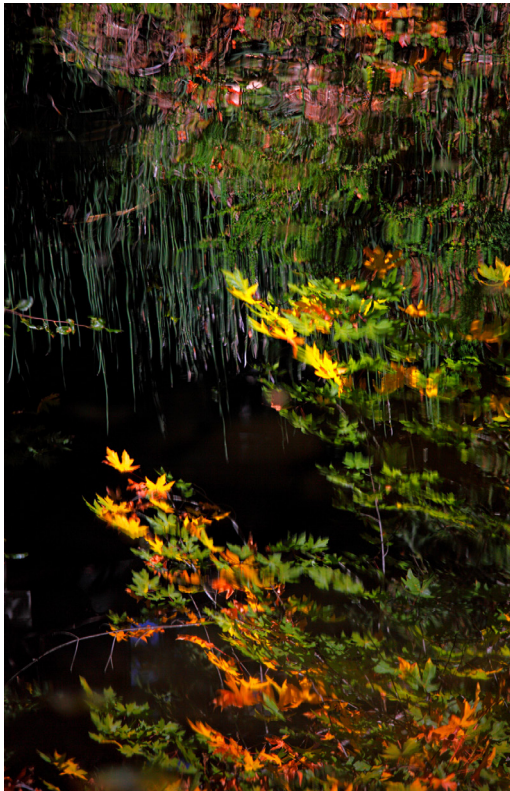


WATER OVER STONE

Bill Hornaday

March 1 - April 26, 2020



Bill Hornaday, *Aqua Terra* 7947



**ARTREACH GALLERY
& ARTS LIBRARY**

at First Congregational UCC
1126 SW Park Av. Portland, OR
www.ArtReachGallery.org

“Nature is the domain of Liberty.”
--Alexander von Humboldt (1)

“We never know how wide a circle of disturbance we produce in the harmonies of nature when we throw the smallest pebble in the ocean of organic life.”
-- George Perkins Marsh (2)

“I enjoy the friendship of the seasons.”
-- Henry David Thoreau (3)

“Imagination and reason are the creative source of discovery.”
-- Humphry Davy (4)

Sources:

1. Andrea Wulf. *The Invention of Nature*, NY: Alfred A. Knopf, 2015.
Humboldt quoted on p. 108.
2. Perkins quoted on p 294
3. Thoreau quoted on p. 260
4. Davy quoted on p.143

PRAISING THE WORLD

The Romantic poet William Wordsworth observed the state of nature in his day with this lament:

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in nature that is ours; (1)

The fact is that Wordsworth's woeful words are more accurate today than they were in early 19th century England. In fact we notice today's serious disconnect with nature as we seem hell-bent on using up all the earth's fossil fuel before seriously creating substantial use of alternative renewable sources. Or as it is also evident in our bright blanket of artificial light that covers the earth, as if we should live in fear of the natural darkness. And there is our tendency to cover the earth with city streets, parking lots and buildings. Obviously these are only a few of the ways in which the powers of nature are abused today.

Such a 19th century lament is countered by the art of Bill Hornaday. His personal life style includes long walks in natural setting: the forests that are in and out of the city of Portland; the National Parks that adorn the western United States; the Dolomite region in Northeast Italy where he and his wife live part of each year. It is in these natural wonders of the world that he focuses his camera and creates photographic records of his personal observation. The result is an amazing collection that explores an incredible mixture of details and overall vision of particular places and spaces of our natural world.

The truth of his work is experienced in what the contemporary poet Gregory Orr refers to as "Praising all creation, praising the world." What is the purpose of the praising? What happens with this work of the poet? Orr says it is the job of the poet

-- to keep

The sweet machine of it
Running as smoothly as it can.
With words repairing, where it wears out
Where it breaks down.

With songs and poems keeping it going. (2)

One thing the poet left out is precisely what the artist Bill Hornaday adds in: for the artist it is his visual image that keeps it going. The photographs created by the artist serve to praise the world. It is the photograph of tree in water, of plant and stone in earth, of sky and colors mixing in water, of rocks that seem to sing through abstract shapes and lines. These are the visual images of praise that parallel the verbal images to which Orr refers.

So Hornaday takes seriously his praise of nature. He carefully observes details and gives attention to what nature does to adorn our living. This is the spirit of wonder and amazement that is certainly the source of energy for renewing the human recognition of the home in which we live. "This is it!" as Alan Watts summed up his own affirmation of life in this planet.

The opportunity to have *Water Over Stone* in our gallery is a visual invitation for us to renew our commitment to live in ways that listen to the heart of Nature. It is also an encouragement to consider ethical and political decisions that announce our awareness: the earth is our home, and we are here to care for all of it.

We extend our gratitude to Bill Hornaday, whose praise of the world nudges us into a renewed sense of wonder. In fact, if we stop and think about it, he is helping to remind us of our responsibility to help the earth run smoothly.

-- Sheldon Hurst, Curator

Sources:

1. William Wordsworth. "The World is Too Much With us" in *Anthology of Romanticism*. Edited by Ernest Bernbaum. NY: the Ronald Press Company, 1948, p. 236.
2. Gregory Orr, *How Beautiful the Beloved*. Port Townsend, WA, 2009, p25.

ARTIST STATEMENT **Bill Hornaday**

In my photography I attempt to distill nature to its essence of color and shape I take some small piece of nature and expand it into its essence. Through reflections and the use of unusual, but natural, lighting I attempt to make digital paintings of some imaginary nature. A photo is at once true but also pushed into some alternate universe where exist only sculptural form, color and vaguest glimpses of our daily vision. My photos are meant to explore the refracted reality hidden in the microscopic, through a squint of the eye, a peek around a corner to an unknown universe. I want to walk my audience through an alternate reality that triggers similarities to our conscious world, but ultimately portrays life forms henceforth undiscovered. These colors and patterns exist just beyond our consciousness. Most of these pictures were shot in the same location, the colors and patterns changing as I shot in different months and different hours. It has always been fascinating to me to explore the link between nature and modern art, as each seems a metaphor for the other.



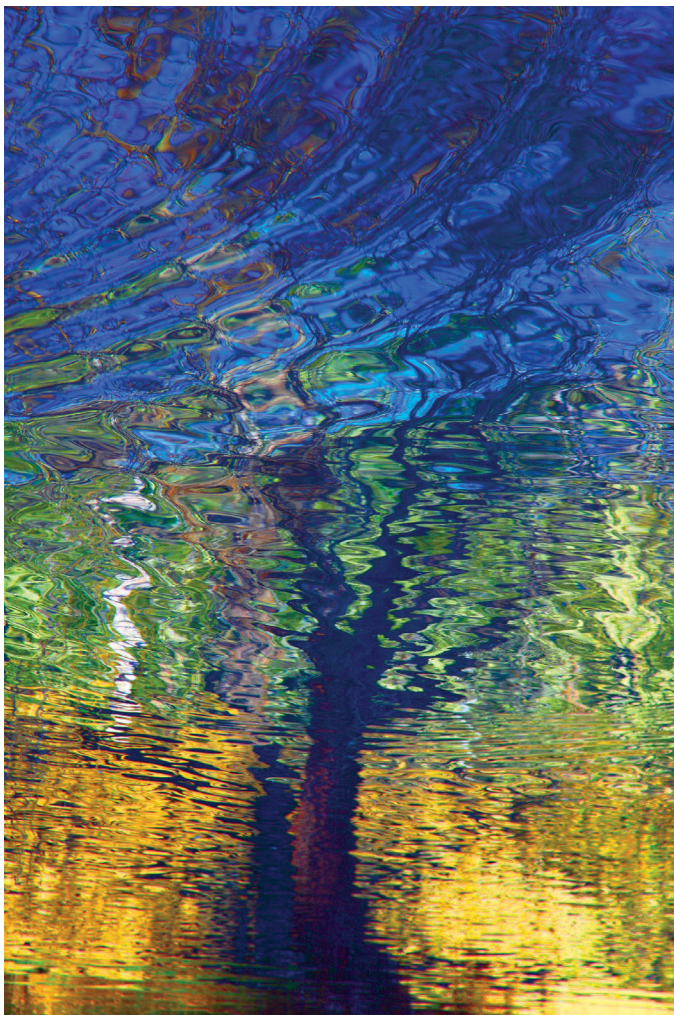
Bill Hornaday, *Aqua Lapis 9934* (detail)

ARTIST'S BIOGRAPHY Bill Hornaday

Bill Hornaday is based out of Portland, Oregon with substantial part of the year spent in Italy. He is a BFA graduate from UCLA, where he attended both the art and film schools. He worked in the film industry for many years. Bill has been a photographer intermittently since film school and as always used the camera as a form of artistic expression. Since 1995, Bill has devoted himself full-time to Art being involved in the seemingly contradictory arts of steel sculpture and photography. His sculpture is widely collected and is in museum collections. His work was prominently featured in the art book: FROM FIRE TO FORM by Matthew Clark (Schiffer Publishing, 2009). Bill's interest in photography has concentrated on the light and color in nature creating abstractions, and using these abstractions to photographically "paint" a picture through the lens, finding those overlaps where art and nature become metaphors for each other, which can be discovered by a rigorous examination by the viewer. His work has been shown at the Smithsonian, as well as in galleries in San Francisco, Carmel, Palo Alto, Bethesda, Los Angeles, Santa Cruz (USA), Milano (Italy) and Bressanone (Italy).

Bill has been very interested in photographing the South Tyrol of Italy, where he resides part of the year and was a designated artist for the famed International Mountain Summit held in Brixen/Bressalone, which is sponsored in part by BMW and Durst Phototechnik, which sponsored him in providing many large-format prints. Bill has had exhibitions in Milan and Brixen/Bressalone, Italy as well as in San Francisco, CA, Carmel, CA; Palo Alto, CA; Bethesda, MD; Washington, DC; Los Angeles, CA and Santa Cruz, CA.

In May 2018 Bill had a solo exhibition of 60 photographs at the Mediateca di Santa Teresa of Milan, which is the "Braidensa" National Library's division devoted to new media. The library is in the baroque church of Santa Teresa and San Giuseppe.



Bill Hornaday, *Aqua Terra 2617*

BILL HORNADAY: Bibliography (Selected)

Bill Hornaday. *La Poesia Segreta della Natura / TheSecret of Poetry in Nature*. Stampa: Litoservice, 2018.

LoMeiHing - Bill Hornaday. Milano: Art Studio 38, 2015.

Bill Hornaday. *Divisa Natura*. Milano: Art Studio 38, 2013

CHECKLIST

WATER OVER STONE: Bill Hornaday

Photograph on Paper

1. Aqua Obscura 1419 18" x 12"
2. Aqua Obscrua 1368 18" x 12"
3. Aqua Lapis 2573 18" x 12"
4. Aqua Obscura 0553 12" x 18"
5. Aqua Vitae 1805 18" x 12"
6. Aqua Vitae 1242 18" x 12"
7. Aqua Lapis 2573 18" x 12"
8. Aqua Obscura 0553 12" x 18"

Photograph on Aluminum

9. Aqua Terra 20 36" x 24"
10. Aqua Lapis 43 24" x 36"
11. Aqua Regia 9 24" x 36"
12. Aqua Lapis 27 24" X36"
13. Aqua Obscura 7947 36" x 24"
14. Aqua Vitae 1405 24" x 36"

Photographs on Paper

15. Aqua Vitae 1774 18" x 12"
16. Aqua Terra 6 18" x 12"

Large Photographs

17. Stone Forest 2740 47.5" x 31"
18. Stone Forest 4253 31" x 47.5"

Steel Sculpture

19. Dance of Fire 12.5 h x 4.25 d
20. Dance of Water 12.5 h x 4.25 d
21. Dance of Wood 12.5 h x 4.25 d
22. Dance of Air 12.5 h x 4.25 d
23. Dance of Metal 12.5 h x 4.25 d