

EDWARD P. BASS
CONTINUED FROM COVER

achievement, the new hall will truly give the setting their artistry deserves. To our audiences and patrons, who have always shown loyalty and generosity in their support, it will give reward for the unprecedented dedication demonstrated in their broad, community-based underwriting of the hall's construction.

As a community, we have the best of both worlds. We live in a city that has the warmth, friendliness and quality of life of an all-American hometown, combined with the vitality, sophistication and variety of a true metropolitan city. We have a real sense of heritage and identity and we share community experiences on a very human scale. Yet we offer our citizens a culturally rich quality of life typically available only in much larger cities.

Today, as the Great Dome inside the Founders Concert Theater nears completion, we are working hard to plan for our sensational six-week Grand Opening Festival, which begins with a Texas-style "House Warming" event on May 7, 1998, followed by "Opening Night," "1st Saturday," and "1st Matinee" Gala performances on May 8, 9, and 10. Over the following five weeks, each resident company will have its own Opening Night and performance series, beginning with the Gilman Concert Series opening on May 12, followed by the Fort Worth Symphony opening on May 14, the Fort Worth Dallas Ballet opening on May 22, the Fort Worth Symphony Pops opening on May 29 and the Fort Worth Opera opening on June 12. At the conclusion of the Grand Opening Festival, the balance of the summer season features major theatrical productions. On June 16, Casa Mañana will world-premiere a brand new show. Then a spectacular touring production of Andrew Lloyd Webber's *Phantom of the Opera* will follow, running from July 22 to August 22.

The Nancy Lee & Perry R. Bass Performance Hall will serve as a focal point for our civic pride and our cultural aspirations, and will bring inspiration, magic, surprise and wonder into our lives and the lives of future generations for the next 100 years and beyond. As we look forward to hosting exciting programming, we are working hard to put in place the sound financial footing to provide for the sustained operations of the hall, from its inaugural season through the years and decades to follow. We must ensure quality service and reasonable costs to our performing groups and community, and we must plan for the ongoing operation and maintenance of a first-class facility without placing an undue burden on future generations.

This means that as a community, our job of funding this great enterprise is not yet quite done. We must still give to the future. The Nancy Lee and Perry R. Bass Performance Hall will give to us, contributing enormously to a city already acknowledged as a center of arts and culture. It will stand proudly among the most beautiful buildings of its type in the world, reflecting in its beauty the goodwill of all the people who have made it possible. To you who have already given generously with your contributions and with your hearts, and to each of you who has yet to give, please join us, all, in continuing to play your part.

MASTER ARTISTS AT WORK

"Wombmates" is what artists Stuart and Scott Gentling's mother would offer as matter-of-fact explanation for the 53-year-old twin boys' unique sense of collaboration on many things in both their personal and professional lives. Although highly regarded as independent figurative painters and quick to point out differences in their own special approaches, the two brothers, who have lived in Fort Worth since childhood, have been creative partners for as long as they or anyone else can remember. With subject matters ranging from the ancient Aztec capital of Tenochtitlan to Native American Indians, they are perhaps most widely recognized for their masterful book, *Of Birds and Texas*, a boxed portfolio of 50 paintings of birds and landscapes, published in 1986 to universal acclaim. They are also self-motivated scholars, amateur archaeologists and avid collectors of objects and art with interests including 18th century musical instruments and original clothing, Audubon memorabilia, American Abstract Expressionist paintings and ancient Greek and pre-Columbian artifacts.

"It mystifies me in a way how we work together," said Stuart Gentling. "An idea could spring forth very quickly from one of us and then very quickly be augmented by the other until suddenly - maybe an hour goes by and we're working with the basic concept - and I'm convinced I thought of it and Scott is convinced he thought of it - and then we start laughing at each other. This happens all the time."

"In a way," Stuart continues, "we're very lucky because we know each other so well, we can completely rely on each other's resources. We also are very independent in our individual painting, but when we work together, Scott brings a whole set of disciplines to our art that I don't bring and I bring a whole other set. I might make the drawing and he might paint it in, or he might design the composition and I might get the commission. It's quite symbiotic; it really enriches us both."

The collaboration also obviously enriches the twin's work as seen in the final product. Critics declared *Of Birds and Texas* "a colossal artistic achievement...a breathtaking tour de force...and the most stunning and prodigious book in Texas history."



Original art work and hand-written notes from the Great Dome sketchbook by artist Scott Gentling.

Edward P. Bass, Chairman of Performing Arts Fort Worth, said when the time came to decide on artwork for Bass Performance Hall, the Gentlings were the first

The resemblance of the dome's double winged motif to a wreath of Victory is an intentional comment, and is my tribute to the sanctified of both, 'undivided and, performers and, artist, the place, the, the significance, as a triumph of the spirit, in nature, as a part of that triumph, the winged idea was chosen for other associations as well. Symbolically wings also represent imagination and thought and ascendancy in general.'

artists considered. "Stuart and Scott have exceptional talent that is entirely fitting for our exceptional hall," he said. "We had to look no further for the level of sophistication, expertise, creativity and skill needed to provide integral artistic elements to an extraordinary architectural design. The whole will be a rare and beautiful building."

For the past several years, the Gentlings have worked closely with Ed Bass, architect David Schwarz, and Project Manager Vicki Dickerson in coordinating the creation of the artwork that will grace Bass Performance Hall. They have addressed appropriate location of pieces, both inside and outside the



Stuart and Scott Gentling, outstanding figurative artists and twin brothers, are helping to create and coordinate all of the art for the Nancy Lee and Perry R. Bass Performance Hall including murals designed for the Great Dome, the proscenium arch, and the sidewalls of the Founders Concert Theater. They are pictured here with a mural for the Great Dome mural.

in the audience chamber, there is a constant dynamic spiraling towards the center, reinforcing the meaning that Gentling had in mind. "The theme of the dome is what art can do spiritually; the swirling from the periphery to the center is an attempt to create a feeling of transcendence," he said.

"My aim is to show a progression upward in the dome through the wings to the sky and toward the center light where all the clouds vanish and there's just sky. To me, it's a metaphorical way of saying that in a mystical or spiritual experience, all forms dissolve eventually and all means used to achieve that state are left behind or transcended."

Gentling's expansive wings on the domed ceiling are ultimately meant to be felt simply and directly. But to get to that simplicity, Gentling has followed a very complicated and historically important mathematical pattern of composition based on the golden section, which divides a line into segments in a ratio that reflects perfect proportion. The Greeks used it to build the Parthenon. The Mogul emperor Shah Jahan used it to build the Taj Mahal. Gentling used it as a discipline to dictate the composition and proportions of the dynamic spirals swirling in the wings.

"I chose to use the golden section for the geometric composition of the wings because few other schemes have shown its ability to relate to so many other diverse expressions of aesthetic, spiritual and scientific thought," said Scott Gentling. "It is taken from nature; where it is seen in the distribution of seeds in a sunflower, in the veining of a leaf, and in many other natural forms including human proportions. Early Christians called it the *divine proportion*, because its three indivisible, related terms were seen as a perfect expression of the Holy Trinity. In music, our diatonic scale is based upon its harmonic proportions. Thus, the music performed in the hall and the geometry of the dome's composition derive from the same mathematics. The two art forms will in fact be integral."

The Proscenium Arch and Sidewalls

When patrons look above the proscenium arch over the stage, they will see a stunning 52-foot long by 13-foot high painting in a sanguine hued, monochromatic palette depicting two partially visible, flowing figures in dramatic close-up, with perfectly-formed hands poised within a hair's breadth of each other. One hand represents Apollo, the Greek god of poetry and music and the other, Daphne, daughter of the river god and an

exquisite wood nymph, with whom Apollo is in love. In the Greek myth, Apollo, who has been shot with Cupid's arrow, runs along the riverbank trying to catch Daphne, who does not want to be ravished by the god. Daphne calls out to her unseen father for rescue, and in an instant, he turns her into a laurel tree as a means of escape.

"This painting depicts the moment just after Apollo grasps for Daphne's hand, and as she is pulling away, she begins to turn into a laurel tree," said Stuart Gentling, principal designer of the scene. "Still in love with Daphne, Apollo beholds the laurel and passionately declares that he will make the tree evergreen and immortal and his emblem forever. From that time forward, wreaths

building, and what the theme, content and style of these works might be. To date, the Gentlings have been commissioned to create the design for four murals in the Founders Concert Theater - on the Great Dome, above the proscenium arch and on each of the 70-foot sidewalls. Other murals and sculptural elements are under study for future integration as schedules and budget might allow.

The Great Dome

Construction work on the Great Dome of the Founders Concert Theater is already complete, and painting is well underway. When finished, the dome will be magnificent and breathtaking - white clouds floating above an intense cobalt blue sky encircled by an 80-foot diameter wreath of white wings. "The wing design took inspiration from the concept of intellectual and spiritual development found in ancient Greek philosophy, and in particular from a line from Plato's play *Ion*: 'A poet is a winged thing and holy,'" according to master artist Scott Gentling. "The design also makes reference to a laurel wreath of victory in tribute to both performers and audience who enter the Concert Theater."

The composition is designed in such a way that wherever one sits

On-site photographs of construction workers highlight various aspects of building the performance hall. The photographs featured right and on page 6 are by Jay Lottstein.



REX CRUMP
Working left jamming for dome ceiling



BOB VAN VLEET
Installing foam around acoustic reflector panel doors

and crowns are to be made from her leaves to honor all who achieve greatness and immortality in art, music, literature, dance, athletics and warfare.

"The myth of Apollo and Daphne is a popular motif in many works of sculpture, and the theme of many ballets. To me, it deals with the eternal attraction and opposition of the forces of reason, light and logic represented by the celestial Apollo and the forces of the irrational, emotional and instinctual as represented by the Greeks perceived as the nature of woman. It also honors music, dance and the theater. Apollo, in pursuing Daphne, is really striving for the unattainable, which in essence is what the artistic experience is all about."

Flanking the proscenium arch, just below ceiling level, on the sidewalls of the hall, will be two 70-foot long by 12-foot high murals rendered like the proscenium arch, in a subtle monochromatic palette. Depicting a natural Texas landscape of oaks, sunflowers, sumac and mustard grapes, these murals reinforce the reference to theater as an eternal quest. On the right side of the stage is a lone stag trumpeting. On the left are four doe, one of whom is looking back in answer to the stag. Again, the coming together of opposites. This design, also by Stuart Gentling, continues the masculine/feminine, classicism/romanticism motif portrayed in the Apollo and Daphne theme at the proscenium.

"Without needing to know an esoteric Greek myth about the laurel tree, I want Bass Hall audiences to look up and feel something personal in these works. I want them to feel the quest, to feel the sense of dance and the sense of the theater," said Stuart Gentling.



Stuart and Scott Gentling discuss details of their art work as they review the interior of the Bass Performance Hall model.

1998, the Kimbell will mount an exhibition in the East Gallery showcasing their various paintings, drawings, sketches and models to coincide with the Grand Opening of Bass Performance Hall.

"They are remarkable and outstanding figurative artists," Pillsbury continued. "Scott's drawings for the dome are extraordinarily sophisticated in the way they both achieve a harmony with the architecture and convey the symbolism of what a performing arts hall really means."

Both Gentlings find tremendous personal meaning in their artwork for the Nancy Lee and Perry R. Bass Performance Hall. Fort Worth has been their beloved home for almost fifty years, so for them, this is a unique opportunity: to be part of a magnificent cultural undertaking and to give back to a place very dear to them.

"Stuart and I want to personally honor our mother, Barbara Gentling Smith, with this work," said Scott Gentling. "She literally introduced us to the arts; she took us to hear our first symphony at the Will Rogers Auditorium, and she bought us our first art history book. She has fostered our talent throughout our lives, and to her, we owe a great deal of gratitude."

It is the history of architecture; the dome is one of the most significant structural forms. It is the central feature in many of the world's greatest architectural achievements, including the Pantheon in Rome (AD 118-128) and the sanctuary of Hagia Sophia in Istanbul (formerly Constantinople, AD 532-537).

In cultures throughout the ages, the dome has had tremendous spiritual meaning. Ancient Romans saw the geometrically perfect dome of the Pantheon as the vault of heaven. Hagia Sophia, conceived as an image of the cosmos, was consecrated to "the one God alone" by the Byzantine Greeks who built it. Throughout the Italian Renaissance, central domes in churches were considered places for the souls of inspired observers to rise in contemplation. The Taj Mahal (1631-48), built by the Mogul emperor Shah Jahan in tribute to his beloved consort, was designed as an extraordinary manifestation of the throne of God in paradise.

By the mid-1600's, domed structures had come to represent both the church and the power and wealth of the city that built them. This era includes such great examples as St. Peter's Basilica in Rome (1546-91), St. Paul's Cathedral in London (1675-1710), and the Pantheon in Paris (1757-90). The movement towards secularization of the dome form can be seen in Europe and the Americas with its introduction to civic buildings such as the Capitol of the United States (1855-65) and the Texas Capitol (1882-88), and to many extraordinary performance venues: La Scala in Milan (1708-17), the Royal Opera House, Covent Garden in London (opened 1732); the Academy of Music in Philadelphia (opened 1857); Opera de Paris (1861-75); the Theatre des Champs Elysees in Paris (opened 1913); and the Palacio de Bellas Artes in Mexico City (1905-34).

A GREAT HALL RISES/1998

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Mr. & Mrs. Bob Wade
by Mr. & Mrs. Edward P. Bass
Karen & Rand Watkins
by Mrs. & Mrs. Edward P. Bass
Stephen, Anna, Robert, & Tracy Weaver
by Steve & Nancy Weig

Barbara Whorton & Elsie Farley
by Mrs. & Mrs. Edward P. Bass
Mr. & Mrs. Earl Wilson
by Olivia Granger Mason

Mr. & Mrs. W. A. "Tex" Moncrief, Jr.
by Olivia Granger Mason
Dr. Jay Murphy
by Amy, Neal & John Callaway

Mrs. Edward Mead
by Mr. & Mrs. Edward P. Bass
Nina Maria & Gary Cole
by Vera Cornell Corner
Onah Burville Penick
by Gloria V. Settle

Mr. & Mrs. William S. Davis
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Mr. & Mrs. Michael E. Bass
by Mr. & Mrs. Edward P. Bass
Mr. & Mrs. Edward P. Bass
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Rosalee & Lopez
by Mr. & Mrs. Edward P. Bass
Judy Samuels, Ph.D.
by Olivia Granger Mason

Michelle W. Sankary
by Edward James South Group of A&W
Wanda T. Scheweit
by Gloria M. & Kevin C. Harris
William H. Chandler, Jr.
by Betty Bob-Heckley

Ernest L. Gore
by Mrs. Louis E. Taylor
Betty Cochran
by Mrs. Louis E. Taylor
Velma Davis
by Alan & Bill Nolan

Joe Day
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