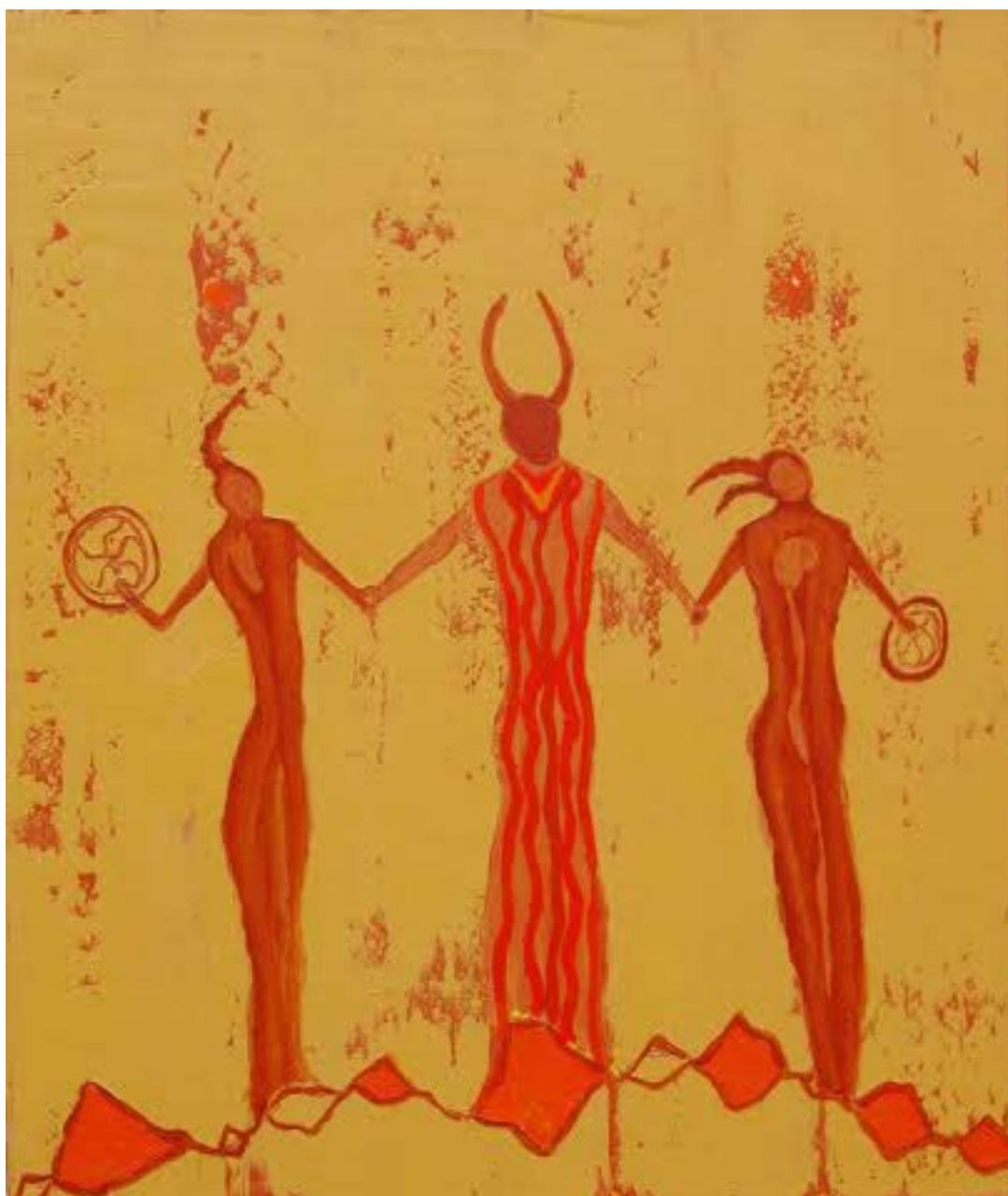


JOHN DEPUY

“His work is unique and strongly individualistic, though, at once indigenous to this land. For he has probed, with his cutting mind, beneath the deserts and mountains, into the bare bone of the rock of this land and has dared to seek the secrets of its womb.”

-----Stan Steiner

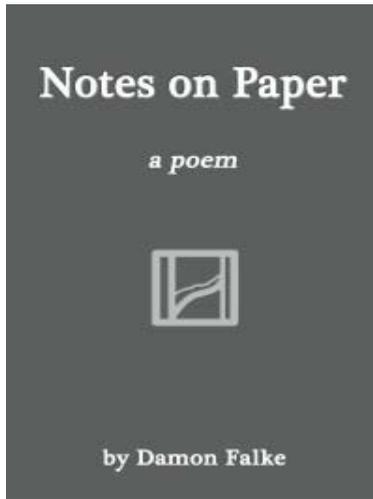


(left) #35810 FREMONT FIGURES 38 X 32 OIL
(above) #42807 SLOT CANYON, UTAH 49 X 40 OIL

“The two greatest influences on my work have been Expressionism and the Southwest. Expressionism has influenced me as a tradition, beginning with Van Gogh and continuing through the German Expressionists. In this tradition, I translate visual experience into an inner expression. The Southwest landforms and its native people are the immediate source of my work. This land speaks of another time sense than our Western European lineal time. It is the land, its myths and dreams of wholeness, that nourish me.”

John De Puy

<http://www.galeriedepuy.com/biography-john>



In Notes on Paper, Falke walks us through the landscape of one man's mind, which contains both his past and an awareness of our common future. From within private memories the narrator reaches out to us with 'we' and 'you', and each spare line invokes the hope that we, like him, are worthy of return to our most longed for places. And if to return is not our fate,

and really it never can be, the narrator bids us survey our own memories, taking time in the present for the winds, and the words, that move the world.

NOTES ON PAPER DAMON FALKE

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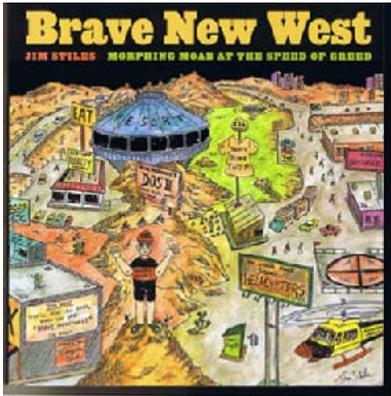


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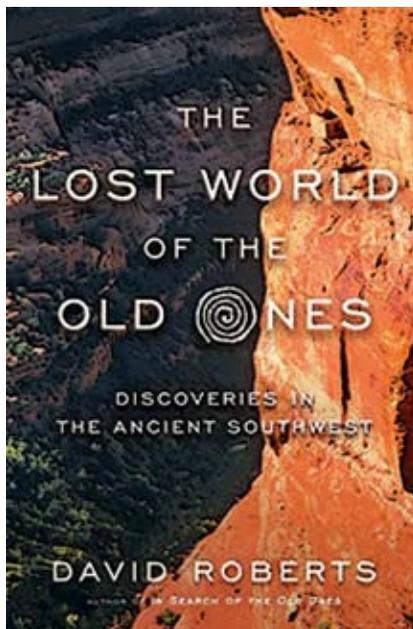
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By Roberts, David

For more than 5,000 years the Ancestral Puebloans Native Americans who flourished long before the first contact with Europeans occupied the Four Corners region of the southwestern United States. Just before AD 1300, they abandoned their homeland in a migration that remains one of prehistory's greatest puzzles. Northern and southern neighbors of the Ancestral Puebloans, the Fremont and Mogollon likewise flourished for millennia before migrating or disappearing. Fortunately, the Old Ones, as some of their present-day descendants call them, left behind awe-inspiring ruins, dazzling rock art, and sophisticated artifacts ranging from painted pots to woven baskets. Some of their sites and relics had been seen by no one during the 700 years before David Roberts and his companions rediscovered them.

In *The Lost World of the Old Ones*, Roberts continues the hunt for answers begun in his classic book, *In Search of the Old Ones*. His new findings paint a different, fuller portrait

of these enigmatic ancients thanks to the breakthroughs of recent archaeologists. Roberts also recounts his last twenty years of far-flung exploits in the backcountry with the verve of a seasoned travel writer. His adventures range across Utah, Arizona, New Mexico, and southwestern Colorado, illuminating the mysteries of the Old Ones as well as of the more recent Navajo and Comanche.

Roberts calls on his climbing and exploratory expertise to reach remote sanctuaries of the ancients hidden within nearly vertical cliffs, many of which are unknown to archaeologists and park rangers. This ongoing quest combines the shock of new discovery with a deeply felt connection to the landscape, and it will change the way readers experience, and imagine, the American Southwest."

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