

DAVID PEARSON



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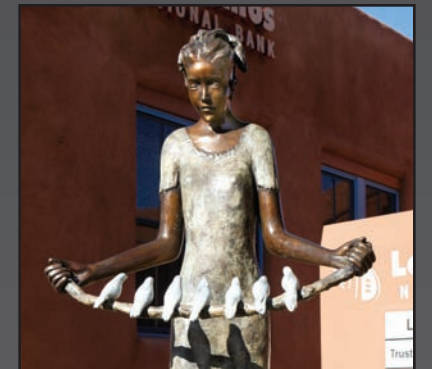
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Patricia Carlisle Fine Art Gallery

Cover: Helena 34" High Bronze ©2012

Credits:  
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Printer: Cottonwood Printing



**U**ne Danse de Reve was chosen and placed by Barbara Richardson, the former First Lady of the State of New Mexico during the eight years she spent living in the Governor's Mansion.

Despite our democracy, somehow we still endow something like living in the Governor's Mansion with a dreamlike quality, an updated almost fairytale sense of what it might be like to inhabit such a lofty nest. It is one of the aspects of our modern society where our Medieval and Renaissance roots lay fairly exposed.

A "dream-dance," the English translation, is yet another form of

flying, meaning eventually you come back down to earth. Dance and music are high among our primary sacraments, our earliest avenues to mystic states, the basis of all religions. To dance so well and so in sync with the music and your environment that reality seems suspended, the way it is in dreams is the first meaning of *Une Danse de Reve*.

And *Une Danse de Reve* refers to the act of dreaming instead of dancing, and in this dream, one Mondrian (who loved to dance) surely must have dreamt, you become the dancer. The structural tension in the term is the unlikely alignment of your laying in bed sound asleep, as you're dancing. A certain tarot deck predicts: to dream of dancing perfects, the chances of love.

To feel dancing is a dream, or to feel one dreams of dancing, these are the meanings of *Une Danse de Reve*. Certainly, activating space is one of Pearson specialties, but the dance of open space across a figure is different than a figure dancing across an open space. The two can be related, and even rhyme, in expression, eros, of abstraction, and both are surely centered on the human figure.

So Pearson's is a dancer at the moment of becoming.

## Dreaming While Dancing



David Pearson and Governor Bill Richardson  
*Une Danse de Reve*, 5'2" Bronze, ©2009

As a sculptor he chooses to depict the still moment when the mind only is engaged in the dance, moments before or between those when dancing overtakes the body. To express so obliquely, yet so discretely, the open-endedness of human expression while engaging and the inherent nature of one's media is indeed an art.

The Taoist philosopher, Lao Tzu speaks of the empty space contained in a vase as what defines it and makes it useful. He says that the empty space in a wheel, where the axle inserts, is what

makes a wheel the worthwhile thing it is. A house is a good thing he says, but it is nothing without the absences that are the windows and the doors. In a similar fashion, Pearson recognizes classical stillness as sculpture's first and finest dance, and as the background, the emptiness, the silent space required for any and all movement to have meaning.

Governor Bill Richardson was nearly chosen over Joe Biden to be President Obama's running mate in 2008, and while in office he recognized that the unique and ongoing cultural heritage of New Mexico is not only a history of artistic excellence and cultural diversity but also an economic engine for the state. He spurred growth in New Mexico's film industry and made the arts and culture a priority of his administration.

Barbara and Bill Richardson wrote to David Pearson and Patricia Carlisle on the occasion of their leaving the Governor's Mansion saying, "It was a pleasure to be greeted by your lovely sculpture every time we drove into the residence. Thank you so much." ●



*Love Doves* 13" Bronze ©2001

## Smiling



**I**f you're interested in Art in New Mexico, and only have time to visit one place in Santa Fe, I always tell people, make it the Capitol Art Collection" says Cynthia Sanchez, Executive Director of the State of New Mexico Capitol Art Foundation. She says this with a wide Zen smile and full moon face. Extremely gracious and kind, she knows exactly what she's talking about. Her background is in the Visual and Performing Arts with an MFA in Painting from the U.S. International University in San Diego, and a Ph.D. in Performance Studies from NYU.

In the same way kindred spirits create places to call home, two birds in flight might then alight, giving themselves and each other a center, a place to rest, and another pair of eyes. This is the simple, timeless message of David Pearson's bronze *Love Doves* at the New Mexico State Capitol Building, or 'Roundhouse,' as the locals know it. And there is really no better place for this sculpture to have found ground.

The entirety of this stunning collection is displayed throughout all four floors of the Capitol Complex, and in the west wing and connecting walkway, making this, as Ms. Sanchez points out, the single best public spot for capturing in one swath cream of the crop work by traditional and contemporary artists from all over the Land of Enchantment.

Like David Pearson, Cynthia Sanchez grew up in northern New Mexico. Her family goes

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back in the region for over 300 years. She is currently the Curator of the 600+ objects in the state collection, and says here Pearson is among his peers. Indeed the collection holds works by a significant number of the significant artists including Alan Houser, Sam Scott, William Lumpkins, Erica Wanenmacher, Paul Shapiro, Madelin Coit, Elmer Schooley, and many others too numerous to mention.

The new rotundas at either end of the Capitol's west wing walkway are stunning spaces for display. The walkway itself, elegantly encloses and preserves the old exterior of the State Library and provides beautiful natural light. Sanchez's placement of Pearson's piece before a large plate glass window looking out onto the old library courtyard is perfect, as one imagines the birds flitting from tree to tree. Their presence somehow makes the "secret" nature of the enclosed courtyard more magical as the natural backdrop harmonizes with their presence.

This ability to imbue a mystical or spiritual quality to a setting is a unique quality of Pearson's pieces, regardless of scale. His work imbues magic. They exude an immaterial aura that pervades their settings and transforms them, draws them into their narratives, yet also yields to nature, creating a visual quietude and attentiveness that she might be even better heard.

This harmony with the world that Pearson's works achieve is the driving force behind the sense of presence they command. Since the dawn of time, birds have been symbolic of spirit, and since the beginning of his career, David Pearson has taken nature as his first teacher. This is how Cynthia Sanchez describes him, "He belongs out there, in the wild, with the earth and the sky, that's David's place."

In the presence of the fresh air, full silences, and clear skies of New Mexico is exactly where David Pearson placed his studio complex, and where he's been able to turn his talents and hard work into a good living making his art. The studio complex, next to his lovely home, consists of a series of spaces where Pearson does nearly every aspect of his bronze work.

There is a room for modeling in clay, the first part of the process. This is where inspiration first finds material form. There are separate spaces for the wax castings and chasing the bronzes.

After over 35 years of professional foundry work at

*David Pearson has taken nature as his first teacher. This is how Cynthia Sanchez describes him, "He belongs out there, in the wild, with the earth and the sky, that's David's place."*

two of Santa Fe's finest foundries, Shidoni and Dwight Hackett's Art Foundry, where Pearson was director and master sculptor, along with the completion of other major bronze casting projects, Pearson has logged thousands of hours gaging waxes and pouring the molten, 2000-degree copper alloy called bronze. These are the only parts of the process he doesn't currently do at his home-studio location.

Pearson does all the finishing work on the bronze when it returns. He chases out the seams in the metal and finishes each surface of each piece down to the last fingertip. His studio at home is also where he does all his spectacular patina work. Pearson is known for his mastery, and called upon internationally for the careful and impressive application of chemical patinas that provide color and distinction to his bronzes.

The patina on the *Love Doves* is exquisitely sweet, and another reason why the piece belongs in the Capitol Collection. The chance to examine Pearson's legendary patina work up close allows the viewer the experience of reading all the subtle, organic nuances of light and texture that derive from Pearson's passion for finishing the surface of each and every one of his bronzes, individually.

That passion lands you in Santa Fe's best public collection, and it has other honors. In 2002, Pearson was asked by Barbara Bush to be the Whitehouse Artist for the President's Christmas Tree. In a flight of the imagination, white doves akin to the *Love Doves* ascended from New Mexico and flocked to the tree in D.C. Cynthia Sanchez smiles her beatific smile at the idea. ●



Patricia Carlisle, Former First Lady Laura Bush, David Pearson



David Pearson, Michael Namingha, Mayor David Coss

## FLYING

Though Leonardo never left the ground he is perhaps the most successful, early (though not earliest) designer of flying machines. Despite the fact that no one in his time period had an engine that could power his inventions, they have all been proven flyable.

Flight is the very moment you forever dreamt it would be. This spilling yourself soaring, spiraling upon the air, the dips and quick dives, then with a rhythmic burst of energy in your shoulders and wings you're gliding, feet hanging in the sky, spinning on the wind like nothing.

The visionary artist uses the special power of flight to travel the timespace continuum, hurling the

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soul forward into the future, or drifting into antiquity as desired. Art can lead culture in its prescience, or support culture in its continuities, and at best simultaneously.

Like Leonardo, David Pearson is not the first or last artist to dream of flight, though for this remarkable artist, flight is in many ways an inward or intimate journey, more a transversal of a metaphysical timespace than a grappling with material realities, more a freeing of the conscious mind from temporal and physical restraint, than the pragmatic marrying of the human body to flying machines. Though both artists can be easily described as building angels from the ground up.

As a technician of the highest caliber, Pearson is a consummate virtuoso in both bronze work and bronze patinas, freeing the artist to be concerned in his work with a line of flight that is contemplative, emotive, and spiritual in orientation. Maybe a line is too linear, a spiral of flight or a long meander up the river valley of life, welcoming the worlds of illusion while paring them away to essentials with an instinctual mystic clarity. This describes the journey of viewing Pearson's masterpiece, *Reverence*.

Her arms open, palms-up pose suggests the *orants* of Pagan and early Christian catacomb imagery. Hers is a pose of prayer, of openness to powers beyond all understanding as your prayers will ascend to the godhead. Like Saint Francis, the patron saint of Santa Fe, Pearson's hometown, *Reverence* is primarily a nature deity, a goddess of the earth and sky.

Her ancient gesture is transformed into one of welcome and benefaction in her perfect placement at the Santa Fe Airport.

This decision by the City of Santa Fe Arts Commission as part of Santa Fe's Art in Public Places program was serendipitously shepherded by none other than Debra Garcia y Griego. With perhaps the exception of Leonardo again, no one could be a more down to earth visionary than Ms. Garcia y Griego.

Like Pearson, Garcia y Griego grew up in Santa Fe, got her BFA at UNM before attending the Art Institute of Chicago, where she earned an MA in Arts Administration. She has dedicated herself to years of service as Senior Planner for the Santa Fe Arts Commission. She is easy going, smart, and amiable. Her sense of humor is keen and her abilities to look, listen, hear, and make herself heard in

relation to the aesthetics of the city is a blessing and asset to the city's community of artists.

Her powers of successful collaboration are strong, and she speaks of how easy it was to work with David Pearson, and how professional everyone was. Coming from someone like Debra, who has worked with a great many artists and/or their representatives, this is no faint praise. And the placement of Pearson's work at the Airport is a stroke of pure genius.

In her graceful length, *Reverence* resembles the figures of the great Late Renaissance sculptor and painter, Primaticcio, more than Leonardo's images of women. Like most of Pearson's persons, she shares a certain tension between softness and angularity with the painted figures in the works of Rosso Fiorentino, Primaticcio's friend at the Chateau Fontainebleau. This piece, in an edition of 15, embodies an ideal of symmetrical balance and the grace of optimistic confidence.

The three souls, the woman, arms open, hands outstretched, and the two birds who land on either side of her are joined in one. *Reverence* is a balance, a bringing of the self to meet the oneness of the world and a simultaneous surrender to this oneness.

While David Pearson, unlike the genius *da Vinci*, has logged much air time high in the sky, jetting all over the world, he chooses to make his home in Santa Fe, the place of his youth. This is where he does his art and travels his furthest, and where he leads his life. His point of rest is the open palm of the basin between the mountains; his point of departure is the high desert meadow, in front of his initial clay form, deeply immersed in sculpting his attenuated figures.

A jet plane passes high in the sky outside the artist's studio; its point of departure is the City of Santa Fe Airport. Its point of rest is everywhere else. The people aboard have walked past *Reverence* and been given the gift of her spirit and open arms. We are all connected — the genius of Leonardo and the rest of us — spun from the same egg yolk of stardust and put here upon the planet. You and Debra Garcia y Griego, and sculptor, David Pearson, we are all just the universe experiencing some small part of itself being human and alive. Nature's God, as they used to say, booked our passage and this is our moment of arrival. ●



*Innocence* 5'2" Bronze ©2001

# Giving

David Pearson's *Innocence* is an improbable, but hardly impossible, near life-size female figure grasping both ends of a curving wooden branch upon which a flock of white doves has settled. She stands serenely at Griffin and Grant in downtown Santa Fe, courtesy of the local Los Alamos National Bank.

All seven doves face her, like children in a row at school, or saints arranged along a register of stained glass. We are all of us birds on a branch, stretching from the tree of life to the disappearing heavens.

At a profound level Pearson's work is about a kind of shamanic animism in which humans and the abundance of the natural world are one. Like the pagans of Hellenic times he prizes extreme restraint, while recognizing that we are all wild at heart. His use of the very ancient vehicle of bronze references this explicitly.

The artist's connection to the individual, anonymous, standing figure in flowing garments is Roman via Greece and Egypt, though Pearson's passion for the sense of inward presence, as perfected by Praxiteles, arrives through his own post-modern amalgam of the thousands of centuries during which humans have been casting bronze. He comes into the 21st century via Parisian Modernism. Degas's ballerina sculptures spin to mind.

In Pearson's love and attention to surface he resembles Rodin, but in serenity and strength his women are more like those of Aristide Maillol, or Wilhelm Lehmbruck. The delicate femininity of a piece like *Innocence* also recalls aspects of the paintings of Balthus. Like the great sculptor and painter, Amedeo Modigliani, Pearson's longing for elegant elongation is Gothic, Mannerist, and Modern. Inclusiveness, in the broadest possible sense is the real message of

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*Innocence*. The primal recognition that we are all in this together. We all arise from the same source.

"We think his work really reflects the way we want people to see our bank," says Los Alamos National Bank Chairman and CEO, Bill Enloe "...friendly and open, involved in the community, community driven." Which is exactly how Enloe himself comes across. Pink-cheeked, with a broad smile, a big handshake, and an easygoing manner, Enloe is the proverbial great guy. Much more Jimmy Stewart than the besot banker in a *Wonderful Life*. On the conference table of his office, where we sat and chatted briefly, sits a small bronze of Pearson's signature birds, similar to the *Love Doves* at the State Capitol, but this time a grouping of three atop rocks forming a small flock, as if gathering on stepping stones crossing a stream. "David is an excellent artist, each of his pieces sparks your imagination and speaks to your emotions," says Enloe as we admire his work together.

Enloe and Pearson first met when the bank acquired *Innocence* and also purchased *Transcend* as a centerpiece for the Griffin Street office's interior courtyard. At fifty-two inches high, in an edition of twelve, *Transcend* is one of the sculptor's most ambitious undertakings and one of his most powerful pieces. The abilities of the Bronze Age Shaman are multiple. He can become invisible. He can shift his shape to the form of any animal or person he pleases. He can heal the sick and injured. He can be inside and outside at the same time. And he can fly.

So once again we take to the sky along a curving line of flight through the fractal geometry of the timespace continuum. The journey is inward and outward, as the arced figure rises in the air, lifted by the winged spirit of aspiration, inspiration, hope, love, and imagination, in short (back to the title track) *Transcend*. The figure shifts his weight and lifts his arms expressing the sense of his movement perfectly, like a practiced yogi. This is the same tilted arc composition used by the Michelangelo of early Modernism, Constantin Brancusi in his great work *Bird in Space*. Pearson's freeing of the figure, like one of Michelangelo's *Prisoners*, from within the sheer constructivist confines of the Brancusi, and the breaking of minimalist symmetry through the reintroduction of a slight, Hellenic contraposto is as beautifully realized as it is a next logical bend in the arabesque of human sculpture.

Baroque in comparison to the clarity of the Brancusi, Pearson's figure shows signs of his struggle in scars that like tendrils or vines would pull him back to earth. Yet in comparison to a dramatic Baroque sculptor like Bernini, whose spiraling, reaching Persephone this form also recalls, Pearson's *Transcend* is calm, cool, classical, subtle, and self-assured. The smooth sense of motion is as complete as in any athletic Greek bronze, and as perfectly restrained to essentials. Transcendence is won through hard work. Resurrection arrives only after death and re-birth. When an artist is at one with his medium, the soul rises to the heavens on the wings of an invisible spirit and becomes capable of things previously unimagined.

As a symbol and centerpiece of the LANB offices on Griffin Street, *Transcend* indicates that being there to help the community reach for new heights is a core mission for the financial institution. Through struggle, perseverance, and cooperation we better our situations and transcend our differences and difficulties. *Transcend* couldn't be a better fit as an indicator of the core

community values, and the fostering of individual hope and upward progress to which Bill Enloe and the Los Alamos National Bank are committed.

The newest location holds the third major piece that the bank has purchased from David Pearson. *Reverence* is the piece that Pearson has most successfully placed in public locations throughout the country. She stands just slightly smaller than life-size, like most of Pearson's figures, a trait his work shares with Botticelli and Fra Angelico, yet her presence is commanding beyond her stature. She is also similar in scale to Gianbologna's bronze *Mercury*, and as still and calmly quiescent as the latter is swift.

In her symmetry, strength, and deep devotion, she resembles certain figures from the medieval illuminated manuscripts composed by Hildegard of Bingen, the mystic Christian nun, proto-feminist preacher, musician, and composer, who depicts herself with eyes aflame with visions. In one of her most famous images, in the midst of a circular mandala of angels and animals, stands a figure with arms, palms up, open to the sky; a figure that will inspire the design, some three centuries later, of Leonardo's *Vitruvian Man*.

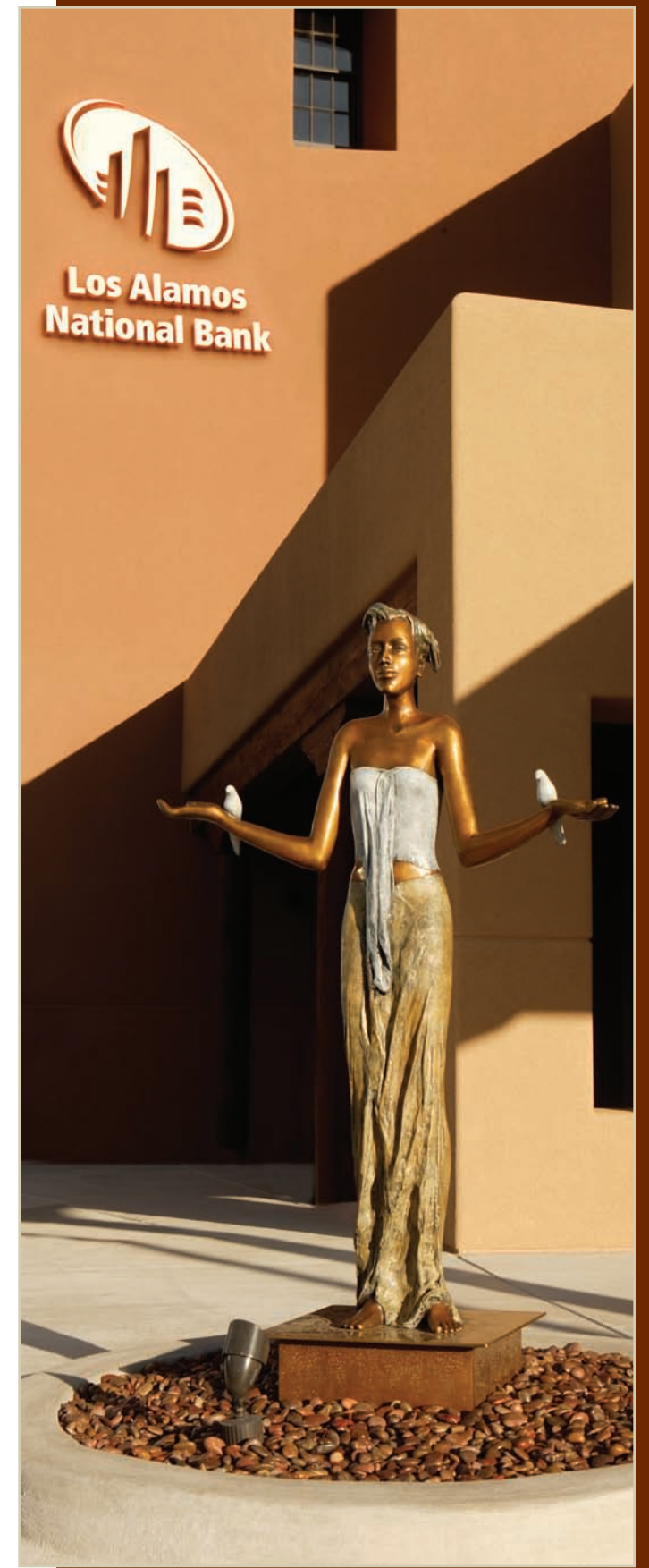
Pearson's figures are embodiments of ideals. This is what gives them their air of mysticism, of ceremony, and of special initiations. They envision a perfection that is not of this world, but which exists in the mind's eye of the sculptor and which can be translated to the heart of the receptive viewer. These women often have a gently surreal quality as if they are derived from our dreams, or perhaps, as if they might be dreaming us and upon awakening will cause the whole world to disappear.

She speaks without words from an ancient world before writing and keeping track of everything began. Her transparently honest devotion in relation to her self and her source is her power. Her purity of spirit is both receptive and accepting, while also transmitting utter calm and freedom from fear.

In her Cerrillos Road location *Reverence* complements the elegant architecture of the new bank building and projects just the right image for Los Alamos National Bank: open, accepting, secure, and willing to help community members achieve their dreams, assisting them on their individual journeys against the backdrop of the cornflower blue New Mexican skies. ●



*Transcend* 52" Bronze ©2001



*Reverence* 5'2" Bronze ©2006



Each of David Pearson's sculptures has a unique individuality that comes into being in relationship to the viewer. His approaches to the figure encompass those of the ancients and the moderns, but are fundamentally his. What he shares in abundance with the best of all figurative sculptors, throughout time, is a fecund imagination and an ability to bring cold, hard materials, metals, and stones, to life.

Still as they are, sculptures only live (ultimately, and most purely live) only in the eye of an attentive viewer. When a human mind gives them an audience, the artist's work in the gaze or memory of the viewer is resuscitated and breathes again. It is the relationship that matters, the human exchange. Art is a site for the creation of cultural meaning, or to put it more succinctly (and less anthropologically), art is all about human connection.

There is a moral to the story that lies ahead. A tale of an artist, a fisherman, and a friendship that begins in 2001, when Marc Rowland walks into the Patricia Carlisle Gallery on Canyon Road in Santa Fe for the first time. Rowland is a successful entrepreneur and businessman based in Fort Worth with a house in Santa Fe, but like the bumper sticker says he'd "rather be fishin." Casting his eyes around the gallery for the first time, Rowland forms an immediate connection to Pearson's work, and then and there reels in his first of many sculptures by the artist.

Oasis is not the first piece that Rowland collected, but it is one

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# Fishing

(a fish tale)



Unique bronze on stone with bronze base ©2011



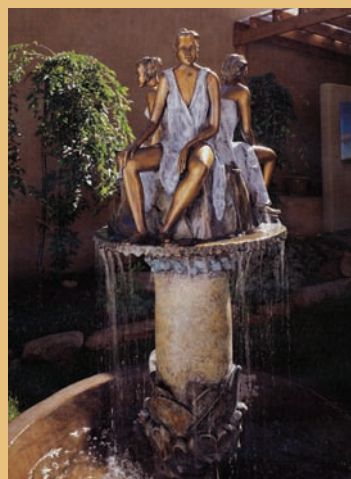




Unique bronze on stone with bronze base ©2011

of Pearson's most ambitious pieces to date, and one that Rowland is proud to call his own. Three women relax around a fountain on a hot summer day. The subject of bathers was a favorite of the Impressionists, and the piece has something of the strong femininity of Renoir's late paintings. There is an architectonic solidity to the figures that recalls Picasso's "classicism."

The weight and density of the figures rhymes with the weight of the water falling from the fountain where they cool their feet. Their unabashed



satisfaction with the modest presence of the pool is irresistible. Even in the midst of winter one feels the copper skin of the figures, and their unpretentious seated poses, the scorching sun of a day high in July, when the cool feel of running water is perhaps the greatest balm life has to offer, and certain rules of decorum are relaxed on account of the heat.

Rowland and his wife, Betsy, raised four daughters, so the strong, feminine presences of *Oasis* are something with which they feel quite comfortable. The femininity of Pearson's work is always positive and powerful. His figures come from positions of strength and exude a healthy, self-confident sensuality. They seem to be the masters of their destinies and desires.

Recalling Bernini once again in adherence to the ancient tradition of

sculptural fountains, the women here are the progeny of Roman river goddesses and Poseidon. The fountain is a celebration of the life-giving qualities of water, something that living in the desert can really make you appreciate. The sound of falling water, and the shimmering sparkle of sunlight across its ever moving surfaces is as important a part of *Oasis*, as the three figures who come alive under the gaze of an audience.

Marc Rowland began with David Pearson in the role of appreciative collector, and has remained so. In addition, over the years he has also become a peer and close friend of the artist.

For years now, so the story goes, Marc has been asking David to create a piece focused on fish. Rowland grew up fishing in the sparse set lakes and streams of his native Kansas. Since childhood, fishing has been a great source of pleasure and relaxation for him. In Rowland's imagination, birds are to Pearson what fish are to him, so it seemed absolutely natural that Pearson would make him some sort of fish sculpture.

For 18 years Rowland was employed by Chesapeake Energy Corporation, eventually as Vice-President and CFO. Chesapeake is the second largest producer of natural gas in the U.S. In 2010, he left Chesapeake and went to work for Fractech International, a fracking technologies servicer for the natural gas industry, as their President and CEO. His very successful career has been grounded in unusual mineral extraction technologies. This is another form of fishing really, but in this case the quarry is subterranean fuel. Rowland has been a fisherman all his life, and he's good at it. Patricia Carlisle describes him as "one of the smartest men she's ever known."

So, nobody remembers exactly how it began, but at that first meeting 12 years or so ago, Rowland made it clear he would like to commission a piece involving fish or fishing, if the sculptor was willing. The

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Unique bronze on stone with bronze base ©2011





sculptor in this story, however, was initially disinclined. While fish are one of the sculptor's favorite animals (he tends a lovely koi pond at his home where the fish survive year round), his sculptural ideas didn't seem to involve gills or fins, fish, or fishing.

In the meantime the international businessman/fisherman had also purchased *Summer*, along with a number of smaller pieces. In this piece, as in *Oasis*, Pearson employs slightly more naturalistic proportions than usual. The clever transformation of the figure's raised skirt as a container for the water of a birdbath or the flowers of a planter resonates with the abundance of the season. Does *Summer* perhaps represent the couple's fourth daughter, the companion of the first three water goddesses?

In both pieces we see the sculptor reaching beyond his tried and true approaches to the single figure. The first is really a sculptural group and a water feature, so we see Pearson expanding his repertoire in two ways. The second, with its inclusion of plantings, represents a literalization of the merger with nature that typifies Pearson's deepest theme. Here the plants and flowers (like the water of *Oasis*) become a living, changing element in a highly successful piece. The sculpture is not simply placed in the garden; it has become the garden itself.

From the sculptor's perspective Marc was asking for something impossible, and therefore it was never going to happen. From the fisherman's perspective, these delicately sculpted flocks of fluttering birds might just as well be flashing, swimming schools of fish. This feathered versus finned stalemate continued for many years, with Rowland issuing his offer again in different forms as occasions arose.

Finally, in the fall of 2011, the sculptor relented and the patient fisherman finally got his nibble. Pearson had found a way, through his longstanding 'found-object' work to make fish he could live with. In fact, as he waded deeper into the waters of casting the fish from found objects he became positively enthused, wondering why he hadn't conceived of this approach before.

Pearson has always collected fascinating detritus and turned it into one of a kind sculptures, usually on

a fairly small scale. His studios are full of tabletop figures made from every imaginable material. These characters animate his imagination, and are occasionally the inspiration for the larger, more formal pieces. A grouping of them has the same effect upon the viewer as leafing through a master's sketchbook. There is a profound intimacy in all of Pearson's work, but the "uniques" as he refers to them, represent the artist at his most raw, and in some sense, this is where both his vulnerabilities and his unique genius lay most openly exposed.

"David has a wonderful ability to turn a concept into something very unique," says Marc Rowland. This is certainly the case with the fish sculptures that Pearson has completed. Composed of found materials, from leaves and plant stalks, to discarded fabric and nuts and bolts, anything goes into this process. The objects are found and assembled, then translated into wax and lost once again during the casting process. Like nature herself, Pearson recycles and reuses. What has been lost is found, and ironically, will be lost again.

Art is first and foremost a process, a giving and a taking, a destroying and re-making that happens over long periods of time. At this point Pearson is grateful for his friend's persistence, as formalizing the found-object aspects of his process in this way has opened new doors of possibility for the artist.

This past Christmas, Marc Rowland gave several associates who work with him in his Fort Worth offices one of Pearson's fish (the third time he has commissioned unique pieces for staff). He is quoted in the Fractech company literature as saying, "I would hope that people would say that my empathy for my employees is one of the top skills I have." Sounds like he's on the right track.

The fish are fascinatingly beautiful, whimsical, and incredibly inventive. The current fish project that Pearson is working on for Marc is a fountain for the CEO's Fort Worth home. Rowland's determination and steady persistence also figure among his top skills as an executive and business leader, and in the end have benefited his friend.

Of course the moral of the story is: It may take a long time and a lot of angling, but eventually, if you want it bad enough, one way or another, you're going to catch your fish. ●

*Of course the moral of the story is: It may take a long time and a lot of angling, but eventually, if you want it bad enough, one way or another, you're going to catch your fish.*



*Morning Mist* 5'11" Bronze ©2000

## Conceiving and Collecting

In Edmond, Oklahoma there lives a very enlightened major. His name is Randel Shadid and after 16 years of elected office, he has blessed his growing city with a way to grow an art collection. Under his mayorship the city always ended each budget cycle with a surplus of unspent taxpayers' monies. Mayor Shadid had for many years been an avid art collector. His wife Dana and his honor had assembled a personal collection of something in the range of 650 artworks. At one point, nearing the end of his last term he had an impulse to spend the surplus in the city coffers on public art, to add beauty to the town he had served and made his home for so long. He then transitioned from being mayor to being chairman of the Edmond Visual Arts Commission, charged with the task of implementing the highly successful Edmond Art in Public Places Program. The Art in Public Places program was the approach needed to put his conception into practice in a way that was fair and democratic with a clear mission and procedure. From the seed of his idea a thousand blooms have sprouted.

That was in 1996, and the Edmond Art in Public Places Program is still going strong, funding art through a unique combination of allocated city funds and private patronage. The patrons choose the



Photo by: Taylor Made Photography

location and the artwork, which must be accessible to the public and within the city, on private or public land. When the piece is accepted into the city program (and collection), the donor most graciously accepts the tax write off. It's a perfect conception, and has now been replicated in many elsewhere all across the country. The city (aka the people) the artist and the donor all win. That's three wins. Triple winning is a lot of winning.

Actually, in the earliest days of his crusade, Randel Shadid was briefly concerned it might not succeed. He credits sculptor David

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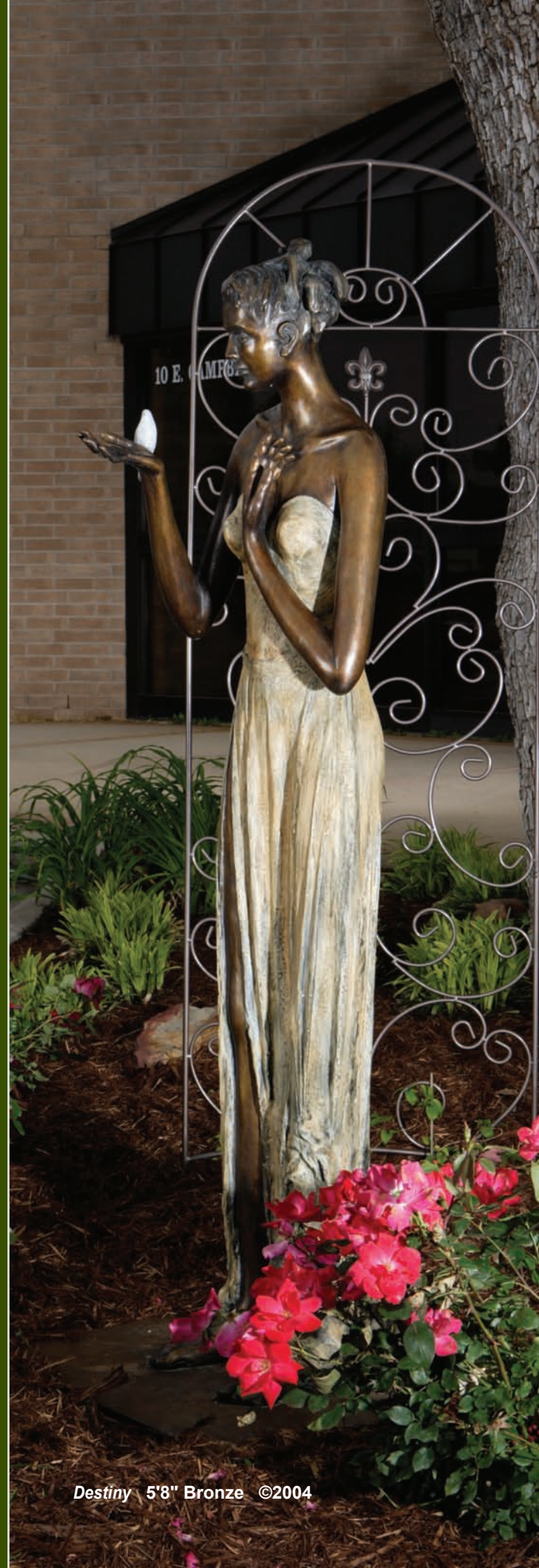
Pearson and the early acquisition of *Morning Mist*, through the program with the distinction of being the piece that finally silenced a small but vocal number of naysayers to the city's public art program. The piece stands next to Shadid's own law offices and was purchased shortly after he stepped down as Chairman of the Commission.

At 5 foot 11 inches, *Morning Mist* is a wondrous expression of the human figure and angelic form. In a subtle reference to the figure as landscape, which has underpinned figuration almost since its beginnings, Pearson drapes this gorgeous female being with a light, diaphanous garment that falls open loosely as she appears to stride forward towards the viewer. As she is a winged creature on the move, she evokes distant echoes of the Hellenistic sculptural masterpiece, *The Winged Nike of Samothrace*. Like morning mist on the mountains, the drapery barely clings to, yet accentuates, her resolutely feminine form. Her presence is one of strength conjoined with suppleness in perfect harmony.

Mayor Randel Shadid had discovered Pearson's remarkable work a few years earlier when fate brought him into Santa Fe and Patricia Carlisle Fine Art for what would be the first of many visits. He was struck instantly with, as he puts it "the lines of his work, the beauty of it, and the fact that it was all very elegant." At that first meeting he fell in love with a large version of Pearson's *Guardian Angel*, and was informed that the first of a smaller version was about to be cast at the foundry. He let Ms. Carlisle know how enamored of the piece he was and asked that she send him a photo of the bronze just as soon as it was completed. Before she had a chance to do that, Shadid, who had returned home to Edmond, called her to say that he wanted to purchase the piece without waiting to see the photo. He got the first cast of the edition, and considers it one of the best art buys he ever made, though it was essentially made sight unseen!

This began a long and fruitful relationship between the gallery and the Shadids and eventually the city of Edmond came to own five large-scale bronzes by David Pearson while the former mayor and his partner also pursued additional acquisitions of the sculptor's outstanding work. *Silent Desert* is perhaps the most stunning piece in the Edmond collection. A stark and silent silhouette of a life-sized figure stands shrouded from head to foot before a grand expanse near the outskirts of town, a perfect vertical counterpoint to the undulating line of small mountains along the horizon.

As the Lorenzo the Great of Edmond Oklahoma emphasized, "Art can be all sorts of things," he said, "it can be humorous, beautiful, or inquisitive, but most of all," and he shifts on the couch to lean in a little closer, "It raises civility, I really believe that." Of course, he's absolutely right. ●



Destiny 5'8" Bronze ©2004



Innocence 5'2" Bronze ©2001



Silent Desert 5'2" Bronze ©2004



Angelic Being 5'8" Bronze ©1998





## patricia carlisle fine art gallery

By Gussie Fauntleroy

In a world whose motto might as well be “more is better,” Patricia Carlisle Fine Art is swimming against the tide – and in the process has found its own favorable current to ride, “less is more.” Instead of a long roster of artists, the gallery represents only a few. As a result, the work of each of the carefully selected contemporary artists receives strong visibility. A maximum of five painters and sculpture by David Pearson is highlighted in the gallery’s six inviting garden and patio areas.

Carlisle points to the high degree of comprehensive experience and mastery of bronze by sculptor David Pearson, who has been involved in the process for more than 30 years. Beginning his training as a teen at Shidoni Foundry, Pearson became intimately familiar with every aspect of the process, from sculpting to casting and the finished patina. He also spent many years working directly with sculptors such as Kiki Smith and Terry Allen, renowned in the contemporary art world, and masters like Allan Houser, whose traditional roots run deep.

Carlisle, who came to the gallery business with a BFA in fine art, museum studies, and exhibit design, opened her gallery in 1997. She knew the importance of focusing on quality – in the art itself, in the dealer/artist relationship, and in customer service.

Housed in a handsomely restored Canyon Road hacienda, with thick adobe walls, floors of flagstone and brick, the gallery offers the feeling of an inviting, well-cared-for home, where one can experience fine art. Candles, fresh flowers, and fireplaces flicker with warmth, and cold fresh water and hot tea are made daily.

Carlisle invites the public to spend time in the gallery and gardens, enjoying Pearson’s sculpture in a relaxing, verdant, and colorful outdoor setting. It is appropriate that Carlisle and her staff aim for a pleasing, home-like environment in the gallery, for as she happily proclaims, “I’m going to be here for the next 30 years.” ●

**patricia carlisle fine art inc**  
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**Santa Fe, New Mexico**





Photo by: Brad Bealmear



Grecian Summer 67" Bronze ©2008





**patricia carlisle**  
fine art inc

*Song of Songs* 5'2" Bronze ©2005

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