LANDSCAPE
AWE TO ACTIVISM
ARTIST STATEMENTS AND BIOGRAPHIES

MUSEUM
of SONOMA COUNTY
ART • HISTORY
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Ansel Adams

Biography:

Ansel Adams is one of the most well-known photographers of the Twentieth Century. Born in San Francisco on February 20, 1902, Adams first began taking photographs on a family trip to Yosemite National Park when he was sixteen. He spent his twenties working for the Sierra Club leading nature expeditions through Yosemite taking photographs of the landscape along the way. At this early point he considered photography as a visual diary and nothing more than a hobby. Adams published his first portfolio, *Parmelian Prints of the High Sierras*, in 1927 and his first book, *Taos Pueblo*, in 1930. Adams met Paul Strand, a fellow American photographer, in 1930 and, with Strand’s encouragement, decided to devote himself to photography and art full time.

In 1932, Adams, along with a group of fellow Bay Area photographers, formed “Group f.64,” an association who advocated for a modern movement in photographic aesthetics devoted to the technical mastery of the photographic craft and the un-manipulated photograph. Adams’ technical mastery was an essential component to achieve his final creative vision. The resulting compositions are not merely the documentation of objects in the landscape but engage with the transient aspects of light, atmosphere, and the phenomena of the natural world. Adams founded the Department of Photography at the Museum of Modern Art and co-curated the department’s first exhibition. He then went on to establish the Department of Photography at the California School of Fine Arts, now the San Francisco Art Institute. Adams died on April 22, 1984, at the age of eighty-two, having published upwards of a dozen photographic books and portfolios and expanding the role of photography as a mode of artistic expression within the Modern art community and beyond.
Brooks Anderson

Biography:

Brooks Anderson was born in Santa Monica, California in 1957. He graduated with a Bachelor of Fine Arts degree from California State University in Northridge, studying with established artists of the Los Angeles art scene, including Saul Bernstein, Watson Cross, Walter Gabrielson, Marvin Hardin, Joyce Treiman, Hans Burkhardt, and Ernest Velardi. He studied in Maine with William Holst, a student of Hans Hofmann.

In 1996-97, Brooks lived for a year in the south of France, completing fifty paintings of the region. Currently living in northern California, he devotes himself full time to producing evocative landscape paintings. (askart.com)

Artist Statement:

“Gravitas” is defined as gravity; a seriousness; the solemnity of life: at times dark and heavy, burdened and anxious. The Monterey cypress branch illustrates that ponderous weight—whether in the political climate, or in climate change. Yet, as in life, there is a juxtaposition. Surrounding this weightiness is a backdrop of an illuminated landscape exhibiting an immense, boundless clarity, and awe. Gravitas is also defined as resoluteness and enthrallment. A landscape painting, in this instance, may be a vantage point or focus for meditation and resolve. (brooksandersonart.com)
Chester Arnold

Biography:

Influenced by time he spent as a child in post-war Germany, Chester Arnold is interested in exploring how painting and visual art can convey and express the human psyche. Although inspired by traditional landscape paintings, he subverts the romantic beauty often conveyed in 19th century landscapes with visual preoccupations of human accumulation and detritus. In the majority of his compositions, the viewer is removed and placed at a vantage point beyond the unfolding narrative below. Chester Arnold received an MFA at the San Francisco Art Institute in 1987 and went on to work at educational institutions such as the College of Marin (1988-present), Sonoma State University (1993-1999), and the San Francisco Art Institute (1998) teaching painting, drawing, design, and color theory. Throughout his career, Arnold has exhibited his work in upwards of 100 solo exhibitions and selected group shows combined. He is represented by Catharine Clark Gallery, San Francisco.

Artist Statement:

My paintings are part of a visual dialogue running the length and breadth of human history. The search for excellence in this Art and Craft has led me to explore the natural world and the human events that inhabit it, constructing narratives that celebrate and question our presence in the world. Although representational, I seek a way of painting that is richly traditional, yet radically and surprisingly new. I attempt to articulate more than the surfaces and dimensions of reality, summoning the wordless meanings and sensations that only visual art can. (chesterarnold.com)
Diane Burko

Biography:

Diane Burko received her bachelor’s degree in Painting and Art History from Skidmore College in 1966 before going on to the University of Pennsylvania to receive her MFA in 1969. Since then, Burko has spent over 40 years investigating monumental geological phenomena in her work. Since 2006, she has focused on the intersection of art, science, and the environment inspired by the urgent ecological damage and danger posed by the effects of climate change. Self-identified as an “artist explorer,” Burko has traveled extensively through Norway, Greenland, the Antarctic Peninsula, and the Patagonian ice field of Argentina working on her project examining glacial melt and the effects of a warming climate on the landscape. Currently, Diane Burko has turned her attention to the dramatic decline of the world’s oceans due to the bleaching of the coral reef, increased acidification and warming waters, and the rising level of carbon dioxide in the atmosphere. In 2017, she visited the Great Barrier Reef, and in 2018 embarked on an expedition through the South Pacific exploring the reefs of Oahu, Molokai, Lanai, and Maui in the Hawaiian Islands and America Samoa. Burko is committed to public engagement and spreading the message of her work and the effects of climate change on the environment to a variety of audiences around the globe.

Artist Statement:

I am devoted to communicating issues of climate change through my practice. For the past decade, I’ve been documenting the disappearance of glaciers in large-scale series of paintings and photographs developed in close collaboration with researchers. It’s a symbiotic relationship: I want my work to accurately reflect the science and the urgency of climate change, and they want me to help them communicate their conclusions to the public through my art.

Artists can influence the discourse through compelling imagery that transcend data and language. To that end I’ve been developing strategies
Diane Burko continued:

with visual cues such as archival evidence in the form of repeats, geological charts of recessional lines, graphs, symbols and Landsat maps in my work.

Recently, I have added the most dramatic layer to my creative process: *bearing witness*, by first voyaging to the three largest ice fields in the world: Svalbard and Ny-Alesund (2013), Greenland (2014) Antarctica (2013, 2015) and Argentina’s Patagonia (2015) and then to New Zealand and Australia (2017) where my focus turned to our oceans, leading to American Samoa and Hawaii (2018). These expeditions feed my practice, leading to exhibitions beginning a dialog with individuals perhaps not initially interested in science, or aware of the pressing threats of global warming to our planet. (dianeburko.com)
Christo and Jeanne-Claude

Biography:

Both born on June 13, 1935, Christo and Jeanne-Claude worked as a collaborative team creating monumental landscape installations. Christo and Jeanne-Claude’s work defies easy categorization having elements of earth, installation, and conceptual art. While the temporary nature of their large works communicates an anti-materialist bent, they are nonetheless determined to realize their monumental concepts through political and physical action, if for only a short time. The duo’s most celebrated works include: Wrapped Coast—One Million Square Feet, Little Bay, Sydney, Australia (1969) where they and their team wrapped a mile of Australian coastline with industrial fabric; Valley Curtain, Rifle, Colorado (1970-1972) where a 417 m. wide orange nylon curtain was suspended across a valley and over a Colorado highway; and Running Fence, Sonoma and Marin Counties, California (1972-1976) where 39.5 kilometers of white nylon “fence” meandered through the Northern California landscape and disappeared into the Pacific Ocean.

In the time since its brief existence, Running Fence has lived on in our collective memory, most vividly with those who were lucky enough to have seen it first-hand. Running Fence has grown in esteem and has been placed among the most important artworks of the latter half of the 20th century. Perhaps because of its ephemeral nature, as well as the intensive process of obtaining permission to erect the work, Running Fence is intimately bound up with the people who experienced it, with the ranchers who ultimately supported it, the workers who built it, the visitors who admired it, the politicians who discussed it and even with those who opposed it. More than simply an artwork that came and went, it has become part of a greater cultural legacy in Sonoma and Marin Counties.
Maynard Dixon

Biography:

Maynard Dixon was born near Fresno, California in 1875. In ill health for most of his childhood, Dixon drew and sketched often and enjoyed stories of the Old West. Encouragement from the noted Western painter Frederick Remington (1861-1909) challenged the 16-year old Dixon to pursue art instruction. Moving to Alameda with his family in 1893, he enrolled at the Mark Hopkins Institute, but his student career only lasted three months. While continuing to increase his skills, he took a job as an illustrator for the San Francisco Morning Call and, four years later, with the San Francisco Examiner. During this period he exhibited his paintings and drawings in San Francisco Art Association venues.

Throughout his career he was drawn to the Southwest and made numerous sketching trips with his first wife, the artist Lillian West Toby. The 1906 San Francisco fire destroyed his studio and early work, causing the Dixons to move to Sausalito, and later, New York to pursue illustration work. He returned to California in 1915, and, after divorcing Lillian, married photographer Dorothea Lange in 1920. He continued to paint, draw, execute murals, and magazine illustrations and exhibit his worked widely, gaining fame for his colorful and romantic depictions of Native Americans and the Western landscape. During the post-Depression days of the 1930s, he was supported by mural and painting projects for the Federal Works Project Administration (WPA). Remarrying for a third time in 1935 to Edith Hamlin, he moved to Tucson, Arizona for health reasons and remained there until his death in 1946.
Mercedes Dorame

Biography:

Mercedes Dorame was born and raised in Los Angeles, California. She attended UCLA for her undergraduate education before receiving an MFA at the San Francisco Art Institute. She engages with her Tongva ancestry, a native tribe indigenous to the Los Angeles Basin for 7,000 years, to evoke problems of visibility and cultural construction in her work. Dorame’s work is part of the permanent collections of esteemed institutions such as the San Francisco Museum of Modern Art, the de Saisset Museum, and the Phoebe A. Hearst Museum. She has been the recipient of multiple grants and fellowships, she has shown her work internationally, and her writing and photographs have been featured in multiple publications.

Artist Statement:

My work explores the construction of culture and ceremony as outcomes of the need to tie one’s existence to the land. My heritage as a member of the Tongva tribe in Los Angeles connects me deeply to the landscape of California. I am interested in the problematics of living in a place that once belonged to your ancestors, a place you feel connected to, yet have lost access to. Our tribe has no federal recognition, and therefore no reservation land and no gathering place. This lack of physical space to congregate in and use for ceremony creates a collection of individuals constantly challenging and grappling with authenticity and inclusion/exclusion from the larger group. By working in landscapes I am connected to, I engage ideas of authenticity, ceremony and community. Using my practice to re-open portals of memory and to reconnect with my ancestors, I create humble ceremonial interventions in the landscape and sculptural installations which become visions of the night sky in the gallery space. Creating a narrative that mixes fact and fiction in order to tell a new story, I believe that the imagined can be equally
as powerful as fact. Assimilation, time, Los Angeles, death, shame: they have all worked to gnaw holes in my cultural heritage. My work is a product of weaving back together the loose ends that have been passed down to me, filling in the cracks with mud, yarn, concrete and cinnamon and making a new whole. (mercedesdorame.com)
Jeff Frost

Biography:

Jeff Frost grew up in the natural environment of remote Utah before moving to Southern California where he has lived for the past 20 years. Through, painting, photography, video, and installation, Frost uses time and sound to create short videos exploring the spectrum of creation and destruction. Throughout his career, Frost has received multiple accolades, including winning Best in Show at the Time Lapse Film Festival for *GO HOME*. He has been featured in many online publications and interviews, including the 2017 docuseries *Fire Chasers*, and The American Society of Media Photographers (ASMP) named him one of the best photographers of 2014.

Artist Statement:

My work thrives in the spaces in between, existing on a spectrum of duality between creation and destruction. Recurring themes center around agents of entropy dismantling civilization even as we build it up with fantastic technological ingenuity. Our Universe seems not to have noticed Einstein’s insistence on an elegant ‘theory of everything,’ and instead appears to function as a fractured megastructure rife with glinting paradox. This is wildly exciting! It’s also brutally confusing. I can’t seem to resist poking around the edges of unreachable knowledge. Thus, despite the inherent darkness of previously mentioned themes, awe and wonder can’t help but be woven into the background fabric of my work as well.

Time and sound are my primary mediums as expressed through a number of sub-mediums such as painting, photography, video, and installation. I combine nearly all of the above into films that often require hundreds of thousands of photographs to produce. Wildfires, riots, stars, decaying animals, optical illusion paintings, abandoned structures, large-scale scientific facilities, and many other subjects are recorded with advanced video and time-lapse techniques. Long-term projects often manifest in a number of ways. For example, a narrative video art piece may include photographic prints, a sound art album, paintings, installations, and even sculptures. (frostjeff.com)
John Marshall Gamble

Biography:

John Marshall Gamble was born in Morristown, New Jersey on November 25, 1863. When he was a teenager, he moved with his family to Auckland, New Zealand. At age 20, Gamble traveled to San Francisco where he began his art training at the San Francisco School of Design, but, in 1890, he left San Francisco to pursue portrait and figure studies in Paris. In 1893, Gamble returned to San Francisco. Well versed in both American and European traditions, he opened a studio and embarked on a career as a professional artist. For over thirteen years, he maintained national popularity and a modest income as a painter of wildflowers.

Gamble contributed significantly to the early California art scene. His paintings of lush hillsides decorated with vibrant lupines, poppies, mustard, lilacs, sage, and buckwheat have come to symbolize a bucolic picture of the California landscape at the turn of the century. He regularly had works on display at the San Francisco Art Association as well as the Philadelphia Art Club and the American Watercolor Society in New York City.

On April 16, 1906, Gamble’s career hit a turning point with the massive San Francisco earthquake and the resulting fires. Although Gamble was unharmed, his studio, including all of its contents, completely burned to the ground. According to his inventory, only three paintings that were out on loan to an art dealer survived. For several years, Gamble had been making annual sketching trips to Southern California. With no studio or inventory left in San Francisco, he ultimately decided to move to Los Angeles, during his trip south, Gamble made a fateful stop in Santa Barbara on Christmas Eve. Astonished by the beauty of the region and its Mediterranean climate, he altered his arrangements and settled permanently in the “American Riviera.” By the 1920s, he was enjoying national success and even became known as the “Dean of Santa Barbara Artists.” In 1929, he joined the faculty of the Santa Barbara School of the Arts as teacher of advanced landscape and sketching. In his later years, his eyesight began to fail, forcing him to paint less often and postpone his annual sketching trips. On April 7, 1957, he died from a brief illness at the age of 93.
Thomas Hill

Biography:

Thomas Hill was born in Birmingham, England in 1829. He immigrated to the United States with his family in 1844, settling in the Boston area. Employed as a carriage painter, Hill pursued his artwork and painted in Massachusetts and New Hampshire, often accompanied by his brother Edward Hill and prominent painters Albert Bierstadt, Virgil Williams, and George Inness. He moved to San Francisco for health reasons in 1861 with his wife and children and established a portrait studio. With painters William Keith and Virgil Williams, he made his first trip to Yosemite; within five years he was exhibiting scenes of Yosemite at the National Academy, and travelled to Paris for the Universal Expo.

Returning to San Francisco in 1871, he served as one of the founders of the San Francisco Art Association, which, over the years, evolved into the California School of Fine Arts and today, the San Francisco Art Institute. He maintained a studio in San Francisco and a home in East Oakland very near to the Mills College campus. He established a studio in Yosemite in 1883 and spent all but the winter months painting there; during the winter he resided in the Sierra Foothill township of Raymond, north of Fresno, California. At the height of his career between 1875 and 1890 his paintings were in great demand and were expensive; however, as styles and fashion changed toward the turn of the century his work fell from critical favor, and a series of strokes ended his artistic production. He died in Raymond in 1908, and is buried in Oakland’s venerable Mountain View Cemetery at the end of Piedmont Avenue.
Elizabeth Hoen

Biography:

Elizabeth Hoen was born in 1868 in Santa Rosa, California to a pioneering California family. She was known for her watercolor paintings, many of them landscapes, in Impressionist style. Her father, Berthold “Barney” Hoen, started a trading post in the Carrillo Adobe, the first non-Native American building erected in the Santa Rosa Valley, as well as helping survey and lay out the city of Santa Rosa.

Elizabeth maintained a studio in Los Angeles. Lorenzo P. Latimer was the teacher who had the most influence on her work. She exhibited work at the San Francisco Art Association in 1917. Hoen never married and died at the Santa Rosa Hotel on May 30, 1955.
Ransom Gillet Holdrege

Biography:

Ransom Gillet Holdredge was a painter of landscape, seascapes, western, and Indian subjects. He was born in New York and moved to California in the late 1850s. In 1874 he left to study in France. Stylistically, Holdredge changed dramatically with his training in France and for a time after his return, many considered him a superior painter to William Keith.

Holdredge was a member of the Bohemian Club and served as a co-founder of the San Francisco Art Association, which, over the years, evolved into the California School of Fine Arts and today, the San Francisco Art Institute. He painted regularly in the Napa and Sonoma valleys, creating numerous paintings of Rock Creek and Austin Creek in the Russian River area.
William Keith

Biography:

William Keith was born in Aberdeen, Scotland on November 21, 1838. His family moved to New York in 1850 and Keith became an engraver’s apprentice in 1856. He later moved to San Francisco, where he worked as a wood engraver. He took painting lessons from Samuel Marsden Brookes in 1863. He began to paint landscapes in oil, and was commissioned to paint in the Northwest by Oregon Navigation and Railroad Co. He met John Muir and camped with him. Later he studied with George Inness, and lectured on landscape painting at UC Berkeley.

Keith painted images of western landscapes, and was known as the “Dean of California Painters.” His combination of artistic genius, business acumen, strong personality and hard work allowed him to build a prestigious reputation and a financially successful career as the leading artist in San Francisco at the end of the 19th century. His romanticized images of nature found much favor among the culturally aspiring citizens of San Francisco and hung in many halls and dining rooms in their elegant homes. He completed thousands of paintings and drawings, but most of them were lost in the fire of 1906. Keith was a teacher of painting, and his students were mostly women. Four years after his death, an entire room was devoted to his work in the 1915 Pan Pacific International Exposition.
Tony King

Biography:

Born in Massachusetts in 1944, and educated at Stanford University, earning a BS in 1967, and the New York Studio School, from 1964–65, Tony King moved to New York City in the late 1960s. He began his career as an abstract painter, employing a reductionist approach and using geometric forms incorporating illusionistic space and complex color arrangements. While showing this work in Soho through the 1970s and 80s, he pursued many other projects and ideas: conceptual pieces, “combine” paintings of abstract forms with photo emulsion images, and a series of large scale paintings of color replications of U.S. currency. In the mid-1980s King’s interests shifted to landscape painting.

At first he conceptualized the landscape as an image within an abstract field of either color or newsprint, but began to concentrate on plein air painting as he relocated to Sonoma County. The landscapes edged toward a more traditional format, retaining a modernist awareness of the ever-changing relationship of man and the natural world. His series *The Oldest Trees*, portraits of Bristlecone Pines, was shown at OK Harris in New York in 2012, and at the Pepperwood Preserve later that year. Recently, he has renewed his interest in geometric abstraction, as well as continued the Bristlecone series and painting local landscapes. Since his first show in 1965, he has exhibited nationally in museums and galleries.
Naomie Kremer

Biography:

Naomie Kremer is a painter, video artist, and stage designer. She has exhibited widely in the US and abroad. Her work is in many private and public collections, including the Whitney Museum of American Art, The Berkeley Art Museum, The Fine Arts Museums of San Francisco, and the US Embassy, Beijing, China. Kremer’s imagery is based in the real world, incorporating nature, architecture, language, letterforms, and the human figure. Her work draws from a wide range of sources and inspirations, including art history, music, poetry and literature, translating her experience through the language of abstraction.

Her video based set designs include the recent San Francisco production of Tristan and Isolde by Richard Wagner; Lucia Berlin Stories, performed in San Francisco and Paris by Word for Word Theater Company; Alcina, by George F Handel, performed in Acre, Israel, by the French Baroque orchestra Les Talens Lyriques; the world premiere production of The Secret Garden co-commissioned by San Francisco Opera and Cal performances; Light Moves, a collaboration with Margaret Jenkins Dance Company; and Bluebeard’s Castle by Béla Bartók, commissioned by the Berkeley Opera. Kremer has taught Painting and Drawing at California College of the Arts, San Francisco; The San Francisco Art Institute; California State University, Hayward; and the Pont Aven School of Contemporary Art, Brittany, France. She has been a visiting artist and guest lecturer at The Ruskin School of Drawing and Painting, Oxford University; the Syracuse University Painting Program, Florence, Italy; Ringling College of Art and Design, Sarasota; and Mills College, Oakland. In the Beginning Was Desire, for which she conceived and created the animation, is her first film project. Kremer is based in California with studios in Berkeley, Paris and New York.
Naomie Kremer continued:

Artist Statement:

“Paint and video are my primary media – separately and together. Though largely abstract, my paintings incorporate figurative and architectural elements, letterforms and references to nature. Orchestrating detail, color, and scale, I use paint for its ability to describe an otherwise invisible world, eliciting a physical response that draws the viewer into the world of the work.

Video structures the viewer’s time in a way a painting can’t, showing thought unfolding. I use video much like paint – layering, overlapping and manipulating imagery till the source is transformed and no longer identifiable. Video is the medium for my set design work in opera, music, dance and theater. The video work for the stage informs and sometimes incorporates elements of my painting. In 2008, working on my first video backdrop for the opera Bluebeard’s Castle by Béla Bartók I began exploring projecting video on painting. I became intrigued by the surprising perceptual and psychological experience of viewing video and painting simultaneously, a new visual experience which is unique to this hybrid medium. I began referring to these as “hybrid paintings” – a melding of painting and video that leaves the viewer uncertain which part is paint and which is projection”. (naomiekremer.com)
Richard Mayhew

Biography:

Richard Mayhew was born on April 3, 1924 in Amityville, New York, of mixed African American and Native American heritage. Mayhew was a jazz singer and actor in the 1940s before studying art at Columbia University, from 1953-1957, and the Art Students League, from 1956-1957. After his studies, he lived in Europe until 1963. He became a member of “Spiral,” a group of African American artists, including Romare Bearden, who were dedicated to defining an aesthetic theory specific to the African American culture. Mayhew went on to teach at the Brooklyn Museum Art School (1963-1968), the Art Students League (1965-1971), Smith College (1971-1975), and Pennsylvania State University (1977).

His landscapes range from figurative to abstract and his interest lies in painting light. Light, the most essential aspect of his pieces, takes on a fluidity sometimes loosening itself in space. Since the 1990s, Mayhew has worked with increasingly brighter colors. He has exhibited in group and solo exhibitions at the Whitney Museum of American Art, New York; High Museum of Art, Atlanta; Brooklyn Museum; Morris Gallery, New York; Studio Museum in Harlem; Museum of the African Diaspora in San Francisco, and ACA Galleries, New York. He now resides in Santa Cruz, California.
Richard Misrach

Biography:

Richard Misrach is one of the most influential photographers of his generation. In the 1970s, he helped pioneer the renaissance of color photography and large-scale presentations that are in widespread practice today. Best known for his ongoing series, Desert Cantos, a multi-faceted approach to the study of place and humanity’s complex relationship to it, he has worked in the landscape for over 40 years. A recent chapter of the series, Border Cantos, made in collaboration with the experimental composer Guillermo Galindo, explores the unseen realities of the US-Mexico borderlands. This work was exhibited at the Amon Carter Museum of Art, Crystal Bridges Museum of American Art, and San Jose Museum of Art in 2016-17.

In the most recent chapters, Premonitions and The Writing on the Wall, Misrach documents graffiti on abandoned buildings throughout the Southwest and Southern California, finding an angry and ominous response to the highly charged political climate before and after the 2016 election. Both series premiered at Fraenkel Gallery in 2017. Other notable bodies of work include his documentation of the industrial corridor along the Mississippi River known as “Cancer Alley,” the study of weather, time, color and light in his serial photographs of the Golden Gate Bridge, and On The Beach, an aerial perspective of human interaction and isolation.

Misrach has had one-person exhibitions at the National Gallery of Art, the Art Institute of Chicago, the Los Angeles County Museum of Art, and the Centre Pompidou, Paris, among others. A mid-career traveling survey was organized by the Houston Museum of Fine Arts in 1996. His photographs are held in the collections of most major institutions, including The Museum of Modern Art, the Whitney Museum of American Art and the Metropolitan Museum of Art in New York, the National Gallery of Art in Washington, DC, and the San Francisco Museum of Modern Art. A retrospective of his work is scheduled in 2021 at the San Francisco Museum of Modern Art.
(fraenkelgallery.com)
William Morehouse

Biography:

Born in San Francisco in 1929, William Paul Morehouse attended the California School of Fine Arts (CSFA) from 1947-50. Clyfford Still considered Morehouse one of his most talented students and asked him to function as his teaching assistant. Along with a number of Still’s other students from the CSFA, Morehouse helped to found Metart Galleries, among the first of San Francisco’s alternative exhibition spaces. After returning from the Korean War as a Master Sergeant in the infantry (awarded a purple heart), Morehouse studied at the California College of the Arts (CCAC), then returned to the CSFA and received his BFA in 1954. Later in 1954, he was included in the group exhibition, Younger American Painters, at the Solomon R. Guggenheim Museum in New York, along with deKooning, Diebenkorn, Motherwell and Jackson Pollock.

Morehouse, along with artists Tony King, Jack Stuppin, and William Wheeler, set off on a cross-country trip of the United States in 1992 to paint *plein air* landscapes. The results of that journey were displayed in a historic exhibition at the Century Association in New York City. The four were dubbed the “Sonoma Four” by Press Democratic columnist Gaye LeBaron and together they went on to exhibit their work at various venues such as Dominican College in Marin and John Berggruen Gallery in San Francisco. Morehouse has had 23 group and solo exhibitions combined from 1951 to 1995 and his work is housed in the permanent collections of the Whitney Museum of American Art, the San Francisco Museum of Modern Art, and the Smithsonian Institution among others. He died in 1993 at the age of 64.
Sebastião Salgado

Biography:

Born in Aimorés, Brazil, Sebastião Salgado trained as an economist before becoming a photographer in the early 1970s. He earned an MA in economics from São Paulo University in 1968 and a PhD in economics from the University of Paris in 1971. His work at the International Coffee Organization in London required him to make frequent trips to Africa, and his desire to document these experiences sparked his interest in photography; by 1974 he was freelancing as a photojournalist for the Sygma agency in Paris. He then worked for Gamma from 1975 until 1979, when he joined Magnum, the international photography cooperative founded in 1947 by Henri Cartier-Bresson, Robert Capa, George Rodger and Chim (David Seymour).

Salgado has produced a number of extended documentary series throughout his career, several of which have been published. These include Sahel: *L'homme en détresse* (1986), *Other Americas* (1986), *An Uncertain Grace* (1990), and *Workers* (1993), a worldwide investigation of the increasing obsolescence of manual labor. Salgado has won many honors for his work, among them the Eugene Smith Award for Humanitarian Photography, two ICP Infinity Awards for Journalism, the Erna and Victor Hasselblad Award, and the Arles International Festival's prize for best photography book of the year for *Workers*.

Sebastião Salgado's straightforward photographs portray individuals living in desperate economic circumstances. Because he insists on presenting his pictures in series, rather than individually, and because each work's point of view refuses to separate subject from context, Salgado achieves a difficult task. His photographs impart the dignity and integrity of his subjects without forcing their heroism or implicitly soliciting pity, as many other photographs from the Third World do. Salgado's photography communicates a subtle understanding of social and economic situations that is seldom available in other photographers' representations of similar themes. (icp.org)
Jack Stuppin

Biography:

Born in Yonkers, New York in 1933, Jack Stuppin is a graduate of Columbia College, NY and studied painting at the San Francisco Art Institute. He was for many years a member of “The Sonoma Four,” a group well-known for their *en plein air* landscape painting. His paintings serve to honor the Hudson River School painters, but his work is visually radically different from his 19th century predecessors, choosing pure, raw color and expressive, dramatic shape over the carefully observed narrative paintings of Thomas Cole and Frederic Edwin Church.

Self-identified as a romantic abstractionist, Stuppin’s work has a deeply personal, existential element in which he captures fading memories associated with the land and his childhood in vivid color. He resides in Sonoma County, California. Stuppin has exhibited nationally in many solo and group shows. He has been featured in articles for the New York Times and the "Southwest Art" and his paintings are held in public collections around the country. (jackstuppin.com)
William Wheeler

Biography:

William “Bill” Wheeler was born June 17, 1940 in Connecticut. After graduating from Yale University he moved to the Bay Area to attend the San Francisco Art Institute. He and his wife relocated to Sonoma County and bought Wheeler Ranch which was regarded as a “hippie commune,” home to people “dedicated to the land and living peacefully” according to Wheeler. The ranch caught the attention of local and federal authorities and was leveled to the ground in 1973 by officials citing lack of sanitary facilities, drug use, and the housing of wanted criminals on site.

After the destruction of the ranch, Wheeler left to live in Bolinas, California before returning to his ranch and resuming *plein air* and landscape painting in the early 1980s. He became a staple in the west county art community as a painter and, later, as a member of the “Sonoma Four” along with Jack Stuppin, Tony King, and William Morehouse. He taught classes at the Occidental Center for the Arts and advocated for open spaces in Sonoma County. He died in 2018 at age 77 on Wheeler Ranch after a long battle with Parkinson’s disease.
Adam Wolpert

Biography:

Adam Wolpert’s work employs a range of techniques and motifs to reflect a lifelong engagement with Nature. His varied imagery explores the themes of cycles, relationships and balance, and investigates the subtle distinction between the representational and the abstract. His earlier naturalistic outdoor work speaks of his relationship with the land, in particular his home in West Sonoma County at the Occidental Arts and Ecology Center (OAEC).

A passionate artist from an early age, Wolpert explored the media of performance, ceramics, sculpture, and collage before turning seriously to painting while earning his BFA from the University of California Santa Barbara. After a rigorous 2-year training in classical realism at Studio Cecil-Graves in Florence, Italy, where he immersed himself in the work of the great European masters, Wolpert completed an MFA at UC San Diego. He has had major gallery representation since 1988, including many solo exhibitions and group shows and 18 years with the Jan Baum Gallery in Los Angeles. Wolpert co-founded the Occidental Arts and Ecology Center in 1994 and has taught and lectured extensively throughout California. (adamwolpert.com)