

Balint Zsako (b. 1979)

*Untitled, 2006*

Watercolor, pencil and ink on paper

Collection Nerman Museum of Contemporary Art, 2007.26

Zsako says of his work, "The open-ended part of it is important. People are complicated, you never know someone's motivations in either love or war. Somebody's heroic action is somebody else's war crime. I don't like to make illustrative or declarative works, where it's airtight and where it's like 'I am saying this' and if you don't see that then the work dies. ... I find that by focusing on the figure it makes you look at interactions and the subtleties of those interactions."

Balint Zsako received his BFA in photography from Ryerson University, Toronto.

Kim Dorland (b. 1974)

*Untitled, 2008*

Watercolor on paper

Collection Nerman Museum of Contemporary Art, 2010.13

Suburban scenes are a recurring theme in Kim Dorland's work. Here we see an eerily glowing skateboarder cruising through a neighborhood of non-descript houses. The composition is framed by skeletal branches and haunting pine trees rendered in slashing expressionistic lines. The figure's position directly behind the car in the street indicates a near collision might have just taken place. The narrative elements work together in a dreamlike manner, as if multiple scenes are combined into an impossible or improbable moment.

Kim Dorland received a BFA from the Emily Carr Institute of Art and Design, Vancouver, in 1998, and an MFA from York University, Toronto, in 2003.

Pamela Brown

*Sneaking In, 2012*

Wool and natural dyes

Collection Nerman Museum of Contemporary Art, 2013.34

Brown states, "Most of my work shows me and my sister on the reservation and as I have met people and heard their stories, I created those too." *Sneaking In* shows the living room of her childhood. She and her sister had locked themselves out of the house and managed to get a window opened. Brown was climbing through when her sister decided to "help" her; this image shows her falling after being pushed through the window. The primary people in Brown's life appear in her works as she weaves everyday, yet memorable, events.

Kent Monkman (b. 1965)  
*Sepia Study for Death of the Female*, 2014  
Watercolor and gouache on paper  
Collection Nerman Museum of Contemporary Art, 2017.27

Cree artist Kent Monkman often addresses themes of colonization, sexuality, loss and resilience in his explorations into the complexities of historical and contemporary Indigenous experience. Monkman relies heavily on iconographic images from art history, including here the central figure of the dying female which resembles the Cubist renderings of Pablo Picasso. The surrounding figures are arranged in a composition seen in Renaissance depictions of the deposition of Christ from the cross. The Indigenous men attending to the dying woman bend and move with great emotion. Monkman's subject matter is also informed by the violence often perpetrated against First Nations women.

Kent Monkman received an Illustration Diploma from Sheridan College of Applied Art, Ontario, Canada, in 1986.

Kent Monkman (b. 1965)  
*Sepia Study for The Deposition*, 2014  
Watercolor and gouache on paper  
Collection Nerman Museum of Contemporary Art, 2017.28

Central in this composition is Monkman's self-portrait as his glamorous, gender-fluid alter-ego Miss Chief Eagle Testickle, recognizable by the stiletto-heeled boot that emerges from the shroud draped across his body. In his lap, he cradles a Cubist female figure taken directly from Picasso's *Guernica*. Monkman combines the tragedy of the death of Miss Chief Eagle Testickle with the religious iconography of Renaissance depictions of the deposition of Christ, while the figure draped across his lap recalls Michelangelo's sculpture of the *Pietà*, in which Mary tenderly holds the body of her dead son.

Kent Monkman received an Illustration Diploma from Sheridan College of Applied Art, Ontario, Canada, in 1986.



Pablo Picasso, *Guernica*, 1937, Oil on canvas.

Abraham Walkowitz (1878-1965)

*Untitled*, 1945

Watercolor on paper

Collection Nerman Museum of Contemporary Art, 2010.73

Abraham Walkowitz created many images of public beach scenes, specifically Coney Island and Gloucester, Massachusetts. In 1945 he traveled to Girard in Southeast Kansas, and he executed his last major series of on-site drawings in studies of barns and coal mines before he suffered loss of eyesight. *Untitled* was painted in the summer of 1945 when Walkowitz was staying with friends, and it is signed and dated "August 14<sup>th</sup> 1945 VJ Day," referring to Victory over Japan, marking the end of World War II.

Abraham Walkowitz studied at the Cooper Union School of Art, the Artist's Institute and the National Academy of Design in New York and the Académie Julien in Paris.

Jeff Davis (b. 1967)

*These Yearning Hierarchies Evolve and Compress*, 2005

Colored pencil on paper

Collection Nerman Museum of Contemporary Art, 2005.70

Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

The two upright figures at the base of *These Yearning Hierarchies Evolve and Compress* seem to move purposefully up a slope, as each steps on a small figure on all fours beneath him. These Atlas-like men hoist bizarre burdens. At the right, a third improbable pile has collapsed under its own weight and seems poised to roll back down the incline. The figures below are alert to the impending danger. Davis uses wry humor to suggest the pernicious threat of hierarchies in contemporary society, be they religious or perhaps even art-historical in nature.

Jeff Davis earned a BFA from the California College of Arts and Crafts in 1995.