

Joseph Cox III
Associate provost
Miami University

Hi! Thanks for the phone call and to my surprise, the wonderful Catalog & etc. Joe

This work is dedicated to my loving and supportive wife, Barbara, and my daughter and son, Stephanie and Joseph IV. Creating things for over four decades has only been possible due to their sacrifices, encouragement and moral support.

It is my hope that this exhibition serves as encouragement to inner city youth to continue their educational and artistic journey towards an enriched and fulfilling life.

You will always be remembered as the finest Drawing faculty that Miami has ever hired.
Sincerely
Joe Cox

REACTIONS TO MY WORK

Alex McKibbin

**Rachel Mccay Woodmere Art Museum
9201 Germantown Avenue
Philadelphia, PA 19118
215-247-0476
rmccay@woodmereartmuseum.org**

September 25, 2014

Our exhibition schedule is complete for the next 3 years at this time, I cannot make any statements about a possible exhibition of your work at Woodmere. The logistics of developing an exhibition require us to finalize our exhibition schedule years in advance.

Please put me on your mailing list and keep me informed of any exhibitions of your work. Thank you again for thinking of Woodmere and for sending me the wonderful catalogues of your beautiful work. Have a pleasant afternoon.

Best Regards,

Subject: From: To: Date: RE:

**RE: Opening at Quinlan Visual Arts Center, Gainesville, Georgia Margaret Tingley
(Margaret.tingley@quinlanartscenter.org) dkmckibbin@bellsouth.net**

Friday, December 13, 2013 3:51PM Response of a Very Prominent Atlanta Artist

We have a very good showing. At least 200 people. People had a very positive feedback about the work. Paige Harvey, one of the other exhibiting artists said it was the best watercolor work she had ever seen.

Re: rediscoveredmasters

Peter Falk (peterfalk@comcast.net) dkmckibbin@bellsouth.net Thursday, April 18, 2013 10:02 AM

Dear Dorothy,

Thank you for contacting me.

Your website may be under construction but it presents Alex's work perfectly fine. I would be pleased to ask our Art Advisory Board to review it. His work is quite strong. I usually get all feedback in within 2 weeks. I'll get that started but I will be traveling until May 1.

If you have any past catalogues that feature critical essays, I would love to have them.

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**Rockman, Deborah A., author, Drawing Essentials, A Guide to drawing from observation. Oxford University Press, 2009; The Art of Teaching Art. Oxford University Press, 2000.**

The author has stated in her texts that "the figure drawings of Alex McKibbin and Egon Schiele provides good examples of anatomical lines".

**Douglas, Ed, retired instructor, Maine College of Art, letter to the artist, Jan. 2011.**

"I am impressed with your work--your work is wonderful, obsessive, exuberant and expressive..." "Your watercolors are a delight and so large!".... "Of course your drawings are superb orders of attention, priorities of attention and observation, sensuous fullness expressed by economy of line. I remember the pleasure I felt when seeing your drawings for the first time..."

**Gold, Fay, Fay Gold Gallery, Atlanta, GA 2008**

"...We always welcome the opportunity to view new and interesting work. The work you have presented is strong and shows much thought."

**Streetman III, John W., Director Evansville Museum, Evansville, IN 2008**

Receiving your most thoughtful - - and bountiful! - - mailings are always a welcome treat! I've enjoyed so much looking at the material this morning.... Your joyous-filled paintings always lift my spirits-- not an easy feat, given the fact that this jaded old Museum Director has been here now for 33 years!

**Pietrzak, Ted, Executive Director, Burchfield-Penney Art Center, The Museum for Western New York Arts, Buffalo State College, Buffalo, New York 2008**

Thank you for your package. I still love your work and we are seeing what we can do about getting one or two into the collection.....

...The watercolors of Alex McKibbin are brimming with energy as they capture nature's cycle of growth and at the same time her decay in an honest, overt manner. McKibbin, like very few artists goes beyond the mere representation of nature by presenting us with the phenomenon of nature.

**Brett, Jennifer, Atlanta Journal Constitution, Atlanta, Ga.**

April, 2007, Power of the pencil, pen, pastels, "Only Drawings," The Abernathy Arts Center.

...Among them are two nudes, a man and a woman, by Alex McKibbin. The figures strike languid poses, but McKibbin's energetic pen imbues the pieces with movement.

**Alex McKibbin**

**Stoesz, Willis M., Prof. of Religion, Emeritus, Wright State University, Dayton, OH.**  
2006

Alex, just got your card about the show, and so got on your website. The oils particularly really blew me away. You've gotten spiritual in your old age, my friend. The same energy there as ever, but the sublimity of those with white and lighter colors, especially where the lighter colors are near the center, is immensely affecting to fellow like me. There's a level of perception you make available as never before.

**Rochberg, George. Composer** - regarded by Isaac Stern as a seminal force in American musical composition has said, in personalized autographed copy of the Libretto for The Confidence Man, December 1994. Gene and George Rochberg write:

"...for Alex McKibbin a painter of air, light and beauty..."

".. Your work is strong yet wonderfully free..."<sup>11</sup> (Letter to the artist,

1987)

"...I like the freshness of your work---would you be surprised if I said I like the Configurals best of all because I feel there you are at your freest and most imaginative..."<sup>11</sup> (Letter to the artist, June, 1985)

**Findsen, Owen.** *Art Notes, The Cincinnati Enquirer*, June 1989. Fourth Street Gallery Show.

Alex McKibbin is a master at filling a square of canvas with energy, force and Motion. These Configural Series paintings are built of veils of brush strokes racing across the canvas and covering, containing, revealing and releasing fragments of shapes and colors beneath. You get the feeling that the whole field is in mid-motion and that if you look away and look back, it will change.

**Wolff, Thomas F., Art Critic, The Christian Science Monitor** (letter to the artist).

<sup>11</sup> ....I found your drawings really brilliant -- and so I must admit to being very pleasantly surprised to discover how 'abstract' a large number of your paintings are. Your range and the quality you maintain within that range are quite extraordinary...<sup>11</sup>

**David Pease, Dean, Yale University School of Art, New Haven, Connecticut.**

"..The number of invitational and juried exhibitions that once existed in this country, to a great extent, has disappeared. The costs of shipping and insurance, coupled with the increasing complexity of painting, have taken their toll, and this lack of opportunity has affected many artists. I believe it is important to make this point to emphasize the truly impressive nature of Alex McKibbin's record. "...Examining the slides of his work was a joy..."<sup>11</sup>

**Alex McKibbin**

**James Demetrion, Director of Hirshhorn Museum and Sculpture Garden** (post card to the artist, 1982).

<sup>11</sup> --- was able to see your show at the Blanden (Art Memorial, Fort Dodge, IA), Saturday after all. Enjoyed seeing it, strong work."<sup>11</sup>

**Nancy Hoffman, Nancy Hoffman Gallery, New York City** (letter to the artist) 1981

"... the work looks terrific, full of energy, intensity and vibrant color. I can understand

why Thomas Messer awarded you a prize in the eight state regional competitions. I like the work and find it strong and interesting. "

**Salvatore Grippi, Chairman, Art Department, Ithaca College, 1983.**

"... I think the work looks exciting and represents a solid production of high caliber. I found it interesting that you work both abstractly and figuratively with equal vigor, and that you handle both in the same period. Most people who like easy answers and are looking for a secure aesthetic take the abstract and figurative as antagonistic or mutually exclusive directions. I hope that long last this is giving way to real looking and seeing."

**Charles Cajori. Nationally recognized painter and Professor at Queens College, as well as the Studio School, New York City, has said (letter to the Promotion and Tenure Committee), 1981:**

<sup>11</sup> --- I have known his work for several years and have the highest regard for its integrity and force. During a period in which many short-lived, market oriented fashions are given extraordinary attention, it is a pleasure to be able to recommend a painter uninvolved in that. McKibbin's work represents a clear and intelligent engagement with those concerns and issues which have always been a painter's. The structure and discovery of the world."

**John Dowell, Jr. Nationally known printmaker & Professor of Art, Tyler School of Art, Temple University, Philadelphia, PA. (Letter to the Promotion and Tenure Committee) 1981.**

"... As to his creative efforts, Alex's vita should speak for itself. He is a remarkable, creative draftsman indeed, a textbook model for draughtsmanship, and a strong substantial painter. He has been invited into an unusual number of competitive shows for his age and has received professional awards and recognition for twenty years."

**Alex McKibbin**

**Denny Griffith, Individual Coordinator for the Ohio Arts Council (letter to the artist, April, 1980):**

"...you have your work and its inherent integrity; you have gallery representation in several states and you have an impressive exhibition record. To me it seems eminently clear that you're an accomplished professional."

**Nathan Goldstein, leading author of major texts in the studio areas of painting & drawing. 1979**

"...I commend you on the very high quality of your drawings and on your initiative..." "...I am very taken with two of your works (see enclosed Xeroxes), not only for their quality, but more pragmatically, because I'm certain I can use them to great advantage in the revision..." "... briefly, and assuming you are more interested in spotting susceptibilities, then in hearing about your considerable strengths..." "... All in all though, you've got some mighty impressive stuff. . ."

**William Olander, Senior Curator of the New Museum of Contemporary Art, New York, NY 1985-1988**

"...Mr. McKibbin's work is both accomplished, vibrant, and sophisticated, particularly in light of recent developments in abstract and figurative painting, both of which Mr. McKibbin is particularly accomplished in. His work combines the best qualities of draftsmanship and painterliness and has an unusual and exceptional character of being able to combine the two..."

"...for an artist who is not living in a major art center, and for one who I presume is devoted primarily to full-time teaching, his exhibition and prize record of achievement is far and beyond what one would expect from someone in that position. . . ."

**Lawrence Goldsmith, painter, author & teacher, Queens College, University of Vermont, (letter to the artist) 1978.**

"... I am writing a book to be published by Watson-Guption Publications, with the working title, *Watercolor Bold and Free*.

"... The book will be illustrated by examples of work of outstanding contemporary watercolorists, as well as myself. Some of them who have agreed to participate are Sam Francis, Ruth Cobb, Paul Jenkins, Georgia O'Keefe, Edward Betts, Edward Reep, William Thon, and Keith Crown. . ."

"... I am writing to you because I was attracted by "Environs of Pamajera" in

Watercolor U.S.A. Judging from that, your work belongs in my book. . ."

**Alex McKibbin**

**Taylor, Warren, Art Department, Midland College, Midland, TX** (letter to the artist).

"... I like the fresh sparkle you achieve without the stereotypical subject matter."

**Taylor, Warren, Art Department, Midland College, Midland, TX** (letter to the artist), 1992.

"...I have found your slides to be very helpful and widely enjoyed by students. You seem to walk a thin line that is very much your own and one that always reads as fresh and spontaneous--not trite and predictable as so many in this medium are...."

**Hoffman, Donald, Kansas City Star**, Sunday, February 14, 1988 "Watercolors".

"The exhibit unfortunately argues that the medium too easily can be taken as a substitute for much expression, that it merely encourages the technically facile. Among the most convincing paintings...are two lush landscapes--one *Environs of Pamajera* is by Alex McKibbin of Oxford, Ohio.

**Simons, John H.**, free-lance writer. **News-Leader**, Springfield, Missouri, May 31, 1990.

"With such an established group of artists accepted each year, the show tends to take on the look of an academy exhibit, "What did so-and-so do this year?" tends to be a question you hear again and again while attending openings of such exhibits."

"This year's exhibit is no exception to the rule. There are subtle differences, but many of the artists whose work has been seen in the past are seen again in slightly different variations on established styles and themes." Among the more interesting work in this year's exhibit are "*Environs of Pamajera #135* by Alex McKibbin of Oxford."