Constructs
CONSTRUCTS

\[ \frac{2DC}{9VA} = 11 \text{ PAINTERS} \]
SALLY BOWRING  Richmond, VA

Excuse Me Miss Your Slip is Showing, Acrylic on panel, 60” x 72”, 2005
SALLY BOWRING, *Autumn*, Oil on panel, 74” x 74”, 2005
DON CROW    Richmond, VA

*Acorn*, Paper Collage, 26” x 21”, 2006
STEVEN CUSHNER  Washington, DC

*Puzzle*, 46” x 52”, Acrylic on canvas, 2005
STEVEN CUSHNER
Rainbow Bridge
Acrylic on canvas
88” x 86"
2005
RENI GOWER    Richmond, VA

Suspension, 94” x 120” x 30”, Mixed Media, 2004
RENI GOWER, II x III, 54” x 56”, Mixed Media, 2007
CHRIS GREGSON    Fredericksburg, VA

*Untitled*, 36” x 36”, Oil on panel, 2005
CHRIS GREGSON

Untitled, 36” x 12”

Oil on panel, 2005
STEVEN GRIFFIN  Fredericksburg, VA
*Strata #9, 40”x 36”*, Acrylic on canvas, 2007
STEVEN GRIFFIN  Fredericksburg, VA
*Strata #7, 40”x 36”, Acrylic on canvas, 2007*
RAY KASS    Blacksburg, VA
*Tondo T*, 4 panels, Water media, “smoke”, on paper under wax
19” x 21”, 2005
RAY KASS     Blacksburg, VA
*Tondos; Installation Variable*, Water media, “smoke”, on rag paper under shaved beeswax, stretched over panels  2005
RON JOHNSON
Richmond, VA
*Here to stay*, 84” x 42”,
Acrylic, graphite, sharpie on mylar, 2005
RON JOHNSON
Richmond, VA
*Untitled*, 72” x 36”, Acrylic, graphite on mylar, 2005
PAUL RYAN   Staunton, VA

*lift here and be happy*, 12” x 90”, Oil on canvas, 2005
PAUL RYAN, *introducing attention; detail*, 18” x 90”
Oil on canvas, 2005
JAVIER TAPIA    Richmond, VA

*Untitled*, 60"x 66", Watercolor on paper, 2004
JAVIER TAPIA, *Untitled*, 72"x 80", Watercolor on paper, 2004
DAN TREADO    Washington, DC
*High, High, Heat*, 30” x 70”, Oil on canvas, 2006
DAN TREADO

*Feet Don’t Fail Me Now*, 20” x 84”, Oil on canvas, 2006
Installation at Longwood Center for the Visual Arts
Longwood College, Farmville, VA
June 8 – August 31, 2007
Installation at Dupont Gallery
Mary Washington University, Fredericksburg, VA
November 3 – December 11, 2005
"The exhibition's emphasis on a composite painting's physical construction and the interplay of its parts is timely – both in an art historical sense and as it occurs within a contemporary social construct...These artists bring their combined experience in abstraction into a comprehensive and comprehensible whole. This whole is the exhibition – a true Construct in itself"

-- Eileen B. Mott, Virginia Museum of Fine Arts

CONSTRUCTS / CONCEPT PAGE

Featuring eleven artists, Constructs focuses on abstract painting that highlights singular works of art fabricated through the combination of many elements. While some echo traditional easel painting, others are multi-part assemblages that extend painting's reach into the realm of installation. With comparable sensibilities toward color, shape, and gesture, these artists explore painting through the inventive use of collage, innovative construction techniques, or conceptually structured frameworks. By showcasing the artistic excellence of Sally Bowring, Don Crow, Steven Cushner, Reni Gower, Chris Gregson, Steven Griffin, Ron Johnson, Ray Kass, Paul Ryan, Javier Tapia, and Dan Treado, this exhibition offers the constructed image as a visual metaphor of the creative process. As a living, breathing exhibition, each new installation is a "construct" in itself that reinvents this vital evolution. With each artist contributing a distinct perspective, this beautifully cohesive exhibition resonates with shared crosscurrents of visual expression, material usage and aesthetic harmony.

In Western art, easel painting has long been the traditional process for the creation of a two dimensional image. In the early twentieth century, Picasso made collages and Matisse made cutouts, thus expanding the parameters of conventional painting techniques. The idea of "paintings as objects" evolved over time and by the early 1960s, Ad Reinhardt, Barnett Newman, and others had brought this concept to the forefront of contemporary abstract painting. Later, artists as diverse as Frank Stella and Elizabeth Murray began combining sculpture and painting to produce hybrid works. Currently many artists, including Polly Apfelbaum, Jim Hodges, and Jessica Stockholder, continue to combine the painterly with the sculptural, effectively redefining the meaning once again. In this exhibition, ten Virginia artists have also developed innovative techniques that address these same issues and ideas. Whether through physical or stylistic means, these artists emphasize the artwork's "construction" over representational illusion. Using the language of abstraction, they creatively expand traditional approaches to painting without sacrificing its rich history.

The artists in Constructs incorporate many painting strategies that embrace the assemblage of their imagery. Through original research and critical discourse, the Constructs artists, exhibition and catalog significantly contribute to the enduring legacy of contemporary abstract painting.
CONSTRUCTS / FACT SHEET

Prospectus: Featuring eleven artists from Virginia, Constructs focuses on abstract painting that highlights singular works of art fabricated through the combination of many elements. While some echo traditional easel painting, others are multi-part assemblages that extend painting's reach into the realm of installation. With comparable sensibilities toward color, shape, and gesture, these artists explore painting through the inventive use of collage, innovative construction techniques, or conceptually structured frameworks. As a living, breathing exhibition, each installation is a "constructs" in itself that reflects the evolving creative process of each individual artist.

Size of Exhibition:
The exhibition is site specific and is sized to match each venue's square footage. Running feet may range from 150 to 400 feet.

Number of Paintings or Works on Paper: Two or more works of variable size by each artist.

Additional Support Material Provided by Venue:
Confirmation letter, contracts to individual participants, invitations, mailing, gallery signage and labels, press material to appropriate media list, reception, and $1,000.00 rental fee.

Transport:
Venue to provide climate controlled shipping, handling, and storage. All work packed in reusable quality crates / boxes.

Insurance: Insurance provided by Virginia Commonwealth University

Available on request:
Digital image files
Gallery Talk / Panel presentation by artist(s)
Installation Instructions / Assistance as needed
Catalog / 50 page color publication / 25 complimentary copies

Itinerary:
Plant Zero, Richmond, VA; June 3 - July 17, 2005
Mary Washington University, Fredericksburg, VA; November 3 – December 11, 2005
Longwood Center for the Visual Arts, Farmville, VA; June 8 – August 31, 2007
Hunt Gallery, Mary Baldwin University, Staunton, VA; October 2008
Staniar Gallery, Washington & Lee University, Lexington, VA; April 2010
Visual Arts Center, Tidewater Community College, Norfolk, VA; January 10 – March 10, 2011
Academy of Fine Arts, Lynchburg, VA; July 2011

Dates Available: Between July 2010 and December 2010 or after September 2011.

This exhibition is sponsored in part by: Virginia Commission for the Arts, Virginia Commonwealth University and the Painting and Printmaking Department
**Sally Bowring:** A native New Yorker, Bowring currently lives in Richmond, VA. She teaches in the Painting and Printmaking Department at Virginia Commonwealth University and she is the Project Manager for the City of Richmond's Percent for Art Program. She was the recipient of the Virginia Museum of Fine Art Professional Fellowship and the Theresa Pollak Visual Arts Award in 2003-2004. Bowring is represented by Reynolds Gallery, Richmond, VA and Sandler Hudson Gallery, Atlanta, GA. Her artwork has been exhibited extensively nationally and internationally.

**Don Crow:** Richmond, VA painter, Crow is an Assistant Professor at VCUQ, Virginia Commonwealth University, School of the Arts, Foundations Program in Qatar. He received his BFA and MFA from the Painting and Printmaking Department at VCU. His work has been shown recently at Reynolds Gallery, 1708 Gallery, Plant Zero and Art Basel: Stuffys.

**Steve Cushner:** Washington, DC painter, Cushner has received numerous honors including Fellowship Grants from the National Endowment for the Arts and the DC Commission for the Arts. His work is included in the collections of The Hirshhorn Museum and Sculpture Garden; the Corcoran Gallery of Art; the Library of Congress; and the Washington Post Corporation. Cushner is represented by Hemphill Fine Arts, Washington, D.C. and Reynolds Gallery, Richmond, VA.

**Reni Gower:** Gower's work has been showcased at international and national venues for 25 years. She is the recipient of numerous grants and awards including a NEA / SECCA Southeastern Artist Fellowship and Virginia Commission for the Arts Project Grant. Her work is represented in various collections including the Library of Congress Print Collection; Pleasant Company / Mattel, Inc; the American Embassies in Lima, Peru and Osaka, Japan; Media General, Inc; and the Federal Reserve Bank. Gower is a Professor in the Painting and Printmaking Department at Virginia Commonwealth University. She holds a Master of Fine Arts degree from Syracuse University, a Master of Arts degree from University of Minnesota-Duluth, and a Bachelor of Science degree from the University of Wisconsin-Madison.

**Chris Gregson:** After graduating from the University of Arizona, Gregson moved to New York City. There he studied at the Studio and Forum of Stage Design under Lester Polakov, assisted stage designer Peter Wexler, and worked as a stage artist at the Julliard School of Music and Brooklyn's Chelsea Theatre. In 1991, he co-curated *Re-Picturing Abstraction*, a city-wide exhibition with four independent themes that appeared simultaneously at the Virginia Museum of Fine Arts; Anderson Gallery, Virginia Commonwealth University; Marsh Gallery, University of Richmond; and 1708 Gallery. For the past ten years, he has exhibited throughout Virginia, Philadelphia, Phoenix, Washington, D.C., and Italy at numerous galleries and museums. He has been a lecturer at the Southeastern College Arts Conference, a guest critic and speaker at Virginia Commonwealth University, and guest speaker at the Virginia Association of Museums. Gregson is represented by Reynolds Gallery, Richmond, VA and Maxine Manges Fine Art, Philadelphia, PA.
**Steve Griffin:** An active artist for over thirty-five years, Griffin has been a Professor of Art at the University of Mary Washington, Fredericksburg, VA since 1983. He attended the Whitney Museum's Independent Study Program and earned degrees from the University of South Dakota and the University of Wisconsin-Madison. His work is concentrated in photography and painting and has been included in over 130 local, regional and national exhibits including the Chrysler Museum, Norfolk, VA; Ridderhof-Martin Gallery, Fredericksburg, VA; and Main Art Gallery Richmond, VA.

**Ron Johnson:** A painter who currently resides in Richmond, VA, Johnson is also the Administrative Director and Assistant Professor in the Painting and Printmaking Department at Virginia Commonwealth University. Johnson is represented by Reynolds Gallery, Richmond, VA; Gallery V, Columbus, Ohio; and Galerie Pitch, Paris, France. His work has been exhibited nationally and internationally.

**Ray Kass:** As a nationally recognized painter and writer, his paintings have been widely exhibited. He is represented by ZONE: Chelsea Center for the Arts, New York City and Reynolds Gallery, Richmond, VA. Since his 1976 arrival in Virginia, his work has appeared in over thirty solo exhibitions. He has received numerous grants and awards. His critical writing about art and artists have appeared in many publications and include *Morris Graves: Vision of the Inner Eye*, Braziller, NY (1983); *John Cage: New River Watercolors*, Virginia Museum of Fine Art, Richmond, VA; *Writings Through John Cage's Music, Poetry, and Art*, University of Chicago (1999), and *Sounds of The Inner Eye: John Cage, Mark Tobey, and Morris Graves*, University of Washington Press, Seattle and London (2002).

**Paul Ryan:** A painter and art critic, Paul Ryan is Professor of Art in the Department of Art and Art History at Mary Baldwin College in Staunton, Virginia. He is also the Director of Hunt Gallery, the college’s art gallery. Since 1983 Ryan has shown his work in numerous solo and group exhibitions in a variety of venues, including Virginia Museum of Fine Arts, Reynolds Gallery, and 1708 Gallery in Richmond, VA; Hartell Gallery, Cornell University, Ithaca, NY; The McLean Project for the Arts, McLean, VA; Leeds Gallery at Earlham College, Richmond, IN; Contemporary Art Center at Virginia Beach, and the Armory Gallery at Virginia Tech, Blacksburg, VA. Paul has been a contributing editor for *Art Papers Magazine* since 1990. Since 1989, he has contributed to *Art Papers Magazine, Sculpture Magazine, Artlies Magazine*, and the *New Art Examiner*. He is represented by Reynolds Gallery, Richmond, VA and his paintings are in numerous public, corporate, and private collections.

**Javier Tapia:** Born in Lima, Peru in 1957, Tapia initially studied Industrial Engineering and Communications at the University of Lima during the 1970's. His path led him to the United States to study painting at Santa Monica College in Los Angeles, CA. He earned his Bachelors degree (1984) and Master's degree (1987) at the University of Texas-Austin, where he graduated with highest honors. He has been awarded several grants and scholarships and he has participated in numerous international and national exhibitions. He is represented by Reynolds Gallery, Richmond, VA. He is currently an Associate Professor in the Painting and Printmaking Department at Virginia Commonwealth University, where he has been teaching for the past 19 years.

**Dan Treado:** Washington, DC painter, Treado exhibits in New York, Chicago, and Washington, DC. He has received numerous awards including a residency fellowship at The Cité Internationale des Arts, Paris, France, a Skowhegan Scholarship and Residence Award, and First Prize for Painting in the Kreeger Competition. He is represented by Addison Ripley Gallery, Washington, DC and Zg Gallery, Chicago, IL.
“Constructs” is a living, breathing exhibition in that it changes on a somewhat regular basis; new artists are added and some previously exhibited works replaced with more recent ones. Yet this exhibition challenges viewers in ways that cannot be explained solely by this fact, nor by the fact that all the works are abstract constructions. All works of art, whether abstract or not, challenge their viewers in the sense that they all demand something of them: they demand to be understood. Anyone seriously interested in accepting the challenge posed by the works in this exhibition must begin, it seems to me, with the artist and his or her motif. For it is out of this relationship, defined as a combination of subject matter and artistic sensibility, that these works have been constructed, and through this relationship that they—and all works of art—may be understood.

In the realm of theory and art criticism, analysis of the relationship between artist, motif, and viewer is often referred to as “reception aesthetics.” Unlike in the 18th and 19th centuries, today one feels somewhat uneasy using the word aesthetic, especially in reference to works of contemporary art such as these. Perhaps this unease is caused by the identification of the aesthetic with the beautiful, something that began in the late 18th century. Certainly many of the works in “Constructs” can be described as beautiful in an aesthetic sense. But because the modern avant-garde’s “revolt against the authority of tradition” continues to be a mainstay of our artistic thinking, today we still regard art as an adversarial practice that has little truck with anything as edifying as “beauty.” Despite all the critical talk in recent years about our having entered the age of postmodernism, modernist critical ideas still hold sway over our thinking when it comes to matters of art and culture.

There is a way around our modernist discomfort here. The word aesthetic comes from the ancient Greek aisthētikos, which refers not to the beautiful (which in Greek is kalon), but to “one who is perceptive of things through sensations, feelings, and intuitions.” This is something very different indeed from equating art and the aesthetic with beauty in any conventional sense. In his famous cave analogy, Plato attests to the aesthetic’s connection to the senses even as he argues against sight’s ability to reveal truth via depictions of ideal reality. According to Plato, ideal forms do not exist on earth, so what the painter paints can only be like shadows cast on a cave wall, mere representations of appearances, not things true in and of themselves.

Plato’s thinking about art, fixated as it is on literal representation, however, misses the point of art. For as the works in this exhibition show, the relationship of the artist to his or her motif is never a simple fact of representation, of copying what is visible “out there” in the world via sight. Not even in the photo-realist paintings of the 1970s is this the case. Calling the works in this exhibition “constructs” emphasizes this point, for these works are actually constructed by the artists, not just materially but conceptually as well, from repeated patterns and forms, actual physical fabrics and multiple panels, abstract imagery, and whatnot. In one sense or another, all are collaged together into some kind of whole,
whether seamless or not, from collections of physical materials and recollections of mental images amassed over time by the artists from their sensuous experiences in and of the world. In this way the artists in “Constructs” are following the tradition of modern art that began with artists like Cézanne, van Gogh, and the Cubists; like these artists they, too, are rejecting the premise that appearance and reality are one and the same, that simply rendering the surface appearance of things in the world affords us access to a pre-existing ideal reality and, hence, to a kind of truth based on this reality.

For the artists in “Constructs,” just like their modernist counterparts, the artistic act of making is always something negotiated through the senses in dialogue with reason and the creative imagination. Through this dialogue works of art come into being, not as representations of the truth of the world (certainly not in the literal sense Plato understood both truth and art) but as a kind of creative disclosure in which truth is allowed to happen, allowed to come forth into consciousness, so that the work of art reveals otherwise undisclosed aspects of the world. In this approach, works of art open the mind to new ways of seeing and, hence, understanding. By casting a different light onto the world and the things in it, they permit the world to be seen from a perspective different from that which has become customary. In reconstructing and re-imagining the artistic process, viewers are also brought into a creative dialogue with the work of art, with the result that they, too, are spirited along by the work and carried into realms where new meanings and different understandings are made possible. In this way both the making and the viewing of art reward those willing to accept the work’s challenge to be understood.

Howard Risatti
Richmond, VA
EXHIBITION ESSAY: CONSTRUCTS by SUSAN GLASER

There are three basic components to constructing something: selecting parts, arranging the parts, and identifying an organizing system for that arrangement. It can be said that all artists ‘construct’ art. However, the exhibition, *Constructs*, elevates this concept from that of a building method to one of message carrier. The nine Virginia artists, whose works comprise the exhibition, place the concept center stage, shining a spotlight on the “constructed image,” and inviting us to (re)consider their work within this context.

*Constructs* suggests a pronounced participatory role for the viewer. We too are asked to construct, not art, but answers. The exhibition prompts the viewer to ask why. Why did each artist reject the solitary blank surface as his/her starting point? Why those parts? Why that arrangement? Here then, are a few of my reflections on these questions:

**Sally Bowring** does not paint paintings so much as she constructs exhibitions. She is both artist and curator, each painting being an exhibition onto itself. Composed of individual birch panels, each painting is constructed by strategically placing one panel next to another in a manner that implicitly directs us to see what she sees from panel to panel, to discover what intrigues her whether it be the density of the paint application, the color, the texture, the line (or its absence). Her constructions are both paintings and a guide to looking thoughtfully at paintings.

**Reni Gower**’s work consists of a plethora of patterned, painted strips of canvas suspended within a wooden construction. In an interesting twist on the dictionary definition of construction, the work seems to be organized not by logic so much as by high spirits and emotion. Her work is like a Yoruba Egungun costume at that pregnant moment before its frenzied, swirling dance begins.

**Chris Gregson**’s works consist of sequences of small panels, each a variation on a theme. His construction choices are simple but non-trivial: staid squares as building blocks, the archetypal arch as a motif, and mathematical proportions as an ordering system (a row of sixteen squares, a column of three squares, a three-by-three grid). The effect is like a meditative chant, calming and contemplative.

At first glance, **Steve Griffin**’s works quickly register as curious collages encapsulating moments of childhood boredom. However, if we *de*construct the works into individual parts, we slow down our looking and speed up our memories. Each element is a loaded image: the ease with which (once) large preoccupations (Virginia loves Earnest) are memorialized in silly doodles; the hovering presence of authority (tests and textbooks); even the odd conflation of childhood and adult knowledge (protractors as a geometry tool and art historical signifier ala Stella).
The late Davi Det Thompson, whose “wall constructions” are surely the soul of this exhibition, succeeded in making things strange by constructing everything anew. (His will to manipulate even extended to his artistic signature, derived by reconstructing his given name, David E. Thompson.) He constructed his painting supports to counter painting’s predictability, from its traditional shapes and its adherence to perpendicular angles to how the support intersects with the wall. Thompson had to construct because he was never satisfied with the givens.

Ron Johnson’s works are like painting construction sights. They might be merely luscious—it would be easy to become seduced by his choice and handling materials—but he makes us stumble by complicating things with layered translucent papers, “behind the scenes” reversed surfaces, and canvas ribbons that dam up pockets of free-flowing paint. Another apt metaphor: the works are like a model in the makeup chair; we know they have the potential to be beautiful but the transformation process is far more interesting than the result.

The term construction evokes images of tough materials, aggressive manipulation, and sturdy structures. Tough, aggressive, and sturdy, however, seem anathema to the delicate work of Ray Kass. Kass’s layered silks, mulberry papers, and watercolor washes remind me of spider web constructions: delicate and precise. The arrangement of the parts seems to follow a natural order rather than some intellectual construct.

In Cindy Neuschwander’s bas-reliefs, there is a bravura quality to the construction—and construction is the apropos word here with its connotations of fabrication and assembly—but their industrial quality belies a tender self-consciousness. I sense that Neuschwander has a head full of ideas that befuddle her. The works are not a logical ordering of parts so much as a search for order and reason.

Javier Tapia joins individual sheets of watercolor paper together to create a larger sheet. This set of sheets, in turn, is coupled with (but not attached to) other sets to form the support for each work. If we equate each sheet of paper with a word, then each set—saturated with chromatically intense watercolors of geometric and exuberant marks—is like a stanza. Just as a poem conveys more than a list of words, the effect of Tapia’s constructed sets of sets is a persuasive eloquence exceeding that which is possible with a straightforward arrangement of single painted sheets.

Susan Glasser  
Director of Education  
North Carolina Museum of Art  
Raleigh, NC

This essay was written prior to the current slate of artists. It will be updated for the catalog.
*Works listed are representative of works available for exhibition. Actual pieces, numbers, and sizes, are determined in consultation with each venue based upon square footage.

**Sally Bowring:** Painting and Printmaking Department, Virginia Commonwealth University  
1000 West Broad Street, Richmond, VA 23284  
(804) 827-1578 sbowring@vcu.edu

*Grace I* 2005  
Acrylic on Panel  
48” x 48”  
Courtesy of Reynolds Gallery  
$5000.00

*Grace II* 2005  
Acrylic on Panel  
48” x 48”  
Courtesy of Reynolds Gallery  
$5000.00

*Grace III* 2005  
Acrylic on Panel  
48” x 48”  
Courtesy of Reynolds Gallery  
$5000.00

**Don Crow:** 5910 Morningside Drive, Richmond, VA 23226  
(804) 673-4315 dcrow@qatar.vcu.edu

*Horsefly* 2006  
Paper Collage  
25½” x 17”  
Courtesy of the Artist  
$2500.00

*Acorn* 2006  
Paper Collage  
26” x 21”  
Courtesy of the Artist  
$2500.00

*Donut* 2006  
Paper Collage  
29¼” x 20”  
Courtesy of the Artist  
$2500
Buttermilk  2006
Paper Collage
23" x 22½"
Courtesy of the Artist
$2500

Bark Dog Bark  2006
Paper Collage
24" x 17¼"
Courtesy of the Artist
$2500

Steven Cushner:  1339 Franklin Avenue, NE, Washington, DC 20017
(202) 832-2989  sdcushner@verizon.net

Rainbow Bridge 2005
Acrylic on Canvas
88" x 86"
Courtesy of Hemphill Fine Arts
$14,000.00

Jigsaw 2005
Acrylic on Canvas
46" x 52"
Courtesy of Hemphill Fine Arts
$8,000.00

Reni Gower:  10407 Morning Dew Lane, Mechanicsville, VA  23116
(804) 550-2616  rgower53@comcast.net

Suspension  2004
Mixed Media
94" x 120" x 30"
Courtesy of the Artist
$30,000.00

Glimmer  2005
Mixed Media
93" x 98"
Courtesy of the Artist
$12,000.00
Chris Gregson: 215 Southgate Avenue, Fredericksburg, VA 23408 (804) 501-5124  gre26@henrico.va.us

*Untitled* 2007
Oil on Wood Slabs (32 pieces)
120" x 264"
Courtesy of Reynolds Gallery
$18,200

*Untitled* 2007
Oil on Wood, (3 pieces)
8" x 16"
Courtesy of Reynolds Gallery
$3,000

*Untitled* 2006
Oil on Wood Slabs (30 pieces)
12' x 12" / each panel
Courtesy of Reynolds Gallery
$9,000

*Untitled* 2006
Oil on Wood, (4 pieces)
25" x 25" / each panel
50" x 50"
Courtesy of Reynolds Gallery
$4,800

Steve Griffin: Art Department, University of Mary Washington, 110 Melcher Hall, Fredericksburg, Virginia 22401, (540) 654-2037  sgriffin@umw.edu

*Strata #9* 2007
Acrylic on canvas
40" x 36"
Courtesy of the Artist
$2,300.00

*Strata #7* 2007
Acrylic on canvas
40" x 36"
Courtesy of the Artist
$2,300.00
Strata #13  2007  
Acrylic on canvas  
40" x 36"  
Courtesy of the Artist  
$2,300.00

Strata #10  2007  
Acrylic on canvas  
40" x 36"  
Courtesy of the Artist  
$2,300.00

Strata #2  2007  
Acrylic on canvas  
40" x 36"  
Courtesy of the Artist  
$2,300.00

Strata #3  2007  
Acrylic on canvas  
40" x 36"  
Courtesy of the Artist  
$2,300.00

Strata #4  2007  
Acrylic on canvas  
40" x 36"  
Courtesy of the Artist  
$2,300.00

Strata #6  2007  
Acrylic on canvas  
40" x 36"  
Courtesy of the Artist  
$2,300.00

Strata #8  2007  
Acrylic on canvas  
40" x 36"  
Courtesy of the Artist  
$2,300.00
Ron Johnson:  Painting and Printmaking Department, Virginia Commonwealth University,  
1000 West Broad Street, Richmond, VA 23284  
(804) 827-0990  johnsonrb@vcu.edu

Reflection  2006  
Acrylic on panel  
72 " x 11"  
Courtesy of Reynolds Gallery  
$2500.00

Sub-distraction  2006  
Acrylic on panel  
72" x 12"  
Courtesy of Reynolds Gallery  
$2500.00

Here to stay  2006  
Acrylic, graphite, sharpie on mylar  
84" x 42"  
Courtesy of Reynolds Gallery  
$2000.00

Ray Kass:  1360 North Fork Road, Christiansburg, VA 24073  
(540) 382-3072  raykass@vt.edu

Tondo K (Intersection), 5 panels  2005  
Water media, "smoke", on rag paper, under shaved beeswax, stretched over panels  
16¼" x 17¼"  
Courtesy of Reynolds Gallery  
$3200.00

Tondo EF, 4 panels  2006  
Water media, "smoke", on rag paper, under shaved beeswax, stretched over panels  
19" x 23"  
Courtesy of Reynolds Gallery  
$3600.00

Tondo KK (Broken Circle), 5 panels  2005  
Water media, "smoke", on rag paper, under shaved beeswax, stretched over panels  
16" x 17¼"  
Courtesy of Reynolds Gallery  
$3200.00
Tondo T, 4 panels 2005  
Water media, "smoke", on rag paper, under shaved beeswax, stretched over panels 19" x 21"
Courtesy of Reynolds Gallery  
$3600.00

Tondo FF, 3 panels 2006  
Water media, "smoke", on rag paper, under shaved beeswax, stretched over panels 20" x 20"
Courtesy of Reynolds Gallery  
$3600.00

Tondo R, 4 panels 2005  
Water media, "smoke", on rag paper, under shaved beeswax, stretched over panels 17" x 18"
Courtesy of Reynolds Gallery  
$3200.00

Tondo FE, 4 panels 2006  
Water media, "smoke", on rag paper, under shaved beeswax, stretched over panels 19" x 23"
Courtesy of Reynolds Gallery  
$3600.00

Paul Ryan: Department of Art & Art History, Mary Baldwin College
Staunton, Virginia 24401  (540) 887-7196 pryan@mbc.edu

introducing attention 2005  
Oil on canvas  
18" x 90"
Courtesy of Reynolds Gallery  
$6000

funny blue day, 2005  
Oil on canvas  
12" x 90"
Courtesy of Reynolds Gallery  
$6000
Javier Tapia: Painting and Printmaking Department, Virginia Commonwealth University, 1000 West Broad Street, Richmond, VA 23284
(804) 827-0990 jtapia@vcu.edu

Untitled  2004
Watercolor on Paper
60"x 66 (aprox)
Courtesy of Reynolds Gallery
$6,500.00

Untitled  2004
Watercolor on Paper
72"x 80"
Courtesy of Reynolds Gallery
$9,750.00

Untitled  2000
Watercolor on Paper
67" x 52"
Courtesy of Reynolds Gallery

Untitled  1995
Watercolor on Paper
33½" x 47½"
Courtesy of Reynolds Gallery

Dan Treado: 2603 Camelback Lane #8, Silver Spring, MD  20906
(301) 598-0828  treado@erols.com

She's a Little Tart  2006
Oil on canvas
16" x 42"
Courtesy of Addison Ripley Fine Art Gallery
$4500

She put the Bub in Beelzebub  2006
Oil on canvas
14" x 80½"
Courtesy of Addison Ripley Fine Art Gallery
$7500

The Undertow Smells Like Honeysuckle  2006
Oil on canvas
20" x 84"
Courtesy of Addison Ripley Fine Art Gallery
$9000