

Metamorphosis of the Mundane



Thomas Colville Fine Art

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Metamorphosis of the Mundane

We have staged a themed exhibition that explores the creative process. The works shown here draw upon subject matter not commonly chosen by artists. These are unusual or common place, ugly, or even grotesque images that have been transformed through the artist's perspective into works of art. Viewing these works, we can participate in this transformation, sharing in the artist's point of view and experiencing their creative process. Because these are not the type of subjects traditionally chosen for their aesthetic appeal, this transformation can be truly surprising.

Two examples by Joseph Stella illustrate his mastery in evoking texture. An odd, unassuming piece of bark becomes an object that commands our attention through Stella's nuanced handling of its surface features. Similarly, the artist has chosen to concentrate in this work on just the coarse, thinning hair and rough skin of an old man's head to poetically transform it through his descriptive powers. Beauty can be discovered in the process of looking at even the most unlikely objects if our attention can be led to it through the hand of a master.

Throughout my booth there are works in many other categories illustrating this metamorphosis of otherwise mundane subjects into works of art. I hope you will come to visit me and share in this process of discovery.

VISUAL IRONY | Objects that mock our perception of reality



DE SCOTT EVANS | *Cat in a Crate*, circa 1887 | Oil on canvas
10 1/8 x 12 1/8 x 8 3/8 inches | Signed S.S David lower right front



DE SCOTT EVANS | *A New Variety, Try One*, circa 1885 | Oil on canvas
12 x 10 inches | Signed S.S David lower right

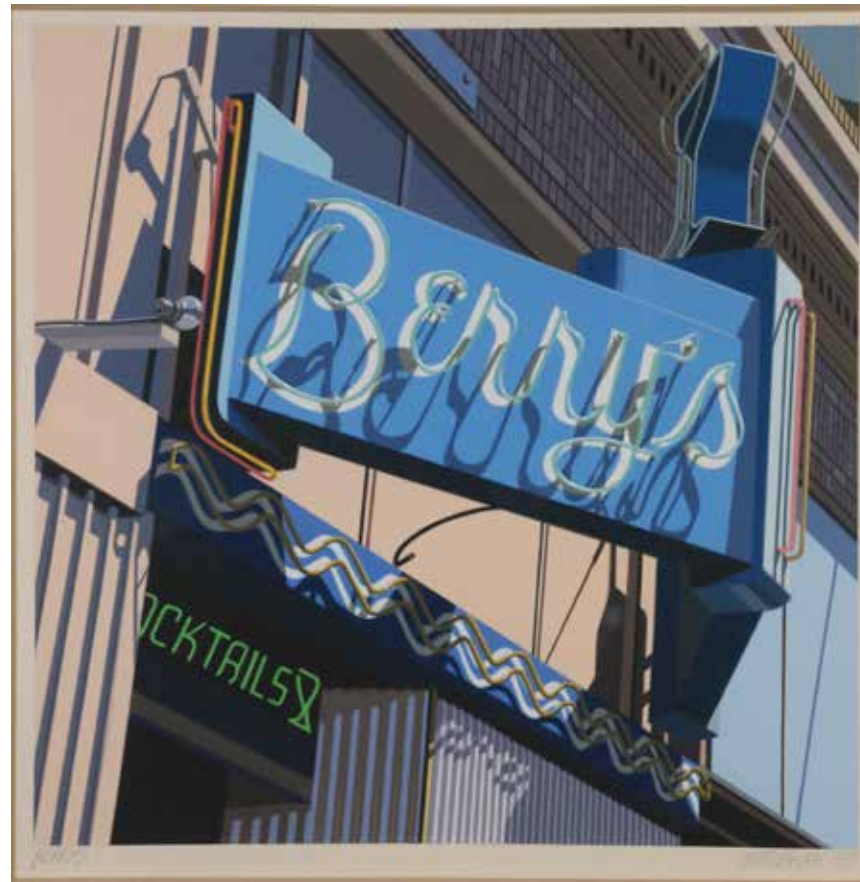
Poetry in the Prosaic
Discovering beauty in the context of the ordinary



LOUISE NEVELSON | *Royal Winds*, 1960 | Wood
43 3/4 x 13 1/4 x 11 1/2 inches | Signed and dated *Nevelson, 1960* top



EMIL CARLSEN | *Hearthstone*, 1922 | Oil on panel
15 x 15 7/8 inches | Signed and dated *Emil. Carlsen 1922*
lower left



ROBERT COTTINGHAM | *The Sign at Berry's*, 1979
10 1/2 x 10 1/2 inches | Signed and dated *COTTINGHAM 1979* lower right



OLGA WEISS | *White Blossoms and Butterflies*, circa 1885-90
| Oil on panel | 6 7/8 x 10 5/8 inches | Indistinctly signed
lower right



JOHN WILLIAM HILL | *Thistles*, circa 1865 | Watercolor
on paper | 6 3/4 inches | Signed *J. W. Hill* lower right

The Time-worn Surface | The evocative appeal of the familiar and nostalgic



JOHN FREDERICK PETO | *Market Basket, Hat & Umbrella*, 1900 | Oil on canvas | 10 x 16 inches
Inscribed *Painted by My Father/ John Frederick Peto 1900/ Helen Peto Smiley/ 1949* on reverse



WERNER DREWES | *African Violet*, 1947 | Oil on canvas
22 1/2 x 17 1/2 inches | Signed and dated DREWES / 47 lower left

Structural Transformation Reinvigoration of the familiar through abstraction



GEORGE L.K. MORRIS | *Indian Composition*, circa 1935 | Oil on canvas
13 x 15 1/2 inches | Signed Morris lower right



WERNER DREWES | *Lighthouse and Gulls*, 1948 | Oil on canvas
28 x 18 inches | Signed and dated DREWES / 48 lower right



ALEXANDER HARRISON | *Beach Tides*, circa 1895 | Oil on canvas
12 x 39 inches | Signed *A. Harrison* lower left

Minimalist Landscape
The contemplative understatement of
tonalism

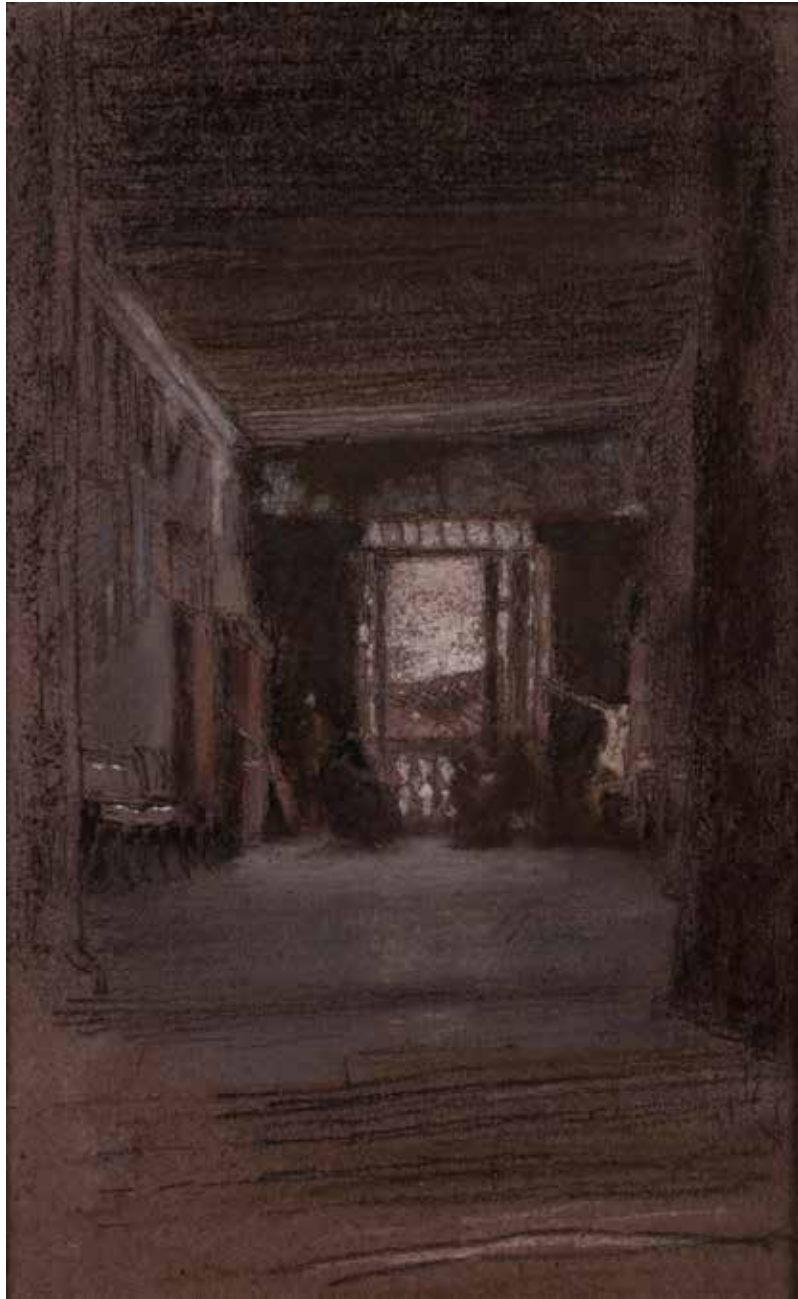


DWIGHT WILLIAM TRYON | *Salt Marshes, December, 1890* | Oil on panel
24 x 36 inches | Signed and dated *D.W. Tryon 1890* lower left

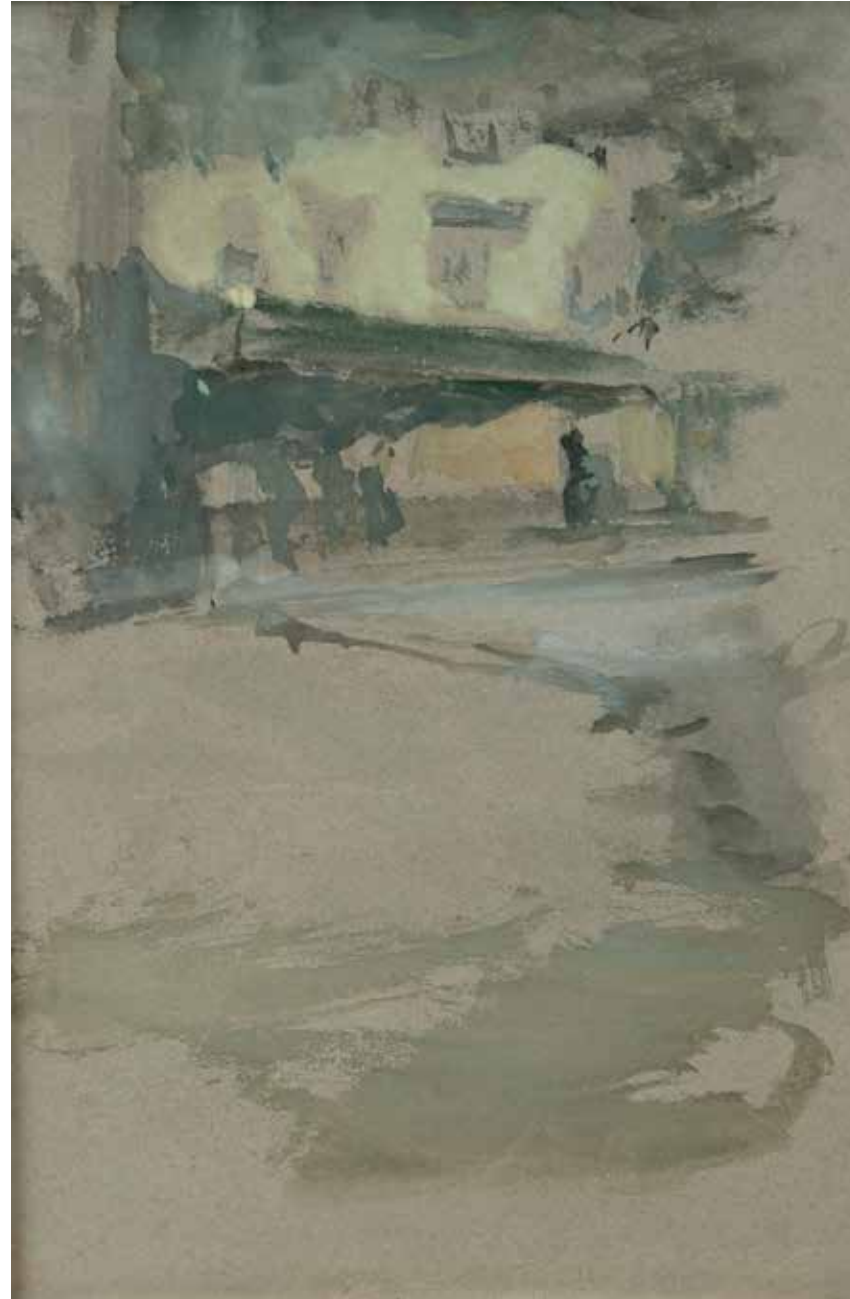
Beauty in the Beast | Aesthetic transformation of the abnormal



Ephemeral Images | The transient nature of remembered imagery



JAMES McNEILL WHISTLER | *The Palace in Rags*, 1879-80
Chalk and pastel on brown paper | 11 x 6 1/2 inches



JAMES McNEILL WHISTLER | *Penthouse of the Public House in St. Ives, Cornwall*, circa 1883-84
Watercolor on paper | 6 1/2 x 4 1/2 inches

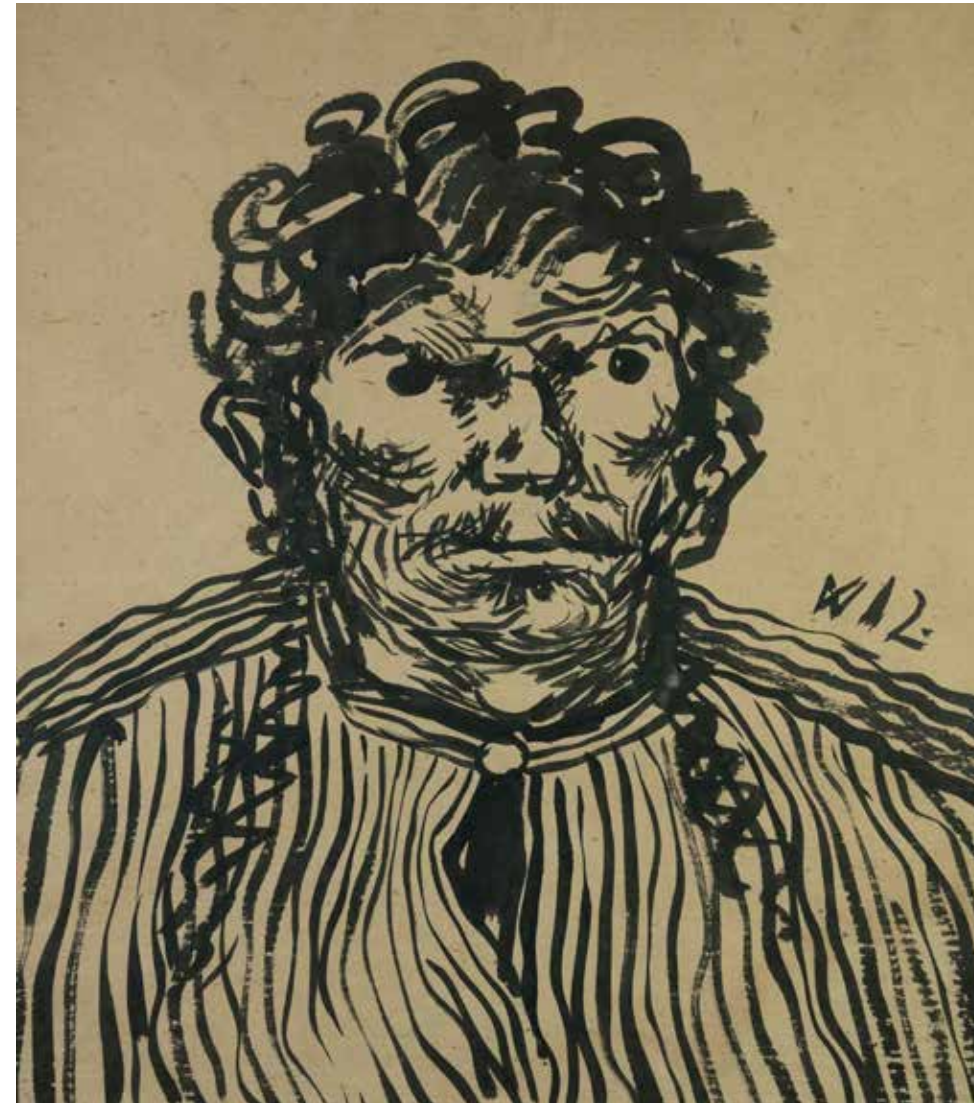


GIORGIO MORANDI | *Paesaggio, Casa bruciata*, 1959
Watercolor and graphite on paper | 13 1/4 x 9 3/4 inches
Signed and dated *Morandi 1959* lower left

The Blunt Image | The power of the crude and primitive



WILHELM MORGNER | *The Crucifix*, 1912
Ink wash on paper | 19 x 26 inches | Initialed and dated *W 12* lower right



WILHELM MORGNER | *Self-Portrait*, 1912
Ink on paper | 29 x 19 1/2 inches
Monogrammed and dated *12* lower right



KARL SCHMIDT-ROTLUFF | *Mann und Weib*, 1912
Woodcut | 9 3/8 x 11 7/8 inches
Signed and dated *S. Rottluff 1912* lower left

Refining the Gritty | A poet of squalor

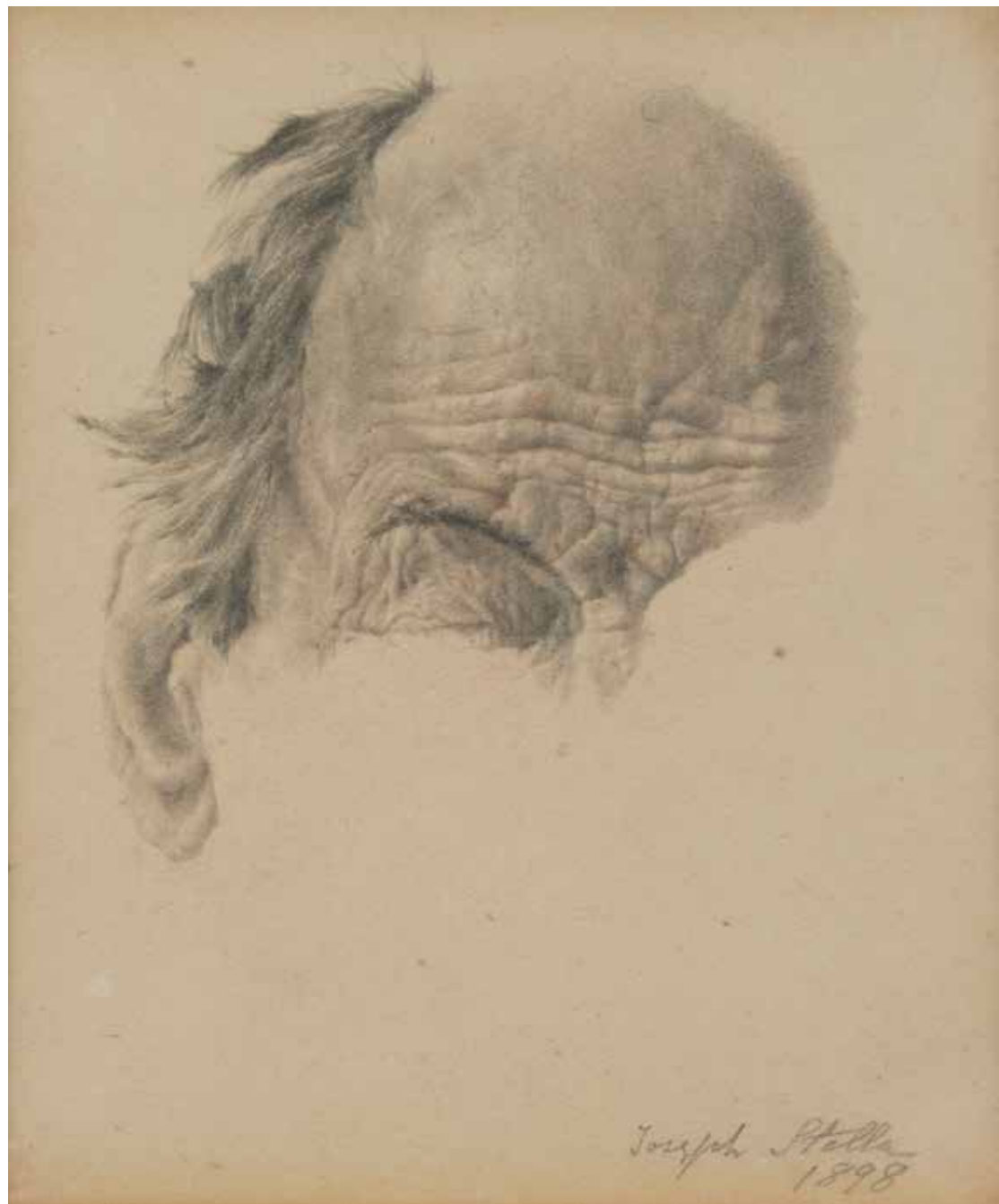


JOSEPH STELLA | *Painter's Row As It Stood in the Spring of 1908 (Pittsburgh)*, 1910
Charcoal on paper laid down on board | 11 3/4 x 18 1/2 inches
Signed STELLA lower right and dated 1910 lower left



JOSEPH STELLA | *Painter's Row: Dark Bedroom*, 1908
Charcoal on paper | 12 1/2 x 16 inches | Signed J STELLA lower right

A Fascination with Materiality | A focus on the tactile

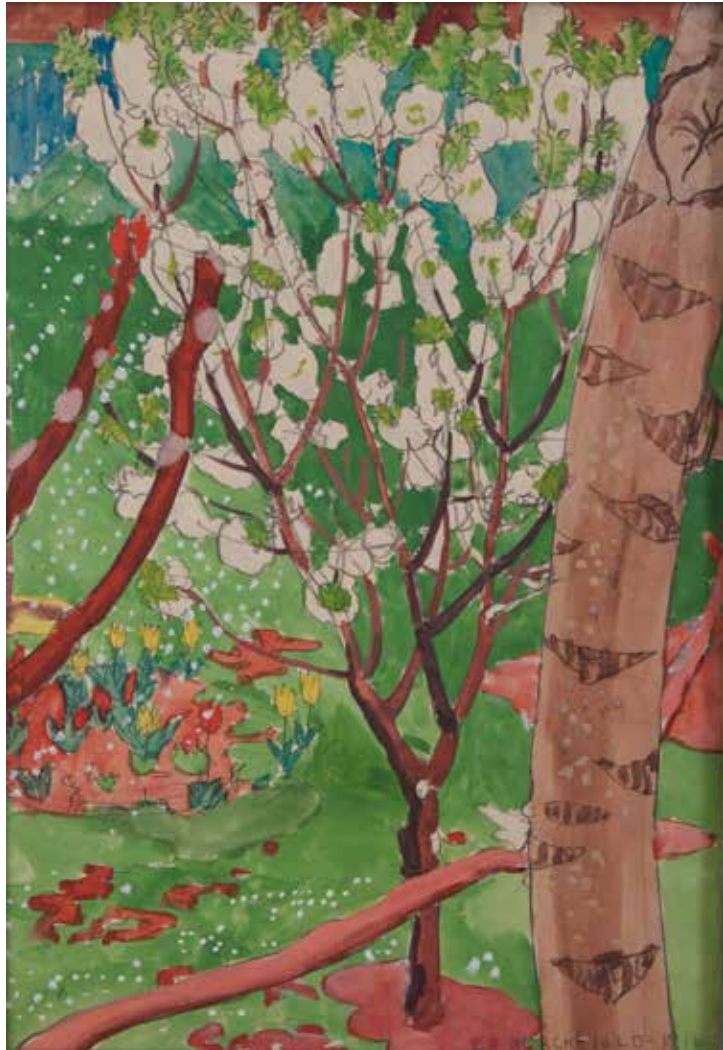


JOSEPH STELLA | *Study of a Man's Head*, 1898
Pencil and red chalk on paper | 9 x 7 3/4 inches
Signed and dated *Joseph Stella 1898* lower right



JOSEPH STELLA | *Bark*, 1900
Oil on paper | 4 1/2 x 9 3/4 inches | Signed and dated *Joseph Stella 1900* upper right

Random Groupings | Beauty in nature's unexpected patterns



CHARLES BURCHFIELD | *Cherry Tree in May*, 1916
Watercolor over pencil on paper | 14 x 10 inches
Signed and dated C. E. Burchfield 1916 lower right



CHARLES BURCHFIELD | *Cherry Tree in May*, 1916
Watercolor over pencil on paper | 14 x 10 inches
Signed and dated C. E. Burchfield 1916 lower right

EMIL NOLDE | *Tulpen and Kakteen*, circa 1935
Gouache on wove paper | 10 3/8 x 18 inches
Signed *Nolde* lower left



WINSLOW HOMER | *Orange Tree, Nassau*, 1885
Watercolor on paper | 14 x 20 1/2 inches
Signed and dated *Winslow Homer* 1885 lower left