Norman Akers

- American Indian, Osage, b. 1958 in Fairfax, OK
- 1991 MFA University of Illinois, Urbana-Champaign; 1983 certificate in Museum Studies, Institute of American Indian Art in Santa Fe, New Mexico; 1982 BFA in painting, Kansas City Art Institute
- Lives and works in Lawrence, KS, where he is an associate professor of painting
- www.normanakers.com

Body of Work

Norman Akers combines personal experience with tribal cosmology in his surreal landscape paintings and prints. Akers stated about his process: “the use of different painting styles and layering images in my work becomes a metaphor for the shifts in my own conscious thoughts and emotions...to suggest that there are no clear boundaries between my culture’s past and present beliefs.”

Growing up in the Osage community in rural Fairfax familiarized Akers with the prairie landscape, and he combines references to these real spaces with linear maps, text, animals and other abstracted natural forms in symbolic narratives which comment on displacement, survival and coexistence.

Akers’ works are in numerous collections throughout the nation. He has participated in group shows at galleries and museums both regionally and nationally, including the National Museum of the American Indian at the Smithsonian in Washington DC.

Norman Akers (American Indian, Osage, b. 1958)
*Dripping World*, 2020
Oil on canvas
Collection Nerman Museum of Contemporary Art, 2020.27
Gift of the Jedel Family Foundation

Norman Akers explores issues of identity, culture, place and the dynamics of personal and cultural transformation. He uses a visual vocabulary consisting of symbols drawn from his cultural heritage, personal life experiences and contemporary context. The underlying principles informing his art include tribal oral histories, maps, art historical references and nature. Akers stated, “As a child, maps fascinated me because they were complex symbols for places I had yet to know. Maps, through symbolic representation, define boundaries and landmarks of the place we identify as home. Maps instantly broaden my point of view, from a strictly personal recognition of place to embrace cultural context and history. Maps also have been used deceptively to create false borders and they work to re-write history.” His visual narrative acts as a continuation of the American Indian storytelling tradition. The elk appears in many of his works representing the physical world where animals and humans coexist in Osage culture. As these images freely mingle between the past and present, they become a metaphor for the experiences he has encountered at home in Oklahoma, traveling across ancestral lands in Kansas, participating in the *E-lon-schka* ceremonies and simply living.

Norman Akers earned a BFA in painting from the Kansas City Art Institute in 1982 and a Certificate of Museum Training from the Institute of American Indian Arts, Santa Fe, New Mexico, in 1984. He received an MFA in painting from the University of Illinois, Urbana-Champaign, in 1991 and currently is an Associate Professor, Department of Visual Art, at the University of Kansas, Lawrence, Kansas.
Jarvis Boyland

- American, b. 1995 in Memphis, TN
- 2017 BFA University of Memphis
- Lives and works in Chicago
- www.jarvisboyland.com

Body of Work

Jarvis Boyland stated, “Based on photographs—my paintings are embedded with complex sentiments, memories, essence, the figures and objects that inform my compositions become abstracted in the transcription of information. The correspondence between the two mediums, for me, expresses the awkwardness and discomfort felt in both fond and deeply intimate relationships.” Boyland came of age in the era of marriage equality but also of tragedies like the Pulse nightclub shooting and high-profile cases of police brutality. He stated, “I’m fixed on this idea of leisure and depicting the black body in repose rather than lifeless as a consequence of injustice, drugs, and disease that greatly affect black people.” His 2017 painting Feels Like We Only Go Backwards (Pulse) captures a moment that is both quotidian and miraculous. He said, “Pulse is me awakening to the possibilities of building a life with a queer partner in Chicago—something I couldn’t do in the South.”

Boyland had a conservative Southern Baptist upbringing and graduated in 2013 from White Station High School in Memphis, TN. While a student at the University of Memphis, he served as a 2014 Orientation Guide, Frosh Camp counselor, and Tiger Elite ambassador to name a few of many student leadership positions. In 2015 he was selected to be one of two Andrew W. Mellon Undergraduate Curatorial fellows at the Art Institute of Chicago, which aims to make a critical impact on American art museums by expanding the diversity of their curatorial staff. In 2016 his painting Black Boy, received a merit award in the annual juried student exhibition and Girl with the Hoop Earrings won Best in Show in the Best of Memphis Show.

His work is being exhibited at the Art Museum of the University of Memphis and has been included in exhibitions at Kohn Gallery, Los Angeles (2019); Monique Meloche Gallery, Chicago (2018); Zevitas Marcus Gallery, Los Angeles (2018); and Blanc Gallery, Chicago (2018). In 2018, Boyland attended the Skowhegan School of Painting and Sculpture, Skowhegan, ME and was recently the Artist-in-Residence for the Arts + Public Life and the Center for the Study of Race, Politics & Culture at the University of Chicago, Chicago, IL (2018-2019).

2017, Feels like We only go backwards, (Pulse), oil on canvas, 72 x 96in, private collection.
Jarvis Boyland (American, b. 1995)

*Common House*, 2019

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2019.08

Gift of the Jedel Family Foundation

Jarvis Boyland sees the interior living space as the foundation of social ideologies and an incubator that molds the facade of contemporary masculinity. He stated in an interview with *Out*: “Through the color, I think you're able to understand that these scenes are real, but there's a sense of idealism, there's a sense of imagination, there's a sense of time being suspended and contemplated.” Boyland’s portraits are based on hundreds of photographs, all composed and reconfigured to create an honest portrayal of queer domesticity. He highlights the nuances of complex interpersonal relationships, identities, and locales. The figures in *Common House* are all people he knows: the one in the center is a self-portrait. The other two, D'Angelo Lovell Williams and Cameron Clayborn were both resident artists at Skowhegan, Maine with Boyland. Throughout the summer he produced colored pencil and oil pastel drawings that served as studies for this work and others. He stated: “I just wanted to push against this idea of competition and rivalry, which is just the nature of this residency, and I think that can be present amongst a group of artists in this seemingly successful, popular time of making and creating, in the age of internet.”

Now based in Chicago, Boyland graduated in 2017 with a BFA from the University of Memphis.
Body of Work

Through contorted figures and fractured compositions that float seamlessly between historical and contemporary styles, Jonathan Lyndon Chase portrays a form of self-expression that puts human touch at the forefront. His powerful figurative paintings highlight the daily lives of black queer men and the difficulties faced by defining one’s identity as such in contemporary society. “Society for queer black men polices our identities in ways that are damaging and dehumanising. I want to put work that talks about the power of desire, of beauty, of touch, of tenderness spreading that to lovers, friends, and family – then being able to look in the mirror and see that within yourself,” he stated in a 2018 interview with Dazed Digital. He continued, “Throughout my work, the idea of poetics, rhythm, and visceral emotion – I associate that also with history with so much energy coming towards you and maybe even a lot of systems built to dismantle or destroy you. Music and art have self-healing, reflective, and meditative properties and it’s important to find a home within them.”

As an undergraduate student, Chase found out that he was bipolar. He said, “internally it’s like a starting off point. The highs and the lows of how I see the world can be really overwhelming and then really beautiful. It is a way that helps me be sensitive to nuances in different ways.”

His work has been included in exhibitions at The Taubman Museum of Art, Roanoke, VA; the California African American Museum, Los Angeles (2017); Woodmere Art Museum, Philadelphia (2017); The Bunker, Collection of Beth Rudin DeWoody, Palm Beach, FL (2017); and the Pennsylvania Academy of the Fine Art, Philadelphia (2016). Chase’s work resides in numerous private and public collections throughout the world.
Jonathan Lyndon Chase’s interdisciplinary practice combines painting, drawing, sculpture, and collage. According to the artist, “as I continued to think about liberation and freedom, I saw the way that within a collage each piece comes from a different world or story – similar to how a body is. We are charged full of memories, experiences, and emotions, all of these things that I think a lot of times are happening all at once. Collage has helped me think about how parts of things, like memories and emotions, are not always bad: they just are.” In his portraits of individuals and couples, Chase investigates how art can become a space for healing, expression, and self-actualization. As a queer black individual living with bipolar disorder, he feels that he sees the world in a sensitive way and works through dehumanizing stereotypes with his art. “What’s at stake in my work is freedom and liberation, and then specifically: the possibility. A thought is a thought but once your options are no longer there, you’re a prisoner and that’s when things get really dangerous.” Boundaries for race and gender are no longer set in stone, and he prefers to tackle issues of identity head on and take charge of his own narrative.

Based in Philadelphia, Jonathan Lyndon Chase graduated with an MFA in 2016 from Pennsylvania Academy of the Fine Arts, and earned a BFA in 2013 from the University of the Arts, Philadelphia. He completed his AA in 2010 at the Community College of Philadelphia.
Monty Claw

- American Indian, Navajo, b. 1977 in Gallup, NM
- Graduated high school in 1995 with an Artist Achievement Award thus making his way the Institute of American Indian Arts in 1996, where he majored in Fine Arts and Museum Studies
- www.montyandkareenclaw.com

Body of Work
Monty Claw is a Navajo artist who practices in the Native American Church and creates exquisite peyote fans. As a young boy, he always wanted to be an artist. As he was growing up he liked to draw and paint with watercolors, and he watched as his father assembled Native American Church fans and rattles. In high school he took art classes taught by his peers Tom Hall and Kathy Noe, who taught him to make prints and paint figures. Claw decided to enter the Gallup Intertribal Ceremonial Art show at age 16, and this experience helped him make his decision to go to college and study art. While at home, he feather-worked Pow wow regalia and beadwork.

At the age of 18, he made his first fan by himself; with a little assistance from his father, Claw created a fan that required no glue, but only stitch work to hold it together. In the beadwork he created waterbirds as the primary design. Watching his father create fans and rattles made him anxious to create them as well. The first thing he learned was beadwork; all he was taught was how to start and finish the beads, and from there he had to create his own designs by trial and error (there had to be little or no error because feathers were not readily available).

Though Claw did not graduate from IAIA, he kept his dream to pursue a life as an artist. He left school and studied on his own and worked as an ironworker/welder for various construction companies. While working construction he kept a note pad at his side trying to create new ideas. On a visit home, Claw met his wife Kareen and decided to settle down. Having a child of his own encouraged him to again pursue his dream of being a full time artist. At first, Claw created artwork to sell locally, then decided to try the Gallup Intertribal Ceremonial Art Show in 2002. He received a First Place and a Third Place for painting. His next show which was the Santa Fe Indian Market in 2003. He worked construction for two more years until he decided to make fans for upcoming shows. At the Litchfield Park Indian Art Market, he received his first Award for his Peyote Fans. From then on he has received awards and recognition from the Heard Museum Indian Market, Santa Fe Indian Market, and many others.

Fans are used in the Native American Church Ceremonies (Peyote Ceremonies), in Gourd Dances, in Pow-wow dances, in devotions, and among many different dances. Feathers from endangered or federally protected birds are only allowed to be carried by Native Americans; for all other nationalities, parrot feathers, macaw feathers, pheasant feathers, and turkey feathers are all legal to carry, or to have made into fans.

(White Northern Bear set)
Monty Claw (American Indian, Navajo, b. 1977)

*Hope and Prayers*, 2020

Brain tanned deer hide, glass beads, sterling silver, pheasant feathers, dyed goose feathers, ribbon


Monty Claw created this work as part of the Breathe. collective of native artists using traditional materials to make masks in response to the Covid-19 pandemic. He stated, “As you look at the piece you can see abstract mountains with an orange light at its horizon. In the blue sky you can see turbulence with beaded circles of COVID-19. On the opposite side you see a large star surrounded by the glittering night sky. In the middle is various red rows with little white dots. So try to visualize this. With some Native beliefs a red and orange sky from dawn to sunset for several days indicates sickness or something bad. Nature can sense these things. As this virus progresses so does the abnormalities of our environment. With some luck and hope we pray to see signs of relief. This might be in the form rain, a comet or meteor showers. With these signs we are uncertain, we shall see. In the middle of all of this our blood keeps us alive. The white blood cells are there to fight this disease. Our blood, our DNA will carry us to our future for generations to come. With hope and prayers we will be here as a Native Peoples.”

Monty Claw studied at The Institute of American Indian Arts, Santa Fe, New Mexico, majoring in Fine Arts and Museum Studies. Claw participates in the Native American Church and creates elaborate fans, integral to peyote ceremonies. His intricate feather work and beadwork characterize his visually arresting objects; two other fan and rattle sets are in the Nerman Museum collection on view in the GEB 1st floor hallway.
Michael Cline

- American, b. 1973 in Cape Canaveral, FL
- Lives and works in Astoria, Queens, New York
- 2001 BA University of North Florida, 2003 MFA School of the Art Institute of Chicago

Body of Work

Combining modern and vintage visuals alongside free-floating eyes, faces, and limbs, Michael Cline's collage compositions are interpreted as visual parable. With magazine advertisements, yard sale memorabilia, and houseplants, Cline uses symbolism that historically characterize 17th century Dutch still-lifes. Cline’s cultural influences range from Johannes Vermeer (1632-1675) to Robert Henri (1865-1929) of the New York Ashcan movement, to The Village Voice’s back page classifieds. Cline's recent paintings constitute a vision of America’s allegorized cultural and social decay—from its economic slump to its attendant detritus (government shutdowns, bankrupt cities, and the TV show Storage Wars). Painted in a mixture of supermarket colors (cerise, terra cotta, kudzu green), somber blacks (the favorite background color for the classical still life), and wood-hued browns, Cline’s style both updates tradition and distresses current artistic convention. “Corporation Pudding” was the title of his solo exhibition at Horton Gallery in 2013. Also known for his textured relief works focusing on left-behind pieces of tape, torn bits of paper, and false wooden beams in trompe-l’oeil fashion, Cline is recognized for his figure painting. Stemming from his interest in faith, atonement, and the American Dream, Cline’s figurative images describe an imperfect world, where saints, sinners, and ordinary folks play out narratives of the artist's invention.

Cline’s work has been featured in exhibitions at the Museo d'Arte Contemporanea Roma, Rome, IT; the Deste Foundation, Athens, GR; The Suburban, Chicago, IL; David Kordansky, Los Angeles, CA; and Daniel Reich Gallery, New York; among others. His work is in the collection of the Deste Foundation, Athens, GR; the Museum of Modern Art, New York, NY; the Museum of Old and New Art, Tasmania, AU; the Pinault Foundation, Venice, IT; and the Saatchi Gallery, London, UK.

2004 Untitled, Synthetic polymer paint and ballpoint pen on paper, Museum of Modern Art
2007 Police Line, oil on linen, Saatchi Gallery
Michael Cline (American, b. 1973)

Corporation Pudding, 2013
Oil on linen
Collection Nerman Museum of Contemporary Art, 2020.47
Gift of Alex Schmelzer and Lisa Rotmil, New York, New York

Combining modern and vintage visuals alongside free-floating eyes, faces, and limbs, Michael Cline’s collage compositions are interpreted as visual parable. With magazine advertisements, yard sale memorabilia, and houseplants, Cline uses symbolism that historically characterize 17th century Dutch still-lifes. Cline’s cultural influences range from Johannes Vermeer (1632-1675) to Robert Henri (1865-1929) of the New York Ashcan movement, to The Village Voice’s back page classifieds. Cline’s recent paintings constitute a vision of America’s allegorized cultural and social decay—from its economic slump to its attendant detritus (government shutdowns, bankrupt cities, and the TV show Storage Wars). He said in a 2009 interview with Art in America, “I consider myself a storyteller. I think to make art, is to tell stories, regardless of what you end up with. Whether they be religious illustration, institutional critique, or highlighting some sort of undervalued or unexpected thing that artists tend to do, artists are telling stories.” Corporation Pudding was the title of his solo exhibition at Horton Gallery in 2013. Also known for his textured relief works focusing on left-behind pieces of tape, torn bits of paper, and false wooden beams in trompe-l’œil fashion, Cline is recognized for his figure painting.

Born in Florida and based in New York, Michael Cline graduated with an MFA in 2003 from the School of the Art Institute of Chicago, and in 2001 he received his BFA from the University of North Florida.
Willie Cole

- American, b. 1955 in Somerville, NJ
- Lives and works in Minehill, NJ
- www.williecole.com

Body of Work
For decades, Willie Cole, who calls himself “an urban archaeologist,” has been transforming everyday, cast-off objects into art, most notably irons and ironing boards that he finds or buys at thrift stores. He repeats the iron motif in a variety of media, including sculpture, paintings and drawings, and it becomes a symbol of African American history and experience. For Cole ovoid iron forms recall African tribal markings and shields, scorch marks are symbolic of scarification rituals, ironing boards represented slave ships, and numerous images are drawn from a history of domestic labor and other personal references. In addition to irons, Cole uses old shoes, broken hairdryers, bicycle parts and even an old dinette set in his artwork.


1999 Man, Spirit, and Mask, Left panel: Photo-etching, embossing and hand coloring, Middle panel: silkscreen with lemon juice and scorching, Right panel: photo etching and woodcut, Metropolitan Museum of Art

2012 Calpurnia, Bertha Mae, and Lula Bell, intaglio and relief on paper, Spencer Museum of Art, KU
Willie Cole (American, b. 1955)
Switch Doctors, 1992
Mixed media
Collection Nerman Museum of Contemporary Art, 2020.42
Purchased with funds from Beyond Bounds · 2020

For decades, Willie Cole, who calls himself “an urban archaeologist,” has been transforming everyday, cast-off objects into art, most notably irons and ironing boards that he finds or buys at thrift stores. He mines his African heritage to recast the utilitarian Western objects into surreal sculptures loaded with myth and fact. Growing up with an interest in painting, Cole was inclined to fix things for his family from three generations. He said in a 1997 interview: The objects have a memory and history of their own. So if you have a slave, or just a domestic worker, people working for little money, their objects have a memory of that experience. I'm dealing with what goes into making an African-American myth, but slavery still exists. The jazz musician Rahsaan Roland Kirk calls it volunteer slavery. We elect to become servants to a certain system or company or product. We don't open ourselves to the total choices of freedom. We look at a limited palette and choose from that.” By taking the electrical heating coils, wires and switches and turning them into “witch doctor” fetish figure forms, Cole references African power and ritual too often exoticized as “other” or “primitive” in popular culture.

Cole was born in Somerville New Jersey and graduated in 1976 with a BFA from the School of Visual Arts, New York; from 1976-1979 he studied at the Art Students League, New York.
Holly Coulis

- Canadian, b. 1968
- 1998 MFA School of the Museum of Fine Arts, Boston; 1995 BFA Ontario College of Art and Design, Toronto
- Lives and works in Athens, GA
- www.hollycoulis.com

Body of Work

Holly Coulis paints surreal portraits and abstracted still life shapes in flat muted colors. These shapes represent organic and inorganic things, often what might be found in a domestic space like a kitchen. She describes her process: “Usually, I start a drawing project of some sort. Either in pencil, ink, or oil pastels...any other medium besides paint, but those are my favorites. Sometimes these projects can last a while (a few months). Sometimes they feel like a colossal waste of time, but end up being fruitful in some important way. Plus I really enjoy drawing.” Although Coulis leans heavily on art history, she breaks with it by stripping the canvas down to near essentials, altering the perspective and transforming still life into “Table Studies.” Reminiscent of early modernist and cubist still life painting, Coulis’s objects and surfaces are simplified or divided into distinct planes of color that represent different viewpoints.

Her work will be the subject of a solo-exhibition at Philip Martin Gallery (Los Angeles, CA) in May 2021. Coulis has had recent solo and group exhibitions at Philip Martin Gallery (Los Angeles, CA); Klaus Von Nichtssagend Gallery and Leo Koenig (New York, NY); Cooper Cole (Toronto, Canada); Atlanta Contemporary (Atlanta, GA); Massachusetts College of Art and Design (Boston, MA); Paramó (Guadalajara, Mexico); El Museo de los Pintores Oaxaqueños (Oaxaca, Mexico); and Galleria d’Art Moderna (Milan, Italy). She has a work in the permanent collection of the Blanton Museum of Art, Austin, TX.

2015, Tangerine, Aubergine, Oil on linen

2017, Cat and Potato Chips, oil on linen

2017, Hot Dog Sun, oil on linen
Holly Coulis (Canadian, b. 1968)

Vases and Citrus, Above, 2020
Oil on linen
Collection Nerman Museum of Contemporary Art, 2020.19
Purchased with funds from Beyond Bounds · 2020

The centuries-long tradition of still life painting endures with a 21st-century twist in Holly Coulis’ Vases and Citrus, Above. Her simplified, abstracted forms and passionately flat compositions of tabletop fruits and vessels emit a distinctive neon glow she has called “little force fields.” Instead of painting illusionistic space, her work favors shifting perspectives closer to cubism, overlapping and interpenetrating spaces that yield surprising shapes. She stated, “The work is getting more abstract, which initially wasn't something intentional. When I first started making these still life paintings, I never intended to push them into abstraction, it just slowly started to happen. Now, in the next body of work, I am starting to become most interested in the abstract elements, how the lines intersect and weave and the places that open up for color. Sometimes I even want to eliminate all recognizable form! I'm not in any rush to do that, but there is part of me that wants to see what would happen if they became completely abstracted.” One senses the artist’s playfulness with space and scale in a perfectly spherical grapefruit, a gently tapered, levitating lemon over a dark vessel void, or orange semi-circles peeking into the picture frame.

Currently living and working in Athens, Georgia, Holly Coulis received an MFA in 1998 from the School of the Museum of Fine Arts, Boston, and a BFA in 1995 from the Ontario College of Art and Design, Toronto.
Jordan Ann Craig

- American Indian, Northern Cheyenne, b. 1992 in the San Francisco Bay Area
- 2015 BA Dartmouth College
- Lives and works in Roswell, NM
- www.jordanannCraig.com

Body of Work
Jordan Ann Craig’s work includes painting, prints, collages, textile prints, and artist books. Her mother was adopted and raised by an Irish Catholic family, and Craig’s artwork is an attempt to reconnect with lost familial connections. Craig makes drawings of Native American objects and then transfers them to her computer before enhancing the drawings to create designs that help her predict the final outcome. Much of the creativity happens through technology, with the original pieces meticulous, handmade and spiritual. The actual painting becomes a matter of execution and precision, offering a contemporary perspective in seeing and understanding Indigenous design.

In 2017, Craig was awarded the H. Allen Brooks Traveling Fellowship as well as the Eric and Barbara Dobkin Fellowship at the School for Advanced Research. In 2019, Craig was an artist in residence at Institute for American Indian Arts as well as the Roswell Artist-in-Residence Program (RAIR). She has exhibited with the October Gallery in London, Rainmaker Gallery in Bristol, and Loom Gallery, Gallup, NM.

Statement
My mother tells me her greatest gift is Native American blood: Northern Cheyenne and a little Zuni. She also gifted me her odd sense of humor, extreme competitiveness and tremendous resilience. We should not be here. We are.

My work keeps me up at night and gets me out of bed in the morning. I’ve forgotten how to sleep. I tell stories about my childhood, family, trauma, healing and the appealing mundane. Working in series, I explore subjects like the feeling of forgetting how to sleep, my relationships with my sisters, and the translation of language and dreams. The dots and shapes are my words; the stories are in their rhythm.

My work is often beautiful, masking ugly histories. I keep Indigenous textiles and pottery, Aboriginal paintings, and landscapes in my periphery when I make art. My work is the exploration of existence, time and space, woven from cultural memory and epiphany. The process is meticulous and meditative, often obsessive in mark and repetition. My culture, personality, quirks, history, and family are inevitable influences, all fundamental to how and what I create. I seek to balance the familiar and the mysterious, shared stories and secrets.

2020 exhibition Your Favorite Color is Yellow, RAIR
Jordan Craig (American Indian, Northern Cheyenne, b. 1992)
We Don’t Have to Talk About It, 2020
Acrylic on canvas
Collection Nerman Museum of Contemporary Art, 2021.02

Jordan Ann Craig’s work includes painting, prints, collages, textile prints, and artist books. Her mother was adopted and raised by an Irish Catholic family, and Craig’s artwork is an attempt to reconnect with lost familial connections. Craig makes drawings of Native American objects (beadwork on bags and moccasins) and then transfers them to her computer before enhancing the drawings to create designs that help her predict the final outcome. Much of the creativity happens through technology, with the original pieces meticulous, handmade and spiritual. The actual painting becomes a matter of execution and precision, offering a contemporary perspective in seeing and understanding Indigenous design. She stated, “My work is often beautiful, masking ugly histories. I keep Indigenous textiles and pottery, Aboriginal paintings, and landscapes in my periphery when I make art. My work is the exploration of existence, time and space, woven from cultural memory and epiphany. The process is meticulous and meditative, often obsessive in mark and repetition. My culture, personality, quirks, history, and family are inevitable influences, all fundamental to how and what I create. I seek to balance the familiar and the mysterious, shared stories and secrets.” This work was featured in her 2020 Roswell Artist in Residence exhibition “Your Favorite Color is Yellow.”

Jordan Ann Craig was born in the San Francisco Bay Area and graduated in 2015 with a BA from Dartmouth College, Hanover, New Hampshire.
**Jarrod Da**

- American Indian, San Ildefonso Pueblo, b. 1973 in Santa Fe, NM
- 2007 BA, Evergreen State College, Olympia, WA; 1998 AFA Institute of American Indian Arts, Santa Fe
- Lives and works in Seattle, WA
- [www.jarrodda.com](http://www.jarrodda.com)

**Body of Work**

Jarrod Da grew up in the four corners region of the Southwest. His father was Tony Da, a well-known Native American artist from the San Ildefonso Pueblo and grandson to famed pottery artist Maria Martinez. Tony was a potter and also worked with various media on paper. Jarrod Da is a painter and works primarily in pastel on paper. His imagery is a blend of traditional San Ildefonso designs, iconography also used by his father. Much of Jarrod Da’s childhood was spent traveling up and down the Continental Divide of southwestern Colorado to San Ildefonso Pueblo and Santa Fe. Staying close to his native roots, he learned to merge the two worlds of a contemporary lifestyle with the native way of life. When he was young, living in secluded areas like the Rocky Mountains and the High Plains of New Mexico, he learned to have a creative imagination which in turn gave him an appreciation for nature and all its mysteries. He stated, “The complex patterns and colors of the world influence my artwork. I am driven to best replicate that perfection we see in the natural world. The driving influence of my life is to create interpretations of what I see as a way of celebrating the greatness and beauty all around us.”

In 2018 he had a solo exhibition of paintings and prints in Seattle at the Ethnic Heritage Art Gallery. He has served on the Exhibition Advisory Committee at the Seattle Art Museum, and he taught for many years at Muckleshoot Child Development Center. In 2010 he was awarded First Place at the Southwest American Indian Art market in Santa Fe and Honorable Mention for his painting *Solar Flares* at the Heard Museum Guild Indian Fair & Market. He has earned several awards in subsequent years. He has shown work with King Galleries in Santa Fe and Scottsdale. His works are widely collected and can be found in the Philbrook Museum collection in Tulsa, OK.

*2012 Stardust*, pastel on paper, 30 × 24” Philbrook Museum of Art, Tulsa, OK

*2017 Rings*, soft pastel, 24 × 30”
The artist stated: “I have been working with pastel and drawing since I was a child. Many of the geometric shapes I use in my work are derived from Pueblo Indian designs. These designs are used on pottery and painting today; they were obtained from ancestors and have been used since that time. Today these shapes and designs are being incorporated into a more contemporary form of artwork. This artwork is being used to educate and breathe new life into Pueblo Indian culture. Using these designs in contemporary native art helps us preserve our traditions and artwork for years to come. Through my artwork, I contemplate the constant struggle between the ever expanding modern world and the natural world. I see art as a link between past and present. As a child I watched my great grandmother, Maria Martinez, bring the images of our culture to the world through pottery. I sat in my father’s studio watching the way he translated those images into his own vision. Through the process of creation, I am joining my ancestors and honoring my culture, and I am also attempting to send a message of optimism to those generations yet to come.”

Jarrod Da was born in Santa Fe, New Mexico and graduated with an AA from the Institute of American Indian Arts in Santa Fe. He currently lives and works in Seattle, Washington.
Angela Dufresne

- American, b. 1969 in Hartford, CT
- MFA 1998 Tyler School of Art, Temple University, Philadelphia, PA; BA 1991 Kansas City Art Institute
- Lives and works in Brooklyn, NY; Assistant Professor in the Painting Department at the Rhode Island School of Design
- www.angeladufresne.org

Body of Work

Angela Dufresne is a painter, video artist, teacher, curator and occasional writer (Art 21 and Hyperallergic). Dufresne spent her formative years in Olathe, Kansas. After moving around from Kansas City to Minneapolis to San Francisco to Portland ME, Dufresne went to graduate school in Philadelphia. Dufresne has been a resident artist at the Siena Art Institute, Italy; the Fine Arts Work Center, Provincetown, Massachusetts; and Yaddo, Saratoga Springs, NY. She received a Guggenheim Fellowship in 2016. The Guggenheim website states:

“Dufresne’s paintings exuberantly weave imagery, narrative, paint, and visceral pleasure. She refers to the work as examples of non-paranoid, porous ways of being in the world. Delivered with absurdity, affection and feminist vibrato, Dufresne presents figurative articulations that feverously emerge out of the paint. Humorous, giddy, vulnerable, non-heroic, perverse, her figures revel in their destabilized relationship to their environments. Her subjects are neither man nor nature, form or formless, but allow for both to coexist in their lack of selfhood and their openness to absorb, fuse with, metabolize the world around them. In cinematic dissolves they conjure up the centrality, the ontology of humanity, as challenged. Deft in techniques of revision, erasure, overlay and addition, Dufresne deploys empathy and humor with equal parts skill and sensitivity in a commitment to painting’s ability to present, transgress and reconfigure experience and representation.”

She has shown her work across the U.S. and Europe since 1993, with more than twenty-three solo exhibitions and over 100 group shows. Museums and galleries that have featured her art include the Hammer Museum in Los Angeles; Macalester College in Minneapolis; P.S.1 Contemporary Art Center, Brooklyn Academy of Music, and The National Academy of Arts and Letters in NY; Sarah Lawrence College in Yonkers, NY; the RISD Museum in Providence, RI; The University of Richmond Museum, VA; The Aldrich Museum in CT; the Rose Museum in Waltham, MA; Mills College in Oakland, CA; and Minneapolis School of Art and Design, among others. In 2018-2019 the Kemper Museum presented an exhibition *Making a Scene* with more than thirty paintings and video works spanning nearly a decade.

2010 Bierstadt Cover with Fly Fishermen, Oil on canvas, 7 x 11 ft
Angela Dufresne (American, b. 1969)

*Harvest with Texting and Samurai Soprano*, 2011

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2019.10

Gift of the Jedel Family Foundation

Angela Dufresne allows viewers to step right into her compositions. She stated: “rather having that separation between the stage and the audience, I am referencing that moment when Iggy Pop jumps off into the audience and it becomes this kind of dissolve. I am jumping out of the audience and onto the stage. I can construct to a certain extent the body that I need to navigate the world without being too utopian about it.” In this work and others, Dufresne sketches an array of figures into complex landscape settings. Her theatrical paintings are evocative of familiar narratives in film, art history and fantasy. However, mixing contemporary communication with classical opera, Westerns and samurai cinema, this work departs from a pastoral scene among wheat sheaves. The man wielding the scythe is part of a drama unfolding under the sci-fi sky. only a couple of the figures could be mistaken for traditional cast of farmers taking care of business for a harvest. Dufresne also creates smaller scale portraits showing actors up close — for the artist these are role models and alter egos — as well as her friends performing in disguises. Dufresne collaborates with other artists and performs in her own videos.

Born in Hartford, Connecticut, Angela Dufresne was raised in Olathe, Kansas and graduated with a BFA from the Kansas City Art Institute in 1991 and an MFA from the Tyler School of Art, Temple University in Philadelphia, Pennsylvania, in 1998.
Bart Exposito

- American, b. 1970 in Amarillo, TX
- MFA, 2000, California Institute of the Arts, Valencia; BFA, 1998, University of Texas, Austin.
- Lives and works in Los Angeles.

**Body of Work**

Exposito’s earlier painting style took its lineage from 60s minimalism, where forms and materials were pared down to their bare essence. The abstracted classic designs cross referenced iconic periods of the 20th century, from the geometric opulence of art deco to the space age ambition of the 60s.

In his recent series called “Bends,” Exposito is working on a larger scale. The word “Bends” describes the thick, curved black line that bifurcates each composition either vertically or horizontally. Exposito paints with acrylics on smoothly primed canvas, starting with a colored atmospheric layer that is created by streaking diluted paint with a sponge over a soft pastel sketch. The streaks, like the eccentric shapes jutting into their space, create moist, visual vapor trails like the ones left by an airplane’s wing. The next layer of acrylic line is a hand-made division, its precise but irregular width akin to the inevitable variation in a sign-painter’s hand-drawn mark. The swooping, arched or undulating black line separates a flat, neutral blue-gray field from an expanse of a single hue: orange, blue, green or red (in a yellow painting, the undulating line down the center seems to twist and split the gray field in two). Between the flat and atmospheric fields, Exposito inserts segments of circles, skinny rectangles, disk fragments, bars and triangular shapes, sometimes curved, all painted in flat hues. When juxtaposed, these variously colored shapes imply three-dimensional forms (a science-fiction landscape, industrial architecture, or a body moving along a staircase).

Exposito’s work has appeared in a number of group shows including: Daniel Weinberg Gallery, LA; Bill Maynes Gallery, NY; Acuna-Hansen Gallery, LA; and Wake Up & Apologise at the Hayworth Gallery, LA. He has exhibited internationally at galleries such as Galerie Grimm/Rosenfeld in Munich, Studio 9 in London and Galerie Fur Gegenwarstkunst, Bremen. He is represented by Thomas Solomon Gallery in LA.

(2005, The New Face of Smiling, Acrylic on canvas, Saatchi Gallery)
(2005, Bubble & Scrape, Acrylic and marker on canvas, Saatchi Gallery)
(2009, Untitled, Acrylic and pastel on canvas)
<table>
<thead>
<tr>
<th><strong>Bart Exposito</strong> (American, b. 1970)</th>
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<tr>
<td><em>Bends (Orange)</em>, 2010</td>
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<td>Acrylic and pastel on canvas</td>
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<td>Collection Nerman Museum of Contemporary Art, 2010.42</td>
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In this work from Bart Exposito’s series called *Bends*, we see a thick, curved black line that bifurcates each composition either vertically or horizontally. Exposito paints with acrylics on smoothly primed canvas, starting with a colored atmospheric layer that is created by streaking diluted paint with a sponge over a soft pastel sketch. The streaks, like the eccentric shapes jutting into their space, create moist, visual vapor trails like the ones left by an airplane's wing. The next layer of acrylic line is a hand-made division, its precise but irregular width akin to the inevitable variation in a sign-painter's hand-drawn mark. The swooping, arched or undulating black line separates a flat, neutral blue-gray field from an expanse of a single hue. Between the flat and atmospheric fields, Exposito inserts segments of circles, skinny rectangles, disk fragments, bars and triangular shapes. When juxtaposed, these variously colored shapes imply three-dimensional forms, a science-fiction landscape, industrial architecture, or a body moving along a staircase. Several works from this series were featured in the Nerman Museum’s exhibition *Ecstatic Structure* in 2010/2011.

Exposito earned an MFA in 2000 from the California Institute of the Arts, Valencia, and a BFA in 1998 from the University of Texas, Austin.
Nancy Friedemann-Sánchez

- Colombian, b. 1961 in Bogota
- 1997 MFA New York University; 1986 BFA Otis Art Institute; 1985 BFA La Universidad de Los Andes, Bogotá, Colombia
- Lives and works in Brooklyn
- www.nancyfriedemann.com

Body of Work

Nancy Friedemann-Sánchez has an American father and Colombian mother. “Not only did I grow up in a bicultural family, but I also went to school in Colombia, and in the U.S. In the U.S. my experiences in college were interesting, as they were not only about learning art, but also about learning American culture and how to integrate. Those feelings of standing inside and outside of the system are always there, and they feed my artwork.” She stated, “I had a grandmother who was a traditional woman of her time and who raised four kids and I had a mother who took a completely different approach to life. She was an anthropologist and someone who broke with many of the traditions of being a woman in Latin America then.” In her work Friedemann-Sanchez deliberately manages an economy of materials. Her large-scale drawings allude to Minimalism and the Pattern and Decoration Movement but explicitly explore the experience of identity, memory and gender.

Recent solo exhibitions include Schneider Museum of Art in Ashland, OR; Frost Museum, Miami, FL; Queens Museum of Art, New York; Sheldon Memorial Museum, University of Nebraska, Lincoln, Nebraska; Nebraska Museum of Art, Kearney, Nebraska; Museo de Arte Contemporáneo, Panamá; and Galeria Diners, Bogotá. Selected group shows include the Joslyn Art Museum in Omaha, NE; La Bienal de Cuenca, Ecuador; Portland Museum of Art; The Museum of the University of New Mexico; University at Albany Art Museum; El Museo del Barrio, New York; Bronx Museum of the Arts, New York; Museo del Arte de Puerto Rico; Biblioteca Luis Angel Arango, Bogotá; and Gasworks, London.

Her work is in the collections of Jose Mugrabi, El Museo del Barrio, The Cleveland Museum, The Museum University of New Mexico, El Museo de Arte Contemporáneo de Panamá, El Museo de Arte Moderno, Cali Colombia, and el Museo de Arte Contemporáneo Bogotá, Colombia. She is represented by Weinberger Fine Art in Kansas City.

Monarchs exhibition installation: Landscape, 2017; Cornucopia, 2017; Landfill, 2017, Tyvek, mopa mopa, Courtesy the Artist
Nancy Friedemann-Sánchez’s research-based process explores the history of materials and highlights the interventions made to those objects in transit. In the case of the *Cornucopia* series, Friedemann-Sánchez chose black Tyvek because it resembles the glossy surfaces of Chinese and Japanese lacquerware, luxury items collected in Europe from the sixteenth through the eighteenth centuries. To curb expenses, colonial Spaniards appropriated pre-colonial indigenous American processes, such as the mopá mopá of Friedemann-Sánchez’s native Colombia. Friedemann-Sánchez’s triptych depicts a floral bouquet in the mode of a seventeenth-century Spanish still life, a popular motif for this type of hybrid lacquerware object. Tangled within the blossoms of this monumental bouquet are animals indigenous to the Americas: an array of birds, fish, wild cats, and other four-legged beasts hide from men brandishing guns. She stated, “In my drawings and paintings, I have borrowed from botanical illustrations, actual lace samples and depictions of lace from Spanish Colonial painting in order to examine the invisible paths of cultural memory born from exile from my homeland in Colombia. I have also taken this imagery as metaphor of the parallels of gender and political power respectively.” An earlier work from the *Cornucopia* series was included in the traveling exhibition *Monarchs* at the Nerman Museum in 2019.

Born in Bogota, Colombia, Nancy Friedmann-Sanchez graduated in 1997 with an MFA from New York University; in 1986 she earned a BFA from Otis Art Institute, California, and in 1985 she completed her BFA from La Universidad de Los Andes, Bogotá. She currently lives and works in Brooklyn.
Ramiro Gomez

- American, b. 1986 in San Bernardino, California
- attended the California Institute for the Arts
- lives and works in West Hollywood, California
- http://ramirogomezjr.blogspot.com/

Body of Work

Ramiro Gomez’s parents were undocumented Mexican immigrant parents who have since become US citizens. He started college and then left to take work as a live-in nanny with a West Hollywood family. As a teenager he considered becoming a teacher: he helped his grandmother babysit his cousins and he volunteered in elementary schools and took classes in early childhood education. He recalled some of the experiences becoming part of a family as a nanny, and seeing other nannies in the community come and go, he wanted to address “these ephemeral moments of people who appear and disappear. Invisibility goes beyond one person. It takes on a mental state. The need to blend in and not stand out too much. You’re wanting to please. You want to make sure that there are no reasons to be fired.” Referring to magazines like *Architectural Digest*, he said, “the magazines looked like the very environments I was working in and I started feeling an interesting reaction to them. It was looking at these environments minus all the people I was working with. It was an erasure of us. So it became very clear what to add. It was this simple act. It was just inspired by saying, “I’m here. We exist.”

He stated, “*Happy Hills* [2011] is my body of work documenting the predominantly Hispanic workforce who work tirelessly behind the scenes to maintain the beautiful imagery of these affluent areas.” The art world is often reflective of elite tastes, and therefore complicit in keeping the question of manual labor firmly out of public view. In 2014 during his residency at the University of Michigan Institute for the Humanities, he created blurry-faced figures painted with acrylic on cardboard, and displayed them guerrilla style along N. Beverly Dr. in Beverly Hills. For his 2016 solo exhibition at Charlie James Gallery in LA, he created large-scale works set among the high-end retail of Melrose Avenue (Fred Segal, TenOver6). In another, he captures a security officer standing before the iconic pink boutique of British designer Paul Smith. “I also selectively choose the facelessness [of my figures] for a reason. Most of the people I did work with were Latino, but there were people from Pakistan and other places. Plus, this isn’t just an L.A. reality. In other parts of the world, the cast is different but the reality is the same. So for people in Turkey or France or Pakistan, to see this, the issue is the same. Visualizing this labor is necessary.”

In 2013 Gomez had his first solo exhibition at the UCLA Chicano Studies Research Center, and was also awarded a residency to install a mural in West Hollywood Park, titled *The Caretakers*. In 2014 he had a solo show at Charlie James Gallery. In the spring of 2016, Gomez exhibited *On Melrose* at the Charlie James Gallery, and a monograph *Domestic Scene* was published by Lawrence Weschler (Abrams). Gomez participated in the Denver Art Museum’s site specific installation exhibition “Mi tierra: Contemporary Artists Explore Place,” opening February 2017.
Ramiro Gomez focuses his work on the people who labor to clean and care for interior and exterior spaces and their inhabitants, particularly in Southern California. By painting the groundskeepers, window washers, nannies, gardeners and others who labor in low-paid jobs, Gomez lifts these workers from obscurity and social invisibility. Because these workers are mostly immigrants, and most often from south of the American border, Gomez’s paintings address the socio-cultural and personal politics of this important work force. In the diptych *Work and Home*, one side portrays a worker tending to a lush, green lawn, while the other side shows what appear to be laborers returning home after a long day’s work. Anyone who has performed domestic labor understands the painful sacrifice of leaving one’s own family to tend to another’s family. Gomez typically blurs the faces of his workers to underline their invisibility as they go about their work and care for other people’s children. He has painted this scene on the cardboard of a U-Haul box, perhaps signifying the often-mobile life that immigrants may lead as they follow certain labor from town to town. The disposable cardboard may also suggest the fragility inherent in an immigrant’s status.

Los Angeles artist Ramiro Gomez was born in San Bernardino, California, and he attended the California Institute for the Arts. In 2016/2017 he participated in the Nerman Museum’s exhibition *Domestic Seen*. 
Edgar Heap of Birds

- American Indian, Cheyenne/Arapaho, b. 1954 in Wichita, KS
- 1979 MFA Tyler School of Art, Temple University, Philadelphia; 1976 BFA University of Kansas; graduate work at the Royal College of Art, London
- Lives and works in Oklahoma City, currently on the faculty of Oklahoma University with a joint appointment in Native American Studies and Fine Arts
- www.eheapofbirds.com

Body of Work

Edgar Heap of Birds works in a variety of media—drawing, painting, printmaking—and is known for his public art interventions and installations, including *Wheel*. *Wheel* was created specifically for its site at the Denver Art Museum and is rich in symbolism. Use of the building’s curved wall was a key factor in Heap of Birds’s proposal—on it, in raised letters, he placed the Cheyenne words “nah-kev-ho-eye-a-zim,” which mean “we are always returning back home again.” Each tree form is covered with words and drawings that recount different events in the history of American Indian peoples in Colorado and the surrounding region, from conflict over resources to global cooperation among indigenous peoples.

Heap of Birds has exhibited his works at The Museum of Modern Art, Whitney Museum of American Art, Metropolitan Museum of Art, New York; Cheyenne and Arapaho Nations Reservation, Oklahoma; The National Gallery of Canada, Ottawa; Museum of Contemporary Art, Sydney, Australia; Documenta, Kassel, Germany; Orchard Gallery, Derry, Northern Ireland; University Art Museum, Berkeley, California; Association for Visual Arts Museum, Cape Town, South Africa; SITE Santa Fe, New Mexico; Hong Kong Art Center, China; Bandung Institute of Technology, Indonesia; Grand Palais, Paris, France; Nanyang Technological University Art Gallery, Singapore; and the Venice Biennale, Italy. His work is in numerous museum collections across North America and London.

1997-2005 *Wheel*, steel, porcelain, and stone, Denver Art Museum

2018 *Native Host* series, metal, Spencer Museum, University of Kansas
“Hock E Aye VI” Edgar Heap of Birds creates multi-disciplinary forms of public art messages, large scale drawings, acrylic paintings, prints, works in glass, and monumental porcelain enamel on steel outdoor sculpture. The signs in his “Native Hosts” series, begun in the late 1980s, resemble commercially fabricated metal street signs or institutional place markers. Installed in public spaces, Heap of Birds’ signs identify the cultures that inhabited the land prior to colonization. The colonial name of a location is printed backwards, while the name of the land’s original occupants is printed forwards. The visual tension that Heap of Birds creates between these names aims to remind viewers of the displacement of Native Americans from their homelands. Heap of Birds also made 5 signs for the Spencer Museum’s 2019 exhibition The Power of Place: KU Alumni Artists. The nations include Kaw, a tribe that has since been forcibly removed to Oklahoma Indian Territory near Ponca City, Oklahoma; and four that currently have reservation status and land holdings in Kansas: Ioway, Kickapoo, and Potawatomi. He stated “Ne Me Ha Ha Ki is the preferred name of the Sac and Fox Nation of Kansas. With my project it is often fitting to offer an original tribal spelling of the Indigenous nation.” People of Shawnee heritage call themselves the Shawano, or Shawanoe or Shawanese.

Now based in Oklahoma City, Edgar Heap of Birds was born in Wichita, Kansas and graduated in 1976 with a BFA from the University of Kansas. In 1979 he earned an MFA from Tyler School of Art, Temple University, Philadelphia. He also completed graduate work at the Royal College of Art, London.
Body of Work

Robert Hudson grew up in rural Washington State and moved to San Francisco to attend college. Hudson was influenced by the city’s ceramic artists, whose brightly colored works combine traditional craft and sculpture. He has said that he loves to be “in a position of being overwhelmed,” so he makes objects that blur the lines between sculpture, painting, and drawing. Working in a wildly diverse array of mediums, Hudson has produced a large body of paintings, drawings, ceramic pieces and his famous steel sculptures in a career that continues to evolve over five decades of creativity.

Recognized for his talent while still a graduate student, Hudson, along with his contemporaries, Robert Arneson, Roy De Forest, William T. Wiley, and others, was included in Peter Selz’ historic exhibition, FUNK, at the Berkeley Art Museum in 1967. In 2014, Hudson was awarded the prestigious Lee Krasner Award in recognition of his lifetime of artistic achievement. Hudson has taught art at several schools in California, including the San Francisco Art Institute, the University of California at Berkeley, the University of California at Davis, and the California College of Arts and Crafts. His work has been exhibited widely and is included in the permanent collections of the National Gallery of Art, the de Young Museum, the Art Institute of Chicago, the Museum of Fine Arts, Boston, the Hirshhorn Museum and Sculpture Garden, the Whitney Museum of American Art, the Museum of Modern Art, the Los Angeles County Museum of Art, the Philadelphia Museum of Art, the San Francisco Museum of Modern Art, the Smithsonian American Art Museum and the Stedelijk Museum, Amsterdam.

2010, Landmark, One Hawthorne condominiums, San Francisco
The exterior installation, 145 feet tall by 12 feet wide, is a vertical mural comprised of multiple porcelain enamel panels, reproducing a series of 30 x 23 inch pen and ink drawings created by Hudson for this project.

1976, Four Feathers, acrylic, feather and mixed media, Cantor Arts Center, Stanford University
2016, Shadow, mixed media
<table>
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<tr>
<th><strong>Robert Hudson</strong> (American, b. 1938)</th>
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<tr>
<td><em>Drawing SP77</em>, 1977</td>
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<tr>
<td>Mixed media on paper</td>
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<td>Collection Nerman Museum of Contemporary Art, 2020.45</td>
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<td>Purchased with funds from Beyond Bounds · 2020</td>
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Working in a wildly diverse array of mediums, Robert Hudson has produced a large body of paintings, drawings, ceramic pieces and steel sculpture. His style falls between Surrealism and Constructivism, with psychedelic notes and references to beatnik poetry and jazz. He often used a palette of primary colors in his artwork throughout the 1970s and 1980s. In this mixed media drawing from 1977 we see several envelope-like shapes fanning out behind an octagon with eight spray painted feather silhouettes placed in a radial arrangement. The background is ambiguous with expressionistic scribbles throughout, and the artist has played with positive and negative space. The red rectangle toward the bottom could either be in front of or behind the yellow semicircle. Feathers and other references to rural farms and landscapes often appear in Hudson’s works, some of which include actual feathers and other non-art objects. Recognized for his talent while still a graduate student, Hudson, along with his contemporaries, Robert Arneson, Roy De Forest, William T. Wiley, and others, was included in Peter Selz’ historic exhibition, *FUNK*, at the Berkeley Art Museum in 1967. The artists used humor, figures and narrative in reaction against the nonobjectivity of abstraction.

Born in Salt Lake City, Utah, Hudson was raised in rural Washington State and graduated in 1961 with a BFA from San Francisco Art Institute, where he also earned an MFA in 1963. He currently lives and works in Sonoma County, California.
Kwanza Humphrey

- American, b. in Kansas City
- 1998 BS Missouri Western State University, Commercial Art with an emphasis in painting and illustration
- www.khimages.com

Statement

The human form and face is the subject that I gravitate to paint. I enjoy people and scratching below the surface to show the essence of humanity. We all present a mask to the world to protect ourselves from the unknown. I’m looking to get past that façade and show the human connection we all share. I try not to explain everything visually. I try to paint so that you look at something and see the emotion in it. I think we all bring something personal to the table. Your experience will allow you to see something no one else does, or you may have a similar connection with your fellow viewers. My goal is for my work to resonate with you in some way. I hope on some level it does. My work reflects the world around me. It reflects both the world as it is and a better world that I envision. For me art is about seeing the unseen and capturing the substance of what is below the surface of what we see with the naked eye and the mind’s eye. I think that looking deeper helps not only establish a connection with others but a higher connection to myself, through my drawings and paintings.

Body of work

Humphrey has been painting for over 25 years. Born and raised in Kansas City, his first exhibition was at the 1996 Albrecht Kemper membership show in St. Joseph where he won Best of Show. He also won an award in the 35th Annual River Market Regional Exhibition. In 2020 he had exhibitions at the Carter Art Center Gallery at MCC Penn Valley, Smalter Gallery, Natasha Ria Art Gallery, and the Bunker Center in Kansas City. Other recent exhibitions include TRAHC’s 31st Annual Juried Exhibition, Texarkana TX; Axis Gallery: 14th National Juried Exhibition Gallery, Sacramento, CA; and HR Block Art Space, Kansas City, MO. He has a studio at Interurban ArtHouse in Overland Park, KS.

2017, *Pops, Coach*, Oil on canvas, 40 x 30”
2019, *Nedra*, oil on canvas, 48 x 60”
Kwanza Humphrey (American, b. 1975)
Family Peregrination, 2020
Oil on canvas
Collection Nerman Museum of Contemporary Art, 2020.28

Kwanza Humphrey paints portraits of Kansas City residents, some named and recognizable and others anonymous. He invites models to be interviewed, and he usually sketches a study first and then proceeds to paint on a larger scale. This painting was created concurrently with a 2020 exhibition The Human Experience at the Bunker Center for the Arts in Kansas City which included over 40 drawings and paintings, all images of American Blackness in a variety of scenarios. The vibrant portraits in the series are connected by similar vibrant blue skies in the backgrounds, and the artist stated, “the clouds represent wonder, hope, and unity. We’re all on this planet under the same sky. When you look up, the possibilities are endless. I want to share with the world that we are all a part of the same whole, and despite our differences, we all crave the same thing. Truth and love.” Titled Family Peregrination, this work along with others invites viewers to consider the life journey of the people presented. Other portraits include tributes to Humphrey’s father, and in the works with small groupings, we are invited to imagine relationships between the figures and reflect on our shared human experience.

Born and raised in Kansas City, Humphrey graduated in 1998 with a BS from Missouri Western State University, majoring in Commercial Art with an emphasis in painting and illustration.
Matthew Day Jackson

- American, b. 1974 in Panorama City, CA
- 1997 BFA University of Washington, Seattle; 2001 MFA Mason Gross School of the Arts, Rutgers University, New Brunswick NJ; also studied at the Skowhegan School of Painting & Sculpture, Skowhegan, ME
- Lives and works in Brooklyn, NY

Body of Work

Matthew Day Jackson is an American artist whose multifaceted practice encompasses sculpture, painting, collage, photography, drawing, video, performance and installation. His art grapples with big ideas such as the evolution of human thought, the fatal attraction of the frontier and the faith that man places in technological advancement. In particular, his work addresses the myth of the American Dream, exploring the forces of creation, growth, transcendence, and death through visions of its failed utopia. Individual sculptures and paintings interconnect with each other to create complex scenarios that revisit history and reassemble its narratives. Frequently monumental, his work imposes not only on a large physical scale, but also conceptually, occupying an intellectual terrain that reaches from ancient history to outer space exploration and discovery. He utilizes a familiar iconography, recycling culturally loaded images such as the geodesic structures of Buckminster Fuller, mankind’s first steps on the moon, and the covers of LIFE magazine from the ‘60s and ‘70s, cross-pollinating these and mixing them with numerous references from art history.—Hauser & Wirth Gallery

In 2013, Hauser & Wirth New York presented a solo exhibition ‘Something Ancient, Something New, Something Stolen, Something Blue’. Jackson’s recent solo exhibitions include Spencer Museum of Art, University of Kansas, Lawrence; Gösta Serlachius Museum, Mänttä, Finland; GRIMM and Van Gogh Museum, Amsterdam; New Landscape, Qiao Space, Shanghai, China; Savannah College of Art and Design, Atlanta; and the Contemporary Art Museum, Houston, TX. Jackson’s work is included in many private and public collections such as the High Museum of Art, Atlanta, GA; Blanton Museum of Art, Austin, TX; Whitney Museum for American Art, New York, NY; Astrup-Fearnley Museum, Oslo, Norway; Stedelijk Museum, Amsterdam; François Pinault Collection, Paris; Museo d’Arte Moderna, Bologna, Italy; Zabludowicz Collection, London; Kunstmuseum, The Hague; Museum Boijmans van Beuningen, Rotterdam; and Qiao Zhibing Collection, Shanghai.

2015–2016 Whistling their whims on a low fence-wire, color intaglio, Spencer museum of Art
Matthew Day Jackson (American, b. 1974)
Becoming Whole and Falling Apart III, 2013
Bronze, 75 x 23 x 23"  
Collection Nerman Museum of Contemporary Art, 2019.30 Gift of Lewis and Sue Nerman, Leawood, Kansas

Matthew Day Jackson investigates what he calls “The Horriful,” the possibility that any human activity can become simultaneously beautiful and horrific. *Becoming Whole and Falling Apart III*, a massive bronze work of an unidentified flayed figure, underscores Jackson’s statement that “the job of the apocalypse or the reckoning is the job of a god or deity, but in the 20th century, it became a human possibility.” Throughout his various bodies of work, ranging from sculpture, paintings, works on paper, videos, and performances to installation art, Jackson’s main theme is the dismantling of mythological tropes. The crumbling leviathan here could be interpreted as a representative of the planet’s current state of dystopia. Jackson explores beliefs and practices ranging from racism and American exceptionalism to nuclear testing and what he has called this country’s “fatal attraction to the frontier.” His work addresses the myth of the American Dream, with forces of creation, growth, transcendence, and death. Jackson’s sculptures and paintings are interconnected in ways that revisit and reassemble history. Still life and reclining nudes make up his more recent series, and in 2013 he had a solo exhibition in New York at Hauser & Wirth titled “Something Ancient, Something New, Something Stolen, Something Blue.”

Now based in Brooklyn, Matthew Day Jackson was born in Panorama City, California, and graduated in 1997 with a BFA from the University of Washington, Seattle. He earned an MFA in 2001 from Mason Gross School of the Arts, Rutgers University, New Brunswick, New Jersey, and also studied at the Skowhegan School of Painting and Sculpture in Maine.
Brad Kahlhamer

- American, b. 1956 in Tucson, Arizona
- Lives and works in New York
- 1982 BFA, University of Wisconsin-Fond du Lac and Oshkosh
- www.bradkahlhamer.net

Body of Work
Born to an American Indian woman, Brad Kahlhamer was adopted at birth by German-American parents and was raised in the Midwest. Kahlhamer spent 10 years as a road musician before moving to New York in 1982. He had a career as the art director for the Topps Company and has been a full-time artist since 1993.

Kahlhamer’s paintings are an arena for him to explore the world of his ancestors and to create his own hybrid landscape that fuses his heritage with his own contemporary experience, scrambling the real and the imaginary. Kahlhamer fuses an exuberant embrace of expressionist painting with the visionary tradition of Native American art. Drawing from country western and the Native American rock music scene, the artist’s visionary landscapes swirl with an atavistic energy; the paintings seem to have a sound that accompanies their visual rhythm. The great American bald eagle sweeps though the paintings almost as a surrogate for the artist, an intercessor representing his immersion into his own personal American landscape. Large scale works allow him to capture “total cosmology,” in his own words. He is conscious not to make paintings with spatial divisions typical of landscapes, rather he prefers to use an axial ground instead of a horizon line, with floating images more like a ledger drawing. He creates narrative works in the Euro / American tradition of history painting, but his subject may appear without a background, or the two layers are merged. Kahlhamer has created his own world in these paintings mixing representations of the real into a visionary “third place,” as the artist describes it. For the artist, his “first place” was his birth, the “second place” was his adoptive family, and his “third place” combines the two.

In 2005 he had an exhibition Let’s Walk West: Brad Kahlhamer at the Sandra and David Bakalar Gallery, Massachusetts College of Art. In 2006 Deitch Projects presented Girls and Skulls, an exhibition of works on paper. He participated in the 2005 Beyond Bounds: Gold Rush fundraiser at JCCC, and he had several works on paper including a wall collage “Community Board” in the Nerman Museum’s inaugural exhibition American Soil in 2007-2008.
**Brad Kahlhamer** (American, b. 1956)  
*Eagle Fest USA*, 2005  
Oil on canvas  
Collection Nerman Museum of Contemporary Art, 2005.31  
Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

Born of Native American ancestry in Tucson, Arizona, Brad Kahlhamer was adopted at birth by German American parents and was raised in the Midwest. After earning his art degree, he spent 10 years as an art director for the Topps Company in New York before becoming a full-time artist. In his highly expressive paintings, drawings, and sculptures, Kahlhamer explores the world of his Native ancestors and his own contemporary experience, mixing representations of the real and the symbolic worlds into what he describes as a visionary “third place.” The artist is particularly interested in what he sees as the spiritual realm between sex and death. In this large and visually aggressive painting, floating skulls of varying dimensions trail around an explosive desert landscape. Screeching eagles and shadowed buffaloes mingle with a crowd of linear caricatures, some suggestive of pop culture icons. Reclining across the bottom is a giant human skeleton described in some areas through thickly crusted paint, in contrast to the dripping washes seen elsewhere in the landscape. The teeming composition envisions cycles of life and death, violence and revolution.

Brad Kahlhamer earned a BFA in 1982 from the University of Wisconsin-Oshkosh. He participated in the Nerman Museum’s inaugural exhibition American Soil in 2007 to 2008.
Hayv Kahraman

- Iraqi, b. 1981
- Lives and works in Los Angeles
- 2005 studied graphic design, Accademia di arte e design di Firenze, Florence, Italy; University of Umeå, Sweden

**Body of Work**

Raised in Baghdad, Hayv Kahraman fled the first Gulf War with her family to Sweden at age eleven and started painting by age twelve. She recalls, “The main thing I can access from that time is these masses of bodies on the move, I remember seeing this constant flow of bodies from the car window, knowing that we were lucky just to have a car.” In recent works she rendered crowds of women and individual portraits in a recognizably stylized manner: curvy, pale-skinned, dark-haired women reminiscent of Botticelli’s Venus or Japanese ukiyo-e figures. Thirteenth-century manuscripts including the *Maqamat al Hariri*, created by the Baghdad school of miniature painting, inform some of her compositions, color schemes and structures, and she paints on raw linen from Belgium. Kahraman stated, “Most of my works lack background because I don’t like to define context.”

While Kahraman’s art is always intensely personal, drawing on her experience in an abusive relationship, her previous characters and their predicaments were at the same time universally and instantly recognizable, often based on researching current events on the news. She said, “These works are personal narratives, but they are also a way for me to transcribe and archive a history that I feel I am forgetting.” As a young adult she relearned how to read and write Arabic. Her recent paintings reveal the invisible and psychological confines of fear and belonging; the limits of memory and time; and how forced displacement, while harrowing, can also create a strong and vivid inner self. Her 2018 exhibition at Suzanne Vielmetter in LA was titled *Silence is Gold*. The show’s title, lifted from the popular saying “speech is silver, but silence is gold,” suggested that refugees gain currency or value for being seen and not heard. In a 2015 interview with *Guernica*, she said her art is “a way for me to justify my existence in the West. The work served as an avenue to address concerns and actively do something about it.”

Kahraman has had numerous solo exhibitions at museums and galleries around the world including Jack Shainman Gallery, New York; Contemporary Art Museum, St. Louis; and the Joslyn Art Museum, Omaha. Group exhibitions include venues in Moscow, Russia; Gunma, Japan; Istanbul, Turkey; the National Museum of Women Artists, Washington DC; The Pizzuti Collection, Columbus, Ohio; Kemper Museum of Contemporary Art; Nelson-Atkins Museum; Victoria and Albert Museum, London; Museum of Fine Arts, Houston; Cantor Center, Stanford University, California; Paul Robeson Center for the Arts, Princeton, New Jersey; and Henry Art Gallery, University of Washington, Seattle. Her work is included in several private and public collections.
Hayv Kahraman’s captivating oil painting *The Audience* gathers more than two dozen of her signature female figures before a spotlighted wall, against an indefinite ground of natural linen. Her figures wear weighty, nearly identical hairstyles and similarly painted, mask-like facial features. Their pale bodies are semi-transparent, some have exposed shoulders, and their sameness is only broken up by the finely painted textile designs on their garments: geometric tessellations common in Islamic art and arabesque botanical patterns akin to Persian miniature painting. The artist’s experience as an Iraqi Kurdish war refugee looms large in her work. Kahraman paints the traumatic memories of displacement, the emigrant escaping conflict and the plight of the asylum seeker with an uncertain future. The women of *The Audience* bear languid, longing expressions as they face the mysterious black slot in the wall. Is this the anticipation and anxiety of a border crossing? Are they preparing to justify their asylum to border officials? The painting’s tilted perspective affords a more detailed view of eight of the faces rendered with white-faced makeup and rouged lips. One of these figures, at the center of the pyramidal composition, gazes over her bare shoulder directly at the viewer. She asks us to look beyond the reductive victimhood of the displaced person to discover a powerful narrative of survival.

Hayv Kahraman studied art at the Academy of Art and Design in Florence, Italy, in 2005, and University of Umeå, Sweden, in 2006. This work and others were included in the Nerman Museum’s 2018/2019 exhibition *Pulse*. 
Don Kottmann

- American, b. 1946 in St. Louis
- Lives and works in Kansas City, MO, and Calgary, Canada, where he teaches art at the Alberta College of Art
- 1970 MFA, University of Washington, Seattle, WA; 1968 BFA, University of Kansas, Lawrence, KS

Artist’s Statement
"I begin every painting not wanting to know what I will do or how I'm going to do it," Don Kottmann says about his assertive, vividly colored abstract paintings. "William de Kooning used to talk about 'the anxiety of possibilities' when he painted, and I love that. It's good to embrace doubt... The big sky and big space, the Rockies, Lake Louise with its cerulean blue, just overwhelm and inspire me; the vast Midwestern spaces affect me the same way." He finds it exhilarating to paint outdoors, and has constructed temporary painting "walls" outside where he installs his canvases, and works in all kinds of weather. Kottmann paints on raw canvas, using both his left and right hands to paint as he shifts the painting all around while he works. Many of his pieces are over six feet tall, and require real athleticism to paint. "Each painting takes anywhere from six months to two years to complete, although I try to make them look like they were done in a snap. I've developed a philosophy about my art," Kottmann notes. "The realities of paint, color, support, and space keep me in touch with myself when I work. Be one in the moment of your life and let the painting be one with you."

Kottmann's art has been exhibited widely in the United States, Canada and Europe. He has had over 20 solo exhibitions and participated in over 50 group shows, including Beyond Bounds 2014 at the Nerman Museum. In 2013 art critic Jerry Salz selected him to participate in an eight state juried exhibition "River Market Regional Exhibition" with the Kansas City Artists Coalition at Mallin and Charno Galleries, Kansas City, MO. He taught at Washington University and Meremec Community College in St. Louis, as well as the University of Kansas. On a cultural exchange to China, he lectured at the Beijing, Xi'an and Shanghai Art Academies. His art has been featured in numerous publications, and he has been the subject of television and radio programs and a film documentary. He shows his work at Masters Gallery Ltd., Calgary/Vancouver, Canada; Niza Knoll Gallery in Denver, Leedy – Voulkos and Todd Weiner in Kansas City. In 2014 he was awarded a Joan Mitchell Foundation grant.

2014 Stride Centre, Calgary, Alberta, Canada
**Don Kottmann** (American, b. 1946)

*Red Squall*, 2016

Acrylic on canvas

Collection Nerman Museum of Contemporary Art, 2017

The sediment concept is an ongoing preoccupation of Don Kottmann’s. "I begin every painting not wanting to know what I will do or how I’m going to do it," he says about his assertive, vividly colored abstract paintings. "It's good to embrace doubt. . .The big sky and big space, the Rockies, Lake Louise with its cerulean blue, just overwhelm and inspire me; the vast Midwestern spaces affect me the same way." He finds it exhilarating to paint outdoors, and has constructed temporary painting "walls" outside where he installs his canvases, and works in all kinds of weather. Kottmann paints on raw canvas, using both his left and right hands to paint as he shifts the painting all around while he works. Many of his pieces are over six feet tall, and require real athleticism to paint. "Each painting takes anywhere from six months to two years to complete, although I try to make them look like they were done in a snap. I've developed a philosophy about my art," Kottmann notes. "The realities of paint, color, support, and space keep me in touch with myself when I work. Be one in the moment of your life and let the painting be one with you."

Kansas City artist Don Kottmann was born and raised in St. Louis. He earned a BFA in 1968 from the University of Kansas, Lawrence, KS and an MFA in 1970 from the University of Washington, Seattle, WA. He teaches at the Alberta College of Art & Design in Calgary, Canada.
Zachari Logan

- Canadian, b. 1980 in Saskatoon, SK
- 2004 BFA, 2008 MFA University of Saskatchewan
- Lives and works in Regina
- [www.zachariloganart.com](http://www.zachariloganart.com)

Body of Work

Zachari Logan is a Canadian artist working mainly in drawing, ceramics and installation media. Logan evolves a visual language that explores the intersections between masculinity, identity, memory and place. In previous work related to his current practice, Logan investigated his own body as exclusive site of exploration. In recent work, Logan’s body remains a catalyst, but no longer the sole focus. Employing a strategy of visual quotation, mined from place and experience, Logan re-wilds his body as a queer embodiment of nature. This narrative shift engages ideas of beauty, mortality, empirical explorations of landscape, and overlapping art-historic motifs.

His work has been exhibited widely, in group and solo exhibitions throughout North America, Europe and Asia, including: Athens, Amsterdam, Atlanta, Barcelona, Berlin, Brussels, Cincinnati, Chicago, Calgary, Edmonton, Grenoble, Kochi, Halifax, London, Los Angeles, Miami, Milan, Montreal, New York, Ottawa, Regina, Paris, Salo, Saskatoon, Seattle, Schio, Tampa, Toronto, Winnipeg, Verona, Vienna and Yonkers. Works by Logan are found in private and public collections worldwide, including the National Gallery of Canada; Art Gallery of Ontario; 21cMuseums Hotel Collection, Louisville, KY; Scarfone-Hartley Gallery at the University of Tampa; Morris & Helen Belkin Art Gallery, University of British Columbia; Schulich School of Business, York University, Toronto; Kenderdine/College Galleries, University of Saskatchewan; and Thetis Foundazione (Venice) among others.
Canadian artist Zachari Logan embeds sweeping sensibility in graceful, intricately detailed drawings in which he reconsiders nature, identity and rootedness. Logan harnesses physical — and by association, emotional — hybridized transformations throughout his work. In *Pride Blooms Ditch Flowers, from Eunuch Tapestries*, Logan enlivens a nocturnal and seemingly ordinary ditch with flowering plants in the rainbow colors of the Pride flag. Two hybrid plants bloom, not with blossoms, but with feathers and a butterfly. Focusing on plants, animals, insects and human bodies, taking visual cues from the all-over imagery of medieval tapestries, and psychic cues from the world at large, Logan suggests that possibly everything is an unfixed, shifting zoological, emotional and intellectual site of inquiry. He stated, "When away from home, I tend to photograph plants that both remind me of home, maybe a species I also grow in my own garden, such as the spectacular Datura, as well as flora I have no experience with. In more remote areas … , my focus shifts to weeds and fauna, birds, insects, rodents smaller animals, ones that have presented themselves or scurried past. This collecting is a sort of performance, a cataloguing, a sense of what it is to experience the world from the perspective of a flâneur – that is, someone who experiences the world as a walker of the city, countryside or other scape of space."

Zachari Logan received a BFA and an MFA from University of Saskatchewan.
Roberto Lugo

- American, b. 1981 in Kensington, PA to Puerto Rican parents
- 2014 MFA Penn State University School of Visual Arts; 2012 BFA Kansas City Art Institute; attended the Art Institute of Chicago; pursuing a doctorate in Art Education from Penn State
- Lives and works in Vermont, where he is a tenure track professor of ceramics at Marlboro College
- www.robertolugostudio.com

Body of Work

Roberto Lugo is a ceramicist, social activist, poet, and educator. Lugo uses porcelain as his medium of choice, illuminating its aristocratic surface with imagery of poverty, inequality, and social and racial injustice. Lugo’s works are multicultural mash-ups, traditional European and Asian porcelain forms and techniques reimagined with a 21st-century street sensibility. He said, “As an artist—a potter, painter, and performance artist—my work is a reflection of the diversity of my life experiences…I juxtapose porcelain with graffiti in the hopes that we can start to see how different cultural histories can work together.” His portraits include individuals whose faces are historically absent on this type of luxury item - people like Sojourner Truth, Dr. Cornel West, and The Notorious BIG, as well as Lugo’s family members and even himself. In his 2017 Slave Ship/ Food Stamp Potpourri Boat, Lugo took direct inspiration from the Walters Museum collection of Sevres porcelain. An eighteenth-century potpourri in the shape of a ship was transformed into a reference to the transatlantic slave trade: Lugo copied the form of the Sevres vessel, adding the head of George Washington at each end, and decorated its side with a diagram, taken from an abolitionist print, depicting a slave ship packed with human cargo:

Lugo has served as the Director at large for the National Council on Education for the Ceramic Arts (NCECA) and was an Emerging Artist award recipient in 2015; He is the recipient of the 2019 Rome Prize, and was awarded a 2019 Pew Fellowship. His work has been featured in exhibitions at the Houston Center for Contemporary Craft, the Clay Studio in Philadelphia, and the Museum of Arts and Design in New York. His work is represented in the permanent collections of the Los Angeles County Museum of Art; Philadelphia Museum of Art; The High Museum of Art, Atlanta, GA; Brooklyn Museum, NY; The Walters Museum of Art, Baltimore, MD among others. He is represented by the Wexler Gallery in Philadelphia.
Roberto Lugo (American, b. 1981)

*Kobe Urn*, 2020
Glazed ceramic, enamel paint, and luster
Collection Nerman Museum of Contemporary Art, 2020.18

Roberto Lugo is a ceramicist, social activist, poet, and educator. Created shortly after famous athlete Kobe Bryant and his young daughter died in a helicopter crash, *Kobe Urn* features the team colors of the LA Lakers, along with graffiti-style lettering, and a grayscale portrait of the late superstar with his NBA championship ring. In addition to immortalizing Bryant, Lugo appropriates porcelain as an historically aristocratic medium and uses it to tackle current issues of poverty, inequality and social injustice. Focusing on urban icons and the struggles of inner city living, Lugo has earned the monikers “Hip Hop Potter” and “Ghetto Potter.” His body of work includes urns in various shapes and scale as well as teapots, vases, bowls, and potpourri boats. Other portrait subjects include Tupac Shakur, The Notorious B.I.G. “Biggie” Smalls, hip-hop legends the Wu-Tang Clan, Erykah Badu, Frida Kahlo, Sojourner Truth, Ella Fitzgerald, Maya Angelou, Desmond Tutu, and sometimes his own family members. Lugo also draws inspiration from 19th-century women working in porcelain, women he calls “hidden heroes.” He stated, “As an artist—a potter, painter, and performance artist—my work is a reflection of the diversity of my life experiences…I juxtapose porcelain with graffiti in the hopes that we can start to see how different cultural histories can work together.”

Roberto Lugo was born in Kensington, Pennsylvania, to Puerto Rican parents and earned a BFA in 2012 from the Kansas City Art Institute. He graduated in 2014 with an MFA from Penn State University and is currently pursuing a doctorate in Art Education. He lives in Vermont where he is a tenure track professor of ceramics at Marlboro College.
Leith Mahkewa is a member of the Oneida First Nation of the Thames, Wolf Clan. She currently lives in the Kanien'kahá:ka (Mohawk) community of Kahnawake with her husband and four children. She has been creating beadwork for over 16 years. Much of her creative inspiration comes from her commitment to teaching her children the importance of the Kanien’kehà:ga language and Haudenosaunee culture. It is through this commitment that Mohawk styled raised beadwork has influenced her artwork. She tends to create pieces mainly in the Iroquois raised beadwork style and is moving towards incorporating more Hopi imagery into her creation to honor her father's family of Hopi pottery artists.

Mahkewa believes that beadwork transcends the generations. The patterns and styles created by our ancestors continue to thrive at the hands of current artists who are committed to maintaining the authenticity and appreciation of this art form. With that in mind she feels that it is her responsibility to foster and encourage the next generation of artists. She stated, "The art pieces that I create are intended to be functional. For the past 16 years I have focused on creating customized wearable art pieces, mainly commissioned work. Custom orders allow me the opportunity to challenge myself by working within specific guidelines mainly color choices. The pieces that I show at market display my "throwing caution to the wind" and push me to my creative limits."

In the recent years she has been awarded ribbons at both the Heard Museum Guild Indian Fair and Market (2013, 2014, 2020) and the SWAIA Santa Fe Indian Market (2014, 2019). She has exhibited at the Kanien'kehá:ka Onkwawén:na Raotitióhkwa Language & Cultural Center (Kahnawake, QC) and the Woodland Cultural Center (Brantford, ON). Recently her beaded mask titled I am protecting you from me was featured in the First American Art Magazine No. 27 Summer 2020 and that mask has been acquired by the Nerman Museum of Contemporary Art.

Spring Has Spring, beaded hanging picture frame
Cotton Velvet with cotton calico backing and lining, glass seed beads size 15, various sized embellishment beads
Leith Mahkewa (Canadian First Nations, Oneida/Hopi, b. 1978)
*I am protecting you from me*, 2020
Cotton velvet, glass beads, cotton
Collection Nerman Museum of Contemporary Art, 2020.03

The effects of the COVID-19 virus disrupted the art world, and this mask was submitted to an online Indigenous art competition hosted by *First American Art Magazine*. Judged as the first-place winner, *I am protecting you from me* implements the raised beadwork style that finds its roots in Mahkewa’s Oneida heritage. In her most recent creations, the artist relies on monochromatic color schemes, which is evident in this mask. The floral designs call to mind the beauty of the natural world, but this face covering has a more profound meaning. According to the artist, “The red glass beads represent the blood that flows through us all, the commonality that connects humans around the world. The design reflects how our breath flows out into creation and how we are connected to the environment. The black cotton velvet was selected to acknowledge all of those whose lives were taken due to COVID-19. Masks keep us safe and are a reminder to make sure we think about how our actions affect everyone.” In acknowledging the importance of this crucial moment in time, she says, “Let us all strive to be kind, respectful, loving and supportive to ourselves and those who we often take for granted.”

Based in British Columbia, Canada, Leith Mahkewa is a master beadworker carrying on the tradition of raised beadwork taught to her by many mentors including Gail Albany Montour.
Patrick Martinez

- American, b. 1980 in Pasadena, CA
- Lives and Works in Los Angeles
- 2005 BFA Art Center College of Design
- www.patrickmartinez.com

Body of Work

Born and raised in the San Gabriel Valley, Patrick Martinez’s L.A. suburban upbringing and his diverse cultural background (Filipino, Mexican and Native American), provided him with a unique lens through which to interpret his surroundings. Influenced by the Hip Hop movement, Martinez cultivated his art practice through graffiti, which later led him to art school. Through his facility with a wide variety of media (painting, neon, ceramic and sculpture), Martinez colorfully scrutinizes otherwise everyday realities of suburban and urban life in L.A. with humor, sensitivity and wit. He is known for mixed media landscape paintings, neon sign sculptures, cake paintings and memorial/Pee Chee paintings. The landscape works are abstractions composed of working-class Los Angeles surface content, with distressed stucco, spray paint, street level commercial signage, ceramic tile and neon sign elements. These works serve to evoke place and to unearth sites of personal, civic and cultural loss. Collectively, the paintings bear the imprint of excavation, as if from amidst ruins – recalling the lives of the displaced and the aftermaths of struggle, with socio-economic position a steady point of emphasis. His neon sign sculptures are fabricated in the same manner and style as those found in any LA street-level business, but his are remixed to deliver messages of resilience and warnings against complacency, with source material drawn from literary and oratorical sources.

Martinez’ work resides in the permanent collections of Los Angeles County Museum of Art, the Smithsonian National Museum of African American History and Culture, the Crocker Art Museum, the Cornell Fine Art Museum, the Pizzuti Collection of the Columbus Museum of Art, and the Museum of Latin American Art, among others. Patrick was awarded a Rauschenberg Residency on Captiva Island, FL, to be completed in 2021. Also in 2021 Patrick will be the subject of a solo museum exhibition at the Tucson Museum of Art. He is represented by Charlie James Gallery.

2018 Fallen Empire, tile, stucco, paint, collection LACMA
Patrick Martinez (American, b. 1980)

Sold (Old Merchant God), 2020
Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, banner tarp, ceramic tile, tile adhesive, plexiglass, family archive photo collage, and LED sign on panel
Collection Nerman Museum of Contemporary Art, 2020.01
Acquired with funds provided by the Barton P. and Mary D. Cohen Art Acquisition Endowment at the JCCC Foundation

Patrick Martinez’s massive mixed-media mashup, Sold (Old Merchant God), translates the grit and glitz of Los Angeles street culture directly onto the wall. Responding to the everyday materiality of urban life with a painting style influenced by hip hop, the artist builds up a ground of sunset pastels punctuated by palm trees and tagged with layers of ghostly graffiti. Mural-sized remnants of the Mayan deity referenced in the title are visible in a layer of underpainting. The colorful figure, obscured by smears of stucco, streaks of spray paint and studded with ceramic roses, signals an evolution of ancient cultural traditions embedded in the palimpsest of street surfaces. Framed in pink neon, an inset collage of multigenerational family portraits among glowing neon palm trees suggests the hopes, dreams, successes and failures of millions of international migrants who seek better opportunities in urban centers like Los Angeles. Martinez employs scraps of vinyl signage and garish LED signs to reinforce the crass commercialism of urban visual culture. When viewed as a reconstructed LA landscape, the strip of broken blue-green tiles along the bottom of the work establishes a horizon line or a fraught pathway to the neon American dream.

Patrick Martinez studied art at Pasadena City College and received a BFA from the Art Center College of Design in Pasadena, California.
Body of Work

Issues of identity, gender, and class have been the mainstay of postmodern art for more than two decades. Kansas City artist Art Miller has focused his unwavering photographic gaze on all these contemporary issues. For over thirty years, Miller has been creating intelligent and insightful photographs for over thirty years. A keen observer of contemporary life, his meticulously crafted photographs reveal a ubiquitous landscape, clearly in view but easily overlooked.

Miller’s earliest body of work, the *Architectural Series* began in 1985. In these works, he documents and expresses the unfortunate loss of community-based commercial and entertainment locations that were demolished and replaced by generic strip malls and national chain stores over the past 2 decades. His other series include *Bears* and the *Habana Series* which provide unstaged glimpses into gay subcultures in the conservative Midwest.

He is represented by Sherry Leedy Contemporary in Kansas City, and he has shown with Bill Brady in both Kansas City and at the ATM Gallery in New York City. Miller’s photos are in the permanent collections of Sprint Nextel Corporation World Headquarters, Overland Park, Kansas, American Century Investors Corporation, Kansas City, Missouri, The Nerman Museum of Contemporary Art, and DST Corporation, Kansas City, Missouri among others. He has donated works to several JCCC Beyond Bounds fundraisers.

*2005 Mission Medical Professional Building, 2005, Gold-toned gelatin silver photograph*

*2014 Faith Deliverance Family Worship Center, (former strip mall with Kroger grocery) Kansas City, KS, 2014, Archival ink jet print mounted to archival board*
Art Miller (American, b. 1961)
The Habana Inn, Oklahoma City, Oklahoma, August 17, 2003, 2003 (printed 2005)
The Habana Inn, Oklahoma City, Oklahoma, July 4, 2003, 2003 (printed 2005)
The Habana Inn, Oklahoma City, Oklahoma, September 26, 2003, 2003 (printed 2005)
The Habana Inn, Oklahoma City, Oklahoma, August 16, 2003, 2003 (printed 2005)
Gelatin silver prints
Gifts of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

Acting much as a cultural anthropologist, Art Miller has spent more than twenty-five years creating several distinct bodies of work, photographing in various cities across the United States. Because of their apparently neutral stance, his photographs possess a documentary sensibility. But there is always more to Miller’s oeuvre than is first apparent. His earliest (and ongoing) body of work, the Architectural Series, chronicles the demise of buildings that once functioned as cherished community centers, razed to make way for generic, big box stores. Miller’s subsequent series, Bears, highlights a subculture of hirsute, macho-looking males within the gay community. These unstaged pictures confound heterosexual and media presumptions of gay behavior. For the Habana Series, Miller made ten trips in a seventeen-month period to the Habana Inn, a resort hotel for gay men in Oklahoma City. One area in the hotel is established specifically for cruising. Miller surreptitiously used a 35mm camera to document activity at night. The images are blurry, adding to the furtive quality of each dreamlike picture. These photographs are not salacious. Rather, they become universal metaphors for desire and loneliness. And as with all of Miller’s work, the painful longing for community is made palpable.

Art Miller earned a BFA from the University of Kansas in 1983.
Jaime Muñoz

- American, b. 1987 in Los Angeles
- 2016 BFA University of California Los Angeles
- Lives and works in Pomona, CA
- www.jaimemunoz1.com

Body of Work

The visual language of Jaime Munoz’s work is focused on aspects of identity, the commodification of labor, religion, and the critique of Latin American colonialism and Modernism. He investigates concepts of “Blood Memory,” the relationship that ancestral ties have to the present day experience. He is also inspired by the concept of “Toyoteria,” which is a working class shared experience through economic necessity around the R-series Toyota mini work trucks. Munoz’s sense of design and technique is influenced by decorative aspects of commonplace everyday life and ordinary objects found in his community, for example window grills and patterns in chain-link fence, textiles and the commonplace things that he is exposed to in his own neighborhood.

Munoz’s work was featured in the scholarly initiative Pacific Standard Time as part of the exhibition “How to Read El Pato Pascual: Disney’s Latin America and Latin America’s Disney” in 2017. His work was featured at Jeffery Deitch’s gallery for a show curated by Nina Chanel Abney titled “Punch LA”. He was a participating artist featuring a solo exhibition, in “Focus LA” curated by Rita Gonzalez and Pilar Tomkins Rivas at Frieze Los Angeles, 2020. His work has also been published in the LA Times, in KCET’s “Artbound”, and in the Art of Choice, Los Angeles. He shows with The Pit contemporary art gallery in LA.
Central to Jaime Munoz’s visual language are objects of Mesoamerican sculpture juxtaposed with logos of used auto part salvage yards, along with the consistent showcase of Toyota pickup trucks. His concept of “Toyoteria,” embodies the shared experience of the R-Series Toyota mini truck as utility for an immigrant working class. By using this emblem, he pushes the boundary between humans and machines. On Muñoz’s Toyotas, cultural signifiers spell out messages that create a dialogue around environmentalism, identity, and the fight for peace and equality. These symbols inspire new understandings of spiritual context, and they critique the impact of hyper-capitalism. Muñoz’s mixed media technique, inspired by his background in commercial art, displays intricately planned layouts with multiple layers, textures, and grids. He stated, “my work in construction and in commercial art utilized grids as functional layout tools but as I incorporated them into my work the use of grids evolved to reflect a deeper meaning to me. The grid symbolizes modernity, and the myth of progress through capitalist enterprise that inherently commodifies and dehumanizes human labor.” This work was included with 6 other paintings in an LA exhibition called “Modern Times”, along with an installation of four hanging banners and a three-channel video.

Based in Pomona, California, Jaime Munoz graduated in 2016 with a BFA from the University of California, Los Angeles.
Cara Romero

- American Indian, Chemehuevi, b. 1977 Inglewood, CA in 1977
- studied photography at the Institute of American Indian Arts in Santa Fe, New Mexico, and Oklahoma State University, Stillwater
- Lives and works in Santa Fe, NM
- www.cararomerophotography.com

Body of Work
Cara Romero was raised on the Chemehuevi Valley Indian reservation along the California shoreline of Havasu Lake in the heart of the Mojave Desert, and later lived in Houston, TX, and Santa Fe, NM. She is married to Cochiti potter Diego Romero. Cara Romero was influenced by the photography of Edward Curtis early in her career. Later, she felt that her initial approach was not genuine to her own experience and began to experiment with different techniques and settings for her photographs. She began to use digital tools, such as Photoshop, to combine her photographs and also to use more color photography. Romero’s contemporary work includes a large amount of staging to create a sense of theater and expresses a diverse picture of Native American identities.

Artist Statement
“I am deeply committed to making work that addresses Native American social issues and changes the way people perceive Native Americans, especially Native women, in contemporary society. If we want respect, love and beauty among us and others, we must actively promote it through art. I realized that a photograph is such a powerful way for me to communicate. I am a modern indigenous person who lives amidst pop culture from a rural reservation – that is my identity and it’s a really unique perspective to communicate across cultures. Most of my photographs are intrinsically indigenous, while at the same time they speak to our collective human condition. I like to hone in on modern depictions of where we are at now, in the present day, making sure to always respect cultural protocol and our ancestral ties.”

Romero’s work reflects her diverse training in film, digital, fine art, journalism, editorial portraiture and commercial photography. Her work is in the collections of the Nelson-Atkins Museum; the Heard Museum, Phoenix, AZ; the Crocker Museum. Sacramento, CA; the Peabody Essex Museum, Salem, MA; the Autry Museum, Los Angeles, CA; Smithsonian Museum of the American Indian, New York, NY; Museum of Indian Arts and Culture, Santa Fe, NM, plus many private collections both nationally and internationally. Her work is featured at the Robert Nichol’s Gallery of Santa Fe. Peters Projects in Santa Fe presented a solo exhibition in 2018.
Cara Romero (American Indian, Chemehuevi, b. 1977)

_Evolvers_, 2019

Color photograph

Collection Nerman Museum of Contemporary Art, 2019.38

Cara Romero's contemporary work includes a large amount of staging to create a sense of theater and expresses a diverse picture of Native American identities. She stated, “I realized that a photograph is such a powerful way for me to communicate. I am a modern indigenous person who lives amidst pop culture from a rural reservation – that is my identity and it’s a really unique perspective to communicate across cultures.” She uses digital tools, such as Photoshop, to combine her photographs and deepen the narrative. _Evolvers_ is part of a series called, “Jackrabbit, Cottontail and Spirits of the Desert” and is a response to the ancestral lands of the Chemehuevi people. Romero stated, “The image features four special time travelers (spirits) who have come to the remind us of our deep connection to the land, the stories contained within it and how we can live in relation to it. They are manifestations of oral traditions, bringing visibility to the individuals, cultures and history that continue to inform this landscape. In bringing visibility to modern Native people, I purposefully use color to convey their modernity, resilience and courage. These four boys are cousins and tribal citizens of the Chemehuevi Indian Tribe.”

Based in Santa Fe, New Mexico, Cara Romero studied photography at the Institute of American Indian Arts in Santa Fe, and at Oklahoma State University, Stillwater.
Emily Sall

- American b. 1974 in Sioux Falls, South Dakota
- 2005 BFA in painting, Kansas City Art Institute
- Lives and works in Kansas City
- www.emilysall.com

Body of Work

Emily Sall’s mediums of choice are paintings and drawings with various materials; her compositions are centered on the relationship between structure and shape. Sall states that “The paintings have always been architecturally influenced. I am interested in creating; shifting, mounting, teetering landscapes of tension, balance, imbalance and harmonious visual relationships. I feel like I am ‘building’ the paintings rather than painting them or being ‘painterly.’ My process really lends itself to this. Tedious process of taping off and painting many lines. Building up layers, sanding away layers to reveal the history of the work. The results can often be surprising and rich and the painting ends up taking on a life of its own. Chance and accidental play move the work forward. Perpetual motion.”

Sall has shown both locally and nationally. Her solo exhibitions include Turning Point-Studios Inc., 2020; Hotel Indigo; Veritable Art; Main Street Gallery; Missouri Bank; Opie Gallery; and Leedy Voulkos, Kansas City, MO. In 2007 she was awarded the Charlotte Street Foundation Visual Artist Fellowship, which culminated in an exhibition at Grand Arts, and she had a CSF studio residency in 2005. She was commissioned to create work for Missouri Bank Artboards in 2009. She recently completed a large-scale mural for the Plaza Academy. In 2020 she participated in the Nerman Museum’s Beyond Bounds: Envision fundraiser auction.

2020 Shilly-Shally, acrylic on wood panel, 24 x 24"
Emily Sall (American b. 1974)
*Foo Faraw*, 2020
Acrylic on wood
Collection Nerman Museum of Contemporary Art, 2020.48
Purchased with funds from Beyond Bounds · 2020

Emily Sall paints and draws with layers of various materials; her square compositions are centered on the relationship between structure and shape. She loves the wood panel surface and often leaves parts of the wood exposed by using an orbital sander. Sall commented, “leaving bits of the wood exposed is mostly for composition, having that empty space.” In *Foo Faraw*, areas are smudged and partially erased, in contrast with the razor sharp precision of other lines. This work was part of her series exhibited with the title *Turning Point*, which was her first solo show at Studios Inc. halfway through her second year of the residency. She said, “I think the title of the show speaks to the work and how its changed and grown in my time there so far.” Sall states that her paintings “have always been architecturally influenced. I am interested in creating; shifting, mounting, teetering landscapes of tension, balance, imbalance and harmonious visual relationships. I feel like I am ‘building’ the paintings rather than painting them or being ‘painterly.’ ”My process really lends itself to this. Tedious process of taping off and painting many lines. Building up layers, sanding away layers to reveal the history of the work.”

Born in Sioux Falls, South Dakota, and now based in Kansas City, Emily Sall received her BFA in painting from the Kansas City Art Institute in 2005.
Fritz Scholder

- American, b. 1937 in Breckenridge, Minnesota, d. 2005
- 1964 MFA University of Arizona, Tucson; 1960 BA Sacramento State College
- www.fritzscholder.com

Body of Work

Fritz Scholder was one-quarter Luiseño, a California Mission tribe, but he grew up in the American Midwest without identifying himself as an American Indian. What set him apart from his predominantly white peers in public school was his desire to be an artist. As a high school student he lived in Pierre, South Dakota, and in the summer of 1955, Scholder attended the Mid-West Art and Music Camp at the University of Kansas. In 1956, Scholder graduated from Ashland High School in Wisconsin and took his freshman year at Wisconsin State University in Superior. In 1957, Scholder moved with his family to Sacramento, California where he studied and exhibited with pop artist Wayne Thiebaud. Scholder soon had a solo exhibition at the Crocker Art Museum in Sacramento. His work was being shown throughout the region. He met Cherokee designer, Lloyd Kiva New and studied with Hopi jeweler, Charles Loloma. After receiving a John Hay Whitney Fellowship, Scholder moved to Tucson and became a graduate assistant in the Fine Arts Department. After graduating, in 1964 Scholder accepted the position of instructor in Advanced Painting and Contemporary Art History at the newly formed Institute of American Indians Arts in Santa Fe, New Mexico, and he taught there until 1969. He was considered a major influence for a generation of American Indian artists.

Scholder always worked in series of paintings. In 1967, his new series on the American Indian, depicting the "real Indian," became an immediate controversy. Scholder was the first to paint American Indians with American flags, beer cans, and cats. His target was the loaded national cliché and guilt of the dominant culture. Scholder did not grow up as an American Indian and his unique perspective could not be denied.

His first exhibition of photographs was shown at the Heard Museum in Phoenix in 1978, and a book Indian Kitsch was published by Northland Press. A miniature book of Scholder’s poetry was produced by Stinehour Press in 1979. In 1980, Scholder was guest artist at the Oklahoma Art Institute, which resulted in a 1982 PBS film documentary American Portrait. In 2008, the Smithsonian’s National Museum of the American Indian organized two exhibitions—one in New York and one in Washington, DC — both called Fritz Scholder: Indian/Not Indian. That same year in Santa Fe, the IAIA Museum organized an exhibition titled Fritz Scholder: An Intimate Look.

1968, Monster Indian

1969, Indian with Beer Can
Fritz Scholder (American Indian, Luiseño, 1937-2005)

Study for Crow, 1976
Acrylic on paper
Collection Nerman Museum of Contemporary Art, 2020.39
Purchased with funds from Beyond Bounds · 2020

Fritz Scholder was one of the most successful and controversial American Indian artists of the twentieth century. Scholder was a painter and a sculptor, and he worked with many different materials. His artwork was based on his travels, his interest in other cultures, and his own life. His paternal grandmother was a member of the Luiseño tribe of California’s Mission Indians, but Scholder grew up in the northern plains and did not consider himself to be American Indian. In 1957, his family moved to Sacramento, California, where Scholder, who had known from an early age that he wanted to be a painter, studied with pop artist Wayne Thiebaud. After college he became a teacher at the Institute of American Indian Arts in Santa Fe, New Mexico, starting in 1964. By painting what they saw around them, he and his students set out to show Indians as real people in the modern world. With an abstract expressionist style, he created portraits and non-representational landscapes, often inspired by the colors of the American Southwest, and through his subjects he became known as an American Indian artist. The Nerman Museum hosted the travelling exhibition Super Indian: Fritz Scholder 1967-1980 in 2016.

In 1964, Fritz Scholder received his MFA from the University of Arizona in Tucson. He earned a BA in 1960 from Sacramento State College.
Allison Schulnik

- American, b. 1978 in San Diego
- BFA in Experimental Animation in 2000 from CalArts in Valencia, California
- Currently lives and works in Los Angeles
- www.allisonschulnik.com

Body of Work

Within thickly sculpted oil paint, Allison Schulnik mixes historical fact with nightmarish fiction. Her majestic, dramatic compositions embody a macabre spirit. Referencing historical portraiture, Schulnik paints solitary figures, otherworldly hobo clowns, misshapen animals, alien beasts, and skeletons in romantic landscapes. In many instances Schulnik draws from film, music and contemporary gothic culture. Her heroes emerge from reality and imagination, each built upon a human frame. In line with our contemporary understanding of tragedy, the protagonists appear both admirable and flawed. We are able to understand and empathize with them whether they are occupied with strange buffoonery or presented in a simple, dignified moment. Schulnik creates an unforgettable, fundamental aura of apprehension, revealing an inner sense of understanding and compassion for her troupe of cast-offs.

For her 2008 exhibition at Mike Weiss gallery in New York, No Luck Too, the artist introduced her first animated work, Hobo Clown. Describing the film as “a fractured, psychedelic-abstraction,” Schulnik substituted her paints and canvas for sculpted clay and miniature sets in an attempt to bring the misfit subjects of her paintings to life. Grounded against strange, desolate landscapes, her Hobo Clown characters were manipulated at 24-frames-per-second between restrained, subtle movement and literally having their humanity turned inside out.

Schulnik's subject matter—kittens, flowers and clowns—has the potential to be sweet. But in their painted manifestations, with gobs of paint applied like so much frosting, her creatures morph into their tortured, carnivalesque counterparts.

She said, "I allow my imagination to revel in its own world - where thickly-sculpted oils, earthly fact and blatant fiction collide to form images of tragedy, farce and raw beauty."
Allison Schunlk (American, b. 1978)  
*Performance #2*, 2010  
Oil on linen  
Collection Nerman Museum of Contemporary Art, 2011.03  
Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

At over sixteen feet wide, *Performance #2* has a monumental yet diaphanous presence. The thick globs of predominantly white paint that cover its vast surface appear to melt before the viewer’s eyes, running down the canvas as if the work had been fashioned of cake frosting on a hot summer day. Subtle coloring defines the eyes and mouths of the multiple ghosts and clown-like figures that float through this dense atmosphere staring agape at us and each other. Despite the thickly painted surface, the figures seem to occupy space; Schulnik creates perspective through both gradations of color and by showing some figures in a three-quarter profile view. The ghosts and clowns inhabit a crowded otherworld but appear distant from one another and ridden with anxiety, perhaps fearfully awaiting their fate. “For me,” says Schulnik, “I work to liberate monsters … The works are sanctuaries, and I am happy to provide that. Happiness and balance is the goal.” The contradictory nature of the work – being both physically beautiful in its coloring and texture as well as haunting in its subject matter – creates the sense of mystery that the artist frequently strives to attain in her animated, sculpted, as well as painted works of art.

Allison Schulnik earned a BFA from the California Institute of the Arts, Valencia, in 2000. Her 2011 video work *Mound* and her 2008 painting *Skipping Skeletons* are also in the Oppenheimer Collection.
Christian Schumann

- American, b. 1970 in Rhode Island, grew up in Texas
- 1992 BFA San Francisco Art Institute
- Lives and works in Los Angeles
- www.christianschumann.com

Body of Work

Christian Schumann is known for the Expressionist cartoon-like imagery that he works into complex paintings, prints and drawings, featuring intricate blends of fantastic landscapes, still lifes, and figures. Drawing on influences from both the underground art scene and the realms of cartooning and video art, Schumann creates works that are at once imaginative and grotesque, underground and mainstream. Schumann often combines text, abstraction, and figuration to create work that evokes not only a sense of imagination, but also of political and social commentary. Recent pointillist works include *Gorgoneion*, *Luck Totem*, and other caricatures; in these works and *Matter Not Matter* from a distance we see abstract fields of color, while up-close we perceive each individual star. His 2019 portrait of activist Greta Thunberg, titled *Death Stare*, was made up of countless stars:

Schumann has shown with galleries around the United States and Europe, including solo shows at Gagosian Gallery in LA and White Cube in London. He participated in the 1995 Whitney Biennial. His work is included in the collections of major art museums such as the Dallas Museum of Art; the Museum of Contemporary Art, LA; the Museum of Modern Art and the Whitney Museum of American Art, NY; and has been featured in magazines across the art world spectrum, including *Art in America* and *Juxtapoz*.


1997 *babbelkous (chatterbox)*, acrylic on canvas

2018 *Matter Not Matter*, acrylic on canvas
Christian Schumann, (American, b. 1970)

Schrödinger’s Marceau, 2019
Acrylic on canvas
Collection Nerman Museum of Contemporary Art, 2019.33
Gift of the Jedel Family Foundation

Christian Schumann’s works draw from cartooning, animation, underground art, text, videos, abstraction and other forms of popular culture. His body of work is diverse and often complex, yet it is bound by Schumann’s fidelity to detail and subject. Nothing in his nimble genre ever feels half-hearted or appears as a throwaway gesture. Comprised of tiny painted stars, Schrödinger’s Marceau suggests a ghostly figure caught in a seemingly infinite and indeterminate space. Hands raised as if pressed against a glass wall, the figure stares at us, preternaturally calm and yet aware of its potentially endless journey into an unknown state of being and existence. The painting suggests an existential state of unknowing that could be terrifying. And yet, the bright pastel pinks, yellows, blues and greens and star shapes are cheery and non-threatening. The title may refer to Austrian Nobel Prize-winning physicist Erwin Schrödinger, who worked in quantum theory and wave functions, among other areas. He is known for his Schrödinger’s Cat “thought experiment,” about quantum mechanics (wherein a theoretical cat might be simultaneously alive and dead in a sealed box). Schumann’s title may suggest Schrödinger’s cat in the guise of the famous French mime, Marcel Marceau, here seemingly caught in a vast, if not beautiful, void.

Based in Los Angeles, Christian Schumann received a BFA from the San Francisco Art Institute in 1992.
Sarah Sense

- American Indian, Choctaw/Chitimacha, b. 1980
- currently lives in Bristol, England
- 2003 BFA California State University, Chico; 2005 MFA Parsons the New School for Design, New York

Body of Work

Sarah Sense is a visual artist working with traditional weaving techniques and digital photographic processes to create two-dimensional and three-dimensional works that integrate travel journals, familial archives, landscape photography, and found imagery. Since 2005, she has been exhibiting her woven photographs. From 2005 – 2007 Sense was the curator and director of the American Indian Community House Gallery. In 2010, she traveled to South America to research her first international project, *Weaving the Americas*, debuting in Valdivia, Chile (2011). The project included over 60 artist interviews in 12 countries and resulted in the catalogue, *Weaving the Americas, A Search for Native Art in the Western Hemisphere*. Following was *Weaving Water*, a project exploring Indigenous art in the Caribbean and Southeast Asia with an exhibition debuting in Bristol, England (2013). While living in Ireland (2014-2016) Sense developed *Grandmother’s Stories* (2015), a collaboration with her Choctaw Grandmother. *Remember* (2016), is inspired by family, particularly motherhood, Ireland and German family archives. Sense continues to combine historical references and ancestry with her landscape photography and weaving practice. International artist residencies have been a major part of her studio practice and include: Smithsonian Artist Fellowship for the Chitimacha Reservation; Banff Centre, Canada; Arizona State University; Santa Rosa Factoría de Arte, Santiago, Chile; Rainmaker Gallery, Bristol, England.

Her work is in many permanent collections including Asheville Art Museum, Asheville, NC; Chitimacha Tribe of Louisiana Museum, Charenton, LA; Choctaw Headquarters, Cypress Bayou Casino, Charenton, LA; de saisset Museum Santa Clara University, Eaton, Corporate Collection, Cleveland, OH; Museo Nacional de Culturas Populares, Mexico City, Mexico; Smithsonian National Museum of the America Indian, New York, NY; Schingoethe Center of Aurora University, Aurora, IL; Tweed Museum of Art, University of Minnesota, Duluth, MN; University of Kansas Hospital, Kansas City, KS; and Weltkulturen Museum (World Cultures Museum), Frankfurt, Germany.

2013 *Weaving Water*, bamboo paper, archival inkjet prints, tape
Sarah Sense (American Indian, Choctaw/Chitimacha, b. 1980)
Stillness on the Bayou, 2018
Woven archival inkjet prints on bamboo and rice paper, wax
Collection Nerman Museum of Contemporary Art, 2021.01
Gift of the H Tony and Marti Oppenheimer Foundation

“Cowgirls and Indians is a decade old project of layering images that I’ve collected for years, including photographs of my two personas: The Cowgirl and the Indian Princess, Hollywood posters, my Choctaw grandmother’s memoirs handwritten over photographs, and Chitimacha landscapes. This body of work was originally explored in 2004, but with the recent American political landscape, I have found a new relevance with the imagery, questioning: uses and misuses of Cowboy and Indian imagery in pop culture, guns, women being taken, and European influence including taking of Native people or a stereotype to Europe. I am weaving together Hollywood posters, antique posters, wild west show imagery with my Grandmother’s stories, family archives and Chitimacha landscapes using Choctaw and Chitimacha basket patterns. My grandma’s memoirs tell stories of what it was like to grow up in southeast United States in the early 20th century. The serene landscapes of the bayou against these words reveal the timelessness of the landscape as it remains a part of the reservation and history. Mixing images representing the preservation of land with the stories of historical struggles give a glimpse into a realistic history and present. Woven together with Hollywood and pop culture interpretation, questions the misconceptions of differing realities.” – Artist’s statement, 2020

Sarah Sense currently lives in Bristol, England. In 2003 she earned a BFA from California State University, Chico; and in 2005 she graduated with an MFA from Parsons the New School for Design, New York.
Lisa Shepherd

- Canadian First Nations, Metis, b. Edmonton, Alberta, Canada
- Degree in Apparel Design, University College of the Fraser Valley
- www.lisashepherd.ca

Originally from Alberta, Lisa Shepherd moved west to British Columbia, where she now lives and creates one-of-a-kind, award-winning Métis garments and fine art works. The artist recalls visiting her grandparents as a young child, and she was given small stacks of fabric, a needle and thread, some paper, pencil and crayons. These gifts inspired many happy hours spent designing, sewing and forming her interest in textile arts. She earned an art scholarship and moved to the coast to study apparel design. Today, the designer is best known for her one-of-a-kind beaded garments that pay tribute to her Métis roots. Her contemporary studies of native plants and her exploration of the padula flowers in ancestral works are rendered in beads on velveteen, stroud and smokey hide. European folk art was taught to the Métis by the Grey Nuns, in the form of silk thread embroidery. Prior to that, our Grandmothers created art using porcupine quills on hide, and painting with ochre on hide. When seed beads were brought to Canada as trades goods, the Métis put them to use in the same floral designs that they had become so skilled at. The Métis matriarchs of early British Columbia were well educated, had the ability to speak many languages and could carry on trade business. At the same time, their knowledge of plant medicine and ability to live off the land ensured survival when everywhere west of the Rockies was still considered “wild.” Their mastery of beadwork, embroidery and functional leather work was much sought after, and, through trade, provided means for their families. In the Pacific Northwest (British Columbia), it was Métis women who married HBC officers and were, therefore, for a brief period of time, within the upper echelons of society.

Shepherd’s work can be found in the permanent collections of the Royal Alberta Museum, Jasper Yellowhead Museum and Archives, Gabriel Dumont Museum and Archives and the National Music Centre, and in private collections.

*Forget Me Not II*, mixed media: moose hide, velveteen, glass and metal beads, porcupine quills, sepia ink and watercolor on paper, 26” x 26”

*Necktie*
**Lisa Shepherd** (Canadian First Nations, Metis, b. 1970)

*Honour Mask*, 2020
Velveteen, glass beads, porcupine quills, horsehair, tin jingles, beaver fur, cotton “kohkom” print lining
Collection Nerman Museum of Contemporary Art, 2010

Originally from Alberta, Lisa Shepherd moved west to British Columbia, where she now lives and creates one-of-a-kind, award-winning Métis garments and fine art works. She stated, “The *Honour Mask* is a tribute to the people who have crossed over to spirit because of the Covid-19 virus . . . and for their families who are grieving. I hope it will bring them some healing. The medallions at each side of the mask include beaver fur, as a nod to the trades goods that brought my great grandfathers to this land. Horsehair tassels represent us as horse people; the horse used during our great buffalo hunts and the sound of their gallop echoes in our dance steps (Métis jigging). The raised rope stitch is a tribute to my Haudenosaunee great grandmothers. They remind me of how interconnected we all are. The central beaded flower is the Forget-me-not and has double meaning in this case. You will often find Forget-me-nots on Métis artwork as an act of defiance against being called The Forgotten People. I have it central on this mask so that we remember the people who have been lost to this virus, first and foremost. The blue zigzag quillwork represents water. The water and berries are for nourishment to take with them as they make their journey to spirit.”

Lisa Shepherd earned a degree in Apparel Design, University College of the Fraser Valley.
Roger Shimomura

- American, b. 1939 in Seattle, Washington
- Lives and works in Lawrence, Kansas
- BA from the University of Washington in 1961; MFA degree from Syracuse University
- www.rshim.com

Biography
Shimomura was born in Seattle's Central District. His first few years were spent interned with his family at the Puyallup State Fairgrounds while permanent camps were being built by the U.S. government. Soon he and his family moved to Camp Minidoka in southern Idaho. His father was told by administrators to seek employment outside the Western coast, and so the family settled briefly in South Chicago. After the war ended, the Shimomura family was permitted to return to Seattle, where Shimomura developed his interest in art. He served two years as an artillery officer in Korea, then moved to New York where he worked as a graphic designer. He taught at the University of Kansas beginning in 1969, and he was designated a University Distinguished Professor in 1994, the first so honored in the history of the School of Fine Arts. His work is represented in the permanent collections of over 85 museums nationwide. A past winner of the Kansas Governor's Arts Award, in 2008, he was designated the first Kansas Master Artist and was honored by the Asian American Arts Alliance, N.Y.C. as "Exceptional People in Fashion, Food & the Arts." His personal papers and letters are being collected by the Archives of American Art, Smithsonian Institution in Washington, DC.

Artist's Statement
"After years of studious concern over content, I feel that I have either reached or sunk to a level of security where ideas for my work flow, unconscionably. It seems that at some point I no longer felt compelled to project my own point of view toward the things that concerned me. I found myself more interested in creating a visual forum that expressed ironic and contradictory attitudes towards these concerns. This direction required many new resources and led me to practicing a form of self-legalized visual larceny. Using images from my past and immediate environments, from earlier and current work and using them as cultural metaphors, I became a dispassionate viewer of my own layering system."
We approach the scene from behind the silhouetted watch guard peering into the daily lives of an internment camp, binoculars and rifle in hand. From up in the clouds, we have access to the interior and exterior spaces: people washing laundry, a woman writing at her desk, children playing jump rope, a birthday cake awaiting a wish. With black cartoon like outlines defining flat planes of color, the artist has created a stylized rendition of this community getting on with their lives in spite of their imprisonment, with a neutral palette punctuated by the vibrant colors of their clothing. The diptych format is further divided in two, creating four sections, which also reads like a comic strip, though the subject matter is not a joke. We see in the distance a stream just out of reach beyond the barbed wire, and we share in the artist’s clouded memory of a peaceful, yet restricted, childhood day. Roger Shimomura was born in Seattle's Central District, and his first few years were spent interned with his family at the Puyallup State Fairgrounds while permanent camps were being built by the U.S. government. Soon he and his family moved to Camp Minidoka in southern Idaho. After the war ended, the Shimomura family was permitted to return to Seattle, where Shimomura developed his interest in art.

Roger Shimomura received his BA degree from the University of Washington in 1961 and his MFA degree from Syracuse University. Shimomura currently lives and works in Lawrence, Kansas. He taught at the University of Kansas beginning in 1969, and he was designated a University Distinguished Professor in 1994, the first so honored in the history of the School of Fine Arts. Shimomura is also a respected printmaker, and the Nerman Museum owns several prints by Shimomura.
Chico Sierra

- American, b. 1980, grew up in El Paso, TX
- Lives and works in Kansas City
- www.chicosierra.com

Body of Work

Chico Sierra is an artist and musician. His visual art includes limited edition prints and murals. He is Mexican-American and began crossing borders early, going back and forth between Mexico and the United States. He learned that borders can be fixed and severe, but also blurry or even non-existent. Sierra’s cultural hybridity has played out throughout his life as he has spent time living with people of different classes and cultures in the United States, Mexico, Canada, Germany and the Philippines. The cultures that he experienced in these countries, as well as the theme of blurring borders can be found in his art, poetry and music which is heavily influenced by graffiti, pop art, Mexican folk art and political comics. In his series of portraits called Chicano futurism, he embodies and actualizes Chicano Futurism as an artistic and social movement. Centering indigenous and Chicano imagery in the context of a fictionalized future and present reality usually dominated by whites, the artwork emboldens a rich history and celebrates Latinx people and the spaces they create. In 2020 at the Smalter Gallery in Kansas City, Sierra had a solo exhibition titled DĒ Ń AYY.

Artist Statement

DNA, the code that informs how we will react to the world and how the world will react to us. Within that code are memories of our ancestors passed down as chromosomes, acids and molecules. We carry with us a very real history that we have access to instinctually. At times these memories are so woven into our genes that we are reacting to them without knowing it. As we begin to interact with our environments and those around us there is an intermingling of stimuli. The multitude of physical differences in the human species creates differing experiences and in turn differences in genetic trauma. This mix of culture, genetic memory, and the creations of divisions based on ethnic and racial differences are constantly engaging and changing. With this body of work I am not trying to make sense of any of it or clarify my specific experience, but I am acknowledging the factors that have gone into creating my experience. My DĒ Ń AYY is spelled differently.

Commissions include Hallmark, among others.

In 2019 he had a solo exhibition Appropriation Nation, at the Kansas City Artists Coalition Snap Gallery.
Chico Sierra (American, b. 1980)
Are You From Where You Are, 2021
Acrylic on paper
Collection Nerman Museum of Contemporary Art, 2021.02

Chico Sierra is an artist and musician. His visual art includes limited edition prints and murals. He is Mexican-American and began crossing borders early, going back and forth between Mexico and the United States. He has spent time living with people of different classes and cultures in the United States, Mexico, Canada, Germany and the Philippines. The various cultures within these countries, as well as the theme of blurring borders, can be found in his art, poetry and music. His "Chicanofuturistic" style is heavily influenced by graffiti, pop art, Mexican folk art and political comics. Of this work he said, “it is an homage to my home town and Chicano culture in general.” The central figure of the cowboy riding the bucking bronco is immersed in a dense pattern, and the outline of Texas state appears in yellow. A yellow hand with the Buddhist mudra for discussion or debate is visible on the left side. This is one of several works in his Maps series.

Born in El Paso, Texas, Chico Sierra is currently living and working in Kansas City.
Harold Smith

- American, b. 1962
- M.A.T, Webster University; B.S., computer science, Union College; A.A., Kansas City Kansas Community College
- lives and works in the Kansas City area
- www.haroldsmithart.com

Body of Work

Harold Smith works primarily in acrylics and mixed media. His paintings focus on the American black experience, and he is known for his dynamic expressionist paintings of figures and the themes of music and current or historical events. Smith stated, “My work is influenced by the jazz and the jazz dynamic in life.” He describes his *Men of Color* series as his “personal exploration of the complex, chaotic, and multilayered experience of men of color in America.” His expressionistic vocabulary reflects his self-study of artists including Henri Matisse, Emil Nolde and Joan Mitchell; the content stems from his desire to celebrate the contributions of black culture and push back against racism. He said in a 2017 interview with KC Studio: “I think the media sometimes creates polarizing imagery of black men. Either you are an Obama or you are a thug. In my opinion, regular, hard-working, simple, black men are an ignored group. They are the new ‘invisible man.’”

Smith is a member of the African American Artist’s Collective, Black Space Black Art and The KC Black Arts Network. He is a community activist, and he also writes poetry and make films, including a documentary on poet Glenn North. He teaches game design at the Manual Career and Technical Center in Kansas City, MO, and he worked for years as a computer programmer.

Smith’s work has been collected worldwide, and he has produced numerous online publications, from “UrbanKore” to catalogs of his work. Selected exhibitions include Black Space/Black Art, Traveling Exhibit in Kansas City; Stella Jones Gallery, New Orleans; Le Moulin du logis, Angouleme, and Cognac Blues Passions, an annual blues festival in Cognac, France; University of Maryland, David Driskell Center; Montana ro Gallery, Rhode Island; Nobis Gallery, Newark; Wilmer Jennings Gallery at Kenkeleba, New York; American Jazz Museum, Box Gallery, Faso Gallery, Kansas City; Kansas City, KS Public Library; and Johnson County Public Library, Shawnee Mission.
Harold Smith works primarily in acrylics and mixed media. His paintings focus on the American black experience, and he is known for his dynamic expressionist paintings of figures and the themes of music and current or historical events. Smith stated, “My work is influenced by the jazz and the jazz dynamic in life.” He describes his *Men of Color* series as his “personal exploration of the complex, chaotic, and multilayered experience of men of color in America.” His expressionistic vocabulary reflects his self-study of artists including Henri Matisse, Emil Nolde and Joan Mitchell; the content stems from his desire to celebrate the contributions of black culture and push back against racism. He said in a 2017 interview with KC Studio: “I think the media sometimes creates polarizing imagery of black men. Either you are an Obama or you are a thug. In my opinion, regular, hard-working, simple, black men are an ignored group. They are the new ‘invisible man.’” His solo exhibition “Can You See Me?” was in the Nerman Museum’s Kansas Focus Gallery in 2019.

Harold Smith received an AA from Kansas City Kansas Community College, a BS from Union College in Lincoln, Nebraska, and a MAT from Webster University in St. Louis.
Calvin Toney

- American Indian, Navajo, b. 1987
- Attended community college, studied art history and architecture
- Lives and works in Chinle, AZ

Body of Work

Calvin Toney follows a family artistic tradition honoring his grandmother, the master weaver Beth Bitsue. She trained her daughter and daughter-in-law. From the inception of weaving by the Navajo people around 1700, weaving has provided an important economic benefit to the tribe and a fine outlet for their artistic work. The rugs are made in the weaver’s home or hogan on vertical looms using the same methods from the past three hundred years. Today in the Southwest, the Navajo weavers are the only Native Americans doing a large amount of weaving. Two Grey Hills designs use natural colors of wool. The Eye Dazzler style using bright colors dates back to late 19th century when Germantown, Pennsylvania wool was traded to the most elite weavers in the Southwest.

The large duality crosses are a prominent motif; Toney also uses storm and water bug patterns in unique ways (below, center). His weaving texture is so fine it is considered a tapestry weave. Toney’s Transitional design (below, right) is done in a Klagetoh Red color scheme, which uses a gray background with red design elements. The composition is a variation on the Storm Pattern layout using stylized whirling logs and incorporating Spiderwoman crosses. Toney has sold work through Shiprock in Santa Fe, Twin Rocks in Utah, Cameron Trading Post in Arizona and the Hubbell Trading Post National Historic Site.
Calvin Toney (American Indian, Navajo, b. ca. 1988)

*Untitled*, 2020
Wool blend with merino
Collection Nerman Museum of Contemporary Art, 2020.34
Purchased with funds from Beyond Bounds · 2020

Calvin Toney creates commissioned weavings following historic patterns and methods, and recently he began experimenting with a brighter color palette. According to the artist, pink is perhaps the most difficult color to work with, and in this work, he tried to incorporate as many colors as possible and find balance with the pink. Using thin yarn and a fine tapestry weave to create a saddle blanket-sized composition, Toney was able to render curving arcs which represent his love for architecture. Specifically, these checkered arches refer to the masonry baptistry in Florence, the iconic Brunelleschi dome from 15th century Renaissance European architecture. Toney loves modern architecture as well and likens the domed hogan buildings in his community to the cast iron bridges and towers he sees in structures from around the world. Toney also included Navajo symbols with the whirling log, and eight-pointed Vallero stars. Earlier works he wove show a neutral palette with Ganado red punctuating grays, browns, cream and black yarn, and they follow the Two Grey Hills style and storm patterns. The Eye Dazzler style, using bright colors, dates back to late 19th century when Germantown, Pennsylvania wool was traded to the most elite weavers in the Southwest.

Based in Chinle, Arizona, Calvin Toney attended community college and studied art history and architecture. He continues a family weaving tradition honoring his grandmother, the master weaver Beth Bitsuie, who trained her daughter and daughter-in-law.
Emmi Whitehorse

• American Indian, Navajo, b. 1957 in Crownpoint, New Mexico
• Based in Santa Fe
• 1982 MA printmaking and minoring in art history; 1980 BA in painting, University of New Mexico, Albuquerque

Body of Work

Emmi Whitehorse is a painter and printmaker who grew up in a nomadic family of sheepherders, and she attended a residential boarding school as a child. Using a private language of symbols and memories, Whitehorse makes ‘personal diaries’ of her life as an artist and of her native heritage. She creates compositions that conjure up the plant life and atmosphere of the New Mexico landscape.

Artist Statement

“As an artist, I have intentionally avoided politically oriented subject matter and angst-ridden or physical wrestling with the act of painting itself. To make art, the act of making art must stay true to a harmonious balance of beauty, nature, humanity and the whole universe. This is in accordance with Navajo philosophy. I have chosen to focus on nature, on landscape. My paintings tell the story of knowing land over time - of being completely, microcosmically within a place. I am defining a particular space, describing a particular place. They are purposefully meditative and mean to be seen slowly. The intricate language of symbols refers to specific plants, people and experiences…My work is about and has always been about land, about being aware of our surroundings and appreciating the beauty of nature. I am concerned that we are no longer aware of those. The calm and beauty that is in my work I hope serves as a reminder of what is underfoot, of the exchange we make with nature. Light, space and color are the axis around which my work evolves.”

Whitehorse was a member of the Grey Canyon Group, a collective of native artists creating global contemporary work, with exhibitions in San Francisco, Portland, Phoenix, and Brooklyn. She has work in the permanent collections of the Denver Art Museum; Crystal Bridges Museum of American Art, Bentonville, AR; National Museum of the American Indian, Washington, DC; Eiteljorg Museum, Indianapolis, IN; Heard Museum, Phoenix, AZ; Joslyn Art Museum, Omaha, NE; Minneapolis Institute of Art; Wheelwright Museum, Santa Fe, NM; Whitney Museum of American Art, New York; and the American Embassy- Japan, Uzbekistan, Slovenia. She shows with the Ciaroscuro Gallery.

2015 Outset, Launching, Progression, oil on paper mounted on canvas, Crystal Bridges Museum of American Art
Emmi Whitehorse (American Indian, Navajo, b. 1957)  
*The Orange Rabbit*, 1988  
Oil, chalk, and paper on canvas  
Collection Nerman Museum of Contemporary Art, 2018.70

In her metaphysical abstract artwork, Emmi Whitehorse seeks to make manifest the Navajo concept of hózhó, which involves a recognition and respect for the beauty, harmony, and interconnectedness of being. It’s a guiding principle for living a life of wellness. “It’s a balance where everything supports a healthy mind and a healthy physical being,” she says. At the University of New Mexico, feminist professor Harmony Hammond fostered Whitehorse’s development by granting her permission to break longstanding art rules. Whitehorse said, “Harmony encouraged me to work big; I stopped trying to paint traditionally at an easel and started working on a tabletop, using my hands. After that, things clicked. My work became more fluid, much freer. I was inside the painting.” Whitehorse’s creative process involves layering chalk, turpentine, and oil on paper, often blending with her hands, then she draws with oil bars and litho crayon. Next she adheres the paper to canvas. She said in a 1994 interview, “I work against that Western tendency to schematize. For example, I work with no top or bottom to the canvas. I work flat on the floor or on a table top, whereas another painter might work standing at an easel, using a brush, in a rigid fashion.”

Based in Santa Fe, Whitehorse earned her BA in painting in 1980 from the University of New Mexico in Albuquerque. She earned her MA in 1982, also from UNM, majoring in printmaking and minoring in art history.
Holly Wilson

- Delaware Nation/Cherokee, b. 1968
- 2001 MFA Sculpture, 1994 MA ceramics, Stephen F. Austin State University, Nacogdoches, Texas; 1993 Teaching Certification K-12 Art, Cameron University, Lawton, Oklahoma; 1992 BFA Ceramics, Kansas City Art Institute
- Based in Mustang, OK
- www.hollywilson.com

Body of Work

Multi-media artist Holly Wilson creates figures which serve as her storytellers to the world, conveying stories of the sacred and the precious, capturing moments of our day, our vulnerabilities and our strengthens. The stories are both representation of family history as well as personal experiences. Wilson works in a variety of media including bronzes, encaustic, photography and clay.

She stated, “The way we see others and how one is seen has been a subject that I have had in my life since I was small. I am both Native American and Caucasian, but growing up I felt more times than I care to count that I was not enough of one or the other and that pull made me question all parts of myself. . .All of this history, this past came to a head one day while getting my children ready for school we were pulling together pencils, folders, colored pencils, and crayons. The kids were talking about their friends at the new school and friends of their past school. This made me think more about how we see people and how one is judged. The smell of the crayons, the vivid colors, and the thoughts of my youth brought me to this crayon project. How we change in our viewpoints of people, and how we judge people based on race and color. We are all one below that surface, that surface of skin, no matter the color, the shape, or the origin.”

She continues, “I think if we could see ourselves as all the colors in the crayon box in all the shades we would be kinder we would be able to feel if just for a moment another’s life and our world could change in such a way that kids don’t worry about if they are too light or too dark or if their hair is the right texture to belong.”

Recent exhibitions include the Museum of Contemporary Native Art, Santa Fe, NM; Crystal Bridges Museum of Art, Bentonville, AR; 21C Museum Hotels Oklahoma City; Virginia Museum of Fine Art, Richmond, Virginia; Springfield Art Museum, Springfield, Missouri; and the Oklahoma City Science Museum. Her works are in the permanent collections at the Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN; The Heritage Center at Red Cloud Indian School, Pine Ridge, SD; C.N. Gorman Museum, University of California, Davis; The Heritage Trust, Oklahoma City OK; College of Saint Mary, Omaha, NE; and the Nerman Museum of Contemporary Art.

Monarchs installation, 2019: A View From Within Under The Skin, 2016, Crayola crayons
Holly Wilson (American Indian, Delaware Nation/Cherokee, b. 1968)

_How Much More Must She Bear_, 2017
Crayon, Plexiglas, and birch
Collection Nerman Museum of Contemporary Art, 2018.50
Acquired with funds provided by the Barton P. and Mary D. Cohen Art Acquisition Endowment at the JCCC Foundation

Holly Wilson creates figures which serve as her storytellers to the world, conveying the sacred and the precious, capturing moments of our day, our vulnerabilities and our strengths. The stories represent family history as well as personal experiences. Wilson works in a variety of media including bronze, encaustic, photography and clay. _How Much More Must She Bear_ was inspired by a conversation she had with her children who described their friends in specific ways: “the girl with the yellow hair, the boy with the brown skin.” According to Wilson, there was no malice in their descriptions. The conversations made Wilson reflect on how we see people as we grow older. Wilson states that “the bear girls in this work of art do not see the color of each other’s skin or limitations that have been placed upon them because of who they are or where they come from.” Wilson used her skills as a sculptor to produce this work, but rather than casting the figures in bronze, each of the bears was cast in a silicone mold using melted Crayola crayons. Wilson selected crayons because of their association with childhood. Children are not born with an innate sense of racial and ethnic bias; it is learned from the social environment. The bears represent the innocence with which children view the world.

Based in Oklahoma, Holly Wilson received a BFA from Kansas City Art Institute in 1992, and an MFA in Ceramics in 1994 and an MFA in Sculpture in 2001, both from Stephen F. Austin State University, Nacogdoches, Texas. A larger installation work from this series was featured in the 2019 exhibition _Monarchs: Brown and Native Artists in the Path of the Butterfly_, at the Nerman Museum.