

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.

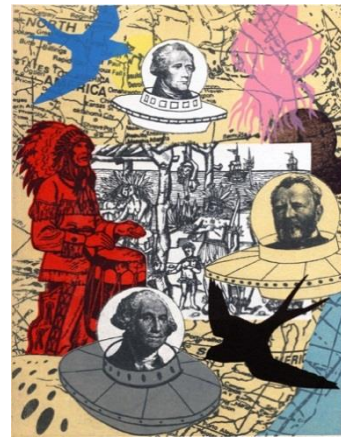
Akers’ works are in numerous collections throughout the nation. He has participated in group shows at galleries and museums both regionally and nationally, including the National Museum of the American Indian at the Smithsonian in Washington DC.



2005 *Which Way?*, Oil on canvas



2006, *Prairie Transience*, Oil on linen



2011, *New Company*, Monoprint

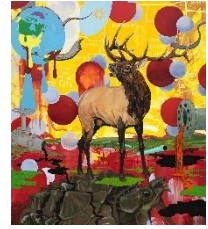
Norman Akers (American Indian, Osage, b. 1958)

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 The underlying principles informing his art include tribal oral histories, maps, art historical references and nature.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.

Jonathan Lyndon Chase

- American, b. 1989 in Philadelphia
- MFA 2016 Pennsylvania Academy of the Fine Arts, Philadelphia; BFA 2013 University of the Arts, Philadelphia; AA 2010 Community College of Philadelphia
- Lives and works in Philadelphia
- www.jonathanlyndonchase.com



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 (American, b. 1989)

2 trade bois, 2019

Spray paint, glitter, acrylic, marker on canvas

Collection Nerman Museum of Contemporary Art, 2019.11

Gift of the Jedel Family Foundation



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 to 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

Collection Nerman Museum of Contemporary Art, 2020.12



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

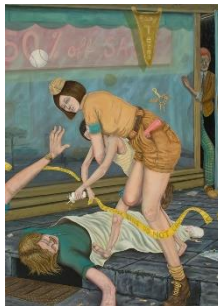
- American, b. 1973 in Cape Canaveral, FL
- Lives and works in Astoria, Queens, New York
- 2001 BA University of North Florida, 2003 MFA School of the Art Institute of Chicago



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-lives. 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-lives. 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'oeil 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

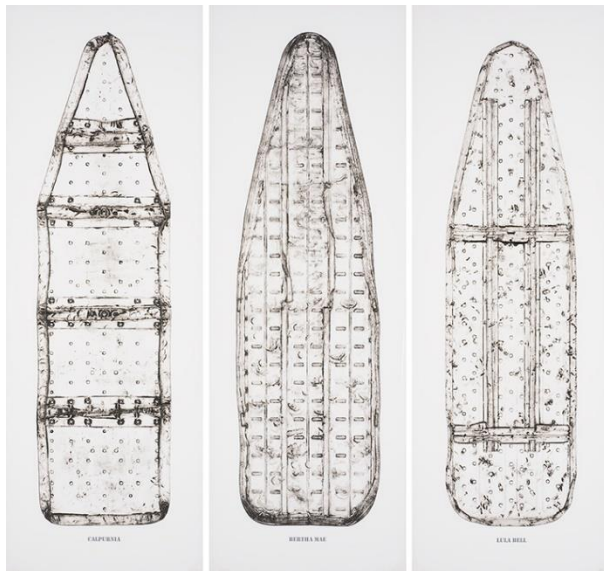
- American, b. 1955 in Somerville, NJ
- 1976 BFA The School of Visual Arts, New York; 1976-1979 The Art Students League, New York
- Lives and works in Minehill, NJ
- www.williecole.com



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.

Willie Cole has had several solo museum exhibitions: Montclair Art Museum (2006), University of Wyoming Art Museum (2006), the Tampa Museum of Art (2004), Miami Art Museum (2001), Bronx Museum of the Arts (2001) and the Museum of Modern Art, New York (1998). Several of his sculptures were included in “Reconfiguring an African Icon: Odes to the Mask by Modern and Contemporary Artists from Three Continents,” which opened in March 2011 at the Metropolitan Museum of Art in New York. In 2010, a survey exhibition of his work on paper (1975-2010) took place at the James Gallery of the Graduate Center of the City University of New York and later travelled to the Memphis Brooks Museum of Art, the Sarah Moody Gallery of Art at the University of Alabama and the Rowan University Art Gallery in Glassboro, NJ.



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

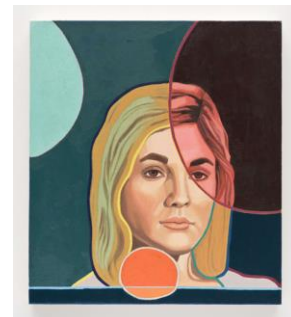
Holly Coulis paints surreal portraits and abstracted still life shapes in flat muted colors. These shapes represent organic and inorganic things, often what might be found in a domestic space like a kitchen. She describes her process: "Usually, I start a drawing project of some sort. Either in pencil, 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.



2017, *Cat and Potato Chips*, oil on linen

2017, *Hot Dog Sun*, oil on linen



2015, *Tangerine, Aubergine*, 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

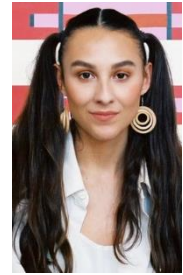


The centuries-long tradition of still life painting endures with a 21st-century twist in Holly Coulis' *Vases and Citrus, Above*. Her simplified, abstracted forms and passionately flat compositions of tabletop fruits and vessels emit a distinctive neon glow she has called "little force fields." Instead 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.



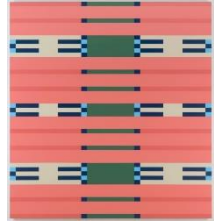
2020 exhibition *Your Favorite Color is Yellow*, RAIR

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.

Jarrood 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



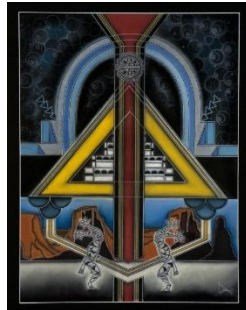
Body of Work

Jarrood 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. Jarrood 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 Jarrood 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.



2017 *Rings*, soft pastel, 24 x 30"



2012 *Stardust*, pastel on paper, 30 x 24" Philbrook Museum of Art, Tulsa, OK

Jarrood Da (American Indian, San Ildefonso Pueblo, b. 1973)

Cliff Dwelling/Staircase, 2015

Soft pastel on paper

Collection Nerman Museum of Contemporary Art, 2015.43



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.”

Jarrood 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 feverishly 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.

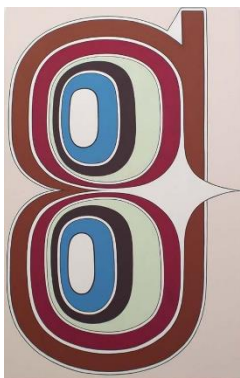


Body of Work

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 Gegenwartskunst, 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)

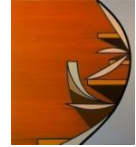
(2009, *Untitled*, Acrylic and pastel on canvas)

Bart Exposito (American, b. 1970)

Bends (Orange), 2010

Acrylic and pastel on canvas

Collection Nerman Museum of Contemporary Art, 2010.42



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.

Amir H. Fallah

- Iranian American, b. 1979 in Tehran, Iran
- Lives and works in Los Angeles
- 2005 MFA University of California Los Angeles, 2001 BFA Maryland Institute College of Art
- www.amirhfallah.com



Body of Work

Amir H. Fallah is an artist and founder of *Beautify/Decay*, an art and design blog and print publication. His practice encompasses painting, drawing and sculpture all using a playfully bright aesthetic. His works address a range of topics including personal influences, narrative, art history and imagination.

Fallah explores classical and renaissance portraiture traditions employing a critical approach by subverting the mechanisms of control. Art history boasts of countless examples of commissioned portraiture, where images conceal the patron's physical identities and instead feature material possessions as a sign of stature and wealth, and solely the patron determined the final depiction of their identity. For his 2013 exhibition *The Collected* (shown at Gallery Wendi Norris in San Francisco, and then at The Third Line Gallery in Dubai later that year) Fallah visited collectors' residences in Dubai over the course of a year and staged the portraits by gathering various material belongings from within their homes as markers of their identity, particularly gravitating toward those mundane objects that seem loaded with sentimental meaning - a worn afghan, an idiosyncratic plant, a figurine or running shoes. After carefully assembling the composition through collaborative efforts with the subject, he photographed the setting as a starting point. The works further changed in his studio when transferred onto the canvas and made personal interventions and stylized interpretation, telling the patrons' personal histories through his own eyes.

Fallah's floral paintings are appropriated from the Dutch/Flemish renaissance tradition of still-life painting. For his 2013 project *The Arrangement* at The Third Line Gallery in Dubai, Fallah studied the floral still life paintings of the Golden Age. Each painting was based on a seminal floral still life and was reinterpreted in both its visual and physical form. The referenced artworks were put through a methodical process of dissecting the imagery, first in digital form and then in the execution phase. Floral elements were lifted from their context and placed anew within his compositions. Fallah built the work in layers, adding collaged printouts, reproduced images as well as painting directly below and above these layers. Flowers that were originally painted in oil were transformed into digital reproductions; leaves that wove in and out of the painting were replaced by colored paper cut-outs in geometric shapes; Trompe l'oeil insects and creatures were remade into abstractions; and colors that were once dark and sullen were reinterpreted to become bright and flamboyant. Fallah found himself making these pieces after creating a painting he titled *The Ultimate Mom Painting* in 2009. He said, "my mom called me up one day and said, 'Can't you just paint me something pretty? Like some flowers or a pond?' She wanted mom art... I made the 7'x5' painting as a joke and halfway through the painting I realized I liked it."



2013, *Circling the World to Return*, Collage and pencil on paper mounted on canvas

Amir H. Fallah (Iranian American, b. 1979)

Mother of The West, 2015

Acrylic, collage, colored pencil and spray paint on paper mounted to canvas
Collection Nerman Museum of Contemporary Art, 2015.165



Amir H. Fallah is an artist and founder of *Beautify/Decay*, an art and design blog and print publication. His practice encompasses painting, drawing and sculpture all using a playfully bright aesthetic. Fallah's floral paintings are appropriated from the Dutch/Flemish renaissance tradition of still-life painting. For his 2013 project *The Arrangement* in Dubai, Fallah studied the floral still life paintings of the Golden Age. The referenced artworks were put through a methodical process of dissecting the imagery, first in digital form and then in the execution phase. Fallah built the work in layers, adding collaged printouts, reproduced images as well as painting directly below and above these layers. Trompe l'oeil insects and creatures were remade into abstractions; and colors that were once dark and sullen were reinterpreted to become bright and flamboyant. This painting was paired with another large tondo titled *Night Blooms* in the Nerman Museum's 2015 solo exhibition *The Caretaker*. Still life arrangements on the walls, a massive installation sculpture, and *Night Blooms* featured cacti and succulents from JCCC Journalism professor Mark Raduziner's collection; *Mother of the West* highlights plants found in Kansas City and includes Fallah's photographs of insect life he saw in Raduziner's back yard.

Amir Fallah was born in Tehran, Iran and now lives and works in Los Angeles. In 2005 he received an MFA from the University of California, Los Angeles, and in 2001 he earned a BFA from Maryland Institute College of Art, Baltimore.

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-Sánchez 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 Mugaribi, 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-Sanchez (Colombian, b. 1961)

Cornucopia 3, 2020

Ink on Tyvek

Collection Nerman Museum of Contemporary Art, 2020.29

Gift of the Jedel Family Foundation



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 mopa mopa 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 (now Jay Lynn 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

Jay Lynn Gomez's parents were undocumented Mexican immigrant parents who have since become US citizens. She started college and then left to take work as a live-in nanny with a West Hollywood family. As a teenager she considered becoming a teacher: she helped her grandmother babysit her cousins and she volunteered in elementary schools and took classes in early childhood education. She recalled some of the experiences becoming part of a family as a nanny, and seeing other nannies in the community come and go, she 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*, she 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.'"

She 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." Over the last three years, Gomez's work has caught the attention of the media, as well as the art world. No small irony, since 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 her residency at the University of Michigan Institute for the Humanities, she created blurry-faced figures painted with acrylic on cardboard, and displayed them guerrilla style along N. Beverly Dr. in Beverly Hills. For her 2016 solo exhibition at Charlie James Gallery in LA, she created large-scale works set among the high-end retail of Melrose Avenue (Fred Segal, TenOver6). In another, she captured 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 her first solo exhibition at the UCLA Chicano Studies Research Center, and was also awarded with a residency to install a mural in West Hollywood Park, titled *The Caretakers*. In 2014 and 2016, Gomez had shows at the Charlie James Gallery, and a monograph *Domestic Scene* was published by Lawrence Weschler (Abrams). Gomez was selected to participate in the Denver Art Museum's site specific installation exhibition "Mi tierra: Contemporary Artists Explore Place," in 2017.



American Gardeners, (After David Hockney's *American Collectors*, Fred and Marcia Weisman, 1968), 2014, Acrylic on canvas, Private collection

Ramiro Gomez (now Jay Lynn Gomez) (American, b. 1986)

Work and Home (A Family's Daily Separation), 2017

Mixed media on cardboard

Collection Nerman Museum of Contemporary Art, 2017.18

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

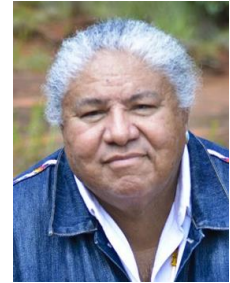


Jay Lynn Gomez focuses her work on the people who labor to clean and care for interior and exterior spaces and their inhabitants, particularly in Southern California. By painting the groundskeepers, window washers, nannies, gardeners and others who labor in low-paid jobs, Gomez lifts these workers from 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 her workers to underline their invisibility as they go about their work and care for other people's children. She 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 Jay Lynn Gomez was born in San Bernardino, California, and she attended the California Institute for the Arts. In 2016/2017 she 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-eyea-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



Edgar Heap of Birds (American Indian, Cheyenne/Arapaho, b. 1954)

Native Host sign panel, 2020

Mylar film on metal with steel poles

Collection Nerman Museum of Contemporary Art, 2020.49

Purchased with funds from Beyond Bounds · 2020



“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 Potawatomie. 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.

Robert Hudson

- American, b. 1938 in Salt Lake City, UT
- 1963 MFA, 1961 BFA, San Francisco Art Institute
- Lives and works in Sonoma County, CA



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.



1976, *Four Feathers*, acrylic, feather and mixed media, Cantor Arts Center, Stanford University
2016, *Shadow*, mixed media



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.

Robert Hudson (American, b. 1938)

Drawing SP77, 1977

Mixed media on paper

Collection Nerman Museum of Contemporary Art, 2020.45

Purchased with funds from Beyond Bounds · 2020



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



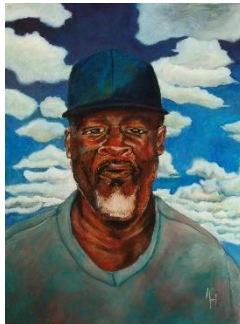
Statement

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

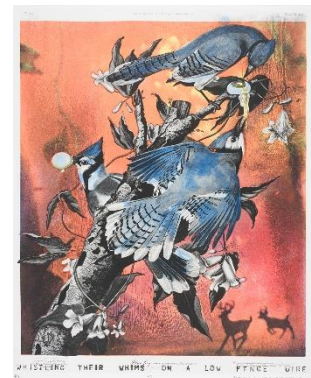
- American, b. 1974 in Panorama City, CA
- 1997 BFA University of Washington, Seattle; 2001 MFA Mason Gross School of the Arts, Rutgers University, New Brunswick NJ; also studied at the Skowhegan School of Painting & Sculpture, Skowhegan, ME
- Lives and works in Brooklyn, NY



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; Zabłudowicz Collection, London; Kunstmuseum, The Hague; Museum Boijmans van Beuningen, Rotterdam; and Qiao Zhibing Collection, Shanghai.



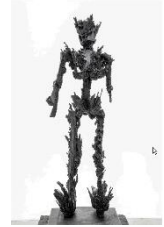
2015–2016 *Whistling their whims on a low fence-wire*, color intaglio, Spencer museum of Art

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 Horrific,” 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

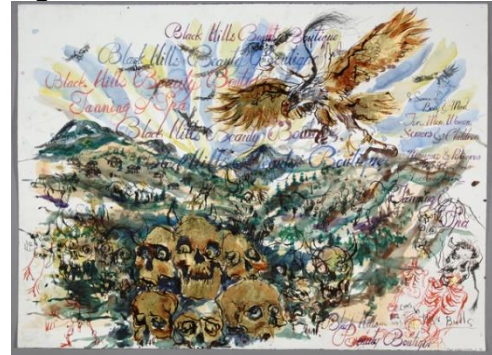
- American, b. 1956 in Tucson, Arizona
- Lives and works in New York
- 1982 BFA, University of Wisconsin-Fond du Lac and Oshkosh
- www.bradkahlhamer.net



Body of Work

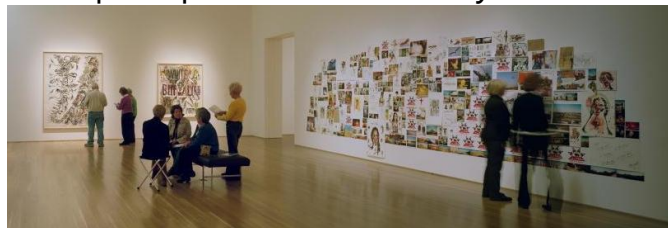
Born to an American Indian woman, Brad Kahlhamer was adopted at birth by German-American parents and was raised in the Midwest. Kahlhamer spent 10 years as a road musician before moving to New York in 1982. He had a career as the art director for the Topps Company and has been a full-time artist since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



(2005, *Black Hills Beauty Boutique*, watercolor and gold leaf)

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 (Iraqi, b. 1981)

The Audience, 2018

Oil on linen

Collection Nerman Museum of Contemporary Art, 2018.55

Gift of the Jedel Family Foundation

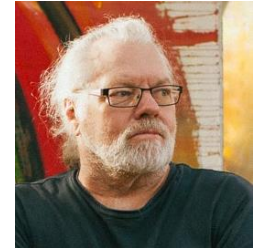


Hayv Kahraman's captivating oil painting *The Audience* gathers more than two dozen of her signature female figures before a spotlighted wall, against an indefinite ground of natural linen. Her figures wear weighty, nearly identical hairstyles and similarly painted, mask-like facial features. Their pale 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.