

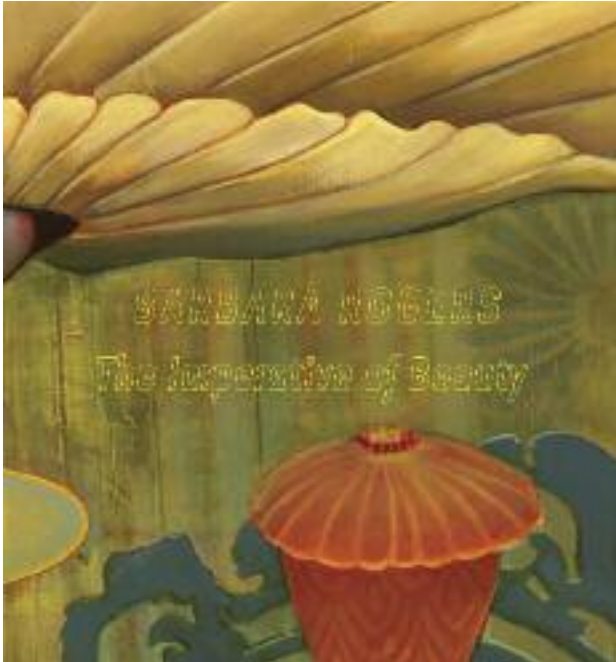


Hudson Hills

Spring 2012



Hudson Hills Press



by Paul J. Ivey, Carter Ratcliff, Barbara Rogers, and Marilyn A. Zeitlin

HARDCOVER \$60

10½ x 11 in. (26.6 x 28 cm)

224 pages

150 color plates

25 black & white

ISBN 978-1-55595-347-8

BISAC ART015020, ART016030

Exhibition information

Tucson Museum of Art

October 5, 2012–January 6, 2013

Also of interest

Colleen Browning: The Enchantment of Realism

978-1-55595-366-9

Robert Kushner: Gardens of Earthly Delight

978-1-55595-121-4

Barbara Rogers *The Imperative of Beauty*

April 2012

I want to remain vulnerable to beauty. I want to be stopped in my tracks by something I call beautiful that I have never noticed or seen before.

BARBARA ROGERS

Barbara Rogers came of age as an artist during the battle between figuration and abstraction. Never declaring full allegiance to the figurative movement or to pure abstraction, Rogers forged a style that placed the figure in a setting that includes rich foliage, creating tension through the suggestion of allegorical content.

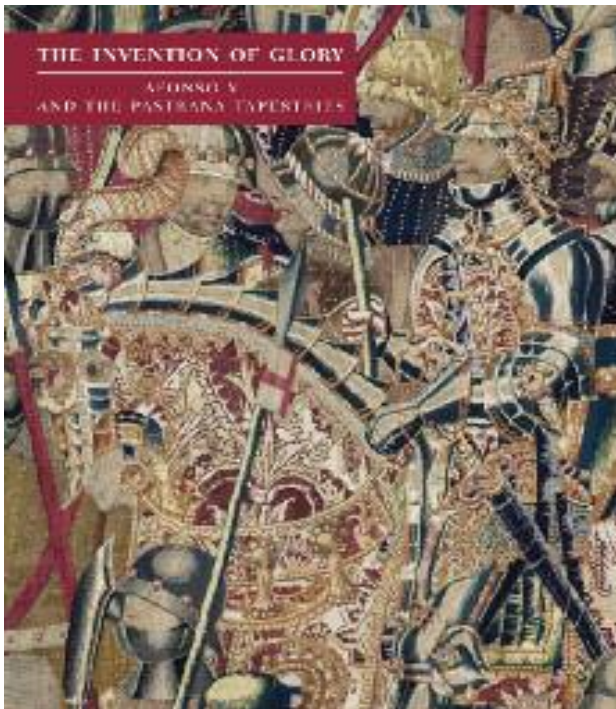
This first documentation of Rogers's life and work details her earliest influences and education, the shift following the storm, and her work that has grown increasingly complex and ambitious. The book documents not only the progress of an individual artist, but reflects the trajectory of women working in the arts in the latter part of the twentieth and early twenty-first centuries.

For more information, please contact

Hudson Hills Press, t 802-362-6450, f 802-362-6459, artbooks@hudsonhills.com



Hudson Hills Press



Essays by Miguel Ángel de Bunes Ibarra, Donald J. La Rocca, Dalila Rodrigues, and Yvan Maes De Wit

HARDCOVER \$65

11 x 12 in. (24 x 30 cm)

104 pages

70 color plates

1 black & white

ISBN 978-1-55595-375-1

**BISAC ART015020, ART006000, ART015030,
ART015080**

Exhibition information

***The Invention of Glory: Afonso V and the Pastrana
Tapestries***

National Gallery of Art, Washington, DC

September 18, 2011–January 8, 2012

Meadows Museum

Southern Methodist University, Dallas, Texas

February 5–May 13, 2012

The Invention of Glory *Afonso V and the Pastrana Tapestries*

December 2011

♦ This beautiful exhibition highlights the recently restored Pastrana tapestries, among the finest medieval examples

Commissioned in the 1470s most likely by Afonso V, king of Portugal, the Pastrana Tapestries are a group of four towering (12 by 36 feet each) tapestries memorializing his conquest of the Moroccan cities of Asilah and Tangier, near the entrance to the Strait of Gibraltar.

An impressive rendition in wool and silk woven by Flemish weavers, the tapestries display multicolored scenes of the day: military, royalty, and maritime life. The images are an anomaly in that they portray current experiences and not ancient or Biblical events.

Since the seventeenth century the Pastrana tapestries have been the property of the Collegiate Church of Our Lady of the Assumption in Pastrana, Spain. The tapestries recently underwent total conservation in Belgium after deterioration and damage. Now entirely restored, they are an outstanding discovery for both scholars and the general public.

For more information, please contact

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Hudson Hills Press



by Lucy R. Lippard, Tyler Stallings, and Dawn Hassett

HARDCOVER \$75

14½ x 9½ in. (36.8 x 24.1 cm)

196 pages

98 color plates

38 black & white

8-page gatefold

ISBN 978-1-55595-373-7

BISAC ART015020, PHO014000, PHO023040

Exhibition information

The Great Picture: The World's Largest Photograph & The Legacy Project

Great Park Gallery, Orange County Great Park, Irvine, California

November 5, 2011–January 29, 2012

Also of interest

American Horizon

The Photographs of Art Sinsabaugh

978-1-55595-230-3

Dark Beauty: Photographs of New Mexico

978-1-55595-370-6

The Great Picture *Making the World's Largest Photograph*

January 2012

♦ *The Great Picture* is a history-making gelatin silver photograph three stories high by eleven stories wide

♦ The image was made using a shuttered southern California F-18 jet hanger transformed into an enormous camera obscura—the largest camera ever made

Six accomplished photographers—Jerry Burchfield, Mark Chamberlain, Jacques Garnier, Rob Johnson, Douglas McCulloh, and Clayton Spada—known as The Legacy Project, aided by 400 artists, experts, and volunteers, transformed an abandoned southern California F-18 jet hangar, located at the Marine Corps Air Station El Toro (MCAS El Toro) in Orange County, into the largest camera ever made and then proceeded to produce the world's largest photograph, *The Great Picture*. The image is an enormous panoramic landscape of the California desert beyond the air station, which is destined to become the heart of the Orange County Great Park.

On July 12, 2006, The Legacy Project unveiled the world's largest photograph at a special reception held inside the world's largest camera. It has been exhibited only twice since then during a short viewing at Art Center College of Design, South Campus Wind Tunnel, Pasadena, California in 2007, and most recently this past winter at Central Academy of Fine Arts, Beijing, China. However, for the first time, Sweeney Art Gallery/Culver Center's presentation of *The Great Picture* will be accompanied by additional components that explore details behind its making and those who made it possible.

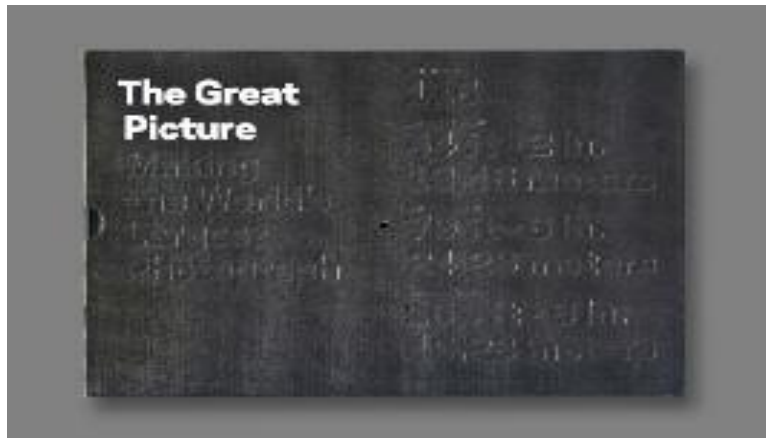
The Legacy Project has shown their work in more than 30 exhibitions in the United States and abroad. The Legacy Project will continue to work through 2017 as El Toro is transformed into the Orange County Great Park.

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The Great Picture
*Making the World's
Largest Photograph*

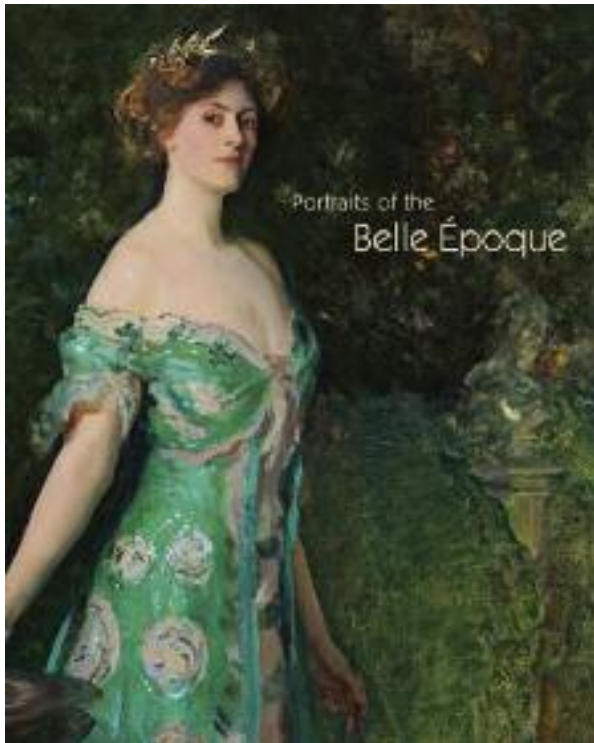
January 2012



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Editorial direction by Tomàs Llorens and Boye Llorens
Essays by Valeriano Bozal, Danièle Devynck,
Barbara Guidi, Boye Llorens, Tomàs Llorens, and Pilar
Pedraza

HARDCOVER \$85

9½ x 12 in. (24 x 30 cm)

272 pages

128 color plates

ISBN 978-1-55595-349-2

BISAC ART015020, ART015030, ART006000

Also of interest

***Storied Past: Four Centuries of French Drawings
from the Blanton Museum of Art***

978-1-55595-356-0

***European Paintings of the 19th Century
The Cleveland Museum of Art***

978-0-94071-752-7

***Irving Ramsay Wiles, N.A. 1861–1948
Portraits and Pictures, 1899–1948***

978-1-55595-359-1

Portraits of the Belle Époque

December 2011

- ♦ Details the pioneering initiative to elucidate portraiture and its significance in society during the late nineteenth and early twentieth centuries
- ♦ The exhibition brings together works from approximately forty museums and private collections in Europe and the United States

The historical period commonly referred to as the Belle Époque—the final decades of the nineteenth century and the beginning years of the twentieth—continues to intrigue primarily because of the progressive changes that occurred in the arts, which spanned the period from Impressionism to the early avant-garde movements.

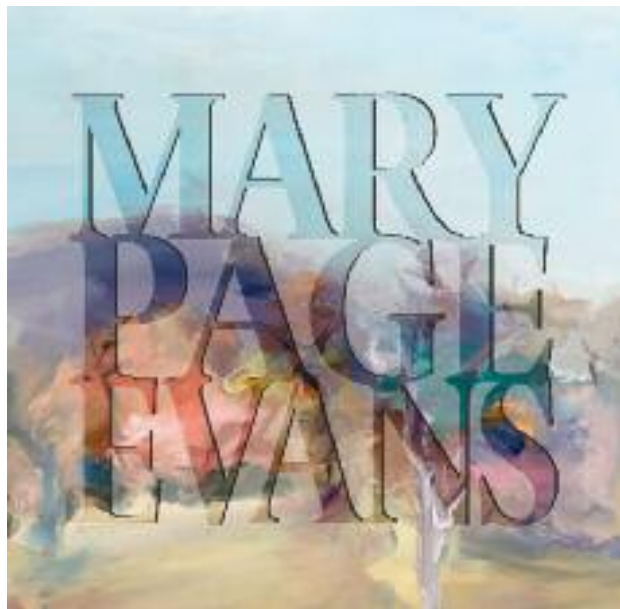
Although the art created during this era garnered esteem and a following, certain aspects of the artistic life that were crucial at the time have since been obscured or forgotten. One of the goals of the exhibition *Portraits of the Belle Époque* is to bring light to the art that characterized life through portraiture, a genre that not only best defines the timeframe but one that also illuminates the relationship between art and the society of the time.

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Essay by Bill Scott
Foreword by Danielle Rice
Interview with the artist by Heather Campbell Coyle

HARDCOVER \$45

9¼ x 9¼ in. (23½ x 23½ cm)

96 pages

75 color plates

ISBN 978-1-55595-374-4

BISAC ART015020, ART016030

Exhibition information

Painted Poetry: The Art of Mary Page Evans
Delaware Art Museum, Wilmington, Delaware
March 31–July 15, 2012

Also of interest

Nell Blaine: *Her Art and Life*
978-1-55595-113-9

Marcia Myers: *Twenty Years*
Paintings & Works on Paper 1982–2002
978-1-55595-246-4

John Stockwell: *Landscapes*
978-1-55595-236-5

Painted Poetry

The Art of Mary Page Evans

March 2012

Cézanne once said, 'Painting from nature is not copying the object, but realizing one's sensations.' When I paint the landscape, I feel like singing.

MARY PAGE EVANS

Wilmington-based painter Mary Page Evans works directly from nature, en plein air, seeking to capture a specific landscape, figure, tree, or sky. She is engaged by particularity, making an effort to establish the locale, the time of day, and the quality of light. Not surprisingly, her influences include the French impressionists and post-impressionists, as well as the abstract expressionist Joan Mitchell. Evans has worked at Claude Monet's garden in Giverny and names Cézanne as an inspiration. The painter Gene Davis described Evans's paintings as "hymns of unadulterated joy," and her accompanying exhibition, *Painted Poetry: The Art of Mary Page Evans*, promises to be a gorgeous celebration of nature and the human form, as well as a retrospective covering more than forty years of the painter's distinguished career.

"Art history has always played an important role in my work," explains Evans. "Having absorbed the structural lessons of Cézanne and the 'push-pull' principle of Hans Hofmann, I try to loosen the form and let color determine the structure and create the space. I strive for a visual back-and-forth in the space resulting from forms and colors reacting to each other—like music." Evans is widely collected and has works in the Delaware Art Museum, Wilmington, DE; National Museum of Women in the Arts, Washington, DC; and the State Museum of Pennsylvania, Harrisburg, PA, among others.

Bill Scott is a Philadelphia-based painter and critic.

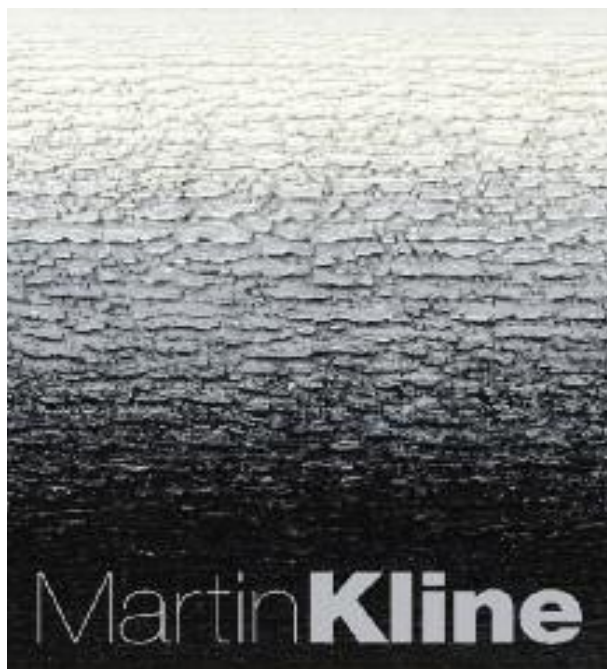
Danielle Rice is the executive director of Delaware Art Museum in Wilmington, Delaware.

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by Marshall N. Price with Henry Geldzahler, Barbara Rose, Linda Norden, Carter Ratcliff et al.

HARDCOVER \$50

9¾ x 12 in. (25 x 30 cm)

160 pages

115 color plates

ISBN 978-1-55595-348-5

BISAC ART015020, ART015110, ART016030

Exhibition information

Martin Kline: Romantic Nature

New Britain Museum of American Art

New Britain, Connecticut

March 17–June 17, 2012

Also of interest

Judy Pfaff

978-1-55595-222-8

Bigger, Better, More: The Art of Viola Frey

978-1-55595-305-8

Martin Kline *Romantic Nature*

March 2012

♦ Accompanies a survey exhibition of Martin Kline's work from 1993 to 2011

♦ Images from approximately 70 works from the exhibition focus on Kline's signature encaustic techniques

Martin Kline is an established artist known primarily for his heavily encrusted abstract encaustic works and unique bronze and stainless-steel-cast sculptures inspired by natural phenomena, Asian culture, and art history. His work has been exhibited and published internationally and is included in numerous public institutions including the Albertina, Vienna; Brooklyn Museum; The Cleveland Museum of Art; Harvard University's Fogg Art Museum; High Museum of Art, Atlanta; Kemper Museum of Contemporary Art, Kansas City; The Metropolitan Museum of Art; The Museum of Fine Arts, Houston; Portland Art Museum, OR; Princeton University Art Museum; Triton Foundation, Belgium; and the Whitney Museum of American Art.

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