



"All Things Possible"

Michael Naranjo is unlike many people in today's world. He is a man who can see with his hands and sculpt with his heart. He is a great inspiration to me. Since meeting Michael and representing his work, I continually see how he walks a gentle path through life and touches all those who encounter him. His soft kind soul exudes in everything he says and does and is so clearly evident in his work.

Despite a disability, Michael has triumphed in life to become one of the world's most renowned and talented artists. He teaches me every day that all things are possible.

Shanan Campbell Wells,
owner ✨

Michael Naranjo—Sculpting from the Heart

Michael Naranjo represents the spirit and inner self that we all have, and so often ignore, of overcoming obstacles, fulfilling our dreams and being kind to one another. His incredible talent as an artist along with his calm and thoughtful demeanor captivates all those who are in his presence. His path as an artist is uniquely his own, but is a universal lesson in perception, determination and graciousness.

Born to a celebrated Santa Clara Pueblo potter, Rose Naranjo, Michael's love of art began as a seven-year-old. Inspired by his mother, he would sit by her side and play with her clay. Although much of his time was spent in the outdoors camping, hunting and fishing, he would take time to explore the windows of the galleries in Taos, believing one day his work would be in a gallery.

This path as an artist was interrupted when he was drafted into the army to serve in the Vietnam War at the young age of 22. In 1968, while in a rice field with his platoon, Michael was hit by a grenade. He instantly lost his sight, sustaining injuries that left his right hand nearly useless. A traumatic time that, for most, would limit them indefinitely.

Michael returned from war physically changed but even stronger spiritually. With this spirit he began to learn how to live with his loss of sight. He also began to manipulate clay as he once did as a child. He discovered through the loss of his sight his other senses had been heightened. With each form that was developed with the clay, a past image was recalled in his mind.

"I asked my sister about the nose on one of my sculptures, and she said it was a little crooked. My brother said it was fine. Who was I to believe?" Naranjo says. "After that, my work was all about what I thought."

His style is simple, with soft curvature and lines. Every sculpture is molded with his hands, as they allow him to see and develop it. Tools are useless, as he cannot see what impression they make on the piece. His images are strong and symbolic, each one coated with a dark gunmetal patina and no color. He chooses this patina because that is what he sees, shape not color. But



Michael Naranjo *con't from front page...*



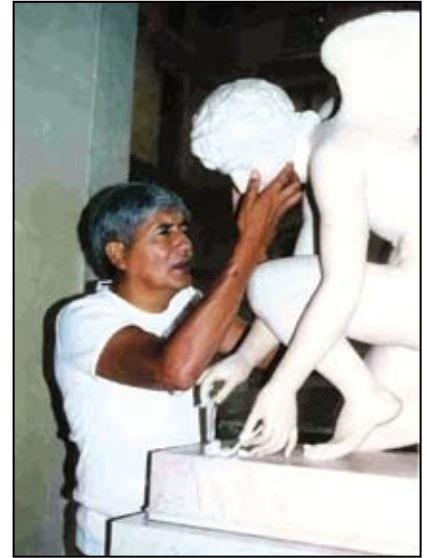
"All Things Possible" bronze 27"x 26"

since he once had sight, he is inspired by everything he remembers and things he continues to love: family, friends and animals. Combined with great talent, these inspirations transform into dynamic bronzes.

With the desire to see what the great Masters had created, and the aspirations of honing his own artistic skill, he sought to touch sculpture in some of the most famous museums in the world. When he first approached some of the museums, they asked him to wear gloves, for this was common practice when handling art. However, to Michael, wearing gloves while touching a piece of sculpture would be comparable to asking a sighted man to wear a blind fold while viewing a painting.

With a warrior's spirit he continued his crusade to touch sculpture until, after years of persuasion, the National Museum allowed Naranjo to touch the stone and bronze sculptures without gloves. Opportunities that most artists dream about began to unfold. At the Louvre in Paris, on a day when the museum was

closed, he was allowed to feel many of the prized pieces in their collection. He was also invited to examine Michelangelo's *David* in Florence, Italy. On that day scaffolding had been built around the entire sculpture and the years of accumulated dust had been removed prior to him connecting with the piece. It can be fair to say that Michael Naranjo has touched more of the sculpture *David* than Michelangelo did himself, as Michelangelo had many assistants and technicians.



Michael at the Louvre

Influenced and moved by touching these masterpieces, Naranjo keeps one of each of his bronzes and has created *Touchable Exhibits*. By encouraging people to touch his work he can give them a more intimate art experience by sharing with them what he sees. It also gives the viewer, sighted or blind, a grander perspective of the composition, balance and flow of each piece. Michael's current touchable exhibit, "Touching Beauty," is at the Bataan Building in Santa Fe, New Mexico and features a sampling of his work.

Grateful for the experiences he has had and with the desire to assist others in their art dreams, Michael and his wife Laurie have established the "Touched by Art Fund" through the Santa Fe Community Foundation. This fund financially supports students and teachers to visit museums.



"The Prayer" bronze 19"x 11"

"Art should be for everyone," Naranjo says. "All it takes is a trip to a museum or art gallery to perhaps change someone's life."

Sorrel Sky Gallery has had the privilege of representing Michael's work since 2003 and there could not be a more perfect fit. The connection we have with Michael is strong as we share a common mission in our work. With frequent visits from Michael, we continue to learn more about this great man, artist and inspiration. ✨

Segmented Wood Turning

In the art of wood working, few objects can rival the exquisite and complex beauty of a segmented wood turned pot. This type of wood turning is often called "segmented" turning because the vessel is made up of many wood segments, which are assembled and adhered together in the form of rings. Multiple rings are made in various diameters and thicknesses to create different designs and shapes. Various species of woods enhance this design with the addition of their own natural colors. There are a number of ways that segmented wood turning can be done. This is a brief view of how our featured artist, Glen Crandall, achieves his intricate wood pots.



1. This is a typical completed ring. The small segments of wood must be cut with precision prior to assembly. These pieces are then glued together and clamped into a ring shape. Patience and attention to detail are a large part of the first step, as hundreds of pieces can be required for a single pot.



2. Shown here is a portion of a ring that will act as a principle design pattern. This is sometimes referred to as a "Feature Ring". Varieties of wood offer interesting design features through color and grain. This is the step where a great deal of forethought comes into play. Designs can be elaborate and complex, and with each change in placement the outcome will be different.

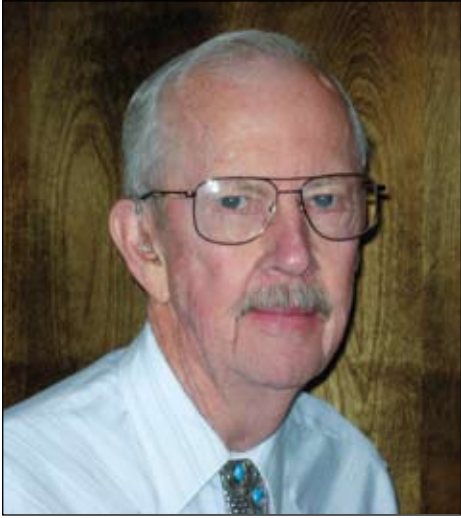


3. Once multiple rings have been created, they are ready to be placed together. This particular vessel required 21 rings of different diameters and thicknesses. The bottom of the vessel is shown on the left and the top on the far right. The building process starts and the vessel begins to take shape.



4. Now that the rings have been trued up and glued together, they are ready to be mounted on the lathe. The interior has been turned prior to mounting and the outside is ready for final turning. The finishing touches are made by sanding and varnishing, completing this exquisite vessel. ✨

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Glen Crandall

Inspired by the imagery of historic and pre-historic Puebloan artists on Native American pottery in the Southwest, Glen Crandall creates intricate, elegant wooden pots from a variety of hardwoods. "My greatest satisfaction comes in translating those designs into wood," Glen says. His translation of those images,

in a process called segmented wood turning, has resulted in some of the most unique objects of art one can find.

Glen had a long career in engineering, later accepting a position with the physical plant at Fort Lewis College here in Durango. This is how he made a living, but he created a life befriending students, staff, and professors alike with a dignified presence and an insatiable curiosity. While his interests took him in many directions, he never intended on a second career as an artist.

Shortly after his retirement from the college in 1994, a friend gave him an old wood lathe. Although he had never used one before, he instinctively saw this as another learning opportunity, and he started to turn. Until recently, he was entirely self-taught, with help from a book on the correct use of the lathe and woodturning tools. After that, it was a matter of learning by trial-and-error, with a certain amount of excitement accompanying some of the errors. Recently, he received instruction from one of the top segmented wood turners in the country, and the results are evident in the unique pieces Glen creates today.



"Totah Woman" maple, walnut, mesquite, violet, ebony 9"x 8"

Each piece takes 50 to 60 hours or more of shop time, in addition to the 10 to 12 hours spent in design and drawing. Most pots consist of approximately 150 to more than 800 individual pieces of wood, each meticulously cut to exacting measurements. Glen uses both domestic and imported hardwoods, and no paints or stains are used in the finish. The various colors are the actual colors of the woods, with a protective finish of clear varnish followed by a hard wax.

Glen now lives with his wife, Jan, in New Mexico. In addition to his work as a wood turner, Glen is an accomplished photographer, and their travels throughout the Southwest continue to add inspiration and creativity to his work. ✨





Tal Walton

Tal Walton's spirituality has profoundly influenced his art. His unique style involves the use of three divisions, which symbolize our past, present, and future. The center section of each painting represents the current reality of our lives, and is symbolized by relatively strong colors and clear, distinct lines. In contrast, the colors in the adjoining sections are more muted, the lines less distinct, much like the way we view our past and future.

Tal's paintings are finished with what appears to be high-gloss acrylic enamel. In fact, this is a proprietary formula first used by medieval monks and kept secret for centuries. It is put down in many layers, with elements of the painting added on each successive layer. This creates almost a third dimension to the painting, adding to the ethereal and meditative quality of the image.

"My hope is that the serenity of my painting will draw the viewer in, and the complexity of the work will inspire lingering contemplation. I strive not to depict actual places, but to recreate the universal idea of landscape and time."



"Trinity" oil 26"x 31"



"Time" oil 21"x 18"

Walton studied under a master professor who taught that a good painting is laid out according to a logical symmetry, and this philosophy has influenced Walton in all of his work.

Walton has a unique skill in building frames, intrigued by the complexities of black and gold gilded frames. He was inspired by the elaborately carved and gilded altars he had seen in cathedrals in Mexico, and began placing his finished paintings in his own wonderful gilded creations. Tal's custom made frames are distinctive, in that they are an extension of the painting and become as much a part of the completed work as the painting itself.

Tal recently visited Sorrel Sky Gallery and presented a painting titled "Healing Heart". He created this image in honor of his young daughter, who had recently recovered from major heart surgery. It is a reflection of the importance that family holds for Tal, and many of his paintings are inspired by everyday events in the lives of those closest to him.

Tal was born and raised in Utah, but currently lives in Colorado where he finds balance between his painting and activities with his family. ✨

2008 Calendar

May 2	Durango Wine Experience, 4–6:30 p.m.
May 9	Gallery Walk, 5 – 9 p.m. Featuring jewelry artist Doug Magnus
Sept 19	Colorfest Gallery Walk, 5 – 9 p.m. Featuring jewelry artist Kaizen
Nov 15	Edward Aldrich One Man Show, 6 – 8 p.m.
Dec 11	Noel Night, 5 – 9 p.m.

New Work: “Visionary” by Rory Wagner



For over six years Sorrel Sky has represented Rory Wagner's work. Through this time his work has attracted a wide audience of collectors and art aficionados. This new limited edition by Rory Wagner is a 48 x 30-inch giclée on paper featuring an up close view of a face looking out onto its beholders. With a unique deckled edge, it is available both framed and unframed.

New Jewelry Artist: Jeff Brock



Our newest jewelry artist, Jeff Brock, lives and works in Santa Fe with his wife, sculptor Star York. Jeff's lifelong interest in anthropology, archeology, and geology is naturally evident in his gem and stonework. His jewelry and sculptures reflect an appreciation for the earliest artistic expressions of mankind, found in the effigy, fetish, and ceremonial imagery of Stone Age tribes from around the world.

Gallery Staff Travels to Santa Fe and Taos



Recently our staff visited Santa Fe and Taos, NM to meet with artists represented by the gallery, tour their studios and observe them in their creative environment. It was truly a personalized experience, and all artists rolled out the red carpet, giving the staff a unique opportunity to enhance their connection and relationship. It is with genuine gratitude that we thank them for allowing our staff to grow and learn.

