

List of Periods and Artistic Subjects

AMERICAN ARTIST: EARL HUBBARD

1924-2003



List of Periods and Artistic Subjects

Periods

- The Paris Gouaches
- Villages of the Litchfield Hills
- Still Life Collaged
- Portraits in the Spiritual Dimension
- The Rembrandt Faces
- Heroes for Today
- The Space Paintings
- The Baseball Players
- Native American Masks
- Faces of the '80s
- Hubbard's Nudes and Flowers
- City, Sea, Abstracted
- Hollywood Icons
- Digital Abstracts and Vector Portraits

Background and Early Career

Hubbard holds a BA degree in English from Amherst: he studied art with Marvin Jules at nearby Smith College.

In 1947 a Hubbard oil painting was shown in a group exhibition at the Springfield Museum, Springfield, MA..the artist's first show.

1948-50: The Paris Gouaches

As a young artist in Paris, ex-GI Hubbard expressed the joyful Montparnasse mood of the day in colorful gouache paintings on paper that remain fresh and evocative of life in post-war Paris. From reprobate

cat to cozy cafe, the strong sculptural/architectural element that imbues Hubbard paintings is already evident.

The Images

Colorful gouache, pen, ink, crayon on paper

- Le Cirque
- Montparnass
- Chez Rosalie
- Chestnut
- American Theater



Early 1950s: Villages of the Litchfield Hills

Newly married to Barbara Marx and established in the Litchfield Hills in Connecticut, the young artist captured the essence of New England villages in charming pen/ink/brush drawings. They reveal Hubbard's boyhood delight in American comic strips, his consummate mastery of line.

The drawings were given a One-Person Exhibition at the Gallery at the Millerton Movie House, Millerton, NY, 2002.

The images

Drawings in pen/ink/brush on rag paper

- Downtown Millerton



1953-1958: Still Life Collaged

Experimenting with the strong, clear colors of acrylic paints, which were new then, Hubbard produced nearly a hundred hard-edge abstracts. Rendering the villages and nature as pure pattern in the primary colors of the Matisse cutouts, the artist created a distinctly American look. Then, discarding color almost complete, the artist created a series of architectural still life images in velvet black, cream white and silver grays. Acrylic on archival paper, the images are collaged onto pressed wood incised by the artist and remain as fresh today as the year they were painted.

In 1956, the abstracts were given a One-Person Exhibition at the Panoramas Gallery, New York. The collaged Still Lifes were part of a group exhibit at the Sharon Art Gallery, Sharon, CT, in 1960.

The images

Acrylic on paper collaged onto incised pressed wood

- Summer Still-
- Watermelon-
- Silver Tea Pot
- Sunflowers
- Gourds



1957-1959: American Portraits in the Spiritual Dimension

With a family of three girls and two boys, and homes in Manhattan and Connecticut, Hubbard's next work shows an increasing fascination with the human face and its dominant angles. In a series of emotionally-charged, deeply revealing paintings of family and neighbors, the artist eliminates first the body, then the hands, and finally the hair, yet captures the whole person in futuristic paintings dominated by black and white and collaged onto incised pressed wood.

In 1958 the work attracts the attention of the prestigious Frank Rehn Gallery in Manhattan, the gallery of Hopper, Burchfield and Reginald Marsh, where it is given a One-Person Exhibition. In 1960 several pieces are included in a Group Exhibition, Sharon Art Gallery, Sharon, CT.

The images

Acrylic on paper collaged onto incised pressed wood

- Self-Portrait-2
- Self-Portrait-4
- Portrait of a Young Woman
- Barbara
- Suzanne



1959-1962: The Rembrandt Faces

Adding to pure pattern the theatrical light/shade Rembrandt used to illuminate the inner nature of his subjects, Hubbard next created a series of beautiful, evocative, portraits painted in acrylics and given a highly-polished finish.



In 1960 the work appeared in a One-Person Exhibition at Manhattan's Frank Rehn Gallery. In 1962 Hubbard was included in the Annual Exhibition of the Pennsylvania Academy of Fine Arts, Philadelphia, PA.

Also in 1962, Hubbard's work was the subject of a national CBS TV CALENDAR program with Harry Reasoner and art critic Aline Saarinen.

The images

Highly-polished acrylics on pressed wood

- Man With a Book
- Man In a Red Shirt

1965-1975: Heroes for Today

With an increasing economy of line, Hubbard followed the Rembrandt series with powerful, hard-edge black and white “facescapes” shown in the late 1960s and 1970s in one-person exhibits at the Frank Rehn Gallery,

In 1965, a large collection of black and white Hubbards was shown in the first One-Person Exhibition given to a living American artist at the Gallery of Modern Art, Columbus Circle, New York; in 1966, selections from the show were featured at the Broadway Theatre where Alexander Cohen was staging ‘The Devils’, at the Church Centre for the United Nations, and in several prominent New York churches.

The images

Black and white acrylics on pressed wood or acrylic

- John F. Kennedy
- George Washington
- Father
- Mother
- Out Of Star dust

1968-1980: Hubbard’s Space Age

In the late 1960s Earl and Barbara Marx Hubbard were activists in the space program. A guest at the Cape Canaveral launches, Hubbard authored four books on the philosophical implications of the space program and became an unofficial spokesperson for the program. He was quoted in Congress as America’s ‘space philosopher,’ featured in an hour-long PBS TV documentary. Futurist, a popular lecturer, he was named Adjunct Professor of Humanities at Springfield College, MA.

Commenting on Hubbard’s first book on space, “The Search Is On,” rocket scientist Dr. Wehnher von Braun, said, “This is the greatest statement of the philosophical implications of man’s venture into space...”

The paintings that remain from this period are seven bold, mysterious collages depicting the galaxies as human faces—“man as the light in the darkness,” Spiritual in nature, the paintings were shown for the first time in a group exhibit at the Hubbard Gallery in Falls Village, CT, in 2001.

The images

Collages, acrylic on paper mounted on press wood

- Out Of Star dust



Early 1980s: The Baseball Players

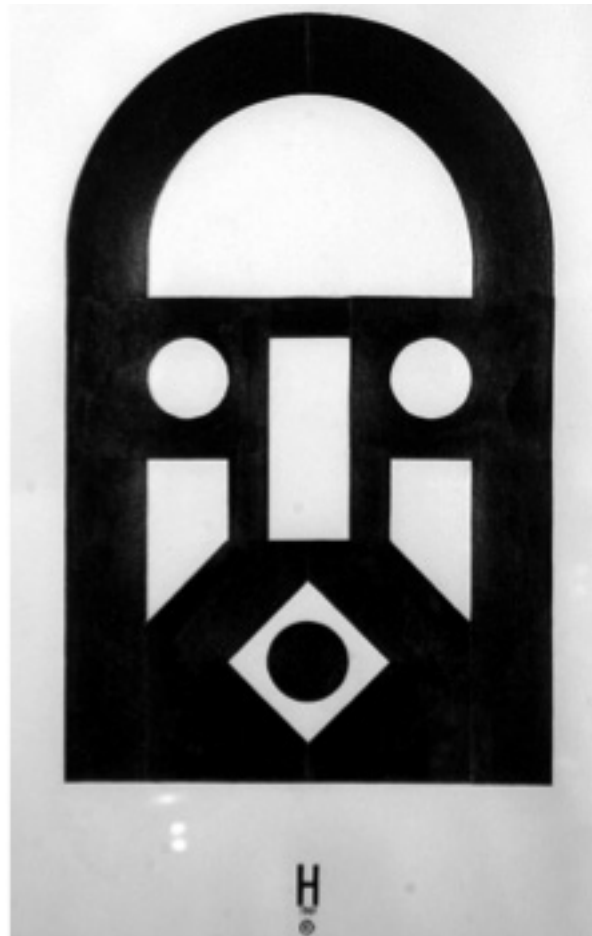
Divorced, remarried to author Jacqueline Heriteau, and living in Manhattan Hubbard authored a futurist work, *Man As DNA*, published in 1983 by Philosophical Library, NYC, and began a manuscript titled, "God As Mind." Between books and lectures, the artist went back to basics with playful drawings that capture baseball players teetering in action. The colorful drawings show his genius for capturing the whole of a subject in a few strokes of a pen.

In 1981, Nina Goodman gave a selection of Hubbard's work a miniature retrospective at Nina's Choice Gallery, at Bergdorf Goodman in New York City.

The images

Colorful drawings, pen, ink, acrylic on paper

- Nolan Ryan
- Ron Guidry
- Rookie



1981-1992: Native American Masks

While visiting the coast of British Columbia, Canada where his daughter scientist/author Alexandra Morton conducts research on the orca whale, Hubbard was deeply impressed by the masks and totems created by native Americans of the Northwest. The brilliant colors and bold patterns, icons of the forces of nature, inspired a series of colorful contemporary masks Hubbard rendered in acrylic on paper. In the late '80s, now living in Washington, DC and working on large Belgian linen canvases, Hubbard combined the masks with the laser-like slashes of vivid color that characterize his work from then on.

The images

Colorful collages, acrylic on paper

- Jazz
- The Prophet
- Warrior
- Power
- The Inscrutable You

1982-1987: Faces of the '80s

Next came a series of semi-abstract acrylics in striking primary colors exploring the human face as mask, totem, icon. The laser-like slashes of color gain intensity... "forces of mind." Rendered entirely as pattern, these visages are hard-edged, intense, and as dramatic as the black and whites of the Hero series. Two-Person Exhibition, Capitol Hill Gallery, Washington, DC, 1986.

The images

Acrylics on Belgian linen

- Charity
- Ecstasy
- Faith
- Hope
- Trust

1990-1993: Nudes and Flowers

"The visualization of ideas is pattern" ... Hubbard's next paintings explore traditional subjects--nudes and flowers. Rendered as two-dimensional pattern, the nudes foreshadow the sensual, dynamic, powerful woman of today. Pure pattern, the flowers further the artist's exploration of the two-dimensional view.

"The roots of these paintings is cubism, the honest statement of the two-dimensionality of the canvas surface." Hubbard believes the atom bomb and Pollock represent the final destruction of a process going on for the past century, the waning of the three-dimensional, or materialistic, way of thinking and seeing inherited from the Renaissance. The artist views two-dimensional art as the spiritual view of reality.

The images

Acrylics on Belgian linen

- Jimsonweed
- Waterlily
- Exuberance
- Harlequin
- Summer

1993-1995: City, Sea, Abstracted

Furthering his exploration of traditional subjects as abstractions, four cityscapes and a seascape anticipate the digital abstracts of his later work.

The images

Acrylics on Belgian linen

- City Scape-5
- City Scape-3
- City Scape-4
- Seascapes after Winslow Homer III

1990-1996: Hollywood Icons

Dazzling paintings of the superstars of Hollywood's old studio system, Hubbard's next work evokes all that came before--the drama of the black and white period, the dazzling colors of the masks. "American folktales are our movies about the struggle between good and evil."

Painted in acrylic on Belgian linen, the stars appear as icons of the roles they typified...Gable the King, Marlene the vamp, John Wayne, Hero. With immense sensitivity to the humanity of the actor, Hubbard endows their greatest roles with the inner life of the stars themselves. Audrey Hepburn as the woman of great heart she became...James Stewart, the power of innocence.

Selected paintings were included in a Harvard Club Contemporary Art Exhibition and Auction, New York, NY, 1991. The collection was given a One-Person Exhibition at the Friendship Heights Gallery, Washington, DC. In 1993 Hubbard's Hollywood Icons were the subject of half-hour television show on the DC Blue Cow program.

°MDNM—“An artist with a rare vision...the surrealistic and stark faces leap to life...”

—The Washington Post.

The images

Acrylics on Belgian linen

- Audrey H-
- The Westerner
- Mickey Rooney
- Judy Garland
- Marilyn



1996-2003: Digital Abstracts and Vector Portraits

In 1996 the artist began to explore the computer as a medium for art, working first with pixel, then with vector software. He sees the digital images as a natural progression from the powerful, hard-edge semi-abstracts of earlier work. Hubbard's pixel paintings include series of luminous evocations of flight in space, eerie Martian cities, Indian totems, 'Face of God.' The early vector images are translucent dreamlike sequences exquisite hues--planes of thought drifting in space. In recent work, the human face begins to emerge in interpretive portraits joining abstract images and the visage.

“I am not interested in repeating on the computer what I already know how to do on canvas. I am exploring what only computer software can do. It's a new way of seeing and thinking....as an art form it's about at the stage of development of film-making just before D. W. Griffith.”

The images

Limited editions printed in archival inks and paper.

- Wonderful Woodleigh
- Coming-
- Yahoo
- Multidimensional
- Figuring It Out
- Morning Thoughts
- Ribbons of Thought
- Steel Guitar
- Make Believe
- Broadway

VIEW A COMPLETE STUDIO ARCHIVE OF WORK



THE HUBBARD GALLERY

Lost Island Farm
Falls Village, Connecticut 06031