

Figure|Ground Stephen Hayes

A Thirty-Year Retrospective



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September 10 to December 15, 2013

Ronna and Eric Hoffman Gallery of Contemporary Art
Lewis & Clark College
Portland, Oregon

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Gallery of Contemporary Art
Lewis & Clark College
0615 S.W. Palatine Hill Road
Portland, Oregon 97219

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Exhibition curator and author: Linda Tesner

Essays: Tad Savinar, Bruce Guenther

Editing: Carolyn Vaughan and Allison Dubinsky

Catalogue Design: Reynolds Wulf Inc.

Robert M. Reynolds, Letha Gibbs Wulf

Photography: Dan Kvitka, front and back cover, pages 6, 9–13, 16–19, 24–25, 28–29, 32–35, 49–52, 54–55, 56–63, 68, 72.

Stephen Leflar, page 16.

Printing/Prepress: Bridgetown Printing

Bindery: Oregon Bookbinding Co.

Printed and bound in the United States of America

Overleaf:
Self-Portrait T Shirt, 1997
Oil on linen, 12 x 12 inches
Courtesy of Elizabeth Leach Gallery

Sawie Island, 2013
Oil on panel, 15 x 15 inches
Courtesy of the artist and Elizabeth Leach Gallery





Skater, 1982
Oil on canvas, 14 x 18 inches
Courtesy of Garvey Schubert Barer

Skating onto Thin Ice: Stephen Hayes, Painter and Printmaker

One of the earliest paintings in *Figure/Ground: Stephen Hayes, A Thirty-Year Retrospective* is titled *Skater* (1982). The figure in the painting wears ice skates and wields a hockey stick; the object of the figure's concentration is a hockey puck deep in the lower right-hand corner of the painting. The skater and his activity take up little more than a quarter of the entire picture plane—the balance consists of the silvery surface of the ice, the rim of an ice rink, and the nebulous blue of a crisp winter day. The figure in the painting is Stephen Hayes.

Hayes did not grow up skating, but when he left his childhood home in Washington, DC, to attend the University of Wisconsin, he got a pair of ice skates. He relates the experience of skating at night, gliding onto the black ice of frozen Lake Mendota. The feeling of passage into the inky-dark surround, on the uneven and slightly corrugated surface of pond ice, hearing the moans of ice expanding and contracting . . . the subliminal fear, wondering if the ice would hold but simultaneously overwhelmed by the magic of overhead stars. Hayes loved being on skates—the contained terror, the exhilaration, the hilarity, the frustration. These palpable sensations, Hayes says, mimic the life of an artist.

For the past thirty years, Hayes has been navigating these edges as he pursues a deeply creative studio practice in Portland, Oregon. His work slips seamlessly between two interrelated themes: the landscape and the human figure. He is, as they say, a painter's painter, masterful in his handling of paint; he is equally adept at printmaking, exploring his subjects in the much more swiftly realized process of making monotypes. He is known to work in large scale—

making wall paintings up to ten by eight feet and painting canvases ten feet in length—while his prints are mostly intimate and invite closer inspection. Whether painting or print, Hayes's work is exquisitely crafted and always transporting in its emotive content.

The Studio Paintings

The spring welled up at the root of a beech tree and flowed away upon a bottom of whorled and waved sand. It was surrounded by a thick growth of cane and brier, of cypress and gum in which broken sunlight lay sourceless. Somewhere, hidden and secret yet nearby, a bird sang three notes and ceased.

—William Faulkner, *Sanctuary*

Hayes grew up in Washington, DC, but headed to the Midwest for his undergraduate and graduate careers at the University of Wisconsin. There he met his first wife, Lori Basson, a young woman who had grown up in Beirut, the daughter of professors at the American University there. Basson's parents owned a modest stone cottage on the island of Cyprus, and that is where the young couple honeymooned, intending to simply vacation there but eventually staying on the island for sixteen months. It was on Cyprus that Hayes discovered the joy of painting the landscape en plein air. At the University of Wisconsin, his emphasis was on figure drawing (portraiture, specifically); in fact, he was the first graduate student to teach life drawing as a teaching assistant. But in Cyprus, isolated from the cerebral,

academic atmosphere of the university, Hayes allowed himself to simply explore.

He began making watercolors, strapping a portable easel on his back, taking lunch, and stepping out of his back door. Sometimes he roamed miles from home, but his meanderings put him in touch with the land—and an experience of painting that is quite different from art making in a studio. On Cyprus, Hayes enjoyed the birdsong, smelled fires, and observed people picking grapes. While, on one hand, he sheepishly felt that he was “getting away with something” by working in the “outmoded” manner of plein air painting—doing something “irrelevant” and far from the avant-garde—he soon came to feel that the landscape was, in fact, hugely relevant. In the Cyprus landscape, Hayes recognized that what he was seeing—the light, the composition of the vistas—was of great personal significance. Perhaps the figure and the landscape were not so separate after all. *Sea, Sky, Land—Cyprus* (1981) and *Armou Evening* (1982) come out of this ripe period of exploration.

From Cyprus, Hayes and his wife moved to Jordan, where Hayes had been offered a teaching position at Yarmouk University in Irbid, Jordan, close to the Syrian border. The couple remained there for two years and finally left in 1984, during the murmurs of unrest preceding the first intifada. They moved to Washington, DC, where Hayes took a position as a museum assistant at the Phillips Collection, America’s oldest museum of modern art—and where Hayes had ample opportunity to study the Pierre Bonnard, Chaim Soutine, Mark Rothko, and Richard Diebenkorn paintings.

Restless to get on with change, the couple decided to leave Washington; they bought a Toyota pickup and drove across country to Portland, where Hayes’s sister, Monica, lives.

Eventually Hayes settled in the Parkrose neighborhood of northeast Portland, intending to explore the rural landscape at the fringes of the city. At first he headed west to Hillsboro and Helvetia, where the land flattens before reaching the Coast Range, but he became discouraged by the amount of time spent driving to find engaging motifs. Hayes began to look closer to home and began painting scenes that were immediately accessible to him.

In addition to domestic tableaus and kitchen interiors,¹ Hayes repeated his Cyprus practice of simply looking outside his back door for subject material. *Backyard* (1987) is an example of several neighborhood views that inspired Hayes. *Backyard* is a painting that establishes many of the qualities that one comes to expect from a Hayes painting: vigorous brushwork, an exquisite and complex use of color, and the capture of a composition that is formal but unstaged. Moreover, it is a *painting*, with inherent objectness as opposed to a photorealistic rendering of an actual view. This concept, a distance between the painting itself and the subject—what it represents in the world—has become an important subtext in all of Hayes’s subsequent paintings.

In 1986, a friend and fellow painter, Stephan Leflar, introduced Hayes to Sauvie Island, a stretch of low terrain just north of the confluence of the Willamette and Columbia Rivers and a short drive from downtown Portland. It is to Sauvie Island that Hayes has returned repeatedly over the past twenty-

five-plus years with the fervor of a dedicated pilgrim.

Pax Dominus and *Drama* (both 1987), however, are studio paintings—that is, paintings that were wholly invented in the studio versus made en plein air—that were initiated by a picture of poplars in a Sierra Club calendar.² Both paintings illustrate Hayes’s building confidence with color. The paintings are variations on the same theme: a grouping of tall trees in the foreground, a low horizon line, and thoroughly saturated skies. *Pax Dominus* (which means “God’s peace”) seems as if it were painted at the calm of sunset, when the sun is still high, but strata of coral, gold, and blush pink interweave the clouds. *Drama* might be a night scene, when the raking light of a full moon illuminates the ground. It is here that one can see Hayes’s celebration of the medium of paint and the transfixing qualities of color. It is here that the artist begins with a scene from nature as his starting point but transcends any imagistic tendencies to make a painting, a work of art that is a thing in its own right.

Increasingly, Hayes’s paintings have become about the action of painting, the colors and physicality of the pigments applied to the canvas, and the net synthesizations that result from his decisions of how and where to place paint onto the canvas or panel. Some works, such as *Tone Poem* (2000) or *The World Filled Up* (2008) are so abstracted from any sort of “realistic” image of an identifiable landscape that they almost transcend the moniker of landscape painting. But there is an emotional content in Hayes’s work as well. “I’m looking at the quality of color, the quality of paint, the way wet paint slides into wet paint, the edge between colors,”



The World Filled Up, 2008
Oil on canvas, 25 x 35 inches
Courtesy of Alexandra Zafiroglou and Matthew Card



To Think of Time, 2012
Oil on canvas, 60 x 60 inches
Courtesy of Edson Paes

Hayes has commented. “I acknowledge that there is a structure there—a head, a place—that I’ve witnessed and used as a starting point. I don’t want to lose that, but that is not always the most important thing to me. What is really essential is the paint, the surface, the painting-as-object.”³ This accounts for the dripping swath of pink paint that sweeps across the sky in *The World Filled Up*,⁴ or in a later painting, the sage-gray smudge and slash of magenta on *El Despoblado* (2012). Through gesture and paint, the observer’s gaze is arrested at the painting’s surface, a reminder that this is a painting after all.

In 1997, when Hayes was preparing for the exhibition *Terra Incognita* at the Elizabeth Leach Gallery, he began to experiment with a new way of “seeing” the landscape.⁵ He shot slides out of the window of his car while driving as a way of capturing the periphery of both vision and consciousness. He would not take his eyes off the road as he took the photograph, but while driving, one sees things in a fleeting way—a landmark is there, then suddenly not there. This is a filmic concept, of course, a way of arresting a still of one’s experience moving through space and time. Back in the studio, Hayes would hold two slides together to see a composite landscape, creating a landscape that does not exist in nature, representing a sort of familiar landscape or perhaps the distilled essence of a landscape that he would then use as the basis for a painting.

Eventually, Hayes began to shoot video from his car window; then he would slow the video down to a frame-by-frame sequence in his studio, and shoot stills with a Polaroid camera. The paintings that evolved from the video shoots were paradoxical in

that they began with a still—a “fact,” a frame isolated in time—yet in the course of making a painting based on the still, Hayes would change and evolve the image as his impulses and intuition directed him during the process. Hayes is known for actively working through compositions before a painting is considered finished, dramatically altering the picture plane by repeated painting, scraping, sanding, and repainting.

Hayes continues to shoot photographs from his car window, now using his iPhone as he drives to and from Corvallis, Oregon, where he teaches at Oregon State University. In order to spend the day in class, he is en route early in the morning and late in the afternoon, constantly aware of the changing light. The slightly monotonous drone of the Willamette Valley and the vernacular structures of rural Oregon are the backdrop for Hayes’s iPhone photographs, which are now something of a replacement to a sketchbook, a nod to the limitations of time, and an embrace of the way in which technology allows him to see things in fresh ways. Monumental works in this exhibition, such as *Caldera* (2008–9), and *The Empty Sea of Faith* (2008–9)⁶ are paintings that have their nascence in photographs taken from a moving car, and the tremendous shift in scale—from a small photo to a ten-foot painting—is the least of the transitions from photo to painting. The photograph provides an echo of structure for the composition—the inkling of its inception—but from that starting point, Hayes makes a painting about *paint*. *To Think of Time* (2012), one of the latest paintings in this exhibition, is an excellent example of how a painting started as an evanescent impression on one of Hayes’s drives, and then evolved into a studio painting.

The Subject Observed

In contrast to Hayes's studio paintings, in which a work of art is wholly constructed within the studio, are Hayes's many paintings that are the result of directly viewing and studying his subject and making a painting of what he sees. Certainly the innumerable plein air paintings of Sauvie Island (such as *Sauvie Island*, 2013) are examples of this, as are plein air works that Hayes has made in France (*Souvenir d'été* and *Souvenir d'été #4*, both 2001) and elsewhere. In these works, Hayes's eyes train primarily on his subject, observing the shifting clouds, the altering light, the changing breezes. Through the alchemy that is painting, Hayes transfers onto the canvas a collaboration between what is in nature and how the artist responds to it.

His portraits are in many ways similar to plein air paintings in that he observes a person or a place and bears witness to that experience by making a painting in response. An early "portrait" in the exhibition is called *The Passage of Time* (1987); it is not a picture of a person, although its representation of an old-fashioned chair is most certainly a surrogate for someone. The chair belonged to Lori Basson's grandmother, from whom the couple inherited furniture when she was no longer able to live alone. This painting was made during the same time that Hayes was exploring his own Parkrose neighborhood and, in many ways, the painting is also a portrait of Hayes's own home, as at the time he made this work, his studio was in the living room of his house.

Since then, and in particular during the years from 1996 to 2003, Hayes has made many portraits

of people, some as commissions and others, such as *Constance San Juan* (2002), as opportunities to paint from a live model.⁷ Hayes mentions that his interest in portrait painting grew as a result of living in London in 1995–96, when he saw a painting by Anthony van Dyck, *Portrait of Cornelis van der Geest* (c. 1620) in the National Gallery. Hayes was so captivated by this portrait that he spent hours looking at it, trying to decipher it and pick apart the palette that so convincingly conveys the translucent flesh of the sitter's face. Upon his return to the States, he made painting after painting of friends, colleagues, and family members, trying to get a handle on something that van Dyck so adroitly achieved. At this time, he had a studio outside of his home, but he made portraits only in the privacy of his house.⁸

Hayes concedes that people are frequently disappointed by their portraits. He mostly does not paint from photographs, so the time involved in the process of observing the sitter ensures that whatever self-conscious visage the sitter might be able to hold for a photograph dissolves into a more genuine expression. Paradoxically, Hayes does not simply try to capture a likeness—there is a subtle difference in what he perceives as his goal. He starts off trying to see his subject with accuracy, then engages his hand in doing what his eyes are seeing, noticing whether or not what is on the canvas is the sitter "showing up."⁹ His sitters, Hayes says, are frequently unaware that what they are going to get is less about an expected likeness than it is about *painting*. Rarely are sitters open to the reality that how they are seen is not how they see themselves.



Self Portrait (Heavy), 2003
Oil on wood panel, 9 x 9 inches
Courtesy of Linda K. Johnson

Self-Portraits

Throughout Hayes's career, he has used himself as the subject of portraiture. He offhandedly says that he paints himself when he needs a willing subject, that his aim is to make a painting, not to try to "do" anything specific other than allow the painting to emerge, trying to be responsive to the shifts he observes between the mirror and the canvas. He claims that he is not probing any emotional or subconscious content, but he also admits that interior content inevitably shows up. Perhaps this is an ineludible consequence of any portrait, but in Hayes's self-portraits, he is baldly honest and even courageous. In every self-portrait in this exhibition, the artist looks back at the viewer, very directly holding his gaze.



Man/Woman (Eve), 1995
Monotype, 12 x 12 inches
Courtesy of the artist and Elizabeth Leach Gallery

The Monotypes

This tiny explosive image, a spontaneous gift of the artist's spirit, seemed to have been breathed directly on the paper in one magical gesture. A closer look reveals Degas's labor. His fingers pushed the ink like modeling clay. His painter's cloth wiped out the black ink for luminous whites. His brush added telling contours. At just the right moment he printed his constellation of tones, not much more than a cluster of smudges. But when the paper emerged from the press, still damp and pliant, those little marks became flesh, hair, fabric: a nose and mouth in one line; a gloved hand, corrected and redrawn. . . . Monotype is a painter's medium.

—Michael Mazur, "Monotype: An Artist's View"

Formally trained in drawing, Hayes was introduced to monotype in 1989, when he was commissioned to produce a pair of lithographs for Stone Press Editions in Seattle. An obsessive colorist, Hayes had made ten plates for each print, creating a complicated and time-consuming process for the master printer John Lysak, who refocused Hayes's attention between color proofs by setting him up to make monotypes. Although Hayes had done some etching and lithography at Wisconsin, he had never even heard of monotype, but he was immediately taken by the directness and immediacy offered by the process. It was an off-the-cuff experiment that led to a serious engagement.¹⁰

While Hayes eagerly wished to further his experiments with printmaking, without a press he was forced to work with other artists who did have one.

He worked a few times with the master printer Myrna Burks and alongside other artists in her studio, including Rick Bartow and Terrell James. He realized that in order to explore the medium fully, he would have to have access to a press on a daily basis. He had seen a KB portable press (250 pounds) in use at a College Art Association conference in Toronto, and in 1990 he used a credit card to pay for a press of the same model. In a serendipitous turn of events, the very week that he made the decision to make such an extravagant purchase, he was contacted by a film company and asked if he would make paintings to be used on a movie set.¹¹ As if predestined, the fee for the commission equaled the cost of the press.

The earliest monotypes in this exhibition are figurative—intuitive and rapidly executed impressions of the nude in moody series called *River*, *Days of Love*, and *Man/Woman* that explored the full range of human emotion.¹² "I want them to portray the human condition as a complex one, as sad, intriguing, humorous, hopeful, active, despairing, sensual, disgusting, lethargic, lost, confident, loving, boring, ever-changing, and vivid," Hayes said.¹³

The figures are quite realistic; one might suspect that Hayes is working from the model or from photographs. In fact, these figurative studies spring purely from Hayes's imagination. He favors Carbone, a French lithographic ink, a "long" ink in the jargon of printmakers, as it is thick and viscous, creating a resistant surface on the plate. Using a brayer to coat the substrate—Plexiglas or copper—Hayes begins to draw into the ink. Using his roller, a brush, the tip-end of a brush, a rag, and his fingers, Hayes pushes the ink around the plate, "erasing" the ink

Man/Woman (Expulsion), 1995
Monotype, 12 x 12 inches
Courtesy of the artist and Elizabeth Leach Gallery





Tone Poem, 2000
Oil on canvas, 12 x 12 inches
Courtesy of Linda and Steven McGeady

to create line and form, texture and tone. He tears pages out of an ancient phone book and uses the thin paper to lift ink off of the plate. At other times he thins the ink with mineral spirits. His is a subtractive or “dark-field” method of making monotypes. The transparency of Plexiglas allows one to check one’s progress by holding the plate up to the light, but it is a cold material and tends to lend a more “factual” feel to the print. Hayes prefers to use copper. He feels it is a more “poetic” material. The copper heats up while in his hand—the enlivened molecular structure of the metal becomes a partner to Hayes’s movements, and the lack of transparency means the artist is working blindly. Not knowing exactly how the print will come off the press is a little like the skater slipping into the darkness on ice. The process may take only a few minutes from ink to paper. The result reveals Hayes’s hand as a painter or drawer: a painterly print.

The plate size is typically small; the early figurative prints are no larger than twelve by twelve inches, as intimate in scale as they are in subject. *Man/Woman (Expulsion)* (1995) echoes a biblical theme of Adam and Eve that Hayes explored in his earliest works in monotype. Specifically this work refers to Eve in Masaccio’s *Expulsion from the Garden of Eden* in the Cappella Brancacci, Florence (c. 1425).

The Animus series is an integral part of Hayes’s interpretations of the nude. The Animus prints are simultaneously more fanciful and, by inference of the title’s reference to Carl Jung’s psychology, more investigative of the shadow side of human nature. Hayes made this series of more than sixty prints

during a personally challenging time, as a cathartic exercise. He considers that these fantastic creatures represent his own various moods or states of mind.¹⁴ In these small prints, Hayes quickly drew human nudes on the plate, replacing the human heads with animal or animal-like heads. A rooster, a toad, a giraffe, a monkey, a gila monster and other more or less recognizable creature heads combined with human bodies to form various chimeras in a hybrid animalia.¹⁵

In 2009, Hayes refocused his printmaking skills to the subject of landscape. During the previous year, friends and colleagues Terry Toedtemeier and John Laursen had published the book *Wild Beauty: Photographs of the Columbia River Gorge, 1867–1957* (a monumental tome documenting the rich history of photography made in this dramatic landscape before the Columbia River was dammed).¹⁶ At the time the book was published, Hayes was living in Oakland, California, while his second wife, the choreographer and dance artist Linda K. Johnson, taught at Mills College. Hayes adapted to his limited means and again used a small format print to engage with the photography in *Wild Beauty*, riffing off the photographic compositions and the graphic nature of the historic black-and-white photography. As in the series *River*, *Days of Love*, *Man/Woman*, and *Animus*, Hayes worked quickly, moving briskly and intuitively, adhering to the structure of the photographs, recognizing subliminally such monumental landforms as Rooster Rock, Multnomah Falls, and Cape Horn. Once back in Portland by 2010, Hayes revisited *Wild Beauty* in a second series.

Music, feelings of happiness, mythology, faces worn by time, certain twilights and certain places, want to tell us something, or they told us something that we should not have missed, or they are about to tell us something; this imminence of a revelation that is not produced is, perhaps, ‘the aesthetic event.’

—Jorge Luis Borges

Hayes is an artist for whom solitude and discovery are twin states of his artistic existence. Whether he is making a studio painting, painting from life, or executing a monotype, his subjects are always pertinent to the moment of his experience. His gestures are not prescribed, nor are they predictable; what “shows up” is a conversation the artist has with his subject, a discourse that Hayes is constantly willing to engage. Like the lone ice skater on a frozen pond at night, Hayes leaves a trail that melts behind him while he confidently glides forward.

Linda Tesner
Director
Ronna and Eric Hoffman
Gallery of Contemporary Art



Above:
Animus 16, 1995
 Monotype, 6 3/4 x 8 inches
 Courtesy of Lori Basson

Opposite:
Animus 2, 1995
 Monotype, 6 3/4 x 8 inches
 Courtesy of Lori Basson

Notes

¹ Unfortunately, none of these early domestic interiors are included in this exhibition.

² Both *Pax Dominus* and *Drama* were influenced by Chaim Soutine's painting *Windy Day, Auxerre* (c. 1939) in the Phillips Collection. Hayes notes that he had this Soutine painting in his mind as he painted these two works.

³ Stephen Hayes, conversation with the author at Hayes's home, July 5, 2013.

⁴ Hayes titles are often poetic and enigmatic. A voracious reader, he says that titles are often suggested by literature that he is reading at the moment. Titles for *The World Filled Up* and *The Empty Sea of Faith* were suggested by his reading of Thomas Merton, specifically *The Seven Storey Mountain*. Other prose and poetry by Elizabeth Bishop, Pablo Neruda, Walt Whitman, Jorge Luis Borges, Lao Tze, Flannery O'Connor, and Rumi have influenced the naming of Hayes's works.

⁵ Hayes made both paintings and prints in his Terra Incognita series; none of these works are in this exhibition.

⁶ Monumental works such as *Caldera* and *The Empty Sea of Faith*, among others, are works that Hayes painted in two panels that can be installed side by side in either of two ways. The compositions change significantly, depending upon how the panels are positioned side-by-side, but the artist acknowledges that either of the two choices for installing the panels works.

⁷ Constance San Juan was Hayes's professional model from 1992 until 2002; he hired her to model for prints and drawings from life.

⁸ At this time, Hayes's studio was at the well-remembered 333 NE Hancock building, where many Portland artists maintained studio space.

⁹ Stephen Hayes, conversation with the author.

¹⁰ An excellent discussion on the monotype, and its distinction from a monoprint, can be found in Michael Mazur's essay, "Monotype: An Artist's View," in *The Painterly Print: Monotypes from the Seventeenth to the Twentieth Century* (New York: The Metropolitan Museum of Art, 1980), 55–62.

¹¹ The movie for which Hayes was commissioned to make paintings was *The Favor* (1994), but eventually the scenes in which Hayes's paintings appeared were cut.

¹² All of the Man/Woman series prints in this exhibition are cognate prints, or "ghost prints." This means that Hayes made a print, printed it, and then used the remaining ink on the plate to print a second image.

¹³ Lois Allan, *Contemporary Printmaking in the Northwest* (Sydney, Australia: Craftsman House, 1997), 74.

¹⁴ Stephen Hayes, from an interview videotaped during his exhibition *Concept to Completion*, at the Dinnerware Artist's Collective, Tucson, 1996. Of the approximately sixty prints in the Animus series, only about four of them are of the female figure.

¹⁵ In 1995, very soon after Hayes completed his Animus series, he and his first wife traveled to London and lived there for ten months. While there, Hayes saw an exhibition of Egyptian art and was struck by the parallel imagery of his own Animus figures with Egyptian deities that have human bodies and animal heads, such as Anubis (the jackal-headed god) or Horus (the falcon-headed god), although these ancient representations were never references for Hayes's work.

¹⁶ Terry Toedtmeier (1947–2008) was a photographer, the curator of photography at the Portland Art Museum, a historian, and geologist.

Hayes was introduced to Sauvie Island by his friend and fellow landscape painter Stephen Leflar. In 1986, the artists arrived at a beach on Sauvie Island and started to paint. Soon a boat pulled onto the beach and the boaters shouted out to Hayes and Leflar, "Hey, this is



a *nude* beach! You have to be nude to be here." The artists responded by stripping down and getting back to painting. Leflar took this snapshot of Hayes painting on Sauvie Island's notorious "nude beach."





Tisch, 2012
Oil on canvas, 60 x 90 inches
Courtesy of the artist and Elizabeth Leach Gallery

Confessions of a Stalker

I barely know Stephen Hayes, the person, but I have a long-term, intimate relationship with Stephen Hayes, the artist. When I first sat down to write this piece, I thought it might be written as a love letter. But as I began to chronicle my relationship with Hayes's work, I had to admit that my interest is more like that of a stalker than a lover. In my mind, there is a difference between a stalker and a lover. A lover is forgiving; a lover is patient; a lover is accepting. A stalker is obsessed; a stalker is impatient; a stalker cares only about his own pleasure. I have been stalking and obsessively seeking out Hayes's work since he first entered this community by way of exhibits at Elizabeth Leach Gallery (1986) and inclusions in Biennials at the Portland Art Museum (1987–1995). Within those early exhibits was the hint that something was brewing. At Elizabeth Leach, he exhibited contemporary yet traditional musings on the Oregon landscape (*Drama*, 1987). But in the Biennial he exhibited dark, raw broodings on personal sexuality, stripped bare (*Days of Love*). This was an artist, in my mind, whose work should be stalked.

The test of a good regional artist is to assess whether the work captures something contextually unique about the region, or communicates via a uniquely regional style. If I were to pause for a moment to ponder the stable of Oregon landscape painters post-1980 whom I think regional history might look kindly upon, I would say that list could include Michael Brophy, Stephen Hayes, James Lavadour, and potentially Sally Cleveland: Brophy for his depiction of the social experience of the Oregon landscape; Lavadour for his spiritual depiction; Cleveland for chronicling what we've done to

the land; and certainly Stephen Hayes for his emotional response to the Oregon landscape.

Hayes is not merely a landscape painter; rather, he is a reflector and a magician. I can find no other artist in our state who has more consistently sought to define and express individual moments of "our" landscape in a single picture plane. While, in its early stages, Hayes's work consisted primarily of representational exercises (*Sky, Sea, Land—Cyprus* 1981), it has grown over the years to include canvases that seem in one single artistic moment to document a given landscape's past, present, and future. Landscape, real or imagined, is infused with emotional nuance and a regal sense of abstracted color. Palette joins with technique to create stunning frozen moments (*The Empty Sea of Faith*, 2008–9, not in this exhibition) that reward this stalker.

I believe good artists are good scientists, constantly searching and testing in order to refine and express their pursuits. Good scientists generally do not stand still. A good scientist is not one who makes one discovery and then goes on to replicate that finding over and over again. Rather, they research and report and research and report over the course of their lives, continually refining and digging deeper into the nuances. I find Stephen Hayes to be a very good scientist.

What I find most compelling about this artist is his ability to simultaneously portray the landscape and incorporate an emotional layer. If one accepts my premise of Lavadour's work as recording the spirit of the land and my premise of Cleveland's recording of what we have done to the land, then surely we



The In Between, 2012
Oil on canvas over wood, 24 x 24 inches
Courtesy of the artist and Elizabeth Leach Gallery

find Hayes's work smack-dab between mere documentation and Freud. Hayes records his personal emotive experience, his direct experience of the landscape fused with the act of painting it. Rather than Cleveland's gritty, realistic recording, Hayes surgically chooses what to include and what not to include within his documentation of the landscape. In this manner the artist's personal expression of both the importance of the landscape and his gut response to it are recorded on the canvas itself (*The In Between*, 2012). And mind you, Hayes isn't using some off-handed compositional sleight-of-hand techniques learned in art school. No, these are the rawest of gestures. We can find their backbones in Hayes's darker, more personal journeys, in his startlingly confrontational self-portraits, or in his monotype series, such as *Days of Love* and *Animus*. In these explorations/documentations/machinations, Hayes has seized on the human form, devoid of context, with a focus on our most intimate, misunderstood acts by recording his/our sexuality in all of its awkward reality. Additionally, the artist lays himself bare with numerous self-portraits undertaken over the years (*Self*, 2002)—all of them direct, all of them docu-painterly, and all of them asking the viewer: "Is this what I look like, and is this what I feel like?"

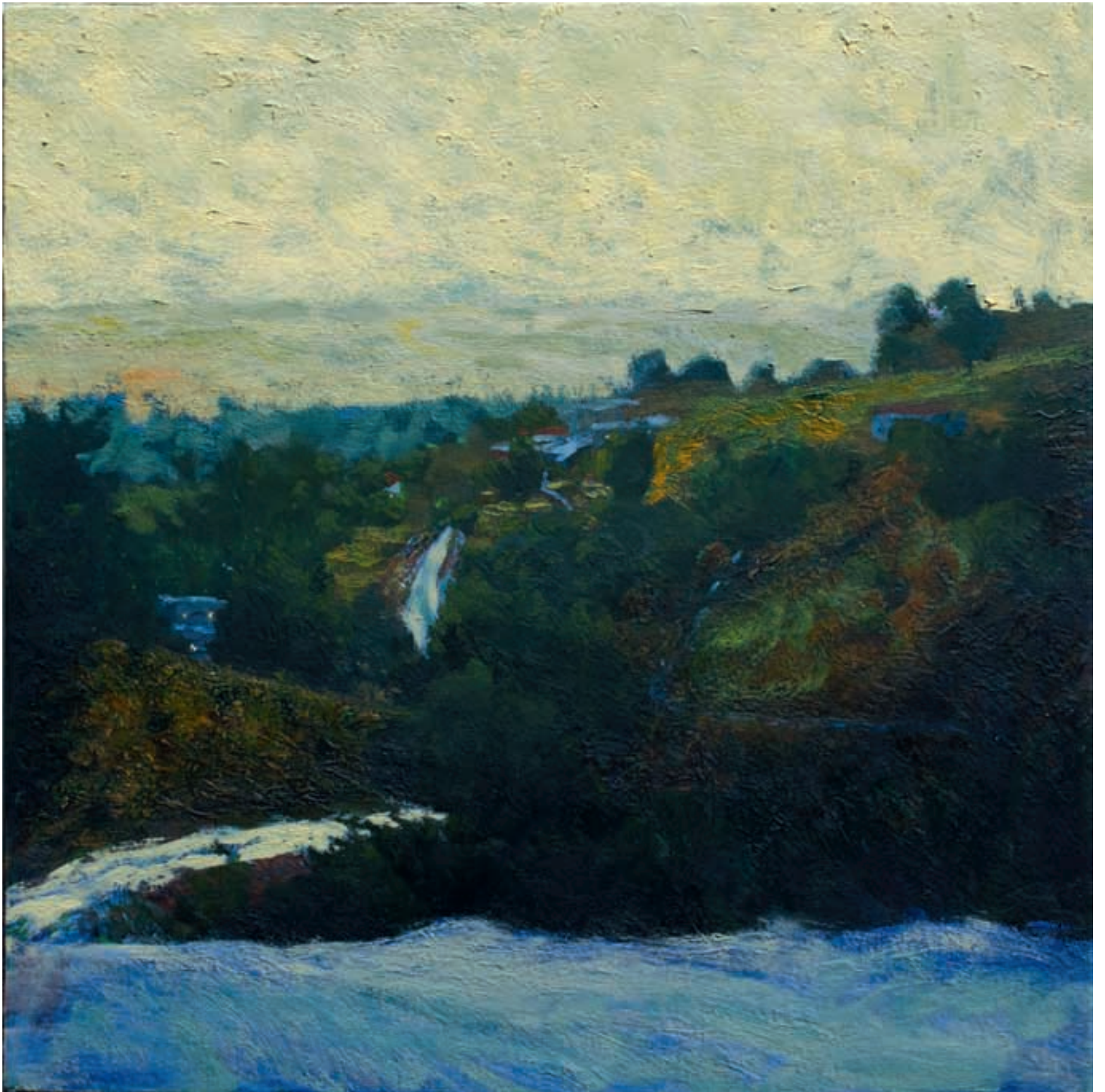
If we step back for a moment and remember that the history of painting can in many ways be reduced to the act of creating the illusion of a three-dimensional occurrence on a two-dimensional picture plane, we can also assume that this act calls into question what extent the viewer is willing to participate in the artist's conversation of smoke and

mirrors/technique and materials. A painting hangs on a wall in a building. As we stand in front of that painting we become the viewer. Between viewer and painting there is a space, a breath of clean air, an emotional, interpretive, soulful atmosphere that hovers in the void between the painted image on the wall and our retinas. For this is not merely a painting of some silly trees (*The In Between*). No, this is a painting that carries with it all the scale, the color, the beauty, and the reality of our landscape. However, there it hovers—the Hayesian gesture, the line, the smudge or brushstroke. A mark that is made not to record what is being seen, but rather what is being felt. Are these floating marks a record of what Stephen feels when he sees this landscape, or are they the products of mere joy in the act of painting, or are they messages to us? This I find to be the inherent beauty of the work: the way the paintings create the illusion of a landscape on the canvas, and then Hayes (the human, the emotive) steps into the conversation that I am having with that landscape through a single stroke of dashed color (*The Empty Sea of Faith*, 2008–9; *Tisch*, 2012). It is the in-between where viewer meets art, where personal truths face down existential magic, where skill meets desire. It is ultimately the in-between that connects "us" to "it." This is why I stalk the work of Stephen Hayes. I stalk his work because it dances in that precise (and often neglected) in-between.

Tad Savinar

Days of Love, 1993
Monotype, 11 7/8 x 9 3/4 inches
Courtesy of the artist





At the Horizon

Stephen Hayes has chosen to paint in an era dominated intellectually by conceptual art and physically by the computer and digital photography. To set one's course as a painter today is to struggle against both the weight of the painting tradition and the prevailing notion that oil painting is irrelevant to the avant garde. Further complicating Hayes's trajectory as an artist is his choice of the debased trope of landscape as his primary subject. He succeeds because he has invigorated this traditional form with an unexpected, fresh infusion of photography and mechanical means to critically reshape the painting process.

It is important to recognize that landscape as a traditional subject of painting has lost all meaning in our age. Where Romanticism in the first half of the nineteenth century saw divine sublimity in views of nature, the twenty-first century finds empty cliché. With the abandonment of symbolic meaning, first by the French Impressionists and then by the American Abstract Expressionists, landscape painting would become a vehicle for formal innovation—a representational strategy and an idea, not a specific geography. In the 1970s and 1980s, post-minimalism and the conceptual redefinition of the art object meant that painting and landscape as a genre were relegated to the sidelines, having no use in avant-garde production. Where landscape once revealed the omnipresence of God in the grandeur of eternal nature, or later documented a moment and place through an atheistic naturalism inspired by Darwin, it has now evolved into a formal device devoid of meaning, save for the individual viewer's personal interpretation.

Since his arrival in Portland in 1985, Hayes's practice as an artist has moved fluidly between

abstraction and representation, painting and print-making. With his shift in the last decade from the memory of Corot to the inspiration of Richter, Hayes has vigorously evolved his practice away from direct observation en plein air to the active invention of fictive landscapes through the mediating screens of technology. This began with a 2001 cross-country car trip, when Hayes made a videotape of the passing scenery from the window of his speeding vehicle. When he returned to the studio, he played back the video on an old television set and captured freeze-frame single images using Polaroid film. The landscape images from the video, blurred by movement, unpredictable light, and grainy resolution, were then further altered by the rephotographing of the images. The resulting highly mediated photographs—with their indistinct details, strangely systems-distorted colorations, and indeterminate spaces—became the basis for a series of landscape paintings that Hayes would realize in oil paint. Though this process of radically narrowing the field of vision, from the initial act of fixing an image to the transfer to Polaroid to the creation of a hand-painted work on canvas, Hayes produced an exciting new paradigm for his work. Photography became his tool of choice to isolate a view or landscape structure for semiotic interrogation in his unpopulated paintings. It is in the camera's inherently objective vision that Hayes establishes a threshold of factual truth to create fictional imagery, mixing the optical and physical realities of the landscape before him.

The surprise and satisfaction of Hayes's work in the last ten years have resulted in large part from his use of photography to generate the work without

Armou Evening, 1982
Oil on canvas, 18 x 18 inches
Courtesy of Keith Mann and Penny McElroy

leaving obvious evidence of this origin. He uses found and created photographs to provide and record landscape views with the fleeting effects of light, elusive perspectives, and spontaneous juxtapositions that are the accidental gifts of photography. Hayes has clearly come to use the camera like a sketchpad to collect data, remember the incidental, and test pictorial structures leading up to the actual painting. His application of digital techniques to otherwise banal photographs enables him to select, isolate, rescale, and distort the image in fresh ways in advance of the actual painting.

Hayes is a master of technique, and his use of planned and accidental effects in his paintings contributes to their effectiveness in reinventing the genre. Like his hero, Gerhard Richter, who in 1990 declared that “I want to end up with a picture that I haven’t planned,” Hayes deploys a wide variety of painting techniques to corrupt his own process. Working on canvas stretched over Baltic fir plywood, Hayes loosely transfers a photographic image that has been gridded to the canvas ground with a hot color like orange or red diluted oil paint, intending that some part of the vivid underpainting will be left exposed in the finished work. Color in his work is convincingly close to reality, but it is a reality of shifting light in a daring chromatic range that flashes acidic and sweet, then sharp and muted. In a dance between arbitrary mark and spontaneous incident, the canvas develops a life unto itself as the artist conflates natural and pictorial space and gives equal footing to the unplanned and the controlled. Using printmaking techniques and tools from his monoprint work, Hayes will sometimes lift a thick passage of paint on a large brayer and reposition it or double it on the canvas. The cardboard squeegees he

uses to drag paint onto or across the surface often become infected with previous layers of color, further enriching the surface. As a pictorial strategy, Hayes deliberately sets up situations to disrupt and complicate the painting in order to avoid a predetermined and predictable image. The works become sensate, sensual in their thick and thin paint surfaces, vibrant in the palette’s chromatic range. Mediated by photography and digitalization, the ubiquitous ciphers for landscape—ground, tree, horizon, sky—become ambiguous, subjective, and somehow emotionally amplified by the artist’s freewheeling translation from mechanical image to the tangible pigment.

It takes only a moment to see a Stephen Hayes painting. Understanding its suggestive abstraction, however, is a slow, complex process that rewards thoughtful looking and sustained effort to decipher the pictorial structure. To the extent that we still need beauty today, the luminous paintings of Stephen Hayes provide a vibrant, engaging place at the horizon of perception to experience beauty in emotionally colored canvases of body-felt light and darker blackness.

Bruce Guenther

The Robert and Mercedes Eichholz Curator
of Modern and Contemporary Art
Portland Art Museum



Drama, 1987
Oil on canvas
84 x 135 inches (five panel polyptych)
Courtesy of Elizabeth Leach Gallery





Backyard, 1987
Oil on canvas, 60 x 70 inches
Courtesy of the artist



Passage of Time, 1987
Oil on canvas, 60 x 70 inches
Courtesy of Kathe Worsley and Russell Jones



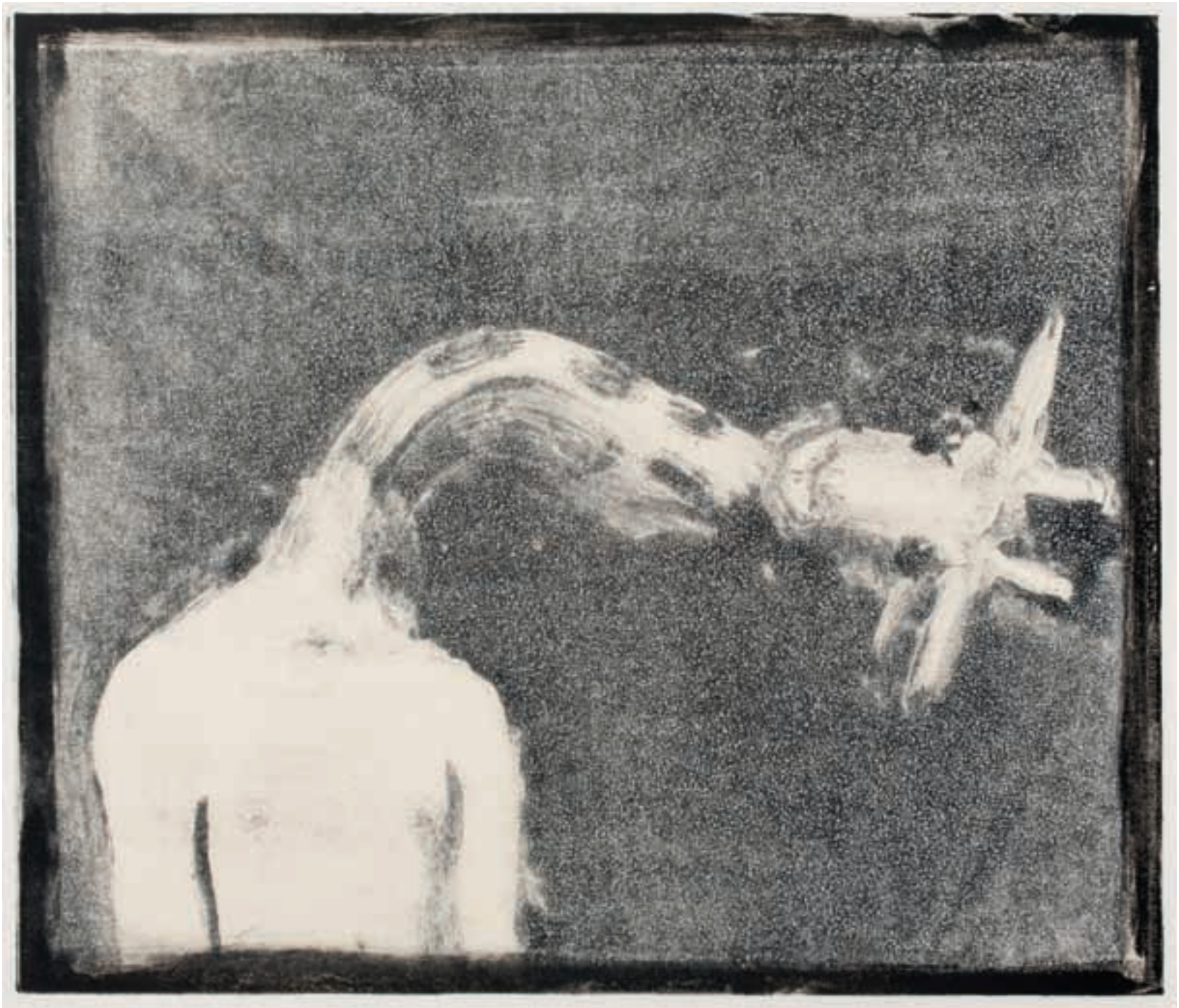
Pax Dominus, 1987
Oil on canvas, 84 x 135 inches (five panel polyptych)
Courtesy of the Beaverton Lodge







River-17, 1993
Monotype, 12 x 20 inches
From the Arlene and Harold Schnitzer Collection



Animus 5, 1995
Monotype, 6 3/4 x 8 inches
Courtesy of Lori Basson



Top Row:
Animus 8 and *Animus 1*, 1995
Monotypes, 6 3/4 x 8 inches
Courtesy of Lori Basson

Bottom Row:
Animus 9 and *Animus 11*, 1995
Monotypes, 6 3/4 x 8 inches
Courtesy of Daniel Peabody



Man/Woman (Curl), 1995
Monotype, 12 x 12 inches
Courtesy of the artist and Elizabeth Leach Gallery

Opposite:
Man/Woman (Haze), 1995
Monotype, 12 x 12 inches
Courtesy of the artist and Elizabeth Leach Gallery







Self-Portrait, 1998

Oil on linen over wood panel, 11 3/4 x 10 3/8 inches

Courtesy of Linda K. Johnson



Top:
Self-Portrait, c. 1997 (not dated)
Oil on linen, 9 x 9 inches
Courtesy of Monica Hayes and William Slater

Bottom:
Self, 2002
Oil on wood panel, 6 x 6 inches
Courtesy of Deborah Horrell and Kit Gillem

Top:
Self, 2002
Oil on panel, 6 x 6 inches
Courtesy of Linda K. Johnson

Bottom:
Self-Portrait, 2003
Oil on panel, 9 x 9 inches
Courtesy of Linda K. Johnson





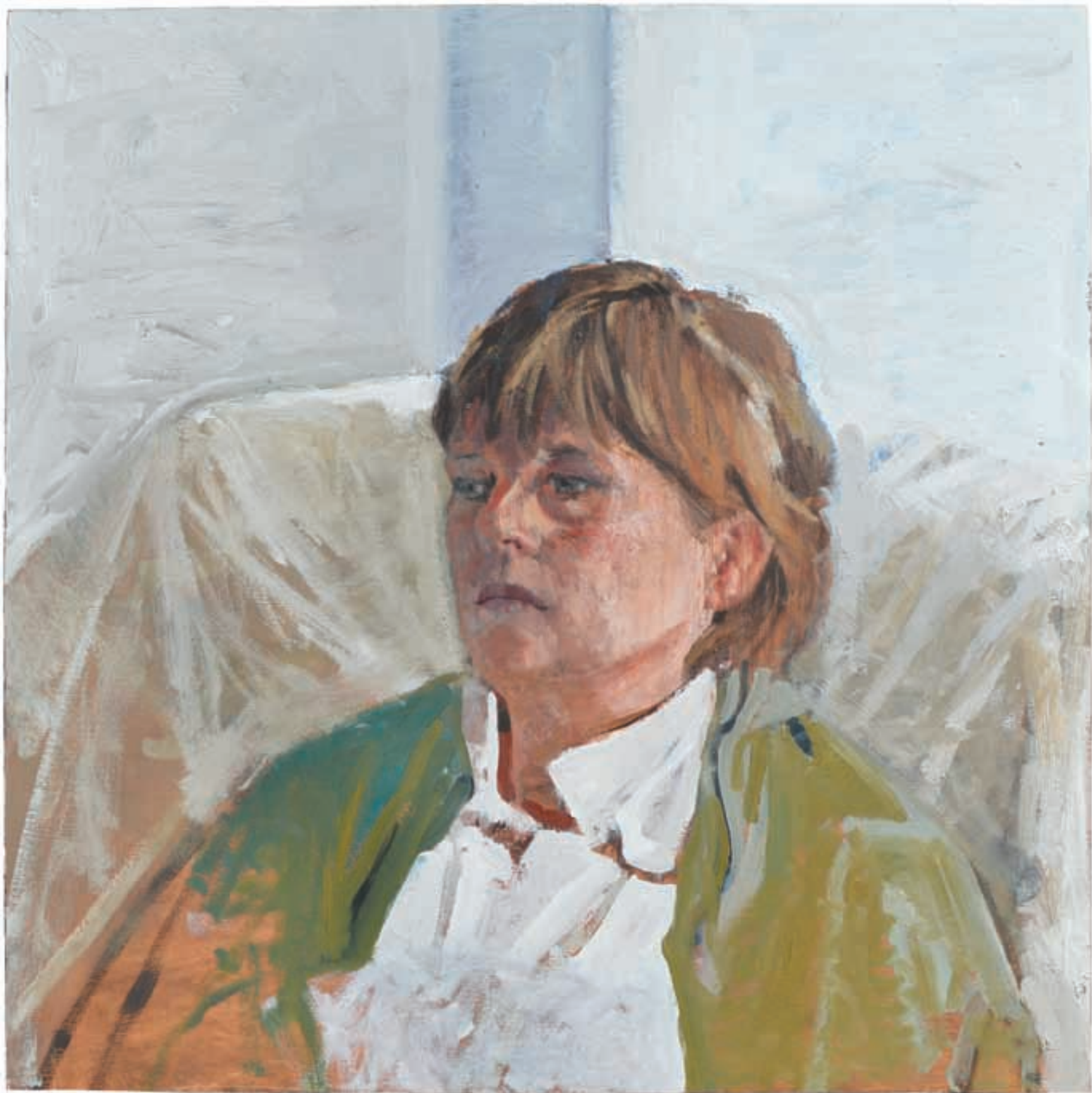
Linda Taylor McGeady, 2000
Oil on panel, 12 x 12 inches
Courtesy of Linda and Steven McGeady

Keith Mann #2, 1998
Oil on canvas, 24 x 24 inches
Courtesy of the artist



Julien Leitner, 2002
Oil on canvas over panel, 16 x 16 inches
Courtesy of Victoria Frey and Peter Leitner

Monica Hayes, 1997
Oil on panel, 24 x 24 inches
Courtesy of Monica Hayes and William Slater





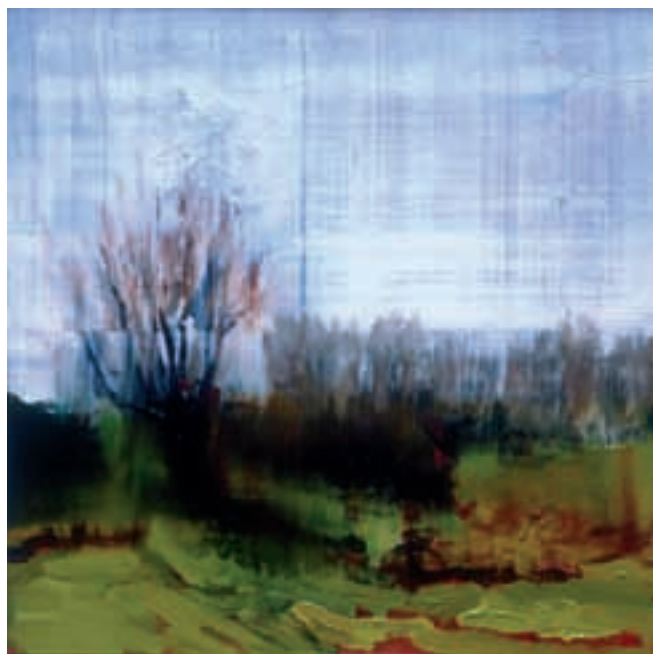
Film Still, 1999
Monotype, 16 x 16 inches
Courtesy of Dr. Erica Mitchell

Road to Methamis, 1999
Oil on canvas, 30 x 30 inches
Courtesy of Kate and Irv Losman





Souvenir d'été #4, 2001
Oil on linen over panel, 16 x 16 inches
Courtesy of Carole Alexander



Oak Island #6, 2003
Oil on panel, 9 x 9 inches
Courtesy of Carole Alexander

Opposite:
An Open Secret, 2004
Oil on canvas, 60 x 60 inches
Courtesy of Alix and Tom Goodman







Faith, 2006
Oil on panel, 30 x 30 inches
Courtesy of Melissa and Stephen Babson

Opposite
A Poet's Place, 2004
Oil on canvas, 60 x 60 inches
Courtesy of Ann and Mark Edlen



An Ending Begun, 2006
Oil on panel, 30 x 30 inches
Courtesy of John Shipley



Once Rain Falls, 2007
Oil on panel, 30 x 30 inches
Courtesy of Carrie Avery and Jon Tigar

Overleaf: *Caldera*, 2008–09
Oil on canvas over panel, 60 x 120 inches
Courtesy of the artist and Elizabeth Leach Gallery







Top: *Oakland Suite: Wild Beauty 1*, 2009
Monotype, 8 1/2 x 17 1/2 inches
Courtesy of Prudence Roberts

Oakland Suite: Wild Beauty 10, 2009
Monotype, 8 1/2 x 17 1/2 inches
Courtesy of the artist and Elizabeth Leach Gallery



Oakland Suite: Wild Beauty 6, 2009
Monotype, 17 1/2 x 8 1/2 inches
Courtesy of the artist and Elizabeth Leach Gallery





Wild Beauty Revisited #1909, 2010
Monotype, 8 3/4 x 17 3/4 inches
Courtesy of Gwen and Tom Burns

Opposite:
Wild Beauty Revisited #1895, 2010
Monotype 17 3/4 x 8 3/4 inches
Courtesy of Gwen and Tom Burns

Overleaf:
Wild Beauty Revisited #1905, 2010
Monotype, 8 3/4 x 17 3/4 inches
Courtesy of Vicki Cowart and Christopher Hayes







The Empty Sea of Faith, 2008-9
Oil on canvas, 60 x 120 inches



Stephen Hayes

BORN

1955 Washington, DC

EDUCATION

1980 MFA University of Wisconsin, Madison, WI

1977 BS University of Wisconsin, Madison, WI

SOLO EXHIBITIONS

- 2012 *In Valley*, Elizabeth Leach Gallery, Portland, OR
- 2011 *Recent Works*, the Office of the Governor, presented by the Oregon Arts Commission, Salem, OR
- 2010 *Wild Beauty – Revisited*, Elizabeth Leach Gallery, Portland, OR
place, Fairbanks Gallery, Oregon State University, Corvallis, OR
- 2008 *Sotto Voce*, Elizabeth Leach Gallery, Portland, OR
- 2007 *Land, Air, Water*, Argazzi Gallery, Lakeville, CT
- 2006 *Slow Slide*, Elizabeth Leach Gallery, Portland, OR
- 2004 *Time: in place*, Elizabeth Leach Gallery, Portland, OR
- 2003 *Last Seen*, Elizabeth Leach Gallery, Portland, OR
- 2001 *Surroundings*, Elizabeth Leach Gallery, Portland, OR (catalogue)
- 1999 *En Passant*, Elizabeth Leach Gallery, Portland, OR
- 1998 *Terra Incognita*, Elizabeth Leach Gallery, Portland, OR
- 1997 Elizabeth Leach Gallery, Portland, OR
- 1995 Elizabeth Leach Gallery, Portland, OR
- 1994 Papajon's Gallery/Café, Kyoto, Japan
Elizabeth Leach Gallery, Portland, OR
- 1993 *Monotypes*, The Art Gym, Marylhurst University, Marylhurst, OR
- 1992 Elizabeth Leach Gallery, Portland, OR
- 1991 Elizabeth Leach Gallery, Portland, OR
Fairbanks Gallery, Oregon State University, Corvallis, OR
- 1989 Elizabeth Leach Gallery, Portland, OR
- 1988 Portland State University, Portland, OR
Microsoft Corporation Gallery, Seattle, WA
Mezzanine Gallery, Heathman Hotel, Portland, OR
- 1987 Elizabeth Leach Gallery, Portland, OR
- 1986 Elizabeth Leach Gallery, Portland, OR
The Littman Gallery, Portland State University, Portland, OR
The Maryhill Museum, Goldendale, WA
The University of Maine, Orono, ME
- 1985 Sandzen Memorial Art Gallery, Lindsborg, KS
- 1984 American Culture Center, Amman, Jordan

SELECTED GROUP EXHIBITIONS

- 2013 *We Tell Ourselves Stories in Order to Live*, Museum of Contemporary Craft, Portland, OR
- 2011 *The Shape of the Problem*, Elizabeth Leach Gallery, Portland, OR
- 2010 *Album: Artists' Portraits of Artists*, The Art Gym 30th Anniversary Exhibition, The Art Gym, Marylhurst University, Marylhurst, OR
More Than a Pretty Face: 150 Years of the Portrait Print, Portland Art Museum, Portland, OR
- 2009 *OSU Art Faculty Exhibit 2009*, Fairbanks Gallery, Oregon State University, Corvallis, OR
Town & Country: Oregon at 150, Froelick Gallery, Portland, OR
Store for a Month, organized by John Brodie, Portland, OR
- 2008 *Meditations on the Landscape: Susan Skilling, Joseph Goldberg, Stephen Hayes*, Northwest Museum of Arts and Culture, Spokane, WA
- 2007 *UN/COMMON*, Pacific Northwest College of Art BFA Faculty Exhibition, PNCA Swigert Commons
- 2004 23+ on 9th, Elizabeth Leach Gallery, Portland, OR
Twenty-One Years of Studios: Friends of Carton Service, Cathedral Park Place, Portland, OR
- 2003 *Core Sample*, Art Gym, Marylhurst University, Marylhurst, OR
Snapshot, Elizabeth Leach Gallery, Portland, OR
- 2002 *Mostly Black & White*, Elizabeth Leach Gallery, Portland, OR
Passion Points, Mahlum Architects, Seattle, WA
Unearthed, Davidson Galleries, Seattle, WA
- 2000 *Walls*, Portland Institute for Contemporary Art, Portland, OR
The View from Here, Elizabeth Leach Gallery, Portland, OR
From Here to Horizon, Whatcom Museum, Bellingham, WA
- 1998 *Figure/Ground*, The Art Gym, Marylhurst University, Marylhurst, OR
Works on Paper, Elizabeth Leach Gallery, Portland, OR
- 1997 *Portland – Black & White*, Froelick Gallery, Portland, OR
- 1996 *Presence – Diminutives with Impact*, Elizabeth Leach Gallery, Portland, OR
A Study of the Still Life, NW Building Corporation, Seattle, WA
Concept to Completion, Dinnerware Artist's Collective, Tucson, AZ
Contemporary Monotype, Jill George Gallery, London, England
Fifteenth Anniversary Show, Elizabeth Leach Gallery, Portland, OR
- 1995 *The Oregon Biennial*, Portland Art Museum, Portland, OR
Mentors, Gallery 114, Portland, OR
- 1994 Elizabeth Leach Gallery, Portland, OR
- 1993 *Erotica*, Quartersaw Gallery, Portland, OR
Crosscut, Portland Art Museum, Portland, OR
- 1995 Elizabeth Leach Gallery, Portland, OR
- 1991 *Northern Light*, American Culture Center, Sapporo & Nagoya, Japan
Oregon Biennial, Portland Art Museum, Portland, OR
Tenth Anniversary Show, Elizabeth Leach Gallery, Portland, OR
As the War Ended, The Art Gym, Marylhurst University, Marylhurst, OR
Contemporary Realism, The A.N. Bush Barn, Salem, OR

- 1990 Bumpershoot Festival, Seattle, WA
The Art Gym, Marylhurst University, Marylhurst, OR
- 1989 *Oregon Biennial*, Portland Art Museum, Portland, OR
Lisa Harris Gallery, Seattle, WA
Stone Press Editions, Seattle, WA
- 1988 Microsoft Corporation Gallery, Seattle, WA
Non-Objective Landscape, The Art Gym, Marylhurst University, Marylhurst, OR
Landscape, Elizabeth Leach Gallery, Portland, OR
- 1987 *Oregon Biennial*, Portland Art Museum, Portland, OR
Elizabeth Leach Gallery, Portland, OR
Works Northwest, Maryhill Museum, Goldendale, WA
Vistas, G.W. Einstein Gallery, New York, NY (Peter Frank, curator)
- 1986 *Hayes & Linehan*, University of Maine, Orono, ME
Traditional & Modern, Elizabeth Leach Gallery, Portland, OR
- 1985 *Small Paintings*, University of Maine, Orono, ME
Contemporary Watercolor, Addison Ripley Gallery, Washington, DC
- 1984 James McLaughlin Memorial Exhibition, The Phillips Collection, Washington, DC
- 1983 *Art in Jordan*, Jerash Festival Zeus Vault, Jerash, Jordan
Most Ancient Jordan, American Culture Center, Amman, Jordan

AWARDS, HONORS, RESIDENCIES, COMMISSIONS

- 2011 Hallie Ford Fellowship in the Visual Arts
- 2009 *The Henna Project*, PSU Smith Memorial Student Union Public Art and Residency, in collaboration with Linda K. Johnson
- 2004 Oregon Arts Commission Award
Ashforth Pacific Commission
- 1998 Vermont Studio Center, Artist's Residency
- 1996 Centrum voor Grafiek Frans Mazareel, Kasterlee, Belgium, Resident Artist
- 1995 Westside Light-Rail Fences Project, Kristy Edmunds, curator
- 1994 WESTAF/NEA Individual Artist's Fellowship
- 1990 West Linn Public Library, West Linn, OR
Favor Productions, (The Temp), Los Angeles, CA
- 1989 Beaverton Lodge, Beaverton, OR
- 1987 One Financial Center Project, Rees Thompson Design, Portland, OR
- 1983 Most Ancient Jordan, American Center for Oriental Research, Amman, Jordan

PUBLIC COLLECTIONS

Ashforth Pacific, Portland, OR
New York Public Library
Hallie Ford Museum, Corvallis, OR
Portland Art Museum
The Collins Foundation
The State of Washington
The State of Oregon
Microsoft Corporation

Federal Reserve Bank of San Francisco
Mentor Graphics
Blue Cross & Blue Shield
Providence Medical Center
Heathman Hotel
Emmanuel Hospital
City of West Linn, West Linn, OR
W.E. Group Architects
Favor Productions, Los Angeles, CA
Marylhurst University
Beaverton Lodge

ARTICLES AND REVIEWS

- 2013 Della Monica, Lauren P. *Painted Landscapes: Contemporary Views*. Atglen, PA: Schiffer Publishing.
- 2010 The Art Gym. *ALBUM: Artists' Portraits of Artists*. Marylhurst, OR: The Art Gym, Marylhurst University.
- 2005 Allan, Lois. "Stephen Hayes at Elizabeth Leach." *Artweek*, January, pp. 20–21.
- 2003 Row, D.K. "Gallery of the Missing." *The Oregonian*, 1 May, p. E1.
- 2001 Hopkins, Terri. Introduction to *Stephen Hayes: Peripheral Vision*.
- 1997 Allan, Lois. *Contemporary Printmaking in the Northwest*. Craftsman House.
- 1995 Edmunds, Kristy. Essay in *Fences: The Washington Park Fences Project*. Portland, OR: Tri-Met and the Regional Arts and Culture Council.
- 1994 Bruce, Chris, and Karen Shields. *Within Sight: Visual Territory of Thirty Artists*. WESTAF Fellowship catalog.
Darling, D. "Truth or Dare." *Arts Oregon*. January, p. 45.
Gragg, Randy. "Grazing on an Artistic Feast." *The Oregonian*, 5 January, p. D6.
———. "Hayes Brings Certain Urgency to People, Landscapes." *The Oregonian*, 5 January, p. D6.
- 1993 Bidwell, Jennifer. "Art Attack." *Paperback Jukebox* (Portland, OR). February, p. 21.
Edmunds, Kristy, Prudence Roberts, Terry Toedtemeier and John Weber. *Crosscut: Contemporary Art from Oregon*. Portland, OR: Portland Art Museum.
Gragg, Randy. "State of the Art, the Art Museum's Crosscut." *The Oregonian*, 18 July, pp. D1–D6.
———. *Stephen Hayes: Monotypes*. Marylhurst, OR: The Art Gym, Marylhurst University.
Weinstein, Joel. "Shows Tweak Art Paradox." *The Oregonian*, 19 November, p. 14.
- 1992 Gragg, Randy. "Critic's Choice: Beneath the Surface of Everyday Reality." *The Oregonian*.
- 1988 Johnson, Barry. "Directions Divergent for Landscape Artists." *The Oregonian*, 12 August, p. G26.
- n.d. Cowan, Ron. "The Art of the Unpredictable." *The Statesman Journal* (Salem, OR).

Checklist of the Exhibition Paintings

Sauvie Island
2013

Oil on panel
15 x 15 inches
Courtesy of the artist
and Elizabeth Leach Gallery

El Despoblado
2012

Oil on canvas
23 x 35 inches
Courtesy of the artist
and Elizabeth Leach Gallery

The In Between
2012

Oil on canvas over panel
24 x 24 inches
Courtesy of the artist
and Elizabeth Leach Gallery

Tisch
2012

Oil on canvas over panel
60 x 90 inches
Courtesy of the artist
and Elizabeth Leach Gallery

To Think of Time
2012

Oil on canvas over panel
60 x 60 inches
Courtesy of Edson Paes

Caldera
2008–9

Oil on canvas over panel
60 x 120 inches
Courtesy of the artist
and Elizabeth Leach Gallery

The World Filled Up
2008

Oil on canvas over panel
25 x 35 inches
Courtesy of Alexandra Zafiroglou
and Matthew Card

Once Rain Falls
2007

Oil on panel
30 x 30 inches
Courtesy of Carrie Avery and Jon Tigar

An Ending Begun
2006

Oil on panel
30 x 30 inches
Courtesy of John Shipley

Faith

2006
Oil on panel
30 x 30 inches
Courtesy of Melissa and Stephen Babson

Things in Their Identity
2006

Oil on panel
30 x 30 inches
Courtesy of Deborah and Terrell Brown

An Open Secret
2004

Oil on canvas over panel
60 x 60 inches
Courtesy of Alix and Tom Goodman

A Poet's Place
2004

Oil on canvas over panel
60 x 60 inches
Courtesy of Ann and Mark Edlen

Oak Island #6
2003

Oil on panel
9 x 9 inches
Courtesy of Carole Alexander

Self-Portrait
2003

Oil on panel
9 x 9 inches
Courtesy of Linda K. Johnson

Self-Portrait (Heavy)
2003

Oil on panel
9 x 9 inches
Courtesy of Linda K. Johnson

You Are a Tree and I Am a Bird
2003

Oil on panel
9 x 9 inches
Courtesy of Carrie Hoops
and Chuck Eidenschink

Constance San Juan
2002

Oil on canvas over panel
12 x 12 inches
Courtesy of Joan and Dan Kvitka

Julien Leitner
2002

Oil on canvas over panel
16 x 16 inches
Courtesy of Victoria Frey and Peter Leitner

Porcelain
2002

Oil on panel (diptych)
6 x 12 inches
Courtesy of Linda K. Johnson

Self

2002
Oil on panel
6 x 6 inches
Courtesy of Deborah Horrell and Kit Gillem

Self

2002
Oil on panel
6 x 6 inches
Courtesy of Linda K. Johnson

Souvenir d'été
2001

Oil on linen over panel
16 x 16 inches
Courtesy of Michele and Bill Failing

Souvenir d'été #4
2001

Oil on linen over panel
16 x 16 inches
Courtesy of Carole Alexander

Claire Papas
2000

Oil on canvas
9 x 8 3/4 inches
Courtesy of Mary Priester and Mike Papas

Janie Lowe
2000

Oil on linen over panel
12 x 12 inches
Courtesy of Janie Lowe and Virginia Young

Joe Papas
2000

Oil on canvas
9 1/8 x 8 3/4 inches
Courtesy of Mary Priester and Mike Papas

Linda Taylor McGeady
2000

Oil on panel
12 x 12 inches
Courtesy of Linda and Steven McGeady

Tone Poem
2000

Oil on canvas over panel
12 x 12 inches
Courtesy of Linda and Steven McGeady

Virginia Young
2000

Oil on linen over panel
12 x 12 inches
Courtesy of Janie Lowe and Virginia Young

Road to Methamis
1999

Oil on canvas
30 x 30 inches
Courtesy of Kate and Irv Losman

Deborah Gumm
1998

Oil on canvas over panel
9 x 9 inches
Courtesy of Deborah Gumm

Keith Mann #2
1998

Oil on linen over panel
24 x 24 inches
Courtesy of the artist

Self-Portrait
1998

Oil on linen over panel
11 3/4 x 10 3/8 inches
Courtesy of Linda K. Johnson

Alex Slater
1997
Oil on linen over panel
12 x 12 inches
Courtesy of Monica Hayes
and William Slater

Keith Mann #1
1997
Oil on panel
18 x 15 inches
Courtesy of the artist

Monica Hayes
1997
Oil on panel
24 x 24 inches
Courtesy of Monica Hayes
and William Slater

Sam Slater
1997
Oil on linen over panel
12 x 12 inches
Courtesy of Monica Hayes
and William Slater

Self-Portrait
c. 1997 (not dated)
Oil on linen over panel
9 x 9 inches
Courtesy of Monica Hayes
and William Slater

Self-Portrait T-Shirt
1997
Oil on linen over panel
12 x 12 inches
Courtesy of Elizabeth Leach Gallery

P VII-95-2
1995
Oil on panel
24 x 24 inches
Courtesy of Elizabeth Leach

Backyard
1987
Oil on canvas
60 x 70 inches
Courtesy of the artist

Drama
1987
Oil on canvas
84 x 135 inches (five panel polyptych)
Courtesy of Elizabeth Leach Gallery

Passage of Time
1987
Oil on canvas
60 x 70 inches
Courtesy of Kathe Worsley and Russell Jones

Pax Dominus
1987
Oil on canvas
84 x 135 inches (five panel polyptych)
Courtesy of the Beaverton Lodge

Oregon Landscape
1985
Oil on canvas
24 x 18 inches
Courtesy of Michele and Bill Failing

Armou Evening
1982
Oil on canvas
18 x 18 inches
Courtesy of Keith Mann and Penny McElroy

Skater
1982
Oil on canvas
14 x 18 inches
Courtesy of Garvey Schubert Barer

Sky, Sea, Land—Cyprus
1981
Oil on canvas
18 x 18 inches
Courtesy of Beth and Tim Hayes

Prints and Drawing

Wild Beauty Revisited #1893
2010
Monotype
8 3/4 x 17 3/4 inches
Courtesy of Janice Finney and David Lavier

Wild Beauty Revisited #1895
2010
Monotype
17 3/4 x 8 3/4 inches
Courtesy of Gwen and Tom Burns

Wild Beauty Revisited #1905
2010
Monotype
8 3/4 x 17 3/4 inches
Courtesy of Vicki Cowart
and Christopher Hayes

Wild Beauty Revisited #1907
2010
Monotype
8 3/4 x 17 3/4 inches
Courtesy of Vicki Cowart
and Christopher Hayes

Wild Beauty Revisited #1909
2010
Monotype
8 3/4 x 17 3/4 inches
Courtesy of Gwen and Tom Burns

Oakland Suite: Wild Beauty 1
2009
Monotype
8 1/2 x 17 1/2 inches
Courtesy of Prudence Roberts

Oakland Suite: Wild Beauty 6
2009
Monotype
17 1/2 x 8 1/2 inches
Courtesy of the artist
and Elizabeth Leach Gallery

Oakland Suite: Wild Beauty 10
2009
Monotype
8 1/2 x 17 1/2 inches
Courtesy of the artist
and Elizabeth Leach Gallery

Film Still
1999
Monotype
16 x 16 inches
Courtesy of Dr. Erica Mitchell

M-IX-99-9 (Film Still #2)
1999
Monotype
16 x 16 inches
Courtesy of Nancy and Todd Leff

Animus Series
1995
Monotypes
6 3/4 x 8 inches each
Animus 1, 2, 4, 5, 8, and 16
Courtesy of Lori Basson
Animus 9 and 11
Courtesy of Daniel Peabody
Animus (unnumbered)
Courtesy of Martin Hayes
and Patrick Mahoney

Man/Woman (Curl)
1995
Monotype
12 x 12 inches
Courtesy of the artist
and Elizabeth Leach Gallery

Man/Woman (Eve)
1995
Monotype
12 x 12 inches
Courtesy of the artist
and Elizabeth Leach Gallery

Man/Woman (Expulsion)
1995
Monotype
12 x 12 inches
Courtesy of the artist
and Elizabeth Leach Gallery

Man/Woman (Haze)
1995
Monotype
12 x 12 inches
Courtesy of the artist
and Elizabeth Leach Gallery

Days of Love
1993
Monotype
11 7/8 x 9 3/4 inches
Courtesy of the artist

River-15
1993
Monotype
12 x 20 inches
From the Arlene and Harold Schnitzer
Collection

River-17
1993
Monotype
12 x 20 inches
From the Arlene and Harold Schnitzer
Collection

Lifewriter
1991
Charcoal on paper
30 x 22 inches
Courtesy of the artist



El Despoblado, 2012
Oil on canvas, 23 x 35 inches
Courtesy of the artist and Elizabeth Leach Gallery

Director's Acknowledgments

I first met Stephen Hayes more than twenty years ago, on the cliffs of the Columbia Gorge at the Maryhill Museum, where he was teaching a plein air watercolor class. That meeting is a vivid memory for many reasons, not the least of which is that I was captivated by how acutely Hayes transferred the “isness” of that dramatic landscape onto the page. I have been an enthusiastic observer of Hayes’s art ever since.

I thank Stephen Hayes for thirty years’ worth of creative output. Stephen is a painter’s painter, whose consummate skill and conceptual insights have produced an enormous breadth of work to view and consider for this exhibition—an embarrassment of riches. It is a pleasure and a privilege to spend so much time with such thoughtful work.

Unlike the often-solitary practice of the studio artist, the organization of an exhibition is, by nature, a collaborative effort. I extend my utmost appreciation to Bruce Guenther and Tad Savinar for their essays on Stephen Hayes; their words enrich our experience of Hayes’s artwork. Thank you to Robert M. Reynolds and Letha Wulf for the design of this elegant publication and to Dan Kvitka for his photography. Joe Becker, Allison Dubinsky, Deanna Oothoudt, and Carolyn Vaughan provided excellent editorial assistance.

I thank Elizabeth Leach and the staff of the Elizabeth Leach Gallery for substantial assistance in securing loans for this exhibition. Daniel Peabody, director, provided tremendous support in the development of the exhibition checklist—thank you so much for your assistance, Daniel. Gwendolyn Gruetter, director, and Nathan Bowser, assistant director at the Elizabeth Leach Gallery were also extremely helpful.

A special note of thanks goes to Blake Shell, who harnessed her ample curatorial abilities to assist with the organization of loan agreements and shipping arrangements for the Hoffman Gallery. Lise Harwin and Michelle Van Orsow of Public Affairs and Communications provided public outreach for this exhibition. Jesse Keen, associate director of corporate and foundation relations, provided immeasurable help with our application to The Ford Family Foundation. Mark Johnson was the lead installation preparator and installed the exhibition along with Susan Griswold. As always, the Lewis & Clark College Facilities Services crew provided essential assistance. Thank you, Richard Austin and Leon Grant.

Such an expansive retrospective exhibition would not have been possible without the generosity of the lenders, those collectors who have been willing to lend their works by Hayes for the purpose of assembling this exhibition. Individual lenders’ names can be found in the checklist of the exhibition in this catalogue—a long and impressive list. For their support of Hayes’s career and their willingness to share their works with the rest of us, I am deeply grateful.

Finally, I express my profound gratitude to two important regional resources whose generous support has made this catalogue possible: The Ford Family Foundation and the Regional Arts & Culture Council. Both organizations work tirelessly to assure a thriving visual arts culture in our region. Bravo, The Ford Family Foundation and RACC! Our community is indeed fortunate to have you among us.

Linda Tesner

Director

Ronna and Eric Hoffman Gallery of Contemporary Art
Lewis & Clark College





Artist's Acknowledgments

No man is an island, entire of itself; every man is a piece of the continent, a part of the main.

I have a lot of people to acknowledge in this short space. John Donne's words so perfectly illuminate my communion with, and the gratitude I feel for the support of, friends, colleagues, and family. When Linda Tesner first asked if I would consider this exhibition, my immediate thought was that I am not old enough for this yet. Once the laughter died down, the excitement of the opportunity set in. Thank you, Linda, for getting me to look back instead of forward for a moment.

I am deeply grateful to Bruce Guenther, Tad Savinar, and Linda Tesner for their insightful writing and for their willingness to go on record with their thoughts. I have never believed that artists are without question the best raconteurs of meaning in their own work, and these writings affirm that for me.

My gallerist and friend Elizabeth Leach has been unwavering in her support of me and has enthusiastically embraced whatever direction the work has taken. Over our more than twenty-five years together, she has exhibited much of the work in this show and found homes for most of it, and for that I am truly grateful. Her staff at the gallery has put in long extra hours to facilitate this exhibition, and I thank each of them for the attention to detail and the professionalism that they engender. In particular I would like to acknowledge the enormous contributions of Daniel Peabody, director; Gwendolyn Gruetter, director; and Nathan Bowser, assistant director.

There are dozens of lenders to this exhibition, and I am indebted to each of you for your generous willingness to part with your art for the duration of this show. You cannot know the gift this is to me. To be able to witness in one place the rhythm of the work's development over time is such a rare opportunity that it cannot be overvalued. Thank you.

My work is simultaneously concerned with both my internal and our external worlds. I owe mountains to Lori Basson for taking a young me out into the world beyond my experience. Without those years of traveling together, this would be a very different collection of work. Je t'embrasse.

This exhibition, and this catalogue, would not have been possible without generous support from The Ford Family Foundation, the Oregon Arts Commission, the Regional Arts & Culture Council and Lewis & Clark College. You deserve to hear loudly that I am taking your hands in mine, looking you all right in the eye and saying thank you!

Finally I would like to thank my wife, the artist Linda K. Johnson, and our daughter, Augden Hayes, both of whom bring tremendous light and meaning to my life on a daily basis. Their constant encouragement and support, as well as their insights in so many areas, make it possible for me to enter the studio, close the door and simply get on with it.

Stephen Hayes



Wild Beauty Revisited #1893, 2010
Monotype, 8 3/4 x 17 3/4 inches
Courtesy of Janice Finney and David Lavier

