

CONTRAST as the MUSE paintings by Lynne Ruf





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About the Artist

I come from a family tree full of women artists. My paternal grandmother studied art in Kentucky before hopping in a wagon to Kansas to become a farm wife. She gathered eggs and cooked meals for harvest-workers in a house was full of paintings about Greek history and Roman baths. My mother was also an artist. She studied at Kansas University and made a living drawing highly detailed department store fashion ads in 1930s. Thus in my life, there was always Art, and it was considered a desirable pursuit.

My own training started at Wilma Wethington's School of Art at age seven. Wilma was no nonsense instructor and taught me the basics that would earn me praise from future educators. I studied Art and Architecture at Kansas State University, and later worked on a painting major through the Kansas City Art Institute. Eventually a move back to Wichita brought me to WSU. The last move brought me to Texas where I received a B.A. in Art from Texas A&M Corpus Christi.

My paintings have been exhibited in Kansas, Oklahoma, Louisiana, and Texas. Locally I have shown my paintings at Estelle Stair Gallery, St. Charles Gallery, and WindWay Gallery. More recently my work has been shown through The Gallery at Anita Diebel's Studio and Coast Modern.

Artist Statement

Creating this body of work challenged my understanding of my artistic process and personal mythology. Initially the title - Contrast As The Muse - referred to the diversity my color palette, materials, and application technique. In every painting, I use acrylic paint, paper collage, and every kind of mark maker available. I apply glazes and scrub them into the painting and wash them down giving them a fabric like quality. The contrast comes from the effect of this layered technique against a more solid application of paint. This is really apparent in landscapes where the sky meets the trees.

But as I began to create the full body of work, the meaning of Contrast changed for me. I was worried the various repeated imagery and compositions in my work were all too different to form a cohesive show. I was surprised to learn that while each painting is unique, they were all actually connected through their meaning.

I have often painted a trio of women in turbans. I never knew if they felt more biblical or tribal, but there were always three and always abstracted. In The Gathering, I added a fourth figure, seated in front of the three. Contemplating the finished painting, I realized the seated women is me, and the three women were the younger generation (my family in disguise). The painting speaks to strong matriarchal inheritance. Other frequent motifs in my work are trees and people. I feel a strong connection to the landscapes where I've lived-whether it's Rockport's bent oaks or Kansas' farmland. I chose specific places to be my home, my soulmates, and that connects me to a greater human story. Both the women and the trees in my paintings are explorations of my ancestry, both familial and universal, connected by a shallow root system of history and humanity.

I see myself as a visual author, each painting a vignette/novelette using repeated but very different iconography. I hope the viewer recognizes a commonality, a shared past in the work, regardless of their own personal journey.

How to Acquire Art from the Catalog

To purchase work in the catalogplease call Rockport Center for the Arts at (361) 729-5519, or stop by the Gallery during normal business hours (Tue-Sat 10-5, Sun 12-4). The Gallery is located at 204 S. Austin St. in Rockport, Texas.

Payment method options include cash, checks and major credit cards.

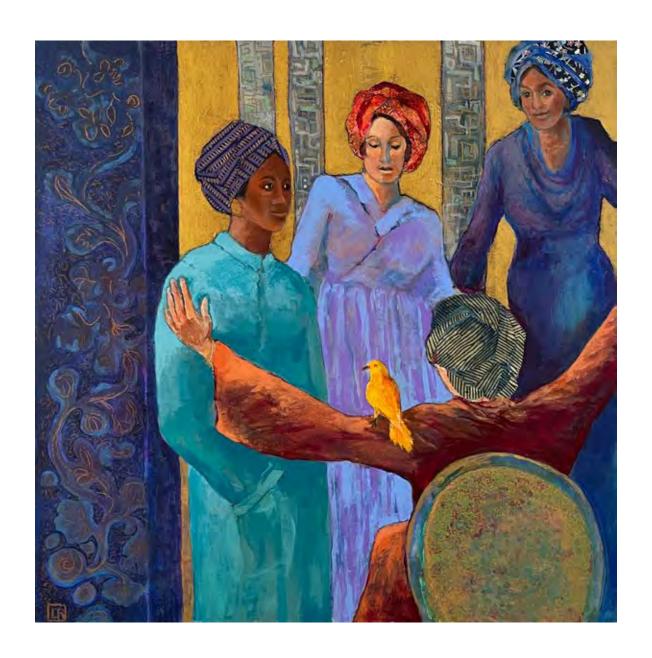
Prices listed are before taxes. During check-out, taxes will be added at the local tax rate of 8.25%.

To view the work in person Gallery hours are Tuesday - Saturday 10 AM - 5 PM, and Sunday noon - 4 PM. To view the art outside of this time please call 361-729-5519 or email kim@rockportartcenter.com to make arrangements.

To have work shipped please make arrangements with the art handler of your choice. Shipping expenses are the responsibility of the buyer. Below are three companies we are familiar with who should be able to manage your art shipping neaeds. We strongly encourage you to insure your purchase.

- Ship & Crate, Attn: Chad Miller, 361-461-2416, chad@shipandcrate.com
- Postal Annex, Attn: Gayle Thomas, 361-992-9323, pa12004@postalannex.com
- UPS Store #6986, Attn: Zamir, 361-356-1032, store6986@theupsstore.com

For additional information or questions please call Elena Rodriguez at (361) 729-5519, or email elena@rockportartcenter.com.



The Gathering acrylic, paper, pastel 30 x 30

I have always painted women in turbans. I am not sure if they are tribal or Biblical. They started out more abstracted but are now more realistic. I always painted them as a trio (see "Three Happy Maidens"), but this is the first time I've painted four. To my surprise, I realized the older, seated, fourth woman is me.



Murial the Triumphant acrylic 24 x 24

\$675

Murial was painted as she might have looked in her youth. I knew she had been an entertainer. In 2010, I started to research her life. She danced with Astaire, Bojangles, and the Duke of Windsor. In 1929 right after the crash, she sued a tobacco heiress for \$40,000, and got it because the woman stole her husband who was also her dance partner. She taught me at the tender age of eight that a woman can be strong and fear of water won't keep you from swimming.



Wearing Your Story acrylic, paper, pastel 30 x 30

\$875

What is everyone wore their dreams, history, their strongest capabilities and worst foibles on the outside of their clothing?



Wine Abstraction acrylic & paper 20 x 20

\$625

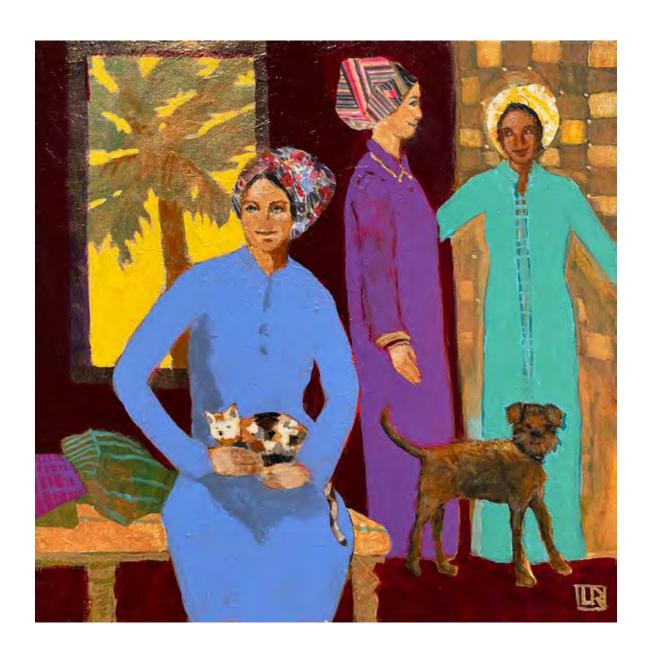
Reality of the trees are a juxtaposition against what might be the unseen, going inside the earth itself.



Selah acrylic & paper 12 x 12

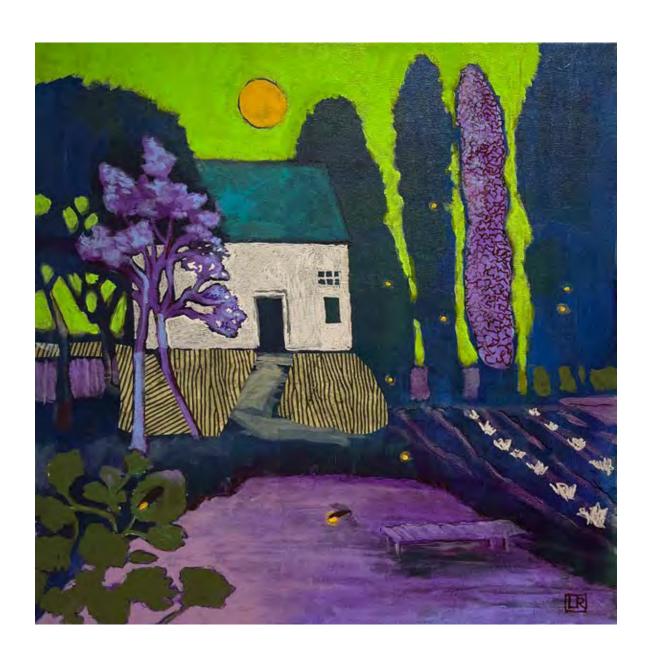
\$450 SOLD

The introduction of an object (in this case a human face.) Selah is a Hebrew word often used at the end of a Biblical sentence, it means to uplift.



Three Happy Maidens acrylic & paper 20 x 20

It's almost "avant garde" to put smiling faces on women in a painting. This is not a Hallmark movie. These girls share some secrets of contentment.



Fireflies acrylic, paper, pastel 20 x 20

\$795 SOLD

Remember childhood anticipation and dusk in Summer? Just waiting for them to increase their number.... After you spied the first one.



Purple Forrest acrylic & paper 24 x 24

The chickens are so industrious they haven't noticed what's lurking in the woods. Life always has a little fear.



Yellow Tree acrylic 20 x 20

\$685 SOLD

It is essential to do a lot of looking; you might run into a tree that is such a stand-out that it transforms your outlook.



Caddo in Color acrylic 24 x 24

Last Christmas we traveled to Caddo Lake. The shapes and reflections were amazing, but the colors were drab and gray. I went home and painted it in my favorite colors.



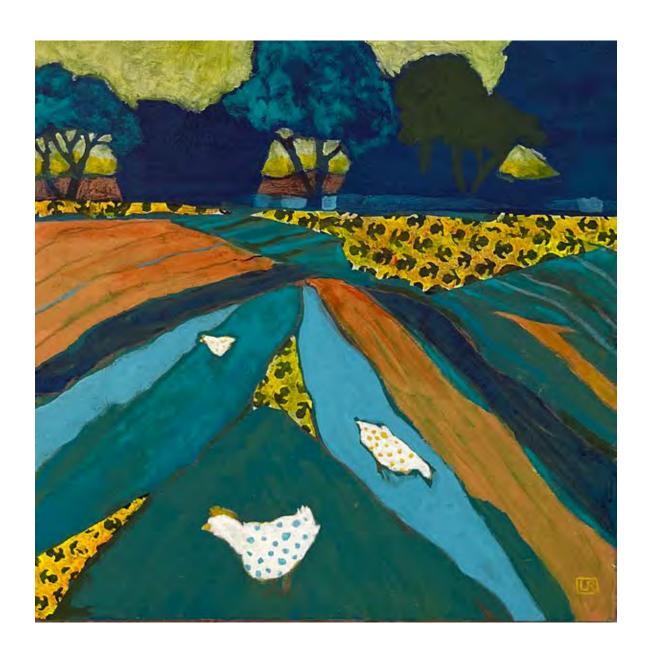
Anyway acrylic, paper, pastel 30 x 30

\$875

Every year for something that scares you. The animals are just symbols for the joy when we pursue a challenge.



Crazy Forest acrylic 20 x 20



Pastoral acrylic & paper 20 x 20

Neighboring pastures do a little "composition dance" contrasting each other.

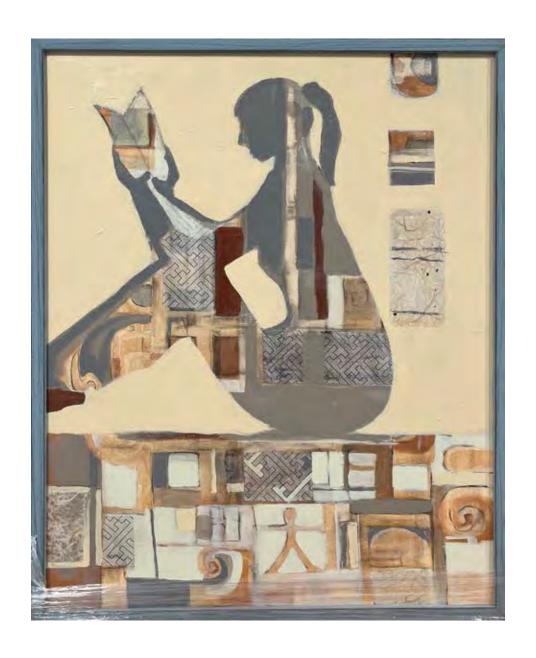


Generational Dance

acrylic, paper, pastel 30 x 30

\$1395

Our live Oaks are shallow, rooted, related, and connected to their neighbors. The people are the spirits who have left us their history.



The Book Girl acrylic & paper 25 x 31

She has been in my studio for 28 years. I have just now finished her. She is too lost in her book to realize this is her coming out party.



Ducks Date acrylic, paper, pastel 30 x 30

\$1200 SOLD

The mallard couple are having a real date on a fantasy pond.



Warm Configuration acrylic & paper 12 x 12

\$450

An abstraction reliant on contrast and composition.



Cool Configuration acrylic & paper 12 x 12

\$450

An abstraction reliant on contrast and composition.