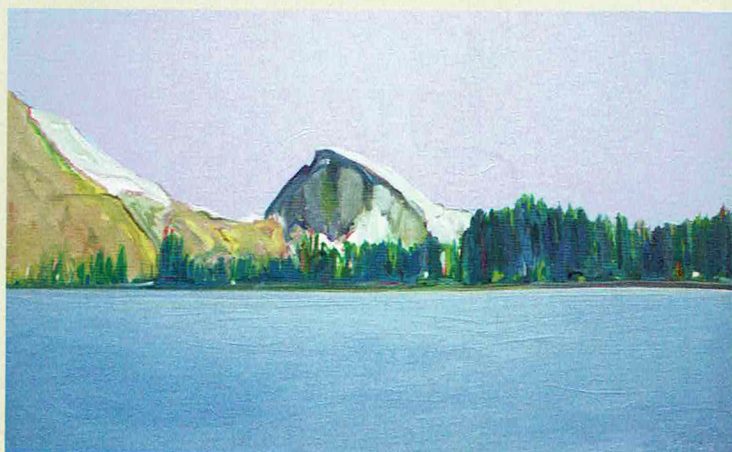


## COLLECTOR'S FOCUS PAINTING THE NATIONAL PARKS



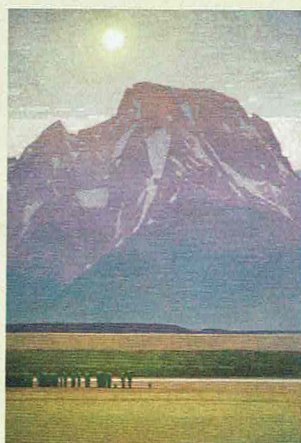
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**2. John Singer Sargent (1856-1925),** *A Tent in the Rockies*, 1916, watercolor on paper, 14<sup>15/16</sup> x 20<sup>1/2</sup>". Isabella Stewart Gardner Museum, Boston, MA. **3. Gregory Kondos,** *River Runs Through It, Yosemite*, oil on canvas, 24 x 42". Courtesy Caldwell Snyder, San Francisco, CA. **4. Curt Walters,** *Snow at the Grand Canyon*, oil on canvas, 40 x 60" **5. David Grossmann,** *Mount Moran with Late Afternoon Sun*, oil on linen, 60 x 40". Courtesy Altamira Fine Art, Scottsdale, AZ **6. Michael Coleman,** *A Hidden Place*, oil on linen, 20 x 14" **7. Michael Coleman** painting in Yellowstone before the big fire in 1988. **8. Michael Coleman,** *Geyser Basin*, oil, 14 x 20" **9. John Buxton,** *Great Falls of the Passaic*, oil, 56 x 35" **10. Robert Highsmith,** *Canyon Walk*, watercolor, 22 x 30" **11. John Buxton,** *Trilogy*, oil, 19 x 24"

in the vicinity of these hot springs is varied and beautiful beyond description." He also wrote, "In working I use my memory. This I have trained from youth, so that while sketching I impress indelibly upon my memory the features of the landscape and the combinations of coloring so that when back in the studio the watercolor will recall vividly all the striking peculiarities of the scenes visited."

Moran's fantastic paintings were proven true by Jackson's photographs. Some thought that Moran took artistic liberties but a critic described how Hayden stood up during the unveiling of the artist's now-famous painting *The Grand Canon of the Yellowstone*, and "showed point by point, the artist's devoted adherence to facts. Color, form, space, proportions, all were true; if the picture had not other merit it had this, that a

mine of scientific illustration is to be found in it."

Mount Moran in Grand Teton National Park is named for the artist. **David Grossmann** captures its majesty as it towers over the valley in his painting *Mount Moran with Late Afternoon Sun*. Grossmann's paintings, while "accurate," are full of the subtle emotional qualities that the landscape evokes. He writes, "When I paint the landscape, there is something in me that comes to life that doesn't happen any other way. I hope to capture some of that spark and to convey it through my paintings so that others can also share in that profound sense of beauty and peace."

**Curt Walters** was 19 when he first visited the Grand Canyon. He says, "I get the same feeling today as I did that first time..." Today he is one of the foremost painters of the Grand

Canyon, recording its seasons and its times of day in infinite variety. *Snow at the Grand Canyon*, not incidentally, depicts Moran Point on the South Rim, likely named for the famed artist of a century ago, although some claim it is named for his brother Peter who painted the canyon a decade before his brother.

Walters' love of the canyon extends to its conservation. He has dedicated time, money and paintings to the Grand Canyon Trust, whose mission "is to protect and restore the Colorado Plateau—its spectacular landscapes, flowing rivers, clean air, diversity of plants and animals, and areas of beauty and solitude."

Color, light, space and abstraction characterize the paintings of **Gregory Kondos**. Scott Shields of the Crocker Art Museum comments on the indivisibility of the landscape