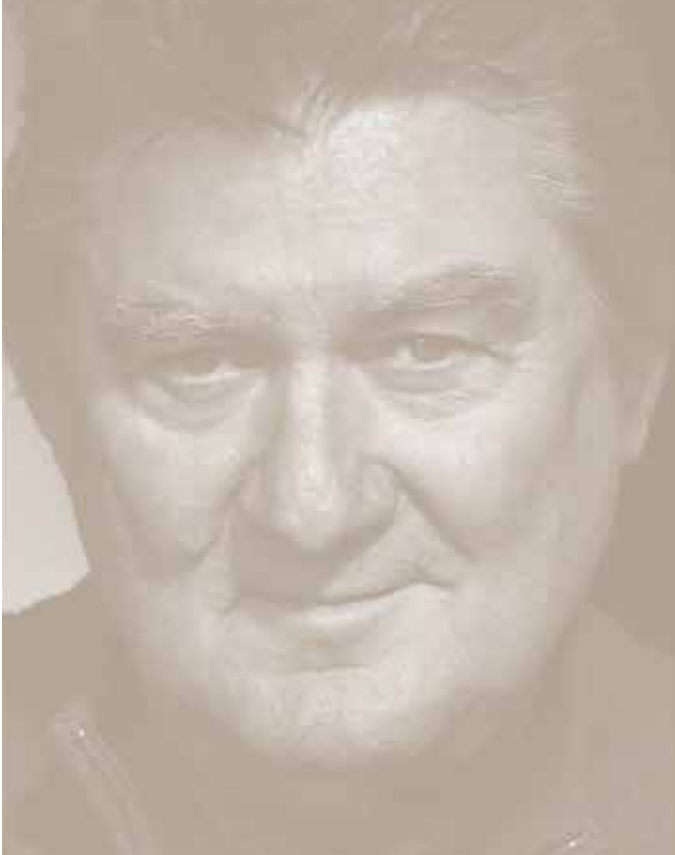


JAMES SURLS



Several years ago, Charmaine and I were attending an International Sculpture Center Gala in New York, where there were several sculpture students from the east coast in attendance. One of these students, a graduate student from a powerful MFA program, came up to me and asked, "Mr. Surls, do you touch your art?" I was taken back a bit by the question, but after a few moments of thought on the question, I understood why she would ask. It is because there are those among us who do not touch their art.

I watched and listened to an interview with the great writer Edmond Morris a few weeks ago, and the question was put to him, "What is the biggest issue in writing today?" His answer was very close to being, "that no one touches their art." He talked about students who relate to a digital image of a landscape more than they do the real landscape. He spoke of how their mind is now being geared or programmed to a flat screen rather than an object in space.

This exhibition is about the touch: a slow hand exercising the visualizations of thought, of taking the intangible through the process of pushing and pulling with a sensitive touch as to meaning. Meaning: that which gives content to the viewer. Content: that which speaks a clear language for all to hear. Listening and hearing takes effort. One must be still and quiet, not an easy task in the age of digital flashing. All of the art in this exhibition is made from scratch. Like a homemade cake, it is made with love and ingredients picked from the landscape. "Knowing What the Stone Knows," to understand the knowledge living inside a stone that has been rolled and tumbled for millions of years is easy and difficult in equal measure. All the signs and clues are there. One must simply find the markers on the path through to the center.

Art will always speak the truth. Art will not lie. Art gives you all that you need to understand it. The issue of "not understanding the art" does not live inside the art; it lives inside the spectator. The question is, how ready are you to have a conversation with an object, giving it the full ability to converse with you? To tell you the truth, few are ready to have such a conversation. But for the ones who are, the stakes are high and the rewards are many. I will say I personally appreciate any and all who stand before my art with the questions, ready to ask: Art, what are you? What are you saying to me? Why do you expect me to look at you for this extended period of time? Look through the art to what is beyond. It will then speak a clear language and one that will tell you what you need.



Well Water, 1991
linocut
39.5" x 53"



Knowing What the Stone Knows, 2010
riverstone, pine, cedar and steel
102" x 102" x 64"

LILIAN GARCIA-ROIG



I believe in the power of extended looking and suspended thinking as a means to discover things that might otherwise go unnoticed. I believe in the cumulative effects of small actions. The longer I look, the more I see and my "all-day" plein-air paintings have become documents of a real-time process: the accumulation of fleeting moments, the experience of the day.

Time-Sensitive is primarily a selection of my recent paintings and subsequent groupings from several areas I have worked at extensively including Northern Florida, Cascades Mountains in Washington State and New Hampshire & Northern Georgia during the autumn. Many works in this show are from two on-going series: *Cumulative Nature* and *Hyperbolic Nature*. These series represent the first groups of large-scale paintings that I produced over the course of the entire day, in a wet-on-wet, cumulative painting manner rather than over multiple half-day sessions as I had been doing before. This seemingly subtle shift was the result of my desiring more, rather than less, change in light and colors on my subject and thus placing more of an emphasis on the "performative" nature of my on-site painting practice. I find the passing of time and the changing of light to be essential and welcome elements in the creation of my works. While painting, I continuously focus in and out at various depths. As the light changes over time, different features become highlighted, come to my attention, and are recorded on the canvas. This method achieves an expanded sense of space and time in my work by evoking more than is naturally seen at a single glance. Since I am integrating many moments, my process is more like that of an actor who knows her characters (color/space/shape) and script (changing light) and uses each performance to discover another nuance.

In a virtualized world, one could consider perceptual plein-air painting to be an act of defiance. As *passé* as it may seem to some, my current postmodern plein-air painting practice is both relevant and potent to me. I believe that the very act of making and viewing perceptually based, plein-air painting invites discourse on our own ability to have a meaningful, even sublime experience of nature today. As I continue to work in and with nature, I think about what Thoreau said: "You must live in the present, launch yourself on every wave, find your eternity in each moment." There is a similar imperative and urgency about my paintings. There is a strong sense in my works that nature is intoxicatingly near and yet unreachable... just out of one's grasp. Nature won't settle down, be passive, or ever fully reveal itself. But, at the same time, it will offer us more than we seek. I can only hope my paintings can do the same.



Hyperbolic Nature: Florida Vines (diptych), 2008
oil on canvas
60" x 96"



Hambidge Autumn (GA) (diptych), 2011
oil on canvas
48" x 72"



Me with Two Flowers and the Stone's Face, 2009
 aspen, bass, steel and stone
 59" x 69" x 27", (detail on cover)

Internationally acclaimed contemporary artist, **James Surls**, is largely known for his sculptures, drawings, and prints inspired by nature and human form. His work is featured in the collections of the Guggenheim and the Museum of Modern Art in New York, as well as many others. Surls has been included in over 350 solo, group, and gallery exhibitions and featured in over 425 publications. His exhibitions have spanned as far as Australia, Beijing, China, and Monte Carlo, Monaco. He has won numerous awards including the Texas Medal of Arts Award in Visual Arts by the Texas Cultural Trust in 2013, Texas State Artist by the Texas Commission on the Arts in 2006, and Texas Artist of the Year by Art League of Houston in 1991.

A native Texan, James Surls was born in 1943 in Malakoff, Texas. He graduated from Sam Houston State in 1966 with a BS. He then earned his MFA from Cranbrook Academy of Art in Bloomfield, Michigan in 1968. He taught art at Southern Methodist University and University of Houston. While living in Splendora, Texas, he founded the Lawndale Art Center in a warehouse with studio and exhibition space for the MFA students at the University of Houston. Surls moved to Roaring Fork Valley, Colorado, with his family in 1997.

Many of his monumental scale wood, steel, or bronze sculptures are incorporated into outdoor spaces of commercial buildings and districts. One of his latest pieces was installed in the Anadarko offices in the Woodlands near Houston. Surls is also associated with Flatbed Press in Austin, Texas.

James Surls will give a gallery talk at 5:30 on Thursday, November 13. A reception with light refreshments will follow. The event and reception are free, and the public is cordially invited.



Webbed Woods (WA), 2009
 oil on canvas
 36" x 48", (detail on cover)

Born in Havana, Cuba, **Lilian Garcia-Roig** moved to Texas at the age of 5. Today she lives in Tallahassee, Florida and is a professor of painting at Florida State University. She has also taught at University of Texas, University of California at Berkeley, and San Francisco State. She received her MFA from the University of Pennsylvania and BFA from Southern Methodist University. Her large scale, colorful landscape paintings blend abstraction and representation, which earned her the Joan Mitchell Foundation Award in 2006 and the State of Florida Individual Artist Grant in 2008 as well as many fellowships.

Garcia-Roig has shown extensively in the South, especially in Texas and Florida and has been included in numerous group shows around the country including the Americas Society Gallery in NYC, the National Museum of Women in the Arts and the Art Museum of the Americas, both in Washington D.C. She is represented by Valley House Gallery in Dallas, Texas, and Cernuda Arte in Coral Gables, Florida.

Lilian Garcia-Roig will give a gallery talk at 5:30pm on Thursday, October 9. A reception with light refreshments will follow. The event and reception are free, and the public is cordially invited.

Martin Museum of Art
 HOOPER-SCHAEFER FINE ARTS CENTER
 BAYLOR UNIVERSITY

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VISITORS: One-day MMoA PARKING PASSES are now available at the museum reception desk or by email: martin_museum@baylor.edu

Parking adjacent to the museum may be limited or unavailable on football game days.
 Please check the museum website for updates: www.baylor.edu/martinmuseum

Museum Hours: Tuesday–Friday, 10am–6pm • Saturday, 10am–4pm • Sunday, 1–4pm
 Open 45 minutes before performances of Baylor Theatre. Closed Mondays and on university holidays.

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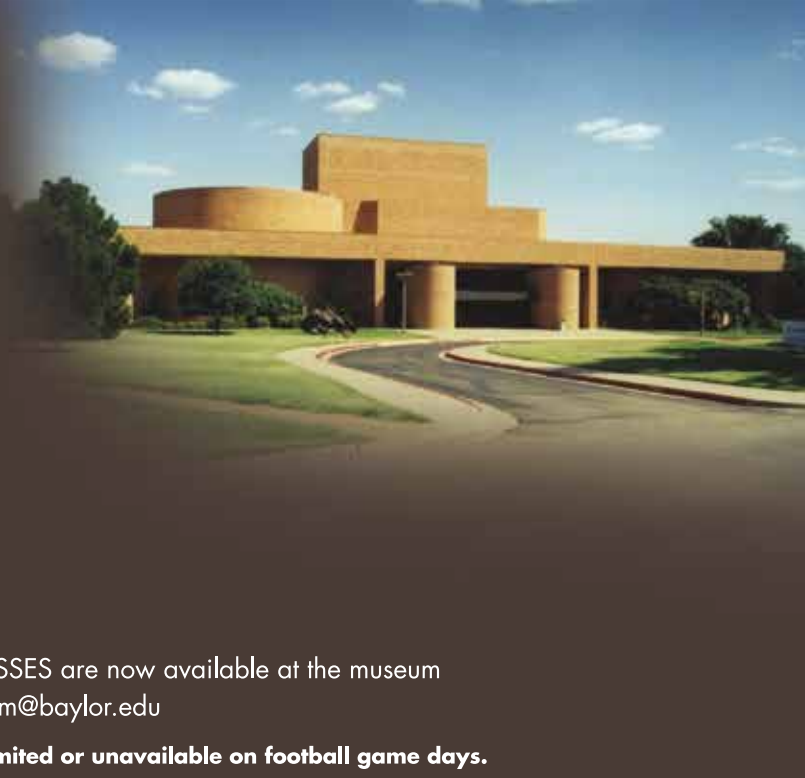
Museum programs funded in part by the generous support of the Martin Museum Art Angels, the Sue and Ted Getterman Endowed Fund, and the Virginia Webb Endowed Fund.

UPCOMING EXHIBITIONS, SPRING AND SUMMER, 2015

- Jan. 20–Mar. 1:* **Karl Umlauf** painting exhibition
 Gallery talk and reception for the artist, 5:30–7pm, Jan. 29
- Mar. 26–Apr. 19:* **Baylor Art Student Exhibition**
 Opening Reception & Awards, 5:30–7pm, Mar. 26
- Apr. 23–28:* **BFA Senior Exhibition**
 Reception, 5:30–7pm, Apr. 23
- Jun. 2–Jul. 17:* **Selections from The Permanent Collection**



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JAMES SURLS

Gallery Talk and Reception, 5:30–7pm, November 13

LILIAN GARCIA-ROIG

Gallery Talk and Reception, 5:30–7pm, October 9

October 4–November 13, 2014

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