

# Emily Sall

- American b. 1974 in Sioux Falls, South Dakota
- 2005 BFA in painting, Kansas City Art Institute
- Lives and works in Kansas City
- [www.emilysall.com](http://www.emilysall.com)



## Body of Work

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

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



2020 *Shilly-Shally*, acrylic on wood panel, 24 x 24"



**Emily Sall** (American b. 1974)

*Foo Faraw*, 2020

Acrylic on wood

Collection Nerman Museum of Contemporary Art, 2020.48

Purchased with funds from Beyond Bounds · 2020



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

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

# Fritz Scholder

- American, b. 1937 in Breckenridge, Minnesota, d. 2005
- 1964 MFA University of Arizona, Tucson; 1960 BA Sacramento State College
- [www.fritzschoolder.com](http://www.fritzschoolder.com)

## Body of Work

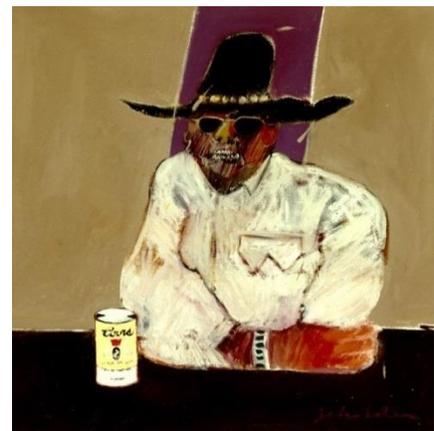
Fritz Scholder was one-quarter Luiseño, a California Mission tribe, but he grew up in the American Midwest without identifying himself as an American Indian. What set him apart from his predominantly white peers in public school was his desire to be an artist. As a high school student he lived in Pierre,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

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

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



1968, *Monster Indian*



1969, *Indian with Beer Can*

**Fritz Scholder** (American Indian, Luiseño, 1937-2005)

*Study for Crow*, 1976

Acrylic on paper

Collection Nerman Museum of Contemporary Art, 2020.39

Purchased with funds from Beyond Bounds · 2020



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

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

# Allison Schulnik

- American, b. 1978 in San Diego
- BFA in Experimental Animation in 2000 from CalArts in Valencia, California
- Currently lives and works in Los Angeles
- [www.allisonschulnik.com](http://www.allisonschulnik.com)



## Body of Work

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



For her 2008 exhibition at Mike Weiss gallery in New York, *No Luck Too*, the artist introduced her first animated work, *Hobo Clown*. Describing the film as “a fractured, psychedelic-abstraction,” Schulnik substituted her paints and canvas for sculpted clay and miniature sets in an attempt to bring the misfit subjects of her paintings to life. Grounded against strange, desolate landscapes, her *Hobo Clown*

characters were manipulated at 24-frames-per-second between restrained, subtle movement and literally having their humanity turned inside out.

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

She said, "I allow my imagination to revel in its own world - where thickly-sculpted oils, earthly fact and blatant fiction collide to form images of tragedy, farce and raw beauty."

**Allison Schulnik** (American, b. 1978)

*Performance #2*, 2010

Oil on linen

Collection Nerman Museum of Contemporary Art, 2011.03

Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation



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

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

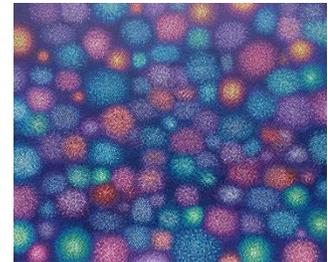
# Christian Schumann

- American, b. 1970 in Rhode Island, grew up in Texas
- 1992 BFA San Francisco Art Institute
- Lives and works in Los Angeles
- [www.christianschumann.com](http://www.christianschumann.com)



## Body of Work

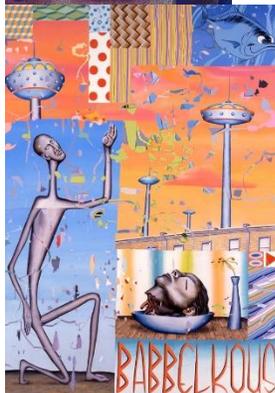
Christian Schumann is known for the Expressionist cartoon-like imagery that he works into complex paintings, prints and drawings, featuring intricate blends of fantastic landscapes, still lifes, and figures. Drawing on influences from both the underground art scene and the realms of cartooning and video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



2018 *Matter Not Matter*, acrylic on canvas



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



1997 *babelkous* (chatterbox), acrylic on canvas



1995 *Hoot*, Acrylic and collaged colored pencil drawings on canvas, Whitney Museum of American Art collection

**Christian Schumann** (American, b. 1970)

*Schrödinger's Marceau*, 2019

Acrylic on canvas

Collection Nerman Museum of Contemporary Art, 2019.33

Gift of the Jedel Family Foundation



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

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

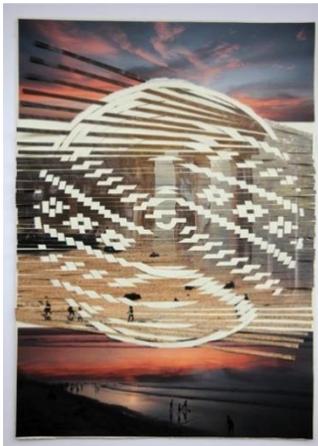
# Sarah Sense

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



## Body of Work

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



2013 *Weaving Water*, bamboo paper, archival inkjet prints, tape

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

**Sarah Sense** (American Indian, Choctaw/Chitimacha, b. 1980)

*Stillness on the Bayou*, 2018

Woven archival inkjet prints on bamboo and rice paper, wax  
Collection Nerman Museum of Contemporary Art, 2021.01  
Gift of the H Tony and Marti Oppenheimer Foundation



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

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

# Lisa Shepherd

- Canadian, Metis, b. 1970 in Edmonton, Alberta, Canada
- Degree in Apparel Design, University College of the Fraser Valley
- [www.lisashepherd.ca](http://www.lisashepherd.ca)



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

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



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

*Necktie*

**Lisa Shepherd** (Canadian, Metis, b. 1970)

*Honour Mask*, 2020

Velveteen, glass beads, porcupine quills, horsehair, tin jingles, beaver fur, cotton  
“kohkom” print lining

Collection Nerman Museum of Contemporary Art, 2010



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

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

# Roger Shimomura

- American, b. 1939 in Seattle, Washington
- Lives and works in Lawrence, Kansas
- BA from the University of Washington in 1961; MFA degree from Syracuse University
- [www.rshim.com](http://www.rshim.com)



## Biography

Shimomura was born in Seattle's Central District. His first few years were spent interned with his family at the Puyallup State Fairgrounds while permanent camps were being built by the U.S. government. Soon he and his family moved to Camp Minidoka in southern Idaho. His



1978, *Minidoka No. 3 (Diary)*, acrylic on canvas; Spencer Museum of Art, KU

father was told by administrators to seek employment outside the Western coast, and so the family settled briefly in South Chicago. After the war ended, the Shimomura family was permitted to return to Seattle, where Shimomura developed his interest in art. He served two years as an artillery officer in Korea, then moved to New York where he worked as a graphic designer. He taught at the University of Kansas beginning in 1969, and he was designated a University Distinguished Professor in 1994, the first so honored in the history of the School of Fine

Arts. His work is represented in the permanent collections of over 85 museums nationwide. A past winner of the Kansas Governor's Arts Award, in 2008, he was designated the first

Kansas Master Artist and was honored by the Asian American Arts Alliance, N.Y.C. as "Exceptional People in Fashion, Food & the Arts." His personal papers and letters are being collected by the Archives of American Art, Smithsonian Institution in Washington, DC.

## Artist's Statement

"After years of studious concern over content, I feel that I have either reached or sunk to a level of security where ideas for my work flow, unconscionably. It seems that at some point I no longer felt compelled to project my own point of view toward the things that concerned me. I found myself more interested in creating a visual forum that expressed ironic and contradictory attitudes towards these concerns. This direction required many new resources and led me to practicing a form of self-legalized visual larceny. Using images from my past and immediate environments, from earlier and current work and using them as cultural metaphors, I became a dispassionate viewer of my own layering system."

(2003, *Housing Discrimination*, acrylic on canvas)



**Roger Shimomura** (American, b. 1939)

*American Infamy*, 2006

Acrylic on canvas panels

Collection Nerman Museum of Contemporary Art, acc. no. 2006.15

Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers

Foundation



We approach the scene from behind the silhouetted watch guard peering into the daily lives of an internment camp, binoculars and rifle in hand. From up in the clouds, we have access to the interior and exterior spaces: people washing laundry, a woman writing at her desk, children playing jump rope, a birthday cake awaiting a wish. With black cartoon like outlines defining flat planes of color, the artist has created a stylized rendition of this community getting on with their lives in spite of their imprisonment, with a neutral palette punctuated by the vibrant colors of their clothing. The diptych format is further divided in two, creating four sections, which also reads like a comic strip, though the subject matter is not a joke. We see in the distance a stream just out of reach beyond the barbed wire, and we share in the artist's clouded memory of a peaceful, yet restricted, childhood day. Roger Shimomura was born in Seattle's Central District, and his first few years were spent interned with his family at the Puyallup State Fairgrounds while permanent camps were being built by the U.S. government. Soon he and his family moved to Camp Minidoka in southern Idaho. After the war ended, the Shimomura family was permitted to return to Seattle, where Shimomura developed his interest in art.

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

# Chico Sierra

- American, b. 1980, grew up in El Paso, TX
- Lives and works in Kansas City
- [www.chicosierra.com](http://www.chicosierra.com)



## Body of Work

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

## Artist Statement

DNA, the code that informs how we will react to the world and how the world will react to us. Within that code are memories of our ancestors passed down as chromosomes, acids and molecules. We carry with us a very real history that we have access to instinctually. At times these memories are so woven into our genes that we are reacting to them without knowing it. As we begin to interact with our environments and those around us there is an intermingling of stimuli. The multitude of physical differences in the human species creates differing experiences and in turn differences in genetic trauma. This mix of culture, genetic memory, and the creations of divisions based on ethnic and racial differences are



constantly engaging and changing. With this body of work I am not trying to make sense of any of it or clarify my specific experience, but I am acknowledging the factors that have gone into creating my experience. My DĒ Ñ AYY is spelled differently.

Commissions include Hallmark, among others.

In 2019 he had a solo exhibition *Appropriation Nation*, at the Kansas City Artists Coalition Snap Gallery.

**Chico Sierra** (American, b. 1980)

*Are You From Where You Are*, 2021

Acrylic on paper

Collection Nerman Museum of Contemporary Art, 2021.02



Chico Sierra is an artist and musician. His visual art includes limited edition prints and murals. He is Mexican-American and began crossing borders early, going back and forth between Mexico and the United States. He has spent time living with people of different classes and cultures in the United States, Mexico, Canada, Germany and the Philippines. The various cultures within these countries, as well as the theme of blurring borders, can be found in his art, poetry and music. His “Chicanofuturistic” style is heavily influenced by graffiti, pop art, Mexican folk art and political comics. Of this work he said, “it is an homage to my home town and Chicano culture in general.” The central figure of the cowboy riding the bucking bronco is immersed in a dense pattern, and the outline of Texas state appears in yellow. A yellow hand with the Buddhist mudra for discussion or debate is visible on the left side. This is one of several works in his Maps series. Cell biology, particle physics and astronomy inform his latest works. While maintaining his studio practice throughout the COVID-19 pandemic he was caring for his infant son’s 19-month battle with cancer; the works from this recent period are intended to resemble the detailed infrastructure of mitochondria.

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

# Harold Smith

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



## Body of Work

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

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

Smith's work has been collected worldwide, and he has produced numerous online publications, from "UrbanKore" to catalogs of his work. Selected exhibitions include Black Space/Black Art, Traveling Exhibit in Kansas City; Stella Jones Gallery, New Orleans; Le Moulin du logis, Angouleme, and Cognac Blues Passions, an annual blues festival in Cognac, France; University of Maryland, David Driskell Center; Montana ro Gallery, Rhode Island; Nobis Gallery, Newark; Wilmer Jennings Gallery at Kenkeleba, New York; American Jazz Museum, Box Gallery, Faso Gallery, Kansas City; Kansas City, KS Public Library; and Johnson County Public Library, Shawnee Mission.



"Arm of Democracy" (2001) is one of a series of early works in which Smith confronted an American life "fragmented with problems."

**Harold D. Smith, Jr.** (American, b. 1962)

*Untitled (Man of Color series)*, 2020

Mixed media on canvas on board

Collection Nerman Museum of Contemporary Art, 2020.52

Purchased with funds from Beyond Bounds · 2020



Harold Smith works primarily in acrylics and mixed media. His paintings focus on the American black experience, and he is known for his dynamic expressionist paintings of figures and the themes of music and current or historical events. Smith stated, “My work is influenced by the jazz and the jazz dynamic in life.” He describes his *Men of Color* series as his “personal exploration of the complex, chaotic, and multilayered experience of men of color in America.” His expressionistic vocabulary reflects his self-study of artists including Henri Matisse, Emil Nolde and Joan Mitchell; the content stems from his desire to celebrate the contributions of black culture and push back against racism. He said in a 2017 interview with KC Studio: “I think the media sometimes creates polarizing imagery of black men. Either you are an Obama or you are a thug. In my opinion, regular, hard-working, simple, black men are an ignored group. They are the new ‘invisible man.’” His solo exhibition “Can You See Me?” was in the Nerman Museum’s Kansas Focus Gallery in 2019.

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

# Calvin Toney

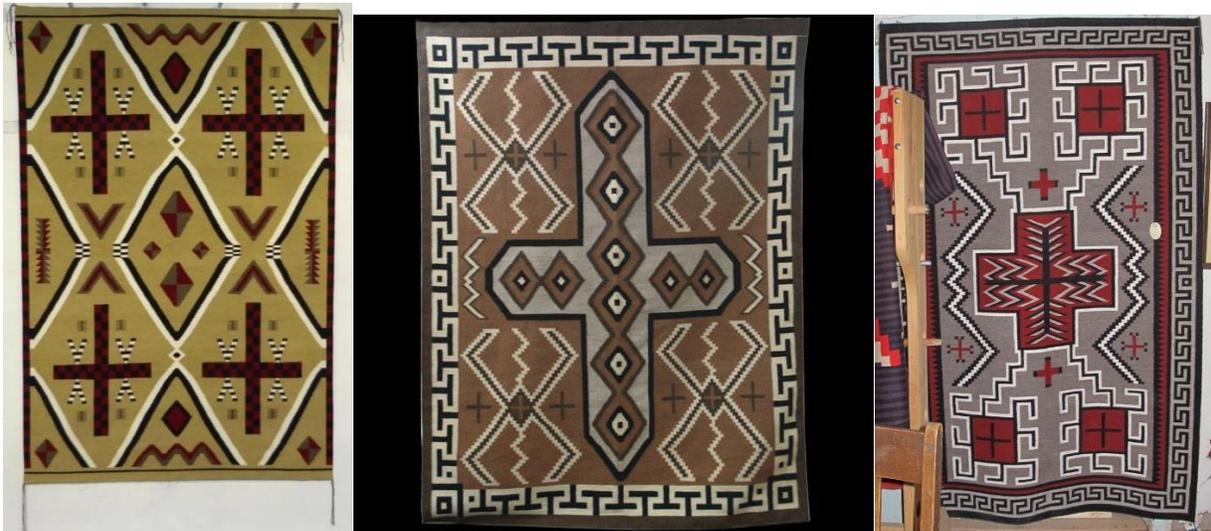
- American Indian, Navajo, b. 1987
- Attended community college, studied art history and architecture
- Lives and works in Chinle, AZ



## Body of Work

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

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



**Calvin Toney** (American Indian, Navajo, b. ca. 1988)

*Untitled*, 2020

Wool blend with merino

Collection Nerman Museum of Contemporary Art, 2020.34

Purchased with funds from Beyond Bounds · 2020



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

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

# Emmi Whitehorse

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



## Body of Work

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

### Artist Statement

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

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



2015 *Outset, Launching, Progression*, oil on paper mounted on canvas, Crystal Bridges Museum of American Art

**Emmi Whitehorse** (American Indian, Navajo, b. 1957)

*The Orange Rabbit*, 1988

Oil, chalk, and paper on canvas

Collection Nerman Museum of Contemporary Art, 2018.70



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

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

# Holly Wilson

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



## Body of Work

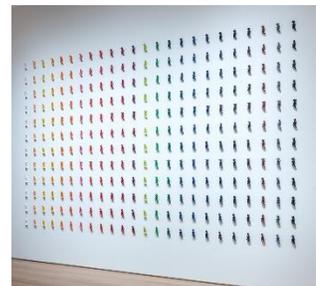
Multi-media artist Holly Wilson creates figures which serve as her storytellers to the world, conveying stories of the sacred and the precious, capturing moments of our day, our vulnerabilities and our strengths. The stories are both representation of family history as well as personal experiences. Wilson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

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

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

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

*Monarchs* installation, 2019: *A View From Within Under The Skin*, 2016, Crayola crayons



**Holly Wilson** (American Indian, Delaware Nation/Cherokee, b. 1968)

*How Much More Must She Bear*, 2017

Crayon, Plexiglas, and birch

Collection Nerman Museum of Contemporary Art, 2018.50

Acquired with funds provided by the Barton P. and Mary D. Cohen Art

Acquisition Endowment at the JCCC Foundation



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

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