



Dale Threlkeld: *End of Illusion*

Castellani Art Museum July 13, 2014-January 4, 2015
Niagara University, NY, CastellaniArtMuseum.org

Sordoni Art Gallery January 27-May 17, 2015
Wilkes University, PA, wilkes.edu/sordoniartgallery



Rue Lust, 2009, oil on canvas, 64 x 95 inches.

“The paintings of Dale Threlkeld are visual intrigues. What you think you perceive is never what you leave with.

His paintings are explosive and subtle, ordered and chaotic, penetrating and expansive. Look at them from afar and they draw you in, study their detail and they change and alter their form. These paintings elicit reminders of the past: the impasto of Rembrandt, the colors of Matisse or Morris Louis, the assimilation of Picasso, the landscapes of Pollock and Turner.

But uniquely, Threlkeld’s works are their own creations. They are marvels of painting that defy categorization. Spend time with them and they change you. Study them and they challenge you. Come back to them and you will find something anew.

Each of these paintings is a creation that is suggestive of the experience derived from being immersed into a world that is familiar yet unknown, comforting but challenging, emotional and cerebral. Allow them to engage, accept their provocation.”

- Jim Price, Professor of Art, History and Culture, Lewis and Clark Community College, Godfrey, IL

Dale Threlkeld Artist’s Statement

A work of art should be a revelation that explores the territory between what we know and are yet to discover. I draw upon all I have experienced and have learned, set that as free as I can and trust my senses. Combining the alchemy of oil paint and personally invented techniques, I make paintings that explore the unknown. I make what

I want to see. Inspiration is all around me. The highest achievements of my fellow humans, now and in the past, and the mystery of nature provide a vast source of inspiration, but I am most inspired by that last painting I made.

Dale Threlkeld



Eden's Hours, 2007, oil on canvas, 82 x 98 inches.

“One does not walk past a Dale Threlkeld painting, one walks up to it. One confronts it, plays with it, and follows its vibrant colors across the canvas. It is really two paintings, gentle swirls of color from afar, brilliant grooves of zigzagging paint up close.”

- Excerpt from “Vibrant Expressions” by Terri Gordon, *South County Gazette* correspondent;
on the occasion of Dale Threlkeld’s *New Paintings* exhibition at the Krasl Art Center, Saint Joseph, MI, 2008.

“A work of art should be a revelation...significantly distinctive from all other art.”

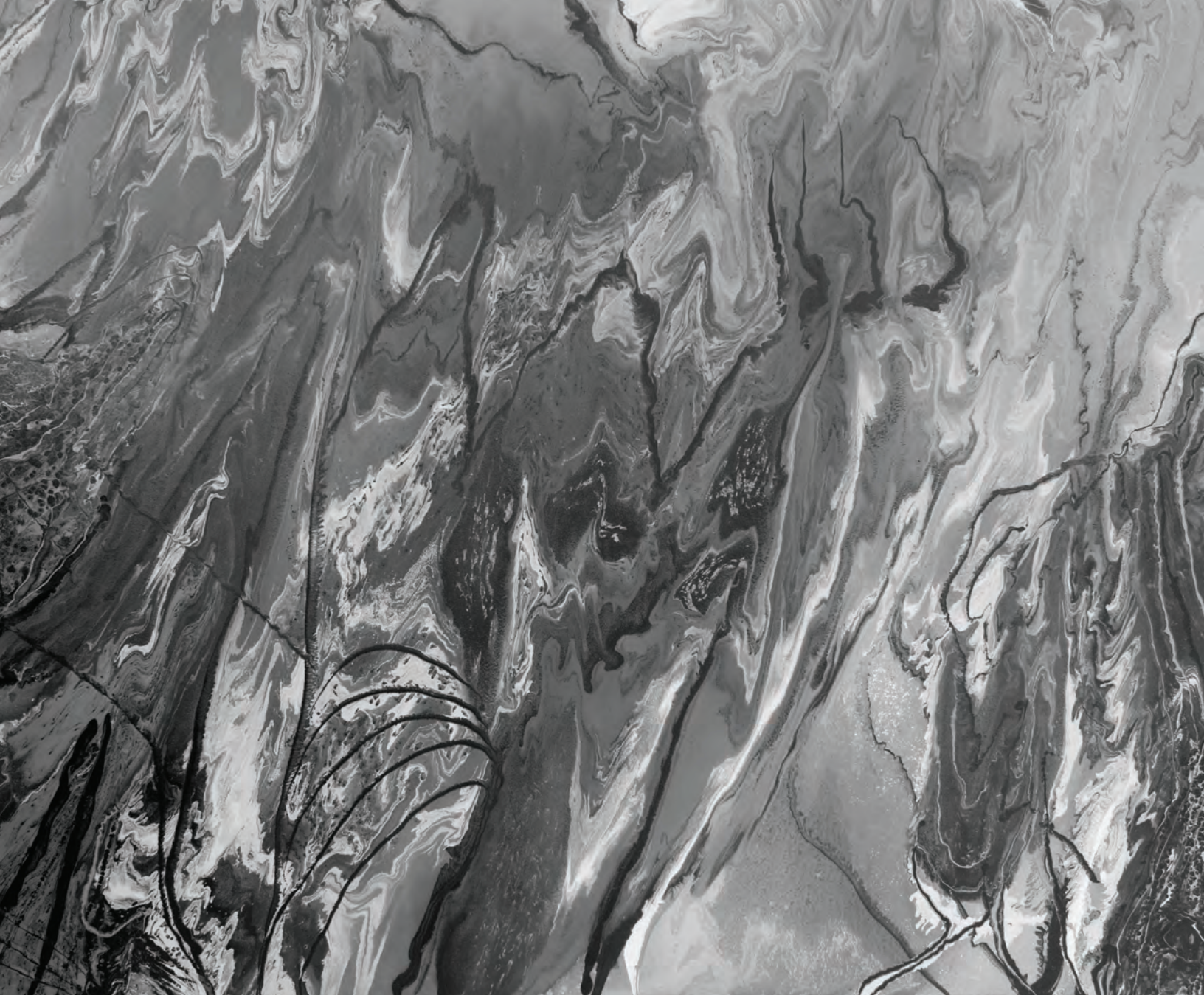
- Dale Threlkeld

Dale Threlkeld’s abstract, non-objective paintings are indisputably a revelation, disclosing much about his confidential methodology, his unique aesthetic, his painterly tradition. Threlkeld’s inscrutable process, perfected through ceaseless experimentation, combines self-taught methods with painstakingly detailed application of materials in the studio, ultimately revealing an original and thoroughly singular artistic identity. The result is a luminous body of work giving shape to his unmitigated freedom of expression.

Threlkeld’s sense of technique as a means to an end, with heavy emphasis on originality is evident in his inventive,

passion infused paintings. The works in Dale Threlkeld: *End of Illusion* epitomize the artist’s distinctive vision through the complexity of his applied color, the control and unparalleled attention to detail, and the juxtaposition of thick paint strokes on a painting surface subtly layered with washes of color. Threlkeld’s realized vision, culminating in universally compelling paintings, enjoin the viewer to embark upon an adventure, exploring the mysteries that lie somewhere between the explicable and the inexplicable.

Brittany Kramer DeBalko Curator, Sordoni Art Gallery, Wilkes University, PA



Séance, 2012, oil on canvas, 68 x 88 inches.

Sinuous Rhythm

Bold, dynamic and optically rhythmic; Dale Threlkeld's grand-scale work is extraordinary. Utilizing his distinctive method of paint application and fluid use of color across large expanses of canvas, the artist creates an amalgamation of liquid forms and vaporous contours. As Threlkeld's vivid colors ebb and flow, they merge into mystifying fields of liquefied abstractions. If we challenge ourselves, taking a few moments of meditative reflection, these works produce galaxies of macro-cosmic and rhythmic energy that draw us deep into the works and into ourselves.

In medical terms, sinus (Sinuous) rhythm is the measure of the heartbeat. Set by the sinoatrial node, located in the heart's right atrium, this organ is our natural pacemaker. Threlkeld's rhythmic modulations emanate from his varied sources of "pulse-pumping" inspiration from music and literature to the features of the natural world. With this

in mind, the exhibiton title *End of Illusion* is meant to orient the viewer, as Threlkeld explains, "to the fact that most art we encounter is a reproduction of the 'real' and therefore is not. These paintings are not illusions but are "real" and only exist as original works of art."

While Threlkeld's works hint at primal energy and spontaneous creation, they are in fact personal dynamic force externalized and orchestrated rhythmic dances of hand and mind. His layered compositions appear almost like living substances, breaking the bounds of gravity and vacillating between liquid and solid form. If we chance to look away, just for a moment, the works might seemingly change in an instant; like frosted breath vaporizes in the cold, crisp air.

Michael Beam Curator of Exhibitions and Collections,
Castellani Art Museum, Niagara University, NY



End of Illusion, 2012, oil on canvas, 77 x 133 inches.

“Walking into a gallery full of Dale Threlkeld’s large scale, brilliantly colored paintings takes your breath away. Their sheer size is overwhelming. What comes to mind is the look of marbled paper inside antique books—perhaps made by some 19th century Kyoto master—but electrified. You expect to smell carrageenan moss or ox gall when you walk toward the paintings. In Threlkeld’s work, the paint seems to have taken on a life of its own, twisting, turning and exploding all over the canvas.”

-Excerpt from “Kerry Binnington, Dale Threlkeld and Paul Stankard” by Kathee Kiesselbach;
on the occasion of Dale Threlkeld’s *New Paintings* exhibition at the Krasl Art Center, Saint Joseph, MI, 2008.

Dale Threlkeld—A Painter’s Point of View

With the indelible visual intensity of a prairie fire or volcanic eruption, the dazzling brilliance of Dale Threlkeld’s paintings call to mind telescopic observations from the Hubble Space Telescope of Nebulas, Spiral Galaxies or Supernovas. Others reflect views from space looking back at the estuaries of the Amazon, Mississippi or Yangtze Rivers. While these paintings may appear to be illustrations of the origins of life or images of galaxies or estuaries, they are not. That they are reminiscent of these wonders demonstrates the universal power of Dale Threlkeld’s non-objective abstract paintings.

The origins of Threlkeld’s work come from years of experimenting with paint and his intellectual observations of the concepts of non-objective painting. The distinctive imprint of his work comes from his ongoing exploration of the physical interaction of his materials and its applications, while his impressive body of work is the result of his vast experiences coupled with a confidence of skill and his total freedom of expression. Dale Threlkeld paints realism. His realism is about the application and control of paint, not the illusion of a three dimensional

object on a two dimensional plane. His realism is about the vibrant interaction of green next to red, yellow next to blue, orange against purple or a multitude of other contrasting or complimentary colors. Any reference to reality in Dale’s work comes from the viewer’s personal association with the cosmos or earthly environments.

Although Threlkeld’s work may appear to continue the Abstract Expressionist tradition of Jackson Pollock, more specifically, his paintings are the logical next step in the continuation of the historic Color Field paintings of Paul Jenkins and Morris Lewis. Like Pollock, Jenkins and Lewis, Threlkeld is fiercely independent in seeking his own way in a painterly tradition. He is also an example of that amazing facet of American art where a talented artist from the most unusual background has the freedom and opportunity to create an original artistic statement.

Michael Dunbar Art-in-Architecture Coordinator for the State of Illinois, Curator of the 2012 exhibition *Dale Threlkeld: Birth to Light* at Lewis and Clark Community College, Godfrey, IL

Dale Threlkeld is an American artist whose lineage goes back generations to the earliest days of this nation. His early years were spent in the mid-west on farms and racetracks. His father had been a jockey and made a living later training and racing thoroughbreds. Threlkeld rode horses long before riding a bicycle. He was the first in his family to go to college, worked in a college cafe for meals and taught horseback riding at summer camps in Wisconsin and Pennsylvania. Threlkeld graduated from college with a degree in art just in time to be drafted by the military. He joined a week before his draft notice, served a year in Vietnam from 1967 to 1968 and was decorated for service with a Bronze Star, having attained the rank of staff sergeant. With the G.I. Bill, he was able to be discharged from the army in 1969 and earn a Master of Arts in Drawing from Ball State University in 1970. That same year he began exhibiting his drawings and paintings in national competitions while teaching at the college level.

Threlkeld first traveled to New York City as a guest of Pratt Institute in 1974; he walked the streets with a large portfolio of drawings and was selected to exhibit his work, over the next few

years at Gimpel & Weitzenhoffer, Genesis and Frank Marino galleries in New York, NY. Rounding out those critical years, in 1976 the artist embarked on an important trip to Europe to see for himself what he had studied.

Most of the works Threlkeld exhibited early in his career were works on paper but a “breakthrough moment” occurred in the early 1990s, leading to the signature painting style he is known for today. In 2006, he was selected to be guest artist at The Dogwood Festival in Dowagiac, MI, which led to a major exhibition at The Krasl Art Center, Saint Joseph, MI and The Artist Project, Art Chicago, IL in 2008. These projects were followed by solo exhibitions at Craig Smith Gallery in Harbert, MI; Evan Lurie Gallery, Carmel, IN; Aspen Art Gallery, Aspen, CO; The Schmidt Art Center, Belleville, IL and, in 2012, The Hatheway Art Center on the campus of Lewis & Clark College, Godfrey, IL. Receiving critical acclaim, Threlkeld’s paintings have also been exhibited at Art Hamptons, Southampton, NY; Art Palm Beach, FL and Red Dot at Art Miami, FL. A cinematic tour of his exhibition at The Hatheway Art Center, Godfrey, IL is available at www.vimeo.com.

EDUCATION

1975

Master of Fine Arts, Southern Illinois University, Edwardsville, IL

1970

Master of Arts, Ball State University, Muncie, IN

1966

Bachelor of Science in Education, Truman State University, Kirksville, MO

EXHIBITION HIGHLIGHTS

2012

Birth to Light: Paintings by Dale Threlkeld, Hatheway Art Center, Lewis & Clark College, Godfrey, IL

2011

Carlos Borer, Bates Wilson, Dale Threlkeld and James Georgopoulos New Works, Evan Lurie Art Gallery, Carmel, IN

Art Palm Beach, Evan Lurie Gallery, Palm Beach, FL

Art Hamptons, Evan Lurie Gallery, Southampton, NY

2010

Open Portfolio: Dale Threlkeld, The Chelsea Museum of Art, New York, NY

Pool Art Fair, Dale Threlkeld: Paintings, Guadeloupe and Martinique, France, New York, NY, Miami, FL

Dale Threlkeld, David Hammond & Don Bevirt: New Works, The Schmidt Art Center, Southwestern Illinois College, Belleville, IL

New Paintings, Dale Threlkeld, Craig Smith Art Gallery, Harbert, MI

2008

New Paintings, Dale Threlkeld, The Krasl Art Center, Saint Joseph, MI

The Artist Project: Dale Threlkeld, Art Chicago, Chicago, IL.

2006

Guest Artist: Dale Threlkeld, The Dogwood Festival, Dowagiac, MI

2003

Artist Paint Artists, Mitchell Museum, Cedarhurst Center for the Arts, Mt. Vernon, IL

2002

The New Expressionists, Dubuque Museum of Art, Dubuque, IA

1999

Mitchell Museum, Cedarhurst Center for the Arts, Mt. Vernon, IL

1979

The New Constructivists, Frank Marino Gallery, New York, NY

1976

New Acquisitions, Brooklyn Museum of Art, Brooklyn, NY

1974

New Talent, Gimpel & Weitzenhoffer Art Gallery, New York, NY

MUSEUM COLLECTIONS

Threlkeld’s work is represented in many public collections including the Arkansas Art Center, Little Rock, AR; Atlantic Richfield Collection, Los Angeles, CA; Bank of America Collection, Charlotte, NC; Brooklyn Museum of Art, Brooklyn, NY; Dulin Gallery of Art, Knoxville, TN; Hatheway Arts Center, Lewis & Clark College, Godfrey, IL; Illinois State Art Collection, Southern Illinois University—Carbondale, IL; Illinois State Museums, Springfield, IL; Mitchel Museum, Cedarhurst Center for the Arts, Mt. Vernon, IL; Northern Illinois University, Dekalb, IL; The Schmidt Art Center, Southwestern Illinois College, Belleville, IL; Southern Illinois University, Edwardsville, IL; Truman University, Kirksville, MO and Wabash College, Wabash, IN. The artist’s work is also well represented in private collections in North America and Europe.

EXHIBITION CHECKLIST

Days of Wonder, 2002, oil on canvas, 78 x 105 inches.

Eden’s Hours, 2007, oil on canvas, 82 x 98 inches.

End of Illusion, 2012, oil on canvas, 77 x 133 inches.

Hero Dare, 2008, oil on canvas, 86 x 74 inches.

Rue Lust, 2009, oil on canvas, 64 x 95 inches.

Séance, 2012, oil on canvas, 68 x 88 inches. (B&W)

Soul Sashay, 2006, oil on canvas, 80 x 101 inches.

Star Mystic, 2014, oil on canvas, 77 x 96 inches.



CASTELLANI
ART MUSEUM
OF NIAGARA UNIVERSITY

Concurrent with Threlkeld’s exhibition at the Castellani Art Museum of Niagara University, the artist’s work will be featured at Gallery 464, 464 Amherst Street, Buffalo, NY, *Dale Threlkeld: End of Illusion—Rendezvous*, August 21-September 2, 2014 with artist reception on Friday, August 22, 6:00-10:00 p.m. For details visit 464gallery.com.

Dale Threlkeld: *End of Illusion* is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

This exhibition was organized and curated by Michael J. Beam, Curator of Exhibitions and Collections, Castellani Art Museum, Niagara University, NY and Brittany Kramer DeBalko, Curator, Sordoni Art Gallery, Wilkes University, PA.

