

Paintings

(1984)

- 1) Limestone, one of ~~my~~ the landscapes by Stuart Gentling, ^{included} in the Gentling's Imperial Folio of Birds and Trees depicts ^{a spot on the} the palace of Ruin on a late September day. This is the area of the famous ~~Amesbury~~ ^{Windsor} State Park where hundreds of thousand and Broadleaved trees have been removed. There in the middle distance stand to American Eagles. Many Scientists believe that such birds are the very distant descendants of those three ~~fold~~ ^{fold} ~~leaves~~ ^{leaves} of the Jurassic Age.
- 2) Cockade, ⁽¹⁹⁹²⁾ The Gentling's have collected authentic 18th century clothing for many years and ~~depicted~~ ^{the} have painted ~~many~~ ^{many} of these items many times. In this painting Stuart Gentling has painted a British Captain's Coat of 1798 one belonging to Edward Guinness, founder of the Guinness Brewing Co. The Coat on the Chair belonged to a 21 year old British Corporal. In the back ground is a green velvet Court Seat that once belonged to the Duke of Contade - a Marshall of France. The title of the painting takes its name from the Feathered Armament ^{mitglied} ~~that~~ ^{to the three corner} ~~called~~ ^{called} a Burgoyne.
- 3) Shell, ⁽¹⁹⁸⁸⁾ This painting, by Stuart was done from watercolor studies made at the Hornblower house on Squidmochel pond on the western end of Martha's Vineyard. Gentling who

has always been fascinated by universal symbols. The skull has always had spiritual and fertility significance. The ~~intention~~ ^{image} of large skulls always ^{induce} ^{intuition} bound of wind, or breath, and the spiral structure hints at the infinite. In this view, ~~looking out to see~~ our vision moves from the skulls to the pond, from the pond to the sea and from the sea to the sky. In this way Gentling wants the viewer to contemplate the particular and the infinite. "I could be bounded in a nutshell and consider myself a king of infinite space."

4) Portrait of Taylor, ⁽¹⁹⁸⁹⁾ This is one of Stuart's few portraits. The daughter of a long time friend. She was only thirteen years old at the time of posing, and Stuart let her pick her clothes and the pose. What intrigued the artist was sense of the woman in the appearance of the girl. A sense of self-awareness and yet vulnerability. (1982)

5) Roadside Apples, A still life, pure and simple. What particularly attracted the artist was the flat, polished surfaces of the processed apples.

6) Face, ⁽¹⁹⁹³⁾ Gentling made his first trip to Maine in August of 1993 and fell in love with the country and its people. Queen Annie's face is seen every where in the South Harbor area where he and Scott spent a week

with some Dallas friends. The formation of this small patch of flowers had almost the feeling of a celestial ^{path or} stairway.

(7) Therapsid, (1983) Just think of it! You can actually see where the alligators mud oozed up over the toes of those great Dinosaurs as they walked the ancient marshes that were to become the Paluxy River Valley. Therapsid means _____.

(8) September 1st (1970) There is a quality of light that one begins to notice around the first day of September which by the way is the opening day of the Bone hunting season a ritual for many Texans. The beginning of the Bone hunting season signals the end of summer and the beginning of the Fall season. And the change of light signals this too. Usually just ~~before~~ ^{before} the begin at the end of August we will have three or four days of cloudy weather. When the sun comes out again you can really notice the change. It signals the beginning of Scott and my favorite time of the year. The light is the real subject here, not the trip or the bucket used to water the timothy at the Parker Ranch near Eden rose, TX ^{another}

(9) Paluxy ^{Pool} Autumn (Pond) 1981 This is a view of the Paluxy River near Greenore. This time it is in the early Autumn. In the foreground the meadow

Flat
the large slabs of limestone broken off
in the flooding of millenium. These flattened
sectors represent ancient beds of some
hardened silt build up. It is precisely
this flooding that reveals the foot prints
of the ancient dinosaur inhabitants of this
land. ~~Just~~ on frequently the lack of River
reduces the Paluxy to little more than a
series of small pools such as this one.

(10) Salitery (1978) This Salitery bull doghorn,
a pet of Walt Matthews on his Ranch near
Albany Texas, symbolizes a hold over from
the Texas of old. The bull reminds me of ^{age and a little long}
Walt Matthews himself who at 95 is ^{long} ^{to long} ^{broken}
and still going strong is the one contact
I had with a man ^{more} who personally
knew the Great ^{Cattlemen} Charles Goodnight about
whom Insomniac once was written. His sister
Lucille is 104 and has been a patron of Scotts
and mine for more than 30 years. Their mother
wrote Interwoven

one of the Great ~~was~~ books on the history of
19th century life on the west Texas range.

Gunnison (1991) I ~~found~~ this landscape
of a scene on the Monocacy Road in Gunnison
Colorado for the sheer joy of it. No knowing
Syringocarpus here. I can't look at the
Stream, though, without a sense of frustration

The inclusion of ancient art is part of my fascination with the elements of ancient Mexican life that can still be seen by those who ~~know~~ ^{know} the Mexican past

at the wonderful trout and salmon there who would have nothing ^{with} ~~at~~ me on my fly rod.

(11) Self-portrait on the Day of the Dead (1980)

This still life is my personal altar to commemorate the famous Mexican holiday called The Day of the Dead. The mood of the work is intended to be one of Festive Sarcasm, a kind of laughing at the fear of death and with death. It is interesting that Anglos don't seem to share this view while Mexicans always do.

Here I make fun of Military and Religious propriety while employing actual pre colonial Mayan and Aztec Art from my collection to which are images of death and repentance.

My plaster cast face surrounded by marigolds, an Ancient Aztec festival flower still used to day in Mexico, is also a sardonic comment on Fame and immortality. An idea that I got from one of my favorite paintings Vermeer's ~~not~~ called *Painting the Artist in his Studio*.

(12) El Dia de los Muertos (1988) This was my first study for what would become my Self portrait for the Day of the Dead. The ~~figure~~ ^{figure} ~~is~~ ^{belongs} to a Mexican Cavalry officer and date to about the time of the ~~First~~ ^{Mexican} War for Texas Independence (1836)

13 Cruz, Contos y Flores (1991)

Flowers and fauna ^{had} ~~have~~ powerful meanings to ancient mexicans and still do, especially in rural areas in which the ^{elements} ancient religions still survive. This is a scene I witnessed in the garden of Casa Quiproda, an incredibly beautiful house in San Miguel Allende, Mexico where I have stayed off and on for more than twenty years. ~~The cross~~

The cross is not a tombstone but a garden sculpture common to colonial Mexican garden. It is a carry over of the fact that most early Christian religion, marriages, baptisms, conversion of the Indians, took place outside as was the precolonial custom.

^{my house} ~~Some~~ children had placed some flower offerings on the cross by my host children. ^{just} I was standing in the quiet garden admiring the view when suddenly a hummingbird appeared, quickly inspected the blooms, then sped away. It was one of those wonderful moments when the ancient past and the present ^{make sudden connection} ~~came together~~ in Mexico. In, you see, the hummingbird is a symbol of the sun, an ^{avian} ~~animal~~ form of the Great Other war God Huitzilopochtli. Like the sun,

the hummingbird was believed by the Aztecs to die daily because when the sun set and the chill of night descended the hummingbird enters a torpid, ^{hypnotic} state resembling death. The Aztecs thought of the setting sun as a dying sun. But it is reborn in the morning. This death and rebirth analogy was used by the early Franciscans to explain the death and resurrection of Jesus. To the Christians the Cross of Jesus was thought of as the Tree of life and not just an instrument of torture and death. It was not difficult for the Aztecs to see this too, for they too had their trees of life. And these trees were depicted in their ancient books as a cruciform shape. Two of their most important "Trees of life" were the nopal cactus and the Agave plant.

The nopal bears thorns associated with sacrifice and fruit resembling the human heart. The Agave represented the earth mother, her thorny leaf tips for sacrificial drink, blood and her hollowed out center a kind of woman's groin, forth ^{liquid} Agave miel to make ^{or the} pulque - the native wine.

The Marigolds ~~are here~~ the ancient Cempasochitl are here, as are the ^{pink} rose symbol of

the gift of flowers presented by the Virgin
of Guadalupe to the young indigenous Virgin
Martinez. The Shrine of Guadalupe stands on
the spot of the Ancient Aztec Temple of
Tonantzin, the great mother. There are
many more symbols in this painting. See
if you can find them.

14. Eclipse - (1992)

At one o'clock in the afternoon
on July 11, 1991 the area around San Miguel
Atlixco experienced a Complete Solar Eclipse.
In ancient times such occurrences were
awe inspiring to the people and filled them
with dread. For the power of the sun was
~~threatened~~ over shadowed and threatened
in a unique celestial phenomenon. It
was at those times that the Aztecs thought
that the sky might come crashing to earth
to end the world and the planets and
stars would become the Cihui pipitlin,
the heavenly princess, boggy women who
would descent and devour all life.

As the dark moment approached
my friends and I assembled gathered at the
rojo of Cosa Quebrada with a fifty mile
view to the valley. We set up an altar with
magnifying thorn, flowers and sequia to give
a boost to the sun as it endured the

perilous eclipse. Our host, at the last minute filled a pewter bowl with water and placed a black cloth inside the bottom of the bowl to create a dark mirror whereby we could view the eclipse now directly overhead without eye damage. It was an unconscious but long reminder that after priests once used a basin filled with Tlalatl or "holy water" for divination.

And again we have Christian associations. ^{Now} It was said that ~~the~~ at Christ's death there was a sudden darkening of the sky as with an eclipse. The passion flower in the lower right corner of the painting ~~is~~ is associated with Christ's passion. The magnifying thorn ^{out} associated with the Crown of Thorns, sacrifice and the Virgin of Guadalupe. (or the Aztec mother of Mexico)

15. Chac (1993)

What we see here is the face of the May earth god Chac, part of the facade of an ancient temple in Southern Mexico now overgrown by jungle. ~~It~~ did

The resemblance of the face to that of an angry god is purely intentional and the fact that in its ruined state the face is surrounded by plant growth makes

perhaps unconsciously

placed as an offering by some stranger also
hints at the plot, for the colors of red and
white ^{among the Aztecs} symbolized sacrifice.

17 Macaws (1992), Scarlet Macaws among
the ancient Maya were birds that were
closely associated with the sun and hence with
Royalty. In this scene two Scarlet Macaws
^{are seen} ~~which~~ in deep jungle next to the ruins
of an ancient Maya monument depicting
a great Maya nobleman. Surrounded by
The "King" is almost lost in the complicated
imagery in which he is shown surrounded
by a "vision serpent" from whose open
mouth emerges the god K - associated with
royal kinship a rightful accession to rulership.

18. One-horned Rhinos, (1990) This painting
was done for a poster to commemorate a World
wild life Fund project to bring breeding stock
of Asian Rhinos to America for conservation
purposes. The style is reminiscent of East Indian
miniature painting style was very well
received both in the Country and Nepal which
I visited in the Fall of 1989. In fact copies
of this poster hang in many government offices
in Nepal and even in the King's Palace.

Scott Gentling paintings

1) Red Oak (1985) This is one of the paintings Scott painted for the landscape section of his seminal Folio book, Of Birds and Texas. The scene is a friend's ranch near Gordon, Texas about ~~100~~ miles on Route 67 west of Fort Worth. Ten of the fifty color plates in the book were landscapes to give the reader a sense of Texas and to emphasize the fact that Scott and Hunt Gentling were not wild life painters. The book, by the way, was hailed by critics as the most magnificent book ever published in Texas.

Brady Gentling
2) Duo (1984) ~~Scott~~ ^{brady} ~~loves~~ ^{takes} Classical music but Scott took violin lessons from an early age. The violin here is an ^{instrument} ~~instrument~~ made in Cremona in 1763 and the Cello dates from the 1690's. Scott even has a harpsichord which he had made for him in 1963.

~~He also plays and composes~~ Many of the pieces of music he plays are his own compositions.

3) Dr. Goodall (1991) Dr. Jane Goodall the world famous conservationist and Chimpanzee expert somewhat reluctantly posed for Scott during a brief visit to the Gentling's Fort Worth studio in 1991. When she saw the finished portrait she loved the work and wanted prints made of it.

for the Goodall Institute. She is depicted
here dated among several African sculptures,
including two Ashanti female fertility figures
and a Dogon male ancestral phallic
figure. The Chimpanzee skull ~~figure~~^{and}
figure is an Orade fetish, from Zaire.
Scott almost titled the work "Orade": The
skull, ^{the fertility figure} the ~~skull~~ block and white color
~~scheme~~ scheme strongly hints that the mission
of this great woman is about life and
death in Africa and the natural world.

For Shirley (1972) This painting is a
simple elegy commemorating the untimely
death of one of Scott's first patrons and
very good friend. Shirley Lepton Holmes.
The side table was a gift from Shirley.
The skull hints at ^{the} infinity of the spirit.

Burgoyne (1978) In this small painting,
Scott closely studies the elegant lines
of an ~~antique~~ 18th century tricorn hat
resting on the folded ~~coat~~ uniform of
Captain Edward Grimmer c. 1798.

Cooling Shed (1979) Scott was entranced
by the delicacy of these charming pink
wild flowers growing next to an 18th
century ^{stone} cooling shed in the Eastern woods
of Tennessee. This is a very bad photo made
from an old slide. The painting is around
my friend Britton, now 104 years old and

a member of a the kind of pioneer families that came to Texas by the thousands from the devastated states of the Confederacy following the Civil War. Sons of such old time pioneers were frequently brought with these pioneers as a last fragile touch with their former homeland.

Portrait of Fommell Crow (1988) Fommell Crow, a prominent ^{prominent} real estate magnate living in Dallas has long been a patron and friend of the Gentlings. When Crow commissioned a formal "Chairman of the Board" type of portrait from Scott, the artist agreed only if he could paint his own personal vision of the private man. Fommell agreed. And this is the result. It still ranks as one of the finest portraits Scott ever did.

Portrait of John Truelson (1989) When he posed for this portrait John Truelson knew that he was dying from incurable pancreatic cancer. A very close boyhood friend of the twins, Truelson was also Stuart's Roommate at the University of Texas law school. His strength, stubbornness and wonderful good humor can be seen on his face though he was so sick that he did not live to see the finished work. The impact of this portrait on his family and

has been
those who knew John O'Sa Considerable,
and is a good example of the kind of magic
a painted image can convey that even the
best of photographs cannot quite achieve.

Portrait of Edward Bass, (1991) Ed Bass
is well known for his philanthropic ventures
and ecological crusades. He is an architect
~~and~~ oil man, and Ronchar who is probably
best known nationally for his controversial
Biosphere Experiments in the Arizona Desert)

Harvest 1989? One of the landscape plates
from "After the Jetties" book "Of Birds and
Trees" this scene depicts a rare cross

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