GRAND CANYON CELEBRATION OF ART 2019

GRAND CANYON CONSERVANCY
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Celebrating Grand Canyon National Park’s Centennial
GRAND CANYON CONSERVANCY
Post Office Box 399, Grand Canyon, AZ 86023
(800) 858-2808
grandcanyon.org

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Grand Canyon Conservancy is the official nonprofit partner of Grand Canyon National Park, raising private funds, operating retail shops and visitor centers within the park, and providing premier guided educational opportunities about the natural and cultural history of the region. Our supporters fund projects including trails and historic building preservation, educational programs for the public, and the protection of wildlife and their natural habitat. Grand Canyon Conservancy inspires people to protect and enhance Grand Canyon National Park for present and future generations. Proceeds from the sale of this book directly support the mission of Grand Canyon National Park.
## CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Author/Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>FOREWORD</td>
</tr>
<tr>
<td>7</td>
<td>INTRODUCTION</td>
</tr>
<tr>
<td>8</td>
<td>ABOUT GRAND CANYON CONSERVANCY</td>
</tr>
<tr>
<td>10</td>
<td>SUZIE BAKER</td>
</tr>
<tr>
<td>12</td>
<td>JOSHUA BEEN</td>
</tr>
<tr>
<td>14</td>
<td>ELIZABETH BLACK</td>
</tr>
<tr>
<td>16</td>
<td>AMERY BOHLING</td>
</tr>
<tr>
<td>18</td>
<td>LYN BOYER</td>
</tr>
<tr>
<td>20</td>
<td>JOHN D. COGAN</td>
</tr>
<tr>
<td>22</td>
<td>MICHELLE CONDRAT</td>
</tr>
<tr>
<td>24</td>
<td>BILL CRAMER</td>
</tr>
<tr>
<td>26</td>
<td>CODY DeLONG</td>
</tr>
<tr>
<td>28</td>
<td>KADIN GOLDBERG</td>
</tr>
<tr>
<td>30</td>
<td>ROBERT GOLDMAN</td>
</tr>
<tr>
<td>32</td>
<td>BRUCE A. GÓMEZ</td>
</tr>
<tr>
<td>34</td>
<td>LINDA GLOVER GOOCH</td>
</tr>
<tr>
<td>36</td>
<td>ROBERT GREEN</td>
</tr>
<tr>
<td>38</td>
<td>HAI-OU HOU</td>
</tr>
<tr>
<td>40</td>
<td>SUSAN J. KLEIN</td>
</tr>
<tr>
<td>42</td>
<td>KIRK LARSEN</td>
</tr>
<tr>
<td>44</td>
<td>MICK McGINTY</td>
</tr>
<tr>
<td>46</td>
<td>JAMES McGREW</td>
</tr>
<tr>
<td>48</td>
<td>MARCIA MOLNAR</td>
</tr>
<tr>
<td>50</td>
<td>MATT STERBENZ</td>
</tr>
<tr>
<td>52</td>
<td>DAWN SUTHERLAND</td>
</tr>
<tr>
<td>54</td>
<td>PAULA SWAIN</td>
</tr>
</tbody>
</table>

### SPECIAL GUEST ARTISTS

- ERIN HANSON
- ED MELL
- DAN NAMINGHA
- RICK WHEELER
HOW FITTING IT IS to mark the 100th anniversary of Grand Canyon National Park by holding a fabulous art event! To most people, the Grand Canyon is an intensely breathtaking visual experience, and the role of the artist was decisive in the initial introduction of the canyon to the American public. It was in great part due to a series of impressive paintings that the Grand Canyon became a National Monument in 1908 and a National Park on February 26, 1919.

In 1869, Major John Wesley Powell led the first official U.S. government-sponsored passage through the Grand Canyon. In addition to experienced guides and scouts, a 19th century expedition of exploration included a series of specialists who would apply their knowledge and expertise toward publication of the final report. Most notably, these expeditions included at least one artist, who prior to the development of reliable photography, would paint images of the land and its features. Later, when the technology became feasible, photographers were added to supplement the task of the artist. Their images of these uncharted lands were in many ways the most valuable results of the journey. It is highly probable that without landscape painters and photographers of the mid-19th century, we would not have saved our earliest national parks. They would have been lost to homesteading, mining, timber ventures, hotel and resort developers, or simply to neglect.

The artist and the photographer worked in a symbiotic bond. The photographs were credible documentation that these lands and their natural wonders did indeed exist, but the photographs could not capture the grandeur and beauty of the landscape as there was no color film at the time. Conversely, stunning and majestic paintings of these astonishing natural wonders were open to public skepticism, as artists might be tempted to use “artistic license” and overdo the magnificent and luminous color of the scene. Thus, the black and white photographs were proof that these wonders undeniably existed, and the paintings showed how truly imposing and monumental they were. The
public’s first impression of the profound beauty of the west’s natural wonders was gained exclusively from viewing and admiring the visual images produced as a result of the expeditions.

In late 1872, Thomas Moran, the artist on the 1871 Ferdinand Hayden Expedition to Wyoming and Yellowstone, joined Powell, who by then was well into his trek on the Colorado River. Earlier, in Yellowstone, Moran worked with photographer William Henry Jackson, and together their art would be decisive in getting the United State Congress to designate Yellowstone as the first national park in 1872.

Traveling with Powell, Moran produced a large number of sketches and drawings. He marveled at the scale and beauty of the Grand Canyon, writing, “The whole gorge for miles lay beneath us, and it was by far the most awfully grand and impressive scene that I have ever yet seen.” Upon his return to New York in 1873, Moran used his numerous small sketches to paint a series of large, impressive paintings of the Grand Canyon. One spectacular canvas was entitled “The Chasm of the Colorado,” an imposing painting measuring 7 feet by 12 feet. When displayed, the painting made an immediate and lasting impression on the large crowds that came to see it.

With rising demand to see the Grand Canyon and other western landmarks, the Santa Fe Railroad initiated a program in 1892 that allowed artists to travel the route across the Southwest. Their paintings were used to produce posters, menus, calendars, and advertisements to spur people to take the train and visit these remarkable places. The Grand Canyon was a particular favorite with the public.

Today, the same Grand Canyon that mesmerized Thomas Moran and the countless artists that followed his lead for nearly 150 years is still attracting artists, and in turn, their paintings compel a new generation of people from all over the world to come and see for themselves the boundless beauty of this enormous place. There has been no other visual thrill and inspiration as the Grand Canyon.
INTRODUCTION

BY THERESA McMULLAN, CEO, GRAND CANYON CONSERVANCY

As we celebrate the centennial of Grand Canyon National Park, there’s no better time to highlight the beauty, grandeur, and majesty of this grandest of canyons through the artwork of the country’s finest plein air artists. Attracting art collectors, park supporters, and art lovers from around the world, the 11th annual Grand Canyon Celebration of Art features 23 artists from 10 states who spend a week painting en plein air at Grand Canyon. Tourists visiting the canyon during this weeklong event are often surprised and delighted to happen upon artists capturing well-loved locations throughout the park on canvas. Whether it’s hiking a corridor trail, taking a stroll on the rim, enjoying the landscape from an overlook, or even camping on the beach along the Colorado River, Grand Canyon National Park continues to provide a space for artists and visitors to connect with the outdoors.

This catalog features studio-produced paintings of inspirational Grand Canyon scenes that were submitted by each participating artist. These paintings, along with the plein air work created during the 2019 Celebration of Art, will be offered for sale at historic Kolb Studio from September 15, 2019 through January 20, 2020. Proceeds from the sale contribute to the establishment of a dedicated arts venue at the South Rim.

The board of directors and staff of Grand Canyon Conservancy wish to express our deep appreciation to the generous sponsors, art patrons, the National Park Service, and of course, the talented and dedicated artists who take part in and support this unique event. In this Centennial year, we look back at Grand Canyon Conservancy’s successful partnership with Grand Canyon National Park, celebrating the last 100 years while preparing for the next 100. We hope the artworks from the grandest place on earth inspire you to preserve and protect this iconic landscape and be forever mindful of the beauty all around us.
HISTORIC ARTISTS OF GRAND CANYON

Above: Thomas Moran with his daughters. Top right: Gunnar Widforss. Right: Fred Kabotie.
ABOUT GRAND CANYON CONSERVANCY

THE BOARD OF DIRECTORS and staff of Grand Canyon Conservancy wish to express deep appreciation to our generous sponsors, art patrons, National Park Service staff, and of course, the talented and dedicated artists who make Celebration of Art possible.

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You can help by becoming a supporter today! Join at grandcanyon.org, at any Grand Canyon Conservancy park store, or by calling (800) 858-2808. If you are already a supporter, we thank you!
SUZIE BAKER
SHENANDOAH, TEXAS

Boatmen have been leading expeditions through the Grand Canyon for 150 years, from John Wesley Powell’s first-ever scientific survey of the “Great Unknown” in 1869 to Martin Litton and his wife using dories to navigate the canyon 60 years later. “Soft boats” were introduced in 1952 by Georgie White, the first female commercial river guide. Martin Litton later founded Grand Canyon Dories in 1971, and in 1983, a trio of his guides, headed by the intrepid Kenton Grua, completed the “Fastest Ride in History.” They secretly and illegally pushed off their dorie, the Emerald Mile, in the dark of night from Lee’s Ferry into the rushing, flood-swollen Colorado River, completing the punishing 277-mile sprint to the Grand Wash Cliffs in 36 hours and 38 minutes.

Today, nearly 20,000 people each year explore the canyon on professionally-outfitted river trips in dories and rubberized rafts propelled by ore, motor, and the mighty Colorado.

Gateway to the Canyon
Oil
24 x 36 inches

Suzie Baker has gained national acclaim in recent years, earning prominent awards and a reputation for her versatility as both a plein air landscape artist and a studio painter of still lifes, figurative works, and portraits. Her paintings have been featured in publications such as Plein Air Magazine, Fine Art Connoisseur, and Southwest Art. She holds Signature Member status in organizations including Oil Painters of America, American Impressionist Society, Laguna Plein Air Painters Association, and more. She earned a B.A. at Louisiana Tech University.
This piece, for me pays homage to the great Bob Dalegowski. Several years ago, I did a couple of overnights down to Phantom Ranch and met up with Bob at the bottom. Being unfamiliar with the territory, Bob showed me around. We both had a great morning painting several pieces on the way up the Clear Creek Trail that spurs off the North Kaibab, just north of Phantom Ranch. The trail yields countless views like this as it weaves in and out of the Tapeats formation.

Then last year while backpacking the through-hike from the North Rim to the South with my easel and 20 small panels to paint on, I was able to revisit the spot for this reference. As if on cue, a small group loaded their boats and set off on the one-way journey of a lifetime. The canyon has enriched the lives of so many, and I tried to give it the sense of scale both literally and figuratively with the grandeur surrounding the tiny folks. High fives to those with the vision to keep this view from becoming a lake, and high fives to Bob for also showing so many why and how to love this place!

**Breakfast in the Basement**

Oil

30 x 60 inches
ELIZABETH BLACK
BOULDER, COLORADO

The oldest and hardest rocks in the Grand Canyon are the schists and granites of the inner gorge. They have been smashed, heated, submerged, folded, and faulted for almost 2 billion years, until the river finally exposed them just several million years ago. These schists and granites flaunt their history proudly, with veins of white and pink quartz shooting through their sinuous folds. They are so dense they appear almost oily. They ring like bells when hit together. They defy the river, granting it only a narrow slot through their domain, and make the biggest rapids on the river.

They are why three men abandoned John Wesley Powell’s expedition down the Colorado River 150 years ago, at Separation Canyon. Those men saw the river entering yet another chasm of that dark oily schist and couldn’t bear any more of the unknown dangers ahead. They fled overland and were never seen again.

*The Inner Gorge, Mile 84, On the Grand*
Oil
40 x 32 inches

Elizabeth Black worked as a river guide in the Grand Canyon for many years. She first painted watercolors on a raft trip in the canyon in 1975. She and her husband, landscape photographer Christopher Brown, explore the west together, carrying their art-making equipment to the most scenic spots they can find. Elizabeth has won numerous awards, including Best of Show at Grand Canyon Celebration of Art, and her work may be found in many private and public collections. She is represented by Mary Williams Fine Arts in Boulder, Colorado, and the Sugarman-Peterson Gallery in Santa Fe, New Mexico.
Amery Bohling is an Arizona native who has become well known for her western landscapes, particularly the Grand Canyon. Her art has appeared in multiple exhibitions around the country, as well as in Plein Air Magazine, Western Art Collector, American Artist, and Phoenix Home & Garden. Most recently, one of her Grand Canyon paintings was chosen to grace the cover of the February 2019 issue of Arizona Highways, which featured Grand Canyon National Park’s Centennial. Amery has received a number of awards, including the Princeton Brush Award at the 2015 American Impressionist Society Exhibition and Best in Show at the Scottsdale Beaux Arts 2010 Instructors’ Exhibition.

AMERY BOHLING
SCOTTSDALE, ARIZONA

As a painter of the Grand Canyon, you are very aware that you are only painting nature’s artwork. Her opus. Larger than the eye can see, and with a soundtrack of rain, wind, and river. Always growing and flourishing to the tune of her abstract intentions.

Grand Canyon Opus
Oil
20 x 30 inches
Lyn Boyer is an award-winning plein air and studio oil painter with works hanging in private collections across the U.S. After returning from studying art in Melbourne, Australia, Lyn began a 25-year career as an American illustrator and painter, winning awards from the Oil Painters of America, *Fine Art Connoisseur*, *Southwest Art*, the Society of Illustrators, the Art Directors Club, the Illustrators Workshops, and the American Institute of Graphic Arts, among others. She won the Collector’s Choice Award at 2017’s Grand Canyon Celebration of Art.

For me the Grand Canyon brings peace because it also offers perspective. It beckons us to step back and see the whole. It reminds us that things are ever changing. That light fades—but in the cycle of all things it returns. Down through time the sky and the canyon have conversed, sometimes in whispers, at times as a symphony and other times fearfully as Indra hurls bolts of fire from the sky. But for now, for our moment in time, we can watch the day washed in light give way to a last glow, which gives way to stars, to rest, and then dawn again. It calls to our better angels.

**Our Better Angels**
Oil
30 x 40 inches
JOHN D. COGAN
FARMINGTON, NEW MEXICO

Rain in the summer or spring is not uncommon on the South Rim, but it usually falls in the afternoon. The occasional morning rain is a delight to artists because it brings out colors and moods that we do not often see. In this painting, Mather Point and the temples beyond are transformed into a scene that almost looks as if it’s from a mythical storyland. The Grand Canyon glows with—literally—every color of the rainbow.

Colors of the Morning Rain
Acrylic
24 x 36 inches

John D. Cogan has participated in the Grand Canyon Celebration of Art since 2009, winning Best of Show in 2015. In 2012, his painting Out of the Depths won the Jack Dudley Memorial Purchase Award and is now in Grand Canyon National Park’s collection. John has spent time on both the North and South Rims as Artist in Residence. He has won numerous awards, and his paintings are part of the permanent collections of Citizens Bank, Conoco Phillips, McGraw Hill, San Juan College, Eastern New Mexico University, Raymond James Financial, Xanterra Corporation, Zion National Park, and the Sultanate of Oman, among others.
Michelle Condrat was born and raised in Salt Lake City, Utah. She received a B.A. in Painting and Drawing and Art History from the University of Utah. Michelle enjoys painting the unique landscape of Utah and the Southwest and spends a lot of her time in Utah’s outdoors, where she gathers inspiration and subject matter for her paintings. With intense color choices and linear blended strokes, Michelle is able to give motion and movement to her paintings, while capturing the feel of the western landscape, with a fresh and new visual perspective.

MICHELLE CONDRAT
SALT LAKE CITY, UTAH

One evening, I stood on the edge of a cliff, looking out at an endless sea of rock, knowing that it was a sight I had to capture. As the sun began to set, I saw it before me, a grand symphony! With notes of color, a harmony of light and shadow, and a melody of beauty and inspiration, I saw it all come together like an orchestra about to perform a masterpiece. As I watched the shadows take over the land, I knew this incredible sight would soon come to end. But I knew even when it was over, I would remember that magical moment and that it would stay with me forever, like a song that has touched your heart.

The Grand Symphony
Oil
24 x 40 inches
In the year when we celebrate Grand Canyon National Park’s Centennial, it’s worth noting that we are celebrating a brief 100 years of a canyon that took millions of years to carve and has rock that’s billions of years old! From above and from a distance, the apparent calm of the Colorado River hides the immensity of the work it has done and is still doing. This view, looking up river from a tranquil spot near 75 Mile Creek, is a perfect example. The far-off rapids and passing river are nearly silent, concealing the sculpting being done underneath the surface by the mass and force of the moving waters. However, because this is a gradual process, this view will not look all that different in another 100 years, and I’m thankful that we’re preserving it for others to enjoy, and maybe paint, when that time comes.

**The Flow of Time**

Oil

36 x 36 inches
CODY DeLONG  
COTTONWOOD, ARIZONA

This view is looking downriver from near Redwall Cavern in the Grand Canyon. It’s from my rafting trip last year when we had gorgeous clear emerald water. Some years it’s like this, other years the river looks like chocolate milk, as it can be laden with sediment from side canyons and streams in wet years. I love the color vibrations in this piece as well as the textural qualities. There is a dynamic tension between the transparency of the water and the thick paint on the rock walls. There is also movement, in the water moving away from us and in the clouds moving toward us. I tried to have several concepts at work in this piece to make it visually engaging. I like the way it turned out. I hope you do too.

**Depths of the Canyon**  
Oil  
40 x 30 inches
KADIN GOLDBERG
RED LODGE, MONTANA

The sound of distant wind rolling through canyon walls while weightless birds glide on endless currents reminds us of just how small we are. It is through the massive formations at the Grand Canyon that the vastness of a void can be fully realized. The space between formations has an overwhelming power to inspire. While this piece is a depiction of the canyon itself, it is also a painting of the air that the canyon encompasses. This feeling of space is the basis for this painting and reminds us of our place in the infinite universe.

Wind Sail
Oil
45 x 48 inches
In May 2019 I had a solo show at the Thunderbird Foundation Gallery/Maynard Dixon Home to celebrate the 150th anniversary of the explorer John Wesley Powell’s journey down the Green and Colorado Rivers. My works portrayed the Colorado River and Grand Canyon from a new perspective. One way I achieved this was by the use of a helicopter to obtain a new vantage point, which in Powell’s day would never have been a possibility.

In View to the East – Grand Canyon we have a seldom-seen spectacular elevated image which takes in a view toward the Little Colorado and the myriad carved canyon walls as they recede into the distance where one can make out Marble Canyon and the Vermilion Cliffs.

View to the East – Grand Canyon
Oil
24 x 24 inches
I was on the South Rim of the Grand Canyon in the midst of a days-long, unending rain and snow. I looked out into... nothing, a wall of silence, hoping for a break in the weather. Finally, after four days of gloom and overcast, just as I was leaving, I looked over my shoulder and saw a vision of which I’ve never again seen its equal. And thus the painting La Bruma de Febrero—The Fog of February.

Bruce Gómez has been working in pastel full-time for the last 30 years and has been teaching workshops for the past fifteen. His artistic influences range from Paleolithic art to Alfred Sisley, Maxfield Parrish, Juan Gris, and Gustav Klimt. He considers himself fortunate to travel and paint in wonderful places like Telluride, Paris, Rome, and Moab. “I go out and look to capture that one unique and spectacular moment of life,” he says. Bruce was the recipient of the Artist’s Choice Award at the 2017 Celebration of Art.
The last few minutes of sunset at the canyon can be hypnotizing. As the light fades, the mesas and buttes catch the golden glow that spreads across the canyon creating a beautiful display. If clouds are present, they join in and truly set off a stage of pure bliss. This sunset of Vishnu Temple was exactly that, if only for a few moments, it was enough to inspire me to recreate it.

Being able to share my love of the Grand Canyon with collectors and viewers is truly a blessing and a privilege. My intentions are to get the feeling of what I see, not an exact copy of it, but an impression of the big picture.

LINDA GLOVER GOOCH
MESA, ARIZONA

The Golden Hour
Oil
15 x 28 inches
ROBERT GREEN
SAN DIEGO, CALIFORNIA

It’s impossible to be unaware of the impact of water on the Grand Canyon. Water flows erode and shape the canyon. But then, curtains of rain, shrouds of mist, and cloud shadows combine to dramatize and celebrated this magnificent work of natural sculpture. In this work I strive to pay homage to this process of water and time.

The Unveiling
Oil
18 x 36 inches

Robert Green was born and raised in Yorkshire, England and is now a San Diego resident. He attended college both in England and at the University of California, San Diego. Robert had a long career in architecture and urban design in England and California, but he always maintained a strong part-time art practice. Recently, Robert retired from the architectural design world and since then he has been a full-time artist. Already he has a number of shows to his credit including his own gallery-opening show.
While at the Grand Canyon, I have witnessed some amazing storms, strong and short-lived. In the immediate aftermath, the atmosphere and light are ethereal, but fleeting. The genesis of “After The Storm” comes from those brief moments of glowing visual drama. I have tried to recreate it by using and combining a number of unrelated studies that contain elements of the experience. I used studies I made of the Grand Canyon during early evening at the final moment of light. The sky is based on studies I made of clouds and storms where I live in Maryland and elsewhere. The moon rising above the last beams of light is from plein air paintings I made previously of the canyon. I then adjusted these in form and composition, realigning the elements in such a way until I felt I that I was reliving the original experience. The moment I arrived at that feeling, I put down my brushes; the painting was finished.

**After the Storm**
Oil
24 x 36 inches
There is joy in my heart to once again return to the canyon to paint. An on-site sketch I made along the North Rim near Cape Royal became the painting you see here, although it was drawn nearly 50 years later than that date. The moon and title came from the thoughts of “anniversary” . . . the 100th for the Park . . . the 50th for our country’s moon landing. And, for me personally, the 50th anniversary of the birth of a daughter, who made her arrival just when that historic space mission was leaving the Earth for the moon. Choosing to use artistic license, day became night and a full moon revealed the eras-old monuments and that stalwart pinyon. This magical painting, then, collapses the barriers of time in a timeless place.

July 1969
Acrylic
36 x 24 inches

Susan J. Klein is an award-winning artist who has been painting and exhibiting for over 40 years. After receiving an M.F.A. from Kent State University, she taught classes at Youngstown State University and the University of Akron while continuing her painting career. She was also the owner and director of The Steel Street Experimental Gallery in Youngstown, Ohio. Susan has participated in Grand Canyon’s third, seventh, and eighth Celebration of Art. Many of her works reside in public and private collections around the world.

SUSAN J. KLEIN
SARASOTA, FLORIDA
The drama and serenity of this rich luscious view is available in person, to only those who venture down the Colorado River by boat; the cavern itself, accessible only by water. If you have ever taken that journey you know the amazing experience of discovery as one’s sense of scale is challenged. What appears at first to be a small opening in the rocks reveals its true magnitude and sense of wonder. The artist brings you your own personal vista, a confluence of geologically diverse color and the contrast of calm flowing water against canyon walls, eroded over millions of years. Hard vs. soft, light vs. shadow, rock vs. water, interplay with subtlety and the ethereal luminescence of reflected light against the red and yellow sandstone. This magical moment is preserved by the climactic nuance of the brush and is both euphoric and delicious.

Redwall Cavern Reveal
Oil
24 x 36 inches
MICK McGINTY  
GILBERT, ARIZONA

I first visited the Grand Canyon in the winter of 2002, and although amazed beyond belief, it fell short of perfect because it was overcast all day long. I made two more trips, each a year or so apart, that showed me the same overcast scenes each time. My fourth trip was the charm, but it wasn’t without suspense. It was overcast all day with a low layer of clouds covering the sky to the horizon. Finally, I was ready to give up, along with hundreds of others that day, when suddenly the sun set below the level of the clouds, and it was like the Fourth of July. Fireworks on the cliff faces that brought up a cheer that echoed along the rim. The rock formations looked like candles. This piece was painted with that amazing day in mind.

Candles of the Canyon  
Oil  
15 x 30 inches
This painting honors a century of protecting natural and cultural history in Grand Canyon National Park. It depicts Garrick Yazzie, a Diné (Navajo) dancer on the rim of the canyon as a monsoonal storm approaches. Garrick has shared his people's history with thousands of Grand Canyon visitors for about 25 years, frequently dancing with his brother, Woodvin, as their uncle, Brent Chase, teaches, tells stories, sings, and drums for the dances. Here, Garrick wears a regalia style used for Pow Wow where tribes come together in celebration of life and friendship. This particular outfit honors all bird life as his people believe that all bird songs are healing songs. The shield represents and honors Yazzie's late grandfather, a World War II Navajo Code Talker.

Since 2014, I have been fortunate to observe Garrick dancing at the Grand Canyon and paint his dances direct from life. Also, each year at the Celebration of Art Quick Draw, I have been fortunate to observe and paint various special birds. I titled my resulting paintings according to whichever species presented itself, including California condors, peregrine falcons, red-tailed hawks, and common ravens, each with a unique story interwoven with Grand Canyon's preservation and human relationships.

Honoring
Oil
30 x 24 inches
Marcia Molnar lives in Prescott, Arizona with her artist husband George Molnar. Together they explore and paint Arizona ranch life as well as the Grand Canyon. Marcia's formative years were spent in her father's gallery in Carmel, California. She moved on to do commissioned portraiture for many years, and then landscape. Marcia has taken a few art classes but for the most part her training came naturally from day-to-day surroundings and meeting other artists. Her works are shown at Mountain Trails Gallery in Sedona, Arizona and the Broadmoor Galleries in Colorado Springs, Colorado.

MARCIA MOLNAR
PRESCOTT, ARIZONA

There is poetry in this place. With rhythm and balance, layers of color tell stories of the canyon and the people who lived here. You can see the canyon's influence in the ancient people's pottery. It is carried on in contemporary Native American arts and crafts.

As I painted this work, I thought about the Anasazis who farmed the softly terraced hills below. The view since 1100 AD has probably not changed much. Sunrise, sunset, ravens gliding overhead, we have experienced the same things.

This is where our lives touch in the wind and I will be forever grateful.

Light Rain Over the Unkar Delta
Oil
58 x 32 inches
Matt Sterbenz was born and raised in Phoenix, Arizona. He received his Bachelors in Fine Art from Arizona State University. He is the former president of Arizona Plein Air Painters and has participated in some of the nation’s top plein air invitational events, including the Sedona Plein Air Festival and the Pacific Northwest Plein Air Event. Matt was an invited member of the teaching faculty at the 2016 Plein Air Convention and Expo in Tucson, Arizona. His work has appeared in numerous publications, including Plein Air Magazine and Southwest Art Magazine.

MATT STERBENZ
CHANDLER, ARIZONA

With the first rays of light, monuments of stone begin to emerge from the vast shadowy depth. The sunlight intensifies, shadows recede, and a symphony of color presents itself to us. Like the dawn has roused the canyon, we too are revitalized. In this painting, I strive to capture the magnificent sunrise and the feeling of awe and wonder I get every time I visit the park.

*Temples of Radiance*
Oil
24 x 36 inches
This is the moment when the Canyon’s inhalation becomes a sigh, when the last flare of sunset surrenders to darkness, when crimson reflections on shadowed redwall vanish, and the final swirling note of a canyon wren tumbles down the fluted walls, coming to rest in the damp sand at the river’s edge.

Memories of a thousand lifetimes float on trickles from side canyon streams. Bird calls rest like scattered cliff rose petals on the water’s surface, joining the flow as the sun takes her leave drawing rose and lavender draperies across the chasm behind her.

This is that moment when the last of daylight’s hues dissolve in the river and are carried away into the night.

*Evening in Elysium*

Oil
30 x 36 inches
On a May 2017 painting/photography river trip with Arizona Raft Adventures, the first days were sunny and gorgeous. This was followed by a couple of rainy days. We were cold and soggy, but the Colorado River canyon was super spectacular with the wet, rich colors of the rocks.

We stopped here at Doris Camp. The sun came out and we changed into warm, dry clothes. We hung our wet gear from sticks in the Tapeats layers to the left. We got busy painting the sunset. It was so much fun, we were laughing, trying to decide if up river or down river was the better view, but Robert Dalegowski and I decided to paint down river. I love the jagged, overhanging layers and colors of the Tapeats.

This studio piece was worked from my plein air painting done in Doris camp. It is my greatest delight to share with the viewer the deep exuberant joy I feel that plein air painting can capture.

Paula Swain grew up with plein air painting as a part of her life. Both of her parents were art teachers, and many of Paula’s childhood weekends were spent plein air painting with her father. She eventually attended college, graduating as a registered nurse from the San Juan College of Nursing in New Mexico. But plein air painting was her first love, and she returned to it immediately. Her work can be found in collections around the world, and has been shown in galleries around the U.S.

Doris Camp
Oil
40 x 30 inches
ERIN HANSON  
SAN DIEGO, CALIFORNIA

SPECIAL GUEST ARTIST

*Canyon’s Light*  
Oil  
36 x 28 inches

After graduating from college, Erin Hanson entered the art trade as a professional, inspired by landscapes and vantage points only beheld by the most adventurous. Rock climbing among the brilliantly colored cliffs of Nevada and Utah, watching the seasons and the light change daily across the desert, provided endless inspiration for her work. For the past decade, Hanson has been developing a unique, minimalist technique of placing impasto paint strokes without layering, which has become known as “Open-Impressionism.” Recently, Hanson was honored with Best of Show at the COWGIRL UP! exhibition at the Desert Caballeros Western Museum. She is currently preparing for a solo show for the Santa Paula Art Museum.
Born and raised in Phoenix, Arizona, Ed Mell’s career started in New York City in advertising. Later, after two summers teaching art on the Hopi reservation, Ed decided to return home to Arizona’s Sonoran desert. “Spending months in that beauty right after being in the city was the catalyst that changed my artistic direction,” he says. Mell’s collectors include actress Diane Keaton, the Forbes Collection, and the Anschutz Collection. His work can also be found in the permanent collections of Phoenix Art Museum, Tucson Museum of Art, and Denver Art Museum.

ED MELL
PHOENIX, ARIZONA

SPECIAL GUEST ARTIST

*Grand Canyon Floor*
Oil
24 x 32 inches
Dan Namingha was born in Keams Canyon, Arizona, and is a member of the Hopi-Tewa tribe. He studied at the Institute of American Indian Arts in Santa Fe and the American Academy of Art in Chicago. Namingha has been a painter and a sculptor for the last 40 years, and is one of the most acclaimed Native American artists working today. His works command unwavering respect for the earth and spirit of his ancestry—the beautiful heritage that is the heart of his creativity. Namingha’s work can be found in the collections of the U.S. Department of the Interior, actor and director Robert Redford, the Heard Museum, the Denver Art Museum, and the Royal Collection Trust in the United Kingdom.

Moonlight Over Canyon
Acrylic
24 x 36 inches
RICK WHEELER
TUCSON, ARIZONA
SPECIAL GUEST ARTIST

Cheops Pyramid Revisited
Scratchboard and Watercolor
11.5 x 20 inches

Originally from California, Rick Wheeler has lived in the Four Corners region of the southwest since 1994. He credits the cultural and natural history of the area as one of the biggest influences on his work. Wheeler also enjoys teaching at the Art Institute wing of the Arizona-Sonora Desert Museum (where he has taught for 15 years), and participating as a mentor at Prescott College in Tucson.

Wheeler’s work can be found in the permanent collections of the National Park Service, the Saint George Art Museum, and the outdoor retailer Patagonia.
As we celebrate 100 years of wonder, adventure, art, and stewardship at Grand Canyon National Park, we’re also reminded that our duty to protect this spectacular place endures.

Grand Canyon Conservancy provides crucial funds to help protect and enhance this over 1-million-acre park and its staggering diversity of known (and still unrealized) natural, historical, and cultural wonders.

And today, even as we celebrate 100 years of history, our thoughts also turn to a pivotal question—what will the next 100 years hold?

It’s a monumental question and a historic moment—a chance for all of us to Go Grand. To do something special to commemorate and to protect the park we love today and for the next 100 years.

Thank you for joining us on this historic occasion and celebrating this spectacular place, this priceless treasure. We look forward to working with you to ensure the canyon is preserved into the next century and remains Grand for all time.
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