



featuring the work of
Sara Lathan
&
Marlin Linville



ALL SAINTS PRESBYTERIAN CHURCH

GALLERY • EPIPHANY, 2017

MARLIN LINVILLE

1950-2001

"For me, it has been a long journey from knowing nature the way I did as a child to knowing it the way I do now as a painter. Then, I was a farm boy who loved to draw, but saw the land through more "practical" eyes. It was good to be in the fields plowing or herding the cows, or to be in the woods, hunting and fishing. The art world seemed far away and impractical. Over years, though, a transition took place. Now, I find painting just as fulfilling and practical as those other things were then. But there is one distinct advantage to being a painter -- the record of my days spent out there can be an inspiration to others, even after I am gone. I am always moved by very old plein air paintings. I feel the artist (if they painted well) saved that morning or that evening for my generation to appreciate."

"Plein air painting is a difficult thing to describe and somewhat paradoxical in a way. It seems that Art is something that springs from a moment when the practical concrete everyday world slides a bit into the world of dreams and hopes. For that brief moment there is an overlap of two worlds. In that overlap - that space, Art is conceived. The paradox is that the plein air painter spends so many hours of his life fighting the negative elements (bugs, wind, heat, cold), of the real world, while focusing intently on the pursuit of that one moment when two worlds seemed to meld into one, and something happened that might have gone unnoticed."

Plein air painting is a French term meaning "open (in full) air". It is particularly used to describe the act of painting outdoors where a painter reproduces the actual visual conditions seen at the time of the painting. This method contrasts with studio painting.

Marlin was a signature member of the Plein Air Painters of America (PAPA) and served on their executive board. He was represented by galleries though out the United states. His paintings are in numerous collections here and abroad.

SARA LATHAN



OUT OF DOORS

Sara Lathan

Guache on canvas

16 x 20 in.



NUBBLE LIGHT HOUSE

Marlin Linville

Oil on linen canvas

24 x 30 in.



CLEARING SKIES

Marlin Linville

Oil on linen canvas

20 x 24 in.



A SPRING POOL

Marlin Linville

Oil on linen canvas

25 x 25.5 in.



GRANITE HILL

Marlin Linville
Oil on linen canvas
9 x 12 in.



KATHY & JIM

Sara Lathan
Guache on canvas
9 x 12 in.



GOLDEN GLOW

Sara Lathan
Guache on panel
6 x 8 in.



PAINTED DESERT CANYON

Marlin Linville
Oil on linen canvas
9 x 12 in.



TEXAS HILL COUNTRY

Marlin Linville

Oil on linen canvas

40 x 50 in.



ROADSIDE VIEW

Sara Lathan

Guache on panel

20 x 20 in.



E. I. COUSE STUDIO

Marlin Linville

Oil on linen canvas

24 x 30 in.



CHAMESA

Marlin Linville

Oil on linen canvas

16 x 20 in.

ALLISON EVONNE STREETT

SCULPTOR

In my work as an artist, I seek to achieve a balance between the communication of truth, personal expression, and the celebration of beauty. Though an artist's work is and ought to be a result of deep emotional investment and expression, my goal is not expression for its own sake, but the communication of my thoughts and beliefs for the good of others. This communication, in the words of Leo Tolstoy, is "a means of union among men, joining them together in the same feeling, and indispensable for the life and progress toward well-being of individuals and of humanity."

I endeavor to work in the tradition of the Masters of figurative sculpture in a way that is relevant in my contemporary context. Through the common language of the human face and figure, we instinctively recognize and respond to one another's physical and emotional states. It is my desire to make use of this natural affinity, whether through narrative or allegory, capturing what is remarkable in the common and provoking fresh insights into the human condition. Each time I sculpt a figure or portrait I am amazed at the transformation it undergoes, developing from idea, to representation, and finally taking on a unique character of its own. It is my desire to present ideas in ways that minister to those who experience my work, inviting them to retrace this path and arrive at the inspiration that is the foundation of each piece.

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PENIEL , BRONZE

After Jacob wrestled with the angel of Lord, he called the place Peniel because he said, “I have seen God face to face, and my life is preserved” (Genesis 32:30). Several years ago I read a memoir by Madeleine L'Engle in which she talks about Jacob's battle with the angel. She writes that Jacob was marked forever by his encounter with God, and that the same should be true of all believers. This piece became a sort of icon to me; as I created it I meditated on what it means to be marked by Christ.



BOUND , BRONZE

Inscribed in Greek on the back of this statue are the words of Romans 7:24b, the translation of which is, “Who will save me from this body of sin and death?” Here a female figure is draped in funerary clothes, representing man's spiritual condition before he is called by the Holy Spirit to new life in Jesus Christ.



BESIDE STILL WATERS , BRONZE

This piece is inspired by the 23rd Psalm, and is meant to communicate the contentment, security, and peace that comes from being aware of the faithfulness of God.



WARTIME PIETA: SUDAN , BRONZE

Utilizing the motif of the Pieta, which traditionally shows the Virgin Mary holding her son, Jesus, after he has been taken down from the cross, this piece depicts a Sudanese woman holding her son, dead as a result of the war and genocide in their country. I replaced Mary and Jesus in the sculpture because, as Jesus says in Matthew 25:35-45, "as you did to one of the least of these my brothers, you did it to me." I hope to encourage us all to look beyond the comforts of our own lives and consider the suffering being endured by our brothers and sisters around the world.



DAILY BREAD, BRONZE

This sculpture is one of my most explicitly Christian pieces, and a very personal one. The composition changed several times. At first I had his head down and his arms raised higher, hands apart. Gradually the pose you see now emerged. This is the first in what I hope to be a series on the Lord's Prayer, and it is based on the familiar first line, "Give us this day our daily bread." These words acknowledge that we depend on God for even our most basic needs. I wanted the figure's pose to show humility and dependence; but his gaze is up because he is confident that God will faithfully provide. Beyond physical bread, I also wanted to call to mind the spiritual nourishment that we receive through the Eucharist, so the position of the hands echoes the way our hands are held when we are receiving the bread for the Lord's Supper.

ALLISON STREETT SCULPTURES - PRICE LIST*

Beside Still Waters

13W x 9D x 10H

bronze 15

\$2,500

Bound

11W x 4.5D x 3H

bronze 20

\$1,700

Wartime Pieta

11W x 8.5D x 5H

bronze 30

\$2,500

Peniel (Jacob)

8.5W x 9D x 16.5H

bronze 30

\$3,000

Daily Bread

3.25W x 8.25D x 4.5H

bronze 50

\$1,200

*Shipping and tax are additional. Casts are typically ready in 8-12 weeks.

ALL SAINTS PRESBYTERIAN
PRESBYTERIAN CHURCH IN AMERICA

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