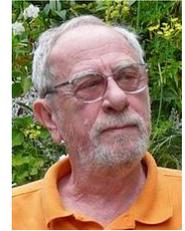


# Jesse Allen

- British-American, b. 1936 in Nairobi, Kenya
- degree in modern languages, St. Edmund Hall, Oxford, England; also studied at University of California, Berkeley
- Lives and works in El Salvador

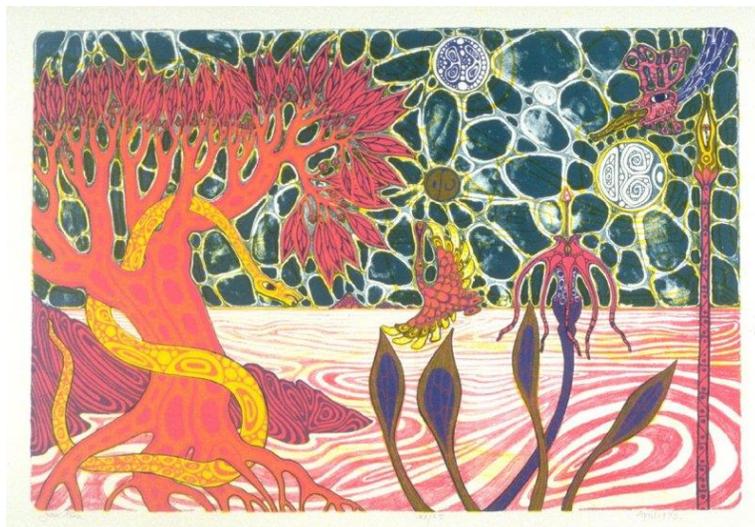


## Body of Work

Jesse Allen has been active primarily in the Bay Area with his painting and printmaking. His richly detailed techniques create a visual maze to follow through his narrative compositions, which he calls "sacred dreams of nature." Allen's personal mythologies denote symbolism to each individual plant, creature, and earth form in his pieces. Allen takes most of his imagery from the landscape of Kenya, where he was born and lived until his late teens. Allen cites the two years following his graduation, spent living in Milan, as fundamental to his development as a painter. Self-taught in art, Allen moved to the United States to teach, and eventually left his post as a language professor at Stanford University to pursue painting full-time.

He stated, "The ritual of colors fascinates me, its laws and secrets. I feel that I am making spells. I want to use my colors in such a way that they say unexpected things, even impossible things, but easily and gracefully. . . I want mine to be brilliant and clear, but yet to go sensually together. My colors must give life. The same with lines. The same with patterns and designs. When I draw a line out along the paper, I want it to be new and yet naturally there, happily there, absolutely clear and unequivocal."

Jesse Allen has had work in exhibitions at the San Francisco Museum of Art, the Palace of the Legion of Honor, Palm Springs Desert Museum, Oakland Museum of Art, the Peninsula Museum of Art in Burlingame, CA; the Taft Museum in Cincinnati; Museum Gallery, Alberta College of Art's Museum Gallery in Calgary, Alberta, Canada; and The



International Triennial Competition of Print in Osaka, Japan. Allen exhibited in the Vorpal Galleries (San Francisco, Chicago, New York SoHo, Laguna Beach, Palo Alto) for many years, and is currently represented by the Chandler Gallery in San Francisco. His work is in the permanent collection of the Fine Art Museums of San Francisco, among others.

1973, *Perverse Image of Christ*, color lithograph, Fine Art Museums of San Francisco

**Jesse Allen** (American, b. 1936)

*White Elk under the Moon of the Huntress*, 2010

Watercolor and Prismacolor on paper

Collection Nerman Museum of Contemporary Art, 2010.25



Jesse Allen's richly detailed techniques create a visual maze to follow through his narrative compositions, which he calls "sacred dreams of nature." Never working with a preliminary sketch, Allen builds depth in layers like a director with several theatrical scrims. In addition to Medieval European art and calligraphy, anthropological references emerge in his process, from pre-contact Central American sculpture, Australian dream time, and African landscape. Illuminated with an inner radiance, the objects and figures have no shadows or reflections from external light. Religion informs Allen's work, as he is looking to represent the soul, using brilliant colors to dazzle the eye so viewers forget the physical world and enter the work with a meditative state. He tries to paint the land as if it were a living organism, and animals have human aspects. He stated, "The ritual of colors fascinates me, its laws and secrets. I feel that I am making spells. I want to use my colors in such a way that they say unexpected things, even impossible things, but easily and gracefully. . . I want mine to be brilliant and clear, but yet to go sensually together. My colors must give life. The same with lines. The same with patterns and designs."

Born in Nairobi, Kenya, Jesse Allen studied at the University of California, Berkeley, and graduated with a degree in modern languages, St. Edmund Hall, Oxford, England. He is now living and working in El Salvador.

# Tomory Dodge

- American, b. 1974 in Denver
- Lives and works in Los Angeles
- 2004 MFA from the California Institute of the Arts; 1998 BFA from the Rhode Island School of Design, Providence, and in 1997 he participated in the European Honors Program through RISD in Rome, Italy



## Body of Work

Dodge explores what he calls the "collisions between nature and culture, or fantastic sites that seem located on the very edge of society's reach." The paintings emerge from the space between narration and abstraction. His colors are often dark and mysterious, prompting us to question these shaded grottoes on the edge of the real and the artificial. These scenes of seemingly abandoned spaces and inscrutable landscapes, punctuated with litter, discarded objects, and other oddities, complicate and muddle interpretation. Dodge sums it up when he notes, "I feel that beyond any ideas that may be evoked by my work, in the end, I am really interested in paint. I see one of the central 'mysteries' of painting to be the ability of a drip or blob or brush stroke to become a tree or a cloud or anything else."

His work in solo exhibitions at Taxter and Spengermann, NY, and he has been included in group exhibitions across the country. He participated in the 2005 *Beyond Bounds: Gold Rush* fundraiser at JCCC, and he is represented by ACME in Los Angeles and CRG in New York.



(2005, *Sargossa Sunset*, oil and gold leaf on canvas)



(2004, *Tree*, oil on canvas)



(2004, *Hide Out*, oil on canvas)

**Tomory Dodge** (American, b. 1974)

*Wasteland*, 2007

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2007.70



Tomory Dodge produces what he calls "collisions between nature and culture, or fantastic sites that seem located on the very edge of society's reach." Litter and garbage, dilapidated buildings, grimy tunnels, and polluted seascapes are common subjects in his paintings. In *Wasteland*, the rhythm of horizontal stripes is broken up by drips of thick impasto suggesting floating debris, while the vertical brushstrokes are reminiscent of gently flowing waterfalls. The artist's brushwork scintillates across the surface, loaded with a myriad of rainbow colors, which may suggest oil spills, or more optimistically, the calm after a storm. The composition is darker in the foreground, creating a sense of depth and evoking an illusion of horizon and bright sky above. We are left to use our imaginations to create the landscape, however, and the artist states, "I feel that beyond any ideas that may be evoked by my work, in the end, I am really interested in paint. I see one of the central 'mysteries' of painting to be the ability of a drip or blob or brush stroke to become a tree or a cloud or anything else." Based in Los Angeles, Dodge participated in the inaugural exhibition at the JCCC Nerman Museum of Contemporary Art, *American Soil*, in 2007/2008.

Dodge was born in Denver, and he graduated in 2004 with an MFA from the California Institute of the Arts. In 1998 he earned a BFA from the Rhode Island School of Design, Providence, and in 1997 he participated in the European Honors Program through RISD in Rome, Italy.

**Tomory Dodge** (American, b. 1974)

*Lost and Found*, 2004

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2005.20

Gift of The Buddy Taub Foundation, Dennis Roach, Director

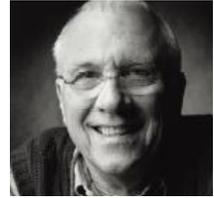


Bright patches of light filtered through the shadow trees create a scintillating surface, and we stare into the painting as we would a Magic Eye print. Emerging from the shadows is a reclining skeleton on the forest floor, the canteen next to the remains was not enough to save this lost individual. The spectrum of paint colors loaded into each brush stroke capture our attention as much as the grisly narrative.

Tomory Dodge produces what he calls "collisions between nature and culture, or fantastic sites that seem located on the very edge of society's reach." Litter and garbage, dilapidated buildings, grimy tunnels, and polluted seascapes are common subjects in his paintings. The only people inhabiting his eerie scenes are themselves remains of the living, remnants of human society. Dodge participated in the inaugural exhibition at the JCCC Nerman Museum of Contemporary Art, *American Soil*.

# Keith Jacobshagen

- American, b. 1941 in Wichita, KS
- Studied at the Art Center College of Design in Los Angeles; BFA at the Kansas City Art Institute, 1965; 1966 MFA from the University of Kansas
- Lives and works in Lincoln, NE



## Body of Work

One of Nebraska's best-known living painters, Keith Jacobshagen creates vast panoramic views of his local landscape. "I'm a Midwesterner who has stayed put to make sense of where I live," says Jacobshagen. Through their trademark low horizons and wide, dominant skies, Jacobshagen's paintings elicit a variety of emotions inspired by the Midwestern countryside.

His method is to go outside directly to his subject matter three days out of each week, regardless of the weather. He is a great believer in routine and repetition, believing commitments are the core of his creativity. At the site, Jacobshagen takes notes that include exact time and location as well as other intangibles such as wind levels and smells. Though when Jacobshagen moves into the studio his paintings increase in size, each work maintains the same freshness of life as those painted in the field. The vantage point is placed above eye level in the majority of his work. He stares long and hard at the view he wants to paint, believing that the longer he looks the more he will see, and then begins to sketch, applying thin layers of watercolor over the narrow stripe of graphite that defines the distant horizon. He prefers the "Zen-like" quality of watercolor, but also uses pastels. Later, he created the larger oil paintings in the studio, although for many years he did *plein-air* painting, completing the work on site.

His interest in panoramic views began in his childhood when he flew in airplanes with his father, who was a test pilot for an aviation company in Wichita. Jacobshagen trained as a graphic designer and illustrator at the Kansas City Art Institute and then worked in the Contemporary Design Department of Hallmark Cards. In addition to being a professional painter and graphic artist, Jacobshagen is a Professor of Art at the University of Nebraska in Lincoln.



(1991, *Crow Call Near the River*, oil on canvas, Nelson-Atkins Museum)



1993, JCCC Gallery of Art exhibition

**Keith Jacobshagen** (American, b. 1941)

*Between Bennet and Palmyra, 6.18.05, 2005*

Oil on paper

Collection Nerman Museum of Contemporary Art,  
2015.60

Acquired with funds provided by the Barton P. and Mary D. Cohen Art Acquisition Fund of the JCCC Foundation



**Keith Jacobshagen** (American, b. 1941)

*Salt Valley - Early Evening and The Drive with Paula 73 Degrees*

*Possible Rain, 1988*

Oil on board

Collection Nerman Museum of Contemporary Art, 2015.51



One of our region's best-known living painters, Keith Jacobshagen creates vast panoramic views of his local landscape. He said, "I'm a Midwesterner who has stayed put to make sense of where I live." Through their trademark low horizons and wide, dominant skies, Jacobshagen's paintings elicit a variety of emotions inspired by the Nebraska countryside. Here he notes his location in Lancaster County, which includes the Salt Valley Lakes, and he was with his wife and fellow artist Paula Day. He is a great believer in routine and repetition, and commitments form the core of his creative process. At the site, Jacobshagen takes notes that include exact time, temperature and location as well as wind levels, birds, weather conditions, even smells. Later, he paints larger oil compositions in his studio, although for many years he completed works on site. In 1993, the former JCCC Gallery of Art presented a solo exhibition prior to the Nerman Museum opening. The Nerman Museum also owns his large 2002 oil on canvas painting *Slow Melt with Crows* and his 2004 oil on panel *Platte River Blush (Low Water, Four Crows)* both currently on view in the Regnier Center 1st floor collection focus area.

Keith Jacobshagen was born in Wichita, Kansas, and taught painting at the University of Nebraska, Lincoln for around thirty years. He is currently based in Lincoln. Jacobshagen studied at the Art Center College of Design in Los Angeles, and then he trained as an illustrator and graphic designer at the Kansas City Art Institute where he earned a BFA in 1965. He worked at Hallmark Cards, Kansas City, Missouri, and then received his MFA from the University of Kansas in 1966.

# Sylvia Mangold

- American, b. 1938
- lives and works in Washingtonville, New York
- 1961 BFA Yale, studied at Cooper Union, New York



## Body of Work

Sylvia Plimack Mangold is an American artist known for her representational interiors and landscapes; she works in paint, printmaking and drawing media. Early in her career, Plimack Mangold began painting pictures of wooden floors, searching, she has said, for “visual consistency” and “a structure of a system that defined space.” In order to keep focused on literal space, she sometimes included in her compositions the image of a ruler or of masking tape defining a rectangle. Illusion became a “by-product” of her investigation of three-dimensional space. After leaving New York City in 1971, she and husband Robert Mangold moved first to the Catskill Mountains and then to the Hudson River Valley. It was there that Plimack Mangold began painting landscapes, allowing three-dimensional space to become the pure goal of her work. Though in method and spirit her art is traditional, heir to that of nineteenth-century painters, the fact that she came into her own at a time when abstract expressionism was occupying much of the attention of the international art world instilled her approach with a very modern intellectual rigor. It is this seeming paradox that makes her landscapes so powerful. “Plimack Mangold’s intention is not either/or,” Kathan Brown wrote in her 1999 book *Why Draw a Landscape?* “She can intend to investigate painting as a process, and she can also intend to observe the trees. In pursuing these two approaches simultaneously, she has hit on a way of painting that is distinctly hers.”

Sylvia Plimack Mangold is represented by Alexander and Bonin in New York and by Annemarie Verna Gallery in Zurich, Switzerland. Her work is the collections of more than fifteen American museums, including the Nelson-Atkins Museum, Museum of Fine Arts in Boston, Art Institute of Chicago, Dallas Museum of Art, Whitney Museum of American Art and the Museum of Modern Art in New York, the Walker Art Center in Minneapolis, and the Yale University Art Gallery in New Haven, CT. She began exhibiting her paintings in the late 1960s and her work has been the subject of more than thirty solo exhibitions, including three museum surveys each accompanied by a monograph: Madison Art Center (1982), Wesleyan University and University of Michigan (1992), and Albright-Knox Art Gallery (1994). *Solitaire*, a 2008 exhibition at the Wexner Center for the Arts at Ohio State University, included approximately twenty paintings by Plimack Mangold in juxtaposition with bodies of work by Lee Lozano and Joan Semmel. A solo exhibition of her work was shown at Alexander and Bonin in the Spring of 2012. In 2013, Plimack Mangold had a solo exhibition, *Landscape and Trees*, at the Norton Museum of Art in West Palm Beach, Florida.



1977, *Ruler Reflection*, acrylic on canvas, 60 x 24" Nelson-Atkins Museum Collection

# Joshua Marsh

- American, b. 1973 in Pennsylvania
- 1997 MFA Yale University, 1995 BFA Washington University in St. Louis
- Lives and works in Beacon, NY
- [www.joshuamarsh.com](http://www.joshuamarsh.com)



## Body of Work

Joshua Marsh creates paintings and drawings, and is known for his large vocabulary of mark-making, being able to move from masterly draftsmanship to the cartoony, from subtle shading and tonal shifts to tiny squiggles and scribbles in the blink of an eye. - *Widewalls*. In the 2010 issue of *New American Paintings*, he stated, "The starting points for my paintings are varied. Some begin with the observation of an existing object, some with a relation of three or four colors, others with a sketch of an invented form. The process of making them is one of continuous revision. Forms are painted over, objects change shape and point of view, the colors of shadows become the color of things, and things become areas of light. Sometimes led by impulse, sometimes by the logic of perception, the image takes shape." In 2016 Marsh spent two months as an artist in residence in the Troedsson Villa in Japan, which is located on the grounds of a former temple in Nikko, a city north of Tokyo and a UNESCO World Heritage site. Aspects of a moss garden there date back centuries, and its rock walls, indigenous plants, stream and pond fostered the vocabulary for Marsh's newest graphite drawings.

Marsh's work is included in the collection of the Pennsylvania Academy of Fine Arts Museum. His paintings and drawings have been included within exhibitions at Underdonk, Brooklyn, NY; Tibor de Nagy, New York, NY; Industry City, Brooklyn, NY; Cerulean Arts, Philadelphia, PA; Geoffrey Young Gallery, Great Barrington, MA; Teckningsmuseet, Laholm, Sweden; New Britain Museum of Art, New Britain, CT; Kate Werble Gallery, New York, NY; CTRL Gallery, Houston, Texas; NADA Miami, among others, and has had four solo exhibitions with Jeff Bailey Gallery in New York, NY and Hudson, NY. In 2015 his paintings were included in the American Academy of Arts and Letters Invitational Exhibition of Visual Arts. He is currently showing with Mother Gallery, Beacon, NY.



2019, *Oak*, graphite on paper, 6 x 7.5"



2014, *Lemon Extract*, oil on panel, 9 x 11" Collection PAFA

# David Melby

- American, b. 1942 – d. 2014
- studied at the Instituto Allende in San Miguel, Mexico; Kansas City Art Institute, 1967 BFA Wichita State University; 1970 MFA University of Nebraska
- Lived and worked in Leavenworth, KS

## Body of Work

David Melby's work depicts an inner landscape of poetic space, rather than a specific place. Melby prefers " ... to paint without a preconception about the outcome of the painting, letting the work evolve and become by the combining of observed and idealized forms, imagination and intuition." Melby taught at Iowa State University, the Nelson-Atkins Museum, the Kansas City Art Institute, Rockhurst College, the United States Federal Penitentiary and Saint Mary's College (now University of Saint Mary), Kansas.

His work was featured in exhibitions at Western Illinois University; New York University; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln; Sioux City Art Center; Mitchell Museum; Joslyn Art Museum; Nelson-Atkins Museum; Des Moines Art Center; Wichita Art Museum; Gwend Jay Gallery, Chicago, 1989; and the Sandzén Museum, Lindsborg, KS, 2005. The Museum of Nebraska Art, Kearny has several works in their permanent collection.



1981-1982, *Untitled (lightning)*, oil on paper, 11 × 14", Museum of Nebraska Art

**David Melby** (American, b. 1942 - d. 2014)

*A Sweep of Wind and Rain from the West*, n.d.

Oil on board

Collection Nerman Museum of Contemporary Art, 2015.90

Acquired with funds provided by the Barton P. and Mary D. Cohen Art Acquisition Endowment at the JCCC Foundation



Working on a farm in rural Leavenworth, Kansas, for much of his career, artist David Melby witnessed the dominance of sky over land. For those local individuals familiar with spring weather in Kansas, a scene such as this would send them swiftly indoors to seek shelter. On either side of the composition a worn path leads our eyes back toward the torrential rainstorm obscuring the horizon. Diagonals in opposite directions indicate strong winds and severe weather. We see that the sun must be shining through the smoky clouds, however, in the spot of bright green field in the middle ground, enhancing the dramatic effect in the painting. In many of Melby's works, he depicted an inner landscape of poetic space, rather than a specific place. Melby preferred "to paint without a preconception about the outcome of the painting, letting the work evolve and become by the combining of observed and idealized forms, imagination and intuition." His serene *Skyscape* from 1987 is also in the Nerman Museum's collection, and it is on view in the 1st floor Regnier Center hallway.

David A. Melby was born in Wichita, Kansas and attended the Kansas City Art Institute. He earned a BFA in 1967 from Wichita State University and a MFA in 1970 from the University of Nebraska. He completed additional studies at the Instituto Allende in San Miguel, Mexico.

# Dylan Mortimer

- American, b. 1979
- Lives and works in Kansas City
- 2006 MFA, School of Visual Arts, NY; 2002 BFA in Painting, Kansas City Art Institute
- [www.dylanmortimer.com](http://www.dylanmortimer.com)



## Artist's statement

My work explores how private faith functions in the public sphere. It investigates the role of private faith outside of the self. I aim to explore the boundaries of faith by blurring the lines where public expression is permitted and prohibited. My challenges lie in what it means to carry an individual belief into a world where everyone believes different things. I try to navigate somewhere between the boundaries of propaganda and censorship. My goal is to spark dialogue about a topic often avoided, and often treated cynically by the contemporary art world. I employ the visual language of signage and public information systems, using them as a contemporary form of older religious communication systems: stained glass, illuminated manuscripts, church furniture, etc. I balance humor and seriousness, sarcasm and sincerity, in a way that bridges a subject matter that is often presented as heavy or difficult to deal with. I'm not interested in simply reporting my own beliefs. I'm more concerned with how those beliefs relate to anyone else. I am interested in presenting ideas and issues of faith in a way that will cause the audience to question their assumptions and beliefs. The intent of the work is not to provide answers, but to create questions that allow the viewer to confront their religious and spiritual feelings.

## Body of Work

Mortimer was a 2009 Charlotte Street Foundation Fellow, and he has presented solo exhibitions at the Kansas City Jewish Museum of Contemporary Art and the Cube at Beco. His 2002 exhibition at Leedy-Voukos *For Your Own Safety* dealt with the parameters of faith in contemporary culture. Mortimer has also completed multiple public art installations throughout the country; his Avenue of the Arts temporary public art installation in 2004 was also featured as part of the 2004 Pierwalk in Chicago. In the 2006-2007 installation *Iconoclasm*, part of "South Bronx Contemporary: Longwood Arts Project's 25th Anniversary," Mortimer's *Prayer Booth*, a copy of an aluminum phone booth outfitted with a pull-down knee rest, and his *Portable Kneeler* with red and yellow construction-site graphics, paid homage to the religious art of the heavily Hispanic and Roman Catholic borough.



**Dylan Mortimer** (American, b. 1979)

*Airway Clearance*, 2015

Foam, corrugated plastic, paint, glitter

Collection Nerman Museum of Contemporary Art, 2016.09



*Airway Clearance* is a dazzling pop-art depiction of inverted bronchial tubes covered in red glitter. The bronchial tube imagery appeared in a number of Mortimer's recent works on paper and sculpture in a solo show at Leedy-Voukos Art Center in Kansas City, titled *Cure*. The artist had been suffering from cystic fibrosis for 36 years, he had lived his predicted life expectancy, and his work became more autobiographical than ever before. He had started taking an experimental drug, improving his outlook, and in late 2016, Mortimer successfully benefited from a double lung transplant. In his passionate artist statement written one year prior, Mortimer wrote: "I am searching for a cure. For my body. For my mind. For my soul. For my spirit...I want to see the 95 percent (that) many scientists claim is there but we can't see. I want to fix my eyes on the unseen. I want to see what is real. Understanding the Higgs Boson could explain how we exist with the discovery of the 'God Particle.'" This work is imbued with the intensity of Mortimer's belief in God with his hope in scientific miracles.

Based in Kansas City, Dylan Mortimer graduated from the Kansas City Art Institute with a BFA in 2002 and the School of Visual Arts, New York, with an MFA in 2006. The Nerman Museum hosted his solo exhibition in 2013 *Illuminate*, featuring three interactive halo sculptures mounted to the wall in the New Media Gallery.

# Jason Needham

- American, b. 1971
- 1997 BFA in Painting, University of Kansas
- Lives and works in Kansas City KS



## Body of Work

Throughout his career, Jason Needham has worked in fields ranging from commercial screen printing, stained glass window production, art museum security, and art education, each of which has informed his art practice. Needham's early career focused on comic-style Pop Art paintings, a process he describes as "just having an idea and executing it. There were no real surprises." Although this body of work became a popular component of his shows and exhibits, Needham cites the arrival of his daughter in 2011 as a turning point. It was then that he embarked on a quest to complete 10 plein air pieces inspired by his environment. In late 2018 he was awarded a Pollock-Krasner Foundation's grant which enabled him to pursue his landscape projects more ambitiously. His plans included renting a vehicle large enough to allow him to transport bigger canvases with him into the woods so he can continue creating work in situ but on a grander scale. He also expanded his territory beyond the outskirts of Lawrence and into central Kansas. Places like Kanopolis and Wilson State Parks "have a lot of romance for me," he remarked. Needham's recent landscape paintings reflect his longstanding interest in impressionism, post-impressionism, and early American modernists like Marsden Hartley. The scenery he selects is familiar: still life or interior compositions taken from his home, forest scenes just off the beaten path, a pocket of woods with an interstate, parking lot, or air-conditioned retreat close at hand. Works in the recent series were created from a combination of painting and drawing plein air studies along with photographic references.

Needham's artwork has been featured in solo and group exhibitions at venues including Zip 37 in Denver, CO; The Arvada Center for the Arts and Humanities, CO; Lawrence Arts Center, KS; the Bunker Center, Kansas City Artist's Coalition, and The Late Show, Kansas City, MO. His paintings and screen prints are featured in private art collections throughout the United States.

**Jason Needham** (American, b. 1971)

*Entanglement*, 2019

Acrylic on canvas

Collection Nerman Museum of Contemporary Art, 2019.34

Gift of the Jedel Family Foundation



Trading the confines of a traditional studio for a stretch of brambly woodlands outside his parents' home in Lawrence, Kansas, Jason Needham embraced the process of his work rather than the product. The artist's reverence for the natural world is manifest in the densely verdant landscape paintings he creates. Reflecting on the deeper purpose behind his work, one might be reminded of Henry David Thoreau and his own mission of self-discovery at Walden Pond. For Needham, sharing the grandeur and complexity of nature with his viewers is paramount. Rather than revealing a specific, predetermined subject, each painting is a window into the primal, untamed world. It is this very unpredictability and dynamism of studying nature that motivates Needham. But rather than becoming lost within the chaos, he reveals a window into its inner workings. He related the challenges inherent in the plein-air process, noting, "the degree of transformation over three to four hours is tremendous." Even small changes in light and in clouds can completely transmute what he sees. For Needham, though, this is all part of the beauty of what he does. "I like that sense of discovery, [of] seeing the universe in a pebble."

Jason Needham lives and works in Kansas City, Kansas and graduated in 1997 with a BFA in painting from the University of Kansas.

# Lee Piechocki

- American, b. 1980
- 2005 BFA Ball State University, Muncie, IN; 2015 MFA Virginia Commonwealth University, Richmond, VA
- Lives and works in LA
- [www.leepiechocki.com](http://www.leepiechocki.com)



## Body of Work

Previously based in Kansas City where he taught at the Kansas City Art Institute, Lee Piechocki paints saturated watercolor scenes which transport viewers and catalog his travels. Working from direct observation he depicts myriad landscapes from Richmond cityscapes, Brooklyn parks, and California trails and national parks.

## Artist Statement

My work is an index of the weird experiences I have and the mysterious and mundane objects that surround me. I have developed a ragtag lexicon that includes candy canes, black cats, shadows, windows, skulls, beach balls, and extension cords—characters populating a tableau, often a reflection of my studio. The objects in these scenes that are void of humans take on anthropomorphic qualities tinged with dark humor. There is always a good mix of fact and fiction, of confession and deception, of the personal and the universal, of the premeditated and the accidental.



Day 01: On Friday March 20th, 2020, I went onto my balcony. The usual roar of the nearby highway was absent. I sat in this new eerie quiet and made a painting. I knew it would calm my nerves and focus my mind. Over the ensuing weeks I have continued to make quarantine paintings, forming a record of my personal experience in this global pandemic.

DAY 22: GOOD FRIDAY - THE LEMONS ARE STARTING TO MOLD

Piechocki has shown at Saint Louis Gallery and the Charlotte Street Foundation in Kansas City, MO; Art Helix and the Hole, New York, NY; Mass Gallery, Austin, TX; Anderson Gallery, Richmond, VA; Lawndale Art Center in Houston, TX; Zevitas Marcus, Los Angeles, CA. among others. He currently teaches at California State University.

**Lee Piechocki** (American, b. 1980)

*Mercy Entering LA Harbor*, 2020

Watercolor and gouache on paper

Collection Nerman Museum of Contemporary Art, 2020.07



In the grips of the global COVID-19 pandemic, an unusual genre of art reemerged: art made under quarantine. The conditions of domestic confinement and social isolation for weeks and months on end forced artists to adapt their practices. As the “eerie quiet” of lockdown set in, LA-based artist Lee Piechocki responded to the stress and uncertainty by making a plein-air painting on his balcony. His “quarantine paintings” became a practical, therapeutic way of recording his personal experience during this extraordinary time in history. While most of Piechocki’s quarantine works have been mundane subjects rendered from direct observation, *Mercy Entering LA Harbor* marked a departure. On the ninth day of the stay-at-home order, the artist was moved by the arrival of the United States Navy hospital ship deployed to the nation’s second largest city. “There was so much emotion and symbolism wrapped up in this gesture,” he explained, “The name of the ship, *Mercy*, the bright red crosses emblazoned across its hull — the international symbol of protection and neutrality.” Working instead from a press photo, he selected a soothing palette of hospital green to document the “tear-jerking moment induced by the fear of the unknown coupled with the great humanitarian effort the ship symbolized.”

Lee Piechocki received a BFA from Ball State University in Muncie, Indiana, and an MFA from Virginia Commonwealth University in Richmond, Virginia.

# Claire Sherman

- American, b. 1981
- 2003 BFA University of Pennsylvania; 2005 MFA School of the Art Institute of Chicago
- Lives and works in New York, currently Associate Professor at Drew University in New Jersey
- [www.claresherman.com](http://www.claresherman.com)



## Body of Work

Claire Sherman is a painter and printmaker who focuses on nature and abstraction. In 2017 the exhibition *Fern Canyon* at the KMAC Museum in Louisville, KY featured a selection of drawings and paintings by Sherman, including their recent acquisition *Tree*, 2016. The exhibition introduced Sherman's innovative approach to the traditional landscape genre. Riotous representations of nature blur into abstraction as moss covered tree limbs, tangled branches, and rock-strewn caves combine with Sherman's urgent brushstrokes and bold warps of color, scale and environmental perception.

Her paintings and prints propel the viewer into a claustrophobic and unstable world through a perspective that shimmies between representation and abstraction. Her works reference idealistic visions of the sublime, while the medley of imagery presented eliminates the need to identify the actual places – these works do not seek to portray a specific view or experience. They address the ubiquity of imagery we associate with the genre of landscape, nullifying a sense of particularity.- Shark's Ink, print publisher

Sherman has completed residencies at the Terra Foundation for American Art, the MacDowell Colony, the Marie Walsh Sharpe Art Foundation, Yaddo, and the Lower Manhattan Cultural Council's Workspace program. Recent exhibitions include solo shows at Kavi Gupta Gallery, Chicago; Houldsworth Gallery, London; Aurobora, San Francisco; and Hof and Huyser Gallery, Amsterdam. Recent group exhibitions include the Contemporary Jewish Museum, San Francisco; Gallery Seomi, Seoul, The New Gallery, Austria; and the Neuberger Museum of Art, Purchase, NY. Sherman's work is included in numerous collections including the UBS collections in London and the United States; KMAC Museum in Louisville, KY; and the Margulies Collection in Miami.



2018 *Tree and Water*, lithograph



2017 exhibition *Fern Canyon*, KMAC Museum

**Claire Sherman** (American, b. 1981)

*Forest III*, 2006

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2008.59

Gift of Tia and David Hoberman, Los Angeles, California



Artist Claire Sherman takes a unique approach to landscape painting by cropping, using dramatic lighting, playing with focus and perspective to create suspense. While her titles are simple and descriptive, often narrative is implied; her imagery at this point in her career was based on postcards, travel books, and landscape books. With no skyline or background visible, Sherman focuses the viewers' attention downward on to a mess of splintering wood with lines indicating bark, twigs, sticks and stakes on a forest floor. The tangled, interwoven nest forms an impenetrable barrier of sorts, while a sharp wave of lines leads our gaze back toward an unsettling diagonal division between the foreground and middle ground. The texture of the paint and visible brushwork suggest organic forms of a forest in transition. Sherman said in a 2014 interview with Hyperallergic, "The physical quality of paint is something I find very seductive. Paint has the ability to describe, fall apart, be chaotic, rigid, uncontrollable, fluid, and surprising all at once" Her larger painting *Pine Trees* (2007) is also in the Nerman Museum Collection, and it is on view in the COM dining hall.

Sherman was born in Ohio and attended college at the University of Pennsylvania, graduating with a BFA in 2003. She went to graduate school at the School of the Art Institute of Chicago and earned an MFA in 2005. She is currently Associate Professor at Drew University in New Jersey.

**Claire Sherman** (American, b. 1981)

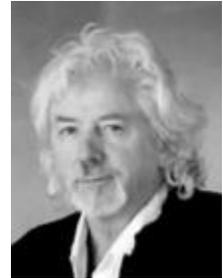
*Pine Trees*, 2007

Oil on canvas



# Michael Scott

- American, b. 1952 in Lawrence, KS
- 1976 BA Kansas City Art Institute; 1978 MFA University of Cincinnati
- Lives and works in Santa Fe, NM
- [www.michaelscott.net](http://www.michaelscott.net)



## Body of Work

A lifelong resident of the Midwest, Michael L. Scott is best known for his landscape painting. In his earlier work, Scott created elaborate conceptual narratives using the American Landscape and the American West for his backdrop. *The Diaries of Little Red Hen*, exhibited in 2002 at the Cincinnati Arts Association, was a whimsical yet satirical series of paintings that presented a colorful cast of bird characters set within tableaux rich in contemporary commentary and art historical references. In 2020/2021 his exhibition, *Fire and Ice* at Evoke Contemporary in Santa Fe, he turned his attention to America's national parks. These protected lands, long the subjects of many a landscape painter and landscape photographer, are designated areas for conservation, where nature runs its course and animals roam free. Scott, who spent the last decade of his career focused on the landscape in national parks across the country, seeks to impart to the viewer something of the transcendent power of such places, whether it is by depicting the dramatic site of erupting geysers in Wyoming's Yellowstone National Park or the pale blue sky and salmon-colored clouds over Oregon's Crater Lake as the day wanes.

Scott began exhibiting his work in the late '70s, and he has shown extensively throughout the Midwest, on the East Coast, and in the South. Examples of



Scott's work can be found in numerous prestigious corporate and public collections, including the Cincinnati Art Museum; the Southern Ohio Museum of Art Portsmouth, OH; the New Orleans Museum of Art; the Butler Institute of American Art, Youngstown, OH; the Museum of the Southwest, Midland, TX; the Hunter Museum of Art, Chattanooga, TN; the J.B. Speed Museum in Louisville, KY; and the Arkansas Art Center in Little Rock, AR.



2016 *Fire Tornado, study*, oil on panel

**Michael Scott** (American, b. 1952)

*Tidal Flat*, n.d.

Oil on panel

Collection Nerman Museum of Contemporary Art, 2019.28

Gift of the Jedel Family Foundation



Michael Scott is well known for capturing the essential qualities of landscape — the elemental forces of earth, air, fire, and water. This is an early work showing light effects on a tidal flat, a muddy area alternately submerged and exposed to the air by changing tidal levels. What stands out most in this painting is not the geography, however, it is the color reflections and the glow of dipping sunlight, tying back to the 19th century Luminist landscape painting movement. Scott has an affinity for the 19th century American landscape painters of the Hudson River School preceding the Luminists. He said in a recent interview, “Friedrich is probably one of my greater heroes, I would say. He and Thomas Cole. Friedrich, like Thomas Cole, viewed the landscape as a God-embedded environment. Even if you look at Friedrich’s church ruins and abbeys, he’s basically saying to the viewer, ‘You can put these structures up — they’ll come and go — but God really exists outside and is not limited to that interior space that man has created.’ ”

Currently based in Santa Fe, NM, Michael Scott was born in Lawrence KS and graduated in 1976 from the Kansas City Art Institute. He earned his MA in 1978 from the University of Cincinnati.

# James Winn

- American, b. 1940 in Hannibal, MO
- 1967-9 he studied at the American Academy of Art in Chicago; 1979 BS, 1980 MS, 1982 MFA Illinois State University, Normal, IL
- Lives and works in Sycamore, near Chicago



## Body of Work

James Winn has spent his career painting the Midwestern landscape, and the works always feature overarching sublime skies over prairie below. The rolling plains show the moods of seasons and the gestures of weather. In addition to landscapes, some of his works focus in on birds, horses, and lotus lilies.

Winn has had numerous one-person exhibitions in Chicago and New York; he also exhibits regularly in Santa Fe, Washington DC, Milwaukee, and many other cities. His work is in numerous collections including the Art Institute of Chicago; the Philbrook Museum in Tulsa; Arthur Andersen, Boston, MA; Cedar Rapids Art Museum, Cedar Rapids, IA; Grand Rapids Art Museum, Grand Rapids, MI; Hallmark Cards, Kansas City, MO; Illinois State Museum, Springfield, IL; and The Arkansas Art Center, Little Rock, AR. He is represented by the Fishbach Gallery in New York.



1983, *Dusk No. 9*, acrylic on cream wove paper, Art Institute of Chicago

**James Winn** (American, b. 1949)

*Sketch for Late Summer*, n.d.

Acrylic on paper

Collection Nerman Museum of Contemporary Art, 2015.57



James Winn was born in Hannibal, MO and is now based in Sycamore, Illinois, near Chicago. His acrylic paintings on paper portray the atmospheric temperaments and seasonal states of the Midwest landscape. While in college, Winn travelled to Washington DC to see a major exhibition of 19th century Luminists paintings. He recalled, “standing in front of Frederic Church’s (1854-1900) *Twilight in the Wilderness*, 1881, I had an epiphany. All of those lectures on form and content, the challenges and exhortations in painting critiques, and the mountain of art books I had been tasked to read somehow came into a clear focus. That ‘somehow’ was really nothing mystical; it was simply the intended results of a thorough education.” Winn is known for his ability to capture the spiritual side of the outdoors, following the American tradition of transcendental landscape painting. In this work he prioritized the sky with two-thirds. Cultivation is evident in the slight color variations in the fields, and there is a gray road barely visible on the far left, intersecting with a horizontal line of yellow ochre. Winn stated, “It’s those quiet moments in the mystery of the last light that represent my latest efforts: to present that moment when nature whispers that there is more in the world than what meets the eye.”

Winn earned his MFA in 1982 from Illinois State University, Normal, IL, where he also earned an MS in 1980 and a BS in 1979. From 1967-9 he studied at the American Academy of Art in Chicago.

# Carol Zastoupil

- American, b. 1944, grew up in Dallas, TX
- 1990 MA Art History, Southern Methodist University, Dallas TX; 1971 MFA with Honors, Textile Design in Weaving, University of Kansas; 1966 BA Arts Education, University of Kansas
- Lives and works in Kansas City
- [www.carolzastoupil.com](http://www.carolzastoupil.com)



## Body of Work

Carol Zastoupil is mostly self-taught as a painter, and her paintings of fanciful landscapes take the viewer to another world. Her series include *Landscapes*, *Palm Trees*, and *Bonsai*. With their bright colors and undulating abstracted natural forms, they seem to hold a promise of peace and happiness. She stated, "I paint landscapes, but not real places, using single point perspective, a winding road, and a high horizon, that invite the viewer to wander into imagined settings of hills, valleys, and plains filled with vegetation. Almost every painting is pastel colored, like candy. Sometimes I add simple structures like Monopoly houses. And, lollipop and/or cone-shaped trees. These are pleasurable places. Through these narrow parameters I just paint. I repeat motifs over and over. I need and want to paint. Creating colors and moving a brush are really satisfying."

Zastoupil retired after teaching art for 17 years at Southeast High School, and she worked as a museum educator at the Nelson- Atkins Museum of Art and the Wichita Art Museum. Group exhibitions include Daum Museum of Contemporary Art, Sedalia, MO, 2020; Avila University, Thornhill Art Gallery, 2018; Albrecht Kemper Museum of Art, St. Joseph, MO, 2016; Main Street Gallery, Kansas City, MO, 2015 and 2013; The Late Show, Kansas City, MO, 2012; and MCC Penn Valley Carter Art Center, 2006. Solo exhibitions include HJs Center, Kansas City, 2019; Todd Weiner Gallery, Kansas City, MO, 2015; Steeple of Light Art Gallery, Kansas City, MO, 2014; and The Brick, Kansas City, MO, 2012. She participated in the Nerman Museum's Beyond Bounds auction in 2020, 2017 and 2014.



2017, *Blue Bauble Palm*, oil on canvas, 30x15"

2020, *Wavy Palm*, watercolor and acrylic on paper, 24 x 18"

**Carol Zastoupil** (American, b. 1944)

*Hidden Lake Road*, 2015

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2015.161



Although she was inspired by the 20<sup>th</sup>-century Regionalists (like John Steuart Curry, 1897-1946, and Thomas Hart Benton, 1889-1975) and their portrayals of Midwestern scenes, Carol Zastoupil exercises her creative license in depicting landscapes that do not directly reflect her surroundings. With *Hidden Lake Road*, we see the road in the bottom left foreground disappear over the first hill. Each layer has a different pattern of fanciful vegetation like a patchwork quilt. We see a clump of what might be sunflowers in the center, but the palm trees take us to a place far from the Midwest, and the line of spherical trees takes us further toward fantasy. A central mound spouts what appears to be a waterfall spilling into swirling blue lines in a section that could be the “hidden lake” from the title. Zastoupil stated about her landscapes, “These are pleasurable places. Through these narrow parameters I just paint. I repeat motifs over and over. I need and want to paint. Creating colors and moving a brush are really satisfying.” In 2015 she had an exhibition of her *Landscapes* series at the Todd Weiner Gallery called “Curls, Swirls, & Whirls” with curvy roads, conical trees and lush vegetation on rolling hills.

Carol Zastoupil was born and raised in Texas and graduated with a BA in Arts Education in 1966 from the University of Kansas, Lawrence, Kansas. She earned an MFA in Textile Design in Weaving in 1971, also from KU, and in 1990, she completed an MA in Art History from Southern Methodist University, Dallas, Texas.