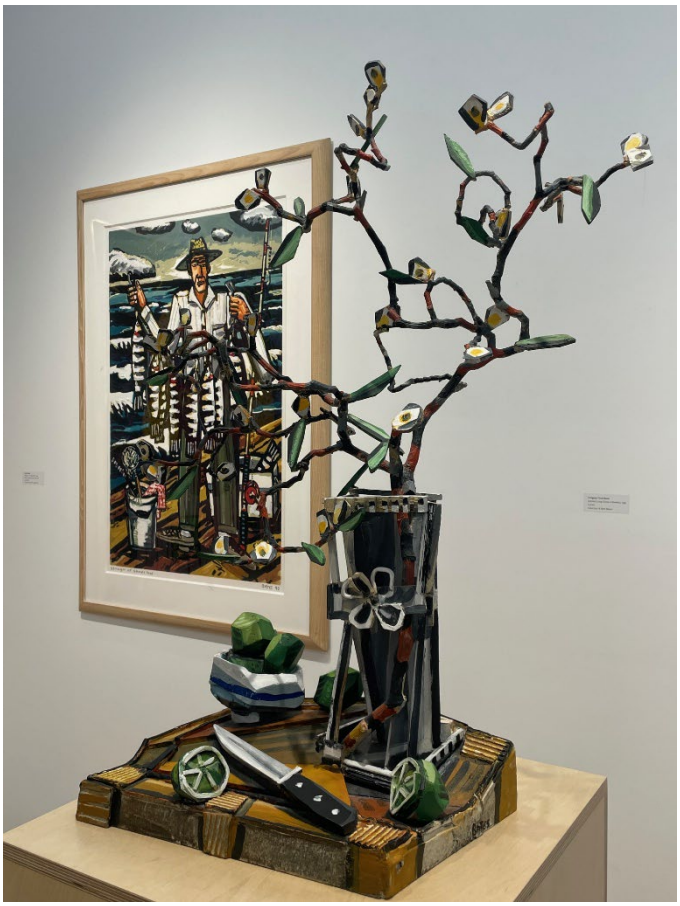
Milton Avery (b. 1885, Sand Bank, New York; d. 1965, New York City) rose from a working-class upbringing to become one of the 20th century's most influential American painters. After early jobs in factories and commercial work, he began formal art studies in Hartford before moving to New York, where the support of his wife, Sally Michel Avery, enabled him to paint full time. Over four decades, Avery developed a distinctive style marked by simplified forms, flattened space, and luminous color, depicting everyday scenes with a quiet, lyrical restraint. Often called an "American Matisse," he rejected both strict realism and aggressive abstraction in favor of a refined visual poetry that helped pave the way for Color Field painting.

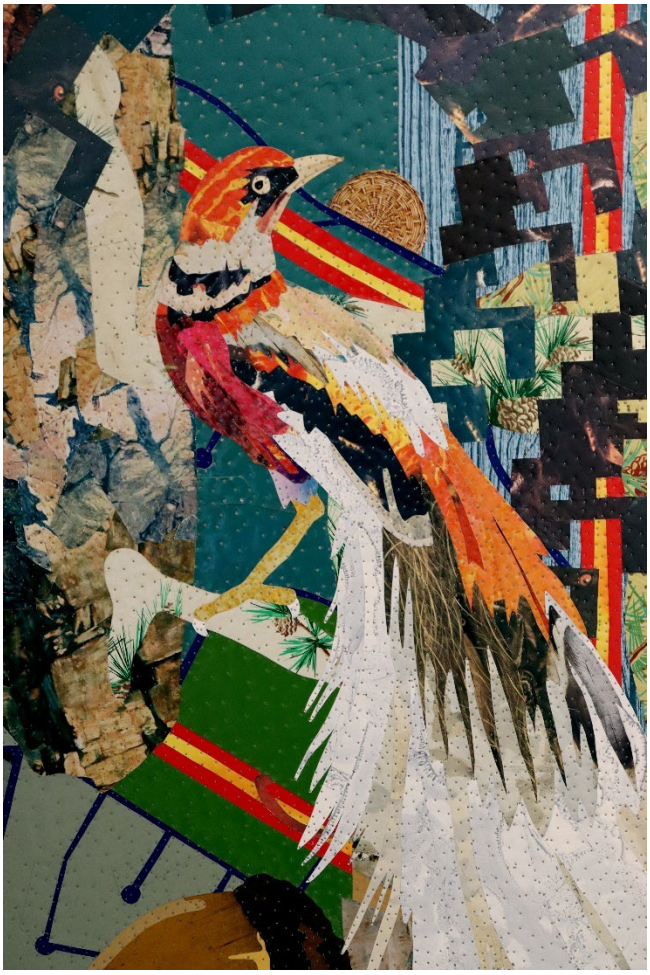
Early works such as ***Tree in Bloom*** (1935) show his shift toward pared-down, rhythmic compositions, while later paintings like ***Landscape*** (1958) demonstrate the full clarity and spaciousness of his mature approach. Seen together, these works trace Avery's evolution from observational representation to the distilled language that defines his legacy.

David Bates (b. 1952, Dallas, TX) is an American painter and sculptor celebrated for his expressive portrayals of the American South. A graduate of Southern Methodist University, Bates merges modernist structure with regional folk traditions, focusing on both the physical landscape and the character of the people who inhabit it. Working in thickly impastoed oil and in painted bronze or carved wood, he depicts fishermen, laborers, and storm-marked environments with empathy and narrative intensity. Influences ranging from Marsden Hartley to Vincent van Gogh filter through his brushwork, bold contours, and sense of rhythm, resulting in a style that bridges realism and expressionism.



Stringer of Sheepsheads #1 (1994) reflects his deep engagement with traditional ways of life in the American South. In contrast, ***Flowers & Fruit*** (1996) demonstrates Bates's ability to transform his skill as a painter into three dimensions. Its vivid color and tactile surface reveal his fascination with the overlap between nature, domestic ritual, and art history.

Tony Berlant (b. 1941, New York, NY) is an American artist known for his vibrant collages and assemblages made from printed tin, steel, and other found metals. Raised in Los Angeles, he earned his B.A., M.A., and M.F.A. from UCLA, where he studied and later taught within the postwar California art scene. Since the 1960s, Berlant has transformed fragments of lithographed tin—often scavenged from commercial packaging—into richly patterned compositions that combine the immediacy of Pop art with the materiality of craft and the formal discipline of modernism.



Heads Up (2003) exemplifies Berlant's fascination with the expressive potential of everyday materials. Built from thousands of precisely nailed pieces of printed tin, the work uses a collage aesthetic to juxtapose imagery drawn from the natural world with rhythmic geometric patterning.

Edward Burtynsky (b. 1955, St. Catharines, Ontario, Canada) is a Canadian photographer known for his monumental images documenting the impact of human industry on the natural world. After studying photography at Ryerson Polytechnic Institute (now Toronto Metropolitan University), Burtynsky began recording vast landscapes altered by extraction, manufacturing, and urbanization in works that are incredibly beautiful while they also depict environmental degradation. Working with large-format color photography and elevated or aerial perspectives, he transforms quarries, oil fields, shipbreaking yards, and recycling centers into striking compositions.

Rock of Ages #4, Abandoned Section, Adam-Pirie Quarry (1991) is a key example from his early quarry photographs. Burtynsky refers to empty quarries as "inverted skyscrapers." The work captures the carved rock walls and pooled water of a historic Vermont stone quarry. By presenting the site after extraction has ceased, Burtynsky illuminates the lasting marks industry leaves on the environment.

Burtynsky's photographs have been exhibited internationally and featured in major film collaborations such as *Manufactured Landscapes* (2006) and *Anthropocene* (2018).

Vija Celmins (b. 1938, Riga, Latvia) is a Latvian-American artist renowned for her photorealistic drawings, prints, and paintings that transform images of the natural world into meditations on perception and time. After emigrating to the United States as a child, she studied at the John Herron School of Art in Indianapolis and earned her M.F.A. from UCLA in 1965. Since the 1960s, Celmins has worked from photographs to render ocean waves, desert floors, spider webs, and night skies with extraordinary precision. Her layered graphite and oil surfaces merge detail with stillness, inviting contemplative looking.

Celmins has long engaged with the sea as a subject, working from a series of photographs she made at the Santa Monica and Venice piers in the 1960s. In ***Ocean with Cross #1*** (2005) a faint cross introduces a rare graphic intervention and serves as a gesture toward the idea of wayfinding and navigation.

Christo (Christo Vladimirov Javacheff; b. 1935, Gabrovo, Bulgaria; d. 2020, New York, NY) was an internationally renowned artist known for the monumental environmental projects he created with his partner, Jeanne-Claude (b. 1935, Casablanca; d. 2009, New York, NY). After emigrating from Eastern Europe in the late 1950s, Christo settled in Paris and later New York, where the duo began developing large-scale interventions that transformed familiar landscapes, buildings, and natural forms through the temporary use of fabric and other industrial materials. Projects such as *Running Fence* (1976), *Surrounded Islands* (1983), and *The Gates* (2005) invited viewers to reconsider the relationship between environment, architecture, and public space.

Wrapped Reichstag/Project for Berlin (1994) is part of the conceptual work for their landmark *Wrapped Reichstag* (1995), in which the historic German parliament building was enveloped in shimmering silver fabric for two weeks. Preparatory drawings and collages like this one functioned as both technical studies and standalone artworks.

Gregory Crewdson (b. 1962, Brooklyn, NY) is an American photographer known for his meticulously staged, cinematic images that transform the quiet streets and interiors of small-town and suburban America into haunting psychological dramas. A graduate of SUNY Purchase and the Yale School of Art—where he now serves as Professor and Director of Graduate Studies in Photography—Crewdson creates single still photographs that feel like moments from unseen films. Working with production crews, elaborate lighting, and carefully constructed sets, he builds each image with the precision of a movie shoot.

His major series—including *Twilight* (1998–2002), *Beneath the Roses* (2003–2008), and *Cathedral of the Pines* (2013–2014)—explore themes of isolation, longing, and the uncanny embedded in the American every day.

Untitled (Long Clump of Beetles) (1993) and ***Untitled (Butterfly with Braids)*** (1994) mark a shift toward more intimate, symbolic imagery in Crewdson's practice. Moving from expansive suburban scenes to close examinations of insects, bodies, and natural forms, these works distill his longstanding interest in beauty, decay, and metamorphosis.

Roy De Forest (b. 1930, North Platte, NE; d. 2007, Vallejo, CA) was an American painter, sculptor, and educator whose exuberant visual language helped define the Bay Area's "Funk" and "Nut Art" movements. Raised in Nebraska, Colorado, and eastern Washington State, he studied at the California School of Fine Arts (now SFAI) and earned his M.F.A. from San Francisco State University in 1958. De Forest later taught for many years at the University of California, Davis, working alongside artists who shaped Northern California's postwar art scene.

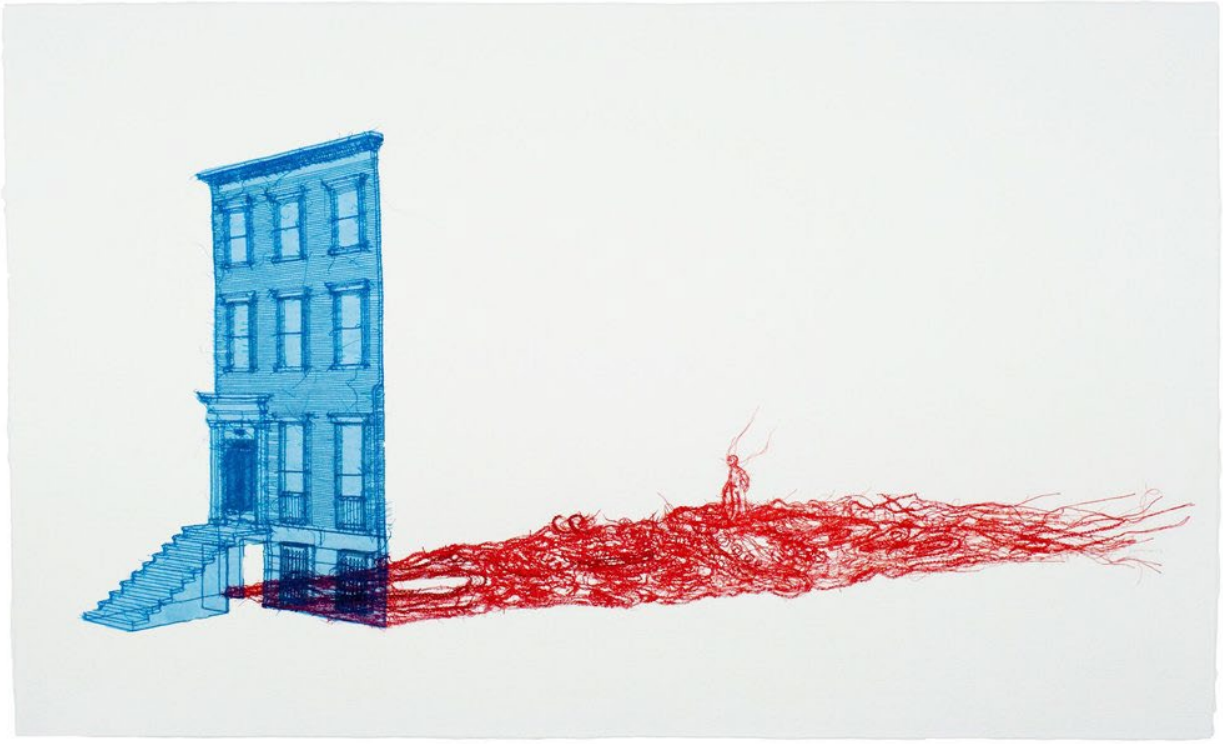
De Forest's works are known for their brightly patterned, densely packed compositions inhabited by hybrid creatures—especially dogs—set in dreamlike landscapes. Rejecting the austerity of minimalism, he embraced whimsy, handmade textures, and narrative invention, once describing himself as an "obscure visual constructor of mechanical delights."

See Through Jane (1970) exemplifies De Forest's playful approach to figuration during a pivotal period when his imagery became increasingly elaborate and symbolically layered. Here, his characteristic patterning and distortions animate the figure of Jane, turning her into a semi-transparent presence embedded within a vibrant, otherworldly environment.

Peter Doig (b. 1959, Edinburgh, Scotland) is a contemporary painter celebrated for his atmospheric imagery that merges memory, imagination, and art history. Raised in Trinidad and Canada and educated in London, Doig constructs dreamlike compositions from recollection, film stills, and found photographs, rendering them in layered, luminous color that blurs the boundaries between representation and invention.

Wall of Death (2021) and ***Gornergrat Yellow Sky*** (2021) exemplify Doig's exploration of the tension between narrative and abstraction. In these works, figures, landscapes, and architectural elements dissolve into shimmering fields of color and pattern, suggesting emotional or psychological states rather than specific locations.

Do Ho Suh (b. 1962, Seoul, South Korea) is a multidisciplinary artist whose work explores home, identity, and belonging through sculpture, installation, and drawing. Trained in painting at Seoul National University and later earning degrees from the Rhode Island School of Design and Yale University, Suh creates ethereal works that translate personal memory into architectural form. He is best known for his translucent fabric reconstructions of the homes and apartments he has inhabited—from his childhood residence in Seoul to his New York studios—stitched in colored polyester to scale. These ghostlike structures evoke both presence and absence, conveying the psychological and physical experience of displacement.



Untitled (2013) reveals Suh's more intimate, material approach to mapping memory. Here, stitched threads embedded in handmade paper suggest the merging of body, architecture, and time. The work distills Suh's larger themes of impermanence, migration, and the traces we carry from one place to another.

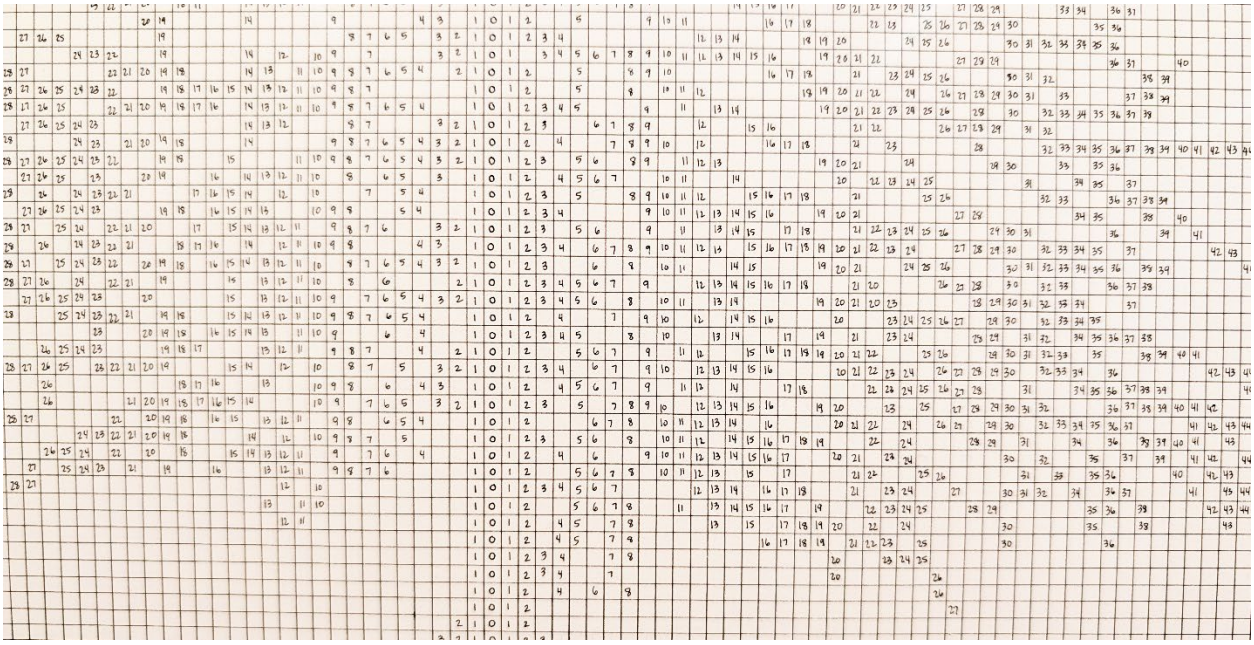
Teresita Fernández (b. 1968, Miami, FL) is an American artist whose installations and sculptures reimagine landscape as a site of perception, memory, and power. Born to Cuban-exile parents, she earned a BFA from Florida International University and an MFA from Virginia Commonwealth University before settling in New York. Working with materials such as graphite, gold, and mirrors, Fernández transforms natural phenomena—clouds, fire, smoke—into meditations on visibility, erasure, and the politics embedded in the act of looking.

Stacked Smoke (2005) exemplifies her interest in the ephemeral and transformation. Built from layered graphite and subtly reflective surfaces, the work captures the intangible traces of smoke as both form and metaphor—suggesting movement, disappearance, and renewal. Through her poetic use of material and light, Fernández invites viewers to consider the relationship between landscape, identity, and migration.

Helen Frankenthaler (b. 1928, New York, NY; d. 2011, Darien, CT) was an American painter whose pioneering "soak-stain" technique helped shape postwar abstraction and the development of Color Field painting. A student of Hans Hofmann and a graduate of Bennington College, she emerged in the early 1950s as a bridge between Abstract Expressionism and a new lyricism grounded in expansive fields of color and subtle gesture. Her breakthrough painting *Mountains and Sea* (1952) introduced thinned pigment poured onto unprimed canvas, allowing color to soak directly into the surface and create luminous fields that blurred the line between drawing and painting. This method influenced artists such as Morris Louis and Kenneth Noland and broadened the expressive possibilities of abstraction.

Madame Butterfly (2000), created in collaboration with master printmakers at Tyler Graphics, is one of Frankenthaler's most ambitious late-career woodcuts. Composed from dozens of individually inked blocks printed in atmospheric layers, the work translates the spontaneity of her stain technique into a highly technical print process. The work is considered to be Frankenthaler's interpretation of a Japanese screen. Her process began by making a painting on wood, which she then transformed into a print over the course of two years with assistance from expert woodcarvers and papermakers.

Charles Gaines (b. 1944, Charleston, SC) is a pioneering conceptual artist whose work investigates the relationship between systems, identity, and perception. Trained as a painter, Gaines shifted in the early 1970s to a rule-based approach that uses grids, numbers, and notation to translate natural forms into coded structures. Through series such as *Regression* and *Numbers and Trees*, he reveals how seemingly objective systems can mask subjective, cultural, and political dimensions. A longtime professor at CalArts, Gaines has had a profound influence on generations of artists engaged with conceptual and data-driven practices.

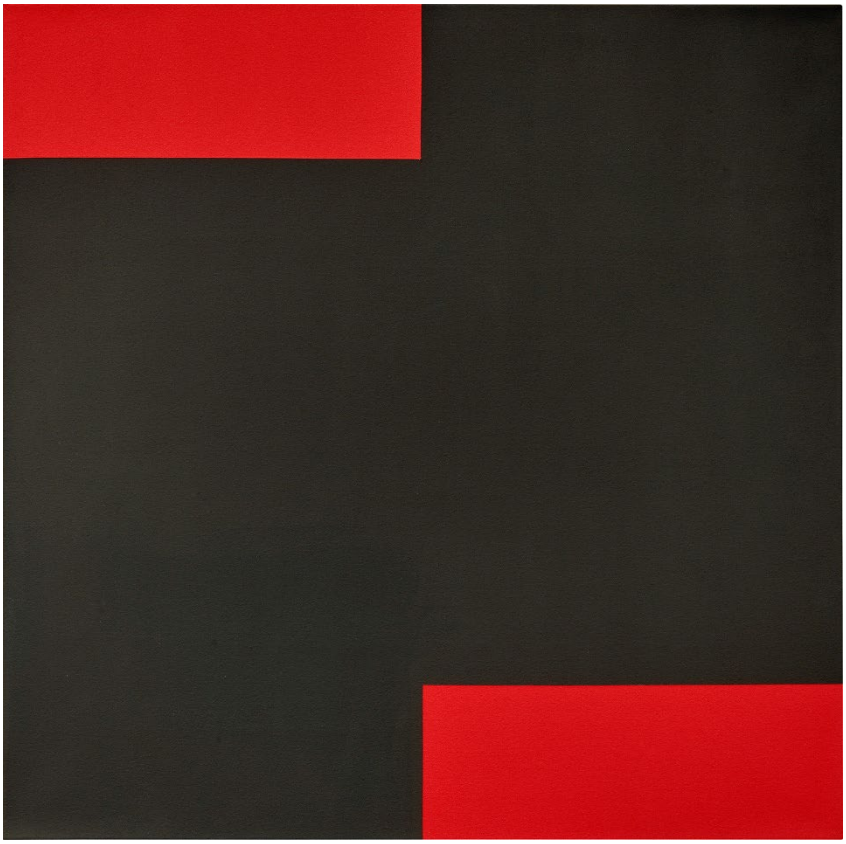


Numbers and Trees: Drawing 3 (2013) is part of one of his most iconic bodies of work. In this series, a single tree is photographed, mapped onto a grid, and then meticulously reconstructed using a numerical system that assigns each branch and leaf a precise position within the composition. The work exemplifies Gaines's central inquiry: how logic and classification shape our understanding of the natural world—and how we impose systems onto the environment that shaper our perceptions of nature.

Theaster Gates (b. 1973, Chicago, IL) is an American artist whose practice bridges sculpture, architecture, performance, and social engagement. Trained in urban planning and ceramics, Gates transforms salvaged materials and abandoned spaces into works that address history, race, and the politics of place. His art embraces both formal innovation and civic responsibility, proposing culture as a tool for collective renewal. In 2010, he founded the Rebuild Foundation, a nonprofit dedicated to revitalizing Chicago's South Side through art, education, and community investment. Projects such as the Stony Island Arts Bank and Dorchester Projects convert disused buildings into vibrant cultural hubs.

Flag (2017) reflects Gates's ongoing commitment to reclaiming materials that hold deep social and historical resonance. Created from upcycled fire hoses—a material he has used to evoke the violence of civil rights–era police repression—the work transforms instruments of state force into an emblem of endurance, sovereignty, and remembrance. By shaping these hoses into the form of a flag, Gates encourages viewers to reconsider the symbols that define collective identity and the histories embedded in everyday objects.

Carmen Herrera (b. 1915, Havana, Cuba; d. 2022, New York, NY) was a Cuban-American painter and sculptor whose precise geometric abstractions embody clarity, structure, and balance. Trained in architecture at the Universidad de La Habana, she developed a lifelong fascination with proportion and the expressive power of line. After moving to Paris in the late 1940s, she exhibited at the Salon des Réalités Nouvelles and refined a visual language of pure form and color—stripped of gesture and excess. Settling in New York in 1954, Herrera worked for decades in relative obscurity, producing hard-edged compositions marked by bold chromatic contrasts and architectural rigor. Her later aluminum *Estructuras* extended these principles into three dimensions.



Stanzas (2012) reflects Herrera's continued exploration of rhythm, balance, and spatial tension late in her career. In this series, crisp geometric forms are arranged in measured visual "verses;" color and line function like poetic units—distinct yet interdependent.

Though major recognition came late, Herrera's work now stands as a vital bridge between Latin American modernism and American minimalism.

David Hockney (b. 1937, Bradford) is a seminal British artist whose work has continually redefined what painting and representation can be. Educated at Bradford School of Art and the Royal College of Art in London, he came to prominence in the 1960s, moving to Los Angeles and producing his now-iconic pool scenes and portraits. Over the decades, Hockney has embraced photography, digital drawing, stage design, and large-scale landscape painting—always exploring how we see and how visual experience might be translated into art. Known for his vivid palette, formal experimentation, and openness to new technologies, he remains both radically forward-looking and deeply attuned to people, place, and light.

David Hockney's Untitled 1994 *Gouache* emerges out from his exploration of operatic production and his *Very New Paintings*. Minus figures prominent in his earlier works Hockney employs a new found sense of abstraction inspired by the Santa Monica mountains and the Pacific Ocean, which he viewed from his Malibu studio during his many years living in Los Angeles.

The vibrant colors and forms ebb and flow with shading and hue capturing the essence of landscape painting within an abstracted composition, some of Hockney's forms appear almost natural, as with the yellow field populated with oblong forms that cast identical shadows like a whimsical forest.

Here Hockney's sense of realism and deep knowledge of lighting is revealed as he revels in abstraction, employing representational techniques in order to achieve a radically new abstract style.

Hockney had spent two years feverishly working on opera productions, and his production of Richard Strauss' *Die Frau Ohne Schatten* opened to much acclaim at The Royal Opera in London in 1992. For this production, Hockney invented semi-abstract, beautifully vibrant space with grand, sweeping passages of solid colors, flowing forms, and evocative lighting effects.

These idioms inspired Hockney to migrate his newly invented abstract mode to two-dimensional works, creating the *Very New Paintings*.

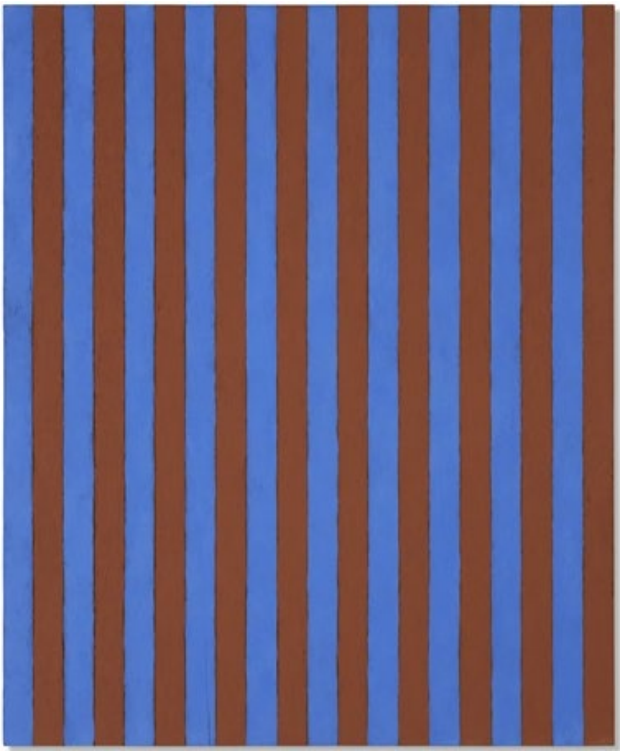
Hockney eloquently describes the potency of these works: "Someone said that *Very New Paintings* are abstract narratives. Certainly, a great deal of thought and feeling have gone into them. For example, here at the beach I am between two great forces, the mountains and the sea. The mountains were made by a great force of nature, a thrusting force, which calmed in time, leaving them here, grand and peaceful. While below the other thrust continues, the endless movement of the sea. These forces are present, I believe, in the paintings.

Perhaps these paintings seem a jumble to the viewer at first. They take time to unfold. They're a bit mind-boggling but they are meant to be. The viewer can roam freely within them, finding his or her own space. That's why there are no figures in them. You construct your own space mentally."

This work develops the insights which Hockney gleaned from stage design, most notably the careful usage of lighting and attention to spatial recession, embodied by the atmospheric verticality in the work, each form, meticulously rendered, exists in perfect cohabitation within the composition, Hockney's famed draftsmanship employed here to create a powerful sense of space and energy first demonstrated at the opera.

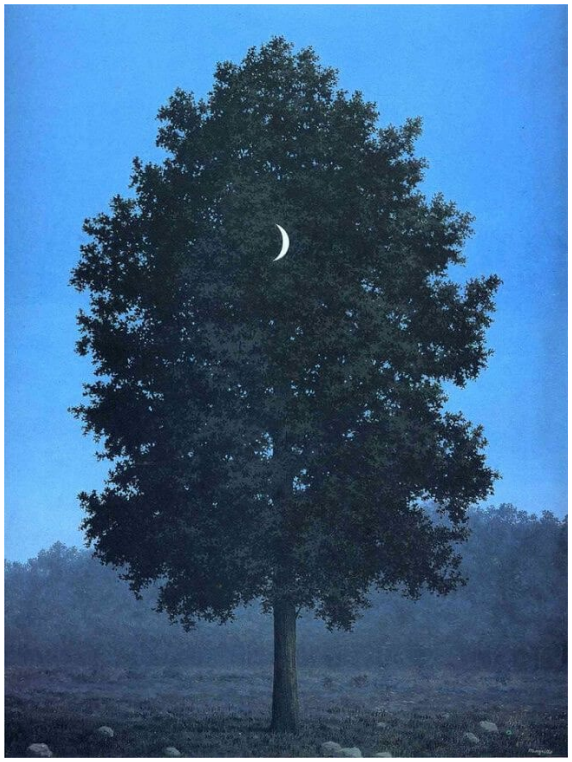
Sherrie Levine (b. 1947, Hazleton, PA) is an American conceptual artist whose work questions authorship, originality, and the construction of value within art history. Emerging in New York in the late 1970s as part of the "Pictures Generation," Levine used appropriation to reveal how meaning circulates through images. Her seminal series *After Walker Evans* (1981)—re-photographs of Depression-era portraits—challenged traditional assumptions about authenticity and artistic ownership, positioning replication itself as a critical gesture.

Levine has since expanded her practice to include painting, sculpture, and installation, often reinterpreting canonical modernists such as Duchamp, Brancusi, and Mondrian. Through these acts of replication and reframing, she exposes the ways gender and institutions create hierarchies within the history of art.



Untitled (Thin Stripe) #11 (1986) is part of a group of works in which Levine turned to abstraction to further probe the idea of authorship. Referencing the aesthetics of Minimalism—Barnett Newman's vertical "zips," the rigor of Agnes Martin and Brice Marden—she reimagines these traditions through her own material sensibility, exploiting the luminous qualities of casein and wax in a critique of Minimalism's reputation for impersonal purity.

René Magritte (b. 1898, Lessines, Belgium; d. 1967, Brussels, Belgium) was a leading Surrealist painter whose quietly subversive images challenged the relationship between objects, words, and perception. Trained at the Académie des Beaux-Arts in Brussels, he developed a meticulous, realist style that he used to render impossible juxtapositions—clouds inside rooms, faces obscured by cloth, for example. Rather than exploring the world of dreams, like many Surrealists, Magritte employed clarity and logic to destabilize the ordinary, revealing how language and vision shape our understanding of reality. His recurring motifs—bowler hats, windows, skies, and shadows—turn the everyday into a site of philosophical inquiry.

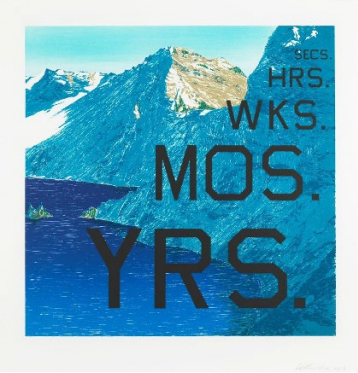


Sixteenth of September (1956), represented here by an authorized 2010 lithograph, is characteristic of Magritte's late work, in which he revisited and refined earlier themes with heightened mystery. The image reverses our experience of landscape and night sky – rather than viewing the moon through the branches of a tree, a crescent moon floats in front of the tree. The prices yet enigmatic title only heightens the incongruity of the work.

Julie Mehretu (b. 1970, Addis Ababa, Ethiopia) is an Ethiopian-American painter whose dynamic, multilayered abstractions explore the intersections of mapping, architecture, history, and movement. Raised in Michigan after her family fled Ethiopia during political unrest, she earned her B.A. from Kalamazoo College and her M.F.A. from the Rhode Island School of Design. Drawing on her background in geography and her interest in social systems, Mehretu developed a distinctive language of layered mark-making that visualizes the forces shaping contemporary life. Her large-scale paintings and drawings combine architectural blueprints, city grids, and cartographic fragments with sweeping gestures, erasures, and transparent veils of color. These compositions pulse with motion, evoking migration, conflict, and the fluidity of human networks.

Refuge (2007) belongs to a pivotal moment in Mehretu's practice, when she deepened her exploration of displacement, shelter, and the instability of political space. Architectural outlines and directional marks condense into a compressed, almost shelter-like structure that suggests both protection and precarity. Made two years after Hurricane Katrina, the print also incorporates marks that refer to weather and its long-term consequences on lives and landscape.

Ed Ruscha (b. 1937, Omaha, NE) emerged from Los Angeles's commercial-art and signage culture of the late 1950s and 1960s to become a defining voice in American contemporary art. After moving to Los Angeles in 1956 to study at the Chouinard Art Institute, he turned his attention to the visual language of advertising, road culture, and everyday urban infrastructure. Gas stations, billboards, street maps, parking lots, and typography became the raw material for his deceptively simple paintings and photo-books, which operate at the intersection of language and image.



Juxtaposing iconic mountain landscapes with words that appear to be selected for their visual and aural qualities rather than their meanings, works such as ***Sponge Puddle*** (2015) and ***Bliss Bucket*** (2010) exemplify Ruscha's fascination the mundane, the monumental, and the absurd. Like ***Periods*** (2013) and ***Jet Baby*** (2011), the works also reflect Ruscha's career-long interest in typography and language as form. The more recent painting on vellum ***I Guess We Won't*** (2019) demonstrates his wry use of text to evoke shifting tones of humor, melancholy, and emotional ambiguity.

Stephen Shore (b. 1947, New York City) is a landmark figure in contemporary photography whose steady, richly colored observations of the American landscape and built environment helped transform how we see the everyday. As a teenager, he documented life inside Andy Warhol's Factory before turning his attention to the open road—motels, gas stations, diners, and the visual detritus of modern life. His early embrace of color and large-format photography, particularly in the series *American Surfaces* and *Uncommon Places*, played a central role in bringing color photography into the realm of fine art. Over more than five decades, Shore has produced an influential body of work while shaping younger generations as Director of the Photography Program at Bard College.

Merced River, Yosemite, August 13, 1979 (printed 2000) reflects Shore's ability to fuse the spontaneity of travel with the precision of large-format observation. Created during the period when he was refining the compositional rigor of *Uncommon Places*, the photograph captures a quiet fragment of the natural world with the same clarity, neutrality, and directness he applied to built environments.

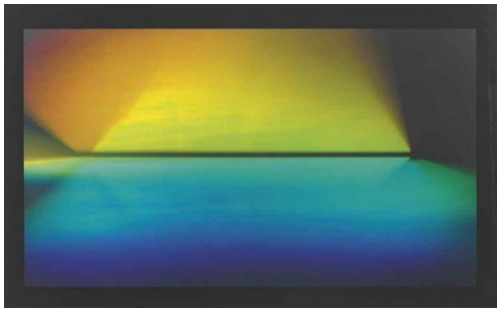
Pat Steir (b. 1940, Newark, NJ) is an American painter and printmaker known for her meditative, process-based abstractions. After studying at the Pratt Institute, she emerged in 1960s New York among the conceptual and minimalist avant-garde. In the late 1980s, she developed her celebrated *Waterfall* paintings, created by pouring or dripping paint so that gravity, rather than gesture alone, shapes the image. Influenced by Eastern philosophy and the gestural traditions of Chinese ink painting, Steir embraces chance as a collaborator, transforming painting into an act balanced between control and spontaneity. Cascading layers of pigment evoke both landscape and emotion.

The *Untitled* mixed-media work from the 1990s reflects Steir's experimentation during a formative decade when she expanded her process beyond the waterfall motif (although the piece still alludes to the idea of the waterfall). Combining poured, brushed, and occasionally scraped passages of paint, these works explore how materials interact as they accumulate, disperse, or resist one another.

James Turrell (b. 1943, Los Angeles, CA) is an American artist whose investigations of light and perception have redefined installation and experiential art. With a background in perceptual psychology and mathematics, Turrell treats light as both subject and medium, creating environments that heighten awareness of how we see.

1983 Site Plan Blueprint (2013) connects directly to the architectural and celestial ambitions of *Roden Crater*—Turrell's vast, ongoing land-art project in the Arizona desert. Rendered as a blueprint, the work illustrates his planning process, translating perceptual experience into diagram and structure. It offers a view into the underlying geometry and spatial thinking that make his immersive environments possible.

Hologram # VII D (2003) exemplifies Turrell's exploration of light as a tangible form. Created using pure laser light captured in holographic space, it generates the illusion of a floating, three-dimensional shape that hovers between presence and immateriality. This optical paradox encapsulates Turrell's lifelong inquiry into how vision constructs reality.

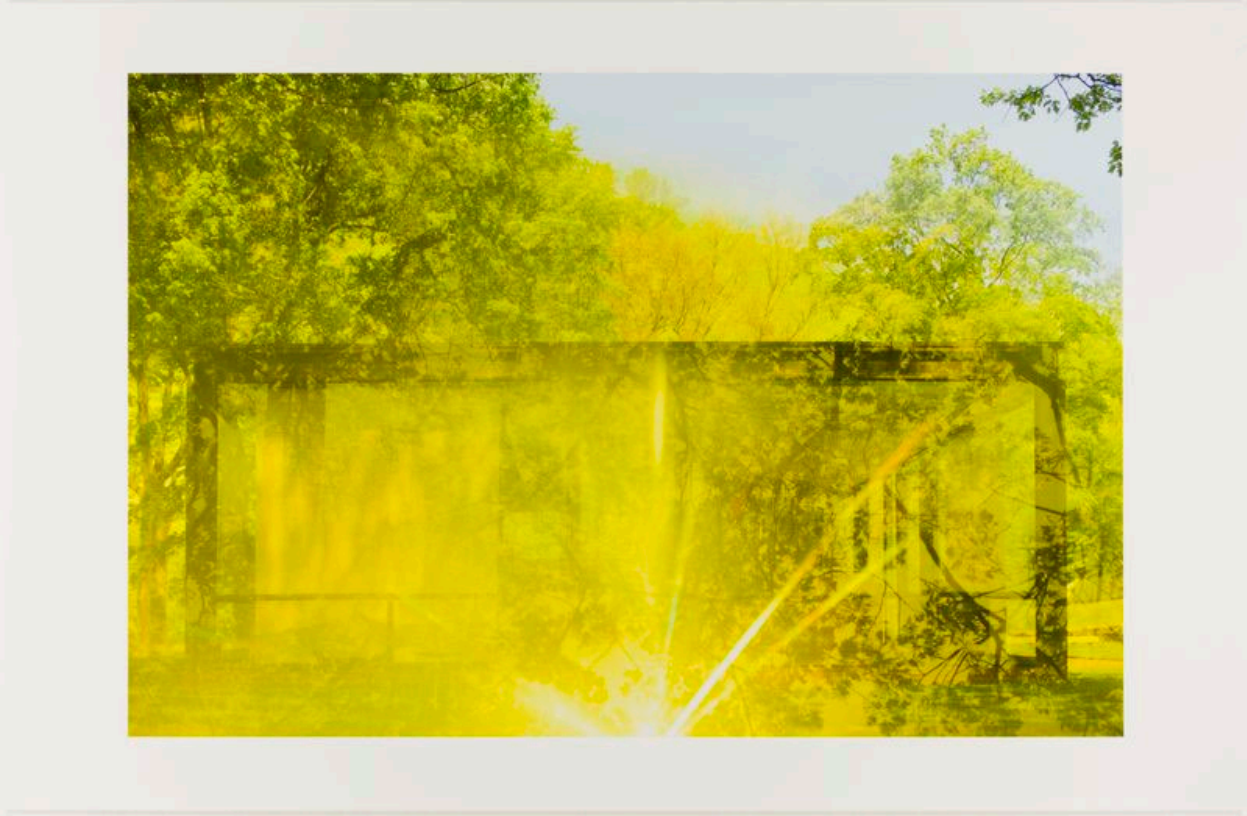


Like his Skyspaces and *Roden Crater*, these works dissolve boundaries between object and perception, turning light into architecture and the viewer into participant.

Andy Warhol (b. 1928, Pittsburgh, PA; d. 1987, New York, NY) was a central figure in American Pop Art whose work redefined the relationship between art, celebrity, and consumer culture. After beginning his career as a commercial illustrator, he turned to fine art in the early 1960s, transforming mass-produced imagery—Campbell's soup cans, Coca-Cola bottles, dollar bills, and movie stars—into enduring icons of modern art. Through silkscreen printing, repetition, and flat, saturated color, he revealed both the seduction and emptiness of postwar consumer life.

Details of Renaissance Paintings (Leonardo da Vinci, The Annunciation, 1472) (1984) was made during Warhol's late-career engagement with art history, in which he appropriated canonical masterpieces and subjected them to the same processes of cropping, enlargement, and chromatic distortion that he applied to celebrities and consumer goods. By isolating and magnifying a fragment of Leonardo's painting, Warhol collapses distinctions between sacred art and mass culture, inviting viewers to reconsider how images accrue meaning across time. The work exemplifies his belief that even the most revered cultural icons can be reframed—and rebranded—through the mechanisms of modern image circulation.

James Welling (b. 1951, Hartford, CT) is an American photographer whose experimental practice has expanded the boundaries of the medium for more than four decades. Trained at CalArts under John Baldessari, Welling combines conceptual rigor with formal exploration, working across photograms, gelatin silver prints, digital processes, and richly chromatic abstractions. Series such as *Diary/Landscape*, *Glass House*, and *Choreograph* investigate the material, emotional, and optical conditions of photography itself.



5912 (2008) comes from Welling's *Hexachromes* and related color investigations, in which he used digital tools to separate, shift, and recombine individual color channels. The resulting images exist between photography, painting, and pure optical phenomenon. In *5912*, layered hues and transparencies, including imagery of Philip Johnson's iconic *Glass House*, generate a luminous, prismatic field that illuminates Welling's interest in photography not as a documentary instrument but as an tool for abstraction.

Based in New York and Los Angeles, Welling continues to influence generations of artists through both his work and his long teaching career.

William T. Wiley (b. 1937, Bedford, IN; d. 2021, Greenbrae, CA) was an American artist whose wit, curiosity, and experimentation helped define the Bay Area's Funk Art movement. After earning his BFA and MFA from the San Francisco Art Institute, Wiley developed a multidisciplinary practice that merged painting, drawing, and text into layered, allegorical narratives. His work spans humor and philosophy, often using everyday materials and spontaneous mark-making to explore the slipperiness of meaning.

Time As a Recent Example (2006) and ***Cafe Doom Ego*** (2009) embody Wiley's blend of wordplay and metaphysical inquiry. These works weave together diagrams symbols, handwritten notations, and playful visual asides to probe questions of time, ego, and the porous boundaries between art and life.

Ethan Murrow (b. 1975, Greenfield, MA) is an American artist whose meticulous draftsmanship, wit, and fascination with invention shape his distinctive visual language. After earning his BA from Carleton College and MFA from the University of North Carolina at Chapel Hill, Murrow developed a practice centered on large-scale graphite drawings that construct fictional histories and fabricated exploits. His work merges humor and precision to probe human ambition, environmental tension, and the shifting boundary between fact and imagination.

Magpie's Apprentice (2024) continues Murrow's exploration of staged narratives in which humans, animals, and machines intersect in improbable yet carefully rendered scenes. The work's blend of meticulous detail and narrative play echoes Murrow's earlier site-specific projects—most notably the airplane mural he painted on the exterior of the Sun Valley Museum of Art. That project used scale, gesture, and an invented aerial story to examine our collective fascination with flight and the myths we build around technological achievement.