



SYDNEY LICHT
Still Life with Flowers in Pot, 2015, oil on linen,
24 x 16 in. Courtesy Kathryn Markel Fine Arts

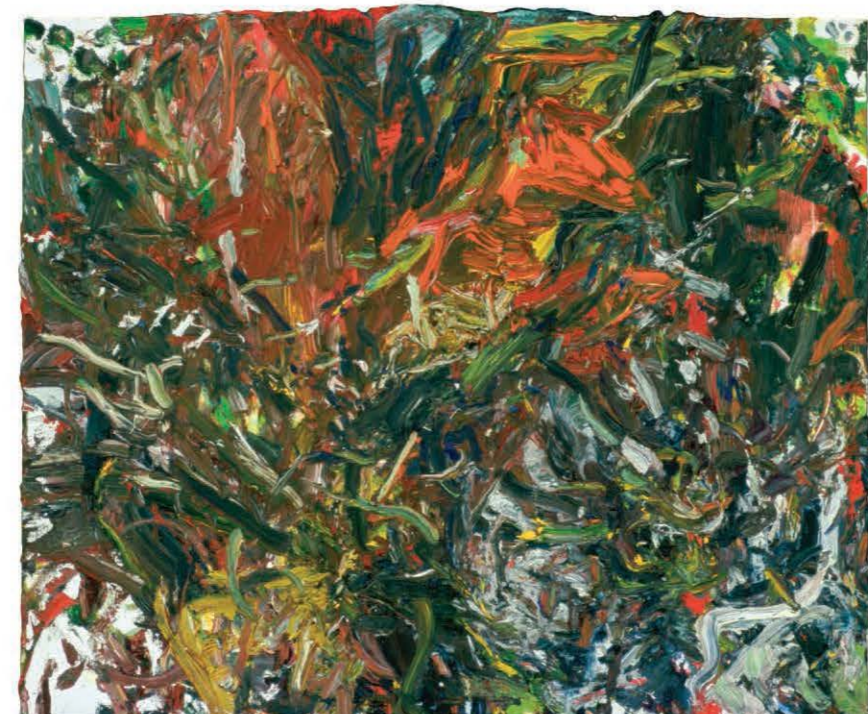
Left:
STEPHANIE SANCHEZ
Arrangement in Studio (Wildflowers, Weeds),
2016, oil on panel, 24 x 12 in.

Below:
TEMMA BELL
The Bouquet Vala Gave Ulla, 2016,
oil on linen, 16 x 20 in.



DEBORAH KIRKLÍN
Wildflowers Northern California,
2016, watercolor on Arches,
17 x 24 in.

YING LI
Skip's Garden, 2007,
oil on canvas, 20 x 24 in.



down to droplets of water and tiny insects crawling on leaves. The flowers themselves, tulips for example, could be seen as metaphors for wealth. There were symbolic uses of certain flowers and colors as well. Flowers in paintings can be metaphors for the fleeting nature of life, for youth, love, cultural identity, female anatomy, and death.

In Jane Kenyon's poem, the memory of delphiniums and burgundy lilies conjure the warmth, movement, and sensuality of summer and relieves the reader of the colorless landscape of winter and despair. The poet creates a visual image, much like a painter, and the flowers are a metaphor for hope. —*Deborah Kirklín*

February: Thinking of Flowers

Now wind torments the field,
turning the white surface back
on itself, back and back on itself,
like an animal licking a wound.

Nothing but white—the air, the light;
only one brown milkweed pod
bobbing in the gully, smallest
brown boat on the immense tide.

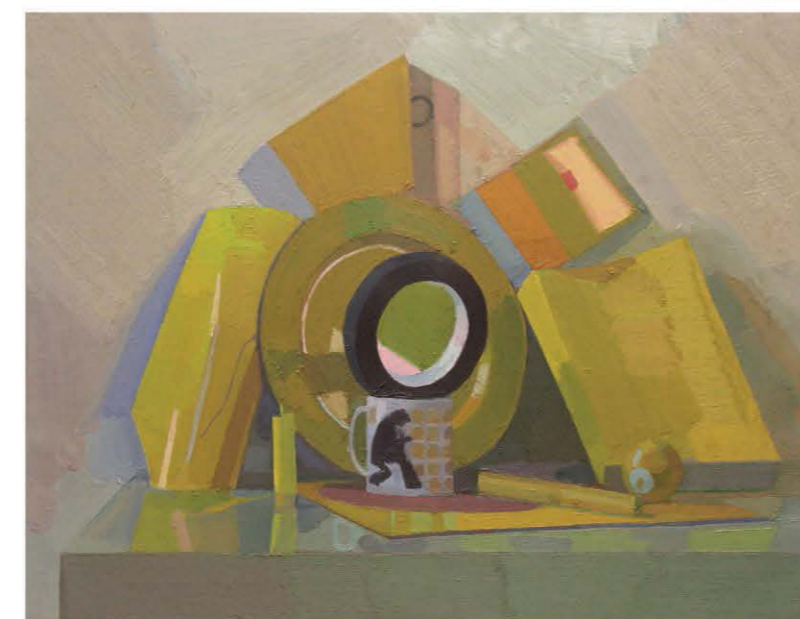
A single green sprouting thing
would restore me...

Then think of the tall delphinium,
swaying, or the bee when it comes
to the tongue of the burgundy lily.

Credit: Jane Kenyon, "February: Thinking of Flowers"
from *Collected Poems*. Copyright © 2005 by
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JOHN LEE
*Cubist Sunflower:
Elvis is Atlas*, 2016,
oil on linen, 28 x 36 in.



Below left:
SUSAN COHEN
Still Life in Grisaille, 2011,
oil on wood, 16 x 12 in.

Below right:
EMIL ROBINSON
A Valentine for Catherine,
2012, oil on panel, 10 x 10 in.



Above, top:
MATT KLOS
Summer Allegory, 2016,
oil on Panel, 28.5 x 30 in.

Above:
ELIZABETH HIGGINS
White Orchid at Window, 2016,
oil on canvas, 40 x 30 in.



Above left:
WILLIAM D. BARNES
Bouquet, 2006,
oil, 7 x 8 in.

Above right:
JOHN GOODRICH
Pink Roses, 2014,
watercolor, 11 x 10 in.

CATHERINE MAIZE
Untitled, 2015,
oil on panel, 6 x 8 in.

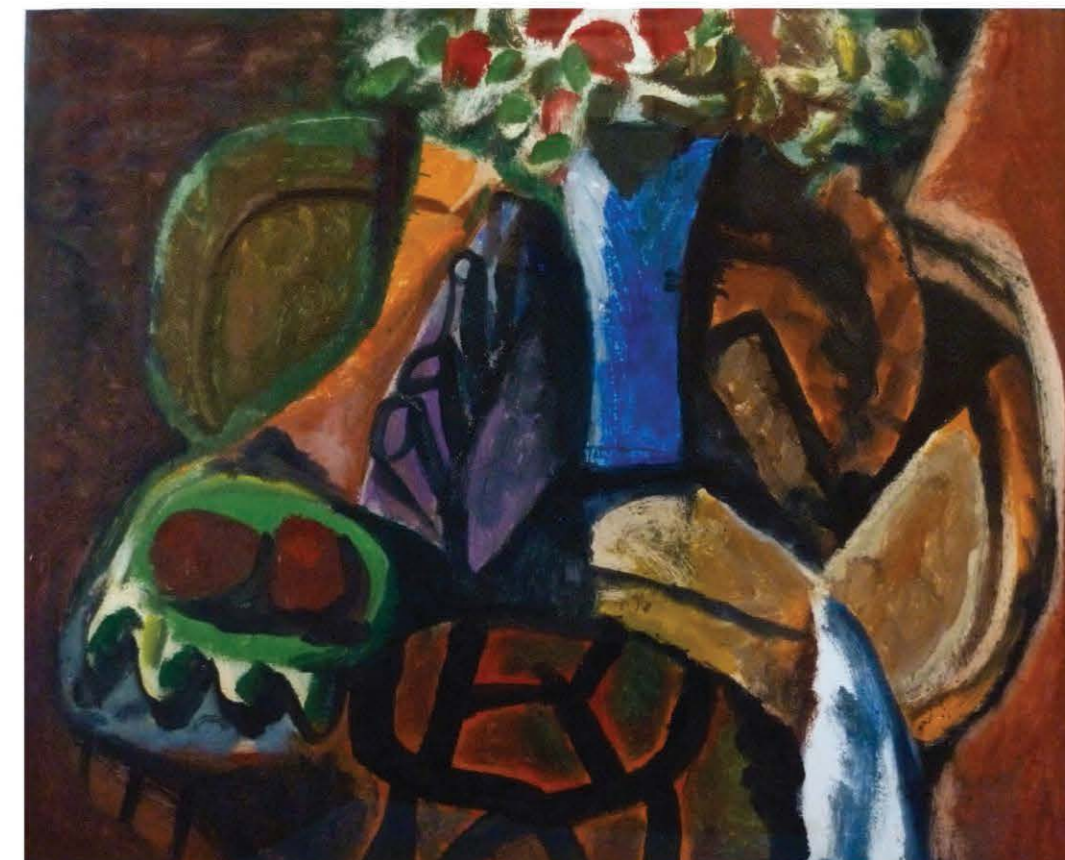


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ZEUXIS

Flowers as Metaphor

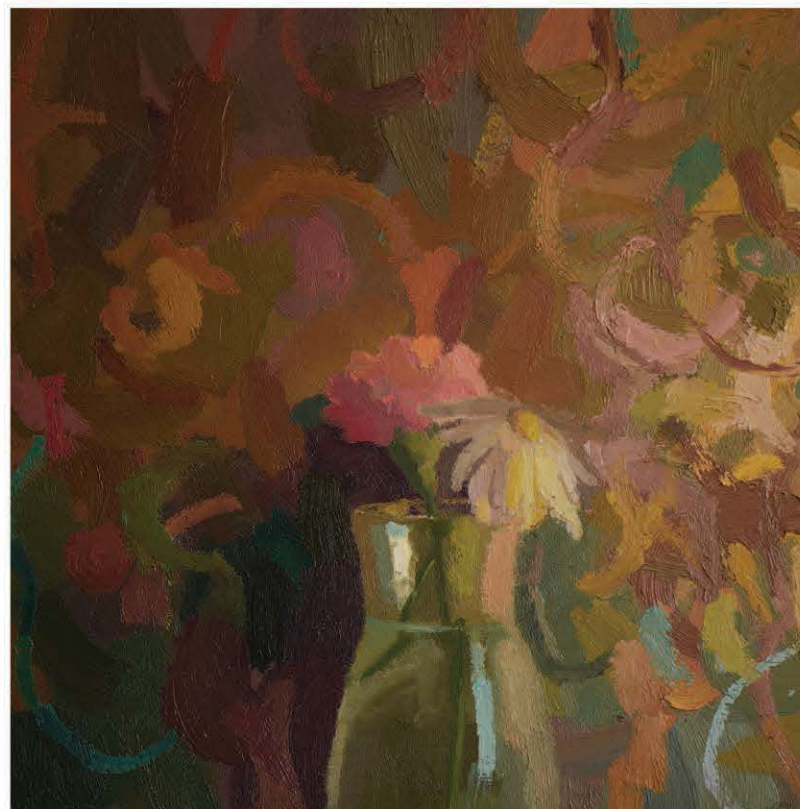


WILLIAM HARSH, *Table Army with Blue and Orange Vases, Red Flowers, and Fruit*, 2010,
monotype, 20.5 x 25 in., Courtesy Lonnie Lee, Vessel Gallery, Oakland

HENDRIX COLLEGE
1600 Washington Avenue, Conway, AR 72032
September 6-30, 2016

SANTA ROSA JUNIOR COLLEGE
1501 Mendocino Ave., Santa Rosa, CA 95401
November 17–December 15, 2016

WIEGAND GALLERY
Notre Dame de Namur University, 1500 Ralston Avenue, Belmont, CA 94002
January 25–February 25, 2017



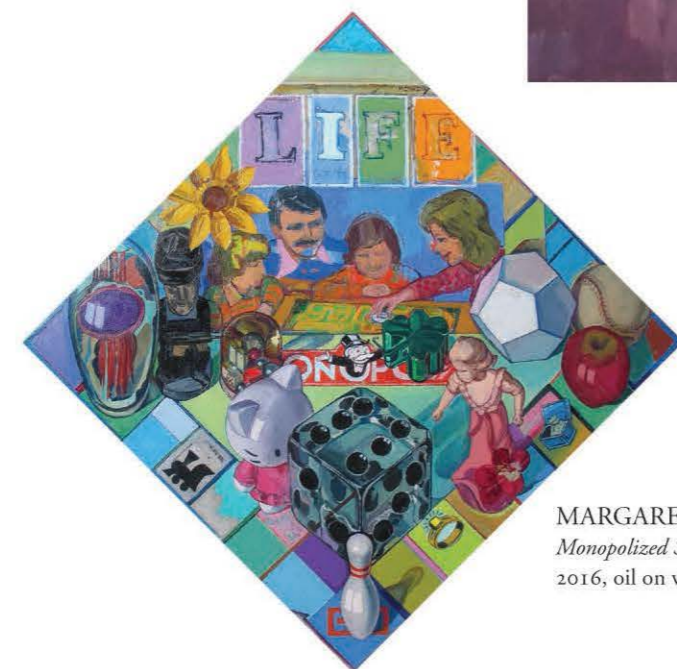
Above:
PHILIP JACKSON
Flowers #5, 2016,
oil on panel, 18 x 16 in.

Below left:
RITA BARAGONA
Yellow to Magenta-Primrose, 2015,
acrylic/oil/pastel, 15 x 16 in.

Below right:
ANTHONY MARTINO
Roses, casein on board,
15 x 17 in.



ZEUXIS IS A GRASS roots project founded in New York City in 1994. Its mission is to take the measure of contemporary still life painting, and it has organized scores of traveling shows which have been exhibited in New York and around the country. The current exhibition, *Flowers as Metaphor*, features the paintings of Zeuxis artists as well as guests, William Harsh and Philip Jackson. Several of the artists in the show, with the addition of Gabriel Laderman, have a hand here in explaining metaphor in painting and its poetic possibilities. The name Zeuxis derives from the ancient Greek still life painter of Pliny's *Natural History*.



MARGARET MCCANN
Monopolized Still Life #6 (LIFE),
2016, oil on wood, 28 x 28 in.

RUTH MILLER
Anemones and Sugar Bowl,
oil on canvas, 12 x 14 in.



IAN TORNAY
Still Life: Past and Present, 2016,
oil on canvas, 28 x 24 in.



RICHARD LA PRESTI
Bellflower I, 2016,
acrylic on canvas, 24 x 36 in.

Below right:
MEGAN WILLIAMSON
Wallpapers with Flowers, 2016,
oil on canvas, 18 x 16 in.

Below:
SANDRA STONE
Ombra, 2013,
oil on canvas, 12 x 10 in.



THERE ARE TWO strands to painting. One of them has to do with feeling the picture plane and the brush and paint, and feeling the motif in its space, light, and air. The other is becoming aware of the potential pictorial importance of observations in nature and of our actions on the canvas. The first makes sure that we will have a work which is alive and full of the magic of space, light and air. The second means that the work we do will have the possibility of reaching out to an observer.

Let me give you an example. I once saw a Paul Klee painting in a gallery on Madison Avenue. It was called *There Is No Way Out of the Castle*. It showed a view from the air of the interior of a building, with thick walls. Everything was drawn and painted lightly. There was



no heaviness, no detailed reference to thick walls or anything like that. But when I began traveling in the painting, I found that my eye was forced to move in specific ways and that I could never get back out of that trap. Paul Klee had made a lovable painting, light and airy, rather rosy in color, which nonetheless expressed the experience of being trapped. I call that experience in Klee a metaphoric one. For me, such an experience is a particularly desirable one in art, and a special thing that an artist can do. It makes us more like poets in our own medium.

Is metaphor a necessity in still life painting? I would say no. I know many great still life paintings in which close observation, the real kind, which includes awareness of movement, light and air and the picture plane is enough. Most of Chardin is like that. There is probably no greater still life painter. On the other hand, today how much space, light, and air we have is a personal decision. The art world does not really value those commodities as involved artists do. Our whole decision to paint within any of the traditional subject matter areas is a willed, if not willful, one. So why not also will to see how much poetic metaphor our work is capable of being freighted with? —Gabriel Laderman, June 2004



STEPHANIE RAUSCHENBUSCH
Amaryllis and William Morris Wallpapers,
2015, oil on linen, 17 x 13 in.

Below left:
PHYLLIS FLOYD
Looking Back #2, 2016,
oil on linen, 20 x 16 in.

Below:
JENNIFER MALONEY
Mother's Day, 2016,
oil on panel, 12 x 14 in.



SHELDON TAPLEY
Still Life with Flowers, 2007,
oil on panel, 36 x 48 in.

TIM KENNEDY
Zinnias, 2015,
oil on muslin panel, 8 x 10 in.



CARMELA KOLMAN
Pink Porch Painting #2, 2016,
oil on canvas, 22 x 28 in.



Right:
RICHARD CASTELLANA
Red Flowers, 2016,
oil on canvas, 26 x 20 in.

Below:
GWEN STRAHLE
Untitled, 2016,
oil on canvas, 20 x 15 in.



NOTFLOWERS? This is an exhibition of "flower" paintings as visual metaphor, or... Not Flowers? Flowers are there, but are not as crucial as the poetry, moods, emotions, thoughts they engender. In still life painting, relations among things can stand for relations among people; relations of people to their environment; or, the interior dialog of a person. An apple stands apart from a close-knit group of pears; a bottle balances unsteadily at the edge of a table. Is the flower in front of the wall, or in the wall paper? A visual metaphor perhaps for the ambiguities, uncertainties, and miscommunication we experience daily? It is with the essentially abstract terms of all visual art—line, value, color, temperature, proportion, space, rhythm, texture, scale—that the artists in this exhibition convey their response to the world through flowers. They are at the same time transfixed by the silent stillness of the objects that inhabit their domestic environment.

As the title of this exhibition implies, the viewer is encouraged to see not flowers, but what they stand for—you may see something the artists themselves did not. —Richard Castellana

