

14 *Previews of Works For Sale at Upcoming Shows* **WESTERN ART** COLLECTOR

OCTOBER 2008



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UPCOMING GROUP SHOW
Up to 30 weeks on show
Sept. 27-Oct. 11, 2008

Whistle Pik Galleries
425 E. Main St.
Fredericksburg, TX 78624
(800) 999-0820

SHOW LOCATION FREDERICKSBURG, TX

MARK HAWORTH AND D. LARUE MAHLKE

A vision of Texas

Texas artists Mark Haworth and D. LaRue Mahlke have teamed up to present the scenery of the Lone Star State in an upcoming show at Whistle Pik Galleries in Fredericksburg, Texas.

Haworth's statements in oils are bold while Mahlke speaks in subtle pastels. Both painters share a love of their native state in works that complement each other; Mahlke focuses on the eastern region and Haworth on the western, with some overlap in the beautiful Hill Country.

"When people think of the Texas Hill Country, they think of bluebonnets, but there's so much more than that," says Mark Haworth, "there are rock barns, walls and houses. This is sheep and goat country."

Haworth depicts the unkept and often overlooked side of the Hill Country in his new painting titled *Tres Compadres*, which shows three goats and a barn placed among scrub oaks. The abandoned barn is typical of ranches located south of Fredericksburg, where Haworth resides.

"I love going out there because a lot of those barns are weathered down and look great to paint. The land out there is unkept and lends to a lot of texture," Haworth says.

Haworth's depiction of trees has struck a chord among collectors, and cypresses in particular have become a signature subject matter. Haworth presents an ideal example of cypresses turning reddish-orange in autumn in his painting titled *Autumn's Peak*. Peering through tree limbs gives the viewer a sense of the obscured background.

"I had a great vantage on a bank looking down into a scene," Haworth recalls. "I like the angle and the tapestry of orange in front of you, but it was a challenge to do all those little limbs."

Haworth depicts the rugged and unrelenting desert typical of the Big Bend area in his piece titled *Desert View*. Despite its isolation and the fact that everything there either pokes, jabs or sticks visitors, Haworth says he's attracted to the land's beautiful, silver light.

"I think it's one of my best paintings I've painted

recently because it's a new theme for me. It really portrays a sense of place and I like the color harmonies," he adds. "It draws you to the canyon back there. You want to walk out there and see what's back there."

The Big Bend, Guadalupe Mountains and Pecos Mountains are among the new regions that Haworth is exploring.

"I have this relationship with West Texas that I didn't know I had until I went out there. West Texas has opened up another avenue to me," he says. "The landscape and silver light are remarkable. Everything turns to golden light when the sun sets. My format has gotten much larger because of my going out to Big Bend and the Guadalupe Mountains."

Inspired by deceased artists such as Willard Leroy Metcalf and Isaac Levitan, Haworth's style resembles impressionistic realism. Rather than concentrating on minute details, Haworth uses suggestive colors, inviting the viewer to participate in the painting.

"I try to get down to the real substance of the landscape," Haworth says. "When you achieve that poetry in a landscape, it has a true emotion to it. If you can make the viewer feel that sense of place, it leaves a powerful emotional feeling."

D. LaRue Mahlke uses pastels to convey the simpler and quieter side of the eastern Texas landscape. For this show, she is exploring new parts of the state that she has never painted before, like West Texas and the Texas Panhandle. Inspired by several trips to these regions over the past few years, she says, "It's exciting to me to do new work that's strong in design and subtle in color."

Most noted for her solid design and color harmony, Mahlke frequently paints small to medium pieces, however, in this show, she is moving toward a larger format such as 18-by-24 inches.

"Taking a smaller work and enlarging it is always a challenge because I have to include more detail in the foreground," says Mahlke. "These are simple subjects, so for me the challenge is adding more detail, but I'm gradually moving toward that way."

Mahlke's tonal approach to landscapes and skies create an intimate conversation between the viewer and



Mark Haworth, *Desert View*, oil, 30 x 40"

The Collector Says ...

"When I decided to collect art that featured the Texas Hill Country, Mark Haworth was the top artist on my list and remains there."

—Johnny Wright



Mark Haworth, *Autumn's Peak*, oil, 30 x 40"

the subject matter. This latest body of work, mainly inspired by location, depicts where the coastal plains meet the edge of the Hill Country. Whether influenced by light or mood, Mahlike transforms simple, everyday scenes—like scrub brush—that most people overlook into poetry of place.

While traveling the back roads near her home in Georgetown, Mahlike found inspiration among subtle color shifts in the grass caused by a front that had just passed through. The artist captures this fleeting moment in *February Front*.

"What attracted me to that scene was the rain-saturated color, inspired by color shifts of warms and cools I saw in the grass," she recalls.

The paintings *Golden Moment* and *100% Chance* illustrate Mahlike's strong sense of atmosphere and sense of place. She captures such rare moments in time by being out among nature, doing plein air studies, and taking photos for future reference. Back in the studio, Mahlike tries to recreate her initial concept, painting from the heart.

The Collectors' Say ...

"When we moved to Texas eight years ago we decided that we would like to buy and support local artists. Our first purchase was a small landscape of Denise LaRue Mahlike's that we came across at an art fair. From there we have continued adding to our collection. Her paintings have such a feeling of calm and beauty about them and her cloud formations are wonderful. We like her sense of color and movement."

—Dewayne and Faith Perry



D. LaRue Mahlike, *February Front*, pastel, 12 x 12"



Mark Haworth, *Tres Compadres*, oil, 24 x 36"



D. LaRue Mahlke, *Signs of Spring*, pastel, 18 x 24"



D. LaRue Mahlke, *Golden Moment*, pastel, 6 1/2 x 10"

"I do best, I've discovered over the past year, if I can put myself back in that place and experience the sights, sounds and smells and let that dictate . . . my paint flows a little easier," she says.

Mahlke creates recognizable subjects without producing exact renditions, allowing the viewer to have a part in the painting. In her quest to evoke an emotional response from viewers, Mahlke combines different strokes and blends the edges with many layers to lead the eye across the canvas. This washy affect appears throughout the

piece in different areas, similar to an oil painting that has textures.

"Almost everyone comments on the feeling that the painting gives them, and that makes me feel good," says Mahlke. "For me, painting is a gift we're given. That spiritual connection also motivates me to want to do my best work and convey that to the viewer." TM

For a direct link to the exhibiting gallery go to www.westernartcollector.com

Price Range Indicator

Mark Haworth

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
1996	\$1,200	\$3,000	\$6,500
2001	\$1,800	\$5,000	\$9,500
2008	\$2,400	\$7,500	\$14,000

D. LaRue Mahlke

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2003	\$650	\$1,200	\$2,000
2008	\$1,200	\$3,000	\$8,000

The Gallery Says . . .

"Mark's and Dentse's work captures the emotional essence of a scene without painting every detail. Mark takes a bold, deliberate impressionistic approach with his oil paintings, contrasting warm and cool tones, whereas Dentse uses a more tonal array of pastels allowing them to convey their own feelings for the Southwestern landscape. Their collectors not only glimpse the world through their eyes, but their hearts as well."

—Tim Taylor, owner, Whistle Pig Galleries