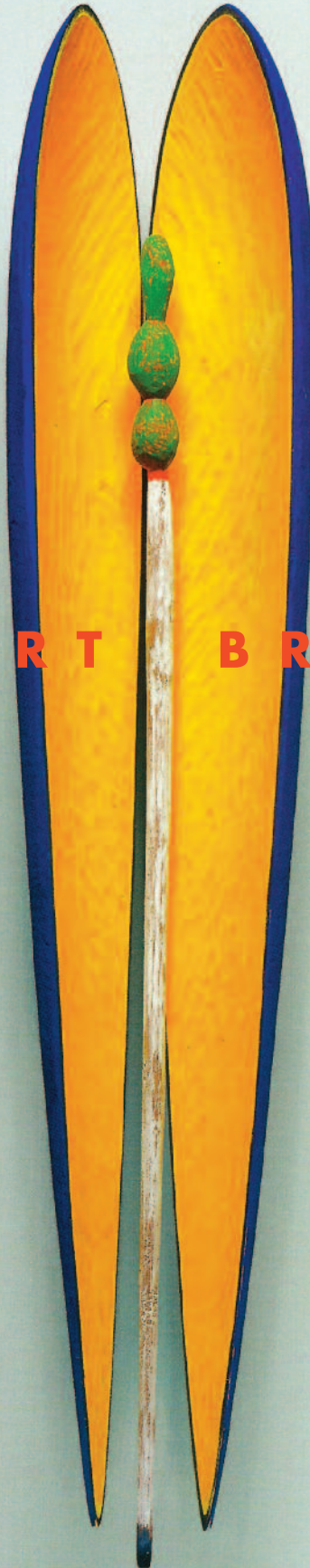


Kingsley
ART CLUB



LECTURE SERIES

R O B E R T B R A D Y

AT 40 YEARS

APRIL 2017 NEWS

Kingsley ART CLUB

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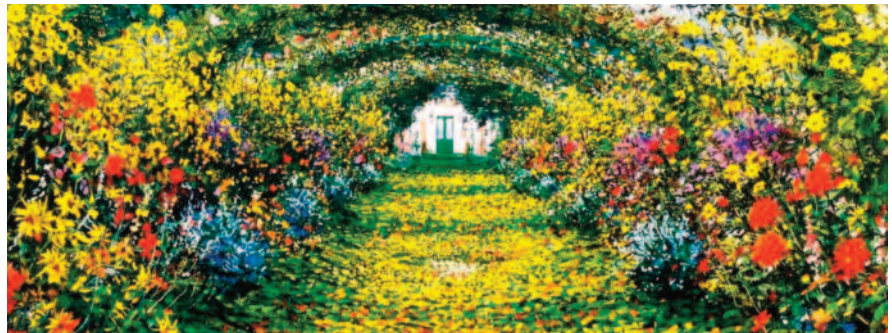
"For the King's Journey,"
1993, 63 x 20 x 13",
Collection of Robert Brady
and Sandy Simon.



From the President

The trip to the Palace of the Legion of Honor to see Monet's early work was such a treat for the eyes and spirit. This work, painted when he was 17 to 30 and truly a starving artist, showed why one must see "real" art. The textures, the technique, the variety of his interests – everything drew *ooh's* and *ah's* as we looked.

Some of you will remember the "Monet: Late Paintings of Giverny" show at the De Young a number of years ago. We saw a lot of pictures from Giverny where he had built himself a lovely pink and green home and tranquil garden that he painted again and again.



Supposedly six gardeners rearranged the water lilies each morning to make the scenes he painted. As he aged in comfort, students came to learn from the master. But with his vision declining, the work became more and more hazy. The many views of Rouen Cathedral at different times of day presaged the mistiness to come.

In the current Monet show, we saw where an artist started. The skill that enabled him to create the shimmer of water with rectangular blocks of blues and pink reflections: the eye that used shadows in purples and browns to create depth and volume. It was a great experience to see this friend of Renoir and Manet in his youthful splendor – not that many thought so or bought from him at the time.

An artist develops and changes. When we stopped at the Shrem, Wayne Thiebaud's early work – a pinball machine in abstract expressionist paint, I'd say – showed how he changed. Thiebaud is quoted as saying that he didn't like that work and went back to simplify – and, voila, "Five Hot Dogs" in the next room in all their splendor of color and shadow.

It was fun to see and to think about the skills and the thinking of the artists. And it was all so beautiful.
— Nancy Lawrence

KINGSLEY MERIT AWARDS RECEPTION

Please join us Thursday, April 27, 2017 from 4:00 - 6:00pm at the Crocker Art Museum as we honor art students from American River, Cosumnes River, Folsom Lake, Sacramento City, Sierra, and Yuba Colleges. It is a longstanding tradition that Kingsley members support the emerging art students from these six community colleges. The professors at each college select one student to be recognized and to receive a \$600 Kingsley Merit Award.

At this reception you will meet the professors and student artists and see their winning artwork. RSVP to Kat Crow at 916-422-3077.

American River College

Trent Duaine Woolley
"Oscar" [top right]
High-fired ceramic, copper wire,
and wood



Cosumnes River College ▶

Kyle Arambulo
"Life and Death"
Charcoal on paper



Folsom Lake College ▶

Marina Epova
"Indian Man"
Mixed media collage (graphite,
charcoal, ink, acrylic paint on paper)



Sacramento City College

Denise Benitez-Gonzalez
"Halcyon" [far right]
Acrylic, oil, burlap, glue gun,
acrylic matte medium, foam on
stretched canvas



Sierra College ▶

Robert Hill
"Murder"
Paper pulp casting

Yuba College

Brandon Lee-Dyer
"Pieces of My Broken Heart" [far right]
Raku-fired ceramic, paint

ROBERT BRADY AT 40 YEARS

Wednesday, April 19, 2017, 1:15 p.m.
Crocker Art Museum, Setzer Auditorium

Robert Brady, former, renowned CSUS professor, sculptor and ceramic artist, was born into a peripatetic family in Reno, Nevada. His first introduction to art came as a result of a prolonged hospital stay during his senior year in high school. He recalls this period as one of "enforced contemplation." In order to graduate with his class, he chose a crafts class over an algebra course. He was given an assignment to build a pitcher and given a bag of clay and a rolling pin. In 50 minutes he produced a pitcher and had during the process fallen in love with clay and the making process.

In the mid-1970s Brady attended graduate school at the University of California Davis under Robert Arneson, the ceramic master of California Funk. He felt out of place, as he was drawn to other sources of inspiration: Eva Hesse, Sol

Brady's slender, androgynous figures appear to project the artist's feelings through slouching and contorted postures.

Lewitt and Arte Provera. Upon completion of his MFA he took a camping trip to Pyramid Lake in Nevada and found his inspiration: "I seemed to find a way to express the figure in a way that had eluded me until then. Death, isolation, emptiness, pared down and often attenuated, were the characteristics. They were the characteristics I liked in the work of primitive cultures and in the art of the untrained, Art Brut."

In 2010 critic David M. Roth attended an exhibition of Robert Brady's work in an art center in Fallon, Nevada. On his way to Fallon, he drove through the high desert and felt that he had discovered the source of Brady's art in the local environment. He saw in Brady's sculptures

and drawings "echoes of everything I had witnessed en route to Fallon: snow-capped peaks, roadside mills and mines, sagebrush-swept farms, warnings about secret military installations, trailer parks, and all the neon signs that light up Nevada's main drags, advertising everything from casinos to beauty parlors."

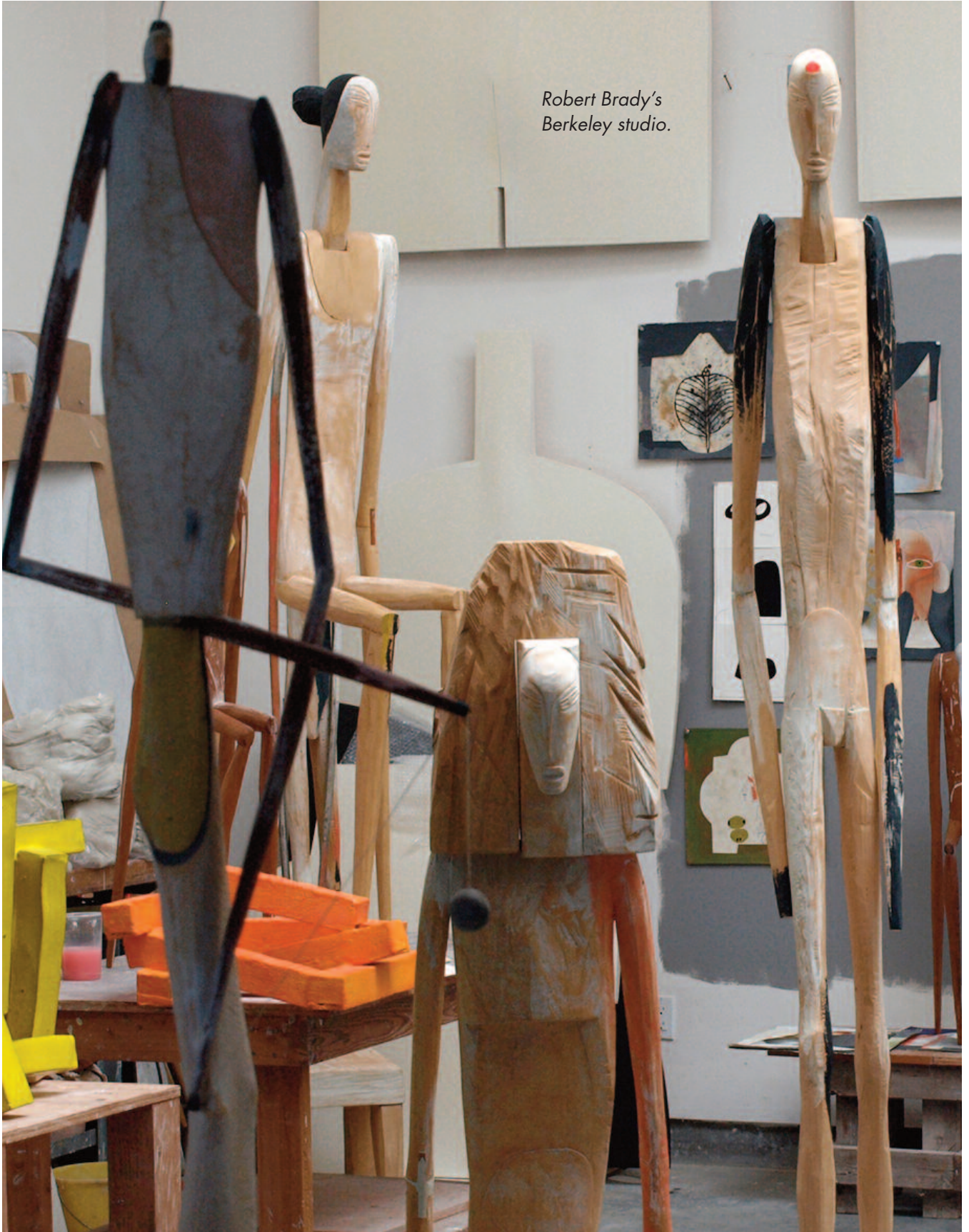
Robert Brady's figures are slender, mostly androgynous — they appear to project the artist's feelings through slouching and contorted postures. He turned from ceramics to wood sculpture in 1989 so that he could build large-scale forms more easily. His wood sculptures reflect an interest in scavenging and creatively recycling objects, ideas, and experiences. As David Roth states, "whether scouring the desert outside Reno for remnants of broken tools and fragments of glass, reading about tribal art, traveling to foreign countries or sifting through the detritus of his Berkeley studio, Brady has always employed an archeologist's instinct to help guide his explorations."

Join us on April 19 as Robert Brady presents an overview of his 40 year career and discusses his sculpture and ceramics.

Robert Brady,
"Apron 2"
2007

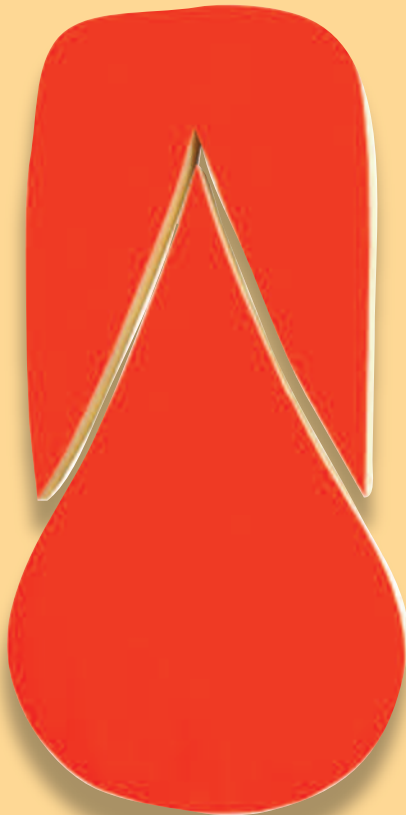


*Robert Brady's
Berkeley studio.*



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Out and About with the Kingsley April 2017

LECTURE SERIES : Robert Brady at 40 Years

Wednesday, April 19, 1:15 to 2:30 pm

Doors open at 1:00 pm

Crocker Art Museum, Setzer Auditorium

More information at www.crockerartmuseum.org

Blue Line Arts: More information at
www.bluelinearts.org

b. sakata garo: More information at
www.bsakatagaro.com

ARC Kaneko Gallery: More information at
www.arc.losrios.edu/Kaneko_Gallery.htm

"Bloom," wood and paint, 7.5 x 6.5 x 12.5 inches.