



# GHOST OF SEA 2014

ALAN PAINE RADEBAUGH





Curated by Eric K. Wimmer

# GHOST OF SEA 2014

ALAN PAINE RADEBAUGH

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# CURATORS LETTER

The Nicolaysen Art Museum is thrilled to host *Ghost of Sea 2014* by Alan Paine Radebaugh. His monumental paintings offer viewers a meditative tranquility that's found in his flowing brushwork and powerful color selections. From his large depictions of grass, sky and water to his intimate works on paper of the same subjects, we are left with a sense of mystery and fascination. I had the pleasure of visiting with Alan at his studio in Albuquerque, New Mexico in the summer of 2014 and I was impressed with the clarity and absolute certainty of his vision translating to canvas. Each work, as it sat on an easel or hung on a white wall, looked familiar, but simultaneously exotic. It was as if he traveled to another planet and brought back sweeping images of an alien terrain.

As Alan discussed his work he explained to me that, although it was not otherworldly, it was imagined. His paintings took him on a journey through time, back millions of years ago, to reveal what the earth looked or felt like through his brush. Suddenly his paintings no longer looked

foreign but comforting. They could easily be the deserts of New Mexico where I was raised, the Rocky Mountains where I went to college or the high plains where both of my children were born. At the *Ghost of Sea 2014* opening in September I discovered that I was not alone; visitors knew the colors in his work, they grew up around them. A peculiar sense of home seemed to wash over all who stood in front of his work.

The Nicolaysen Art Museum is honored to be a part of this beautiful catalog. This publication will allow people to appreciate Alan's work long after the exhibition comes down and is shipped back to collections across the United States. We hope you discover the same wonders that reveal themselves as you examine these fascinating and imaginative compositions. Sometimes the most mysterious elements of life are the lands we walk upon. Luckily for the Nicolaysen Art Museum, the work of Alan Paine Radebaugh is able to bridge the strange and the familiar, presenting them as something more beautiful and complex than was originally thought.

# ARTIST STATEMENT

From the Arctic to the Gulf, from the Continental Divide to the Mississippi River, 100 million years ago, the Western Interior Seaway flowed over this land; today it is prairie – the Interior Plains of Canada and the Great Plains of the United States.

The Western Interior Seaway, an ancient inland sea, was created when a tectonic plate subducted under another, causing a depression. This depression and the high sea levels at that time allowed waters to flow in from the Gulf of Mexico and the Arctic Ocean. Then 50 million years ago, an uplift hoisted sandstone and shale above sea level, and the low-lying basins gradually subsided. The Western Interior Seaway retreated south towards the Gulf of Mexico. The land became dry.

Alan Paine Radebaugh has been painting the strata and flora of this region since 2008. He has driven many one- and two-lane roads winding through the Plains. He has sketched at the headwaters of the Mississippi River in Minnesota, currently a muddy streamlet expanding as it flows downward; Galveston Island State Park in Texas where the vastness and power of the ancient seas are still visible; in the mountains and deserts of New Mexico which hold the earth's history; National grasslands in Nebraska, South Dakota, Oklahoma, and Wyoming where prairie grasses grow in now dried sea beds; the still raw Canadian Rockies and ice fields of Alberta. Each magical place is awash in millions of years of natural history.

Driving, walking, drawing, and photographing for weeks on the road, Alan returns to his studio in New Mexico to paint. He paints not only the strata and flora of today's Plains but also his awe of and fascination with the history of 100 million years.

Paintings from this project, *Ghost of Sea*, meld images from one place with those from another to create an overall impression of the Plains—with a ghost-like feel of the ancient seas. Images from Black Kettle National Grassland are shuffled in Radebaugh's memory and imagination with images from Oglala National Grassland. Images of the headwaters of the Mississippi mingle with those of the headwaters of the Missouri. The paintings, thus, reflect an impression of the Plains rather than document a particular site.

“Since my first exposure to the Plains 40 years ago, I have imagined the sea rolling over this land—the waves, massive and powerful, stretching in all directions for millions of years, pounding over a seabed of silt and rocks. I have looked out over these vast open spaces and seen the Sea, a sea that 100 million years ago stretched from the Gulf of Mexico to the Arctic Ocean and from the Rockies to the Mississippi River.”

*Alan Paine Radebaugh*  
*Statement Ghost of Sea Project*  
*Summer 2014*

# ESSAY

*The sun rose on the flawless brimming sea into a sky all brazen-  
-all one brightening for gods immortal and for mortal men on  
plowlands kind with grain.*

– Homer, The Odyssey

Landscape photographs of the past are black, brown, and white. Dramatic mountains, rivers, skies, and plains sit quietly on paper and film with silver and gelatin traces mirroring what the eye has seen and the camera recorded. We look at the images and try to imagine what colors existed in those traces: what greens were muted in the greys and browns, what reds and yellows saturated the monochromatic leaves, what blues echoed in the pale skies. Paintings, on the other hand, have always embodied color. The Impressionists were enthusiasts of en plein air painting and certainly took liberty with color and form when they carried their portable easels to the outdoors to observe and paint the land. En plein air as a painting practice, coincidentally, became popular around the same time that early cameras became portable enough to take outdoors and capture scenery. While the photographer frames and captures light and color passively, the painter employs an active process. Each has to make decisions, but ultimately the difference in the mediums mandates different actions and outcomes: measuring and recording light for the photographer, interpreting and transforming it for the painter.

Radebaugh's landscape paintings from his Ghost of Sea project are artifacts of en plein air, outdoor sketches that later manifest into paintings. The paintings, large and small, are haunting, alluring, and gorgeous; the

colors hint at the distinctive signature palette rooted in his earlier work *Mass: Of Our World*. However, unlike this previous work, which had density befitting its title and great unity of form and purpose, the new paintings play with disparities that live harmoniously on canvas. They are light and deep, easy and complex, enticing and ethereal. The strata and flora of the Interior Plains of Canada and Great Plains of the United States are core subjects of these paintings as are the imagining and imaging of the ancient Western Interior Seaway, the “ghost of sea”. Radebaugh re-members the geological past and encodes it in pigment and strokes in the surfaces of these works. His colors are not always representational; at times they are monochromatic like sepia-toned photographs of an earlier time, as in the paintings *Middle Earth* and *Pirouette*. The colors in Radebaugh's paintings are often imagined and interpreted. They suggest more than what is visible to the human eye. Like Homer's wine dark sea, they allude to qualities of inner states, or animism, rather than descriptive attributes found in the landscape.

*...For chloros, the term that later Greek color theorists call green, a puzzle confronts us. In the Illiad, honey is chloros; in the Odyssey, so is the nightingale; in Pinder, the dew is chloros, and with Euripides, so are tears and blood! From its use, we can see it means not green but moist and fresh—alive... They saw the moist freshness of tears and so saw green. When enraged, we may remark metaphorically that we see red.*

– Arthur Zajonc, *Catching the Light*

In Radebaugh's Creosote paintings, the vivid green desert bush is de-saturated and appears almost white. It's as if it has been digitally cut out or has faded to a ghostly manifestation of itself. Has he chosen to forget its details? Has his memory faded and are the opalescent shapes the ghosts of memory? It seems more likely that this is how he saw and remembered it, in ways that suggest how much more than representation is at play in the paintings. A creosote ring (a clonal colony), located in the Mohave Desert, is one of the oldest living organisms on our planet. It has been alive for almost 12,000 years. Perhaps the white-silhouetted creosote bushes allude to this elder organism and are among the ghosts alive in Radebaugh's landscapes.

How do we later remember landscapes we are familiar with or come to for the first time or will never see again? We experience the land first and foremost with our whole bodies. We crawl, walk, run on paths, look at vistas, and gaze at outlines of the horizon. We feel the cold, warmth, and breezes and smell the dust and moisture of places we inhabit. This is the raw experience of a place, which the acts of driving by, or flying over, cannot apprise us. We can try and capture a place by photographing it, but the medium leaves out the other sensorial experiences. Radebaugh paints to translate the experience beyond light, beyond form, to somehow activate our senses and engage us, too, in the long and intricate history of the places he paints. *As Above* is a painting that appears deceptively simple on first view. The line between sky and land implies horizon; delicate shapes read like birds or clouds. Upon closer observation the painting shape-shifts and fluctuates between land and sea: the birds look more like whitecaps, the sea engulfs land in an enormous storm, the rain clouds become menacing and wild. Radebaugh's loose style and fluid forms are among his strengths

as a painter. With a few muted colors and strokes of paint, *As Above* hovers between prehistoric past and present moment. It captures the intangible feeling of standing in a place and remembering what was there through the traces of what we are viewing.

Standing before his paintings brings delight to the eye as it searches for shapes and contours that are initially enigmatic, and then emerge as part of a whole. The paintings defy stillness. A contemporary of Radebaugh, Naomie Kremer creates similar energy and dynamism in her work. Kremer animates some of her paintings to create this energy, and, as in *Mille Feuille*, she projects video on the painting to make it look as if it's moving. Radebaugh's commitment to evoking movement and 'aliveness' animate both his work and his viewers. It's as if the paintings trust us to remember movement: winds rustling leaves and bending grasses, insects flying, water rippling, waves rising and falling. In the paintings *Rice A, B and Rice C*, great energy is present. As our eye moves across the paintings, we sense shimmering movement; we see the stalks quiver and the rice grow. In *Charon's Way*, the foreground of the painting appears tumultuous, bursting with crackling movement; but the pale water is still and beckoning. The mythological reference to Charon, the ferryman to Hades, is a clue, once again, that Radebaugh considers the genius loci or spirit of a place and not just the sum of its natural features. In the midst of paintings that appear to range from landscape to botanical nature studies, there are those that stand out as magnificently otherworldly. *Elysian Sage* is a large, seamed painting that conjures aerial views of canyons and colorful will-o'-the-wisps. Looking at *Elysian Sage* brings to mind the spirit-filled creatures that inhabit Hayao Miyazaki's animated stories. Miyazaki's films often consist of an animistic world in which dreamlike beings co-exist alongside plucky

heroines. Radebaugh has painted the small purple buds in Elysian Sage in a way that makes them escape the plane of the sage and hover spirit-like off the canvas. They disobey the rules of paint strokes and challenge our perception of what they may be and where they may exist. The quality of the light Radebaugh paints adds a peculiar edge of synesthesia; the light engenders a deep quiet. Radebaugh's paintings make us feel the peaceful side of solitude.

Alan Paine Radebaugh's process, which has culminated in this extraordinary body of work, is quite singular. It is perhaps the reason why, when contemplating this work, I am reminded of the early landscape photographers. Ansel Adam's inspiration for his stark and beautiful black and white landscapes was Eadweard Muybridge. Muybridge is most familiar for his animal and human movement studies and his stop-motion inventions. Before this work commenced, however, Muybridge was a serious landscape photographer. He trekked into the wilderness in pursuit of grand vistas to photograph. Radebaugh's practice also includes long, dedicated, and solitary treks to seek out the experiences and subject matter of his paintings. In his expeditions, he becomes a time traveler of sorts. Looking out onto the Plains, he sees the ancient sea that filled the region. He imagines vistas encrypted in geologic residue. He follows roads that would have been submerged and encounters the present-day waters that fill residual rivers and gulfs. But Radebaugh doesn't bring back snapshots of what we might have seen if we had been passengers with him in his trusty van. Rather he brings back thick stories that he translates in paint, stories of distant yet somehow familiar lands that perplex us and enthrall us like Homer's epic poems. Radebaugh brings back wonders, which show us his love, and arouse in us our love, of the land and of the pigment, shape, and light held within his brilliant paintings.

*Mary Tsiongas  
June 2014*

### **Mary Tsiongas Bio**

Mary Tsiongas is a cross-disciplinary artist whose work addresses human relationships to technology, time and the natural environment. Born in Greece and now based in Albuquerque, N.M., Mary Tsiongas has performed, exhibited and lectured extensively for the past fifteen years; her work has been shown in over fifty solo and group exhibitions nationally and internationally. Tsiongas received her Master of Fine Arts from the California College of the Arts and her BFA from the Massachusetts College of Art. She is the recipient of several grants, awards, and residencies including a WESTAF NEA grant and a residency at the Headlands Center for the Arts. She is currently an Associate Professor in Electronic Media and Chair of the Department of Art and Art History at the University of New Mexico.



A landscape photograph of a mountain range under a cloudy sky. The mountains are in the foreground, and the sky is filled with soft, layered clouds. The text 'GHOST OF SEA 2014' is overlaid in the center of the image.

GHOST OF SEA 2014



CREOSOTE 1

oil on canvas

50" x 40"

2009



PIROUETTE

triptych

oil on canvas

50" x 120"

2011



RICE A, B

diptych

oil on canvas

60" x 96"

2013



RICE C oil on canvas 48" x 60" 2013



ELYSIAN SAGE

triptych

oil on canvas

50" x 120"

2013



RIO

oil on canvas

60" x 48"

2014



CREOSOTE 2, 3

diptych

oil on canvas

50" x 80"

2009





IN-LAID

triptych

oil on canvas

50" x 120"

2009



KING'S CAKE

triptych

oil on canvas

50" x 120"

2010



CHARON'S WAY

triptych

oil on canvas

50" x 120"

2010



AS ABOVE oil on canvas 50" x 40" 2010



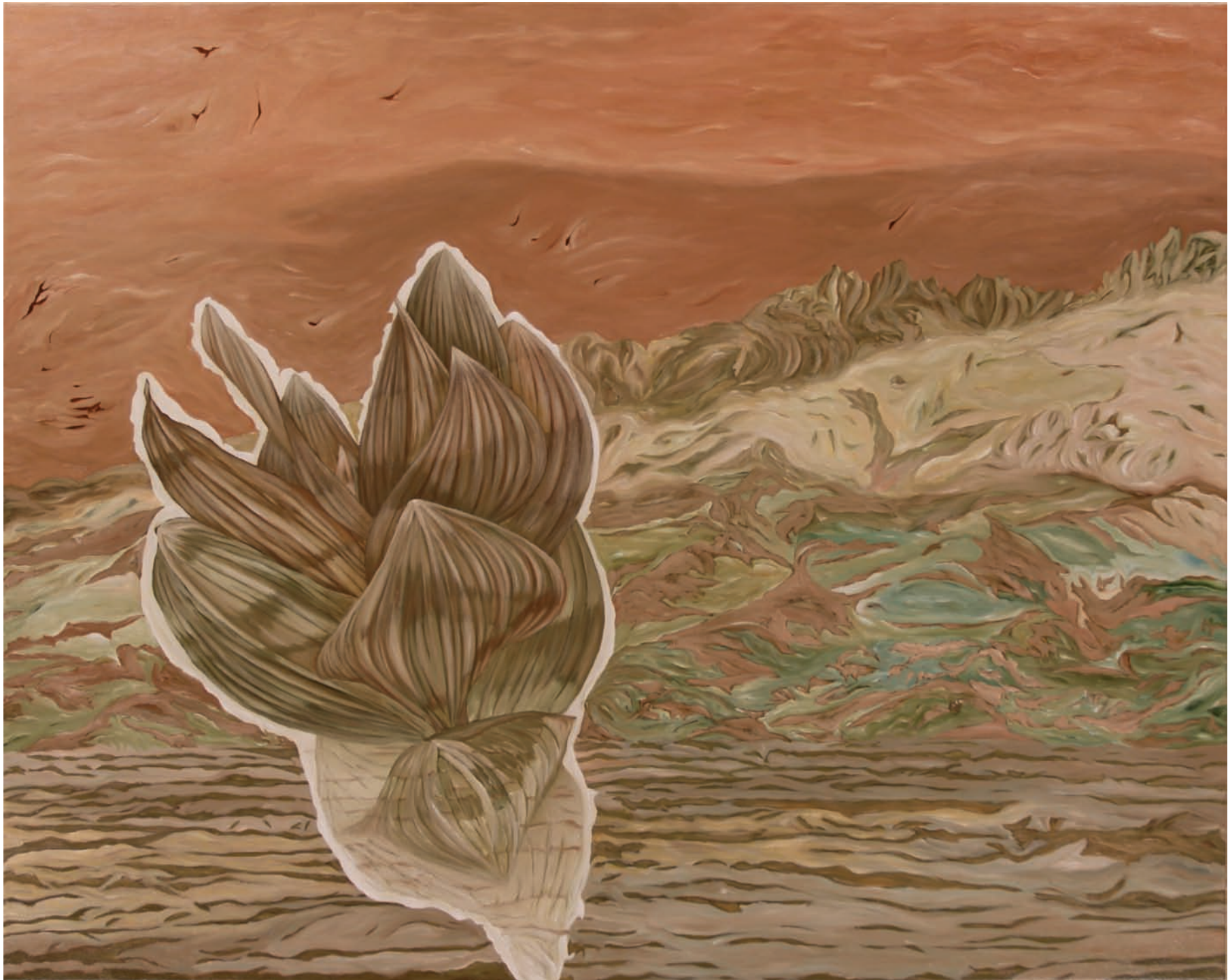
From the collection of  
Fran and Bill Woodfin  
McKinney, Texas

WEDDING

oil on canvas

50" x 40"

2010



HAWK oil on canvas 40" x 50" 2010



MIDDLE EARTH

triptych

oil on canvas

120" x 50"

2011



GALVESTON 20

oil on canvas panel

20" x 20"

2012





From the collection of Tom and Jill Johns  
Corrales, New Mexico

FCC 11 oil on linen panel 08" x 10" 2013

From the collection of  
Joe Alcorn and Sylvia Wittels  
Albuquerque, New Mexico



FCC 8

oil on linen panel

12" x 09"

2013



From the collection of  
Gary and Marlys Harrison  
Albuquerque, New Mexico

GALVESTON 11      oil on canvas panel      12" x 09"      2012

From the collection of  
Gary and Marlys Harrison  
Albuquerque, New Mexico



GALVESTON 13

oil on canvas panel

12" x 09"

2012



From the collection of  
Gary and Marlys Harrison  
Albuquerque, New Mexico

GALVESTON 15

oil on canvas panel

12" x 09"

2012



From the collection of Deborah A. Cole  
Santa Fe, New Mexico

GALVESTON 17

oil on linen panel

08" x 10"

2012



From the collection of Keith and Bernadette Hinds  
Albuquerque, New Mexico

GALVESTON 18

oil on canvas panel

09" x 12"

2012



From the collection of  
Joseph F. Sabella and Catherine Jean Harlow  
Albuquerque, New Mexico

GALVESTON 4

oil on canvas panel

12" x 16"

2012





From the collection of  
Joe Alcorn and Sylvia Wittels  
Albuquerque, New Mexico

GALVESTON 8

oil on canvas panel

16" x 20"

2012

From the collection of  
Kenneth W. and Diane S. Gwinn  
Cedar Crest, New Mexico



WHEATIES 1

oil on canvas

50" x 40"

2009



From the collection of  
Hurst Capital Management, LLC  
Albuquerque, New Mexico

WHEATIES 3

oil on canvas

50" x 40"

2009



GRASSES 1

oil and graphite on paper

26" x 41"

2009



GRASSES 8

oil and graphite on paper

22" x 30"

2009



GRASSES 11

oil and graphite on paper

30" x 22"

2009



GRASSES 13

oil and graphite on paper

30" x 22"

2009



ABOVE

lithograph

13.5" x 10"

2010





CABBAGE lithograph 12.5" x 08" 2010



Grass Etch 1

etching

9" x 6.25"

2009



Grass Etch 2

etching

9" x 6.25"

2009



IN-LAID ETCH 1

etching

9" x 6.25"

2009



IN-LAID ETCH 2

etching

9" x 6.25"

2009

## EXHIBITION HISTORY

### ONE-PERSON EXHIBITIONS

- Nicolaysen Art Museum, Casper, Wyoming, Ghost of Sea 2014
- Harwood Art Center, Albuquerque, New Mexico, Small Works: Ghost of Sea 2014
- District 3 Art Show, One Civic Plaza, Albuquerque, New Mexico, A Cluster of Fragments, 2014
- 5G Gallery / Factory on 5th, Albuquerque, New Mexico, Ghost of Sea 2013
- The Lincoln Center at Fort Collins, Colorado, Ghost of Sea 2013
- Old City Hall, Albuquerque, New Mexico, Works on Paper, 2011
- Bright Rain Gallery, Albuquerque, New Mexico, Fragments on Paper, 2010
- Open Mind Space, Albuquerque, New Mexico, Grasses: Being, Ghost of Sea 2009
- University of New Mexico Art Museum, Mass: Of Our World, 2007
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, August Paintings, 2006
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Night Paintings, 2005
- James Reid Ltd, Santa Fe, New Mexico, FertileWorks, 2004
- 516 Magnifico Artspace, Albuquerque, New Mexico, Chasing Fragments 1982—2002, 2002
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Alberta Fragments, 2002
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Fragments, 2001
- University of New Mexico Health Sciences Center, Fragments in Relation, 1999
- James Reid, Ltd., Santa Fe, New Mexico, On the Way, 1999
- Peter Eller Gallery, Albuquerque, New Mexico, Just Visiting: Paintings 1994—97, 1998
- Outpost Performance Space, Albuquerque, New Mexico, Important Issues, 1998
- James Reid, Ltd., Santa Fe, New Mexico, Natural Paintings, 1997
- Firehouse Gallery, Del Rio, Texas, Prelude, 1994
- First Unitarian Church of Albuquerque, New Mexico, New Works, 1994
- St. Michael Episcopal Church, Albuquerque, New Mexico, Paintings, Prints, & Sculpture, 1993
- Dartmouth Street Gallery/Artchoke Cafe, Albuquerque, New Mexico, Paintings & Sculpture, 1991

### TWO—FOUR PERSON EXHIBITIONS

- University of Colorado, Map Library, Boulder, Colorado, Art + Maps, 2014
- South Broadway Cultural Center, Albuquerque, New Mexico, Mining the 90's, 2013
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Relatives, 2007
- Artspace116, Albuquerque New Mexico, Inaugural Exhibition, 2005
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Twist, 2004
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Periphery, 2003
- University of New Mexico Art Museum, Juror's Exhibit: New Era Art, 2000
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Collection by Four Artists, 1999
- University of New Mexico Art Museum, Under the Influence, 1997
- Contemporary Craftsman, Santa Fe, New Mexico, 1984

### INTERNATIONAL EXHIBITIONS

- 2012 Korean International Art Fair (KIA), Coex Seoul, South Korea
- Park Fine Art, International Tour Shows: China and Hong Kong, 2013; China, South Korea, Turkey, 2012; China and South Korea, 2011; Japan and South Korea, 2010
- Blacks in New Mexico 1500-1899, New Mexico African-American Research Group, toured United States and Europe, 1997-2008
- Kanagawa Kenmin Gallery, Yokohama, Japan, 19th International Exhibition of Prints '97
- Kanagawa Kenmin Gallery, Yokohama, Japan, 18th International Exhibition of Prints '95
- Museo Regional Universitario, Chihuahua City, Mexico, Reflexion Contemporanea, 1994

## SELECTED GROUP EXHIBITIONS

- Albuquerque Museum, Albuquerque, New Mexico, Miniatures and More, 2011, '12, '13, '14
- Albuquerque Museum, Albuquerque, New Mexico, Changing Perspectives of the Western Landscape, 2013
- Roswell Museum and Art Center, Roswell, New Mexico, New Acquisitions, 2010
- Albuquerque Museum, Albuquerque, New Mexico, Albuquerque NOW, 2009 -- 2010
- Dahl Arts Center, Rapid City, South Dakota, Abstract Realism: Ray Graham Collection, 2009
- South Dakota School of Mines & Technology, Rapid City, Ray Graham Collection, 2009
- Peterson-Cody Gallery, Santa Fe, New Mexico, Art Journey New Mexico, 2009
- Artspace116, Albuquerque, New Mexico, CAS (Contemporary Art Society) Honors, 2006
- Coleman Gallery Contemporary Art, Albuquerque, New Mexico, Gallery Artists, 2002, '03, '04, '05, '06
- University of New Mexico Health Sciences Center, New Acquisitions 2006
- Portland Museum of Art, Portland, Maine, New Acquisitions, 2004 -- 2005
- Albuquerque Museum, Albuquerque, New Mexico, North Gallery Inaugural Exhibit, 2004 -- 2005
- Holter Museum of Art, Helena, Montana, Ana 33, 2004
- International Museum of Art, El Paso, Texas, 2004
- Albuquerque Museum, Albuquerque, New Mexico, Magnifico, 2002 and 2004
- Butler Institute of American Art, Youngstown, Ohio, 2003
- Anderson Contemporary Art, Santa Fe, New Mexico, Abstract Art in New Mexico, 2003
- Delaware Center for the Contemporary Arts, Wilmington, Delaware, 2002
- SITE Santa Fe, Santa Fe, New Mexico, College of Santa Fe Monothon, 1998 and 2001
- Plan B, Santa Fe, New Mexico, Beaux Arts 2000• William Rainey Harper College, Palatine, Illinois, Small Works, 2000
- San Diego Art Institute, California, International Exhibition, 1999
- Coos Art Museum, Coos Bay, Oregon, Shadows: 2000, 1998
- Olin Arts Gallery, Washington & Jefferson College, Pennsylvania, National Painting Show, 1996
- San Bernardino County Museum, California, 1995
- State of the Art Gallery, Ithaca, New York, National Fine Arts Show, 1995
- Magnifico - Albuquerque Festival of the Arts, Art of Albuquerque, 1993 and 1995
- Fine Arts Gallery, College of Santa Fe, Monothon '93 and Monothon '95
- Dartmouth Street Gallery, Albuquerque, New Mexico, 1991, '92, '93, '94
- San Francisco State University, California, Glass, Textiles, and Prints, 1992
- EMU Gallery, University of Oregon, Environmental Perspectives, 1992
- Cork Gallery at Lincoln Center, New York, New York, Homage to Mozart, 1992
- Albuquerque Museum, Albuquerque, New Mexico, Crafted by Hand, 1991
- Abercrombie Gallery, McNeese State University, Louisiana, McNeese National, 1991
- Art Center Gallery, Central Missouri State University, International Exhibit, 1991
- Eleven East Ashland Gallery, Phoenix, Arizona, 1990
- Del Mano Gallery, Los Angeles, California, 1983 and 1985
- Mariposa Gallery, Albuquerque, New Mexico, Reflections, 1984
- Gallery Fair, Mendocino, California, 1983 and 1984
- Palisander Gallery, Taos, New Mexico, 1983
- Stables Art Center, Taos, New Mexico, Crafts for Architecture and Interiors, 1983
- New Mexico Arts and Crafts Fair, Albuquerque, New Mexico, 1983
- Downtown Center for the Arts, Albuquerque United Artists, Woodwork '83
- Santa Fe Festival for the Arts, Santa Fe, New Mexico, 1983
- New Mexico Annual Woodworkers Show, Santa Fe, New Mexico, 1981, '82, '83
- Fair at Rhinebeck, American Craft Enterprises, Rhinebeck, New York, 1982

## AWARDS

- Artist-in-Residence, Gushul Studio, University of Lethbridge, Alberta, Canada 2001, '02, '14
- Acclaimed Artist Series, New Mexico Art in Public Places 1% for the Arts Purchase, 2010
- Bravos 2008, interview of Alan Paine Radebaugh, KNME television, 2008
- Albuquerque Arts Alliance "Excellence in Visual Arts" Bravos Award, 2008
- Artist's Grant and Residency, Vermont Studio Center, 1997
- Purchase Award, Albuquerque Museum, 1983

## MONOGRAPHS

- Sketchbook Confidential, F & W Media, Cincinnati, Ohio, 2010
- Art Journey: New Mexico: 104 Painters' Perspectives, F & W Media, Cincinnati, Ohio, 2009
- Hall, Douglas Kent, Mass: Of Our World—Alan Paine Radebaugh, Albuquerque, New Mexico, 2009
- Alan Paine Radebaugh--Mass: of Our World, University of New Mexico Art Museum, 2007
- Abstract Art: New Mexico Artist Series, Fresco Fine Art, Albuquerque, New Mexico, 2003
- The Capitol Art Foundation Collection, Santa Fe, New Mexico, 1998
- Fine Woodworking: Design Book III Taunton Press, Newton, Connecticut, 1983

## PUBLIC COLLECTIONS

- Albuquerque Community Foundation, Albuquerque, New Mexico
- Albuquerque Museum of Art and History, Albuquerque, New Mexico
- The College of Wooster, Wooster, Ohio
- New Mexico Museum—Museum of Fine Arts, Santa Fe, New Mexico
- New Mexico State Capitol Art Collection, Santa Fe, New Mexico
- Ohio State University—Arden Shisler Center, Wooster, Ohio
- Portland Museum of Art, Portland, Maine
- Roswell Museum and Art Center, Roswell, New Mexico
- State of New Mexico 1% for the Arts, University of New Mexico
- University of New Mexico Art Museum, Albuquerque, New Mexico
- University of New Mexico Health Sciences Center, Albuquerque, New Mexico
- Washington & Jefferson College, Washington, Pennsylvania



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