

ROBERT LOUGHEED

FOLLOW THE SUN

UNCOVER A REMARKABLE ARTIST'S LIFE & SEE THE FULL BREADTH OF HIS ARTISTIC LEGACY.

Several years ago, Claggett/Rey Gallery set forth on an adventure to bring back the Legacy of Robert E. Lougheed. This journey was embarked upon after the artists' legacy seemed to fall to relative obscurity after his death in 1982. This path of new life has entailed acquiring his estate, cataloguing his many works, researching his life and writings, launching an interactive website chronicling his life and career [www.robertlougheed.com] and opening the doors to the Lougheed Studio Gallery/Museum adjacent to our current Gallery in Vail.



TOP: R.E. LOUGHEED "LOUIE'S GARDEN" 8x16 OIL
 ABOVE: R.E. LOUGHEED "NOVEMBER HUNT" 30x36 OIL

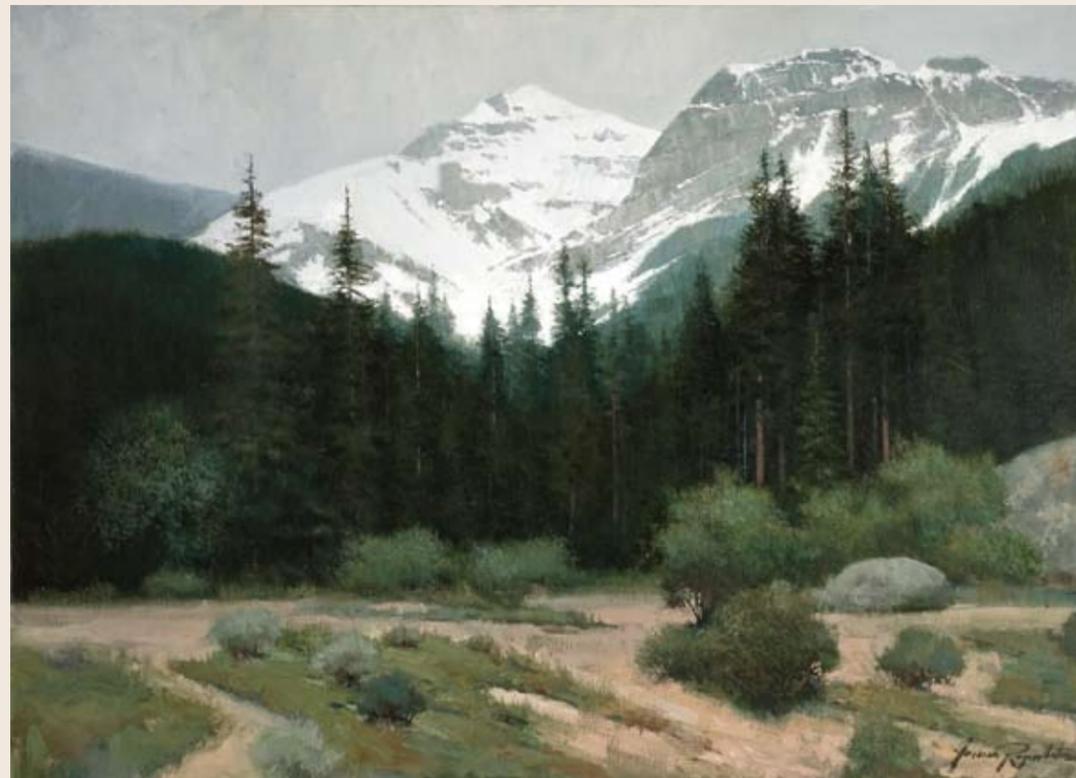
We are pleased to announce the completion of the next frontier in bringing this talented and prolific artist back to the forefront. January 2010 marked the release of the long awaited book Robert Lougheed Follow the Sun. Author Don Hedgpeth makes clear why "contemporary western art owes a major debt of gratitude to Bob Lougheed." This book takes a long stride toward repaying that debt and introduces a remarkable artist to any who have not yet had the pleasure.

Follow the Sun is the first book to showcase the full breadth of Lougheed's artistic legacy. More than 400 full-color reproductions trace his trajectory from early Canadian studies of working horses to commercial work to western scenes and timeless plein-air oils of European subjects, with much in between.

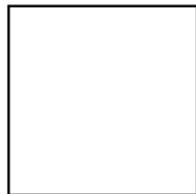
In March 2010, as part of our journey to bring Lougheed and his legacy back to the forefront of the contemporary art world, we were pleased to host a Major Show of Lougheed works. The exhibition, which is still on display, consists of over 130 paintings and drawings that were created during a half century of Lougheed's life as a fine artist. Among the many works featured are pieces by the burgeoning artist painted in the 40's and 50's in Quebec, 60's & 70's in the Southwest and Western Canada, and in his final years in Hawaii, France and England. All of these pieces are available and can be viewed at www.claggettrei.com



WWW.CLAGGETTREI.COM
 Vail, CO 81657
 100 E. Meadow Drive #10
 CLAGGETT/REY
 GALLERY



JAMES REYNOLDS "CANADIAN FOREST" 26x36 OIL



STAFF NEWS

As some of you already know, Maggie and Bill had the twins! Isabella Jane and Owen Bridger were born February 18th. Mom and babies are doing great and the happy parents are attempting to stay as well-rested as possible. Tom has been enjoying his new abode in West Vail with his wife Sandy. Pat finally popped the question on the top of Vail mountain on St. Patrick's day to his girlfriend, now fiancée, Kristin! Holly, Claire and Courtney are ready for summer and all that brings to the valley! We all hope to see you in the gallery this summer to say hello!



BAXTER, BELLA, SIERRA, SOC & LOLA – THE JUNIOR STAFF AT THE GALLERY

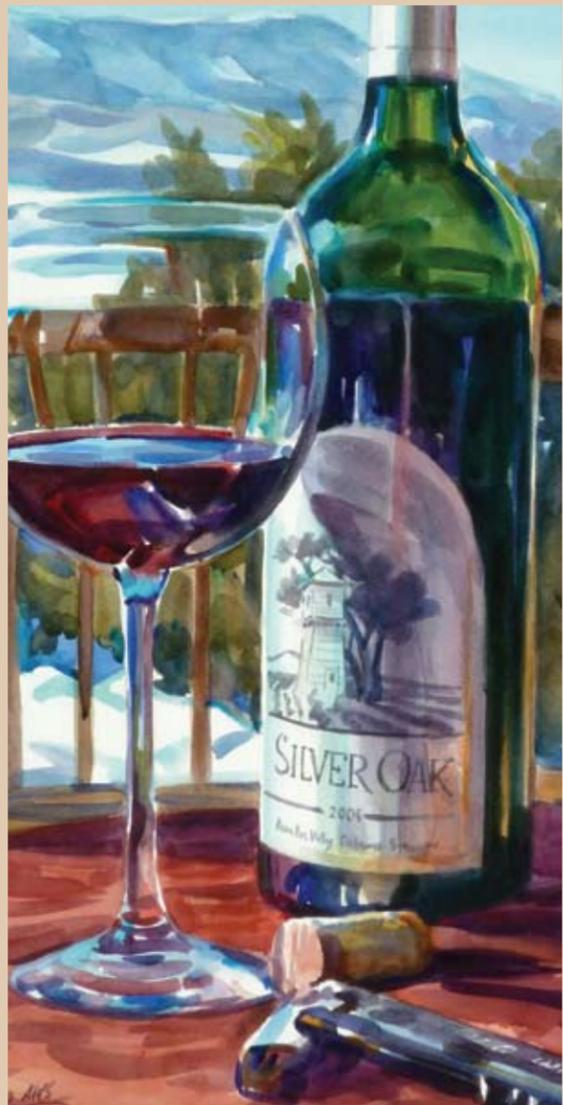
SILVER OAK CELLARS, CA

Silver Oak Cellars has once again released a work of art in the world of fine wine with the February 6th release of the '05 Napa Cabernet Sauvignon. This wine is a show stopper and a fine addition to the Silver Oak library. The director of winemaking for Silver Oak and Twomey, Daniel Baron, is an artist in his own right and once again under his watchful eye, the Napa '05 Cabernet Sauvignon masterwork is exceptionally pleasing to the palette. Silver Oak, like Claggett/Rey, has made its reputation by providing consistent quality to discerning collectors.

Here at Claggett/Rey we serve Silver Oak and Twomey wines at all of our private gallery functions. Silver Oak Cellars and Twomey are owned and operated by Claggett/Rey's partners, the Duncan family, who strongly believe life is better with fine art and fine wine being an essential part of everyday living. Silver Oak president David Duncan was in Vail this spring for the 'Taste of Vail' and all of the festivities associated with this fine wine international event.

Wherever your life takes you, at home or abroad, look for Silver Oak and Twomey Cellars, the wines which will give you the sophisticated comfort of home and add to the quality of life you have come to trust.

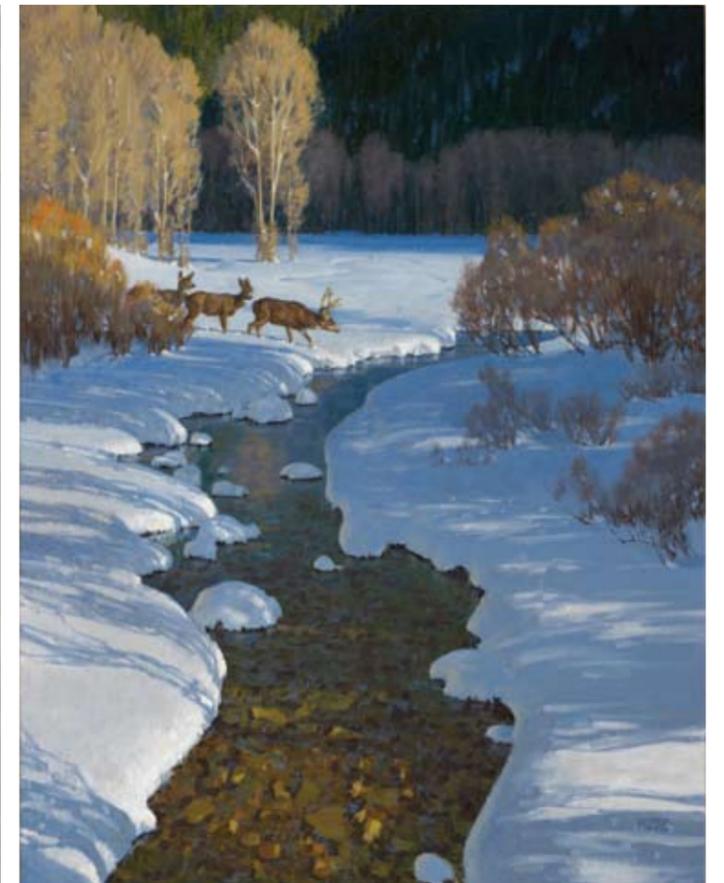
(DETAIL) GERALD FRITZLER "APRES SKI, COLORADO" WATERCOLOR



HIGHLIGHTS



JIM REY "DECEMBER SUNDOWN" 40x48 OIL | KEN RILEY "FOUR BEARS" 36x28 ACRYLIC | WAYNE WOLFE "DEER CROSSING" 48x36 OIL





INTERVIEW W. JOSH ELLIOTT



ABOVE: "JANUARY ICE" 12x24 OIL
TOP: "SMITH RIVER" 16x20 OIL
BOTTOM: "MORNING FROST" 9x12 OIL

Q: What can you tell people about your theory and/or approach to painting?

A: My motivation for my work is to relate to the viewer. To share a common emotion, thought, or experience. For something to be art, it needs something of the artist in it. I have a saying, "A successful painting, to me, is Nature's truth filtered through the artist." That is to say that a literal interpretation of nature is nothing special without the soul of a person to convey it. Otherwise, no painting could do nature justice! I hope that my soul comes through and the emotion I felt at first seeing the scene is felt by the viewer, or that I may take them back to an experience that they once had.

Q: Can you share any interesting stories about painting on location?

A: One time I was painting in Glacier National Park near the edge of a cliff above St. Mary Lake. I was away from the road, but I could still see it. I had been painting there for a while, when I looked back toward the road and saw that a crowd had gathered, they were taking photos and shooting video. I didn't think that I could be the source of this action, so I began to look around. There was a black bear coming toward me. It was about 75 feet away. They are supposedly not as dangerous as a grizzly, but I was still a bit concerned. I also wasn't too excited about

jumping off the 50 foot cliff into glacial water to avoid being mauled. I was told that they want to avoid you so the best thing to do is make your presence known. I clapped my hands a few times and the bear looked up, saw me and ran away. I think the folks up at the road were a bit disappointed that they weren't going to see a little wrestling match!

Q: At this point in your career, what source of research are you using to further the inspiration in your paintings? This can be books, plein air sketches, living artists, workshops etc.

A: I am using all of the above to improve my work. Books of deceased artists are a never ending inspiration for me. I have had the opportunity to go to more museums over the last couple of years too. Seeing the work in person offers so much more than what can be seen in a book. Looking through books and seeing the works of masters in the museums helps me hold myself to a higher standard. I do get out and paint often. I usually don't sell my outdoor sketches. They are mostly for me, my exercise. I focus on matching color and value, things that photos distort. That way I am better able to interpret photos that I use for larger studio paintings. Going out also refreshes my sense of wonder of nature. If things get stale in the studio, I know it is time to get outside.

I paint outside with my friend Taylor

Lynde quite a bit, he is a source of inspiration to me as well. We share the same desire to improve in our work and have similar work habits while on location. We share our enthusiasm for plein air painting and find inspiration in varied scenes, causing each other to look at subjects we might not have considered before. John and Terri Moyers have been a huge inspiration and help to me too. I have been out painting with them several times in Canada. Watching them paint, seeing the subjects they choose to paint, and seeing their excitement over the beauty that's out there is rewarding.

Q: You have learned a lot from your dad about painting/art, do you think your children will be artists?

A: As it was with my dad, that will be up to the kids themselves. It is much like my home growing up at our house now. We have art materials and crafts around for our girls, they love to create. I may show them some things as they get older. My 5 year old daughter, Maren, says she wants to learn to paint and wants to get some horses when she grows up, that way she can take me with her to go paint in the mountains. I makes me get a bit misty when she says that. I hope she will want to hang out with the old man when she gets older, we'll see how she feels when she is 15!

My wife, Allison, is a violinist and she is teaching the girls to play. They both display musical talents, and may go that direction. Either way, we are happy to expose them to art and music and hope that it adds to the joy in their lives.

Q: What advice would you give young artists just starting out?

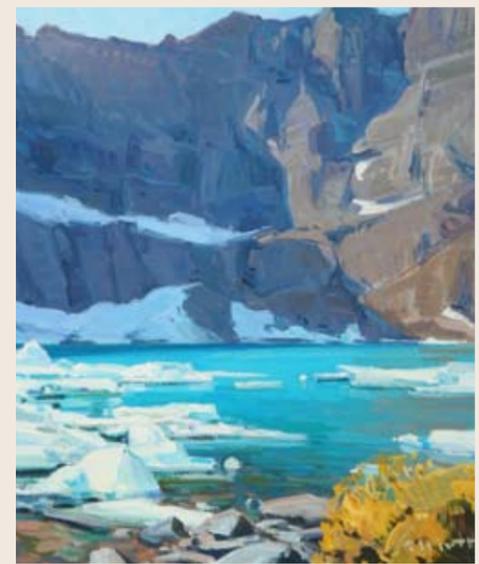
A: There are a couple of things. It seems like a lot of artists starting out want to know how to be successful (financially, gaining notoriety), rather than learning to paint. This causes them to seek shortcuts and compromise their vision and distorts the reason they decided to paint in the first place. Sometimes this takes the form of copying other artists. It is alright to copy to learn, but not as a career. They really end up cheating themselves, they don't get to feel what it is like to express themselves and share a unique vision. Nothing replaces hard work and study. I have been told to focus on quality and the rest will follow. Painting from life is the best way to learn. For a landscape painter, there is no way to find answers without going outside.

Q: If there was no chance of ever being paid, would you still paint? Is it something you *have* to do?

A: I have always been creative, always drawing, painting and sculpting. So I would say, yes it is something I would be doing. Although it may not always take the form of painting. I think I would have multiple outlets for my creativity. I have always wanted to try stained glass and build furniture. I would be doing something, no doubt, but I don't know if it something I have to do. If my family were starving because I had to create, what a low-life I would be!

Q: What's the best and worst parts of being a full time, working artist?

A: The best part is having that creative outlet. Sometimes when I am out painting, a passerby will ask if painting is my hobby or occupation. I tell them it is both! I have friends with desk jobs who search for outlets. While I do that a bit myself, I would be completely satisfied only painting the rest of my life. I think the reason being is that it is a constant challenge and the goals change. The worst part is making a living at it. Deadlines are hard to deal with and forcing inspiration is at times stressful and can be frustrating. But that's the real world I guess, and maybe I wouldn't have done as many paintings as I have. Really, I have no complaints. The benefits far outweigh the detriments.



TOP: "ICEBERG LAKE" 12x10 OIL
BOTTOM: "COLOR COUNTRY" 9x12 OIL



"FROZEN OVER" 12x16 OIL

MONUMENTS & SCULPTURES

Many of our sculptors have been working on amazing new pieces this year; monuments that will be installed all over the state and Wyoming.



RICHARD LOFFLER

A 1 and 1/2 life size monument of Buffalo Trail is in progress for the National Wildlife Museum. The lead bull and the next in line, the double cow, have been moulded. He is working on the 3rd and 4th adult cow now, hoping to have them done by mid summer. The ribbon cutting will be held in the summer of 2012 in Jackson Hole, WY.



JANE DeDECKER

A life-size version (small version pictured) of Jane DeDecker's *On the Count of Three* was recently installed at the St. Mary's hospital in Grand Junction, CO. The sculpture graces the entrance to the new facility and will become an integral part of the healing and nurturing capacity of the hospital. Jane has done commissions for numerous hospital and care giving facilities through out the United States. The presence of her sculptures has helped define the voice and community message these centers are trying to convey to their patients, visitors and employees. A message promoting a place of solitude for those in need of finding respite and support from the trials and tribulations of health related issues.



DAN OSTERMILLER

Sculptor Dan Ostermiller is working on a monumental version of his sculpture "Le Gran-Pere" (detail seen in clay) for the new Ritz Carlton Residences, a VRDC project. Le Gran-Pere is a large old wizened grizzly, appearing to be at ease with his late place in life while soaking up the sun. This monument will be enjoyed by all visitors to the new property and is sure to be a major photo op! In Dan's unique mastery as a sculptor, he once again gives personality to his chosen subject in a way which is personal to the viewer. His textures and rich patina's give a sense of warmth and comfort to the elegant and sophisticated works. Ostermiller's "Le Gran-Pere" will compliment his "Indigo's Dream" the napping grizzly placed for Vail Resorts Development Co. near the Vail Village ticket office at the new Mountain Plaza.



HERB MINGERY

This new piece of the Madonna was commissioned by Our Lady of Fatima Church and School in Lakewood, Colorado. This sculpture is a bit unusual as far as the Catholic church is concerned, in that it is a non traditional portrayal of the Virgin Mary. With the rosary in hand, together with the emphasized heart, she is actually depicted as two different Catholic interpretations of the Blessed Mother, that of "Our Lady of Fatima" and of the "Immaculate Heart". There will be three in the edition, with the first one to be completed at Art Castings of Colorado in March of 2010.

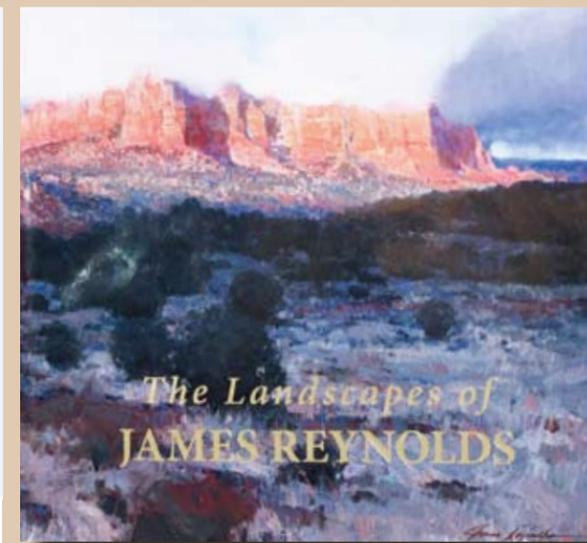
BOOKS FOR ART LOVERS

"THE LANDSCAPES OF JAMES REYNOLDS" BY JAMES REYNOLDS

This past February, our dear friend and great artist James Reynolds passed away. He will be missed by all who knew him, and treasured his work. "To me, James Reynolds lived his life with many passions and it was well lived, he was a creative genius and colorist. He was all about 'ART' in the sense of creative truth in fine art, where subject was truly secondary. He talked heated and passionately about art all the time, he left his mark, and the mark is completely, uniquely and selfishly his own. There is no other. I am proud of him, and always will be." – Bill Rey



1926-2010



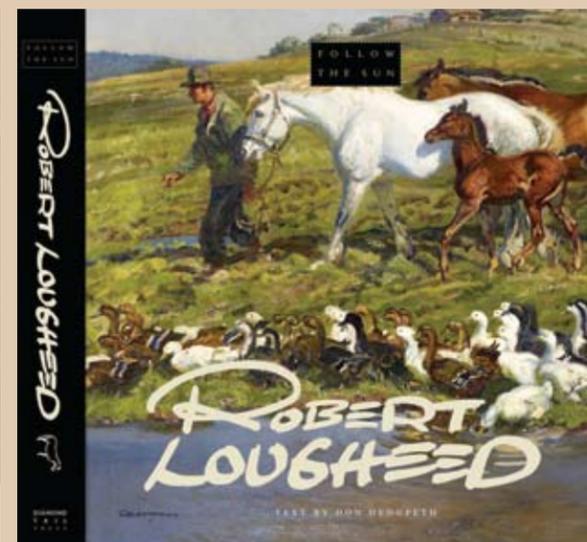
Hardcover | 120 pages | 12.25 x 11.25 | Color and B&W Illus. | Published: 2009 | \$95.00

It is with great joy that we celebrate the release of Robert Lougheed *Follow the Sun*, in conjunction with what would have been Lougheed's 100th birthday on May 27, 2010.

"ROBERT LOUGHEED: FOLLOW THE SUN" BY DON HEDGPETH



1910-1982



Hardcover | 360 pages | 11.25" x 11.5" | 334 Color and 85 B&W Illus. | Published: 2010 | \$65.00

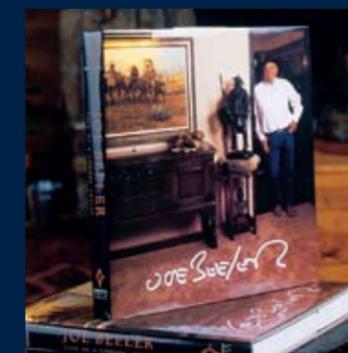
MORE RECOMMENDED READING: BY BILL REY



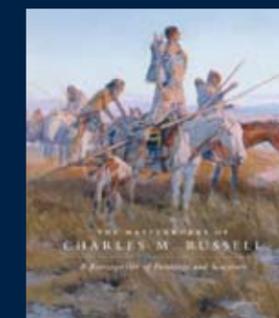
"SARGENT AND THE SEA"
BY: SARAH CASH & RICHARD ORMOND



"IN CONTEMPORARY RHYTHM: THE ART OF ERNEST L. BLUMENSCHN"
BY: PETER H. HASSRICK & ELIZABETH J. CUNNINGHAM



"JOE BEELER: LIFE OF A COWBOY"
BY: DON HEDGPETH



"THE MASTERWORKS OF CHARLES M. RUSSELL"
BY: JOAN CARPENTER TROCCOLI