

**Sara Tabbert at the the
Alaska State Museum in Juneau**





Lowlands is an exhibition of new work that reflects my relationship to a very specific place. Though specific in my mind, the lowlands of my backyard are not unlike a thousand various other swampy places throughout Interior Alaska. These are not the lands of the Alaskan tourist brochure – they are cold in the winter, wet in the summer, unmanageable for building, mosquito-filled, and visually relentless in their endless forests of stunted trees. It is not the easiest landscape to love. Luckily, I've never equated love with ease or perfection. I believe that in nature there is brutality, misshapenness, a degree of loneliness, and that the natural world does not bend to accommodate us. This is particularly true in the lowlands.

The basins of spruce and swamp between the mountains are places of enormous beauty. Every tree that grows on the inhospitable permafrost takes a unique shape. The muskeg is home to an infinite variety of small plant forms, grasses, berries and surprising creatures. Waterways surge with overflow even in the coldest weather, foiling travel and creating evolving ice sculptures. Over the years, I've seen animal life in my backyard ranging from bear to muskrat, shrew

to sandhill crane. I've had the disorienting pleasure of being lost on my own land. I think it is a place that puts up with my presence, but barely. It can hinder my control in a thousand ways, which somehow seems only fair.

□These lowlands are also the context for human lives, some settling here by choice and others due to economic necessity. A lack of building codes and a tradition of do-it-yourself leads to both unique and often inadequate or dangerous structures. In the lowlands, we give each other space and don't ask too many questions of our neighbors. Between the trails and dog teams and tidy log homes are drugs and darkness, mistreatment, abandoned dreams, junkyards and guns. This place is made of all these things at the same time – beauty, difficulty, occasionally desperation. Through my work, I attempt to get beneath Alaska's overly edited myths to try and understand the whole.





About the artist

I make art out of compulsion, curiosity, and my love of process. I learn through the act of making, and this passion for discovery is integral to who I am. The things I make often speak for me. Art allows me to be in places and with people and, hopefully, to talk across space and time. My work is an opportunity to know materials and to develop mastery.

Sara Tabbert is a printmaker and mixed media artist from Fairbanks, Alaska. With an MFA in printmaking from University of Nebraska – Lincoln, her love of woodblock printing has led to the creation of carved, painted wooden panels. In addition to smaller work, Tabbert's large-scale public art commissions can be found throughout Alaska. Her work is housed in public collections through the state and far beyond.



Sara Tabbert

“Lowlands”

February 7, 2020 – April 4, 2020

Alaska State Museum

Juneau, Alaska

Framing Specifications



METRO GALLERY FRAME

Profile: 106

Type: Standard Gallery Frame

Wood & Finish: maple frames with clear water based finish

Purchasing Option: cut to size with wedges

Custom Frame Acrylic: 1/8" regular acrylic cut to size

Custom Frame mat: 4 ply white museum mat

Custom Cut Matboard: 4 ply white museum board cut to size

Custom Frame backing: acid free foamboard cut to size



METRO FLOATING FRAME

Deep Floating Profile: 122

Type: floating frame for 3/4" deep artwork

Wood & Finish: maple with clear water based finish

Purchasing Option: chopped with wedges

Framing Advice: Fitting Floating Frames

Billy Hassell "Lone Star Wild" at Davis Gallery in Austin Texas

My work is a symbolic and narrative response to nature and seeks a balance between realism and abstraction. My primary

subject matter has been the flora and fauna of Texas and my influences include Mexican and American folk art, 19th and 20th Century Japanese woodblock prints, natural history, field guides and botanical studies. Over the years I have become increasingly concerned and involved with environmental issues and have received commissions from Audubon Texas, the Texas Nature Conservancy and the Texas Parks and Wildlife Foundation to produce color etchings and color lithographs featuring the flora and fauna of Texas that highlight those organizations' conservation efforts around the state and the Gulf Coast.

Billy Hassell
September 2019



Billy Hassell MOCKINGBIRD color lithograph 8.5" x 24"



Billy Hassell GRASSHOPPER color lithograph 8.5" x 24"



Billy Hassell SKUNK color lithograph 8.5" x 24"



Billy Hassell BISON color lithograph 8.5" x 24"





About the artist

Billy Hassell has been making nature inspired paintings and lithographs for more than 25 years. His colorful and expressive art works, frequently featuring birds and indigenous plants and animals, have been exhibited nationwide and are included in the permanent collections of the Houston Museum of Art, the Fort Worth Modern, the Dallas Museum of Art, the Tyler Museum of Art and numerous other public and private collections. Articles on his work have appeared in ArtNews, Southwest Art and the New York Times.

Billy Hassell "Lone Star Wild"

October 19, 2019 – November 30, 2019

Davis Gallery Austin, Texas

Framing Specifications



Billy Hassell JACK RABBIT color lithograph 8.5" x 24"



Thin Gallery Frame

METRO GALLERY FRAME

Profile: 102

Type: Thin Gallery Frame

Wood & Finish: ash frame with black finish

Purchasing Option: joined wood frame

Custom Wood Strainer: 3/4" wood frame strainer

Custom frame mats/sized boards: white 8 ply mat & 4 ply backing

Custom Frame Acrylic: UV acrylic cut to size

Custom frame backing boards: 1/8" archival coroplast

Terri M Wells Brinton AIR Museum Show

The 2019 *Brinton Artists in Residence* show features six diverse, nationally recognized artists who were invited for two-week residencies in 2018 to create art en plein air. The Brinton's Artists in Residence program allows artists the unique opportunity to sketch, draw and paint on The Brinton grounds and also on other scenic locations throughout the area. Resident artists are featured in a group exhibition in the fall of the following year of their residency.



Terri M. Wells "Big Horn Movement III" 11" x 15", watercolor and ink



Terri M. Wells "Big Horn Movement V" 16" x 38" watercolor



Terri M, Wells "Big Horn Movement IV" 11" x 15" watercolor and ink

About the artist



With an eye for nuanced, vibrant color, and memorable compositions, Terri paints outdoors on-location throughout the U.S. Some paintings are preliminaries for abstract sculptures and studio work. Terri was Plein Air Austin's president and chairman of the board 2005-2008. She has participated in many national shows including Maynard Dixon Country and America's Parks Through the Beauty of Art. In 2018, she received a two-week residency from the Brinton Museum in Big Horn, WY. In 2019, Terri was invited to be one

of 31 centennial artists for the Art of Texas State Parks Project. Her work sells in national shows, direct, and the Thunderbird Foundation, Mt. Carmel, UT.



Brinton Artists in Residence Exhibition

September 7, 2019 – October 20, 2019

The Brinton Museum Big Horn, Wyoming

Framing Specifications



Terri M. Wells "Big Horn Movement I"
11" x 22" watercolor and ink



METRO GALLERY FRAME

Profile: 101

Type: Standard Gallery Frame

Wood & Finish: maple frames with clear lacquer finish

Purchasing Option: joined wood frame with matching splines

Custom Wood Spacer: 1/2 wood frame spacer

Custom Wood Strainer: 3/4" wood frame strainer

In Bloom: The Botanical Paintings of T. Merrill Prentice

The New Britain Museum of America is exhibiting an array of botanical paintings by Connecticut native T. (Thurlow) Merrill Prentice (1898–1985). This is the most extensive exhibition of these paintings at the NBMAA since their gift by the artist in 1977. Prentice's vibrant watercolors showcase lively wildflowers and plants found throughout the American Northeast. These plants and flowers became a subject of fascination for the artist, and from the late 1960s to the early 1970s, Prentice produced hundreds of carefully observed paintings of rare and common species. His works were exhibited at venues such as the Hartford Art School and the New York Botanical Garden, and a portfolio of 114 botanical studies by Prentice was published in the book *Weeds and Wildflowers of Eastern North America* (1973). Capturing the beauty and resilience of flowers in a staggering variety, Prentice's delicate watercolors serve as inspiration for the preservation and appreciation of our natural world.



T. Merrill Prentice (1898–1985), *Day Lily*, 1969, Watercolor, 24 x 18 1/8 in., New Britain Museum of American Art, Gift of

the Artist

About the artist

During his life, Prentice was a celebrated architect who ran firms in New York and Hartford from the 1920s to the 1960s, following studies at Yale, Columbia University, and the École des Beaux-Arts in Paris. While studying in France in the mid-1920s, Prentice became interested in watercolor, a medium that he enjoyed using but had little time to devote himself to until four decades later, following his retirement in 1965. After settling in Cornwall, Connecticut, in his later life, Prentice began to observe and paint wildflowers he found throughout his property and the wider region.

In Bloom: The Botanical Paintings of T. Merrill Prentice

March 25, 2019–September 8, 2019

The Helen T. and Philip B. Stanley Gallery

New Britain Museum of American Art, New Britain, CT

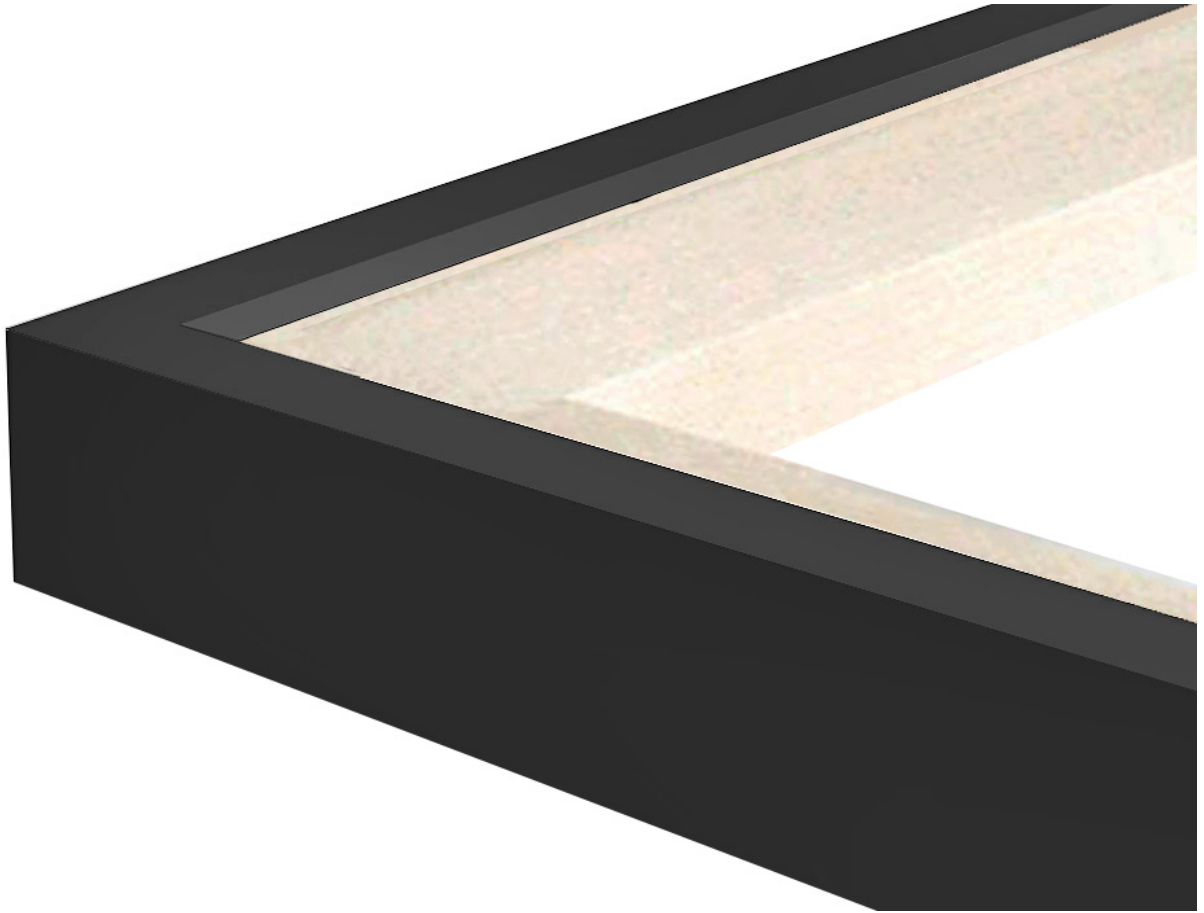


Canada Goldenrod , Watercolor 1977.77.95. Wood lily, watercolor 1977.77.53. Burdock, Watercolor 1977.77.70

Framing Specifications



Purple Loosestrife 1971, Watercolor 1977.77.88.



METRO GALLERY FRAME

Profile: 106

Type: Standard Gallery Frame

Wood & Finish: maple frame with charcoal finish

Purchasing Option: joined wood frame

Custom Wood Strainer: 3/4" wood frame strainer

Custom Frame Acrylic: acrylic cut to size

Custom Frame Mats/sized boards: 4 ply antique white sized board

Evelyn Patricia Terry at Lynden Sculpture Garden in Milwaukee

Over the course of more than fifty years, Evelyn Patricia Terry's work has made several bodies of work that address the "conundrum of co-existence that repeatedly occupies the news, my thoughts, and many conversations." In *America's Favor/Guests Who Came to Dinner (and Stayed!)*, Terry brings together different bodies of work: an iconic table installation, artist books, and mixed media works that layer drawings and other forms of mark-making on sewn rag paper pieces. Terry has mined her five-decade history as an artist to create the exhibition by repurposing the torn and cut sections of etchings, screen-prints, monotypes, and randomly printed rag paper scraps that she has accumulated as a printmaker, and by referencing items in her personal collection, from ethnic dolls to the work of other artists.



"In America, Wandering and Saving Souls", 2018, Pastel, ink,

thread, acrylic paint on paper, 21 x 9 $\frac{1}{2}$ inches (framed)



In America, She Cared A Lot About Getting Her Hair Did, 2018
Pastel, ink, thread, watercolor on rag paper, 10 $\frac{3}{4}$ x 31 inches
(framed)



America: Guests Who Came to Dinner (and Stayed) #25, 2018
Hand-made artist book Ink, thread, hair 6 x 5 inches

About the artist

Evelyn Patricia Terry is a full time professional visual

artist, presenter, writer and art collector based in Milwaukee. She works across many media: printmaking, drawing, painting, installation, and public art. During her long career, she has garnered awards, fellowships, grants, and commendations for community work with students and other artists. Concentrating on printmaking, she earned both a BFA and an MS in Visual Arts from the University of Wisconsin-Milwaukee (UWM). She earned an MFA from the School of the Art Institute of Chicago after Ruth Milofsky, a UWM arts education professor and mentor, set up a fund to give her a deadline to go back to school so she might be better prepared as an artist.

In 2012, Terry received the Wisconsin Visual Artist Lifetime Achievement Award from a Wisconsin consortium of art and humanity organizations. In 2014 the Milwaukee Arts Board honored her with their Artist of the Year Award. Terry's work is internationally exhibited and collected; over 400 private, corporate, and public collections own her artwork including the Milwaukee Art Museum, the Museum of Wisconsin Art, the Haggerty Museum of Art at Marquette University, the Racine Art Museum and the Wright Museum of Art at Beloit College. From 2016 through 2018, several universities—including UWM, the University of Wisconsin-Madison, and Duke University—acquired Terry's hand-constructed artists' books. In 2009, influenced by Dr. Margaret Burroughs, a visual artist, poet, and founder of the DuSable Museum of African American History, and by Chicago art consultant Susan Woodson, Terry founded the *Terry McCormick Contemporary Fine and Folk Art Gallery*, a home-based gallery, following the death of her partner, self-taught folk artist George Ray McCormick, Sr.



Evelyn Patricia Terry: America's Favor/Guests Who Came to Dinner (and Stayed!)

April 28 2019 – July 28, 2019

Lynden Sculpture Garden

Milwaukee, WI

Framing Specifications



METRO GALLERY FRAME

Profile: 102

Type: Thin Gallery Frame

Wood & Finish: ash frame with pickled white finish

Purchasing Option: joined wood frame

**Colors of Lake Tahoe mixed
media works by Deborah**

Lawrence Schafer

"Colors of Lake Tahoe" is a collaboration of Bay Area artist Deborah Lawrence Schafer and the Tahoe Environmental Research Center (TERC).

Upon noticing unmistakable changes to the area when the snowpack on the surrounding mountains all but disappeared in 2015, Schafer became curious about how the drought was affecting the color of the Lake and contacted the team of scientists with the Tahoe Environmental Research Center (TERC) at the University of California, Davis.

"My primary interest is in the capacity for weather and environmental conditions to transform landscape and its relationship to time—and how this reflects life's transience," says Schafer.

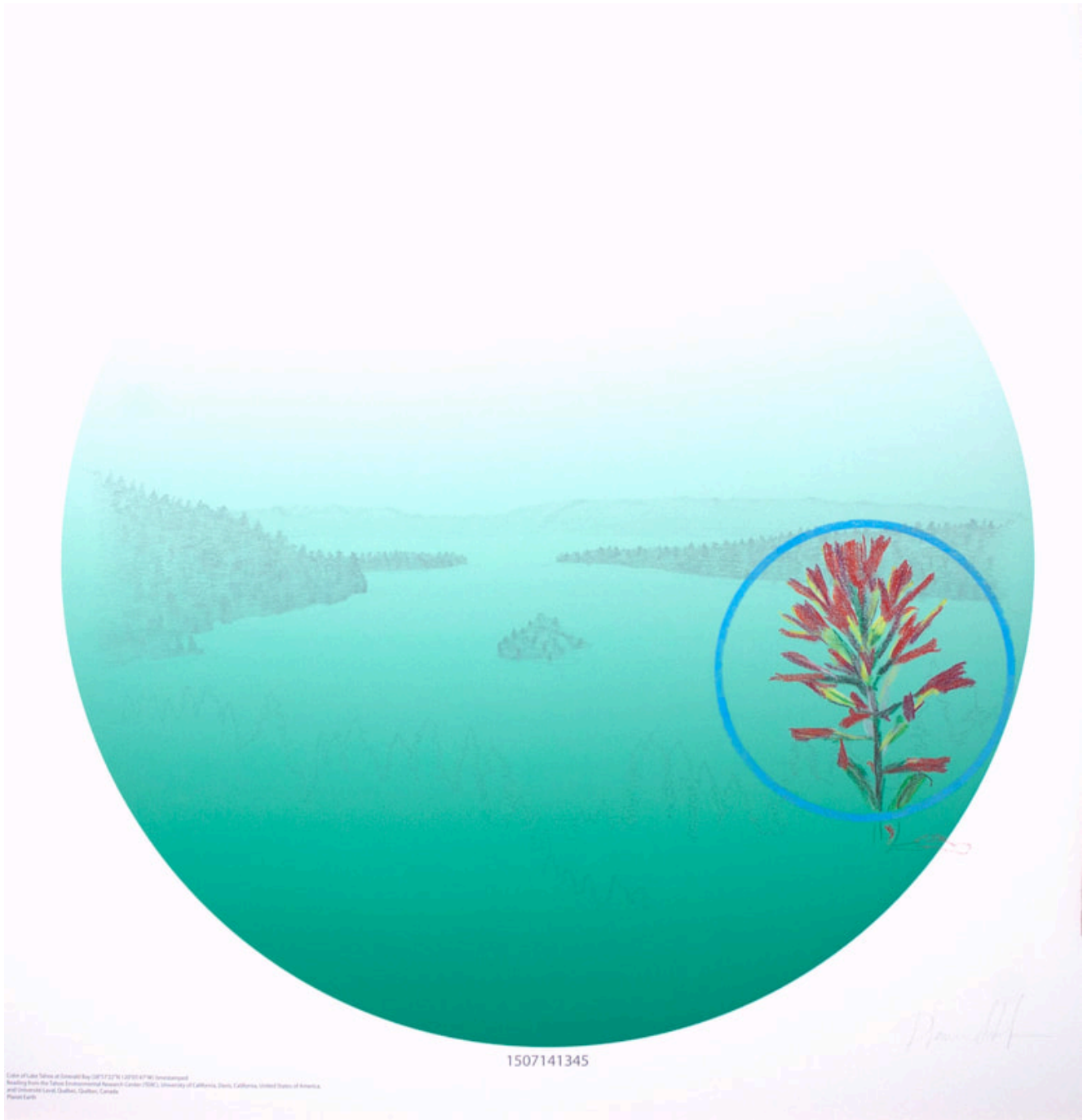
Scientists with UC Davis Tahoe Environmental Research Center (TERC) began regularly measuring the Lake's color in May 2012 having tethered hyperspectral radiometers to the NASA-JPL Buoy TB3 (39°06'37"N 120°04'31"W) which were anchored 500 meters deep. Until storms damaged the equipment in 2016, spectral measurements were made at 12 meters and 5 meters during daylight hours.

Schafer created the artworks, a celebration of the Lake's color, and the area's scenery, flora and fauna, using spectral measurements of Lake Tahoe taken by TERC scientists.

Reflecting the shifting ecology and conditions experienced by the planet at large, each artwork is overlaid with an original handmade graphite sketch.



1407271200, (NASA-JPL Buoy TB3) with black bear, Colors of Lake Tahoe series, graphite, and oil over archival digital print on cotton paper, 48" x 48", 2018



1507141345, (Emerald Bay) with Castilleja, Colors of Lake Tahoe series, graphite, and oil over archival digital print on cotton paper, 48" x 48", 2019



ABOUT THE ARTIST

Born in 1970 in San Antonio, Texas, Deborah Schafer has a BA

in Visual Arts from Princeton University, worked at the National Gallery of Art in Washington, D.C., the Fine Arts Museums of San Francisco, and the San Francisco Museum of Modern Art. She also curated exhibitions of Latino and Latin American artwork at the Sonoma Valley Museum of Art in Sonoma, California, and El Museo del Barrio, in New York City. After more than a decade, she left her career in the arts in 2005 around the time when her son and parents met untimely deaths.

These events solidified her interest in the ethereal, but broadened her interest to include biotechnology. Thereafter, she began helping a doctor-inventor bring new medical devices to market and eventually began painting once again. Today she continues working on both art and biotech projects. She is a Mexican National and U.S. citizen and currently lives and works in the Bay Area and coastal Maine.

“Colors of Lake Tahoe”

Deborah Lawrence Schafer

February 14, 2019 – March 22, 2019

Sierra Nevada College

Incline Village, Nevada

FRAMING SPECIFICATIONS



METRO GALLERY FRAME

Profile: 101

Type: Standard Gallery Frame

Wood & Finish: maple frame with pickled white finish

Purchasing Option: joined wood frame with matching splines

Custom Wood Spacer: 1/2" wood frame spacer

Custom Wood Strainer: 3/4" wood frame strainer

Custom Frame Backing Board: 1/8" archival coroplast cut to size

Roman Verostko and the Cloud

of Unknowing

Roman Verostko

*and the Cloud
of Unknowing*

January 22–February 24 2019







This retrospective exhibition includes over seventy original works by Verostko, encompassing his pre-algorist work,

algorithmic pen and brush plotter drawings, early screen/video pieces, electronic machines, mural projects, artist books, and newer editioned prints. One of the artist's pen plotters will be featured, as will selections from his archives of detailed notes, equations, and codes. Rather than a strict chronological retrospective, the exhibition is organized around major themes that appear throughout Verostko's work, such as his search for pure form, his interest in logic, his merging of eastern and western aesthetics and philosophy, and his understanding of his home "Pathway Studio" as a modern day electronic scriptorium.



Model of *Epigenesis: the Growth of Form*, a permanent installation, 40 feet in length located at the University of St. Thomas, Frei Science and Engineering Center, Owens Hall, St Paul, MN. Pen, brush & ink, 11 units 3 by 6 ft each with stained white oak panels, 1997.

About the artist

Roman Verostko, born 1929, maintains an experimental studio in Minneapolis where he has developed original algorithmic procedures for creating his art. A year after graduating from the Art Institute of Pittsburgh (1949) he entered monastic life at St Vincent Archabbey where he studied philosophy & theology, was ordained a priest, and followed post graduate studies in New York &

Paris. He taught at St. Vincent College and served as Staff Editor for Art & Architecture for the first edition of the New Catholic Encyclopedia (McGraw Hill, 1967).

He departed from monastic life in 1968, married Alice Wagstaff, and joined the humanities faculty at the Minneapolis School of Art now known as the Minneapolis College of Art & Design. Aware of the awesome power of algorithmic procedure he began experimenting with code and exhibited his first coded art program, the Magic Hand of Chance in 1982. In 1987 he modified his software with interactive routines to drive paint brushes mounted on a pen plotter drawing arm.



Notable Items: SIGGRAPH ACADEMY (Aug, 2018); "Distinguished Artist Award for Lifetime Achievement (SIGGRAPH, 2009), Golden Plotter Award, 1994 (Germany). Invitationals: "Digital Pioneers", V&A, London, 2009; "The Algorithmic Revolution" (ZKM, Karlsruhe, 2005), "Code: the language of our time" (2003, Linz, Austria), Artec 1995, Nagoya, Japan) and "Genetic Art-Artificial Life" (1993, Linz, Austria).

Roman Verostko and the Cloud of Unknowing
A Retrospective Exhibition

January 22, 2019 – February 24, 2019
Minneapolis College of Art and Design (MCAD)
Minneapolis, MN

Framing Specifications



Verostko, Algorithmic Poetry: Green Cloud, 2011, algorithmic pen and ink plotter drawing, 23 x 27 in.



METRO GALLERY FRAME

Profile: 101

Type: Standard Gallery Frame

Wood & Finish: maple frames with pickled white finish

Purchasing Option: joined wood frame

Custom Wood Spacer: 1/2" wood frame spacer

Custom Wood Strainer: 3/4" wood frame strainer

**“Metamorphoses: Ovid
According to Wally Reinhardt”**

at Grey Art Gallery at NYU

For centuries, Greek and Roman myths have inspired artists. New York University's Grey Art Gallery is pleased to present a solo museum exhibition of the New York-based octogenarian artist Wally Reinhardt, who continues in this time-honored tradition. The exhibit features some 50 watercolor, gouache, and colored pencil illustrations from a series that numbers nearly 200. Reinhardt, who began working on this project in 1984, has focused solely on interpreting Ovid's most acclaimed work of Latin poetry, *Metamorphoses*. Spanning 15 books, this oft-cited magnum opus from 8 CE has provided rich source material for Reinhardt's witty and whimsical series, titled *Pages from Ovid's Metamorphoses*. Installed roughly in the same order that Ovid recounted his myths, Reinhardt's graphic interpretations provoke a reconsideration of art making itself as a form of metamorphosis.



Wally Reinhardt *"Theseus Slays the Minotaur"*, 2003 Watercolor, gouache, Prismacolor colored pencil, graphite, and tape on prepared Arches paper, 18 x 22 in. New York University Art Collection. Gift of the artist, 2018.2.30



Wally Reinhardt "Joves Makes Hercules a God", 2013, Watercolor, gouache, Prismacolor colored pencil, graphite, and tape on prepared Arches paper, 18 x 33 in. New York University Art Collection. Gift of the artist, 2018.2.62



Wally Reinhardt *"Mercury Never Tells Argus the Story of Syrinx and Pan"*, 1993, Prismacolor colored pencil and gouache on prepared Arches paper, 11 x 15 in. New York University Art Collection. Gift of the artist, 2018.2.18

About the artist

Born in Washington Heights in 1935, Wally Reinhardt only began making art seriously at age 49. His fascination with Ovid's monumental fifteen books of poetry, however, was ignited during the previous decade. While living in Rome in the 1970s with his late partner Robert Keyser, a Philadelphia-based painter who also taught at Temple University Rome, Reinhardt consistently encountered the city's artistic interpretations of Ovid's work. A patron of opera and ballet as well as an admirer of Renaissance and Baroque artists like Antonio del Pollaiuolo, Luca della Robbia, and Gian Lorenzo Bernini, Reinhardt began studying Ovidian-inspired artworks. Having

never had formal art training, the artist acknowledges that the museums and the city of Rome itself were marvelous teachers.

Metamorphoses: Ovid According to Wally Reinhardt

January 9, 2019 – April 6, 2019

Grey Art Gallery at New York University

New York, NY



Metamorphoses: Ovid According to Wally Reinhardt Grey Art Gallery at NYU



Metamorphoses: Ovid According to Wally Reinhardt Grey Art Gallery at NYU



Framing Specifications



METRO GALLERY FRAME

Profile: 102

Type: Thin Gallery Frame

Wood & Finish: maple frames with pickled white & painted white finish

Purchasing Option: joined wood frame

Custom Wood Spacer: 7/16" wood frame spacer

Custom Wood Strainer: 1/2" wood frame strainer

Custom Frame Acrylic: UV acrylic cut to size

Interact Gallery “Pop!”

Exhibition in Saint Paul, Mn

Interact Center for Visual and Performing Arts presents POP!, an exhibition featuring exuberant new work by seven artists challenging perceptions of disability. With a shared interest in popular culture, the artists offer imaginative ways of seeing the everyday (including from underwater and outer space!).

These artists explore the meaning of “pop” from different vantage points. In Ashlea Karkula’s *Under the Sea*, it’s our ears! In Peder Hagan’s *Untitled*, for example, it’s the bright colors that pop. In Zack Mohs’ *Untitled (Rose)*, the reference to pop comes in the form of a decorative background of asterisks and bubbles that suggest effervescence.

Exhibition artists include: Tosjania Brooks, Peder Hagan, Dean Robert Holmes, Ashlea Karkula, Zack Mohs, Briana Shelstad, Angela Weller, and Devin Wildes.



Ashlea Karkula, Under the Sea, mixed media on paper, 2018



Peder Hagen, Untitled, pencil and pen on paper, 2018



Zack Mohs, Untitled (Rose), marker on paper, 2018

ABOUT THE GALLERY

Since 1996, Interact's mission to create art that challenges

perceptions of disability has opened doors for artists with disabilities and audiences eager to experience their work. Interact Gallery mounts public exhibitions each year, along with special exhibition events in venues throughout the metro area. Because artists with disabilities face even greater economic and space/mobility challenges than most mainstream artists, Interact provides accessible studio space and all necessary art supplies to facilitate painting, drawing, sculpture, clay, textile work and other media. Interact provides a full roster of visual arts seminars guided by studio artists, department teaching artists, and local and nationally recognized contemporary guest artists in a variety of media. Artists are supported through the process of aesthetic maturation and evolution based on their individual artistic goals as they complete work for exhibition. With over 100 artists working in theater and studio arts, Interact is multi-cultural, intergenerational, and embraces the entire spectrum of disability labels. Artists receive a commonly accepted standard commission on the sale of their artwork.



“Pop!”

Interact Gallery

Saint Paul Art Crawl on October 12, 13, and 14.

Friday 6 –10 PM, Saturday 12 – 8 PM, and Sunday 12 – 5 PM.

Framing Specifications



NIELSEN GALLERY FRAME

Profile: Nielsen Profile 117

Type: metal frame

Finish: matte black

Custom frame mats/sized boards: 4 ply white museum mat

Custom frame acrylic: regular acrylic cut to size

Custom frame backing boards: acid free foamboard cut to size

David Hornung “Intimate Visions” at Delaware Art Museum

I use my memory and imagination to invent pictures. The subjects I like to paint are ordinary—walls, ladders, rocks,

trees, simple buildings, garden tools, ropes, bones, rickety tables. I strip subject matter of extraneous detail so that it appears emblematic rather than naturalistic. This also makes it possible to intermingle pictorial elements with abstract and semi abstract shapes. Such stylization allows fluid interrelationships between color, shape and symbol in a way that, I hope, communicates my wonderment at the mystery and uncertainty of existence.



David Hornung "Under Darkness" gouache on handmade paper
11 x 9 3/4", 2018



David Hornung "Red Cloud" gouache and casein on handmade paper, 9 x 12", 2018



David Hornung, "Night Garden" gouache on handmade paper
11 x 9 7/8", 2018

About the artist



David Hornung studied painting at the University of Delaware where he received a BA and at the University of Wisconsin-Madison where he earned an MA and MFA.

After college Mr Hornung took a teaching position in the art department at Indiana University-Bloomington. Since then, he has supported himself primarily as a professor of painting, drawing, and color at a number of art schools and universities in the United States. These include the Parsons School of Design, Pratt Institute, Skidmore College, Brooklyn College and The Rhode Island School of Design. He is currently teaching at Adelphi University in New York.

Throughout his career, Mr Hornung has pursued painting and has exhibited widely. He has also made fabric constructions, collages and has recently begun to experiment with a way to combine collage and cyanotype.

While a student at the University of Delaware, Mr Hornung was deeply affected by a color course based on the teaching of Josef Albers at Yale. Color became a major consideration in his work and, at Skidmore College in 1982, he developed his first color curriculum for undergraduate art majors. When he came to The Rhode Island School of Design in the mid eighties, he continued teaching color to undergraduates in a variety of disciplines. There, he designed color curricula for painters, illustrators, textile designers and graphic designers working at times in each of those departments.

By the mid nineties, Hornung's color course was offered every semester at RISD and, encouraged by a friend and colleague at the Art Institute of Chicago; he began to write a book based upon his color pedagogy. He was inspired by Edward Tufte's

1990 publication, *Envisioning Information* and particularly admired the straightforward design of Tufte's book and the way he placed his illustrations close to the text. Hornung decided to learn the software needed to design his book himself. After a 10-year gestation period, *Color: A Workshop for Artists and Designers* was published in 2005 by Laurence King Ltd, London. Since then the book has been translated into five languages and a second edition appeared in 2012.



David Hornung "Intimate Visions" 8/25/18 – 1/26/19 Delaware
Art Museum

"Intimate Visions"

Paintings on Paper featuring David Hornung, Constance Moore
Simon, and Zaneta Zubkova

August 25, 2018 – January 26, 2019

Delaware Art Museum, Wilmington, DE



Framing Specifications



METRO GALLERY FRAME

Profile: 114

Type: Thin Gallery Frame

Wood & Finish: maple frame with pickled white finish

Purchasing Option: joined wood frame with matching splines

Custom Frame Acrylic: uv acrylic cut to size

Custom Frame Backing Board: acid free foamboard cut to size