



MUSEUM of NORTHERN ARIZONA
Celebrating the Colorado Plateau

11th Annual Gala

Saturday, June 17, 2017

LIVE AUCTION CATALOG

TONY ABEYTA



A Canyon to Remember You By
Oil on linen, 30 x 20 in.

BORN IN GALLUP, NM, TONY ABEYTA WAS INTRODUCED to the arts at an early age. His Anglo mother is a weaver and ceramicist, and his late father was a student of Dorothy Dunn. He began his formal education at the Institute of American Indian Arts in Santa Fe, New Mexico at age 16.

After graduating, he continued his studies at the Maryland Institute College of Art before heading to Europe, where he found freedom and artistic license through travel and studies in southern France and Florence, Italy. Upon his return, Abeyta earned his Master's Degree in Fine Arts from New York University.

His painting *Anthem* became the signature image for the opening of the Smithsonian's National Museum of the American Indian in Washington, DC in 2004. In 2012, Abeyta was named a Living Treasure by Santa Fe's Museum of Indian Arts & Culture and received the New Mexico Governor's Award for Excellence in the Arts. Abeyta's work is included in major museums across the country as well as numerous public and private collections. He divides his time between Santa Fe and Berkeley, California.

A primary theme in Abeyta's work is the emotional impact of landscape. Reminiscent of American Modernist Marsden Hartley's paintings of New Mexico and the work of German Expressionists, Abeyta's paintings convey the primal power of nature and the unifying harmony of land and sky, so archetypal of the West. Abeyta describes the impact of his childhood in the Southwest on his perception of nature: "*There exists a rhythm in the land where I was born. I spend a lot of time deciphering the light, the cascades of mesas into canyons, the marriage between earth and sky and the light as it constantly changes at whim, the intensity of rock formations, and the sage and chamisa that accent this poetic experience, unlike anywhere else I have seen. I am beckoned to remember it and then to paint it.*"

BRUCE AIKEN

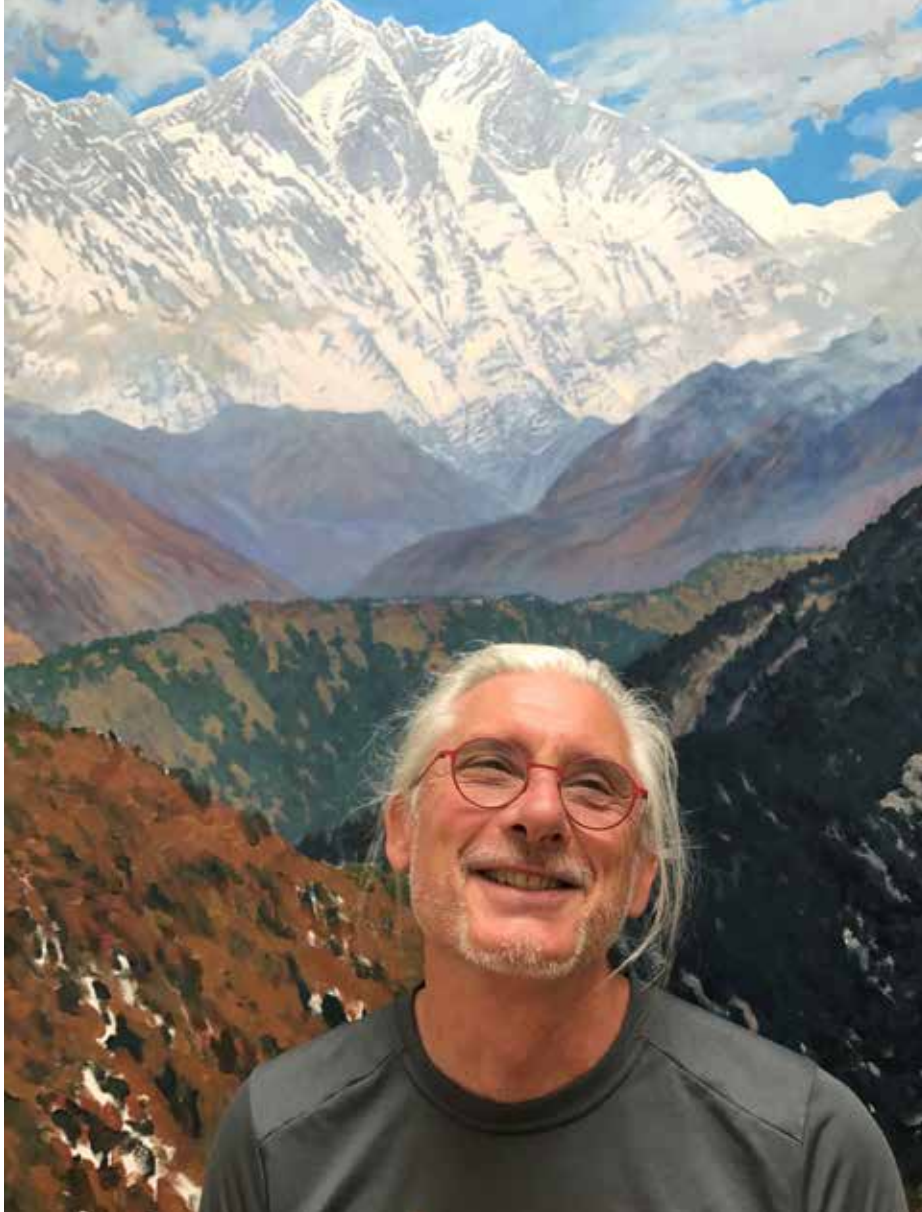


PHOTO BY DAWN KISH

Lhotse

Oil on canvas, 64 x 52 in.

Channel, ABC's Good Morning America, CBS's 48 Hours, People Magazine, and National Geographic Magazine.

Lhotse marks a significant turning point in Aiken's career. After over forty years of immersive study of Grand Canyon and the surrounding region, he traveled halfway across the world in search of a new muse. In November of 2016 Aiken trekked into the Khumbu region of Nepal to view the highest mountains in the world. There he spent six weeks in the Himalayas sketching the staggeringly beautiful mountains. Flagstaff-based filmmaker Meredith Meeks captured a portrait of the artist discovering new inspiration in a forthcoming film. In keeping with his nature, Aiken returned to Flagstaff fueled by a passion to know his subject through painting it. Lhotse, the fourth highest mountain in the world at nearly 28,000 feet, is the first in a series of paintings of this monumental range that Aiken will undertake.

BEST KNOWN AS ONE OF TODAY'S LEADING PAINTERS

of the Grand Canyon and the American Southwest, Bruce Aiken was born in New York City in 1950, where he was classically trained at the School of Visual Arts. As a young man, he left New York with a vision to find a more compelling muse. After arriving in Arizona in 1970, it did not take him long to discover the Grand Canyon. There he maintained a dual career as a working artist and part time National Park Service employee from 1972 through 2006. Aiken's work has been shown and collected around the world in museum, corporate and private collections, including special commissions from NASA and the White House. Recent career highlights include his 2011 retrospective exhibit at the Museum of Northern Arizona and the 2007 publication of his award-winning book, *Bruce Aiken's Grand Canyon – An Intimate Affair*. Aiken's life and career have also been documented by the History Channel, Disney

SHONTO BEGAY



Effect of a Distant Burn

Oil on canvas, 18 x 24 in.

SHONTO BEGAY WAS BORN IN A HOGAN IN SHONTO, ARIZONA,

to parents who lived as traditional Diné (Navajo) people. Begay spent 10 years working as a National Park Service ranger at Grand Teton National Park in Wyoming and Navajo National Monument in Arizona.

A professional artist since 1983, he spends his time painting and speaking to audiences of all ages. His art has been exhibited in more than 50 shows in galleries and museums including the Wheelwright Museum of the American Indian in Santa Fe, American Indian Contemporary Arts Museum in San Francisco, Phoenix Art Museum, and most recently, the Phoenix Airport Museum. Begay received an Associates of Fine Art degree at the Institute of American Indian Arts in Santa Fe, and a Bachelor of Fine Arts degree from California College of Arts and Crafts. Begay presents his personal history as a Navajo who draws upon his culture in its modern context. “I have always had a love for art. From a very young age, I found excitement in the experience of drawing. To recreate facets of my universe in varying degrees has always been my life’s adventure. My message is simple,” says Begay, “build bridges through the arts and stories of your culture, validate and share these visions and voices. Celebrate your personal identity through the arts. In my talks, I am as much a student as I am a teacher.”

Effect of a Distant Burn pays homage to the grandfather tree, drawing meaning from the potent symbol of juniper— its trunk twisting toward the sun. Beside the tree a young woman looks across a wide and hazy valley. All of us in this region recognize the diffused quality of sunlight filtered through the residual haze of a distant forest fire. Begay describes the fire as a revitalization of the forest—a force of creation rather than destruction. Each confident brushstroke makes every element of the painting vibrate with the vital heat and energy of that fire, or perhaps expresses the passion burning inside the solitary figure.

MARY-RUSSELL FERRELL COLTON



Arizona Landscape
c. 1912-20. Oil on
canvas board, 8 x 10 in.

THIS SPECIAL OPPORTUNITY TO ACQUIRE AN ORIGINAL PAINTING

by Museum of Northern Arizona co-founder Mary-Russell Ferrell Colton is made possible by Mark Sublette Medicine Man Gallery. Colton's artistic career began at age 15 at the Philadelphia School of Design for Women from which she graduated in 1909. In 1917 Colton, along with nine professional women artist peers, established "The Ten Philadelphia Women Painters" group, which held independent exhibitions of members' work through 1945 and worked widely to advance public appreciation for women's art. Following marriage to Dr. Harold S. Colton in 1912 and relocation to Flagstaff in 1926, Colton continued her avocational work alongside her painting. As MNA's first curator of art and ethnology, she advocated for public school arts education in the Arizona State Legislature, organized her new state's First Annual Exhibition of Arizona Artists (1929-35), founded the Hopi Craftsman Show and later the Navajo Craftsman Exhibition (now renamed as two of the Museum's four annual festivals of art and culture), and collaborated with then Museum Curator of Art Virgil Hubert and Hopi artisans to establish Hopi silver overlay as a new expression of Native American art. In 1959, the Indian Arts and Crafts Board of the U.S. Department of Interior awarded her a Citation of Merit. Colton was inducted into the Arizona Women's Hall of Fame in 1981, its inaugural year.

Arizona Landscape was most recently included in the Phippen Museum's "Arizona's Pioneering Women: Early Women Artists (1905-1945)" from March 3, 2012 to June 1, 2012, "Collecting the West: The Colton Legacy," at the Desert Caballeros Museum from December 14, 2012 to March 3, 2013, and at Mark Sublette Medicine Man Gallery on December 7, 2013. This unsigned study, in a reproduction Mary-Russell Ferrell Colton frame, was purchased by Mark Sublette Medicine Man Gallery directly from the artist's granddaughter.

MARY-RUSSELL FERRELL COLTON



Ship Harbor Mt. Desert (Sullen Sea)

c. 1912-20. Oil on
canvas board, 8 x 10 in.

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CODY DeLONG



Easy Morning

Oil on canvas, 18 x 24 in.

AN ATTENDEE OF THE LOVELAND ACADEMY OF FINE ARTS AND

Scottsdale Artists School, Cody DeLong considers himself a lifelong student of art. He began his career as a commercial artist, before making a major career change. DeLong spent four years traveling to remote sites across the country honing his skills as an oil painter. Eventually he settled on Jerome, Arizona as the place to open his studio and gallery, though he still travels frequently to paint *en plein air*. In recent years, DeLong has exhibited at the Phippen Museum, Museum of Northern Arizona, and the Pearce Museum in Corsicana, Texas. A founding member and former Vice President of the Arizona Plein Air Painters, DeLong has won numerous awards for his *plein air* paintings. His awards include Artists Choice Award at the Plein Air New Mexico event in Santa Fe (2007), a Vasari Award at the Sedona Plein Air Festival (2008), Best in Show at the Plein Air Painters Annual Members Show (2009), and first place at the 2010 Paint the Aspens *plein air* event, as well as Best in Show at the 2010 Grand Canyon Plein Air Invitational. In 2010 he earned a spot on the prestigious “Paint the Parks Top 100” list. More recently, DeLong won the Artist’s Choice Award at the 2015 Grand Canyon Plein Air Invitational, First Place in Painting at the Sedona Arts Festival (2015). DeLong has been featured in numerous magazines and books, and received scholarships both for teaching and his artwork.

“Easy Morning resulted from an early morning plein air painting session near Yaki Point along the South Rim of the Grand Canyon. During last year’s Celebration of Art, I would get up very early each day during the week to arrive at my chosen painting location for sunrise. The first twenty minutes of light entering the canyon are often the most dramatic. That morning at Yaki was exceptionally beautiful with a soft light coming in under the clouds. The effect did not last long, and my photos didn’t do it justice, but the colors were etched in my memory, and I’m very happy with the way this painting captures that mood I had standing there in awe.” – CODY DeLONG

LINDA GLOVER GOOCH



Earthy Compliments

Oil on linen, 9 x 12 in.

A WESTERNER HER WHOLE LIFE, LINDA GLOVER GOOCH

grew up in the warmth of the Southwest. She developed a love of landscape spending her childhood playing in the orchard groves, washes, and arroyos of southern California. Glover Gooch embraces the vast scenes that stretch across the West. Honored with numerous awards and recognitions, her paintings have been featured in museums and exhibitions including, twelve years exhibiting in *Cowgirl Up! Art from the Other Half of the West* at the Desert Caballeros Western Museum in Wickenburg, Arizona. Other exhibitions include, *Prevailing Winds*, the Booth Museum of Western Art in Cartersville Georgia, *Celebration of Art* at the Grand Canyon, and *In the Footsteps of Thomas Moran Plein Air Invitational* in Zion National Park, and *A Timeless Legacy Women Artists of Glacier National Park* at the Hockaday Museum in Kalispell, Montana.

Additionally, her work is featured in numerous publications including “Art of the National Parks, Historic Connections, Contemporary Interpretations,” a showcase of America’s finest artists who paint in the country’s National Parks, and *Art of the West*, *Southwest Art*, and *PleinAir* magazine. She is a Signature Member of Oil Painters of America, and a Master Signature Member of American Women Artists. Glover Gooch is represented by Lee Youngman Galleries in Calistoga, California, The Illume Gallery of Fine Art in Salt Lake City, Utah, Mary Williams Fine Art in Boulder Colorado, and Dick Idol Galleries in Whitefish, Montana.

MERRILL MAHAFFEY



Marble Canyon

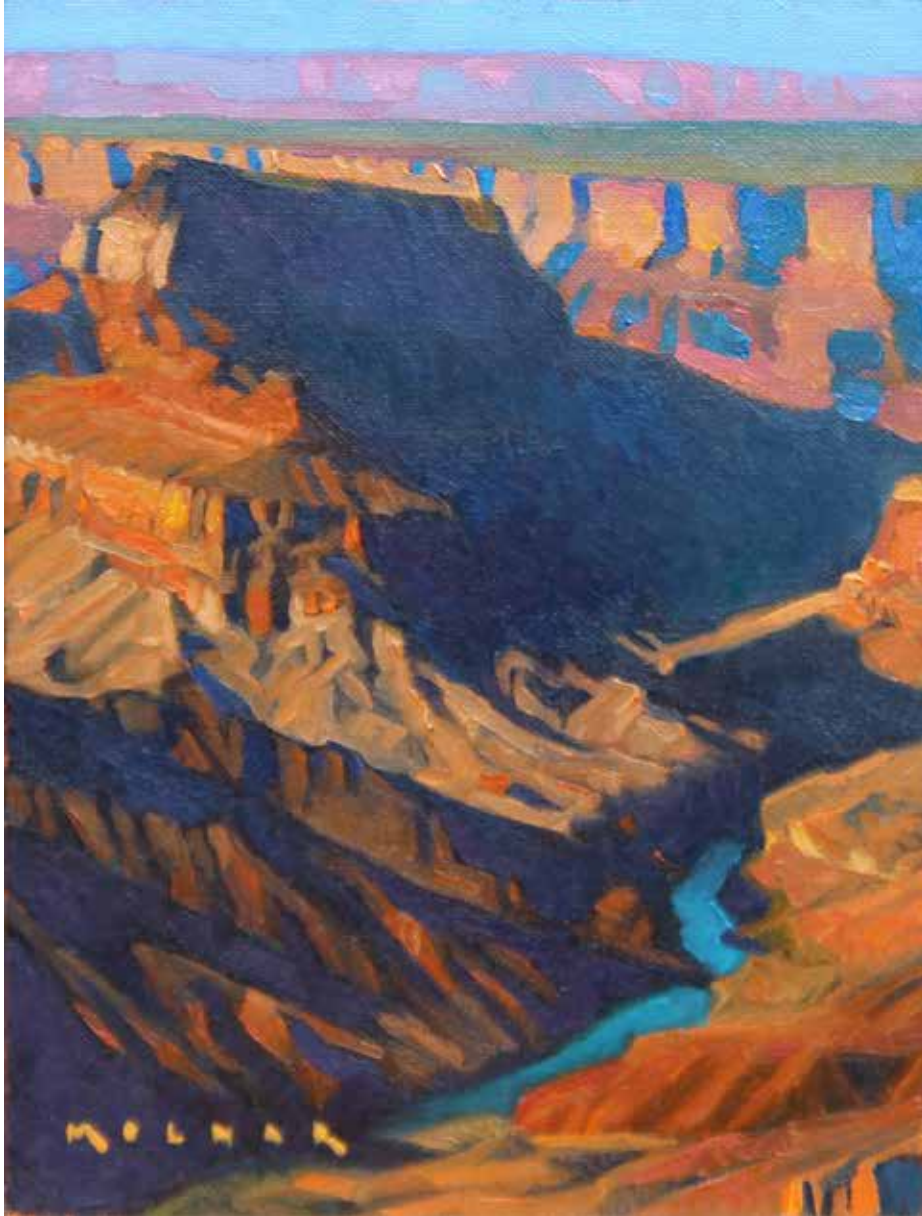
Acrylic on canvas, 28 x 40 in.

MERRILL MAHAFFEY WAS BORN IN 1937 IN ALBUQUERQUE, New Mexico and spent his childhood in Grand Junction, Colorado. As an avid outdoorsman, Mahaffey has redefined the great western landscape with his brush. He has climbed, skied, rafted, fished, rode horseback, and strolled through the subjects of his paintings.

The monumental landscapes form Mahaffey's palette and canvas reflect his high standards of craftsmanship, exploration and invention in a style that is ever evolving. Bridging realism and modernism, he has refined a link between aesthetics and environmental concerns. Merrill Mahaffey has become one of the leading Western artist of our time who continues to lead the way for new generations of artist-explorers.

Mahaffey completed his formal art education in California and Arizona, receiving his BFA from Sacramento State and MFA from Arizona State University. His works are in many collections worldwide including the Smithsonian's National Museum of Art, Metropolitan Museum of Art, Phoenix Art Museum, and the National Park Service.

MARCIA MOLNAR



Turquoise Reflections

Oil on linen, 8 x 6 in.

"I have never settled into one style or limited myself to one subject. Having the opportunity to spend time in two different places during the year has encouraged me to try new things. As an artist I find New York City to be as breathtaking as Grand Canyon at sunset and going through the museums, Cy Twombly's work is as thought provoking as Edgar Payne's paintings are beautiful. I can see things riding the subway or on a ranch that capture my imagination. Perhaps it is being immersed in a life force so different than my own that leaves a lasting memory of light, movement, and color. The random experience has the power to evoke an emotion and then become a painting. It is by remaining flexible and open that I continue to grow as an artist and a human being. I can't wait to find the next inspiration wherever it is!" – MARCIA MOLNAR

MOLNAR LIVES IN PRESCOTT, Arizona with her artist husband, George. Together, they explore and paint Arizona ranch life as well as the Grand Canyon. Their two children have moved to New York City which explains why Marcia spends so much of her time there. The artist's formative years were spent in her father's gallery in Carmel, California. She moved on to do commissioned portraiture for many years, and then took up landscape painting. Today she prefers to paint a combination of all her experiences, from ranch life to Grand Canyon to New York City. She shows in Mountain Trails Gallery in Sedona.

Presently, Molnar's life is one of contrasts. In summer, she camps and paints *en plein air* on the rim of Grand Canyon. At other times, she finds herself in New York City wandering through the Metropolitan Museum of Art, Museum of Modern Art, and Central Park. These disparate experiences are beginning to affect her work.

Molnar won Best in Show at the 2016 Grand Canyon *Celebration of Art*, and has been featured in *Cowgirl Up! Art from the Other Half of the West* and *Stormy Weather: Western Atmospheres* at the Desert Caballeros Western Museum in Wickenburg, Arizona.

PAULINE NEZ



*Klagetoh Style Wool
Navajo Rug*
44 x 68 in.

KLAGETOH STYLE RUGS GET THEIR NAME FROM A SMALL SETTLEMENT south of Ganado where they primarily originated in, which means “Hidden Springs.” Klagetoh rugs resemble Ganado-style rugs in patterning, and in their use of Don Lorenzo Hubbell’s preferred palette of red, gray, white, and black. As in this exquisite example, Klagetoh weavers reversed the Ganado color scheme, featuring red, white, and black motifs on a gray ground.

SERENA SUPPLEE



When the Stories Come Out

Oil on canvas, 40 x 40 in.

THE BEAUTY, TRUTH, AND FREEDOM OF CANYONS AND RIVERS

pulse through Serena Supplee. Thirty-five years of living and loving the Colorado Plateau serve as the current of inspiration for Supplee's artwork. She paints with watercolors and oils, working from her own drawings rather than photographs, to give her imagination more reign.

She graduated with a BFA from Northern Arizona University, before moving to Moab, Utah. For a decade she worked as a guide on the Colorado, Green, and San Juan Rivers, and she continues to row her boat and follow her heart down rivers that inspire her painting. Her passionate palette captures the expansion of rims, the movement of rivers, the dance of clouds, the splendor of starlight, and the lighting on canyon walls which have long captivated the mind and soul of many a romantic Westerner. Supplee has shown extensively throughout the Southwest including recent exhibitions at the Historic Kolb Studio in Grand Canyon National Park, Edge of the Cedars State Park Museum (Blanding, UT), Deadhorse Point State Park (Moab, UT), St. George Art Museum (St. George, UT), Powell Museum (Page, AZ), and many others. Her work is included in private and public collections including the Grand Canyon Association's permanent collection and the St. Francis Episcopal Church in Moab, Utah. Early in 2018, Supplee will be featured in a duo exhibition with Flagstaff-based glass artist, George Averbek at the Museum of Northern Arizona.

DAWN SUTHERLAND



The Last Morning

Oil on canvas, 16 x 20 in.

DAWN SUTHERLAND IS A PAINTER OF SOUTHWEST LANDSCAPES.

Sutherland was a teacher in her first life, and a college counselor in her second. She began her third life as a painter in 2001. An avid gardener and hiker, she, her husband, Stan, and their cats moved to Arizona in 2003. There, her paintbrushes met the challenge of intense blue skies, distant horizons, canyon mazes, and crazy quilts of wildflowers blanketing the earth.

“Painting outdoors, *en plein air*, uniquely captures the depth, definition, and feeling of the landscape before me. I feel there is almost always a near-perfect composition provided by nature. Sometimes a scene calls out loudly to be painted; sometimes I hear only a mere whisper. These are the images that find their way to my heart and my canvas.”

Dawn, Stan, and their three cats live in Flagstaff. When not painting or teaching, she can be found either in her gardens “painting” with plants or exploring hiking trails. She participated in the 2014 Sedona Plein Air Festival, the 2014, 2015, and 2016 Grand Canyon Celebration of Art, and will return to paint in the Celebration of Art, September of 2017. A founding member of Arizona Plein Air Painters, she is also a member of The Nature Conservancy, Grand Canyon Association, Best Friends, and Morris Animal Foundation.

“**The Last Morning** is a bend in the Colorado River where one realizes there is an imminent return to the other world, the one left behind for this adventure through Grand Canyon. Imagine nine days floating on a liquid green ribbon between rising walls of stone, crashing through roller-coaster rapids, then as a chorus of canyon crickets singing background music as sleep descends under the crystal clear night sky, still feeling the motion of the raft on the rhythm of the River. Waiting back home are all the things and obligations that faded from memory by the second day, after hearing the first call of a canyon wren, and watching starlight give way to the first pink tinge of sunrise. Releasing one world of cacophony for another of calm, the return is inevitable, then realizing the return to the Canyon will be inevitable, you take a piece and the peace of the Canyon home.” – DAWN SUTHERLAND

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The **Gala Weekend** is the Museum's main fundraiser of the year. All proceeds support the museum and its programs in education, research, and collections. MNA is a private, nonprofit 501(c)(3) educational organization that receives no regular tax-based funding. Support from donors and members is essential to ensuring MNA's bright future.



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