

Delineated

Four Generations of Artistic Influence



Delineated: Four Generations of Artistic Influence Fact Sheet

Delineated illuminates what is most often a footnote in contemporary exhibitions: the influence of art instruction in the making of artists. The expectation for artists and art institutions to highlight originality, a signature achievement, downplays influence in favor of self-made mythologies. **Delineated** was conceived around the formative influence of art instruction, the variable aesthetic and expressive power of line and color, as well as the growth in expectations for artists to ably contextualize their work. It does so by featuring the work of four generations of art teachers and their students. In the end, this exhibition demonstrates artistic individuality and originality that *honors* influence.

SIZE OF EXHIBITION:

Approximately 175 running feet. Exhibition may be sized to suit your gallery specifications, but the exhibition may not be combined with works from another exhibition.

NUMBER OF WORKS:

37 wall-mounted works. The exhibition includes:

- Display-ready Exhibition Poster, Artist Genealogy Diagrams, Artist Bios and Statements and Artwork Labels (or files can be provided to print new ones)
- Condition Report with installation instructions; notebook travels with exhibition
- Exhibition Catalog (1) travels with exhibition. One Exhibition Catalogue will be provided for the venue to keep.

DURATION OF EXHIBITION:

The exhibition is available for display in 3-month increments to include receipt, unpacking, mounting, dismounting, repacking, and shipping. Extensions can be considered for an additional fee relative to the length of the extension.

ADDITIONAL SUPPORT MATERIAL TO BE PROVIDED BY VENUE:

Signed contract, invitations, mailing, e-vite, press material to appropriate media list, reception, installation/de-installation/repacking, security, onsite insurance with transit, including insurance, to next venue, and a non-refundable deposit/fee of \$3000 – paid at point of booking.

TRANSPORT:

Packed in reusable museum-quality crates

Each venue to provide one-way insured shipping to the next venue.

AVAILABLE ON REQUEST:

High Resolution Digital Image Files of Each Artwork / Press Packet

Extra Exhibition Catalogs / Available at venue expense through: Blurb

ITINERARY:

Clover Virginia Shore Gallery, Abilene Christian University, Abilene, TX; Sept. 30-Oct. 28, 2022 (Pilot)

Available through Oct. 1, 2023 - December 2024

SHIPPING CRATES:

Each crate includes diagrams and instructions for the removal and repacking of works.

Crate #1 @ 63.5" x 69.5" x 11" @ 220 lbs.

Crate #2 @ 55" x 63.75" x 18" @ 211 lbs.

Crate #3 @ 42" x 39" x 12" @ 120 lbs.

Crate #4 @ 37" x 28" x 16" @ 92 lbs. - Allen Smith's Works

Total # of Crates: 4

Total Value of Artwork: \$102,330



Generation 1

Dr. Brent Green

(Top) *Fort Davis*, 1981

Acrylic on canvas, 22" x 26"

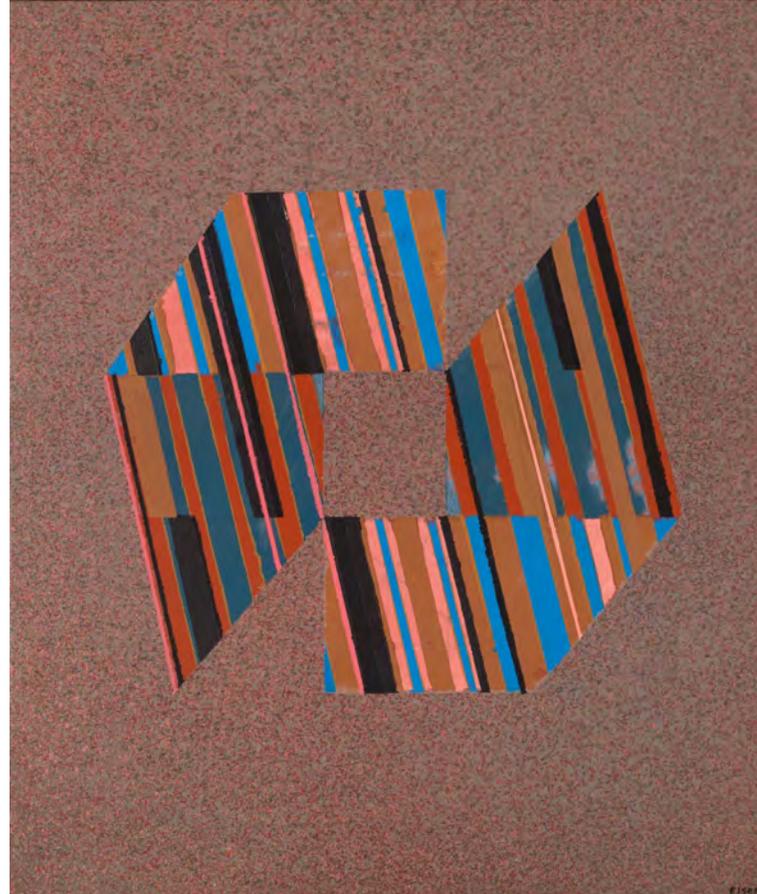
Collection of Dr. Heather Wooten



(Bottom) *North of Brady*, 1985

Acrylic on canvas, 23" x 28"

Collection of Drs. Bill Green and Heather Wooten



Generation 1

James Eisentrager

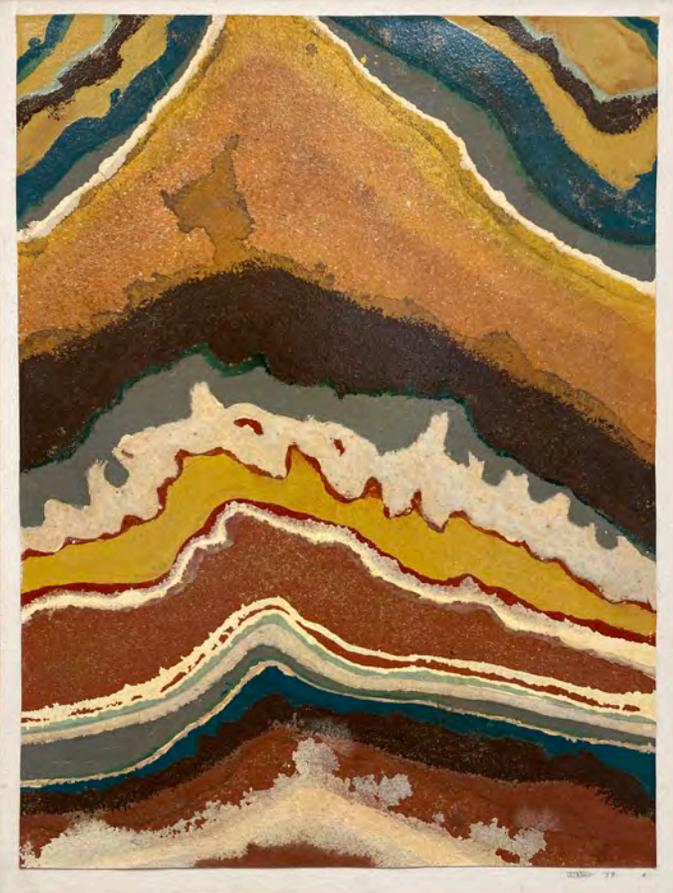
(Left) *Arbee #8*, 1981
Acrylic on canvas, 48" x 41"
Loaned by Kiechel Fine Art
\$4800

(Right) *Arbee #17*, 1981
Acrylic on canvas, 30.5" x 26"
Loaned by Kiechel Fine Art
\$3200

kiechelart.com

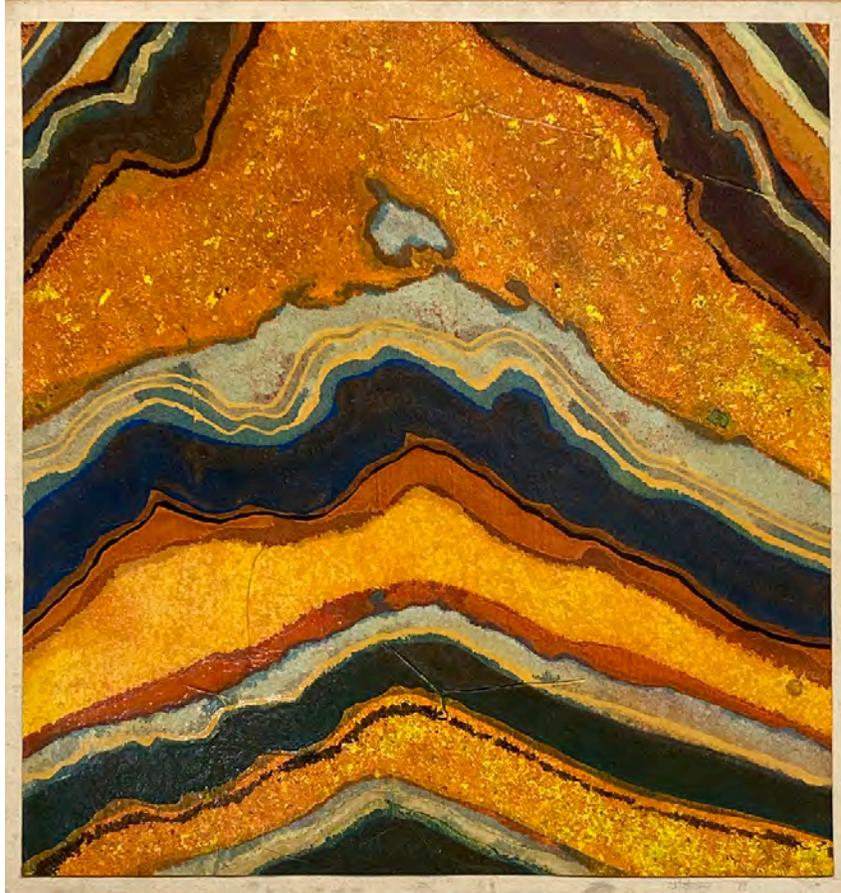
Generation 2

Jeff Tabor



(Left) *Earth Slice*, 1979

Soil, sand, flower petals, sawdust, acrylic and latex paints, Rhoplex, and acrylic polymer on canvas, 40" x 30"
Loaned by the ACU Library



(Right) *Earth Slice II*, 1979

Soil, sand, flower petals, sawdust, acrylic and latex paints, Rhoplex, and acrylic polymer on canvas, 30" x 28.25"
Loaned by ACU

[Jeff Tabor Gallery](#)
[Instagram](#)



Generation 3

Kenny Jones

(Top Left) *Backflow Deluge*, 2008
India ink on panel, 24" x 36"
\$1800

(Top Right) *Net Effects*, 2010
India ink on panel, 24" x 36"
\$1800

(Bottom Left) *Falling Outside*, 2010
India ink on panel, 24" x 36"
\$1800

(Bottom Right) *Untitled 79*, 2013
India ink on panel, 24" x 36"
\$1800



Generation 3

Kenny Jones continued

(Left) *Synth Oblique*, 2014
Acrylic on panel, 36" x 38.5"
\$2000

(Right) *Pattern Juggler's Play*, 2021
Acrylic and graphite on panel,
18" x 24"
\$1500

kennyjonesart.com



Generation 3

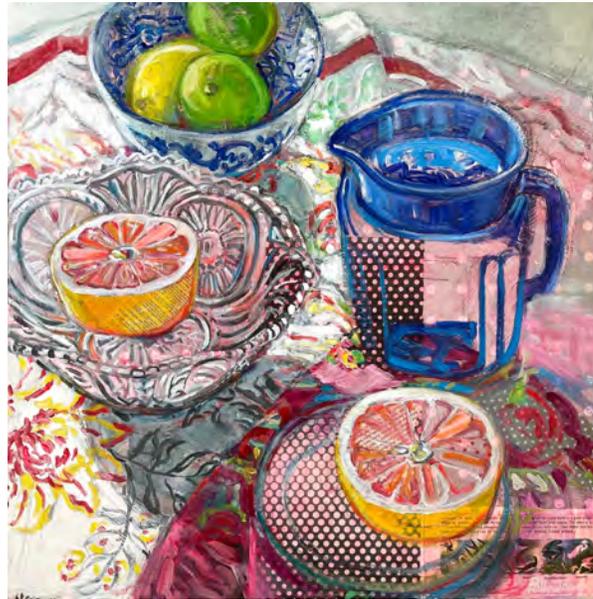
Polly (Compton) Jones

(Left) *Murmur*, 2013
Mixed media on canvas, 40" x 30"
\$1800

(Right) *Artichokes and Plums*, 2015
Mixed media on canvas, 40" x 30"
Collection of the artist

Generation 3

Polly (Compton) Jones continued



(Left) *A Table for Van Gogh's Chair*, 2017
Mixed media on canvas, 36" x 36"
\$1800

(Top Right) *Sweet and Sour*, 2017
Mixed media on canvas, 24" x 24"
\$900



(Bottom Right) *Inside and Outside*, 2018
Mixed media on canvas, 24" x 18"
\$800

pollyjonesart.com



Generation 3

Robert Green

(Left) *Vista*, 2008

Acrylic on paper, 48" x 26.5"
\$3500

(Right) *Darwin and the Beagle*, 2010

Acrylic on paper, 36" x 48"
Collection of the artist



Generation 3

Robert Green continued

(Left) *Early Spring Ascent*, 2011
Acrylic on paper, 48" x 12"
\$2100

(Center) *Deluge No. 2*, 2020
Acrylic on paper, 50" x 16"
Collection of the artist

(Right) *Deluge No. 3*, 2021
Acrylic on paper, 48" x 22.75"
\$3200

robertgreenstudio.com



Generation 4

Allen Smith

(Top Left) *Noumenon 39*, 2018
Oil on canvas, 22.75" x 12.5"
\$2850

(Bottom Left) *Noumenal Landscape:
Mountain Lake with Color Box*, 2018-19
Oil on canvas panel, 19.375" x 24.75"
\$3190

(Top Middle) *Noumenon 47*, 2018-19,
acrylic on paper, 10.75" x 8.75"
Collection of Jana and Dr. Ken
Stephenson

(Top Right) *The Red Serpent*, 2019
Oil on canvas, 32.625" x 23.625"
\$4250

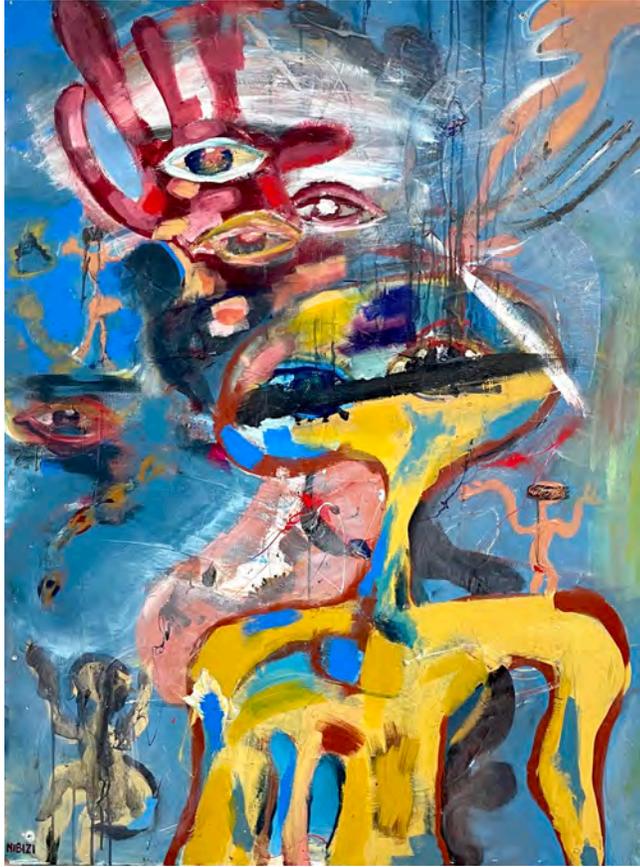


Generation 4

Allen Smith continued

(Left) *Noumenal Landscape: Coastal Color Band*, 2012-14
Oil on canvas, 26" x 22"
\$3500

(Right) *Noumenal Landscape: p. 157 Brn Notebook (Shades of White)*, 2019
Acrylic on canvas, 27.5" x 23.5"
\$3750



Generation 4

Nibizi

(Top Left) *All Eyes on Me*, 2018
Acrylic on panel, 48" x 36"
\$2000

(Top Right) *Can You See Me?*, 2018
Collage and mixed media on panel
48" x 48"
\$2000

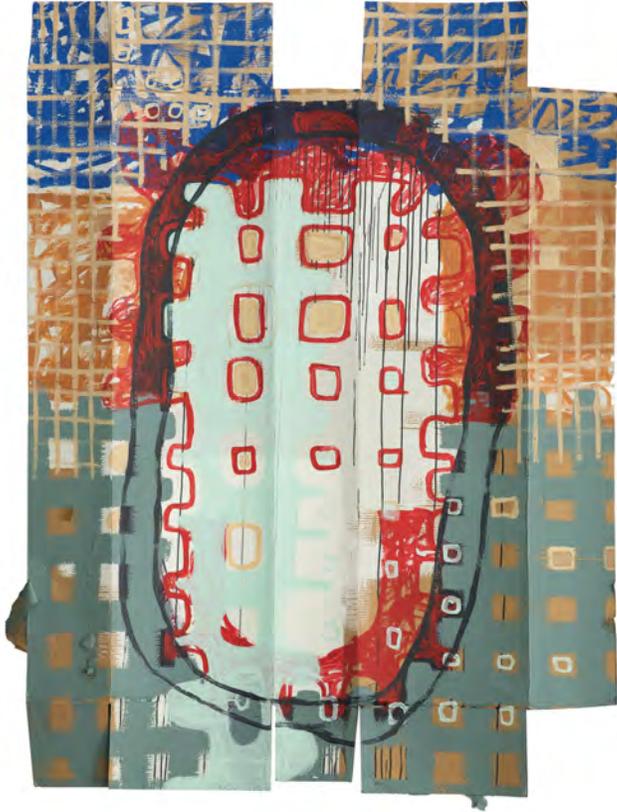


(Bottom Right) *Don't Touch Me*, 2018
Mixed media on panel, 36" x 48"
\$1500

nibizi.com

Generation 4

Jay Hendrick



(Left) *(un)Strange Loop*, 2012
Acrylic on cardboard, 75" x 55"
\$600



(Middle) *Everything is Seriously Funny*,
2013. Acrylic, ink, and oil on cardboard box,
32" x 23" x 4"
\$400



(Right) *Four Paintings, One Stretcher*, 2016
Acrylic on canvas, 29" x 18"
\$600

Generation 4

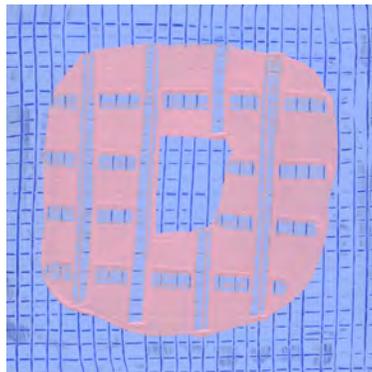
Jay Hendrick continued

(Left) *80 Layers*, 2014
Acrylic and latex on canvas, 36" x 24"
\$500

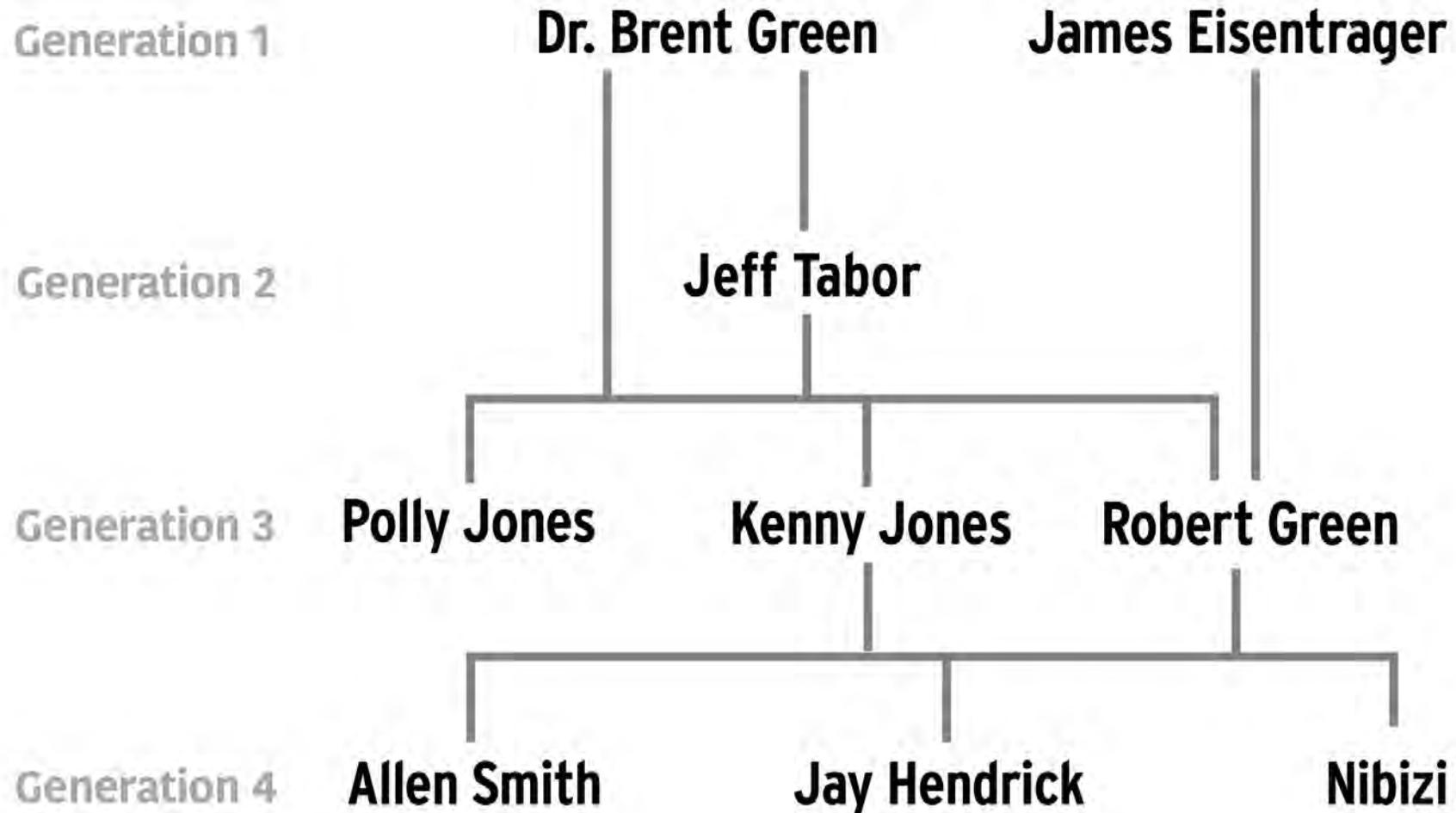
(Top Right) *Tidy Tract*, 2015
Acrylic and oil on canvas, 20" x 16"
\$400

(Bottom Right) *Untitled 71 of 100*, 2013
Acrylic and latex on wood, 6" x 6"
\$90

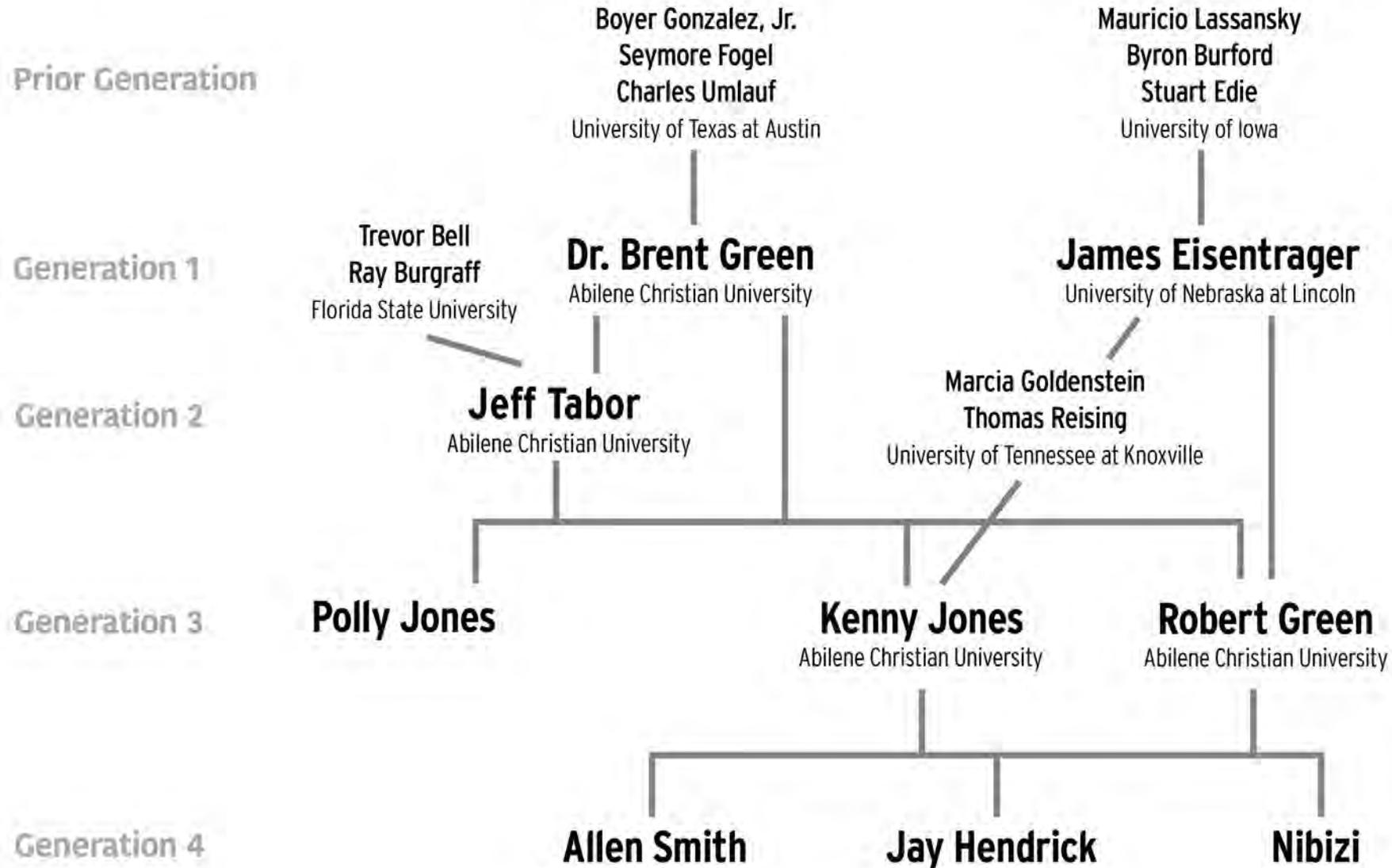
jayhendrick.com



Genealogy of Influence



A Fuller Genealogy of Teacher/Student Influence



Delineated / Artist Biographies

Generation 1

Brent Green (1929-2016) began to develop a passion for art as a public-school student in Baytown, Texas. Following the Battle of Pearl Harbor in December 1941, the entire surrounding area was transformed by wartime activity. Warships, airplanes, soldiers, and anti-aircraft gun emplacements became the subjects of his early drawings. After a stint at Lee College and employment as a draftsman for Humble Oil, Green entered the University of Texas at Austin, where he studied under the renowned Texas artists Boyer Gonzales, Jr., Charles Umlauf, and Seymour Fogel. It was Gonzales, more than any other instructor, that sparked Brent Green's aspiration to become a university art professor.

He completed his BFA degree at UT in 1953. Five years later, Green was hired to join the art faculty at Abilene Christian University (then College). He went on to earn a M.F.A. degree in painting from the University of Oklahoma in 1962, followed by a doctorate in art education from Ohio State University in 1973. In his faculty role at ACU, Green taught classes in painting, drawing, ceramics, art theory and history, served as Director of the Shore Gallery, rose to the rank of professor, and became chair of the Department of Art in 1980, a position he held until his retirement in 1998. For forty years, Green cultivated in his students a deep appreciation for art and the aesthetic. He exhibited energy, integrity and a supreme devotion to his field. He was a member of the Board of Directors and the Advisory Board of the Texas Fine Arts Association. He also held memberships in the American Society for Aesthetics and Art Criticism, College Art Association, National Art Education Association, and the Texas Art Education Association.

James Eisentrager (1929-2002) was born in Alford, Iowa. He received his BA in 1951 from Augustana College in Sioux Falls, South Dakota and, after a few years of service in the U.S. Air Force, earned his MFA from the University of Iowa in 1961. The very same year, he accepted a position teaching art at the University of Nebraska in Lincoln, where his performance was so exemplary that he earned promotion to full professor by 1969. His career at UNL, primarily focused on teaching the disciplines of drawing and painting, lasted until 1996. His art has been exhibited in Kansas City and at the Joslyn Museum of Art in Omaha, Nebraska, as well as numerous universities across the nation. Eisentrager painted representationally until 1968, then his work became more geometric and mathematical, focusing on geometric principles and theories of root rectangles. He admired the works of Velazquez, Rembrandt, Vermeer, Mondrian, and Stuart Davis and held an allegiance with the anti-Expressionist formal tradition.

Generation 2

Jeff Tabor (1951-) was born in Clovis, New Mexico and spent his youth in Artesia, NM. He graduated in 1973 from Abilene Christian University with a BS in education. In 1975, he received his MFA from Florida State University, where he studied with Trevor Bell and Ray Burgraff. Tabor joined the art faculty of Abilene Christian University in the fall of 1975, where he taught painting, drawing, and design for the next nine and a half years. He and his family then spent two years in the Republic of South Africa as missionaries. Jeff spent 17 years in New England prior to returning to live and work in Santa Fe, New Mexico in 2004.

His media include oil, acrylic, watercolor, gouache, collage, and printmaking. He has exhibited extensively in the United States and has won over 25 awards for his work in competitions and art shows. He received various grants from the Cullen Foundation for his work while teaching in Texas. He was awarded the "Alumni Artist of the Year" at Lubbock Christian University in 2017. Tabor's work has received national and international recognition and is among distinguished private and public collections, including Dr. M. G. Buthelezi, Minister of Home Affairs, Republic of South Africa and Senator Jeff Bingaman, Santa Fe, NM. Gallery owner Elizabeth Bradley describes Tabor's work as having "bold colors [with] broad patterns that simplify his subject matters, infusing them with a timeless quality. His landscapes reflect serenity by his masterful use of light, while his Boston cityscapes portray in their daring hues the dynamics of a busy city." Tabor is currently the sole proprietor of Artist LLC and owner of Art Exchange Gallery and Jeff Tabor Fine Art in Santa Fe, New Mexico. He operates the galleries and continues his pursuit of art.

Delineated / Artist Biographies

Generation 3

Kenny Jones (1960-) was born in Plano, Texas. He earned a BFA from Abilene Christian University in 1982 and an MFA from the University of Tennessee in 1986. He lives in Abilene, Texas where he serves as Professor of Art at Abilene Christian University. Jones has received numerous grants and awards for work as diverse as time-based installations, cast concrete sculptures and abstract paintings. Alongside this praxis, he has taught more than 20 different university art courses including art history, art theory, drawing, printmaking, ceramics, painting, design, and sculpture.

His work has been purchased for the permanent collection of The Capital One Group and published in New American Painting Issue #108. It has appeared in numerous group and competitive exhibitions, earning several top honors such as Best of Show. Noteworthy jurors/critics who have selected Jones' art for exhibition and awards include Anna Katz, Assistant Curator, The Museum of Contemporary Art, Los Angeles; Christina Rees, Art Curator for the Moudy Gallery at TCU and Fort Worth Contemporary Arts Gallery; Judy Pfaff, artist; James Surls, artist; Mel Chin, artist; Shamin Momin, Curator, Whitney Museum of American Art; and Lowery Sims, Curator, Museum of Arts and Design in New York.

Polly Jones (1960-) learned early to find beauty in unexpected places. Born Polly Compton in Brownfield, Texas, she grew up in the towns of Littlefield and Plainview. Blessed with creative parents who encouraged her early love for art, she practiced drawing and often turned to art books for inspiration. She also owes a debt to her artist mother and her grandmothers' influence via fad crafts and sewing. Those early experiences helped her develop a "maker" attitude.

For over 40 years Jones has maintained a studio practice with work primarily focused on still life. Domestic life as a source material has helped create a body of work that is intensely personal yet connects with other's experience of the world. Contemporary and Post-Impressionist painters have been important sources of inspiration. In the last decade, her trips to Europe sparked a passion for landscape painting. Whether painting still life or landscape, Jones work is instantly recognizable for its mixed media approach using bold color and collaged ephemera--these are layered together to create images that are full of intensity and joy. Jones has had several solo exhibits in Tennessee and Texas and has participated in numerous group and juried exhibits. Through the wonders of the internet, her paintings are in collections all over the USA as well as many other countries. She is represented by Studio Comfort, The Campbell Collective and is an artist member at The Center for Contemporary Art in Abilene, Texas. Her work has been featured in Create Magazine, Studio Magazine and moo.com blog. She received a BFA in painting from Abilene Christian University. Most important is her family which includes a grown daughter and husband Kenny Jones, an artist and professor.

Robert Green (1957-) was born in Dickinson, Texas. He studied art at Abilene Christian University, completing a BFA degree in 1979. Though his studies there resulted in passions for both painting and ceramics, he went on to earn an MFA in painting from the University of Nebraska-Lincoln in 1983. He is known for his finely crafted abstract paintings, and as a versatile, respected art teacher and mentor. His richly layered and colorful paintings transmute the language of maps into mystical landscapes, narrative evocations of historic journeys, musical passages, and poetic expeditions into space/time. His complex and nuanced works reward viewers by unfolding perceptually and conceptually over time. Though painting has been his primary medium during his career, he has also produced a substantive body of ceramic art, as well as drawings and prints. These works have appeared broadly across the US in over 80 invitational solo or group exhibitions and nearly 100 competitive exhibitions. He has been awarded 13 artist grants in support of his work and has work in the collections of Capital One and Hilton Worldwide. His art has been featured in New American Painting Vol. 14 and Mapping: Motion and Memory in Contemporary Art, an exhibition curated by Sarah Tanguy which appeared at the Katonah Museum of Art. He was also a finalist for the \$50,000 Hunting Art Prize in 2011.

His career as an art teacher began at Abilene Christian University in 1985 and continues to the present. Over that span of time, he has taught 37 different courses, most frequently in the disciplines of painting, drawing, ceramics, and art history, and led groups of students on 19 study abroad experiences. He currently serves as Chair and Professor of Art for the Department of Art and Design.

Delineated / Artist Biographies

Generation 4

Allen Smith (b. 1985-) has maintained an active creative praxis for over a decade. His exhibition record includes numerous solo exhibitions, highlighted by two major installations in 2018 at Untitled 2.0 and the Grants Pass Museum of Art, in 2019 at the Clover Virginia Shore Art Gallery, Abilene Christian University in Abilene, Texas. In 2021, Smith's work was featured as the inaugural exhibition at the newly launched Central Art Gallery in Medford, OR. In 2022, Smith was tagged as the initial artist-in-residence with Hummingbird Estate of Jacksonville, OR. He is one of only two Presidential Scholars in the history of The College of Visual & Performing Arts at Texas Tech University, where he completed his MFA in Painting and Interdisciplinary Media between 2018-2020.

In 2010, he was an artist in residence at the Contemporary (now Post-Contemporary) Artists Center, in Woodside, NY, and in 2017, he was a solo resident at the Morris Graves Foundation in Loleta, CA. He received a teaching award as the 2014 Oregon Rookie Art Educator of the Year for his work at Logos Public Charter School, where he served as Fine Arts Lead Instructor from 2012-2018. He holds a BFA in 2D Studio Art from Abilene Christian University (summa cum laude, University Scholar, E.W Patton Award recipient) and an MAT in Art & Multiple Subjects from Southern Oregon University (magna cum laude, 2012). His artworks are in both private and public collections, including the Jackson County Public Library and Texas Tech University, among others. Smith lives and works in the Rogue Valley of Southern Oregon.

Jay Hendrick (1977-) received a Bachelor of Applied Studies in 2011 and a Bachelor of Fine Arts in 2012 from Abilene University. He studied at the School of Visual Arts in New York City in 2013 and received an MFA from George Mason University in Fairfax, VA in 2015. His work has been shown in the US, England, and Japan. He was featured in New American Paintings Issue No. 106. Hendrick now lives and works in Texas.

Nibizi (1996-) was born Anthia Nibizi in Ngozi, Burundi. Her family moved to Abilene, Texas in 2004, where she grew up and completed her education. Nibizi received her BFA from Abilene Christian University in 2018. Currently, she is an artist-in-residence at the Very Good Arts Gallery in Abilene, Texas.

Delineated / Artist Statements

Generation 1

Brent Green

I am never certain what my own work conveys or what the viewer experiences. I think I would like the viewer to experience a particular emotion or feeling that was mine at the inception of the painting. Ideas are important to me. I do not mean ideas in the abstract sense but ideas with some substance. I will call these ideas images. They are nebulous and highly subjective and often have to do with places, people, and things that have been important to me, sometimes from early childhood. They may be stimulated by photographs, things recently seen, or the work of artists, but they are always more fugitive than specific imagery. They seem to be centered in a feeling or emotion having to do with time and place and particular sensory phenomena, even including the taste and smell of a particular atmosphere. Painting has the power to shape the emotions of the viewer and, in so doing, communicate a dimension of what is distinctively human experience.

James Eisentrager

My work is about structure, composition, proportion, balance and equilibrium. These are not emotions, but they interest me.

Generation 2

Jeff Tabor

The Earth Slice series was inspired by the process as much as an idea to represent nature. Designing a painting with a variety of actual particles from nature—sand, crushed leaves, rose petals, etc.—under a thick layer of polymer or RHOPLEX tm, organizing the particles and the color in a stacked fashion. The particles were glued to layered polymer which was glued to a large piece of thick glass that had been coated with five to eight layers of polymer. When the surface dried, I sanded it to give a smoother surface, then painted acrylic over the back side of the particles. When it was thoroughly dry, I coated the back with multiple layers of paint and polymer to make the surface smoother. Next, I cut off the excess on the edges, then glued the whole thing to a canvas and let it dry for days. After peeling it off the glass I was able to stretch it onto the stretcher bars and finish the edges.

The first time Dr. Brent Green looked at one of my paintings containing dried butterflies, he said, “What is this?” We both just laughed. I enjoyed the process and the result of most of the paintings I made. I admit, some of these non-traditional paintings never made it to the finished stages.

The Cullen Foundation provided funds to buy the RHOPLEX tm, paint, and supplies for this series. I could not have undertaken such a project without those funds, for which I am very grateful.

Delineated / Artist Statements

Generation 3

Kenny Jones

Jones' paintings depict a consilience between microscopic and astronomic patterns of the natural world – quarks, root systems, waterfalls, thunderstorms, solar magnetic fields– these cascade into fractals that spout even tinier rhizomic missives. Jones often paints these with a script liner brush, a delicate tool used by 'old school' sign painters. Jones said of his work, "These are landscapes that manifest a symmetry of scale - large and small collude to open up questions of 'what is artificial or natural'. How we see nature is often very artificial. When in nature I become more aware of my interpersonal clumsiness - this underscores the difference between solitude and loneliness." The chronology of this work shows a journey in seeing the "landscape" from a detached perspective to situating it more internally - The paintings arise from a desire to more clearly see the invisible entanglement of experience and thought within the cultural terrain. Kenny culls images from our media's unconscious, especially tabloid imagery of scientific discoveries – these reflect how we wander through a topography of language, computer simulations, and scientific reports littered with historical pictures. In response to this onslaught, Jones enlarges his small, personal sketchbook drawings onto the historical surface of easel painting. Jones' painting wanders between private musings and ancient styles and techniques of calligraphy rolled into contemporary appropriation. One may catch glimpses of digital simulations from astronomy and microbiology colliding with antique Islamic script, old masters' restless ships navigating hallucinogenic dreams and diagrams. Kenny strives to show how we restlessly make and explore places without ever finding our own. He hopes you enjoy a stroll through a psychological landscape with all the attendant complexities and delights of an old-growth forest, that is this art exhibit.

Polly Jones

I begin by painting from life, intently looking at the objects I have set up. The paintings come from gratitude and a longing to practice mindfulness in a world where I find contemplation is becoming more difficult. The still life setups are composed of daily life–finding energy and delight in ordinary moments and objects. I often include ephemeral flowers or fish, or overlay drawings of weeds. These are reminders of the fleeting quality of life. During this troubling time, my work is an attempt to hold the good while acknowledging the imperfection in our world. Sometimes I wonder if I'm fiddling while Rome burns.

Paint and paper are combined on canvas to create a surface that invites a close look. I use printed paper and vintage ephemera such as map fragments, ledger paper, hymns, old mortgage fee charts, poetry, and Little Golden Book Encyclopedia pages for children. This is a way of putting other voices and viewpoints within the image. The use of old school paper is a holding space for analogue which I find important because of the overwhelming amount of information in our digital age. The collage elements also serve to open the work for alternative narratives and connections. Intense color, light, pattern, and texture are a focus that drive me on this creative journey. Grappling with all these ingredients feels like a serious and joyful form of play. The polka dots refer to faith in atoms, spirit, pixels, and all the things that are hard to see that pervade the physical world.

Robert Green

The most consistent feature of my art is the abstract language that vivifies it. That language consists of the immense variety of markings found within the history of cartography. Maps are semiotic documents; their marks, emblems, and imagery are designed to accurately represent and inform. But that is not the intention of my work. My work confuses things by using the language of maps to represent things it is seemingly ill-suited to.

This strategy of defamiliarization, applying something within a foreign context, is a theoretical concept that is always at play in my work. And it always results in a palimpsest: one text (map markings) layered atop another text. In the works included in this exhibition, I have placed map texts into service in one of two ways: 1) to mimic the character and tradition of Chinese landscape painting and 2) to "represent" historically significant journeys in narrative and episodic ways. The resulting works are complex, ambiguous, and fascinating in their implications.

Delineated / Artist Statements

Generation 4

Allen Smith

I try to paint with curiosity and patience. It often takes me multiple years of on/off cycling attention to move an artwork fully through its myriad creative stages to maturation. The theoretical foundation of the works in this show has roots in philosophy, psychology, and religion. My interest in the landscape and horizontality stems from my lifelong dialectic relationship between the coastal mountain ecosystems of the Pacific Northwest and the vast plains of West Texas.

Jay Hendrick

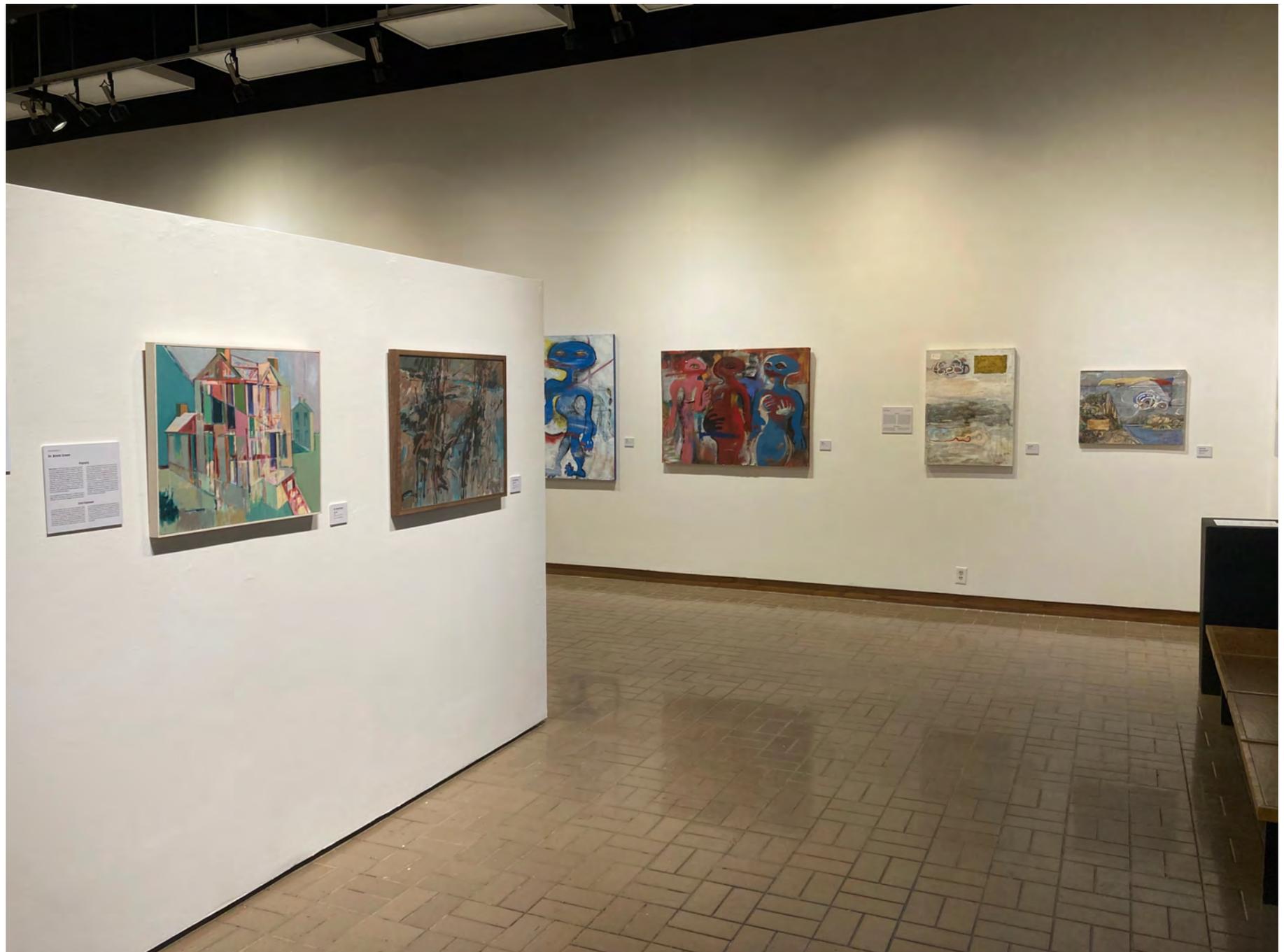
I make work that asks questions about the value of value. To ask these questions I make paintings. Those paintings are put through different methods to analyze their value including multiples, microscopy, digitization, performance, and erasure. My visual vocabulary uses grids and color. The grid is a reliable and stable form. I test that form in order to assess its value. The color palette is intuitive but takes cues from high and low culture. Pop music or drunk tank pink, colluding and colliding with cave-born ochers and siennas.

Nibizi

These artworks specifically reference society's view of women as objects/accessories for men to use as they please. I was heavily moved by the 'Me Too' movement and the bravery all those women showed by speaking out against their abusers and thereby opening a space for other women to speak up for themselves. These images depict how women's bodies are always being watched, touched, and used without a thought to the emotional, physical, and mental toll of these actions, as simple as catcalling to the extreme sexual abuse. In these images, you see that figures are surrounded by eyes and hands moving all over the body, signifying the abuse others.

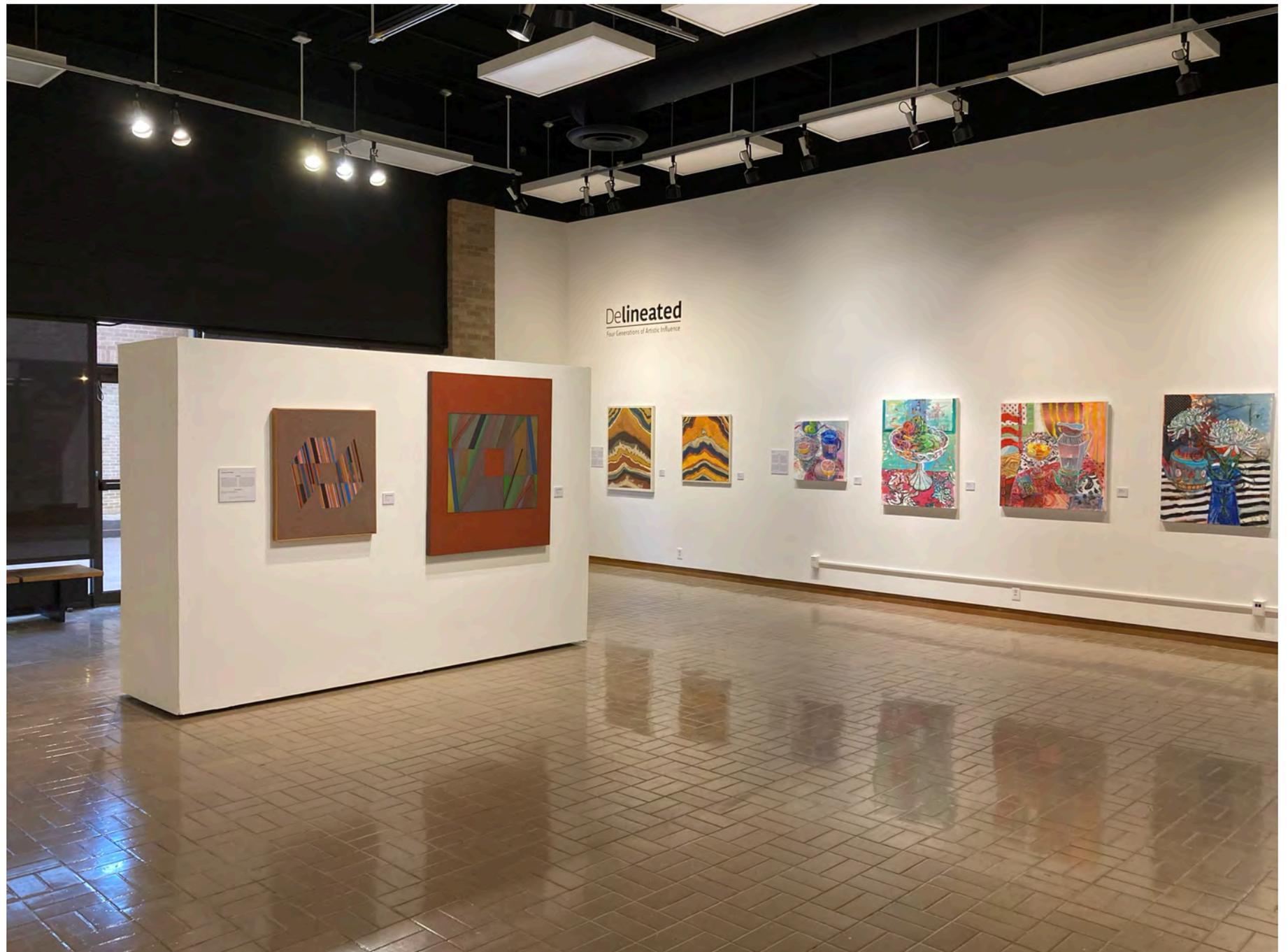
Delinedated

Installation Views



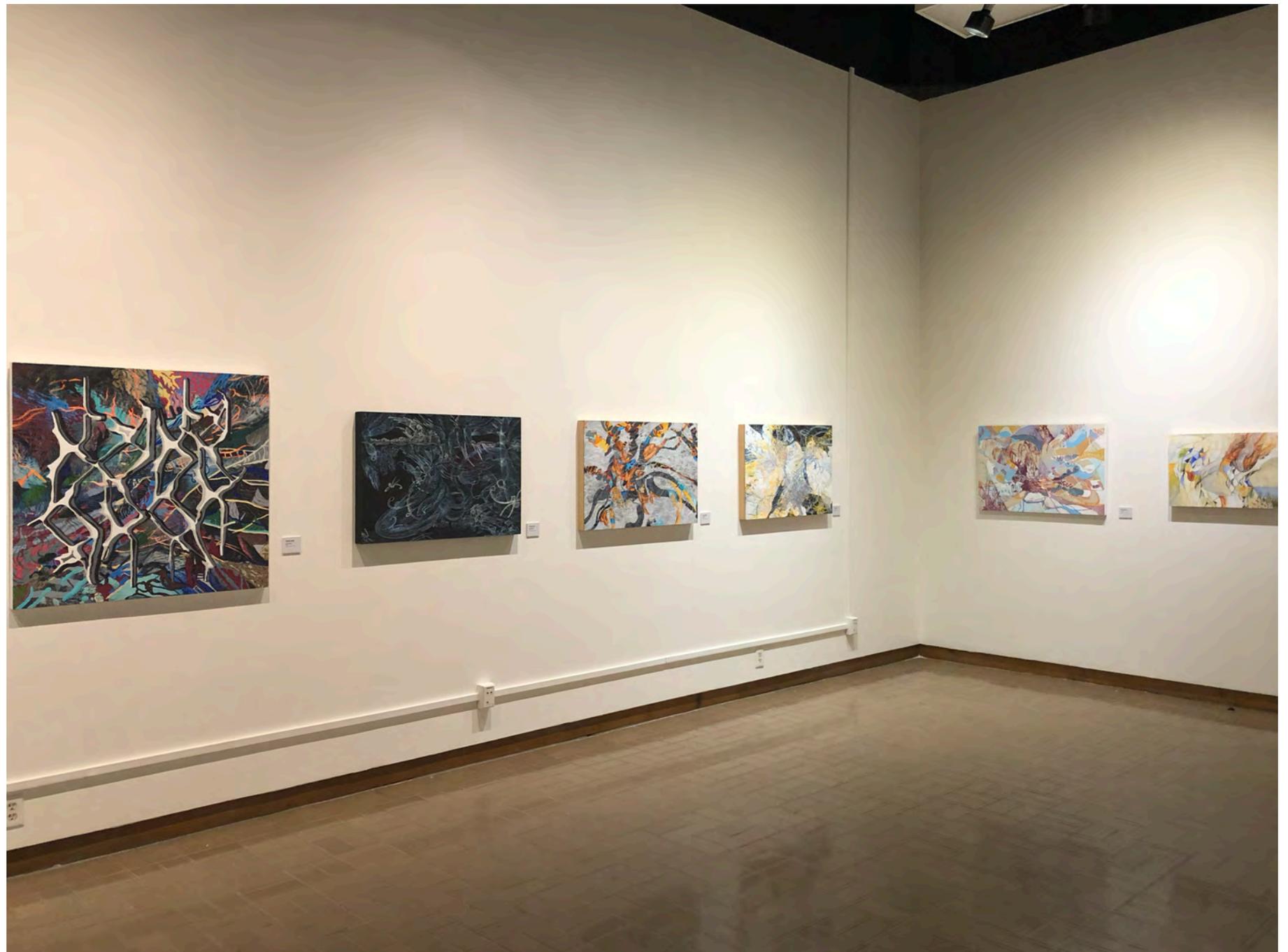
Delineated

Installation Views



Delinedated

Installation Views



Delinedated
Installation Views



Delineated

Installation Views



Delinedated

Installation Views

