

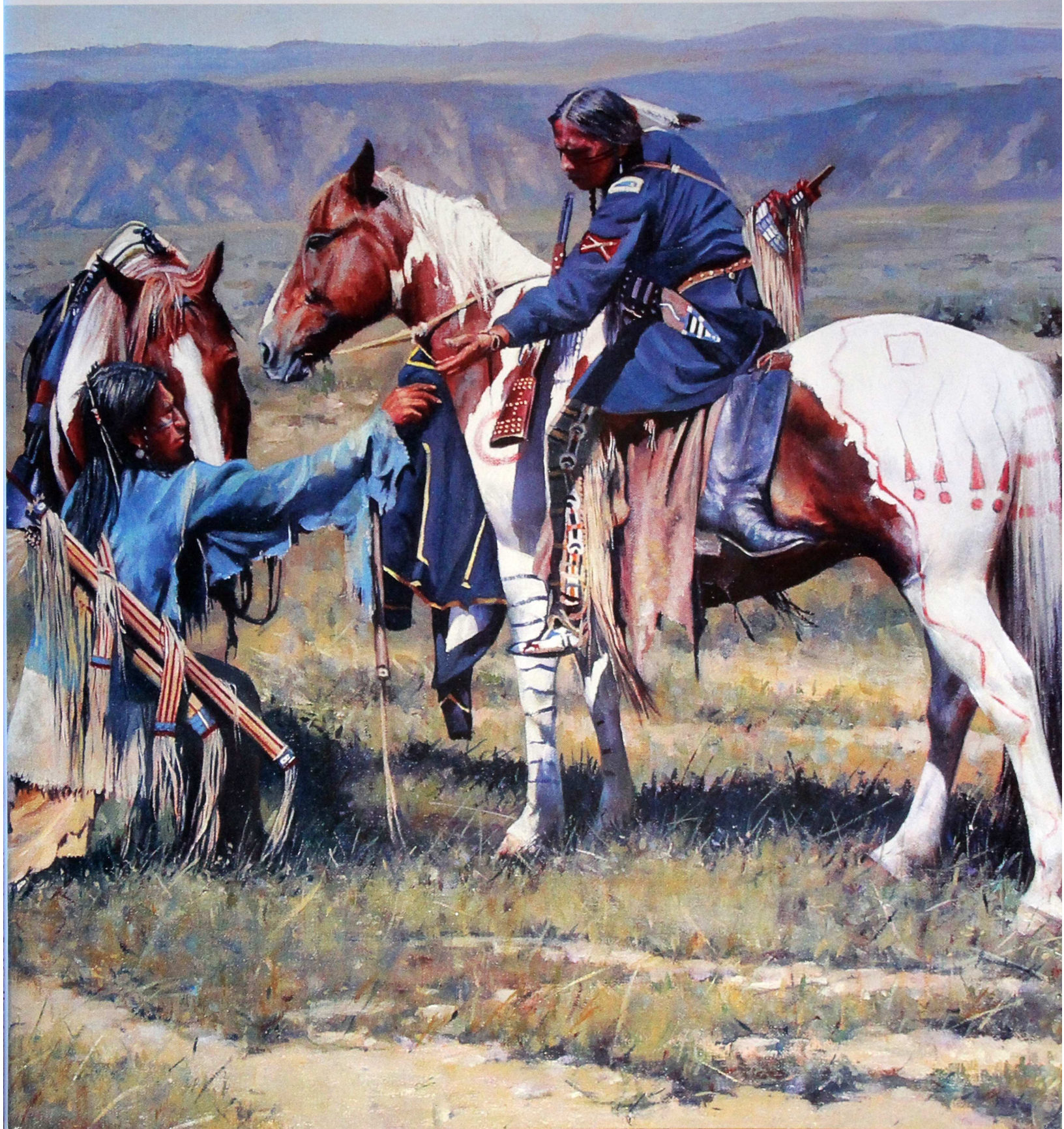
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Previews of Works For Sale at Upcoming Shows

WESTERN ART

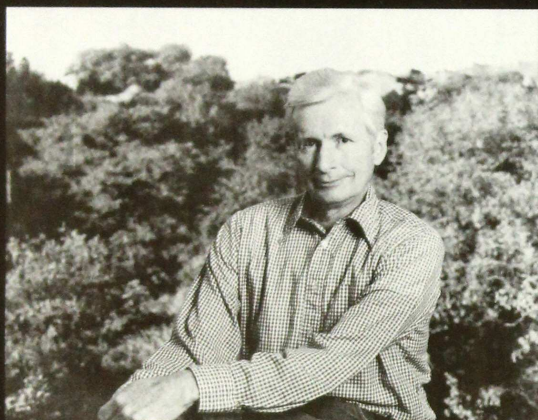
COLLECTOR

NOVEMBER 2008



Wilson Hurley

1924-2008



Great men leave their mark in history; some for their contributions to science and education, some for advancing medicine or technology. Wilson Hurley, one of America's premier landscape painters, will take his place in history for his contributions to the art world. Wilson passed away Aug. 29, 2008, at age 84. He had been diagnosed with Lou Gehrig's disease, or amyotrophic lateral sclerosis.

Despite the debilitating disease, Wilson continued to paint up until January. Nedra Matteucci Galleries will present a double exhibition featuring Wilson's new breathtaking paintings of both the American West and his travels abroad in conjunction with his wife Rosalyn Roembke's new still lifes. The exhibition titled *Enduring Vistas: A tribute to Wilson Hurley* runs Nov. 7-22.

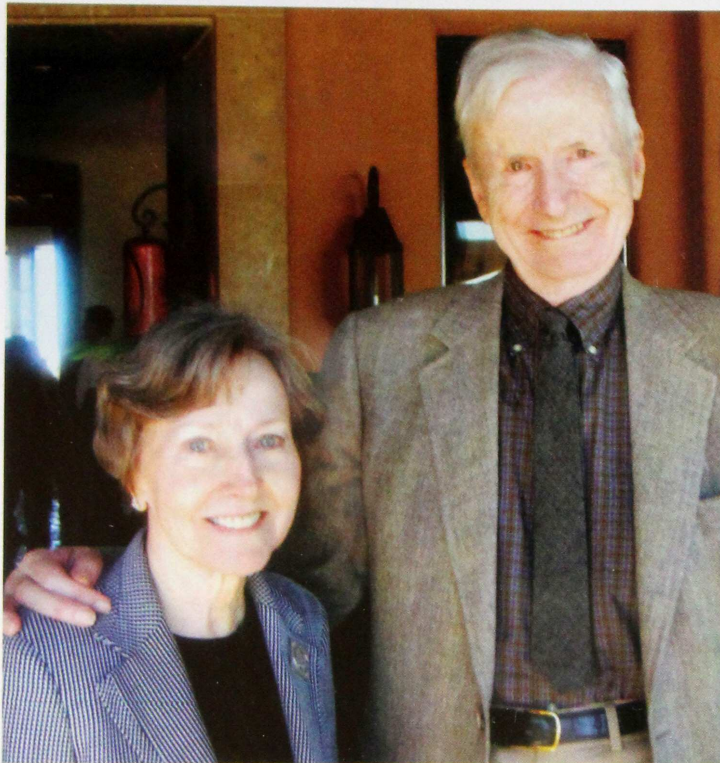
Nedra Matteucci Galleries has represented the nationally-renowned artist since 1983. Wilson's first exhibition at the Santa Fe, New Mexico, gallery was a two-person show with sculptor Glenna Goodacre in 1988.

"It was a great success for both of them," recalls Harry McKee, director emeritus at Nedra Matteucci Galleries.





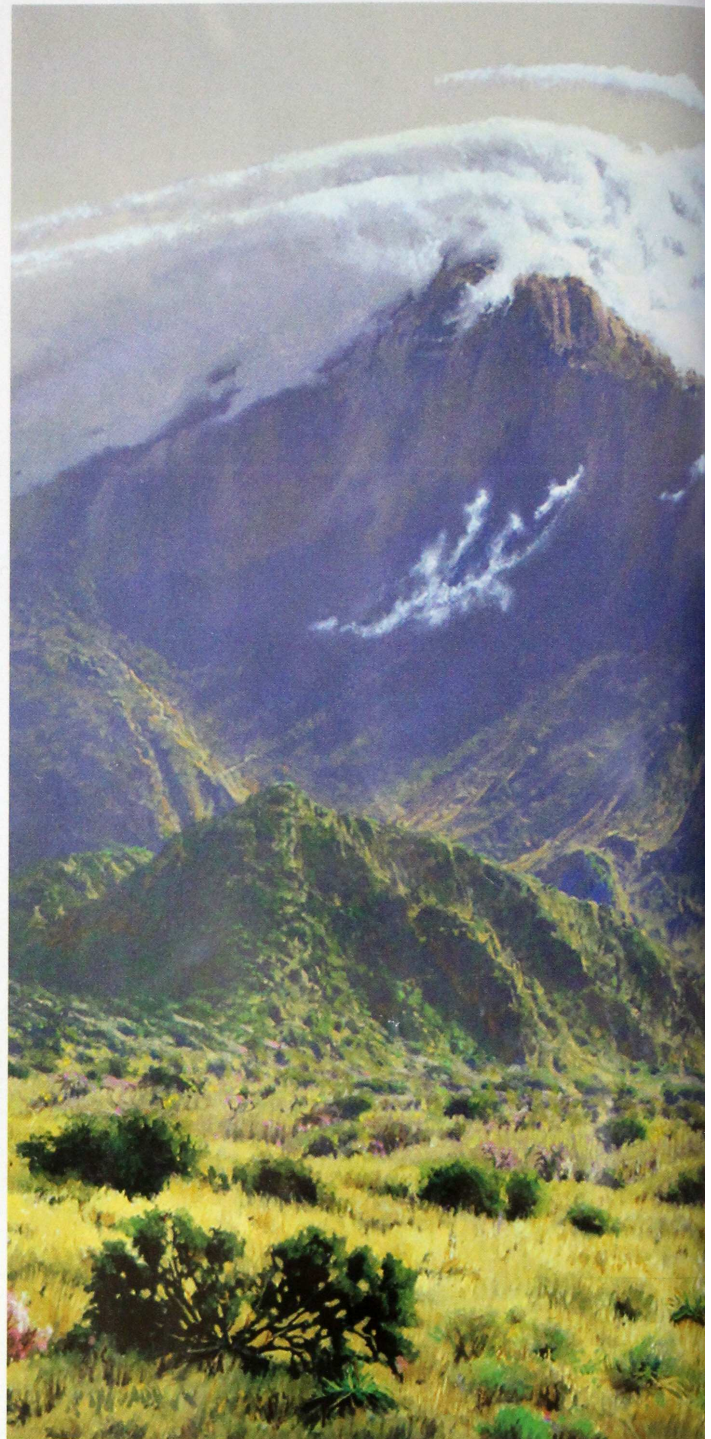
The Sandia Mountains from Algodones, oil on canvas, 49 $\frac{3}{8}$ x 80"



Wilson Hurley with his wife of 39 years, Rosalyn Roembke.



October in Santa Fe, oil on mounted canvas, 20 x 24"



Wilson was known for his sophisticated use of color and light and his mastery in depicting the atmospheric effects of sweeping Western landscape vistas.

"He was greatly admired for his talent and integrity in capturing the look and feel of Western landscape and sky," says McKee. "He captured not only the spectacular, like Yellowstone, but the humble like Fajada Butte in Chaco Canyon in New Mexico, or a lonely road across a

mesa ... he was a true master."

Born in Tulsa, Oklahoma, Wilson's paintings hang in several private and corporate collections as well as the National Cowboy & Western Heritage Museum in Oklahoma City, the Gilcrease Museum, and the Whitney Gallery of Western Art in Wyoming, to name a few. Wilson was inducted into the Oklahoma Hall of Fame in 1996 and was named a cultural treasure by Gov. Frank Keating in 2002.

Wilson, a West Point graduate, held many positions throughout adulthood; he was an attorney, engineer, fighter pilot and bank founder. However, his aptitude for art began in childhood. Pursuing this passion, however, would have to wait until age 40 when Wilson started painting full time.

"He didn't sell a painting for about five years," recalls Wilson's wife Rosalyn, also a painter. "He supported himself by



Morning Clouds - Sandia, oil, 45 x 72"

flying F-100s for the New Mexico Air National Guard."

Baker Collector Gallery, a furniture store in Lubbock, Texas, was the first to display Wilson's paintings. He then earned representation in Jamison Galleries in Santa Fe. One of Wilson's major career highlights came in 1977 when he had a solo show at the National Academy of Western Art (now dissolved).

"That put him on the regional scene,"

says Roembke. "Early on he related to subjects that generally weren't acceptable like big clouds and broad vistas. People started seeing what he was trying to do and they thought that was pretty nice."

But Wilson was more than a landscape artist.

"Wilson's talent encompassed portraits, female nude, aircraft, spacecraft, ships at sea, pictures on planets, even an

occasional floral still life," says Harry McKee. "I can't think of any other artist who had such versatility."

The largest project Wilson ever completed was a monumental series of five triptychs commissioned by the Noble Foundation and installed at the National Cowboy and Western Heritage Museum. The triptychs, comprised of 15 paintings in all, each measure 40 feet wide and 16 feet tall and celebrate

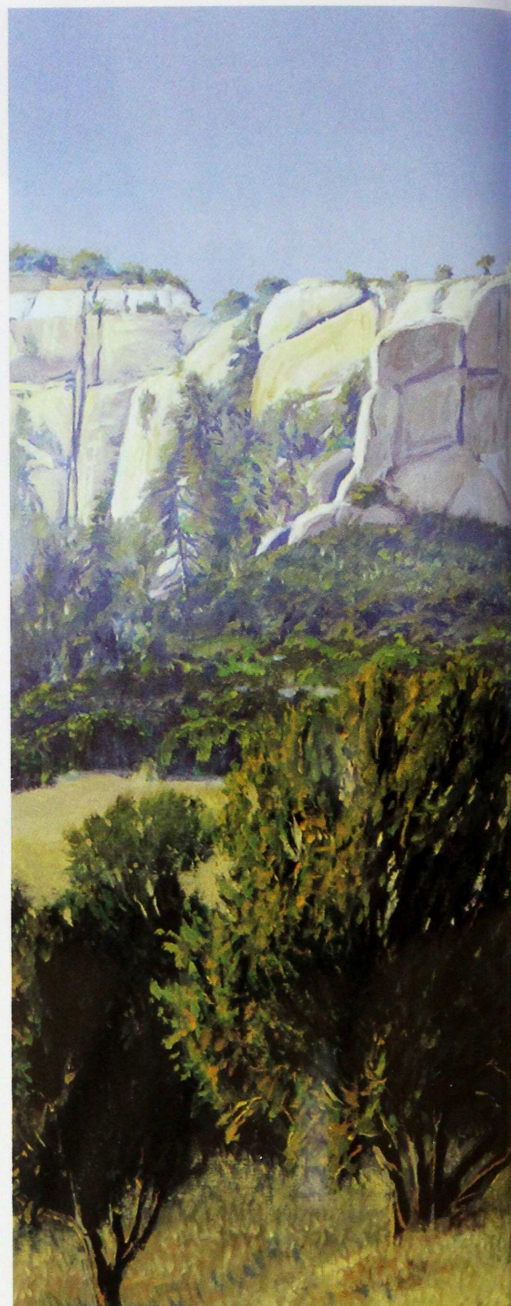
*"A good painting stops
the heart and makes
the throat ache."*

—Wilson Hurley



A Storm Passing Northwest of Anadarko, 2001, oil on canvas, 72 x 90"

PHOTO COURTESY OKLAHOMA ARTS COUNCIL



the magnificence of five distinctive landscapes of the American Southwest. It took over five years to complete.

Another important commission included four paintings representing the four quadrants of Oklahoma's diverse landscapes. The series, titled *Visions of the Land: The Centennial Suite*, was an official Oklahoma Centennial Project dedicated in 2002. *The Centennial Suite*, which adorns the rotunda of the Oklahoma Capitol, was made possible by longtime admirer and philanthropist Roger M. Dolese.

"Hurley never forgot his Oklahoma roots," says Oklahoma Arts Council Executive Director Suzanne Tate. "From

a brilliant sunset in the northwest part of our state to the sun breaking through dark rain clouds in the southeast, Hurley's visits to Oklahoma's four quadrants inspired the creation of the *Centennial Suite*, leaving a priceless legacy for thousands of tourists, citizens and school children to enjoy."

Wilson's departure will be felt among artists and collectors alike. He generously gave of his time and talents to help other artists become better.

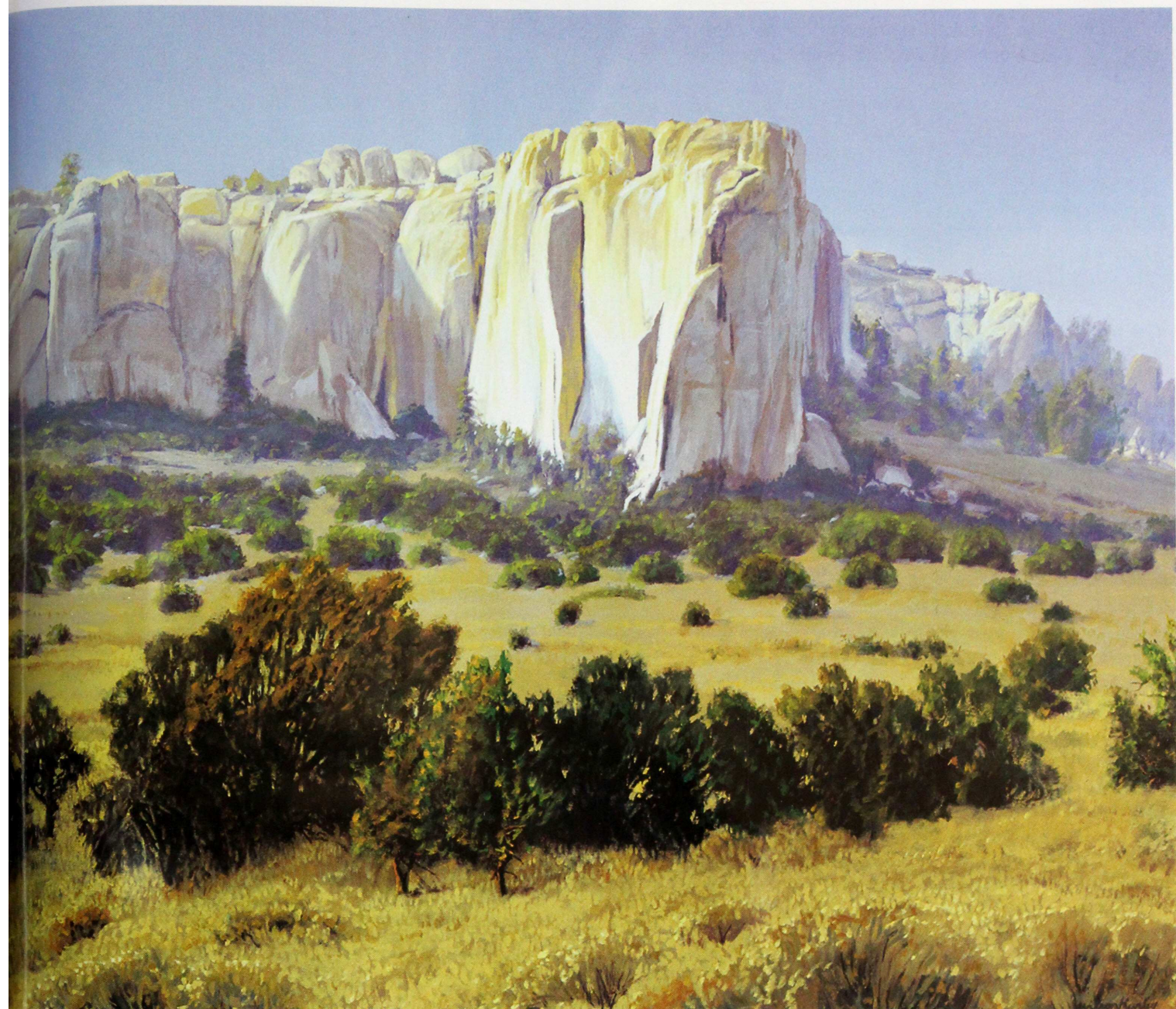
"Younger artists have lost one of the most talented and generous mentors," says McKee.

"I have countless letters and cards from

people who appreciated his mentoring them," adds Roembke. "He was very kind, never destructive, and he was always interested in their making a better painting."

One beneficiary of his abilities was his wife, Rosalyn, whom he influenced philosophically.

"Generally, he painted impressionist. You can't tell exactly what he was painting but if you stand back it rings absolutely true and it's because he understood how our eye works in seeing things. He taught me things like that," she recalls from her home in Albuquerque, New Mexico. "He wanted his work to hold up across a room



El Morro, oil on mounted canvas, 30 x 48"

and I think mine does too . . . he loved the fact that he broadened the view of the collector and other painters."

Western Art Collector magazine has assembled the thoughts of some of those who were directly influenced by Wilson and the legacy he leaves behind on Western art.

Chuck Schroeder

Wilson Hurley was a man of the richest talents. He gave us his wonderful works of art that will remain forever as an inspiring testimonial to his creative gifts. But, he was so much more than a great artist. He was a thinker, a learner, a seer, and

a doer. He used his broad ranging technical knowledge and capacity for complex thinking to enhance his art in ways most viewers will not readily comprehend. They just know a work by Wilson Hurley has a special feel that invites them into the painting for a look around, whatever the subject might be. Thus, was his mastery.

Beyond his artistic talents and knowledge of subjects both broad and deep, a visit with Wilson was invariably highlighted by his quick and clever sense of humor. He had a talent for offering his grand perspective on the world with a surprising wink that made you want to pay special attention to

anything he had to say. For what he did and who he was, the world is a better place for Wilson Hurley having lived.

—*Chuck Schroeder, Executive Director, National Cowboy & Western Heritage Museum*

Suzanne Tate

Wilson Hurley was a Renaissance man and considered by his peers to be one of the world's best landscape artists, whose work was celebrated for his breathtaking paintings of panoramic vistas. Oklahoma is very fortunate to be the home of several of his most spectacular works including

the five Windows to the West triptychs on permanent exhibit in the National Cowboy & Western Heritage Museum in Oklahoma City.

—Suzanne Tate, Executive Director, Oklahoma Arts Council

Cathy L. Wright

I met Mr. Hurley about 20 years ago at a meeting of the Society of Aviation Artists in Dayton, Ohio, at the Wright-Patterson Air Force Base. I was familiar with his work resulting from his years as a pilot in the service, as well as his work as a landscape artist. While at the Colorado Springs Fine Arts Center, we commissioned a work by Mr. Hurley of Taos Mountain for our lobby. I have been here more than two years and am happy to see his work in the permanent collection here.

Mr. Hurley was not only a giant of a man in stature, but he was humble and a generous supporter of artists and arts organizations. He was inspiring and kind to everyone. He will be greatly missed by all who knew him.

—Cathy L. Wright, Director, Albuquerque Museum of Art & History

George Hallmark

My wife and I have been blessed with the opportunity to become friends with many great artists. Wilson Hurley was one. He painted the Southwestern landscape as no one has before. The sheer magnitude of work like that found in the National Cowboy & Western Heritage Museum collection is overwhelming. The beauty of his work will be shared by many generations.

—George Hallmark, artist

Arturo Chavez

Out of all the contemporary painters of the 20th century, by far Wilson Hurley has had the most profound influence on my work. He has been an inspiration to me and a magnet for many aspiring artists.

I am grateful that he refused to “teach” me to paint. When I first approached Wilson in 1983 and asked him if he would teach me to paint, he flat out told me “No. I can’t teach you to paint and neither can anyone else. You have to learn it yourself. Every artist throughout history who was worth anything was self taught. I can only point you in the right direction.” These were eye-opening remarks. That first conversation was the beginning of a 25-year friendship.

I’m eternally grateful to Wilson for his generosity and his willingness to share his insights with me. His interest in geometry, geology, optics, and even weather, still resonate with me daily. His wisdom continues to inspire and drive me toward what he often referred to as “a means to make better paintings.”

—Arturo Chavez, artist

Spring Morning Along the Muddy Boggy,

2001, oil on canvas, 72 x 90"

PHOTO COURTESY OKLAHOMA ARTS COUNCIL



