



George Bellows(American, b.1882-d.1925)

Mr. and Mrs. Phillip Wase, 1924

oil on canvas

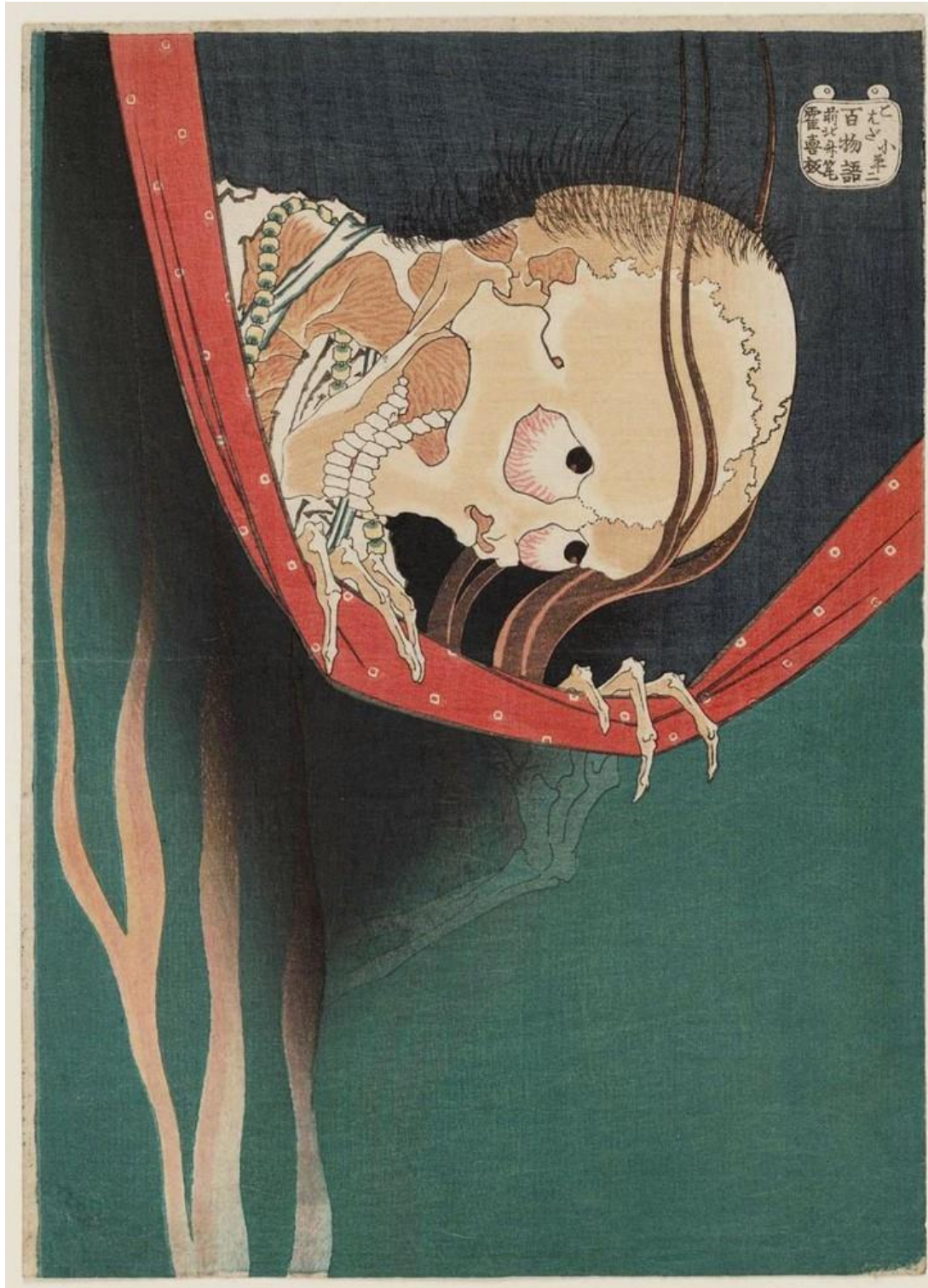
Smithsonian American Art Museum, Gift of Paul Mellon, 1967.39.1

Luce Center Label:

George Bellows spent summers in Woodstock, New York, where Mrs. Wase worked as a cleaning woman and her husband was a gardener. Bellows chose to show the couple stiffly posed and strangely detached from one another. Mrs. Wase's face shows the worries of a lifetime, and Mr. Wase stares off into the distance, as if thinking of another time or place. Between them, a portrait, perhaps of Mrs. Wase as a bride, hangs on the wall. Their clothes match the shadowy gray of the parlor. Bellows painted suggestions of a brilliantly green summer day beyond the closed shutters, as if to emphasize the distance between youthful optimism and the resignation of old age. The artist experimented with new ways to paint portraits throughout his career, and from 1915 to 1920 he exhibited with the National Association of Portrait Painters, whose mission was to separate from "the tiresomely conventional and perfunctory portrait." (Myers, "The Most Searching Place in the World': Bellows and Portraiture," in Quick et al., *The Paintings of George Bellows*, 1992)



Fra Angelico (Italian, b. ca1400-d.1455)
The Mocking of Christ, with the Virgin and Saint Dominic, 1439-1443
Fresco, Cell 7
Museum of San Marco Convent, Florence, Italy



Katsushika Hokusai (Japanese, b. 1760-d.1849)

The Ghost of Kohada Koheiji, from the series *One Hundred Ghost Stories*, Edo period, about 1831–32

Woodblock print, ink and colors on paper

Museum of Fine Arts Boston, gift of William Sturgis Bigelow, 11.20438



Elizabeth "Grandma" Layton (American, b. 1909 - d. 1993)
Commemorative to Artists of the Holocaust, 1986
Colored pencil, pastel and crayon on paper
Collection Nerman Museum of Contemporary Art, 2014.123
Gift of Lawrence Art Center, Lawrence, KS

Elizabeth "Grandma" Layton (American, b. 1909 - d. 1993)
Pandora's Box, 1979
Colored pencil and crayon on paper
Collection Nerman Museum of Contemporary Art, 2014.121
Gift of Lawrence Art Center, Lawrence, KS

Elizabeth Layton's purpose-driven works address profound issues of humankind and are vital expressions of hope. Her subjects include nuclear war, homelessness, hunger, racial prejudice, the right to die, AIDS, the Holocaust, and aging. In *Pandora's Box*, Layton posed as the mythical figure, unleashing great troubles into the world: Hate, Hunger, Bias, Apathy, Greed, and Famine. *Commemorative to Artists of the Holocaust* is Layton's acknowledgment of that tragedy. She drew a smiling self-portrait with no eyes or ears, symbolizing her obliviousness and belated response to the subject within her oeuvre. Above her portrait, drawings of prisoners reference David Olère, a Polish-born French painter best known for his explicit works based on his experiences as a Jewish inmate at Auschwitz. Above, a note born by doves implores Anne Frank to "Forgive us." In addition to dealing with humanity's ills, both works confront the realities of women in old age, without romanticizing or apologizing for it. Layton struggled with profound depression much of her adult life until she began a class in contour drawing in 1977 at the age of sixty-eight. "Blind" contour drawing is a technique in which the artist looks in a mirror while drawing, only briefly glancing at the paper for points of reference.

Elizabeth "Grandma" Layton was born in Wellsville, Kansas. Layton was active in Olathe and became an artist in her late 60s after she took a drawing class at Ottawa University. In the fall of 1977, she drew as many as 10 hours a day, and after nine months, her depression began to recede. Don Lambert, who met her around this time, became her champion, promoting her work for years to come. He says she was a "brilliant radical leftwing feminist with a great awareness of social issues, who looked like everyone's grandmother."



Stephan Balkenhol (German, b. 1957)

Man Lying on Platform, 1998

Cedar wood and paint

Collection Nerman Museum of Contemporary Art, Gift of Marti and Tony Oppenheimer, Los Angeles, CA 2001.06

After experimenting with minimalism and conceptualism during his art school years, Stephan Balkenhol turned in the early 1980s to carving wood sculptures of human figures and animals. Balkenhol carves his figures by hand and applies paint to define clothes, hair, eyes, and lips, typically leaving the natural color of the wood to stand for flesh tones. Unlike the highly finished bronze and stone sculptures of the classical past, which depict gods or honor heroic individuals, Balkenhol's figures have a rough-hewn quality and represent utterly ordinary people, who simply stand, sit, or, in the case of *Man Lying on Platform*, recline. We are thus invited to identify with them, but they remain separate from us because of their placement on a platform or base – often the remaining log or block from which the figure has been cut – and their scale, which is always either smaller or larger than life sized. Also keeping us at a distance are the figures' neutral facial expressions, which the sculptor deliberately leaves open to interpretation. "I wanted an expression from which one can imagine all other states of mind," explains Balkenhol, "a point of departure from which everything is possible."

Stephan Balkenhol studied at the Hochschule für Bildende Künste, Hamburg, from 1976 to 1982.



Dana Schutz (American, b. 1976)

Surgery, 2004

Oil on canvas

Collection Nerman Museum of Contemporary Art, acc. no. 2004.15

Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

Glowing warm colors are punctuated by the brilliant blues and greens of Dana Schutz' characteristic palette. What might at first seem like an innocent tea party or picnic reveals a nightmarish scene as the monstrous little girls' actions are revealed. We might wonder if she is a patient or a victim, and if the standing figures are hurting her or helping her. Long blades of grass separate the viewer from the surgical stage/Frankenstein's laboratory, and invite us to observe and dissect the narrative for ourselves, keeping a sense of humor while questioning the sometimes brutal social dynamics of young women. This painting references the tradition of surgery paintings in art history, with artists like Rembrandt and Thomas Eakins who also depicted groups of figures dissecting cadavers in the context of anatomy lessons in medical study. This work, however, is purely fictional, and could be interpreted as a comment on relationships between peers who are on the verge of developing a friendship outside their destructive clique. The ambiguity is key for the artist, who stated, "I embrace the area between which the subject is composed and decomposing, formed and formless, inanimate and alive," (2004).

Born in Livonia, Michigan, Schutz completed the MFA studio program at Columbia, earned a BFA from the Cleveland Institute of Art, attended the Skowhegan School of Painting and Sculpture in Maine, and also studied at the Norwich School of Art and Design in England. She currently lives and works in New York.



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. 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. He served two years as an artillery officer in Korea, and then moved to New York where he worked as a graphic designer. He 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 JCCC owns several prints by Shimomura, which are on view in the Carlsen Center's Works on Paper focus area.



Kerry James Marshall (American, b. 1955)
Untitled (Altgeld Gardens), 1995
Acrylic and collage on canvas
Collection Nerman Museum of Contemporary Art, 1995.02

Kerry James Marshall's narrative paintings are honest assessments of the social, political, and economic ramifications of his experiences as a black man in America. His paintings often focus on neighborhoods, and his figures are usually painted with dark skin to emphasize their visibility in a world where blacks have historically been invisible to the dominant (white) culture.

In *Untitled (Altgeld Gardens)* Marshall presents a young man in front of a housing project. A boom box plays the lyrics "our day will come and we'll have everything," (recorded by the Ruby and the Romantics in 1963) which is tragic in regards to the actual place called Altgeld Gardens. Marshall's paintings in the series called The Garden Project, pointedly refer to places with names that suggest an idyllic existence which is far from reality. The actual Altgeld Gardens is a low income public housing project on Chicago's southeast side. The site is known for being polluted with hazardous wastes and has the highest cancer rate of any place in Chicago. An organization called People for Community Recovery has lobbied the state and federal government to investigate the high cancer rates in the housing project and their relationship to the hazardous wastes dumped there. AFDC stands for "Aid for Dependent Children."

Now based in Chicago, Marshall was born in Birmingham, AL. He grew up in south central Los Angeles, near the Black Panthers' headquarters, and also lived in Watts, the segregated neighborhood in Los Angeles infamous for being one of the centers of the civil rights struggle. Marshall received a BFA in 1978 and an honorary Ph.D. from Otis Art Institute, Los Angeles, CA. Marshall is a MacArthur Fellow, having received one of the famous MacArthur "genius" awards. He is currently an associate professor at the University of Illinois, Chicago. The JCCC Gallery of Art hosted a solo exhibition for Marshall in 1995.