

Guy Diehl

Art About Art: A Luminous Pursuit

Dolby Chadwick Gallery is pleased to announce *Art About Art: A Luminous Pursuit*, an exhibition of new work by Guy Diehl on view March 1–31. As art about art, Diehl's paintings explore different artistic movements across recent history, often by referencing other artists within the composition itself. The still-life format, a rich tradition in its own right, allows Diehl to set up relationships between art historical references and carefully chosen everyday objects, encouraging viewers to draw their own connections and conclusions.

Although Diehl's style can be described as realist, he creates paintings that reflect a highly personal interpretation of reality. Having studied with first-generation Photorealists Robert Bechtle and Richard McLean while a master's student at San Francisco State University, as a young painter in the mid-1970s, Diehl made work that was arguably more closely aligned with a strict application of photorealism. However, a turn toward still life and an interest in creating art that meditated upon art granted him a new way of seeing that championed the freedom of the untethered interpretive eye.

Diehl draws inspiration from his surroundings, absorbing and collecting as he moves through his daily life. *Still Life with Stuart Davis* (2017), for example, features a work he encountered at a recent exhibition about Davis at the De Young Museum in San Francisco. Around his rendering of Davis's energetic and graphic red-and-black painting—depicted as a postcard pinned to a wall—Diehl arranges everyday objects and curiosities to create a dynamic whole. Unlike Pop artists, who also culled from the quotidian, but who leaned toward branded consumer goods such as Coca-Cola bottles and mayonnaise jars, Diehl prefers to work with more generic items. By avoiding objects already inculcated with cultural and historical meaning, he can instead focus on combining shapes together in light to create a scene in which the elements resonate with each other and underscore the painting's art historical reference.

The paintings typically reference art from Post-Impressionism to mid-twentieth-century abstraction. A recent work titled *Still Life with Watteau Nude* (2017), however, breaks with this focus on the modern by featuring a small-scale, little-known painting by French Rococo artist Jean-Antoine Watteau. Completed in the early eighteenth century, the Watteau features a fleshy nude who lounges on a plushly dressed bed. As in his other works, Diehl's postcard rendition of the painting within the painting is the anchor around which the other objects coalesce and derive meaning. To the left of the Watteau, a shell, a symbol of female sexuality, mimics the nude's curves as it sits atop a white plinth, a proxy for the bed she's draped over. The shell is balanced by a white sphere to the right, whose hardness complements the figure's soft form. In the back, a package wrapped in parchment and tied with string alludes to the act of unwrapping or undressing; at the same time, with its contents unknown, it also

DOLBY CHADWICK GALLERY

establishes an air of mystery. Finally, the transparent marbles serve as a cunning foil to the package, which remains opaque and impenetrable.

Some of the paintings seem to be absent of any overt reference to art history, such as *Still Life with Glass Marbles* and *Still Life with Glass Marbles #2* (both 2017). These paintings, Diehl explains, are indebted to the Italian still-life painter Giorgio Morandi: "I make these studies to see if I can approach the kind of simplicity that he achieved." While Diehl's works do exert a strong affective impact through an economy of form and color, they also exhibit immense complexity. Unlike Morandi's paintings, Diehl's are replete with reflective surfaces that introduce a drama and dynamism. Light, in general, plays a more central role for Diehl. Over the past several years, he has collaborated with other visual artists, including a photographer friend who has helped broaden his understanding of how light, particularly daylight, impacts his compositions. Armed with this knowledge, he carefully arranges his still lifes before waiting patiently for the precise moment when the light brings everything to life. "If it doesn't come alive," Diehl explains, "you have to keep pushing the process. The process is where the inspiration comes from."

Light, too, acts as a relief to tension within the composition. The majority of Diehl's still lifes are centered and arranged into pyramidal clusters. However, his use of daylight, which often filters in at a strong diagonal, helps offset this symmetrical structuring. This is especially evident in *Still Life for Fixing a Hole* (2017), whose flawless symmetry is dramatically shifted by the light. The painting is a reference both to a Beatles song—the title of which appears here on the spine of a book—and to the artist's current circumstances. Diehl notes that he has recently begun to address different areas of his life that have needed fixing, a sentiment reflected in the lyrics "I'm taking the time for a number of things / That weren't important yesterday." The composition thus reflects a working through of obstacles, which, for Diehl, means embracing minimalism and locating balance and order. Order is essential to his creative act and endemic to his process of making. Once the raw materials—light, form, color—have been sorted through and arranged, however, he must then transform them into art. It is at that point that order, Diehl observes, is superseded by a decidedly allusive alchemy.

Guy Diehl was born in 1949, in Pittsburgh, Pennsylvania. He earned his BA from California State University Hayward in 1973 followed by his MA from San Francisco State University in 1976. In addition to exhibiting extensively across the United States and at select international galleries, Diehl was featured in the acclaimed 2014 exhibition "Realism, Really?" at the Sonoma Valley Museum of Art. His work can be found in the permanent collections of the Fine Arts Museums of San Francisco, the San Jose Museum of Art, and the Oakland Museum of California. This will be his fourth solo show at the Dolby Chadwick Gallery.

DOLBY CHADWICK GALLERY

Guy Diehl

b. Pittsburgh, PA 1949

EDUCATION

- 1976 M.A. San Francisco State University, CA
- 1973 B.A. California State University Hayward, CA
- 1970 Diablo Valley College, Pleasant Hill, CA

SOLO EXHIBITIONS

- 2018 Solo Exhibition, Fresno Museum of Art, Fresno, CA
Art about Art: A Luminous Pursuit, Dolby Chadwick Gallery, San Francisco, CA
- 2015 A Dialogue with Tradition II, Dolby Chadwick Gallery, San Francisco, CA
- 2013 A Dialogue with Tradition, Dolby Chadwick Gallery, San Francisco, CA
- 2011 Guy Diehl: Still Life Painting, Dolby Chadwick Gallery, San Francisco, CA
- 2007 Sonoma Valley Museum of Art, Sonoma, CA
Hackett-Freedman Gallery, San Francisco, CA
- 2004 Hunsaker/Schlesinger Gallery, Santa Monica, CA
- 2003 Hackett-Freedman Gallery, San Francisco, CA
- 2001 Hackett-Freedman Gallery, San Francisco, CA
- 1998 Hackett-Freedman Gallery, San Francisco, CA
- 1997 Modernism, San Francisco, CA
- 1995 Fletcher Gallery, Santa Fe, NM
- 1994 Modernism, San Francisco, CA
- 1993 Modernism, San Francisco, CA
- 1990 Jeremy Stone Gallery, San Francisco, CA
- 1989 University of Pacific, Stockton, CA
- 1988 Jeremy Stone Gallery, San Francisco, CA
Magic Theater, Fort Mason Art Center, San Francisco, CA
- 1987 Hunsaker/Schlesinger Gallery, Los Angeles, CA
- 1986 Jeremy Stone Gallery, San Francisco, CA
The Lurie Company, San Francisco, CA
- 1984 Hank Baum Gallery, San Francisco, CA
- 1982 Hank Baum Gallery, San Francisco, CA
- 1981 Shepard Art Gallery, University of Nevada, Reno, NV
- 1980 Hank Baum Gallery, San Francisco, CA
- 1979 Shasta College, Redding, CA
Hank Baum Gallery, San Francisco, CA
- 1976 Los Medanos College, Pittsburg, CA
- 1975 San Francisco State University, CA

DOLBY CHADWICK GALLERY

1971 Concord Center for the Arts, Concord, CA

GROUP EXHIBITIONS

- 2018 The Illusive History of the Still Life in Modern Art, John Natsoulas Gallery, Davis, CA
- 2017 International Still Life Exhibition, John Natsoulas Gallery, Davis, CA
20th Anniversary Gallery Group Exhibition, Dolby Chadwick Gallery, San Francisco, CA
Art of Painting in the 21st Century, John Natsoulas Gallery, Davis, CA
- 2016 Imagery Art for Wine Collection: An Art and Wine Partnership, Triton Museum of Art,
1505 Warburton Ave., Santa Clara, CA
Inside Magnolia Editions, Innovations & Collaborations, Art Museum of Sonoma Valley
Museum of Art, Santa Rosa, CA
- 2015 The Objects of Objects, A Still Life Exhibition, Gallery 1261, Denver, CO
- 2014 Realism, Really? Today's Contemporary Realist, Sonoma Valley Museum of Art, Sonoma,
CA
Recent Projects, Magnolia Editions, 2577 Magnolia St. Oakland, CA
The SGC International Awards Exhibition, Worth Ryder Art Gallery, UC Berkeley Campus,
Berkeley, CA
Deep Readings, Euphrates Museum of Art, De Anza College, Cupertino, CA
- 2013 Selected Tapestries, Modernism Gallery, San Francisco, CA
Inter Woven-Contemporary Tapestries, Scape Gallery, Corona del Mar, CA
Art of Painting in the 21st Century IV, John Natsoulas Gallery, Davis, CA
- 2012 Tapestries, Zodik Gallery, Miami, FL
Davis Mural Team, Public Arts Project 2012, John Natsoulas Gallery, Davis, CA
Digital Mixed Media, Bay Area Artists Take Digital Photography to a New Level, Petaluma
Center, Petaluma, CA
Artistic Visions of the Golden Gate Bridge, 75th Anniversary, George Krevsky Gallery,
San Francisco, CA
- 2011 The Art of the Book, Donna Seager Gallery, San Rafael, CA
- 2010 Americans at Play, Sullivan Goss an American Gallery, Santa Barbara, CA
A Winter Quartet, Sullivan Goss an American Gallery, Santa Barbara, CA
100 Grand, Sullivan Goss an American Gallery, Santa Barbara, CA
- 2009 Summer Exhibition - Landscape, Portraits, Still Lifes, and Sculpture,
George Krevsky Gallery, San Francisco, CA
Translations, Susan Street Fine Art Gallery, Solana Beach, CA
- 2008 Contemporary Still Life, Triton Museum of Art, Santa Clara, CA
- 2007 Contemporary Selections, Hackett-Freedman Gallery, San Francisco, CA
The Art of Food, K Gallery, Alameda, CA
- 2006 Magnolia Editions - Woven Transcriptions, The Belgium Tapestries Designed by Contemporary
Artists, Fresno Art Museum, CA
Tapestries, Klaudia Marr Gallery, Santa Fe, NM
Tapestries, Sullivan Gross, Santa Barbara & Montecito, CA

DOLBY CHADWICK GALLERY

- Top of the 9th: The Art of Baseball, George Krevsky Galley, San Francisco, CA
- 2005 Sonoma Valley Museum of Art 2005 Biennial, Sonoma, CA
- Majestic Tapestries Of Magnolia Editions, Bedford Gallery, Dean Leshner Regional Center for the Arts, Walnut Creek, CA
- Tapestries by Contemporary Artists, The Judson Gallery of Contemporary and Traditional Art, Los Angeles, CA
- More Than a Game: The Art of Baseball, George Krevsky Galley, San Francisco, CA
- California New Old Masters, Gallery C, Hermosa Beach, CA
- Looking Back and Seeing Forward, Charles Campbell Gallery, San Francisco, CA
- 2004 Group Show, Mendenhall Sobieski Gallery, Pasadena, CA
- Magnolia Tapestry Project, 555 California Street, Plaza Gallery, San Francisco, CA
- Select Works - A Changing Exhibition, Hackett-Freedman Gallery, San Francisco, CA
- Magnolia Editions Fine Art Prints & Tapestry, Paula Brown Gallery, Toledo, OH
- The Not-So-Still Life: A Century of California Painting & Sculpture, Pasadena Museum of California Art , Pasadena, CA
- Invitational 2004, Gallery Henoah, New York City, NY
- 2003 The Not-So-Still Life: A Century of California Painting & Sculpture, San Jose Museum of Art, San Jose, CA
- Then and Now: An Overview of Magnolia Editions from Paper to Tapestry, Edith Caldwell Gallery, Sausalito, CA
- 2002 Selected Works from Magnolia Edition, JAYJAY, Sacramento, CA
- Books Without Pages, Anne Reed Gallery, Ketchum, ID
- Bouquet, Connecticut Graphic Arts Center, Norwalk, CT
- 2001 The Art of Illusion, Millard Sheets Gallery, Pomona, CA
- Food for Thought: Image of Food in Art from Bank of America Collection, A.P. Giannini Gallery, Bank of America, San Francisco, CA
- 2000 A Noble Tradition Revisited, Spanierman Gallery LLC, New York City, NY
- 1999 Re-presenting Representation IV, Arnot Art Museum, Elmira, NY
- Contemporary Realism, Lisa Kurts Gallery, Memphis, TN
- 1997 10th Anniversary Exhibition, Hackett-Freedman Gallery, San Francisco, CA
- 1996 The Cigar, Modernism, San Francisco, CA
- 1995 Realism '95, Vision & Poetry, Fletcher Gallery, Santa Fe, NM
- Martini Culture, Modernism, San Francisco, CA
- The Art of Dining, Marin Theater Company, Mill Valley, CA
- Alumni Art Exhibition, Six Artists, University Art Gallery, Cal State Hayward, Hayward, CA
- 1994 Individual Artist Grants Recipients, Marin Arts Council, Susan Cummins Gallery, Mill Valley, CA
- U.S.A. Within Limits, Documenta Galeria de Arte, Sao Paulo, Brazil
- 1994 A Room with a View, The North Point Gallery, San Francisco, CA
- Realism '94, Fletcher Gallery, Santa Fe, NM
- 1993 Fine Art Prints, Joan Roebuck Gallery, Lafayette, CA

DOLBY CHADWICK GALLERY

- ZYZZYVA Artists' Self Portraits in Black & White, Edith Caldwell Gallery, San Francisco, CA
Ten Years of Printmaking, Magnolia Editions, Calif. Museum of Art, Santa Rosa, CA
Bay Area Painting, Contemporary Realist Gallery, San Francisco, CA
- 1992 Direction in Bay Area Printing: Three Decades, Palo Alto Cultural Center, Palo Alto, CA
Magnolia Editions Selected Prints by California Artist, Olga Dollar Gallery, San Francisco, CA
- 1991 Get Real, Gallery Concord, Concord, CA
Palette of Vision, Alza Company, Palo Alto, CA
Art on Paper / New Acquisitions, United States Department of State, Washington, DC
- Work From Three Bay Area Presses, Larry Evans Fine Art, San Francisco, CA
The Palm Tree Show; New Paintings by Eleven Artists, MODERNISM, San Francisco, CA
Tools, Hines Interests, San Francisco, CA
Artists of Northern California, Gallery M, Fresno, CA
- 1990 Contra Costa Collects Contemporary, Bedford Gallery, Walnut Creek, CA
Gallery Artists, Jeremy Stone Gallery, San Francisco, CA
New Talent, Allan Stone Gallery, New York, NY
Contemporary Realist Painting, Oliver Art Center, California College of Arts & Crafts, Oakland, CA
Magnolia Edition: A Selection of Prints, Shepard Fine Art Gallery, University of Nevada, Reno, NV
- 1989 Magnolia Prints From Painters & Sculptors, Walnut Creek Civic Arts Gallery, Walnut Creek, CA
Surface Printing in the 1980s, Zimmerli Art Museum, Rutgers University, New Jersey, NJ
Tools; Instruments; Implements; Utensils, San Francisco International Airport, SF, CA
Proof Positive, Simon James Gallery, Berkeley CA
Magnolia Edition; Works on Paper, Art Museum of Santa Cruz County, Santa Cruz, CA
- 1988 Still Life 88, Allport Gallery, San Francisco, CA
- 1987 Contemporary Realism, Palo Alto Cultural Center, Palo Alto, CA
Seven Painters from the Jeremy Stone Gallery, Shasta College, Redding, CA
Gallery Artists. Jeremy Stone Gallery, San Francisco, CA
- 1986 Airport Cafe, San Francisco International Airport, San Francisco, CA
Recent Acquisitions 86, Redding Museum, Redding, CA
- 1985 Gallery Artists, Jeremy Stone Gallery, San Francisco, CA
- 1984 Sun & Surf, Art Programs Inc. San Francisco & Los Angeles, CA
- 1983 Three Bay Area Paintings, Diablo Valley College, Pleasant Hill, CA
- 1982 Northern California Realist Painters, Redding Museum, Redding, CA
Alumni Exhibition, California State University Hayward, CA
- 1981 California Artists. Spokane Falls Community College, Spokane, WA
- 1979 Works on Paper, University of Purdue, Lafayette, IN
Humanform, Walnut Creek Civic Arts Gallery, Walnut Creek, CA
- 1972 Alameda County Art Commission Exhibition, Fremont, CA

DOLBY CHADWICK GALLERY

1971 Upstart, Oakland Museum, Oakland, CA

AWARDS

2005 Biennial Exhibition Award, Sonoma Valley Museum of Art, Sonoma, CA
1994 Marin Arts Council's Individual Artists Grant, San Rafael, CA
1972 Alameda County Art Commission, Purchase Award, Fremont, CA

LECTURES + SEMINARS

2007 Sonoma Valley Museum of Art, Sonoma, CA
2005 First Thursday—Presented by Apple Computer and SFADA, San Francisco, CA
2004 The Pacific Art Foundation, The Pacific Club, Newport Beach, CA
Contemporary Collectors Circle, Cantor Center for Visual Arts, Stanford, CA
2003 Pleasanton Art League, Pleasanton, CA
2000 Taking the Leap, Emeryville, CA
1995 California State University Hayward, Art Dept., Hayward, CA
1994 Introduction '94, Issues of Contemporary Art, San Francisco, CA
1992 University of California, Berkeley Art Dept., Berkeley, CA
1990 Shasta College Art Dept., Redding, CA
Fort Mason Art Center, San Francisco, CA
Diablo Valley College Art Dept., Pleasant Hill, CA
Fort Mason Printmakers. Fort Mason Art Center, San Francisco, CA
1989 University of Pacific Art Dept., Stockton, CA
1986 Student Art Exhibition, Shasta College Art Dept., Redding, CA
1982 Northern California Realist Painting, Redding Museum, Redding, CA

TEACHING + PROFESSIONAL EXPERIENCE

2009 Monograph: "Guy Diehl ~ Still Life Paintings" collaboration with Michael Rylander Design and Blurb publishing.
2007 Curator: Guy Diehl solo exhibition, Sonoma Valley Museum of Art, Sonoma, CA
1992-98 City College of San Francisco, Art Dept. Fort Mason, San Francisco, CA
1989-91 Diablo Valley College, Art Dept., Pleasant Hill, CA
1980-90 Las Positas College, Art Dept., Livermore, CA
1980-82 Colossal Pictures, (Animation Illustrator), San Francisco, CA
1977-82 Diablo Valley College, Art Dept., Pleasant Hill, CA
1968-70 Lee Bowman Volkswagen-Porsche, (Service Dept. Shop Boy), Concord, CA
1968-69 The Chinese Kitchen, (Delivery Boy), Concord, CA

BIBLIOGRAPHY

2009 Creative Statements, SF State University Magazine, Vol. 10 No. 1 Fall/Winter 2009

DOLBY CHADWICK GALLERY

- 2007 Susan Landauer: Tradition and Innovation: The Still Lives of Guy Diehl, Hackett-Freedman Gallery, San Francisco, CA, May-June 2007 (exhibition catalogue)
Ordinary Into Extraordinary, Marc Trujillo and Guy Diehl, American Art Collector magazine, May, vol. 19, p. 210 to 215 (text and illustration)
- 2006 John D. O'Hern: Art Encounters On the Road, American Art Collector magazine, October, vol. 12, p. 52 and 56 (text and illustration)
Western American Literature, Summer 2006, vol. 41 no. 2. Western Literature Association, Logan, UT, p. 212. (illustration)
George Krevsky: Top of the 9th: The Art of Baseball, George Krevsky Gallery, San Francisco, CA (exhibition catalogue)
Center, A Journal of the Literary Arts, University of Missouri, Columbia, Missouri, vol.5 2006 (cover illustration)
Francesco Rognoni: Di Libro in Libro, (cover illustration)
- 2005 George Krevsky: More Than A Game: The Art of Baseball, George Krevsky Gallery, San Francisco, CA (exhibition catalogue)
Donald Kuspit: California New Old Masters, Gallery C, Hermosa Beach, CA
Jonathan Keats: Modernism Twenty-Five Years, 1979-2004 (Contemporary)
- 2004 Leah Ollman: Meticulous tribute to other artists, Los Angeles Times, December 10.
- 2003 Susan Landauer: The Not-So-Still Life: A Century of California Painting & Sculpture Exhibition catalogue, San Jose Museum of Art, San Jose, CA
Gail Leggio: San Francisco Galleries, Hackett-Freedman Gallery, American Arts Quarterly Spring 2003
Susan McDonough: Artful Ideations: New Work by Guy Diehl, Hackett-Freedman Gallery, June 2003 (exhibition catalogue)
- 2002 Christopher Willard: The Details on Details, American Artist magazine, New York, NY, August
- 2001 Kenneth Baker: Guy Diehl at Hackett-Freedman, San Francisco Chronicle, CA, June 16.
- 2000 John D. O'Hern: Re-Presenting Representation IV, Arnot Museum, Elmira, NY (exhibition catalogue)
Gerrit Henry: A Noble Tradition Revisited, The Contemporary American Still Life, Spanierman Gallery, LLC, New York City, NY (exhibition catalogue)
New American Painting, Number 25, A Juried Exhibition in Print, The Open Studios Press
- 1999 Fredric Koeppel: Evocations of Dutch still lifes intensify anemia of modernity, The Commercial Appeal, Memphis, TN, May 29
David Hall: Realism for Every Season, Stonewall's
- 1998 Donna Tennant: Seductive Still Lives, Southwest Art magazine, June
Steven Nash: Guy Diehl and History, Hackett-Freedman Gallery, San Francisco, CA, June 1998 (exhibition catalogue)
- 1997 Kenneth Baker: Eavesdropping With Sarkisian, San Francisco Chronicle, CA, February 28.
- 1996 Kenneth Baker: Alex Katz's Artistic Ads for Affluence, San Francisco Chronicle, CA, September 20.

DOLBY CHADWICK GALLERY

- 1995 Richard Tobin: Short Reviews, THE magazine, Santa Fe, NM, August
Dottie Indyke: Less is More in Diehl's Seductions of Light, The Santa Fe New Mexican, Pasatiempo, NM July 7.
- 1994 Alfred Jan: Guy Diehl at MODERNISM, Visions Art Quarterly, Winter 1994
David Steinberg: Virtual Realism, Albuquerque Journal, June 19.
Kenneth Baker: Diehl's Small Still Lifes, San Francisco Chronicle, CA, June 2.
- 1993 Howard Junker: Self Portraits, ZYZZYVA, Fall 1993, Vol. IX, No. 3 (illustration)
Carol Fowler: Reviving lost art of self-portraiture, Contra Costa Times, May 8.
Kenneth Baker: Painter Guy Diehl Plays With Realism, San Francisco Chronicle, CA, January 23
- 1991 Kenneth Baker: Palms Up at Modernism, San Francisco Chronicle, CA, June 17.
David Bonetti: Four Exhibits are Warming Up City's Galleries, San Francisco Examiner, CA, June 25.
Carol Fowler: Finding an Audience, Contra Costa Times, Concord, CA, February 12
Carol Fowler: Get Real; Gallery Exhibit Features Eggplants to Irises, Contra Cost Times, Concord, CA, September 26.
- 1990 Carol Fowler: Prints Exhibit Reveals Artistic Intentions, Contra Costa Times, Concord, CA, May 23.
Donna Gustafson: Surface Printing in the 1980s: Lithographs, Screenprints, & Monotypes from the Rutgers Archives for Printmakers Studios.
Donna Brookman: Image or Attitude?, Artweek, July 19.
- 1988 Sylvie Roder: A Blurry Look At Realism, Palo Alto Weekly Palo Alto, CA, January 6.
Susan Hinton: A Relationship with Photography, Artweek, January 23.
Ann Novarak: West Cost Artist Exhibit Contemporary Still Life, Art Gallery, International, May-June.
- 1987 Sandy Ballatore: Guy Diehl at Hunsaker/Schlesinger, Visions Magazine, Winter 1987.
- 1986 Al Morch: The Airport Cafe-No Tab, No Tip, No Eating, San Francisco Examiner, CA, April 8. (illustration)
- 1985 Thomas Albright: Art in the San Francisco Bay Area 1945-80, University of California Press.
- 1983 Carol Fowler: Varying Moods by Three Artists, Contra Costa Times, Concord, CA, February 13.
- 1982 Bud Pisarek: Realist Painting of Northern California, Westart, November 12.
- 1981 Hank Baum: The San Francisco Art Review, Celestial Art/ Krantz.
- 1980 Thomas Albright: Landscapes That Dazzle the Eye, San Francisco Chronicle, CA, November 29.
Andree Workman: Suspenseful Suburbia, Artweek, December 13.
- 1979 Carol Fowler: Engagement with the Human Figure, Contra Costa Times, Concord, CA, February 2.
Thomas Albright: A Photo-Realist Paradox, San Francisco Chronicle, CA, March 10.

DOLBY CHADWICK GALLERY

PUBLIC COLLECTIONS

Alameda County Administration Building, Oakland, CA
Bank of America, San Francisco, CA
Barnes & Noble Bookstores, Inc., New York, NY
Caldwell Banker, West Palm Beach, FL
City of Phoenix, Arts Commission, Phoenix, AZ
Clark County Library, Las Vegas, NV
Dryer's Grand Ice Cream, Oakland, CA
Fine Arts Museums of San Francisco, CA
Global Crossing, Beverly Hill, CA
Hallmark Card Inc., Kansas City, MO
Hyatt Regency Alicante, Garden Grove, CA
Kaiser Permanente of California
The Mansion at MGM Grand, Las Vegas, NV
Oakland Museum, Oakland, CA
One & Only Ocean Club, Paradise Island, Bahamas
Peninsula Hotel, New York City
Princess Cruise Lines, Santa Clarita, CA
Princeton University, Princeton, NJ
Progressive Insurance Co, Cleveland, OH
Redding Museum, Redding, CA
Redwood City Library, Redwood City, CA
Ritz-Carlton, Washington, DC
Robinson's Escondido, CA
San Francisco General Hospital, San Francisco, CA
San Jose Museum of Art, San Jose, CA
Social Security Administration, Baltimore, MD
Southern California Gas Co.
Vasco Restaurant, Mill Valley, CA
Voltaire Restaurant, Dallas, TX
Art Bank Program, United States Department of State, Washington, DC
The Jane Voorhees Zimmerli Art Museum, Rutgers University, NJ
Walnut Creek Public Library, Walnut Creek, CA
Wellington Management Company, LLP Boston, MA

PUBLIC WORKS

2012 Still Life with Billie Holiday, 2012, 9 x 11 ft mural sponsored by the City Arts Program,
Davis, CA

DOLBY CHADWICK GALLERY

FILM PLACEMENT

2006 Ian Fleming's Casino Royale (32:52 min.)

1994 Nina Takes A Lover