

**Subject:** Gary Huber spring 2011 newsletter  
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## Late Spring Greetings, Fellow Art Lovers

It's funny, looking back at last summer's newsletter, I see I was writing about how much snow was on the mountains and how green was our valley. I could say the same things again this year and say it in ALL CAPS to emphasize the point. Some parts of our Bighorn Mountains report an amazing 320% of average snowpack. I saw one photo of a snow plow crew clearing one of the roads across the mountains that's closed for the winter, standing in front of a 25' drift.



All that snow should lead to some great painting adventures this summer. The creeks are flowing full but thankfully we've been spared any flooding around here. That should mean my favorite subject, mountain streams, will be paintable for several more months at least. I've got a trip to Yellowstone Park and the Tetons planned for July and hiking excursions into the Bighorns on a regular basis. The wild flowers could be extraordinary although I can't imagine them better than last year.

This past year has brought great experiences and some sad ones. I haven't gotten all the painting done I would have liked due to some health issues in my family back in Pennsylvania, but hopefully that's behind us. I've had gallery closings and paintings that had to be retrieved from a gallery that wasn't paying their artists. On the other side of the coin, I've been blessed to get work accepted into some very prestigious national art shows, received more than my fair share of awards and recognition, and best of all have a solo museum show to announce. If you want to hear about the brighter side of the coin, please read on.

## Solo Show: Of Mountains and Meadows

The first thing I want to tell you about is that I am being honored by the Bradford Brinton Memorial & Museum with a small solo show this summer. In fact it opens next Saturday, June 25 with a reception from 5-7 p.m. The show will remain open for most of the summer, closing August 4th. It's so exciting to have such a great exhibition space during the height of the museum's season.



The show material was hand-selected by museum director and curator, Ken Schuster. It was fun to watch him make selections and hear his reasons. He chose from among the pieces that most affected him but he tried to make sure that a broad representation of themes and motifs were presented. It feels to me like the show is a very good representation of my current work, not just the kind of work for which I'm best



known.

In the past several years I've gotten more interested and competent in representing a feeling or mood more so than just a place. That's probably the reason my paintings have been accepted in so many high-profile shows and received honors lately. Certainly I put a lot of feeling and emotion into the work, often drawing upon experiences I had as a child: camping with the Scouts, playing in the brook that ran through our property, haying on the farm or traipsing through the autumn woods in back of our house. My goal is to evoke feeling and emotion in viewers through our shared experiences. It's been gratifying to hear from people how the work gives them such a strong sense of connection with their own memories.

So while, this, my first solo museum show will only include 15 paintings, I think it will be fun to see and I'm certainly interested in hearing comments from any of you that attend. The museum is in Big Horn, just south of Sheridan, Wyoming, a very picturesque setting.

## Awards and Recognition



This year again I had the distinction of a painting being selected for the **International Association of Pastel Societies' Juried Exhibition**. The 18th such exhibition was at the Hispanic Arts Center in Albuquerque, New Mexico. What made this year's show exciting was that it was held in conjunction with the organization's biennial convention, also in Albuquerque.



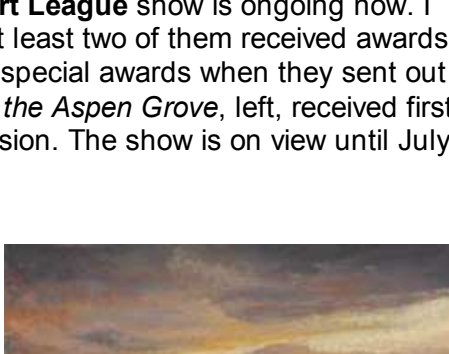
About 600 pastellists had a chance to view the exhibition. I attended the convention and was pleased to receive frequent accolades from my peers. There was so much fantastic work in the show that it was easy to remain humble.

One of the best reasons to paint is the camaraderie of fellow artists. The IAPS convention brings together some of the best pastellists from around the world to exchange ideas, view each others' work and get re-inspired. The painting I had on view was *May Snow and Megaliths*, a composition based on the snow we had last May and Clear Creek which runs out of the mountain canyon through our little town of Buffalo, Wyoming.

*March Fields*, above right, was selected for the exhibition, **Pastels U.S.A.**, sponsored by the Pastel Society of the West Coast. This year their exhibition is at the Haggin Museum in Stockton, California. Another museum show for the résumé! From all reports it is a beautiful show and remains open until June 19th.



The **46th Annual Cody Country Art League** show is ongoing now. I have four pieces in the show and at least two of them received awards. I believe they hadn't finalized all the special awards when they sent out notice about the main judging. *Into the Aspen Grove*, left, received first place in the professional pastel division. The show is on view until July in Cody, WY.



Look for my work in these other summer shows:

**Pastels in Light**, at The Gallery at 48 Natoma, Folsom, CA, July 15-September 1;  
**Visions**, at The Great Frameup, Longmont, CO, June 10-30;  
**62nd Annual National Art Show**, Wind River Valley Artists' Guild, Dubois, WY, July 16-26.



Check the [News and Events page](#) of my web site for current information about the shows. I've applied to a number of others which will be posted on the web site in due time.

## What Else is New?



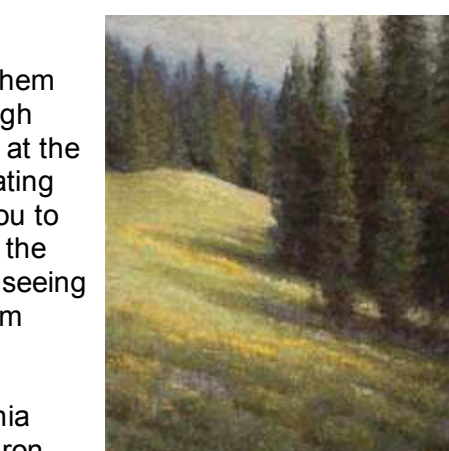
I'd like to share with you a little more of the work I've done in the past year. Frankly, it's embarrassing that so much time has gone by since writing a newsletter, but maybe when you see what I've been up to you will be kind enough to forgive me. Time truly does fly.



Last fall the cottonwoods and aspen seemed to enjoy a longer than normal season of color. I found some good painting spots around Buffalo and in the nearby mountains. In the field I've been experimenting with oil again. *French Creek Road Study* on the right is an example. I'll keep working at it and maybe someday my oils will be up to the same snuff that the pastels are. I enjoy working with oil paint, especially outdoors because they are more portable and less sensitive to environmental hazards like rain and wind. You can even wear gloves to paint in oil and that's not so easy with pastel.



I've made a number of paintings from an expedition to western Wyoming and Idaho in January. *Last Hurrah* at the left and *Winter's Robe* at the top are from that adventure. We snowshoed into the Tetons and *Last Hurrah* was the view as we emerged looking across Jackson Hole. *Winter's Robe* is earlier the same day looking towards the famous Sleeping Indian which didn't look very Indian-like that day.



Wildflowers are among my favorite subjects. The meadows get full of them when we have enough moisture. High Summer, on the right, is a meadow at the foot of the Teton Range. What I'm trying to do there is capture the exhilarating vibrancy of the meadow. It isn't enough to make a pretty picture. I want you to feel the sunlight, the warmth, the moisture evaporating off the plants into the late morning air. There's more than a slight tingle of excitement from just seeing a black bear ripping apart a log only moments before right about where I'm standing.



Several years ago my parents in Pennsylvania hosted an open garden for the Rhododendron Society of America. It turned out to be not only the perfect weekend in May for rhodies but the azaleas were in full bloom as well. Looking from the driveway down into the gully in front of my parents' house early in the morning was both vibrant with color yet serene with morning haze.

And speaking of haze, coming into Jackson Hole one day, the sky was turning orange in the middle of the afternoon for no reason I could fathom at the time. *Mt. Moran from Mormon Row* commemorates the strange phenomenon. As it turns out there was a forest fire somewhere to the west and as the light veil of smoke came between me and the sun, the sky glowed eerily. The effect lasted right into sunset and was the inspiration for another painting that's in my Bradford Brinton show.



Enjoy the summer. I hope to see you if your road leads to Wyoming.  
-Gary

P.S. If you no longer wish to receive my art updates, please let me know by replying to this message with "Cancel" in the subject line.