Vista Arts Community, Oracle, Ariz. (since 2018)

Adjunct Art Faculty, Pima Community College (since 2008)

Museum & Communications Specialist (since 2001)

2012-2014

Communications Manager, Tucson Pima Arts Council

2004-2006

Senior Curator, ASU Museum of Anthropology

2002-2004

Museum Interpretive Planner, Jane Clark Chermayeff & Assoc.

1990s

Theatre-set design: One Dream Theatre and Theatre for a New City, NYC.

Joy Fox

ARTIST BIOGRAPHY

I studied ceramics at UCLA with Laura Andreson, independently with Paul Soldner at Claremont College and sculpture at the University of Arizona with Don Haskins. I have lived, worked and studied at Rancho Linda Vista, a community of the Arts in Oracle, Arizona, since 1968. A constant source of inspiration has been the surrounding desert: the geology, plant and animal forms and the art of its early peoples.

Alluding to distant cultures while firmly rooted in the artistic present, the ceramic sculptures by resonate with timelessness and spirituality. The ancient overtones of my fragmented totemic forms are enlivened by the patterning of subtle glazes and oxides, incising and textures, and the juxtaposition of disparate shapes. I work from a light-filled studio, once the workshop of Arizona's first dude ranch, that since the early 1960s has been the noted artist community, Rancho Linda Vista, in Oracle, Arizona. Filled with tools (including the original vice and anvil from the early days of the workshop), collected natural and human-made objects, and multiple works in progress on large wooden benches, this studio bears the history of over forty years of my dedication to art. My charmed desert life of home, garden, family, and travel has nurtured my intuitive artistic nature as much as years of training and experimentation have informed my creative product.

ARTIST RESUME

Solo and Two Person Exhibitions

- 2018 Davis Dominguez Gallery, with Albert Kogel & Charlotte Bender
- 2009 Davis Dominguez Gallery, with Bruce McGrew, Tucson, AZ
- 2007 Davis Dominguez Gallery, with Jan Olsen, Tucson, AZ
- 2006 Davis Dominguez Gallery, with Judith McCrae, Tucson, AZ
- 2003 Davis Dominguez Gallery, with Albert Kogel, Tucson, AZ
- 1999 Davis Dominguez Gallery, McGrew and Friends, Tucson, AZ
- 1998 Davis Dominguez Gallery, Recent Work, Tucson, AZ
- 1997 Obsidian Gallery, Solo Exhibition, Tucson, AZ
- 1995 Select Art Gallery, Sedona, AZ
- 1995 Davis Dominguez Gallery, Tucson, AZ
- 1993 Etherton Gallery's Temple of Music and Art, Children of the Heart Solo exhibition, Tucson, AZ
- 1993 Wichita Center for the Arts, Contemporaries, Wichita, KS
- 1993 Munson Gallery, Santa Fe, NM
- 1992 Central Arts Collective, Tucson, AZ
- 1989 Chandler Fine Arts Association, Opening Solo Exhibition, Chandler, AZ
- 1989 Prescott Fine Arts Association, Oracle Images, Prescott, AZ
- 1986 Riva Yares Gallery, Solo exhibition, Scottsdale, AZ
- 1984 Tucson Museum of Art, Oracle Flights, Tucson, AZ
- 1984 Riva Yares Gallery, Solo exhibition, Scottsdale, AZ
- 1982 Riva Yares Gallery, Solo exhibition, Scottsdale, AZ

- 1981 Marion Locks Gallery, Philadelphia, PA
- 1978 Kiosco del Arte, Hermosillo, Sonora, Mexico

Group Exhibitions

- 2007 William Havu Gallery, Denver, CO
- 2007-2009 Raices Taller 222, Mujeres, Tucson, AZ
- 1999 Raices Taller 222, Mascaras, Tucson, AZ
- 1997 Arizona Museum for Youth, Elementary, My Dear: An Investigation of Basic Art Elements, Mesa, AZ
- 1996 Tohono Chul Park Exhibition Hall, For The Birds, Tucson, AZ
- 1994 Tucson Jewish Community Center, Of Angels and the Earth, Tucson, AZ
- 1992 Munson Gallery, The Figure, Santa Fe, NM
- 1992 Tohono Chul Park Exhibition Hall, Down to Earth, Tucson, AZ
- 1991 Arizona Museum for Youth, Down to Earth: The Art of Ceramics, Mesa, AZ
- 1991 Obsidian Gallery, Tucson, AZ
- 1990 Etherton Gallery, Three-person exhibit, Tucson, AZ
- 1988 Dinnerware Artists' Cooperative Gallery, Rancho Linda Vista, Tucson, AZ
- 1987 Reuben Saunders Gallery, Artwork by Commission, Wichita, KS
- 1986 Arizona Museum for Youth, Fin and Claw, Hoof and Paw: Animals in Three Dimensions, Mesa, AZ
- 1982 Drum Duan Gallery, Findhorn Foundation, Rancho Linda Vista, Forres, Scotland
- 1979 Casa de la Cultura y Bienstar del Estado de Sonora, Hermosillo, Mexico

Invitations and Juried Exhibitions

- 2009 Tempe Center for the Arts, Outdoor Ceramics Exhibition, Tempe, AZ
- 2007 Raices Taller 222, Mujeres, Tucson, AZ
- 1993-2009 Davis Dominguez Gallery, Small Works Invitational, Tucson, AZ
- 1997 Select Art Gallery, Sculpture '97, Sedona, AZ
- 1995 San Angelo Museum of Fine Arts, 10th Annual National Ceramic Competition, TX
- 1996 Tohono Chul Park Exhibition Hall, For the Birds, Tucson, AZ
- 1995 Tucson Museum of Art, Arizona Biennial, Tucson, AZ
- 1994 Process Space Festival, Balchik Gallery, Balchik, Bulgaria
- 1994 Central Arts Collective Gallery, Encompassing Women, Tucson, AZ
- 1993 Tubac Center for the Arts, Figurative Invitational, Tubac, AZ
- 1991 Northern Arizona University Art Museum, All Round Arizona Invitational, Flagstaff, AZ
- 1991 Etherton Gallery, Summer Show, Tucson, AZ
- 1991,89,71 Yuma Fine Arts Center, 25th, 21st & 11th Annual Southwestern Invitationals,
- 1989 University of Arizona Art Museum, All Fired Up, Ceramic Invitational, Tucson
- 1987 Tucson Pima Arts Council, Downtown Sculpture Invitational, Tucson, AZ
- 1986 Bernice Steinbaum Gallery, Let's Play House, curated by Miriam Schapiro, NY, NY
- 1986 Scottsdale Center for the Arts, Southwest Sculpture Competition, AZ
- 1986 Yuma Fine Arts Center, Arizona 8, A traveling exhibition: University of Nevada, Las Vegas & the Tempe Fine Arts Association
- 1985 Coconino Center for the Arts, Women Who Create, Flagstaff, AZ

- 1985 Phoenix Art Museum Biennial, Phoenix, AZ
1985 Tucson Art Institute, A Meter or More: Large Ceramic Sculpture, Tucson, AZ
1984,83 Lang Art Gallery, 39th & 40th Annual Ceramic Invitational, Scripps Clay Connection, CA

RLV Arts Public Art Commissions

- 2003 Sentinel Plaza, ADOT-Tucson Arizona Gateway Project, in collaboration with Andrew Rush, Chuck Sternberg, Judy Stewart, \$ 450,000
1998 Seeds of Knowledge, four 5' to 10' bronze sculptures, Tucson Public Library & Police Substation, Southeast Branch, in collaboration with Kathy Hoyer, Chuck Sternberg, Judy Stewart, \$ 52,000
1994 Desert Lore-The Hidden Bounty, Tile Mural, 7'h x 25'w, Arizona Health Sciences Library, University of Arizona, Tucson, AZ, in collaboration with Andrew Rush, \$25,000
1992 Earth Forms: Land, Sea and Sky, Tile Mural, 6'h x 18'w, Steele Memorial Children's Research Center, University of Arizona Medical Center, Tucson, AZ, in collaboration with Andrew Rush, \$10,000p

Collections

- American Consulate, Hermosillo, Sonora, Mexico
Arizona State University Collections, Tempe, AZ
Avance Interior Design, Tucson, AZ
Chicago White Sox, Mr. & Mrs. Jerry Reinsdorf, Chicago, IL
Goldwater Terminal at Sky Harbor Airport, Ceramics Collection, Phoenix, AZ
La Paloma Resort, Tucson, AZ
Steve Chase Associates, Rancho Mirage, CA
Tucson Museum of Art, Tucson, AZ
University of Arizona, Villa del Puente Residence Hall, Tucson, AZ
Westin Tabor Center Hotel, Denver, CO

Kelly Griffith

ARTIST STATEMENT

I began experimenting with photography as a child using a Polaroid camera. Over the many years and countless hours in the darkroom watching images appear like magic, I have come to appreciate that no matter what type of camera you use, it is the personal lens that creates a quality image. The lens I use has been crafted throughout the years by my own life experiences, bias and perspective as a woman who has spent the majority of time in the natural world.

It seems like I have always been part of Rancho Linda Vista. I grew up in Oracle and my closest friends and their artist parents lived on the Ranch. I visited early and often. The Ranch was a safe place for me to explore and express my true nature. As an adult, I returned to the Ranch through marriage. One does not simply marry an individual from the Ranch, one must also be conscious of the fact that you are also marrying into the larger Ranch community as a whole.

I have been living on the Ranch for the past twelve years or so. My primary role is the spouse of a second-generation founding family member. I defer to the experience and wisdom of those who have been engaged with the ideal of art and community long before I held my first Polaroid camera and find my place in small acts of kindness along with a willingness to roll up my sleeves and help wherever I can. I bring my lens and leave behind my footprints and photographs and maybe a few fruit trees and possibly watercolor or two.

David Jaffrey

ARTIST STATEMENT

I generally regard myself as a sampler of various disciplines on a fascinating tour with an abiding curiosity of how various practices inform how the body, mind and heart accumulates knowledge, insight and some version of (probably delusional) comprehension of this world.

ARTIST BIOGRAPHY

Ann Woodin, Andy Rush's wife, was a patient of mine and invited me to dinner at the Ranch. That marked the start of a long and rich friendship with both. I arrived at Rancho Linda Vista in 1975 with two young sons from an ended marriage and just starting a career in clinical acupuncture at the University of Arizona College of Medicine and private practice. I spent lots of time commuting to Tucson, while fathering three sons. Painting and drawing when time permitted over the next 40 years until retirement from my acupuncture practice. During that time I married Ellen, trained in aikido for 15 years, took classes at the Drawing Studio, and travelled internationally for professional development and accompanying Ellen on her anthropological lecturing events.

Early 1980's I became part of our local theater company (S.P.A.T.s) and enjoyed acting in numerous productions. Living in Oracle is a microcosmic fusion of art, studio, performance, and community projects such as the Oracle Run (a founder), local activism resisting big developer attempts to homogenize our diversely hodge-podge community of astonishing artists, artisans, scientists, educators, mechanics, architects, crafts people, community engineers, nearly 40 years of running trails with dear friends and so much more. In 2004, I took up the practice and study of classical double bass, fascinated by a rediscovery of music I had grown up with in the home. My father was a college age violinist headed for Julliard School of Music before he hung up the violin to study medicine and become a radiologist. Playing double bass in a local community orchestra feels like fulfilling a path he did not continue.

Charles Littler

ARTIST BIOGRAPHY

Charles Littler taught at the University of Arizona for over 25 years, while amassing an impressive and varied body of work. More concerned with the artwork itself than commercialism or celebrity, Littler was not a traditional painter or sculptor, but worked in a wide range of media and techniques.

In 1957, Littler abandoned the New York art world where he had founded the James Gallery (1952), a 10th Street co-op gallery, and had been invited by Ileana Sonnabend to show his work and moved to Tucson, Arizona. Littler had long been interested in the arts community lifestyle and after a weekend spent in a residential artists environment he helped purchase a dude ranch in Oracle, Arizona to form Rancho Linda Vista in 1968, which he considered to be his greatest artwork. Over time, the ranch established a group consciousness that Littler felt compelled to nurture.

His view of Rancho Linda Vista is that it is a work-of-art, initiated by himself and executed collaboratively by many members-past, present and future (including all of those who do not even think of themselves as artists).

Littler also collaborated with his wife, Pat Dolan, working on a series entitled RUBYLEE (1980-91), which included performance, site-specific sculptures, installation, and video. Littler was concerned with blurring the line between art and life and living his art. "Art collaboration became the context for our life together", said Littler of his marriage with Dolan.

Since Littler's death in 1991, his legacy of Rancho Linda Vista lives on, and is now populated by a younger generation of artists who continue to evolve Littler's original vision.

ARTIST RESUME

Education

University of Denver, 1948-49

University of Mexico, BA, 1949-50

Hans Hofmann School, NYC, 1951-52

Alfred University, MFA, 1954-56

Solo Exhibitions

1952-54 James Gallery NYC

1956 Glidden Gallery, NYC

1980-91 The University of Arizona, Art Gallery, Tucson

1960 Rosequist Gallery, Tucson

1960 Temple of Music and Art, Tucson

1961 Gallery of Realities, Taos, New Mexico

1961 Tucson Art Center

1963 Ohio University Gallery, Athens, Ohio

1974 Woodward Gallery, Scottsdale, Arizona

1977 Portraits, Rancho Linda Vista Gallery, Oracle, Arizona
1978 Self Portraits, Pima Community College, Tucson
1997 Rancho Linda Vista Barn Gallery,
1999-2000 Looks Like Charles, M. Revak & Co., Tucson, AZ

Selected Group Exhibitions

1953 New York Center Gallery,
1954 149th Annual Exhibition, Pennsylvania Academy of Fine Arts
1956 Invitational Show, The University of Arizona, Tucson
1957 Prints and Drawings, Dallas Museum of Fine Arts, Dallas, Texas
1958-59 Annual Arizona Invitational, The University of Arizona
1959 Arizona Artists Guild, Phoenix
1959 9th Annual Tucson Festival Art Show, Southwestern States Award
1960 Southwestern Art Invitational, Dallas Museum of Art, Texas
1960 Second Arizona Annual, Phoenix Art Museum (grand purchase)
1961 Third Arizona Annual, Phoenix Art Museum
1961 11th Annual Tucson Festival Show, Tucson Art Center (award)
1962 First Annual Southwestern States Exhibition, Roswell Museum, New Mexico
(purchase award)
1962 Albuquerque Exhibition of Small Paintings, University of New Mexico (prize)
1962 Southwest Painting and Sculpture, The Museum of Fine Arts, Houston
1962 Sherman-Sierk Gallery, 5 Artists, Tucson, Arizona
1963 Sixty-Ninth Western Annual, Denver Museum of Art
1963 19th Artists West of the Mississippi: The Realistic Image, Colorado Springs Fine
Art Center
1964 Distinguished Alumni Exhibition, University of New Mexico Fine Arts Gallery
1974 24th Annual Tucson Festival Exhibition, Tucson Art Center
1974 RLV Art Show, Graphics Gallery, Tucson
1975-8 Southwestern Invitational, Yuma Art Center, Arizona
1981 Four Corners States Biennial, Phoenix Art Museum
2007 Los Angeles Modernism Show and Sale, Off the Wall Productions
2008 RLV 40th Anniversary Exhibition
1980-91 RUBY LEE, collaboration with Pat Dolan
1980 Pictures, a site performance in the Catalina Mountains, Arizona
1981 TRAIL MIX, permanent ongoing site sculpture, Rancho Linda Vista, Oracle, AZ
1981 Park Art, temporary site specific sculptures in National Parks
1982 Wedding Pictures, multi-media performance, Rancho Linda Vista, Oracle, AZ
1982 Site Performances, performances at TRAIL MIX
1983 Sound Pieces, installations at The University of Arizona Museum of Art, Tucson
1982 Tokonama, installations at Rancho Linda Vista Gallery, Oracle, Arizona
1985 String Trio, outdoor installation, Tucson Art Institute
1986 Tucson Art Institute, mixed media installations
1986 Family Portrait, outdoor installation, Tucson Botanical Garden
1986 Plaza Plastique, outdoor installation, Tucson Pima Art Council
1986 Memories, installation, Scottsdale Center for the Arts
1987 Stump & Jump, outdoor installation, Tempe Center for the Arts, Tempe Arizona
1989 20th Anniversary Show of RLV, Dinnerware Gallery, Tucson

1990 Southwest '90, Santa Fe Museum of Art
1990 Pima County River Project Public Art Commission
1991 Ten Year Anniversary Celebration, TRAIL MIX, RLV, Oracle, AZ

Public Collections

Phoenix Art Museum
University of New Mexico
Dallas Museum of Art
The University of Arizona Museum of Art
Roswell Museum of Art
Yuma Museum of Art
Tucson Art Center
Worcester Art Museum

Publications

Prize Winning Oil Paintings and Why They Won the Prize, 1961
The Painter and the Photograph by Van Deren Coke, 1961
Who's Who in American Art, Allied Publications
Drawing and Form by W. Enstice & M. Peters
Arizona Daily Wildcat, 9/23/1976
Arizona Illustrated, KUAT-TV, 6/1986, 5/1989, 12/1992
Arizona Daily Star, July 14 & August 20, 1990, 11/19-11/26, 1999
Tucson Citizen, 12/1981
Artspace

Work Experience

1952-54 Secretary to Hans Hofmann
1958-59 Silk screener, sign designer
1958, 1984 Stage Designer
1958-1984 Professor of Art, University of Arizona
1971 Designer & Builder of Foam Shell Structures
Visiting Artist: New York State University, Brown University, University of
Arkansas
Cochise College

Founded

1952 James Gallery, NYC (10th Street co-op gallery)
1968 Rancho Linda Vista (community dedicated to the arts)
1980 RUBYLEE (art collaborative with Pat Dolan)

Selina Littler

ARTIST RESUME

Degree

MFA Studio Art, Combined Media

Selected Art Exhibits and Related Work

continuing Various exhibits at Rancho Linda Vista Gallery, Oracle AZ
2014 1 Million Bones: Collaborative Public Art Event on the Washington DC Mall
2013 The National Arts Program: 3rd Annual Exhibit, Union Gallery, UArizona
The Paper Ball: Works on/of Paper, The Drawing Studio, Tucson
2012 Drawing the Perfect Circle: Drawings by Master Artists, The Drawing Studio
2011 Family Ties: Tohono Chul Park Gallery, Tucson
RLV at Cochise College, Sierra Vista AZ
2008-10 On The Edge of the Pimeria Alta - Faculty Show, The Drawing Studio, Tucson
Tohono Chul Art of Healing Exhibit & 25th Anniversary Event
17th Small Works Invitational, Davis Dominguez Gallery, Tucson
Re-Visions: Art Made From Recycled Materials, Tohono Chul Park Gallery, Tucson
University of Arizona Alumni Continuum Consortium, Tucson

2001-2008 Public Artist: Designed, implemented, oversaw, and completed several public art projects in the Tucson and Phoenix area

1990-2015 Art Instructor: Art, Art History, Drawing and Design Adjunct Faculty at Pima Community College; Drawing and Outdoor Sculpture Instructor at The Drawing Studio (1996-2010), Art and Design Instructor at Tucson Design College (2005), Art and Art History Adjunct Faculty at Central Arizona College (1995-97), Arts and Craft Instructor with Tucson Parks and Recreation (1984-86), private art instructor to children and adults

Work Life

2012-present University of Arizona: Outreach & Community Engagement/Outreach Education, Instructional Specialist II

2014-16 Family Campout Coordinator, Arizona State Parks (state-wide)

Bruce McGrew

ARTIST BIOGRAPHY

Bruce McGrew was born in Wichita, Kansas on October 20, 1937. Following his graduation in 1961 from Wichita State University where he received his BFA, he moved to Tucson to attend graduate school at the University of Arizona. He earned his MFA in 1964 and moved to Minnesota where he taught painting and drawing for two years at the University of Minnesota at Morris. The light and landscape of Arizona had captured his imagination and he returned in 1966 eventually teaching at the University of Arizona for thirty-three years. McGrew also taught at the Universities allied programs in Guadalajara and San Miguel de Allende in Mexico, as well as Edinburgh, Scotland.

He was among a small group of artists who founded the Rancho Linda Vista art cooperative in Oracle. Rancho Linda Vista became his studio and home where he and his wife, Fox, raised their family.

Bruce McGrew died on August 10, 1999 in Arizona.

ARTIST RESUME

Education

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|------|--|
| 1964 | MFA University of Arizona, Tucson, AZ |
| 1961 | BFA Wichita State University, Wichita , KS |

Solo Exhibitions

- | | |
|------|--|
| 2002 | University of Arizona Art Museum, "A Retrospective" |
| 2000 | Davis Dominguez Gallery, "McGrew and Friends", Tucson, AZ |
| 1997 | Nacional Bellas Artes, "Acuarelas", San Miguel de Allende, GTO, Mexico |
| 1995 | Condeso Lawler Gallery, "Landscapes", New York, NY |
| 1994 | Condeso Lawler Gallery, New York, NY |
| 1994 | Joseph Gross Gallery, "One Foot on the Ground", University of Arizona, |
| 1994 | Undici Undici, Mesa, AZ |
| 1992 | Rancho Linda Vista Gallery, "Summer Images", Oracle, AZ |
| 1992 | University of New Mexico, "Watercolors", Los Alamos, NM |
| 1991 | Condeso Lawler Gallery, "Paintings", New York, NY |
| 1991 | Canoa Hills Art Center, "Watercolors", Green Valley, AZ |
| 1989 | Davis Dominguez Gallery, Tucson, AZ |
| 1988 | University of Arizona Art Museum, "The Marvelous Prey", Tucson, AZ |
| 1986 | Davis Dominguez Gallery, Tucson, AZ |
| 1986 | Findhorn Foundation, Forres, Scotland |
| 1986 | Staples Gallery, Wichita State University, "Watercolors", Wichita, KS |
| 1985 | Tucson Art Institute, Tucson, AZ |
| 1982 | Kay Bonfoey Gallery, Tucson, AZ |
| 1982 | Lambert/Miller Gallery, Phoenix, AZ |
| 1981 | Annex Gallery, Santa Rosa, CA |
| 1981 | University of Arkansas, Fayetteville, AK |

1981 University of Minnesota, Morris, MN
1981 College of William and Mary, Williamsburg, VA

Selected Collections

Advanced Technologies, Tucson, AZ
American Consulate, Hermosillo, Sonora, Mexico
Arrowmont School of Arts and Crafts, Gatlinberg, TN
Cedar City Art Museum, Cedar City, UT
Edwards and Angel Law Firm, New York, NY
Estes Corporation, Tucson, AZ
Georgetown Leather Design, Washington, DC
Governor of Sonora, 1978, Hermosillo, Sonora, Mexico
Hampton Inn, Tucson, AZ
Hawaii Natural History Association, Hawaii National Park, HI
Hays State University, Hays, KS
IBM, Tucson, AZ and Kingsbridge, NJ
Kansas State College of Pittsburg
Loews Ventana Canyon Resort, Tucson, AZ
National Park Service, Western Division, San Francisco, CA
North West Hospital & Urgent Care, Oro Valley, AZ
Oro Valley Hospital, Tucson, AZ
Pennie and Edmonds Law Firm, New York, NY
Pima Federal Credit Union, Tucson, AZ
Rocky Mountain National Park, Estes Park, CO
Solomon Smith Barney Inc., Colorado Springs, CO
Stonmpally & Stroud Law Firm, Tucson, AZ
Streich Lang Law Firm, Tucson, AZ
Sunwest Bank, Albuquerque, NM
Territorial Bank, Tucson, AZ
Texas Commerce Bank, Houston, TX
Tucson Hilton East, Tucson, AZ
Tucson Museum of Art, Tucson, AZ
Tucson Medical Center, Tucson AZ
University of Arizona Art Museum, Tucson, AZ
University of Arizona Fine Arts Dept., Tucson, AZ
University of Arizona Law School, Tucson, AZ
University of Kansai, Osaka, Japan
University of Minnesota, Morris, MN
University of New Mexico, Raymond Johnson Museum, Albuquerque, NM
Valley National Bank (Bank I), Tucson and Phoenix, AZ
Ventures West, Tucson, AZ
Wichita Center for the Arts, Wichita, KS
Yuma Fine Arts Association, Yuma

Danielle Neibling

ARTIST RESUME

Education

- 1990-1992 MFA. Hunter College, NYC.
- 1986-1989 BFA. School of Visual Arts. NYC.
- 1991 Glass Casting. The Carving School, Rutland, Vt.
- 1991 Bronze Sculpture. Pensacola Junior College, Fla.
- 1984-1985 Art and Culture. Florida State U., Florence, Italy.
- 1982-1983 Marlboro College, Humanities. Marlboro, VT.

Selected Exhibitions

- 2019 RLV Tohono Chul Gallery, Tucson, AZ
- 2019 "Small Things Considered Invitational".
Davis-Dominguez Gallery, Tucson, Az.
- 2018 "Telling Tapestries". IArt Gallery, Tucson, AZ
- 2018 Three Instructors at ORCA, Oracle, Az.
- 2018 Painting Installation, FEAST Restaurant, Tucson.
- 2018 Contreras Gallery, Tucson, Az.
- 2015. "Small Things Considered Invitational" Davis Dominguez
- 2012 "Small Things Considered Invitational" Davis Dominguez
- 2011 "Face U of A" Installation, The Art Gallery on Stone, Tucson.
- 2008 'But Is It Art?' Sculpture Installation. RLV Barn Gallery,
Rancho Linda Vista, Oracle, Az.

Teaching Experience

- 2008-2016 Adjunct Art Professor. Pima Community
College, Tucson, AZ.
- 2010-1012 Adjunct. The Art Institute. Tucson, Az.
- 2005-2006 Adjunct. Tucson Design College.
- 1991-1992 Figure Drawing Assistant, Prof. Anthony Panzera,
Hunter College, NYC.
- 1988 Studio Monitor, Summer Program, SVA, NYC.

Assistantship

- 2019 Armature/maquette preparation, Mark Rossi Studio.
Tucson.
- 2018 Full time assistant. Mark Rossi Studio. Tucson.
- 2006 - 2008. Mark Rossi Studios
- 1998 Richard Haas Studio. NYC.
- 1992 Miriam Shapiro Studio. NYC.
- 1987-1988 Alison Knowles Studio. NYC.
- 1986-1987 Robert Blackburn Printmaking Workshop. NYC.

Public Art

- 2015 Melissa Eastman Memorial, 'Always Near Me'
Museum of The Southwest, Midland, Texas.
- 2007 Copper Corridor Ore Cart Design Project chosen for
installation in Dudleyville, Arizona.

Gallery Affiliation

- 2019 Shidoni Gallery, Sante Fe, New Mexico.
- 2010-2014 Obsidian Gallery, Tucson, Az.

Arnold Nelson

ARTIST BIOGRAPHY

I am a medical doctor and an artist. Along with my late wife Marilyn and my family, have lived at the Ranch for almost 50 years. During this time, we have built a collection of art by Rancho Linda Vista artists and friends that now numbers over 600 works. The first piece we acquired was in 1970, a painting by resident artist Bruce McGrew, received in trade for a washing machine.

My family has always kept their collection open to the Rancho Linda Vista community and its many visitors. This allows us to enjoy and share a collection that illuminates our extraordinary history, its relationships, and its presence in the larger community. The collection itself is a work in progress that reinforces these connections and stories and renders them visible.

A personal art collection, whether large or small, is in fact an ongoing process of creative discovery and expression that can profoundly enrich one's life and relationships. Each piece has a story connected to it that keeps my many art friends close to me over the years.

Andrew Rush

ARTIST BIOGRAPHY

Born in Detroit, Michigan, on September 24, 1931 Andrew (Andy) Rush is a uniquely American artist whose storied career has crossed two centuries, rendering him a master of a multitude of mediums, including printmaking, sculpting, painting, tile making, illustrating and montage.

Andy graduated from the University of Illinois in 1953 where he studied under printmaker Lee Chesney. After a military tour of duty in Korea, Andy returned to study intaglio printmaking under his mentor, Mauricio Lasansky, at the University of Iowa where he earned his MFA in 1958.

Andy's love affair with the American West has been manifested in Tucson, Arizona, his home since 1959. His unique style as an artist and printmaker draws heavily upon his intimate life in Tucson and in Europe where he studied printmaking and drawing, first as a Fulbright Fellow and during subsequent visits over the years.

Andy met artist Charles Littler in the Sixties when he was an associate professor of art at the University of Arizona. Their visionary friendship was a major catalyst in the establishment of Rancho Linda Vista, the longest continuously operating residential artists' community in the United States. In 1970, Andy resigned from the university so that he and his wife, writer Ann Woodin, could devote themselves to developing the unique communal setting for artists at Rancho Linda Vista and engage in the national conversation on consciousness and community. To this day, Rancho Linda Vista welcomes visiting artists to experience the "two-way power of art as a community endeavor."

Over the next fifty years, Andy's prolific body of work has been celebrated in galleries, public projects and private collections throughout the United States. He has received many accolades over the years, including nominations for the Arizona Arts Award by the Tucson Community Foundation in 1996, the Arizona Governor's Arts Award in 2003 and a Special Lifetime Achievement Award by the Tucson Pima Arts Council in 2006. A major exhibition of his intaglio prints was held at University of Arizona Art Museum in 2003-2004.

Andy expanded his commitment to art and community by creating The Drawing Studio with artist colleagues in 1992. An Artist Cooperative, which includes a printmaking center, The Drawing Studio's mission is to inspire people of all ages and backgrounds to embrace art practice as a pathway to personal growth and healthy community. It offers instruction and fellowship to artists and art students, bringing together thousands of people of all ages each year in classes, workshops, labs and exhibits.

A natural born teacher, Andy has spent time as a visiting artist/educator at printmaking centers and colleges around the country and conducting workshops for a variety of arts organizations. Today, he organizes and teaches courses at The Drawing Studio, taking immense pleasure in mentoring upcoming young artists who he inspires to carry forward his vision for the integration of art and community.

Jean Stern

ARTIST STATEMENT

My work is concerned with color, form, and the persona in nature. The paintings included in this exhibit were inspired by several trips to Rocky Point made during stays at Rancho Linda Vista, as well as earlier memories of Cayuga Lake in upstate New York. In their interactions with the sea and surroundings, the figures become interchangeable with the natural world.

ARTIST RESUME

Exhibitions

- Through 2019 "Small Things Considered," annual invitational, Davis Dominguez Gallery, Tucson, AZ
- 2018 Rancho Linda Vista 50th Anniversary Exhibition, RLV Gallery, Oracle, AZ
- 2012 Solo exhibition at Davis Dominguez Gallery, Tucson, AZ
- 2011 Davis Dominguez Gallery, Tucson, AZ
- 2008 "Rancho Linda Vista 40th Anniversary," Davis Dominguez Gallery, Tucson, AZ Triangle L Galleries, Oracle, AZ
- 2007 Solo exhibition at Davis Dominguez Gallery, Tucson, AZ
- 1999 Solo exhibition at Davis Dominguez Gallery, Tucson, AZ
- 1996 Jean Stern – Recent Paintings, Rancho Linda Visa, Oracle, AZ
- 1995 The Pushpin Show, Soho 20, NYC
- 1994 Green Hill Invitational Group Show, Yorktown, NY - Curated by Mary Lou Alpert, Katonah Museum
- "Open Book, Art and the Written Word," Barnard College, NYC
- 1993 "A Grand Tour," Swiss Institute, NYC Guest Curator: Ingrid Schaffner
- 1992 "Neighbors: Artists of Western & Southern Connecticut," Krasdale Gallery, White Plains, NY Curated by Susan Hoetzel, Director, Lehman College Art Gallery, Bronx, NY
- 1990 "Large Painting Show, NW Center for the Arts, Golden Bridge, NY
- "Brandreth Studios Plus 1," Westport Library Gallery, Westport, CT Curated by Harriet Liebsh, Editor, Art News
- Hudson River Contemporary Artists 75th Anniversary Exhibition, Grand Award, Hudson River Museum, Yonkers, NY
- Curated by Vicki Politis, Curator of Contemporary Art, Christies, NYC
- 1989 "Ten Artists" Group Show, The Rye Arts Center, Rye NY
- "Open '89" Hudson River Museum Annual Juried Exhibition, Yonkers, NY
- Curated by Susan Larsen, Whitney Museum, and Lynne Addison, Museum of Modern Art, NYC
- "Grass Roots" Invitational, The Gallery at Hastings-on-Hudson, Hastings, NY
- 1989 cont. New Acquisitions Gallery, Syracuse, NY
- Group Show, The Rye Art Center, Rye, NY
- 1988 Stockwell Gallery, Stockwell, NY
- 1985 Garrison Art Center, Garrison, NY
- 1980 Rutgers University, Camden, NJ
- 1968 Metropolitan Opera Guild, Tucson AZ
- 1964 Albright Knox Museum, Buffalo, NY

Purdue University, West Lafayette IN
Everson Museum, Syracuse NY
1963 Ohio University, Athens, OH
1962 Arizona Museum of Art, Phoenix, AZ
University of Kansas, Lawrence, KS

Education

MFA, Painting, University of Arizona, Tucson, AZ
BA, Art History, Barnard College, NYC
École des Beaux Arts, Fontainebleau, France; Certificate
Cornell University, Ithaca, NY
Arts Students' League, NYC
Pratt Graphic Center, NYC

Reviews

2013 "Bird Brains: A flock of summer-lite artworks gather Sizey prizes at Davis Dominguez," by Margaret Regan, Tucson Weekly.
2009 "Collages Look Beneath the Body's Features," by Pamela Portman, Arizona Daily Star.
2008 "Colony Creations: Rancho Linda Vista celebrates four decades with a show at Davis Dominguez," by Margaret Regan, Tucson Weekly.
2006 "Notes from the For-Real Side," by Lee Thorn, Tucson Observer.
"30 and thriving: Downtown gallery marking its third decade with retrospective of contemporary art," by Dennis O'Flaherty, Arizona Daily Star.
1999 "Points of Departure: Two UA-trained artists—Jean Stern and Cynthia Miller—prove you can go home again," by Margaret Regan, Tucson Weekly.
1998 "The Desert in Miniature," by Margaret Regan, Tucson Weekly.

Chuck Sternberg

ARTIST RESUME

- 1993 – Present Architectural designer
- 1969 – Present Archeological and environmental surveyor and published cartographer
- 1969 - 1988 Cartographer for the Arizona State Museum Tucson, AZ
- 1972 - 2001 Cartographer for the United States Geological Survey, Tumamoc Hill, Tucson, AZ
- 1989-1994 Worked for various archeological consulting firms, The Navajo Nations, Pueblo Grande Museum, the City of Phoenix and the National Forest Survey

Member of RLV ARTS, LLC since its inception: As a team member acts as a designer, plan coordinator, surveyor, site planner, model maker and draftsman for fabricated structures and site plans

- 2006 Tucson Police Department Memorial Plaza, Tucson, AZ
Green Valley Ranch Recreation Center, Denver, CO
- 2003 Sentinel Plaza, ADOT-Tucson Arizona Gateway Project, Tucson, AZ
Fire Station No. 201, City of Mesa, AZ
Six 24 x 30" Bronze wall reliefs and eight 14 x 20 x 20" bronze animal figures
- 2000 Baptismal Font, Santa Catalina Catholic Church, Catalina AZ
- 1998 Seeds of Knowledge, Tucson Public Library and Police Substation, Golflinks Branch
Four 4 x 10' bronze sculptures

Judith Stewart

ARTIST STATEMENT

My sculptures are half about materials, and half about form. Clay has a beauty of its own. It holds texture, edge, and rich natural surfaces that can be wonderfully surprising. In hand, a slab of clay is flexible and yielding, naturally tending toward organic contours. Joining one section of clay to another, a human form begins. It is an intuitive way to work, very open to what the clay suggests. At the same time, my empathy for the beauty of the human form, and what it suggests, makes the final decisions.

The demand put upon materials to hold form, and the hope that a human presence will emerge, is for me the fascinating part of making figurative sculpture.

ARTIST BIOGRAPHY

Judith Stewart received her BFA from Syracuse University and her MFA from the University of Illinois at Champaign-Urbana. Both degrees were in painting, but sculpture courses were ever-present by choice. Professors of painting and sculpture were important influences at both universities, encouraging students towards an internal “dialogue”, to work from their own inner resources. The mantra was simple, direct and challenging, i.e. put some paint on the canvas, respond, add more paint, observe what happens, and respond. Let the act of painting add beauty, textures, energies. Discover something.

At Syracuse, printmaker Robert Marks and sculptor Dominic De Angelo were particularly important teachers. Marks introduced the work of the 20th century printmakers, and De Angelo the work of Italian sculptors Marini and Manzu. Art from earlier eras, including the Classical world and the Renaissance were brought forward in contemporary ways. De Angelo also taught student to “see” sculpture not frontally, but at the edge, along the contour, where form is established. At the University of Illinois, Lee Chesney encouraged a wide ranging openness and seeking of action through the medium at hand. Nathan Oliveira, as visiting professor, exhibited his astonishing figurative paintings, vital contrasts to the idea that art had to be a fixed idea, pre-conceived. Instead, passing along the legacy of abstract expressionism, he showed that figurative art was also enriched by a surface showing the history of seeking, of pushing and repainting, drips and scrapes and scribbles intact, the figurative image emerging in a kind of triumph.

Judith was born in Texas, and moved every year of her early life until entering college. Until that time, with her father in petroleum exploration, her family lived in Texas, Oklahoma, California, Argentina, Holland, Switzerland and Brazil. After college, marriage and children, she became Assistant Professor in the Art Department of the University of West Florida for 14 years. While there, she taught in Florence, Italy through the Florida State University program, lectured in Cortona, Italy, subsequently receiving a grant from the State of Florida to return to Italy. That return trip led to paintings of Roman sculpture in the context of today, as encountered in museums, in the forums and public spaces of the cities, often as fragmented remnants in unexpected places. Those works were pivotal in drawing her attention toward sculpture. Making sculpture became more compelling than making painting of sculpture. Bronze casting

was the first step. Fragmented, semi-abstract small pieces built directly from randomly torn sheet wax were distillations of earlier eras of sculpture, without direct reference to them. They were spontaneous ventures guided by her own sense of form, and were carried over when clay became her medium.

In 1991 she moved to historic Rancho Linda Vista in Oracle, Arizona, established in 1968 by artists interested in a community centered around the arts. It lies in the high wooded foothills of the Catalina Mountains north of Tucson. The view from her home is of 9,000' high Mt. Lemmon. The surrounding hills are covered with oaks and mesquite trees, cholla and prickly pear cactus, boulders of great scale, fine habitat for herds of javelina, parades of quail and other wildlife. It is quiet, and a designated dark skies area where stars are seen at night.

In this shared and supportive environment the images, memories, and influences she has accumulated come together intuitively in the studio. Call on points of beauty to savor the beautiful, empathize with the positions of bone and muscle inside the human body to create tension and balance the external body; quirk a finger, turn a head, pick up clay, start a human figure, see what it wants to become, keep the honest marks of its making, the record of discovery which is integral to her work. Her sculpture is to be found in galleries in Tucson, Denver, Santa Fe, Glen Ellen, CA, and Gualala, CA.

ARTIST RESUME

Education Teaching Grants

BFA Syracuse University, Syracuse, NY

MFA University of Illinois, Champaign-Urbana, IL

Assistant Professor of Art, University of West Florida, Pensacola, FL

Visiting Lecturer, Florida State University Program, Florence, Italy

State of Florida Individual Artist Award – Traveling Fellowship

Creative Research Awards, The University of West Florida

Selected Shows

2019 Rancho Linda Vista. Tohono Chul Park Gallery, Tucson, AZ.

2019 Viva Floral. Stewart Kummer Gallery, Gualala, CA.

2019. Untamed Elegance. Van Dell Gallery, Marine on St. Croix, MN.

2019 MYTHOS: Sculpture Invitational. Tubac Center of the Arts, Tubac, AZ.

2019 Inaugural Sculpture Exhibit. Jackson Grant Gallery, Ross, CA.

2018 SculptureTucson Festival. Brandi Fenton Memorial Park, Tucson, AZ.

2018 Small Things Considered. Davis Dominguez Gallery, Tucson, AZ.

2016 Undressed. Davis Dominguez Gallery, Tucson, AZ.

2015 Vernissage 2015. Sculpturesite Gallery, Glen Ellen, CA.

2014 Early paintings / Recent Sculpture: Judith Stewart. Davis Dominguez Gallery, Tucson, AZ.

2013 BODYworks. Sculpturesite Gallery, Sonoma, CA.

2013 Beyond Blue. 25th Public Art Exhibition, Denver Arts Venues, Denver, CO

2013 INK & CLAY. Kellogg Art Gallery Cal Poly Pomona Univ., Pomona, CA.

2013 Twenty / A Group Exhibition. William Havu Gallery, Denver, CO.

2012 P.O.V. Interpreting the Human Figure. Louis Bernal Gallery, Tucson, AZ.

2012 The Grace of Form. Davis Dominguez Gallery, Tucson, AZ.

- 2012 4th Annual Sculpture Exhibition. Jewish Community Center, Tucson, AZ.
- 2010 Mujeres, Mujeres, Mujeres. Raices Taller 222 Gallery, Tucson, AZ.
- 2009 Then and Now: Judith Stewart Sculptures, Lee Chesney Paintings. Davis Dominguez Gallery, Tucson, AZ.
- 2006 Salon d'Arts. Denver Museum of History, Denver, CO.
- 2004 Judith Stewart Sculptures/Jan Olsson Paintings. Davis Dominguez Gallery, Tucson, AZ.
- 2003 Life, Death and In-Between. William Havu Gallery, Denver, CO.
- 2002 Contemporary Realism. Mesa Arts Center, Mesa, AZ

Gallery Affiliations

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| Davis Dominguez Gallery, Tucson, AZ | Sculpturesite Gallery, Glen Ellen, CA |
| Jackson Grant Gallery, Ross, CA | Stewart Kummer Gallery, Gualala, CA |
| William Havu Gallery, Denver, CO | Shidoni Bronze Gallery, Tesuque, NM |

Public Art Commissions

- 2015 Melissa Eastman Memorial. Always Near Me - Bronze sculptures, three life-size dogs on native limestone base, Museum of the Southwest, Midland, TX.
- 2006 Tucson Police Department Memorial Plaza. Lives Remembered - Bronze life-size symbolic female figure, K-9 police dog, historic holster, gun, badge and hat, memorial officer's stars, tiled masonry wall. Tucson, AZ
- 2006 Green Valley School and Recreation Center. Prairie Dogs and One-Room Schoolhouse. Bronze. Four prairie dogs 5.5' to 3.5' h, historic one-schoolhouse 2' h. Denver, CO.
- 2003 City of Mesa Fire Station # 201. Memorial Wall – Masonry 8' h. x 30' l. Six bronze bas-relief panels of fire fighters in action, 2' x 3' each. Children's sculpture garden – eight bronze pedestal sculptures of desert animals / firefighting equipment. Mesa, AZ.
- 2003 ADOT Roadside Enhancement Project. I-10 / Congress St., Tucson, AZ. Off-ramp area 150' x 600'. Second phase. Extended plaza, walkways, shade structure, tiled benches, tiled end monolith. Stewart, Sternberg, Rush, McGrew.
- 2001 ADOT Roadside Enhancement Project. First phase. Sentinel Plaza. Four rammed earth monoliths, 24', 18', 16', 12'. Tiled monolith 8' h. Plaza, tiled benches, bronze site plaque. I-10 / Congress St., Tucson, AZ. Stewart, Sternberg, Rush, McGrew
- 2000 Catalina Catholic Church, Baptismal Font. Woman by the Well. Terra-cotta life-size female figure, water and copper baptismal bowl. Catalina, AZ. Stewart/Rush
- 2000 Golf Links Library. Second Phase. Bronze plaques- Native Seed Pods & Water Harvesting with text and Braille, small bronze seed pod sculptures. Tucson, AZ. Stewart, Sternberg, McGrew, Hoyer.
- 1999 Golf Links Library. Seeds of Knowledge – Four over-scale bronze native seed pods: cholla, gall, pine cone and mescal bean, 4.5', 5.5', 8', 10'. Tucson, AZ Stewart, Hoyer, McGrew, Sternberg.