

Alfred Bader

Alfred Bader Fine Arts

Three Realists - Purdue University  
Galleries I

1997

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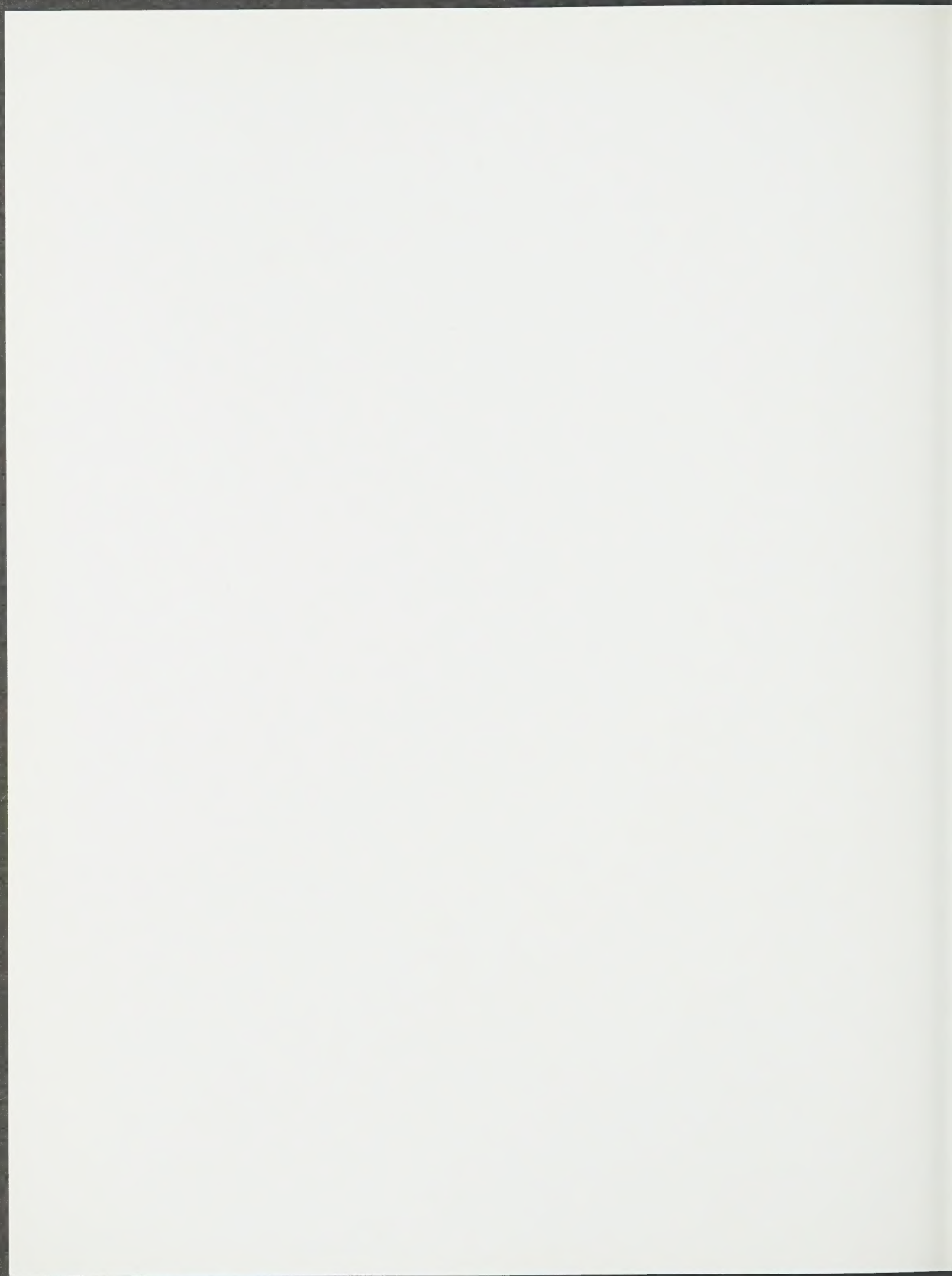


# *THREE REALISTS*



**Purdue University Galleries**





# ***THREE REALISTS***

Union Gallery  
Purdue University  
April 1 - May 4, 1997



## FOREWORD

Purdue University Galleries has been privileged, over the past seventeen years, to work with Milwaukee collectors Isabel and Alfred Bader on several benchmark exhibitions drawn from their impressive collection of old master paintings. Our rewarding association began in 1980 with the exhibition *Old Students and Old Masters: The School of Rembrandt* held in honor of Purdue Chemist and Nobel Laureate, Herbert C. Brown. An exhibit in 1987 focused on Italian Baroque paintings and celebrated Professor Brown's seventy-fifth birthday. His eightieth birthday was marked, in 1992, with the exhibition *From Private Collection to Corporate Identity* featuring portraits that had graced the covers of catalogues and journals put out by Sigma-Aldrich Corporation, a company founded by Dr. Alfred Bader.

Once again, the Purdue community benefits from the Baders' commitment to fine art, and to their friendship with Professor Brown, as we celebrate Dr. Brown's eighty-fifth birthday with the exhibition *Three Realists*. Viewers who enjoyed the first three exhibits and are familiar with the Baders' affinity for 17th century painters may be surprised to discover that the three artists represented in the current exhibit belong to the 20th century. Like their 17th century counterparts, however, these contemporary painters have mastered a clarity of vision, a command of their craft, and an unerring eye for detail that has earned them a place in the Baders' collection.

We are grateful to Isabel and Alfred Bader for organizing and supporting this exhibition and supplying the majority of works on view. Our thanks go also to Barbara and Martin Stein, Linda and Daniel Bader, Pat Howard and Marion Dick for lending works from their collections. We congratulate Professor Herbert C. Brown on his eighty-fifth birthday and hope that he continues to inspire these occasions for many years to come.

Mona Berg, director  
Purdue University Galleries



## INTRODUCTION

It gives us great pleasure to be able to help with the fourth exhibition of paintings in honor of our long-time friend, Herbert C. Brown. The previous exhibitions were in 1980, 1987 and 1992 — we look forward to another exhibition in the next millennium.

Art lovers with long memories will forgive us for quoting from our comments in the 1992 catalog, *From Private Collection to Corporate Identity*:

'We used to say "Life begins at forty," but those who have read the Bible know that Moses was eighty when he began his task of molding a multitude of slaves into a people, and his task did not end until forty years later.

'Looking at Professor Brown right now, many of us "younger" folk wish we had the energy he has at eighty, and-more importantly-his productiveness.'

What Professor Brown has known professionally all along, that there is such beauty in diversity, we have learned in collecting paintings. When we started, we were interested almost solely in Dutch and Flemish works of the 17th century, preferably of Biblical subjects by Rembrandt students. Since then, we have discovered the beauty of many other kinds of paintings, including modern works. For this exhibition, we have selected works by three living artists whose paintings really appeal to us.

**Mark Flickinger** has close ties with Indiana, for he was educated at the University of Indiana in Bloomington. We show his progression from a student to a master. And what an unexpected pleasure Mark's mature works are to us: beautiful landscapes with Biblical figures!

**Jaromír Kořář** specializes in urban scenes, often of his native Pardubice in Eastern Bohemia, occasionally of Prague and sometimes from vacations in Austria or Italy. His finest works show a wonderful play of light and shadow on baroque buildings. Although his handling of tempera on paper is so different from the Old Masters, it reminds us of some of the greatest Venetians, who depicted Slavic, German, Austrian and Italian cities in the 18th century.

**David Lenz's** father and grandfather, from whom we had purchased many paintings over a period of some forty years, were well-known art dealers in Milwaukee. It has been a pleasure to watch David's development into an accomplished artist, and we are delighted that he is so well appreciated in Milwaukee. His first works were dreamy landscapes, again with a beautiful handling of light, and many were done in Canada. More recently, he has discovered his *forté*, the urban Milwaukee city-scape — realistic and beautiful.

Diversity is so appealing — in art as in science. Few scientists have worked as productively in so many different areas as Herbert C. Brown, an inspiration to many chemists.

We hope you will agree that although very different from each other, the paintings of these three modern, realistic artists are also inspiring.

Isabel and Alfred Bader



## MARK FLICKINGER

Mark Flickinger was born in Linwood, California, in 1965. His family moved to Wichita, Kansas, when he was 4, and to the small farming town of Mulvane, Kansas, a few years later. He became interested in drawing at a very early age and began painting in oils at the age of 10, using his mother's paints. His interest in art continued through high school and college.

After completing a BFA in Painting and Drawing (1989) at Wichita State University, he earned an MFA in Painting (1991) from Indiana University's School of Fine Arts. He continued to live and paint in Bloomington, Indiana, until 1993, when he, his wife, and daughter returned to Kansas. Mark now lives, paints, and teaches in Arkansas City, Kansas.

Most of Flickinger's landscapes are invented scenes based on initial studies done *in situ*. Accurately depicting a specific location is less important to the artist than compositional balance and visual narrative.

### Artist's Statement:

*Many of my paintings deal with the figure in the landscape. I am interested in how our sense of place and our sense of history are connected, and how the land itself affects who we are.*

*I often like to use personal and Biblical narratives in my paintings. I do this in part as a pretext for painting the figure in the landscape, but also to suggest a dialog in the painting between the past and the present, the seen and unseen, doubt and faith.*

*I am fascinated with the way that the land and sky measure time and with the narratives and histories found and unfound in the landscape. The act of painting is for me a metaphor of the search, an opportunity to explore these ideas in a personal way.*

### Works on Exhibit:

*(All from the collection of Isabel and Alfred Bader.)*

*(On all measurements height preceeds width.)*

1. *Homage to Strauss* (1983)  
Artist's proof of limited edition print; 16" x 16"
2. *Self-Portrait* (1985)  
Chalk on paper; 23" x 17"
3. *Study of a Girl* (1985)  
Chalk on paper; 24" x 18"



4. *Study of a Nude Girl* (1987)  
Chalk on paper; 24" x 18"
5. *Extensive Landscape* (1995)  
Stone lithograph on paper, 1/6; 19" x 24"
6. *Farmyard Scene* (1996)  
Oil on canvas; 20" x 26 1/2"
7. *Elijah Fed by the Ravens* (1996)  
Oil on canvas; 16" x 22"
8. *The Twelve Spies Entering Canaan* (Numbers 13, 17) (1996)  
Oil on canvas; 19 1/2" x 24"
9. *Flight to the City of Refuge* (Deuteronomy 19, 1-7) (1996)  
Oil on canvas; 24" x 30" (illustrated: b/w)
10. *The Journey of Tobias and the Angel* (1997)  
Oil on canvas; 22" x 26"  
(illustrated: color & cover)
11. *The Meeting of Boaz and Ruth* (1997)  
Oil on canvas; 19" x 24" (illustrated: b/w)
12. *Flowers (Still-life)* (1997)  
Oil on canvas; 18 3/4" x 24"





## JAROMÍR KOŠAŘ

Born in Prague in 1943, Jaromír Košář has spent most of his life in Pardubice in eastern Bohemia. His father and grandfather were amateur painters, and his brother is both an architect and an illustrator. Košář followed the interests of his family, taking up the study of art after finishing high school in Pardubice. He then went on to study civil engineering at the Technical University in Prague from which he graduated in 1965. Košář worked as a surveyor in Pardubice, with time out to study graphics and to paint. Since 1990, he has been painting full-time. The family clearly demonstrates that art and science can be combined.

Košář's favorite medium is tempera, and his favorite subjects are the nooks and crannies of the old towns he knows. He has had numerous exhibitions in Bohemia, Austria and Italy, but this is his first show in North America.

### Artist's Statement:

*I love the peace and romance of old towns, villages and buildings, the silent witnesses of so much history. This is what I try to capture in my paintings before it is destroyed. Life is too short, too hectic. We need to pause a while to contemplate the beauty of the world around us.*

### Works on Exhibit:

*(All from the collection of Isabel and Alfred Bader.)*

1. *Main Square, Freistadt in Austria* (1992)  
Tempera on paper; 9 1/2" x 10 1/2"
2. *A Street in Pardubice* (1993)  
Tempera on paper; 15 1/2" x 16 1/2" (illustrated: b/w)
3. *A Courtyard in Pardubice in the Winter* (1994)  
Tempera on paper; 20 1/2" x 16 1/2" (illustrated: b/w)
4. *A Rainy Day at the Alt-Neu Synagogue in Prague* (1996)  
Tempera on paper; 16 1/4" x 12 1/4" (illustrated: color)
5. *A Street in Prague* (1996)  
Tempera on paper; 12" x 15 1/2" (illustrated: b/w)
6. *Ancient Jewish Cemetery in Prague* (1996)  
Tempera on paper; 15 1/8" x 12 1/4"
7. *The Alt-Neu Synagogue in Prague on a Clear Day* (1996)  
Tempera on paper; 16 1/4" x 12 1/4"
8. *A Street Scene in Prague* (Karlova-Husova) (1996)  
Tempera on paper; 16" x 12"



9. *In Front of a Workshop I* (1996)  
Tempera on paper; 12" x 16"
10. *Street Scene in Scalea* (1996)  
Tempera on paper; 14 1/2" x 11"

11. *Winter in Svatka* (1996)  
Tempera on paper; 12" x 16"
12. *A Venice Canal* (1996)  
Tempera on paper; 16" x 12"





## DAVID LENZ

Born in 1962, David Lenz comes from an artistic family background. His grandfather, Nic Lenz, was a well known artist in the Milwaukee area during the 1920s, and both his father and grandfather were Milwaukee art dealers. David earned a Bachelor of Fine Arts degree from the University of Wisconsin-Milwaukee in 1985.

Lenz had planned on a career in graphic design, and he worked in advertising in Tennessee and Lake Geneva, Wisconsin, but his heart was in drawing and painting so he returned to Milwaukee in 1989 and became a self-employed artist. He now works from his studio off Downer Avenue, creating scenes of the everyday and the commonplace in Milwaukee life. His work has been winning awards at the prestigious Milwaukee Lakefront Festivals of the Arts since 1990, and he has exhibited at the Madison Art Center, Madison, Wisconsin, the West Bend Gallery, West Bend, Wisconsin, the Richard Love Gallery in Chicago, and at the Cudahy Gallery of Wisconsin Art.

### Artist's Statement:

*I love the city of Milwaukee. Born and raised here I feel fortunate to live in a clean, relatively safe city, rich with ethnic diversity and cultural traditions.*

*But even here, the pressures and problems common to all big cities remain as a constant challenge to the people who live here. For me these complex social issues become even more poignant when they affect our children. In an almost journalistic fashion, my work is filled with the daily human struggle to survive, overcome, and thrive in the city.*

*By striving to achieve a gritty sense of reality in my paintings, I challenge the viewer to take notice of the yellow light illuminating the sidewalk, the sundrenched garbage cans, and the intense hope and promise of the child's face.*

### Works on Exhibit:

1. *Fruit Still-Life* (1985)  
Oil on board; 11" x 14"  
Collection of Pat Howard, Rockville, IN
2. *The Menomonee River Near Burleigh* (1986)  
Oil on Board; 13 1/2" x 11"  
Collection of Isabel and Alfred Bader, Milwaukee, WI
3. *On the Range* (1989)  
Oil on board; 22 1/2" x 17 1/2"  
Collection of Isabel and Alfred Bader, Milwaukee, WI
4. *The Southeast Shore of the First Island in Trousers Lake, Ontario* (1989)  
Oil on board; 16" x 18"  
Collection of Isabel and Alfred Bader, Milwaukee, WI

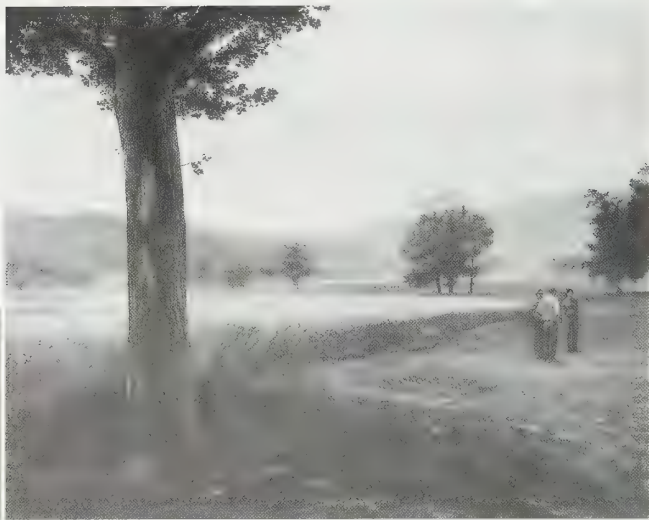


5. *Trousers Lake, Ontario* (1989)  
Oil on board; 13" x 15" (illustrated: b/w)  
Collection of Marion Dick, Ottawa,  
Ontario, Canada
6. *Morning Light, Little Jean Lake,  
Ontario* (1989)  
Oil on board; 20" x 23" (illustrated: b/w)  
Collection of Isabel and Alfred  
Bader, Milwaukee, WI
7. *Booth Street, Milwaukee, in the  
Winter* (1990)  
Oil on canvas; 19" x 23" (illustrat-  
ed: b/w)  
Collection of Isabel and Alfred  
Bader, Milwaukee, WI
8. *Hang Tough I* (1991)  
Oil on canvas; 36" x 42 1/2"  
(illustrated: color)  
Collection of Linda and Daniel  
Bader, Milwaukee, WI
9. *Hang Tough II* (1991)  
Oil on canvas; 24" x 25"  
Collection of Linda and Daniel  
Bader, Milwaukee, WI
10. *Girl with Innertube* (1993)  
Oil on canvas; 19" x 22"  
Collection of Barbara and Martin  
Stein, Milwaukee, WI
11. *Study of a Girl* (1995)  
Oil on Board; 10" x 9"  
Collection of Barbara and Martin  
Stein, Milwaukee, WI
12. *Girls at Sunrise* (1996)  
Oil on canvas; 20" x 24"  
Collection of Barbara and Martin  
Stein, Milwaukee, WI





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**MARK FLICKINGER**



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## JAROMÍR KOŠAŘ



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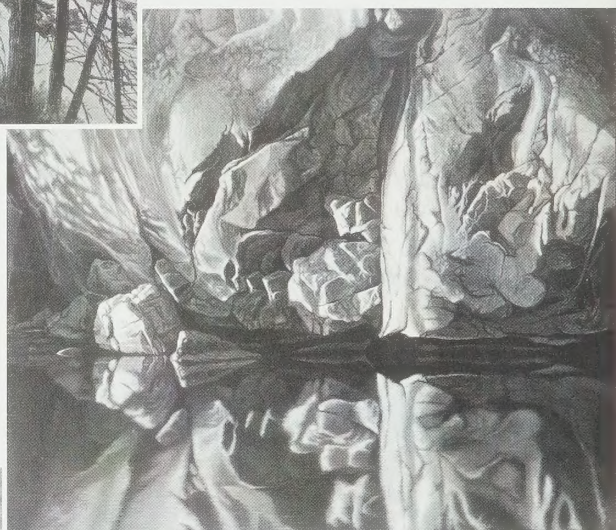
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**DAVID LENZ**



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# **THREE REALISTS**

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