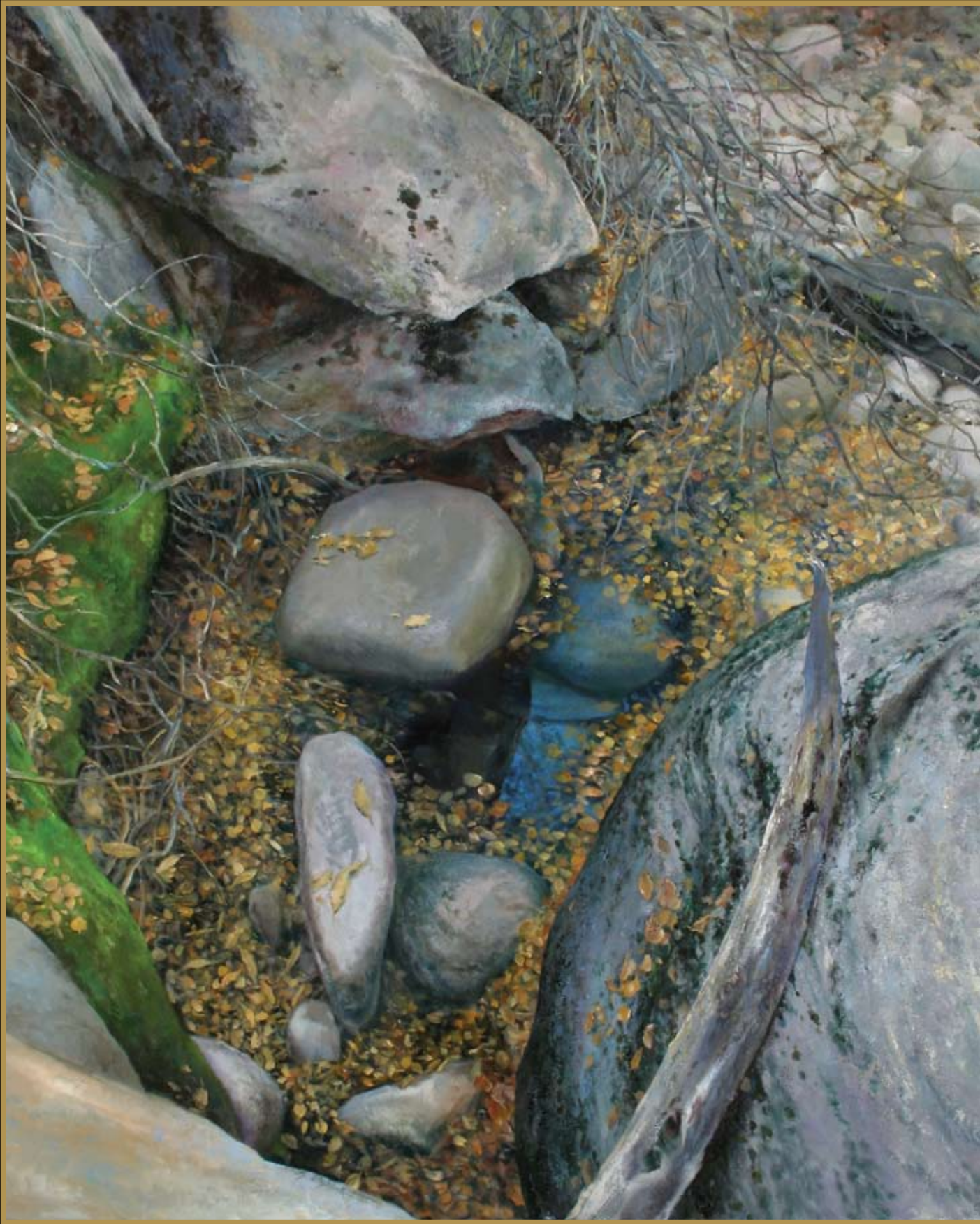


WOODBURY ART MUSEUM



BRUCE SMITH • ROBERT MARSHALL • DOWNY DOXEY



BRUCE SMITH



ROBERT MARSHALL

W

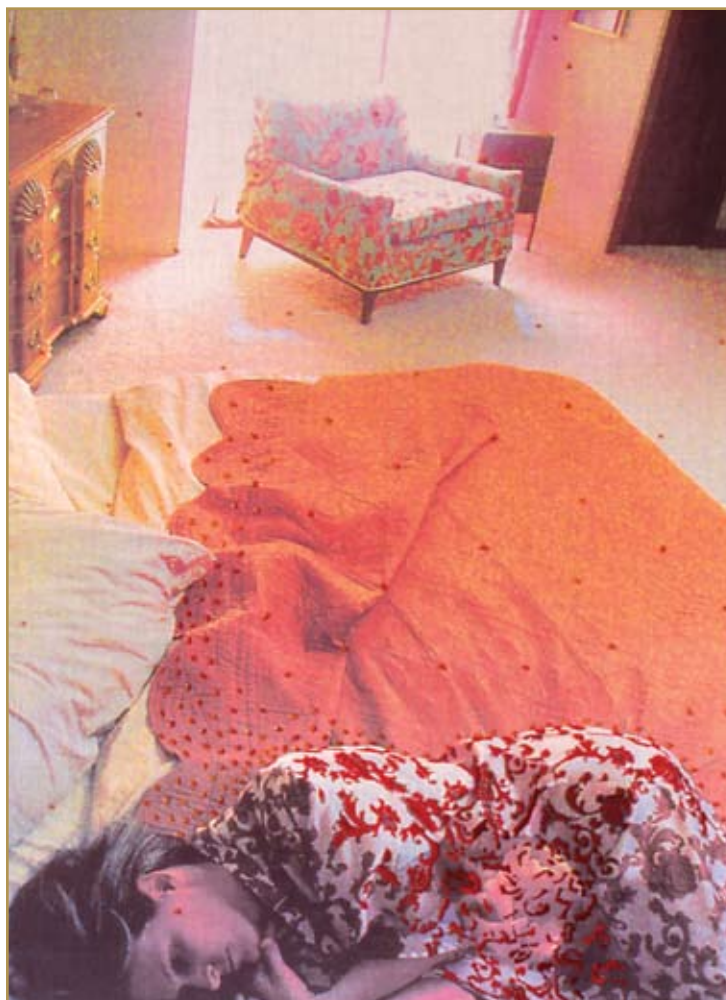
hen one considers the development of the arts in Utah, and more particularly in Utah County, an account would be

incomplete without acknowledging the imprint of Robert L. Marshall and Bruce H. Smith. Since the late 1960s, these two artists have been prominent forces for aesthetic investigation in the arts at Brigham Young University. Smith recently retired, and Marshall contemplates a not so distant departure from the pedagogical pursuits that have contoured his life for several decades. Retirement is perhaps the wrong term inasmuch as each is still, and plans to remain, vitally active in the studio. Downy Doxey is an emerging artist of growing reputation and, coincidentally, daughter-in-law to Marshall.

For **Robert Marshall**, past involvement with still life subjects exploring formal possibilities of arranged pieces of cloth viewed from high angles shifted to subjects in nature – most commonly intimate close-ups of wetlands. Using both still life and views of nature for their formal properties, Marshall carefully constructs his compositions to examine physical beauty but also as an extension of inner sensibilities. “Awareness of the intrinsic (and I believe lasting) beauty of a particular location,” postures Marshall, “is always intensified through private rather than collective discovery. Quiet hikes into the landscape intensify our connection with the land in a way that standing on the periphery and observing the obvious can never accomplish.” “These are the inner landscapes of the heart, the landscapes that include the self as an active participant, the landscapes that connect us back to ourselves.” The process is one of initial perception and selection of location, but “all stimuli must then be filtered through a peculiar aesthetic need to modify and amplify.” Marshall freely interprets color and form to reflect these inward impressions.

Bruce Smith is best known for his contributions to figurative painting and composition innovations while maintaining a pointed concern for sound craftsmanship. Using time tested materials of the Old Masters, Smith labors for realization of his unique vision without sacrificing permanence of unproven material fads. The results yield a beauty of surface and material that is uncommon. Smith often strives for transcendence of time in works that defy common placement. The paintings feature recognizable objects or figures, but placed at times in a space those folds and expands upon and within it. The three dimensionality of an object is challenged as it flirts with fully rounded illusion in representation only to be contradicted by its own dissolution into the abstract surface, or its interruption by other seemingly decorative elements. But the visual questions push beyond mere formal play and are truly based upon concrete concerns in metaphysics. They thus become for Smith an excursion into felt philosophical possibilities. In painting, suggests Smith, "The offering is a multifaceted menu of man's/woman's spiritual qualities (spiritual in the sense that they are not physical, but mental – mental thoughts, attitudes, concepts, feelings, emotions and intuitions)." " The spiritual entities rely on the *embodiment* for an external presence, and the *embodiment* requires the spiritual entities to give it life; the body without the spirit is dead."

"My works are *clothes of memories*." This succinct declaration prefaces **Downy Doxey**'s introduction to her works of "tightly knit abstract iconography." For Doxey, the interplay between image and material provide a context within which to "re-handle" a theme in a fresh manner. Domestic *genre* works date back several hundred years and serve here as progenitors to these works. However, innovations in contemporary print methods enable Doxey to manipulate photographic images through a digital ink transfer process producing a distinctly modern effect. These canvases are then further modified with



DOWNY DOXEY

treatments of needlework and collage. The first impression of many of the works is a somehow familiar image of home life – yet there is an immediate realization that there is an curious complexity to the surface. One soon becomes aware of the tactile elements – the seductive beauty and spatial dislocation encouraged by the threads, sequins, rhinestones, and other surface embellishments in these "exotic juxtapositions." "Threads and fabrics are familiar, Setting the stage for deeper connections to memory, a feeling of 'being right at home,'" Doxey explains. "Reflections from nostalgic photographs and images of domestic genres have provided me a way to explore the world closest to me, that of being a mother of four children, and an artist that works from the home." —**Marcus Alan Vincent, Director**



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 Utah Valley State College
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On the cover: Robert Marshall "Stepping Stones" oil on canvas 54" x 48" 2006

UPCOMING EVENTS:

October 13th: Bruce Smith, Robert Marshall, Downy Doxey Opening Reception 6pm-8pm

October 13th - January 6th: Bruce Smith, Robert Marshall, Downy Doxey Exhibit

January 19th: AVC Faculty Exhibit Opening Reception 6pm-8pm

January 19th - February 17th: AVC Faculty Exhibit

March 2nd: Student Exhibit Opening Reception 6pm-8pm

March 2nd - March 30th: Student Exhibit

April 6th: BFA Exhibit Opening Reception 6pm-8pm

April 6th - April 27th: BFA Exhibit

MUSEUM HOURS: TUES - SAT • 12PM - 8PM



THE WOODBURY ART MUSEUM IS LOCATED ON THE 2ND FLOOR OF THE UNIVERSITY MALL BETWEEN NORDSTROM AND THE GAP.