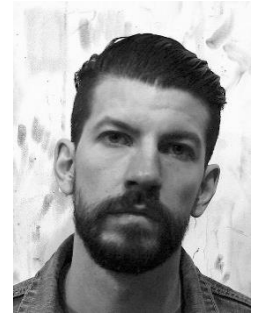


Zachari Logan

- Canadian, b. 1980 in Saskatoon, SK
- 2004 BFA, 2008 MFA University of Saskatchewan
- Lives and works in Regina
- 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 Fondazione (Venice) among others.

Zachari Logan (Canadian, b. 1980)

Pride Blooms Ditch Flowers, from Eunuch Tapestries, 2020

Pastel on paper

Collection Nerman Museum of Contemporary Art, 2020.13

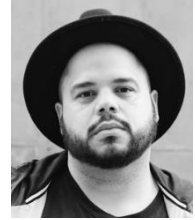


Canadian artist Zachari Logan embeds sweeping sensibility in graceful, intricately detailed drawings in which he reconsiders nature, identity and rootedness. Logan harnesses physical — and by association, emotional — hybridized transformations throughout his work. In *Pride Blooms Ditch Flowers, from 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.robortolugostudio.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 reimaged 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 gray-scale 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

- Canadian First Nations, Oneida/Hopi, b. 1978
- Lives in British Columbia, Canada
- Leithmahkewa.artspan.com



Body of Work

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'keha 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 bead work 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 she 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 second-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

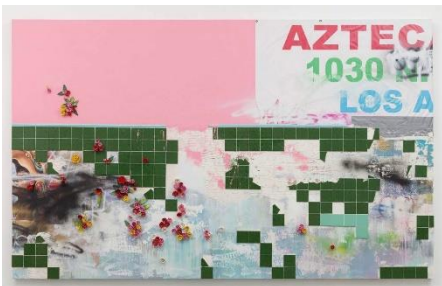
- American, b. 1980 in Pasadena, CA
- Lives and Works in Los Angeles
- 2005 BFA Art Center College of Design
- www.patrickmartinez.com



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.

Art Miller

- American, b. 1961 in Lawrence, KS
- 1983 BFA in Visual Communication from KU
- Lives and works in Kansas City



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, May 28, 2004, 2004 (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

Collection Nerman Museum of Contemporary Art, 2005.11, 2005.14, 2005.15, 2005.17, 2005.13

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 Muñoz'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. Muñoz'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.



2020 solo exhibition at *Focus LA*, Frieze Los Angeles
2020 Acrylic, airbrush, glitter, and flocking on panel 60 x 48

Toyoteria,



Jaime Muñoz (American, b. 1987)

When Do Robots Rebel?, 2020

Acrylic, glitter, texture paste, and paper on panel

Collection Nerman Museum of Contemporary Art, 2020.53



Central to Jaime Muñoz'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 Muñoz 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.



2017 *TV Indians*

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.