

The  
Kansas City  
Collection<sup>SM</sup>

*The Kansas City Collection* logo was designed by Joshua Eithun, graphic design student, Kansas City Art Institute

*The  
Kansas City  
Collection™*

A program in support of Kansas City-area artists of The Collectors Fund, Kansas City, Missouri

Design by Barkley

[www.thekccollection.com](http://www.thekccollection.com)

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Kansas City's metro area ranks 7th in the nation for the number of visual artists and 4th nationally in the number of artists in relation to the population. *The Kansas City Collection* celebrates this community by encouraging area businesses to display local artists' work in their office spaces. Through this effort, we help advance our city's great creativity.

## INTRODUCTION

Since the program launched in 2010, *The Kansas City Collection* has been uniting local corporations with exceptional Kansas City area artists. Over each 18-month cycle of the program, the participating businesses enjoy professionally curated art selections in their offices for 3 6-month rotations. Artists gain meaningful exposure through a dynamic website ([www.thekccollection.com](http://www.thekccollection.com) - which includes an online catalogue of all the artworks in the program) and build relationships with area companies, clients and their friends through an array of PR events. A unique and important feature of *The Kansas City Collection* is that each of the artists is guaranteed sales of his or her work as a result of the program. At the close of *The Kansas City Collection I* in late 2011, The Collectors Fund had facilitated the sale of 45% of the entire collection, valued at more than \$140,000 for the 15 area artists who participated in the program's launch.

The artists represented in this catalogue were selected from among 134 nominations received from a Nominating Committee made up of distinguished curators, art professionals, critics and artists from the local community. A separate Curatorial Committee met for a rigorous review of the artists' work in order to arrive at the 18 who are found here.

## ABOUT THE COLLECTORS FUND

*The Kansas City Collection* program is managed and coordinated by The Collectors Fund (TCF). TCF was founded by Alexander "Sandy" Kemper and Will Conner in 2006. In addition to creating and managing *The Kansas City Collection* program, TCF is the management company for the American Masters Collection I and Twentieth Century Masters Collection, two art ownership and investment funds for over 100 member families and businesses across the United States. The collections comprise works by many of the most recognized American artists of the 20th and 21st centuries. Their distinguished features include the art rotation program that allows members to enjoy museum-quality art in their homes, and unique educational events around the country.

*The Collectors Fund*

# PARTNER COMPANIES



360 Architecture constantly seeks to inspire our clients and our community with creative space and building solutions. Through our participation with *The Kansas City Collection*, we are proud to demonstrate this commitment to creativity and celebrate local artists in our community.



As a company based in large part on creativity, Barkley is a committed supporter of the arts. *The Kansas City Collection* provides a unique opportunity to display art that inspires our employees, while connecting with a group of artists who are vital to our community. Barkley is proud to share in this commitment with our fellow corporate partners.



Frame Gallery is the official fine art framer for *The Kansas City Collection*.



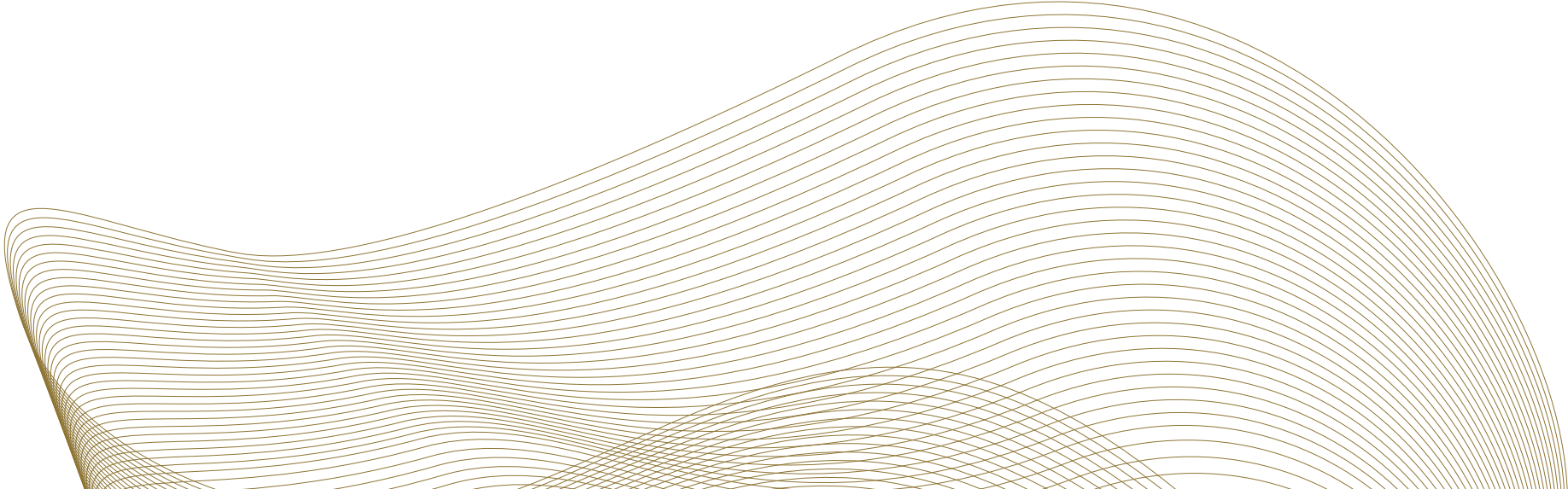
Husch Blackwell has long been a supporter of the arts, as one of its founders, Menefee Blackwell, served ably as a Trustee of the Nelson-Atkins Museum of Art for many years. As a good corporate citizen, Husch Blackwell is honored to support *The Kansas City Collection* and the artists whose works comprise that collection.



Inergy feels that *The Kansas City Collection* is a wonderful illustration of how a local arts community and its fellow corporate citizens can work together to achieve something for the greater good. Inergy shares and appreciates the entrepreneurial spirit of artists, and we are honored to help nurture their cultural outreach.



KPMG recognizes that a vibrant arts culture is essential to attracting and retaining employees in our community. A city is often evaluated against other options by its visible support of the arts. KPMG proudly supports *The Kansas City Collection* in collaboration to showcase the good work of local artists and provide first hand access to our employees.





Since its inception, Lockton has remained committed to three things: its clients, Associates, and communities. Lockton is pleased to partner with *The Kansas City Collection*, as it connects the local art community to our Associates in such a special way. Lockton is proud to join our corporate partners in this commitment to our community.



The Kansas City Marriott Downtown, which attracts both national and international travelers, is pleased to collaborate with other local corporations in support of Kansas City's creative community. By showcasing *The Kansas City Collection* in our recently renovated hotel, we hope to provide increased exposure to many of our city's most talented and deserving artists.



McCownGordon believes art is a way of life; a creative avenue that encompasses the imagination. Our commitment to the inspiration and support of the thriving arts community is exposed through our culture, people, projects and work environment. McCownGordon is proud to support *The Kansas City Collection*, sharing similar creative goals of valuing the talent and work of our community's local artists.



The practice of medicine has long recognized the balance of art and science. Saint Luke's is pleased to participate in *The Kansas City Collection* and have in its public spaces wonderful, enlightening works of art that celebrate healing and rejuvenation.



THE ARTISTS

## NORMAN AKERS

*Border Crossing*  
2011  
Oil on panel  
48 x 44 inches



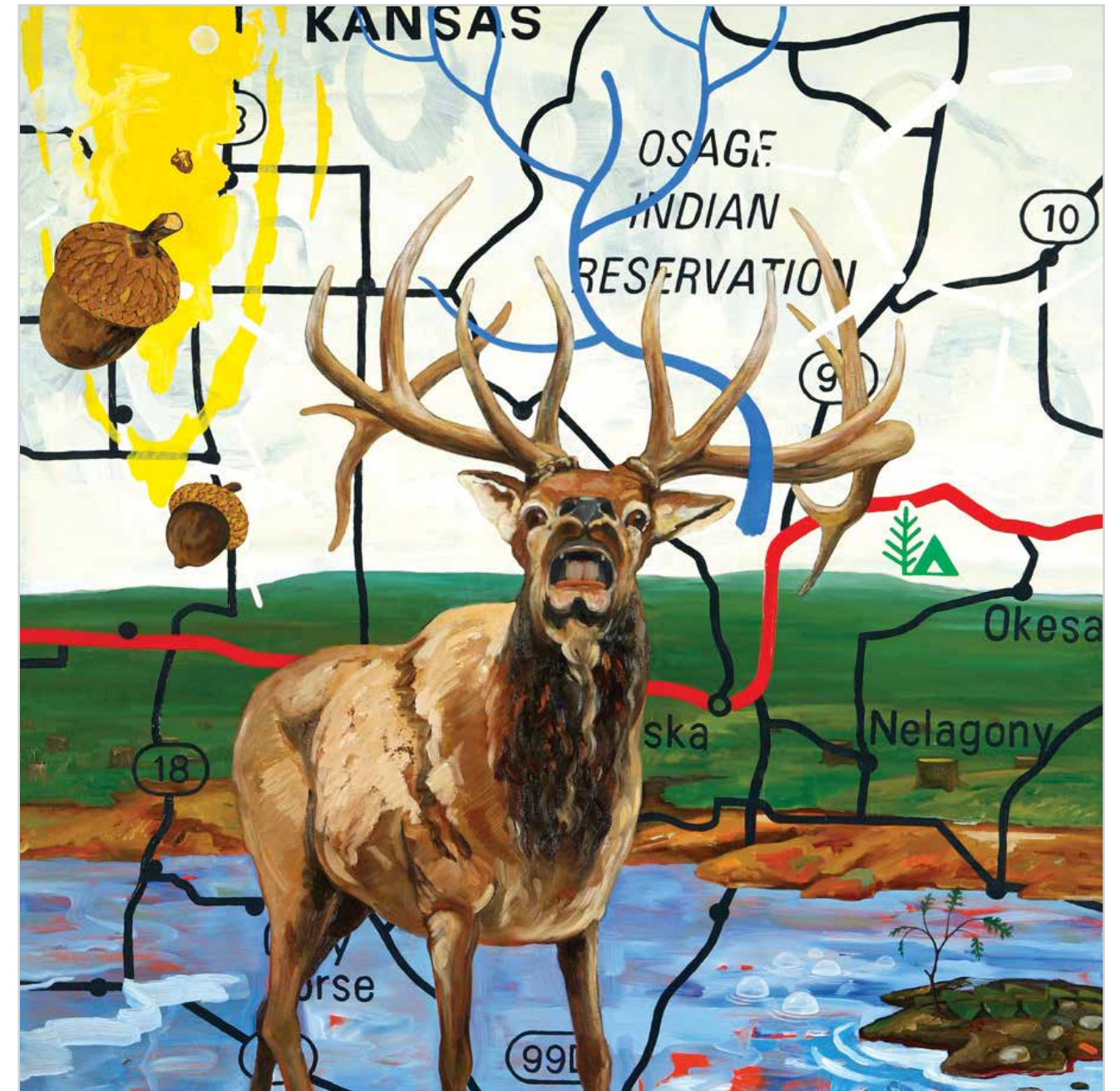
Norman Akers' paintings and prints present layers upon layers of recurring images: maps, animals, landscape scenes and various objects such as a metal lunchbox, an extension cord and spinning tops. Viewers naturally try to construct an iconography that relates to the artist and his Osage Indian heritage. While this approach sheds valuable light on Akers' work, other rewards can be gained by leaving some aspects of his art open-ended.

In *Okesa* (2010), a rolling landscape filled with tree trunks appears behind a body of water in which a bull elk stands defiantly. A map of the Kansas-Oklahoma border area appears in the background, with boundaries of the nearby Osage Indian Reservation outlined. Some native place-names are visible, but other locales have been omitted purposely. Acorns appear in the upper left corner of the painting, while an oak sapling grows on an island in the lower right corner, possibly symbols of rebirth.<sup>1</sup> According to Akers, *okesa* means "halfway" in the Osage language and relates to his sense that he "always feels halfway home." This may be a somewhat literal reference: the artist lived and worked in New Mexico for many years before he joined the faculty at the University of Kansas and moved closer to Osage ancestral lands, which he states include parts of Missouri, Kansas and Oklahoma. Taken as a whole, the painting seems to evoke a longing for homeland and a defense of ancestral land rights.

*Border Crossing* (2011) features images of earthworms, a metal lunchbox and a male yellow-shafted flicker. The worms can perhaps be read as occupants of the land that are free of any boundaries. The metal lunchbox refers to an Osage tradition of using them as a type of reliquary in burials. Flickers, a type of woodpecker, live year-round throughout much of the United States, but northern individuals often migrate.<sup>2</sup> The Osage call the flicker "yellow hammer," and Akers relates to it both as a symbol of home and of migration.

The flicker in *Border Crossing* provides an important key to appreciating Akers' work. He indicates that the flicker plays a role in Osage mythology. It is tempting for viewers to inquire about the exact details of the Osage narrative. However, to delve deeper without a fuller awareness of Osage culture seems like prying or an invasion of privacy. Perhaps it is enough to know that the bird is significant to the artist and his desire to identify as Osage. By respecting Akers' artistic license, we potentially come closer to honoring his and his tribe's boundaries (literally and figuratively).

- James Martin



*Okesa*  
2010  
Oil on panel  
48 x 44 inches



# ELIZABETH ALLEN-CANNON



*Dog Fight*  
2012  
Oil on panel  
48 x 48 inches

Deriving obvious delight from the creation of complex graphic patterns in unexpected color combinations, Elizabeth Allen-Cannon gives over large swaths of her canvases to glorious fields of pure ornamentation. She designs many of these patterns herself, drawing inspiration from an array of historical and contemporary sources. In so doing, she fully indulges in the pleasures of her process.

Yet Allen-Cannon has other ends in mind, deftly putting these vivid colors and patterns to work as flags, dresses and cloaks, wallpaper, rugs, and parquet floors, which, in turn, define specific spaces, places, individuals, clans. Her figures—stately older women in matching armchairs; muscular, pure-bred dogs racing or battling; statuesque horses (with patterned blinders) marching in line; a flock of young women in airy, matching dresses, headbands, and boots; an elegant group of African American teenagers—are striking and moodily evocative themselves, all the more so for the patterns in which they are swathed or by which they are surrounded.

Born in 1988 and raised in Kansas City, Elizabeth Allen-Cannon completed her BFA at Rhode Island School of Design in 2011 with a major in Illustration, Art History and Visual Culture. This “both, and” disposition characterizes not just her education and her paintings, but also her creative life as an artist in Kansas City. In addition to a near-daily studio practice focused on her painting, Allen-Cannon is an active member of Whoop Dee Doo, a raucous, artist-driven, community variety show spotlighting a vast array of talents.

Allen-Cannon describes her paintings as exploring “nostalgia and psychological solitude found in domestic social space,” noting that “dislocation is commonplace in a fully mobile world, and requires that one be defined not by their immediate surroundings...but by previous experience.” Indeed, when employed as clothing for her figures, the artist’s

*Forward, March*  
2012  
Oil on panel  
48 x 48 inches



patterns might be read as signifiers of each individual’s singular identity—their unique DNA and personal history woven, almost map-like, into cloth. Simultaneously, the patterns connote group affiliation, common bloodline, shared history or status—variations on a theme, yes, but clearly of the same thread. At times, Allen-Cannon’s graphically encoded textiles feel warmly protective, suggesting solidarity or allegiance to a common tribe or purpose. Other times they seem to encase their figures in a manner akin to strait jackets or uniforms: binding, repressing, locking each into place, time, or behavioral code.

Such dynamics are brought to fruition in *Dog Fight*, Allen-Cannon’s recent painting of two canine protagonists entwined in a struggle for dominance at the center of an elegant room. If Allen-Cannon’s human figures often evince stoic acceptance of their positions in life, her dogs aggressively play out the turmoil beneath the surface. Here, pattern defines the context by which they are constrained—a grand room that seems much too small to accommodate the both of them, and which thus functions as a boxing ring of sorts, from which only one winner can emerge.

Elizabeth Allen-Cannon’s ultimate accomplishment is the manner in which she manages to give us a lot without giving us too much. There is a wonderful richness to these paintings, but they remain slightly elusive, giving us plenty of room to determine our place within them and with whom we will identify. As much as they are gorgeous objects, these paintings are triggers for our own stories and imaginations. Much of what we project onto and into them will be informed by where we come from and by whom we think we are.

– Kate Hackman

## ROBERT JOSIAH BINGAMAN



*Kaanapali Hyatt*  
2011  
Acrylic on linen over panel  
16 x 16 inches

During a recent studio visit with Kansas City-based artist Robert Josiah Bingaman, a conversation about painting and place veered seamlessly (and almost without the writer's notice) to topics that included, but were not limited to, the Wichita suburb where he grew up, his two favorite authors – David Foster Wallace and W.G. Sebald – and their influence on his work, the pervasiveness of neo-eclectic architecture and the aesthetics of middle America, and the all-out building boom that delivered us to the front door of the mortgage crisis and economic bust of 2008.

Dominating the space of the conveniently modified single-car-garage-turned-studio, located in a leafy midtown neighborhood, is a large and electric painting of an overtly grand façade of someone's dream home. That someone happens to be Bingaman's parents and this is a portrait of the home they dreamed of building for all the years of his youth. The story doesn't end well as, along with so many other Americans, this dream was realized and then lost, part of the collateral damage of the recent economic downturn.

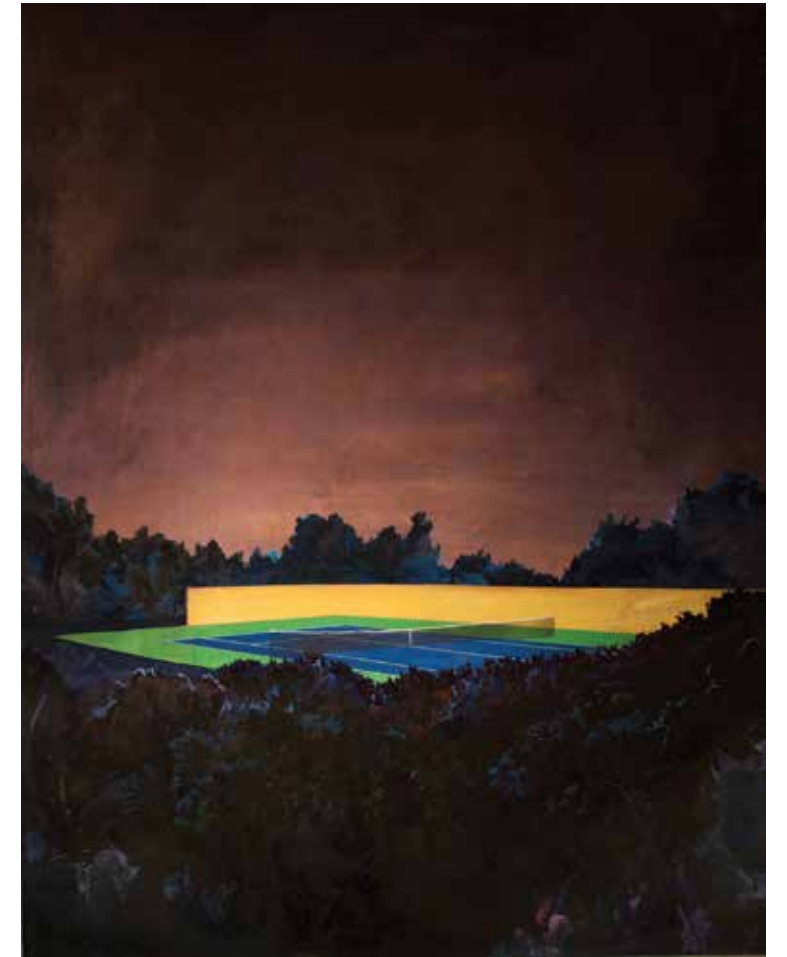
There is something a little off, or mysterious, or otherworldly about Bingaman's lush paintings of man-made perfection. While the paintings serve, on one level, as representations of familiarly formulaic suburban homes, the landscaped lawns of luxury resorts, and the weird beauty of country club tennis courts, they also become symbols of a psychic state, depicting what the artist refers to as the "end points" of a race that has its participants perpetually anticipating, reaching, grasping for the thing – the experience of luxury, or comfort, or beauty, or status – that promises the complete fulfillment of desire.

Bingaman's paintings want to convince the viewer of these places and the feelings they evoke, but there is also a curious slippage, a form of invention that entails a precarious balance between fact and fiction, between what is real and what is imagined.

In *The Concavity*, a painting that obliquely references the work of David Foster Wallace, a brightly colored tennis court is surrounded by a thick mass of foliage. Beyond the awkward, platform-like stage of the isolated tennis court, past the delineating stone wall rendered by a solid band of color, the ambient lights of a nearby city create a strange glow. The overall effect places the scene somewhere between being believable and not quite convincing us that it could really exist in the world.

From Westwood, Kansas, Bingaman transports us to the lush Hawaiian island of Maui. At the signed point of entry to a destination resort near Kaanapali Beach, Bingaman has translated a visual marker, a memory of the longed-for arrival to a particular place. *Kaanapali Hyatt* captures that experience of full and immediate sensory immersion we all desire from a destination we dream of reaching. The sign, surrounded by stylized landscaping, and the painting that depicts it both announce: this is beauty, you have arrived, and, yes, this is it.

-Raechell Smith



*The Concavity*  
2010  
Acrylic on linen  
54 x 42 inches

## JOE BUSSELL



*Spit Series #7*  
2011  
Mixed media  
14 x 11 inches

Joe Bussell seems to negotiate the spaces between dichotomies with the composure of a seasoned diplomat, both in his life and his art.

His recent living arrangements have included metropolitan areas—London and Kansas City—yet the neighborhoods in which he has lived are lush with greenery. In London, Bussell lived near Hampstead Heath, the large and venerable park known for sports fields, ponds, trails and wildlife. His home in Kansas City sits on a steep, wooded and verdant hill within earshot of I-35's hustle and bustle, 10 minutes from downtown. The rural feel of the neighborhood is illustrated by a goat that cuts a nearby lawn, yet Bussell's street is populated by clean-lined and trim mid-century modern homes.

Bussell often synthesizes ostensibly disparate tendencies. Many of his current works are small, yet bold forms within them command the compositional space as if they were monumentally sized. Vividly colored organic forms stand out against a stark white background, offset by hard-edged elements that have been drawn by hand or collaged with brightly colored tape. In some of his *Silver Series* drawings, concentric rings suggest the orbital paths of planets, or possibly diagrams of atoms, perhaps bringing to mind the surroundings at the Linda Hall Library where Bussell works ("the world's foremost independent research library devoted to science, engineering and technology," according to the library's website). Ultimately, the size and shape of the artist's color pools seem

self-defined, and are therefore only partially controlled and partially conscious. On the other hand, Bussell's hard-edged and linear forms reflect much more of his presence and control.

Bussell also successfully weaves together various strains in modern and contemporary art, especially Abstract Expressionism and recent installation-oriented work. His pools of color recall the staining techniques of Helen Frankenthaler, while his counterbalancing of rounded and hard-edged forms evokes Robert Motherwell. The thicker paint pools and the collaged tape elements lend a sculptural feel to the work, augmented by the spindly forms that are distributed and linked throughout Bussell's compositions. Like urban sprawl, these works seem to want to reach into the viewer's space. They also bring to mind installation artists such as Susanne Gallagher, of whose work Bussell speaks fondly, as well as that of Sarah Sze and Nicola López.

The artist has characterized his work as "playful warfare" between architectonic and organic forms. Nonetheless, his drawings exude great stillness and calm, perhaps suggesting that Bussell achieves peace in their making.

- James Martin



*Spit Series #8*  
2011  
Mixed media  
14 x 11 inches

## ERIC LEIF CONRAD



*Bird Study*  
2005  
Leather, fabric, polyester, steel  
22 x 14 x 15 inches

If one were to imagine the unlikely convergence of pathetic, discarded, thrift store toys and stuffed animals, the fantastical imagery of the 15th century Dutch painter Hieronymus Bosch, snippets from classic mid-century animated cartoon shorts, and the zany figurative works of fellow Canadian artist Jon Pylypchuk, it might look something like the drawings and sculpture of Eric Conrad. If only there were a name for this quirky sub-genre of contemporary art, then works by Eric Conrad and others whose incorporation of found materials and use of a slightly wonky aesthetic that can be likened to naïve art would be easier to describe.

Exhibited regionally, nationally, and internationally in exhibitions with titles like *Anthropomorphology*, *Under Certain Conditions*, *Yesnomaybe*, and *You+Me+You*, Conrad's works explore social psychology, emotional entanglement, socialization, and some of the various possible permutations of human existence, sometimes light and sometimes dark.

In viewing works such as *Last Night (b.)*, one has the distinct sense that Conrad's characters are rascals, or rowdies, or just innocently involved in a circumstance that resulted from being in the wrong place at the wrong time. Or, perhaps just with the wrong people. Uniformed athletes, soldiers, masked businessmen and preps clad in argyle sweaters become part of a chaotic jumble that also includes discarded musical instruments, beat-up clunkers and heavily wrinkled bed sheets. The scene is at once violent and intimate, disturbing and sensual, confounding and empathetic. At one time or another we have all been unwittingly caught up in a sallied moment, and perhaps it is for that reason that we are able to find something endearing in these figures that come straight out of an imagined menagerie of hopeless cast-offs.

Conrad was born in Toronto in 1972 and currently lives in Lawrence, Kansas. After undergraduate studies in mathematics and fine art, graduate studies at the School of the Art Institute of Chicago, and an M.F.A. degree from the Rhode Island School of Design, Conrad has settled into a creative life as an active member of the Lawrence art community and an Assistant Professor of Art and Foundation Studies Coordinator at Emporia State University in Emporia, Kansas. Distinguished grants and activities along Conrad's career path include a Pollock-Krasner grant, a Frans Masereel Centre Artist Residency, a visual arts fellowship at The Fine Arts Work Center in Provincetown, Massachusetts, and residencies at the Bemis Center for Contemporary Art in Omaha, Nebraska, and Anderson Ranch in Snowmass, Colorado.

-Raechell Smith



*Last Night (b.)*  
2009  
Gouache on paper  
39 x 30 inches

## MARK H. COWARDIN

Lawrence artist Mark Cowardin examines the complicated, sometimes troubling, and always compelling intersection between humans and the natural world. His graceful sculptures juxtapose materials and conflicting ideas, and as a native Midwesterner, Cowardin examines the complex relationship to natural resources that the Midwest sometimes embodies. The implications of Cowardin's narratives are sometimes alarming, layered, and often ultimately tinged with yearning.

In his work Cowardin is interested in the relationship between humans and their environment, both the built environment and our natural environment, and how human consumption challenges and ultimately changes our surroundings. In some of his works from the mid-2000's, Cowardin focused on faucets and other plumbing parts. He created outdoor sculptures in which giant bathroom and kitchen sinks were installed in an urban environment, juxtaposing our domestic lives with communal spaces, intersecting private and public. In other sculptures, giant carved wood faucets appear to pour liquid gold from their spouts, pooling sensuously on a gallery floor. With those works, Cowardin interprets something eccentric and exotic from an everyday, mundane household device.

Cowardin's sculptures have included container-like apparatuses and smooth wood objects, all of which focus on connections between humans and the natural world. He has also created sculptures that address the home and the objects within it, imbuing those objects with the weight of their histories and importance to the larger concept of home and all of its various meanings.

Other works combine Cowardin's love of elegant natural materials such as walnut and maple woods, with conceptual messages, especially focusing on root systems. He notes, "Roots have long been a recurring element in my work. They provide a literal connection between the space that we as humans occupy, and the ground on which we exist. I also find roots to be a beautiful metaphor for a connection to the past." In recent work he polishes ebonized walnut to a high sheen, showing a refined craftsmanship that is perhaps a suggestion of our disconnection from the natural world. In *The Great Escape*, an ebonized walnut branch and its roots transform into a hand that grasps the legs of a taxidermied pheasant. The pheasant, caught mid-flight, seems to attempt escape. Perhaps the hand, as nature, tries in desperation to hold on to the lovely creature that can no longer find sustenance within its grasp.

-Dana Self

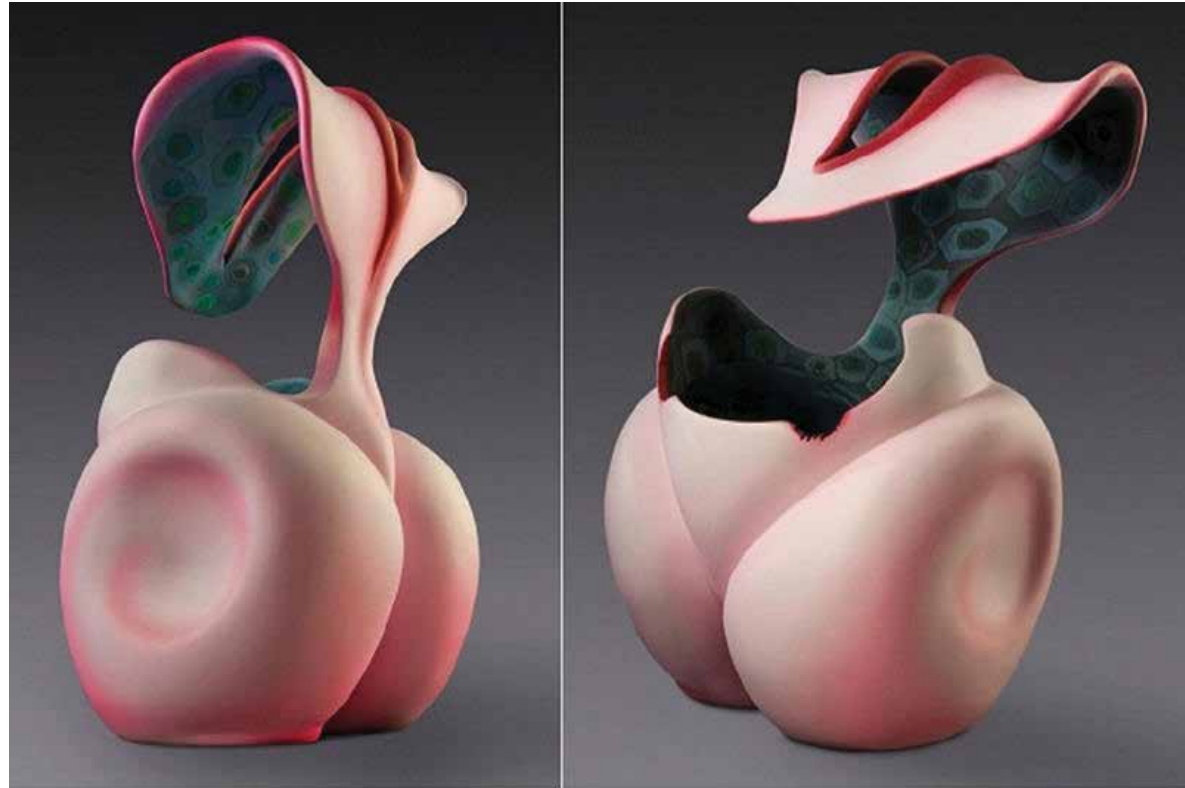


*Left Right Left*  
2011-12  
Maple, ebonized walnut, hot pads, flocking and mixed media  
43 x 32 x 15 inches



*The Great Escape*  
2011-12  
Ebonized walnut and taxidermy pheasant  
65 x 37 x 17 inches

# STEVEN L. GORMAN



*The Taken*  
2011  
Ceramic and acrylic stains  
14 x 9 x 7 inches

Steve Gorman's ceramic interpretations of the natural form can appear otherworldly. Possessing different levels of meaning, one can interpret male and female insinuations in the work, but since neither overshadows the other, they possess an androgyny that asserts a powerful celestial intimacy. One looks at his work and debates the distinctions among undersea life, the spiritual realm and the human anatomy. All are present and all are valid, regardless of the direction your eye takes.

Gorman received a BFA in Art Education from Central Missouri State University in 1985. For the last twenty-five years, Gorman taught at the Centerview and North Kansas City school districts before retiring. Finally able to pursue his art career full time, Gorman is looking to the next phase of his oeuvre. With his work mostly table-sized, a recent 'Eureka' moment for Gorman came when he made the decision that his next progression would be to make larger work - a return to his original style when he made

three-dimensional pieces that literally came out of the wall. Gorman has a new interest in creating pieces that are about "energy, forces, physical presence." This bigger size will have an effect on viewer's minds, large enough to "put your arms around them to embrace."

His work is found in the permanent collections of the Nerman Museum of Contemporary Art – Campus Collection, the Oppenheimer Collection, the Southern Illinois University, the Waterloo (Iowa) Museum of Art, and Baker University (Baldwin, Kansas). He is also collected privately around the world, including Saudi Arabia, Germany and Taiwan. The installation process of his work is important. Viewers are meant to experience his pieces in the round, as a story that slowly reveals itself to the audience. Light also plays an important role in the illusions that his work seeks and from which it feeds. To spend time with his work is to be a detective and uncover their inherent themes of avarice, natural disasters, and personal defeat.



*The Rooster: The Agony of St. Peter*  
2011  
Ceramic and acrylic stains  
21 x 11 x 7 inches

Gorman feels his ceramic forms, spray-painted with acrylic paint, are breaking down the barriers between painting and sculpture. In the beginning of his career, Gorman made three-dimensional work that came off the wall. These new pieces are the natural progression in his career. Like Frank Stella and Elizabeth Murray before him, Gorman understands the gestures of his work invoke a state that exposes different levels of meaning, revealing a riddle for the audience to interpret. The larger idiom continues to express meaning when words cannot. "Hybridized Biomorphic Abstraction" is a term coined by Gorman that defines the creation of works which continues to express things which words cannot. "People see things in my work which I never intended."

-Blair Schulman

## AMBER HANSEN

At the age of three, a budding young artist may possess the ability to consciously render forms. In the fourth year, those forms grow more complex. Amber Hansen began her own artistic career as a four-year-old, inspired by pictures of a horse and Wonder Woman that her uncle had doodled to cheer her up during a hospital stay. As a child, her favorite subjects included Disney characters, horses and Catholic saints.

While studying for her MFA at the University of Kansas, Hansen began to revisit her early motivations for becoming an artist. Although she had no formal art education growing up on a farm in rural Iowa, the artist maintains that she gained more knowledge from drawing and painting than from any other form of learning.

This reconsideration led to a collaboration of sorts: Hansen the grown-up creating in tandem with images scrawled by Hansen the child. She projected childhood drawings saved by her mother onto seven-by-four-foot sheets of paper, traced them, and drew on top of them, responding to the earlier forms.

In *Lion Man*, a two-headed lion with a mane of golden yellow handprints forcefully spits male bodies into a pile at its feet. With two horizontal slashes for eyebrows and bulging circles for eyes, the noble beast appears cross. Composed of thick, blunt lines, the younger Hansen's lion contrasts the highly rendered, accurately proportioned male bodies drawn by the older Hansen. Bare-chested, with naked legs, the men wear nothing but briefs and hold poses reminiscent of swim strokes.

For Hansen, this writhing mass of nearly naked men becomes a metaphor for conformity or groupthink. The artist's themes are broad and big: society's impact on the natural world, consumerism, patriarchy. Like the lion in *Lion Man*, Hansen seems to consume big-picture social themes, digest them alongside her own personal experiences, and spit out a new concept.

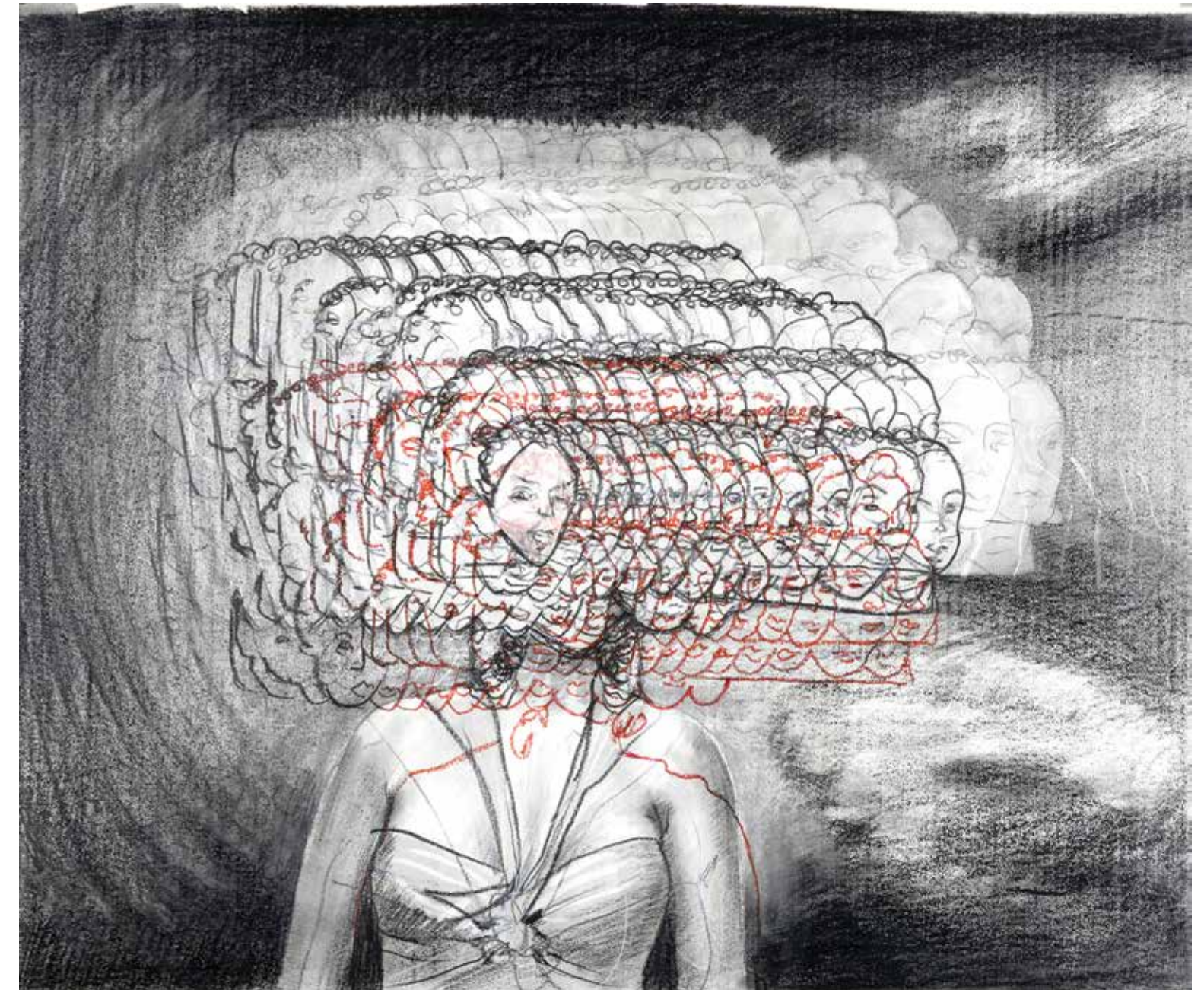
As a graduate student, Hansen began exploring genres outside painting and drawing. The artist sought new ways of creating that forced her to leave her comfort zone. This led to video, performance, musical composition and community-based projects. Music, in particular, required her to create in a genre where she had little or no skills (unlike drawing, a method of creating she had practiced for years). Hansen sings backup in a doo-wop group called Dean Monkey and the Dropouts and performed as part of a punk group called Mammogram.

Drawing, however, remains the center of her practice. "I'm grounded in the drawings," Hansen says. "They generate and work through the ideas. If I didn't have the drawings, the other things could become too abstract."

-Theresa Bembnister



*Lion Man*  
2012  
Graphite and acrylic on paper  
77 x 50 inches



*All of Me*  
2009  
Graphite on paper  
37 x 43 inches

# MARY ANNE JORDAN

Fiber is a human enterprise, from the animals and plants from which we derive fiber, to the stains and marks that we leave on the textiles we use. Mary Anne Jordan emphasizes how textiles bear this mark and in her work, the artist's hand is fully evident. Her colors bleed, run, and smudge into one another.

Jordan is a professor of textiles, and department chair at the University of Kansas. She has exhibited her work across the United States and in Japan, Poland, South America, France, and Canada. Working with contemporary quilting methods, Jordan makes pieced and whole cloth quilts. She uses common geometric shapes and lines to emphasize the natural qualities of fiber and its relationship to everyday life. She notes, "I use fabric, color, and pattern as a means to make visual statements that magnify the perfection and flaws of everyday life; I use fabric, color, and pattern as a method to construct metaphors for our culture, lives, and bodies; I use fabric, color, and pattern as a medium to express my ideas, striving to create work that is straightforward and honest."

How we clothe and adorn our bodies identifies who we are and our status in the social, cultural, and economic structure. Jordan's checkerboard, stripes, and other simple patterns emerge from various cultures, including African. Certain African textile patterns identified different tribes, allowing individuals to recognize one another within social structures. Jordan is also influenced by Asian textiles, ancient Peruvian fiber work, and African American quilts, which originally landed in America with the slave trade.

Textiles are intrinsically embedded within domesticity, including the humble tasks of working by hand. Jordan hand-dyes her fabrics, allowing colors to run and drip, mimicking the natural path stains may take in every day living. She honors the history of women's work within the home and within the industrial arena where (mostly) women still toil over hand stitching and machine work around the world. Issues of industry, economics, consumption, and abundance surround her textiles.

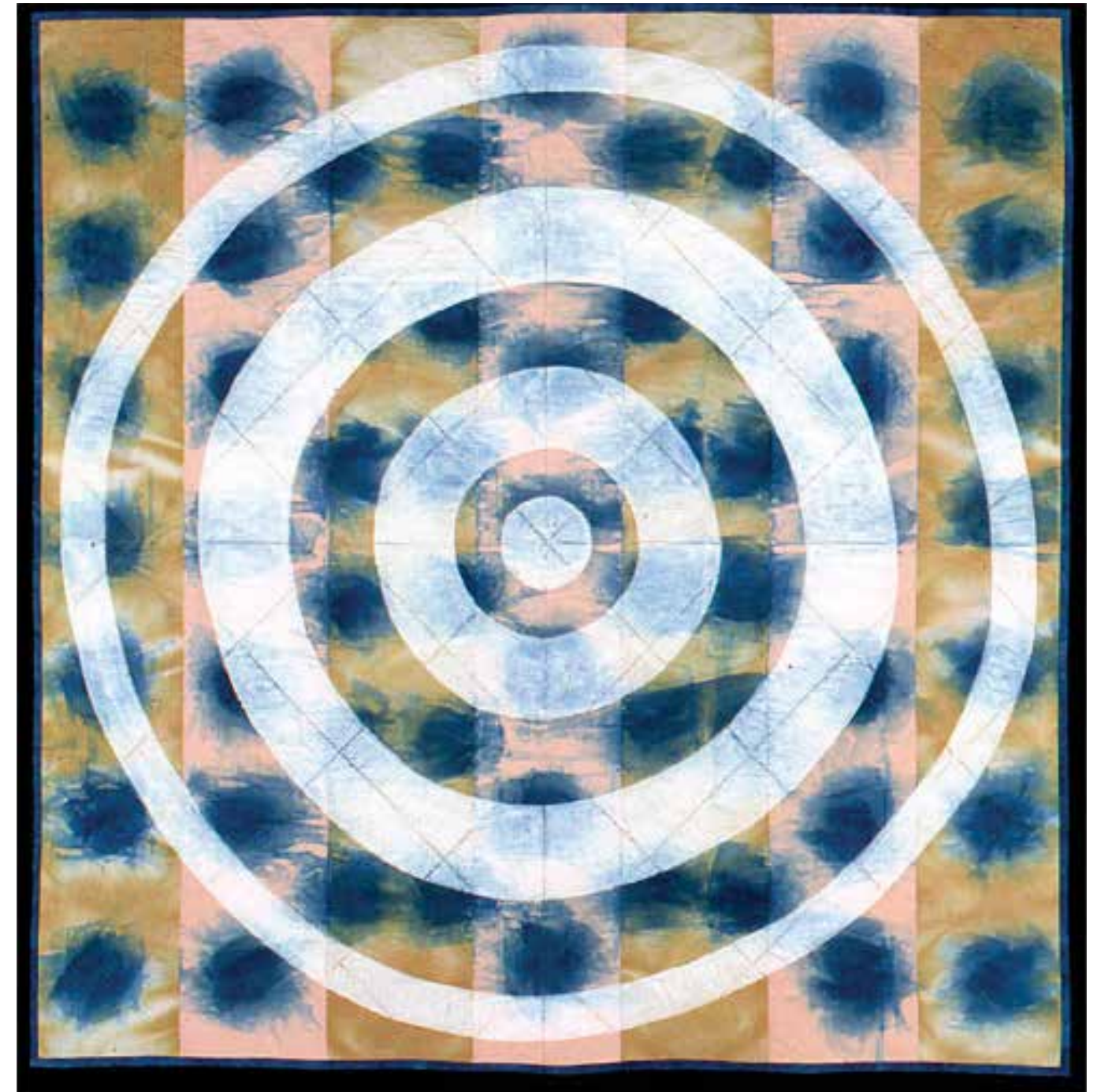
Jordan's work expands to suggest the abstract paintings of Helen Frankenthaler or Morris Louis, both of whom stained their canvases. Jordan's darkly moody *Homage* is a nod toward the monochromatic work of Ad Reinhardt.

Mary Anne Jordan's work builds on the historical and social practice of textiles, painting, and quilt making. Part quilt, part painting, and yet fully fiber, her work recognizes that textiles have a deep and complex history that is also an ever-shifting and changeable medium with multiple avenues of expression.

-Dana Self



*Landslide*  
2004  
Dyed cotton fabric, machine quilted  
115 x 115 inches



*White Target with Blue Stripes*  
2004  
Dyed cotton fabric, painted and machine quilted  
85 x 85 inches



## LAUREN MABRY



*Cylinder*  
2012  
Earthenware, slips, glaze, china paint  
10 x 11.5 x 11.5 inches

Lauren Mabry's art is a synthesis of abstract painting and ceramic objects. Using fantastically vivid colors and gestures, Mabry creates ceramic works that seem to defy boundaries. She creates unassuming, minimalist vessels upon which she makes gestural, abstract paintings. Treating her ceramic objects as more than what they start out to be, Mabry broadens the dialogue surrounding ceramics and painting.

Mabry builds on abstract expressionist ceramic history, developed most notably by Peter Voulkos, John Mason, Henry Takemoto and other 1960s artists. Rather than manipulating the clay as far as Voulkos did, for example, Mabry leaves her shapes clean and spare and instead manipulates the glazed surfaces. Her painted surfaces recount the vibrant hues and abstract gestures of Betty Woodman's glazed and painted surfaces.

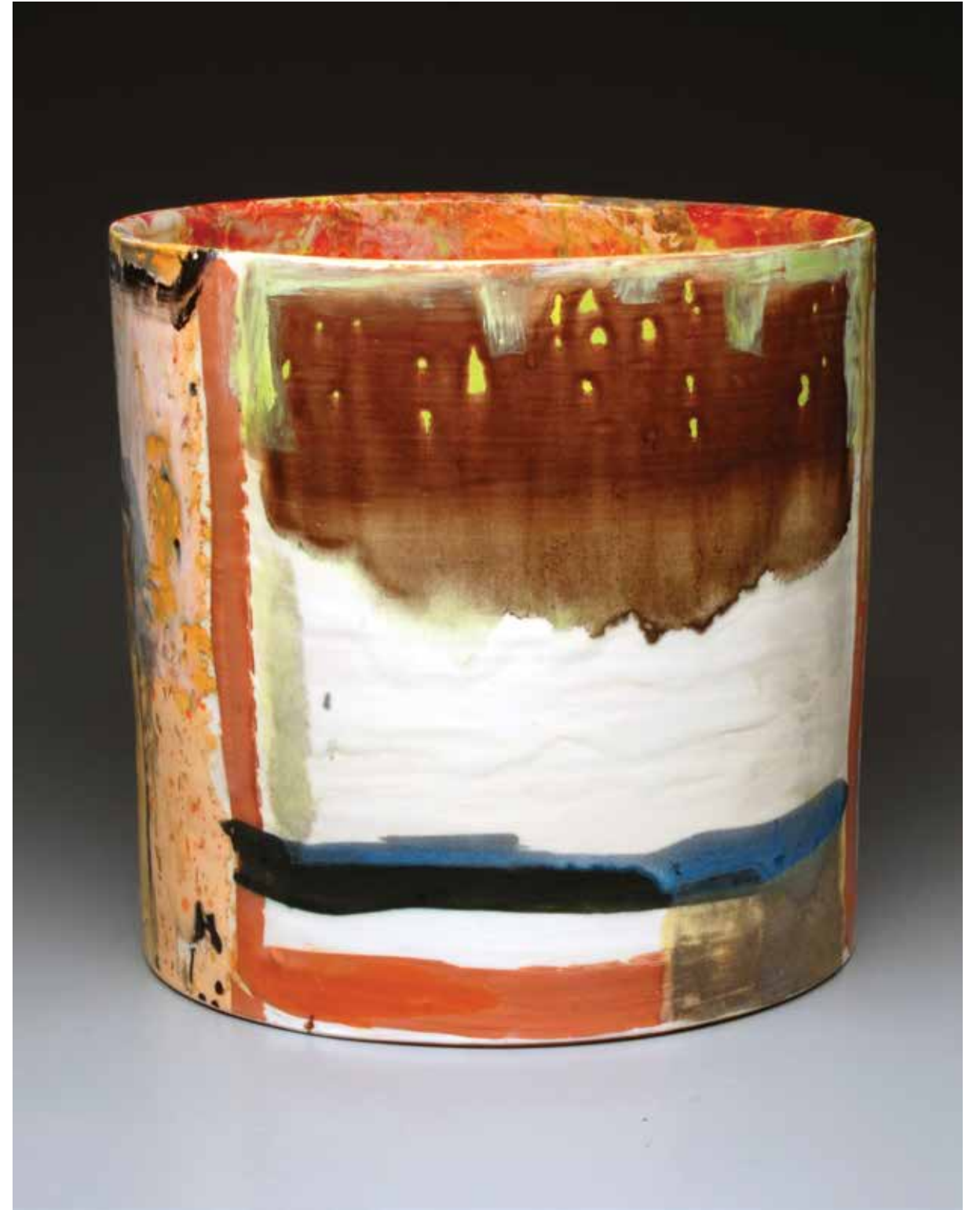
Simple "cylinders," as she names the works, become vehicles for dense applications of glaze in abstract drips, slashes and strokes. Mabry suggests that the cylinders are circular paintings by treating the surfaces of the cylinders as she would a flat canvas. By also treating the interior of the cylinder as if it were yet another painting, Mabry creates, in her words, "new compositional viewpoints."

Mabry also takes advantage of the fragility of her medium by "breaking" the work. *Fragmented Cylinder* suggests an archaeological find. Her earthenware cylinder appears broken and lies on its side, as if just unearthed from a dig. The brilliantly glazed surfaces are in sharp contrast to the thick, red earthenware beneath the glaze. Mabry creates an

exciting tension between the exposed and unglazed clay and the dynamically painted surface. By treating the object as if it is a fragment of a larger whole, Mabry capitalizes on the inherent instability of ceramics, using it to her aesthetic advantage.

Mabry's *Curved Plane* series allows her to expand her painting style along a horizontal and convex earthenware surface. She uses her glazes like paint—slashing, dripping, and mixing them on the surface of her work with different tools. Often agitated, the abstraction is layered and complex. The diptych *Untitled Slabs* suggests a bifurcated landscape image. Two glazed clay convex and horizontal slabs change from blue to browns to blacks and greens, suggesting ancient strata or a dreamy and distant landscape. Whatever the impulse, the objects Mabry creates feel evocative and primal.

-Dana Self



*Cylinder*  
2012  
Earthenware, slips, glaze, china paint  
12.5 x 11.5 x 11.5 inches

# AHRAM PARK

*Cliff Drive Kudzu*  
2011  
Archival pigment print  
20 x 30 inches



*Hybrid Seed*  
2011  
Archival pigment print on cotton rag  
26.5 x 40 inches

All around the world, young artists such as Ahram Park are experiencing a resurgent interest in the landscape, examining regions near and far. With an astute awareness of globalization's press all around us, artists are paying close attention to the ensuing shifts, bearing witness to both obvious and subtle alterations to the spaces we inhabit and the places we construct.

Park's simple, subtle photographs shift our perspectives and help us to see even mundane things in a new way. Historically, this is something that artists have done well. There are things we understand about the past because artists observed and captured transformation as it occurred.

For example, as industrialization took hold with radical effect in the late 19th and early 20th centuries, European and American artists created images that helped to document a rapid demographic shift. From rural to urban life, the population moved away from the land into cities where new industries held the promise of prosperity and a better life.

In more recent times, artists from China and other emerging countries are examining the complex impact of a growing global economy on local communities, creating urban and non-urban landscapes that will reveal something particular about this moment in time.

As an image maker, perhaps Park is looking for the parallels between the language of economic theory and the real-world realities. In *Hybrid Seed*, a stark, minimalist super-structure dominates the snowbound, "corn-country" landscape near Waterloo, Nebraska.

While nondescript from the outside, this industrial compound houses the large-scale operations of Syngenta, a Midwestern company aligned with the massive global industry of food production and genetic seed modification that is responsible for feeding a significant percentage of the world's population.

Within the city limits of Kansas City, the photographer also finds interesting and telling visual juxtapositions that few of us would ever notice on our own. *Cliff Drive Kudzu* portrays the once-scenic and undulating drive overlooking the East Bottoms, a non-place, forgotten part of Kansas City that has been overrun and strangled by industry. There is parallel, too, in the rampant growth of kudzu along the drive. Introduced in the 1930's for ornamental landscaping, this invasive, non-native plant has grown unchecked, taking over the landscape it was once meant to improve through beautification.

Kansas City-based artist Ahram Park offers a unique perspective in photographs that function like portraits of unexamined place and space, with a quiet subtext for viewers on topics they don't expect to encounter in visual art. With a background in Economics, a discipline he describes as a very social science, Park is documenting a landscape that is profoundly shaped by the stuff of the global economy- featuring industry, wealth, manufacturing, technology, and transportation.

-Raechell Smith

## CLINTON RICKETTS



*Space and Time*  
2012  
Unique multiple etching  
16 x 16 inches

Human figures from an unknown time and place enact strange rituals. There seems to be a logic that drives them, or rules to their game, but they are unfamiliar. Who are these people? What exactly are they doing with such intensity and focus? And how did we come to bear witness? Come to think of it, who are we?

Clinton Ricketts is the creator of these eerie, evocative, exquisitely executed prints featuring characters donning blindfolds or bandages, headscarves or pointy caps, or little more than loincloths. His figures stand erect, touching palms and fingertips; gather in clusters to groom one another; or lie, slack or curled up, asleep—or dead? Hovering in the air around them is a palpable sense of dislocation, as if they have only recently arrived here and discovered one another, perhaps in the wake of some catastrophic event. Pop culture references come freely to mind—TV dramas like *Lost* and reality shows like *Survivor*; the novel *Lord of the Flies*, and even *The Hunger Games*. So, to, do Biblical stories, and references to historical religious paintings abound here. (The central figure in Ricketts's *Fair and Stormy*, for example, was directly inspired by a painting of a post-crucifixion Jesus by Caravaggio, circa 1621.)

Whatever specific associations we bring, what these prints do quite effectively, and affectingly, is to convey a sense of longing and searching: for connection, community, purpose, meaning. In *The Bridge*, two figures come together to press palms, fingertips pointed together toward the ground. This tender but purposeful touch is echoed in reverse by a pair of hands floating overhead in the gesture of prayer, reinforcing the significance, even the holiness, of this contact.

"I reinvent the world to reflect my current understanding and desires, searching for spirituality in relationships and personal connections," Ricketts has written. "[My work] investigates the importance of ritual...as an activity that provides comfort through human contact and shared history."

In works from 2012 such as *The Builders and The Benders* and *In the Corner*, this sense of coming together with common purpose and achieving meaningful connection through ritual is brought to greatest fruition. The blindfolds of earlier works have been removed and in their place are mutual recognition and collective engagement.

The etching process through which these prints were created involves drawing or scratching onto a wax-coated metal plate, then dipping the plate into an acid bath so that the drawing is permanently "etched" into the metal. The plate is then inked and printed. While the etching process enables the production of many identical prints from the same plate, each of Ricketts's prints is unique, typically incorporating several additional printmaking processes that together yield the mix of high-key pops of color, subtly hued backgrounds, and crisp, fine lines that characterize his work. His choice of the etching process "reflect[s] a desire to mimic the artists of the past, and their filtered view of their mysterious world," he writes. Marks and scratches from the etching plate enhance this sense of history and aura, while fainter, ghost-like imagery in the background suggests memories or visions, adding another layer of psychological or spiritual charge.



*The Bridge*  
2011  
Monoprint, etching, chine-collé and stencil  
16 x 16 inches

- Kate Hackman

## PAUL ANTHONY SMITH

Paul Anthony Smith examines status and hierarchy to illuminate the complexities found in the ordinary. Like artists Nan Goldin and Diane Arbus, whose styles blurring normalcy and voyeurism extend beyond societal comfort zones, he is creating work where life and art become intertwined.

Smith was born and raised in Jamaica until the age of nine when his family moved to Miami, Florida. Portraits and tableaus of family members and the working class life in the Caribbean are hallmarks of Smith's. He began art classes in elementary school and from there, moved up to magnet art programs in junior high and high school. For Smith, the idea of exposing himself to new people and ideas led him to attend the Kansas City Art Institute. Seeking a major in painting, within a few months his attraction to ceramics grew and he received a BFA in Ceramics in 2010.

Currently, Smith maintains a studio in downtown Kansas City as a recipient of the Charlotte Street Foundation's Urban Culture Project. He has participated in the 2010 Flatfile exhibit at the Kansas City Art Institute ArtSpace as well as the Spring 2011 America: Now and Here project created by artist Eric Fischl. He recently completed a residency at Anderson Ranch Art Center in Snowmass Village, Colorado and his work is in private collections in Miami and Kansas City.

Utilizing straight-forward figuration with a nod to a Pop Art aesthetic, Smith's work is a study in modern culture that mines the intricacies of rank. Paintings, sculptures and recent digital work explore and scrutinize the positions of one's place in society. People and their gestures provide hierarchal formations. At a glance, one views Smith's work and instantly recognizes the status of each person in a group.

Attracted to dark skin hues, Smith recognizes their tonality illuminates a stark distinction between them and the surrounding environment. Smith has collected thousands of images of locals and their surroundings from recent trips to the Caribbean that he uses to form his ideas.

New work such as the *Systems of Hierarch* series involves "picking" at the faces of his subjects. This incorporation of scarring and modification removes identity, making them anonymous. As an audience, we often place judgment on images before historical facts make themselves known. From a glance it has already been decided. Smith adjusts his images to make the work about the people as they are on the inside and not the perception. Whereas, people may partake in scarification for aesthetic, religious, or social reasons, Smith utilizes this process to impart what it means to viewers about their own issues regarding perceived notions of identity.

- Blair Schulman

*Systems of Hierarch: Emperor Haile Selassie I, (Detail from triptych)*  
2012  
Archival inkjet print  
22 x 17 inches



*Tarmac Break*  
2011  
Oil on canvas  
72 x 60 inches

# LINNEA GABRIELLA SPRANSY

Linnea Spransy's paintings are on a mission all their own. Layered ribbons of paint and dense microbial patterns scatter across her canvases, evoking deep time and inexplicable quests. In some works, skeins of color droop over dark crevices as if waiting to be sucked into a black hole.

One of Spransy's fiercest paintings, *Widget*, is quite minimal but is conceptually true to her artistic concerns. Composed of a Moebius strip of wicked looking blades floating in a field of heavenly pink space, it alludes to the ancient paradox "concordia oppositorum," or the agreement of opposites such as love, hate; black, white; yin, yang. In her art, Spransy seeks a state of non-duality as she simultaneously celebrates various pathways. This chronic tension explains the dynamism that underscores her entire oeuvre.

Since childhood, Spransy has studied intensely what she calls "two very robust bodies of knowledge," science and religion. Art has allowed her a segue between these different systems.

The oldest of five, Spransy grew up in Oregon with her family who were members of the Jesus People movement. Her father was a musician and played with the first Christian rock band. She rode on a tour bus with her family, musicians and a tutor to various towns where protesters invariably gathered, denouncing the mix of rock and roll with Christianity. "By the time I was eleven," she recalls, "I was living a whole-hearted lifestyle around art."

Her family eventually settled in Wisconsin, and Spransy was home-schooled while also working with artists in their studios. By 13 she was "fully trained in anatomy" and creating sophisticated figure drawings. She received a full scholarship to the Milwaukee Institute of Art and Design, and subsequently the prestigious MFA program at Yale.

*Slag*  
2010  
Acrylic on canvas  
71 x 59 inches



*Widget*  
2007  
Acrylic on canvas  
78 x 51 inches



Between Spransy's first and second year at Yale, her art changed, literally, overnight. "I experienced a spiritual transformation," she says, "a recognition of why we make art; it was a moment of honesty. . . I wanted to do something that would make my heart race." Her skill at figuration was obvious, but "it was no longer challenging me. I wasn't being forced to invent something."

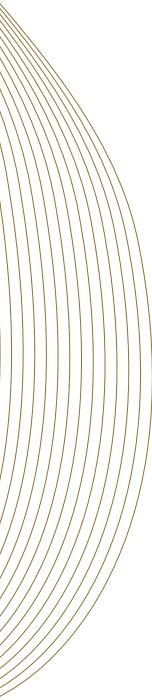
Spransy began exclusively exploring abstraction. As free-wheeling, unanticipated and deliberately jittery as her paintings became, they were all constructed using "rules."

"Every piece I make," Spransy asserts, "is the manifestation of a pre-determined scheme – a system of small limits with a clear beginning and end. . . I write out a recipe composed of what I call modules [a combination of number and letter forms]; it's very time-consuming. The only total freedom I allow myself is with the color choices. The system and I will make something, but there is also a high level of uncertainty."

Ultimately, Spransy believes, her rules reinforce the notion of free will. "In the midst of so much certainty, can I still find a surprise? There is always," she notes, "consistent astonishment at the end."

- Elisabeth Kirsch

## CALEB TAYLOR



A wide block of fire-engine-red oil paint covers the center of *Lean* from top to bottom. Like icing on a cake or decorative swirls in ceiling plaster, the broad, thick brushstrokes swoop and arc across the height of the canvas, ending in hard edges on either side of the left-leaning red rectangle. Hints of what lies beneath the red surface appear along the right and left sides of the painting: brilliantly hued gestural forms, angular lines, thinly applied fields of color, flat black shapes.

Why does Caleb Taylor build complex layers of abstract forms, only to hide them under a solitary, compositionally dominant form? A former figure painter, Taylor firmly roots his artistic practice in the body. He likens these concealing layers of paint to human skin, a single, simple exterior encasing a complex interior. In fact, Taylor creates the guts of his paintings from a library of shapes culled from anatomy books. He makes stencils by tracing and cutting forms from diagrams and photographs of physiological structures, selecting a position for each shape and projecting it onto his canvas before painting it. This process is methodical yet unplanned. Each formal decision sets the stage for those to follow. "With each deliberate action I make," Taylor says, "something else is going to come from it."

The artist's interest in the tie between his physical actions and their connection to the forms on his canvases places him solidly in the tradition of modernism, particularly Abstract Expressionist painting. "With abstraction, I can't help but think of the role of

*White Window VIII*  
2010  
Acrylic, gouache and pencil on paper  
22 x 30 inches



the body," Taylor explains. "My own body bends and moves with the form." But Taylor challenges this art-historical inheritance by literally hiding the visual evidence of his physical actions, revealing only a select area of the results of his process. In his acrylic, gouache and pencil drawing *White Window VIII*, a four-sided polygonal opening, slightly too high and off to the right to be centered, reveals a mass of multicolored scribbles beneath a thinly painted white surface.

Taylor says that the time he spent in graduate school at the University of Montana may have manifested itself in the white surfaces of his *Window* series. It snows nine months out of the year in Bozeman. The artist's choice of palette for his *Covered* (which includes *Lean*) and *Window* series reveals corporeal connotations; red and white are the colors of blood cells.

Taylor reveals all in his recent series of cutouts. The artist fabricates a two-dimensional scribble as a three-dimensional cut-plastic, wall-hanging sculpture, developed in a process he refers to as "slowing" gestures. Again, Taylor relates this series to the body, noting the similarity of the red, looping lines to entrails. With his knots, the forms held in the skin of the *Covered* and *Window* series hang free.

-Theresa Bembnister



*Bend and Stretch III*  
2011  
Oil and acrylic on canvas  
60 x 53 inches

# PETER G. THOMPSON

*Waiting Room / Root Canal*  
2010  
Inkjet print  
13 x 21 inches



*Waiting Room / Ultrasound Lab*  
2010  
Inkjet print  
13 x 21 inches

Peter Thompson did not start seriously making photographs – an activity he is “mad about now” – until 2005, when he retired from a multi-layered art career at the University of Kansas. For 40 years prior he taught painting and figure drawing, and served as Chair of the Art Department as well as Dean of the School of Fine Arts. During his tenure at KU, he ensured the completion of both the Lied Center and the Bales Organ Recital Hall, organizations vital to the cultural profile of the University.

An artist of apparently seamless transitions, after retirement Thompson began making artwork on his computer at home. “I just started fooling around with different programs,” Thompson remembers, as he began taking photographs while teaching himself to make digital prints.

“At first, my work was loosely based on the Golden Section,” he explains, “but now it is more precisely so. . . I use it as play, and I like the geometry. There’s always something elegant about the rectangle.” Artists have used the proportions of the Golden Section (or the Golden Rectangle, or Golden Mean) in everything from music, architecture and the visual arts since medieval times. Essentially, it is a form that is a rectangle that can be divided into a square and a smaller rectangle that has the same ratio as the original rectangle, ca. 1.616: 1. Derived from growth patterns in nature, it is inexplicable, and some say mystical.

When he expounds on the principles behind the Golden Section, Thompson may sound like an enthusiastic math teacher, but his photographs are akin to those of a Zen master. They are highly abstracted homages to the quotidian: light reflections on the living room wall; the edge of a screen from a bedroom window. The subjects are identifiable only from their titles, and their perspectives are tantalizingly difficult to ascertain.

Thompson’s most austere works, which border on the transcendental, are those taken in hospital corridors and physicians’ waiting rooms. In one spectral photo taken in his doctor’s office, two empty walls seem to barely merge at the corner they form, while the only visible objects are white garment hooks in the upper right-hand corner. In *Waiting Room / Root Canal* only the corner of a black frame floats on a wall. In one of his most elemental photos Thompson simply captured the molding strip on a hospital corridor.

Besides their formal playfulness, Thompson’s images also suggest aspects of the eternal, or the abyss. Yet his photographs are completely devoid of angst, functioning more as meditations. As one traditional Zen saying advises: “While walking examine the walking; while sitting examine the sitting.”

Of these pieces, Thompson declares that while sitting, walking and waiting in various clinical settings he decided: “That wall is a gift. The gift of a hospital to me.”

-Elisabeth Kirsch

## DAVIN WATNE

Davin Watne asks, "how does Man fit in the natural world?" His themes of human detritus, collisions, beauty and advertising, all turn a critical eye back on ourselves. Historically, Watne's artistic oeuvre has been Man's interaction with Nature. It shows the aftermath of the chaos Man leaves in its wake. The task of the animal kingdom to restore natural order illuminates the carelessness with which we abandon engineered materials, specifically, automobiles. This series of paintings, done over several years and also presented as installation work, calls into question whether the animals are turning the tables on Man's encroachment upon their world. This poke at modern science and psychology from both species is depicted as a battle of wills.

His more recent works are about symmetry based on Native American totemic principles. Imagery seen as kaleidoscopic imparts optical illusions representing ideals of beauty and advertising. Photo-shopped and rough-painted to leave space and spots, these pieces recreate an airbrushed quality resembling pixilation. They are an exploration of hyper-realistic attraction, questioning the culture of cool that is so forceful in our social structure. By flipping these images to a bi-lateral axis, Watne unearths abstractions, metaphors, and unintended references that infer a sexual ideology, also revealing skulls and animals.



*Material Deity*  
2011  
Oil on canvas  
34 x 36 inches



*Gazed Over*  
2011  
Oil on canvas  
36 x 34 inches

Watne believes we "pimp our own instincts" to perpetuate a "buy and sell" mentality that is hardwired in all of us. His work takes a critical stance on our seductive influences towards one another. These paintings reflect an idea that asks us how art seduces and the way in which these crucial aspects of our psyche impact us.

Watne is a 1994 graduate of the Kansas City Art Institute. He is expected to receive an MFA from Maryland Institute College of Art in 2013. In 1995, he opened, curated and ran the Dirt Gallery, an alternative art gallery in Kansas City. Until its closure in 2003 the Dirt Gallery was one of Kansas City's earlier artist-run spaces prior to the current resurgence.

His art career has led Watne to be awarded a 2007 ArtsKC Inspiration Grant, an Art in the Loop Public Arts Grant in 2005, a 2002 Charlotte Street Foundation Award, and an Avenue of Arts Municipal Arts Grant in 2001. Watne is also a resident of The Studios Inc. program in Kansas City and teaches painting as a full time lecturer position at University of Missouri Kansas City. Watne's work can be found in the permanent collection of the Nerman Museum of Contemporary Art in Overland Park, Kansas, as well as in corporate collections throughout Kansas City.

-Blair Schulman



# MARY WESSEL

Untitled (from *Worldscapes series*)  
2010  
Archival pigment print  
24 x 28 inches



"Art does not render the visible; it makes visible." Paul Klee, 1918

Mary Wessel's photograms make visible. Working in the darkroom, Wessel produces images on light-sensitive paper without the help of negatives. The artist likens this process to alchemy, a precursor to modern chemistry with the aim of turning base metals into gold. Just as alchemists strove to create something precious from materials of little worth, Wessel tinkers with light, chemicals and everyday household items such as sponges and rolled-up paper towels to produce brilliant objects of beauty.

Part of the magic is that, until Wessel runs the photographic paper through the color processor, she's not quite certain what will materialize. Years of experimentation have given her the know-how to coax a particular color or effect through timing or materials, but it's not an exact science. "It's not like having a negative and making a print from it," Wessel explains. "I'm not going to get the same thing twice."

The adjective *unique* is overused, but Wessel's photograms fit the definition perfectly: each image is truly one-of-a-kind. Although produced through photographic processes, Wessel's images have much in common with painting. In places, her photograms recall the drips of enamel on canvas or the bleeding of watercolor on paper. But at their most essential, Wessel's works are photographs, images produced by shining light on a sensitive surface. They capture a moment in time, the play of light as it interacts with particular chemicals or translucent objects.

Despite the empirical precision involved in their creation, the images have unfixed meanings. Wessel titled her 2010 exhibition at the Nerman Museum of Contemporary Art *Worldscapes*. For the artist, the term *landscape* would have been too limiting. "They are little worlds that hover between nature and technology," Wessel says. Her untitled works from the *Worldscapes* series have the power to evoke scores of associations in the viewer's mind. The enigmatic pictures open a window onto a variety of worlds: outer space, underwater, microscopic, and more.

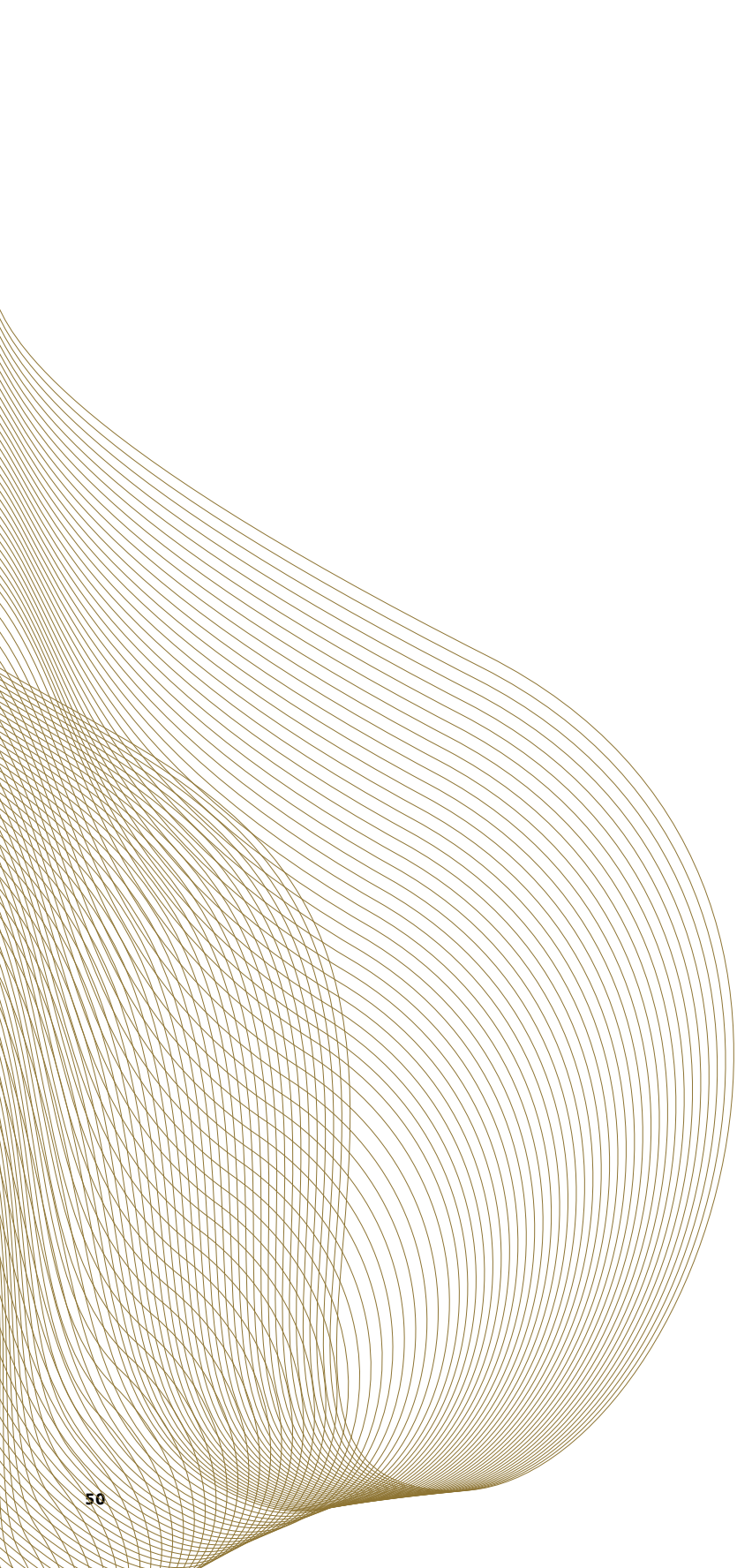
In one particular untitled piece from *Worldscapes*, viscous-seeming sea-foam-green shapes erupt from the top and bottom of the print as stringy tendrils of golden brown emerge from the darkness behind them. Brilliant points of red, orange and blue flit across the surface. In another print, pinks, blues and black bleed into one another like a glossy puddle of oil on parking-lot asphalt. Bright white penetrates muddy mixes of golds, grays and browns. A dewy moisture permeates the series; these fixed images can't help but come across as slippery.

With her photograms, Wessel transforms the unseen into the visible. She materializes otherworldly abstractions, and her open-ended visual platforms encourage in the viewer a powerfully visceral reaction.

-Theresa Bembnister



Untitled (from *Worldscapes series*)  
2010  
Archival pigment print  
28 x 24 inches



ARTISTS' BIOGRAPHIES



## NORMAN AKERS [b. 1958]

### EDUCATION

- 1991 MFA, Painting, University of Illinois, Urbana-Champaign, Illinois
- 1984 Certificate of Museum Training, Institute of American Indian Arts, Santa Fe, New Mexico
- 1982 BFA, Painting, Kansas City Art Institute, Kansas City, Missouri

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2009 Starting Point, Alice Campbell Alumni Center, University of Illinois, Urbana-Champaign
- 2007 Contemporary Native American Art: Paintings by Norman Akers, Lawrence Arts Center, Lawrence, Kansas

### SELECTED GROUP EXHIBITIONS

- 2011 Heartfelt Reverberations, Spencer Museum of Art, Lawrence, Kansas
- 2010 Mapping: Memory and Motion in Contemporary Art, Katonah Museum of Art, Katonah, New York
- 2009 American Forces in Contemporary Art, Center for Visual Art, Metropolitan State College of Denver, Denver, Colorado
- 2007 Unlimited Boundaries: The Dichotomy of Place in Native American Art, Albuquerque Museum of Art and History, Albuquerque, New Mexico
- 2000 Who Stole the Tee Pee?, National Museum of the American Indian, Gustave Heye Center, Smithsonian Museum, New York, New York

### SELECTED PROJECTS AND HONORS

- 2007 Print Project: We Are All Knots, One of five artists selected by the National Museum of the American Indian and the ART in the Embassies Program, US State Department.
- 1999 Painters and Sculptors Grant, Joan Mitchell Foundation, New York, New York

### SELECTED COLLECTIONS

- New Mexico Museum of Art, Santa Fe, New Mexico
- National Museum of the American Indian, Washington DC
- Rockwell Museum, Corning, New York
- Eiteljorg Museum, Indianapolis, Indiana
- Heard Museum, Phoenix, Arizona
- Gilcrease Museum, Tulsa, Oklahoma
- US Embassy, Department of State, Yerevan, Armenia

### SELECTED PUBLICATIONS

- 2009 "Speak For The Trees", by Andria Friesen, Marquand Publishers, Seattle, Washington



## ELIZABETH ALLEN-CANNON [b. 1988]

### EDUCATION

- 2011 BFA, Illustration, History of Art and Visual, Rhode Island School of Design, Providence, Rhode Island

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2009 Compartments, Solo Exhibition, Scion Lab, Kansas City, Missouri

### SELECTED GROUP EXHIBITIONS

- 2011 Time Based Arts Festival, Collaboration with Whoop Dee Doo, Portland, Oregon
- 2011 Double Take, Group Exhibition, Rhode Island School of Design, Providence, Rhode Island, curated by Allison Boesch
- 2011 Liminality, Group Exhibition, Providence, Rhode Island, curated by Kieley Kimmel
- 2009 European Honors Program 2009, Group Exhibition, Rome, Italy
- 2009 Me & We: The Collective and the Individual, Group Exhibition (Juror Robin Cembalest of Artnews), Brown University, Providence, Rhode Island, Curated by William Stover (Assistant Curator of Contemporary Art, Museum of Fine Arts in Boston)

### SELECTED PROJECTS AND HONORS

- 2011 Urban Culture Project Studio Residency, Charlotte Street Foundation, Kansas City, Missouri
- 2010 Fellowship in Art Conservation, RISD Museum
- 2009 RISD European Honors Program, Rome, Italy

### SELECTED PUBLICATIONS

- 2011 Tulane Review, Tulane Literary Society, New Orleans, Louisiana
- 2011 thedraftery.com, "Vegetation", Providence, Rhode Island
- 2010 Issues Magazine, Illustration, RISD/Brown publication, Providence, Rhode Island
- 2009 Issues Magazine, Cover Illustration, RISD/Brown publication, Providence, Rhode Island
- 2009 Ink Magazine, "Art Meets Cars", Kansas City, Missouri



## ROBERT JOSIAH BINGAMAN [b. 1965]

### EDUCATION

- 2007 MFA, Visual Art, Sam Fox School of Design and Visual Arts, Washington University in St. Louis
- 2005 BFA, Painting, with a concentration in Art History, University of Kansas

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2012 "Successu", University of Central Missouri, Warrensburg, Missouri
- 2007 MFA Thesis Exhibition, Mildred Lane Kemper Museum of Art, Washington University in St. Louis

### SELECTED GROUP EXHIBITIONS

- 2012 "The Frontier", Paragraph Gallery, Kansas City, Missouri
- 2012 "I Aim Too High", Dolphin Gallery, Kansas City, Missouri
- 2011 "What if", Pop-up Exhibition, Chicago, Illinois
- 2011 "The Language of Drawing", White Gallery, El Dorado, Kansas
- 2011 "Shallow", Red Eye Gallery, Los Angeles, California
- 2011 "What's Up", Dolphin Gallery, Kansas City, Missouri
- 2010 Untitled Group Exhibition, Dolphin Gallery, Kansas City, Missouri

### SELECTED COLLECTIONS

- "The Art of Emprise", Emprise Bank, Wichita, Kansas

### SELECTED PUBLICATIONS

- 2012 New American Paintings, Issue 101
- 2012 Parcel, Spring 2012, featured artist, cover
- 2011 KC Magazine, September/October issue 2010
- 2011 New American Paintings, Editor's Selection, Issue 90
- 2009 Colorado Review, Summer 2009, cover



## JOE BUSELL [b. 1955]

### EDUCATION

- 1995 MFA, Ceramics, Washington University, St Louis, MO
- 1994 MFA, Painting, Washington University, St Louis, MO
- 1973 BFA, Painting, University of Kansas, Lawrence, KS

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

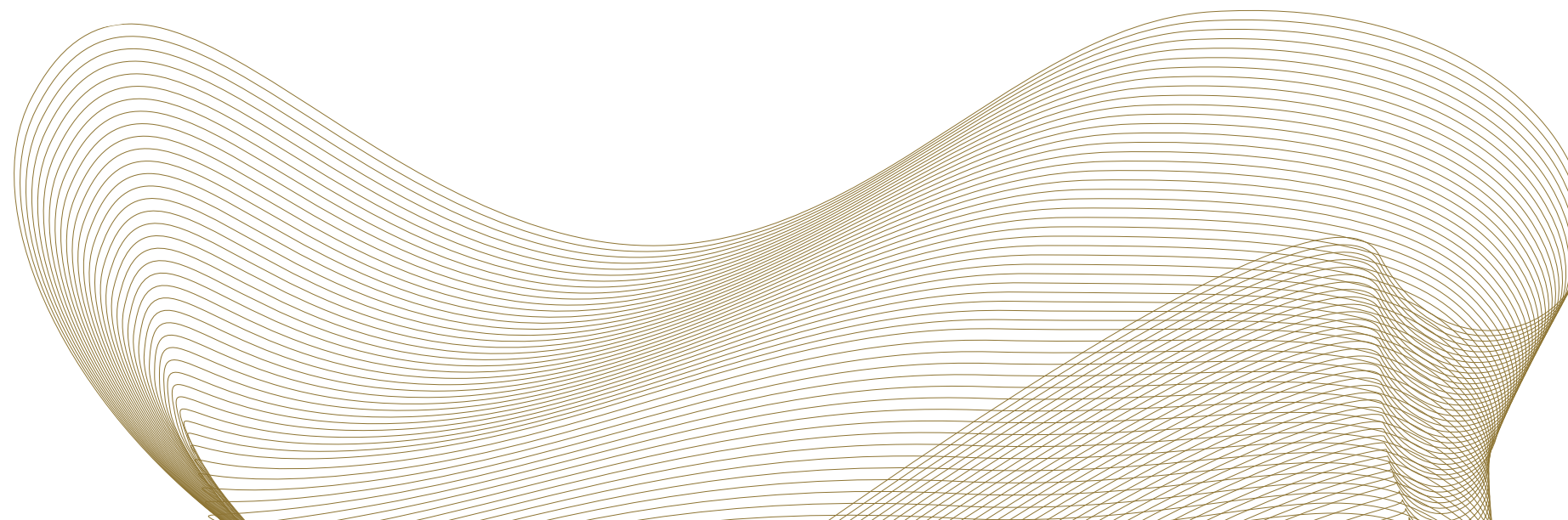
- 2011 Monty e Company Galleria Rome, Italy
- 2006 Bingham Gallery, University of Missouri, Columbia, MO
- 2006 Leedy Voukos Art Center, Kansas City, MO
- 1989 TAI Gallery, New York, NY

### SELECTED GROUP EXHIBITIONS

- 2012 Abstract: Kansas City, Nerman MoCA, Overland Park, KS
- 2011 Autumn Contaminations, Campobasso, Italy
- 2011 Show Me The Money, Greenlease Gallery, Rockhurst University, Kansas City, MO
- 2010 Marji Gallery, Santa Fe, NM

### SELECTED PROJECTS AND HONORS

- 2011 Juror's Pick, New American Paintings. Juror: Cassandra Coblenz, Curator, Scottsdale Museum of Contemporary Art
- 2010 First Prize, River Market Regional Exhibition, Kansas City, MO. Juror: Barbara O'Brien, Chief Curator, Kemper Museum of Contemporary Art
- 1986 Newport Oil Corporate Prize in Painting, 72nd American Annual Exhibition, Art Association of Newport, Newport, RI. Juror: David Ross, Director of the Institute of Contemporary Art, Boston, MA





## ERIC LEIF CONRAD [b. 1972]

### EDUCATION

- 2000 MFA, Painting/Printmaking, Rhode Island School of Design, Providence, RI
- 1997 Post-Bacc Cert., Painting, The School of the Art Institute of Chicago, Chicago, IL
- 1995 BA, Studio Art & Mathematics, Kalamazoo College, Kalamazoo, MI

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 mia Galleries - Miami International Airport (solo show), Miami, Florida
- 2011 Wonder Fair Gallery, "Me+You+Me" (2-person show), Lawrence, Kansas
- 2010 The Fiber Studio, "Peg Bicker and Eric Conrad" (2-person show), Wichita, Kansas
- 2008 Eagle Gallery at MSU, "Heaps, Mix-ups and Entanglements" (solo show), Murray, Kentucky
- 2005 Project Gallery, "Anthropomorphology" (solo show), Wichita, Kansas
- 2005 Graceland University, "Eric Conrad" (solo show), Lamoni, Iowa
- 2002 Hudson D. Walker Gallery, "Eric Conrad" (solo show), Provincetown, Massachusetts

### SELECTED GROUP EXHIBITIONS

- 2012 Lawrence Art Center, "YESNOMAYBE, The Collaborative Work of Kristi Arnold, Eric Conrad and Yoonmi Nam," Lawrence, Kansas
- 2012 Hudson D. Walker Gallery, "Modernists at the Cherry Stone Gallery," Wellfleet, Massachusetts
- 2011 John A. Day Gallery at the University of South Dakota, "Eric Conrad and Yoonmi Nam," Vermillion, South Dakota
- 2010 Viridian Gallery, "21st Annual International Juried Show," Juror: Elisabeth Sussmann of Whitney Museum, Viridian Gallery, New York, New York
- 2010 Torpedo Factory Art Center - Target Gallery, "Systems Failure," Alexandria, Virginia
- 2010 Yeiser Art Center, "Creatures Great and Small," Paducah, Kentucky
- 2006 Viridian Gallery, "17th Annual Juried Exhibition," Juror: Robert Rosenblum of Guggenheim Museum, Viridian Gallery, New York, New York
- 2004 Cherry Stone Gallery, "Featured Cherry Stone Artist," Wellfleet, Massachusetts
- 2003 Untitled (Space Gallery), "Soft," New Haven, Connecticut

### SELECTED PROJECTS AND HONORS

- 2011 Frans Masereel Centrum Artist in Residency Program
- 2009 Arts Curriculum Development Consultant for the Tibetan Mayul School, Qinghai, China
- 2004 Pollock-Krasner Grant, Pollock-Krasner Foundation, Inc., New York, New York
- 2003 Anderson Ranch Art Center Artist in Residency Program, Snowmass Village, Colorado
- 2001 Fine Arts Work Center Artist in Residency Program, Second Year Fellowship, Provincetown, Massachusetts
- 2000 Bemis Center for Contemporary Arts Artist in Residency Program, Omaha, Nebraska
- 2000 Fine Arts Work Center Artist in Residency Program, Provincetown, Massachusetts

### SELECTED COLLECTIONS

- Southern Graphics Council
- The Bemis Center for Contemporary Arts
- Virginia Commonwealth University

### SELECTED PUBLICATIONS

- 2011 Catalogue: Frans Masereel Centrum, Kasterlee, Belgium
- 2011 Provincetown Banner, Cherry Stone Modernists show highlights family ties in Provincetown (Review), Provincetown, Massachusetts
- 2010 New American Painting, 90th Edition, October 2010
- 2007 Catalogue, "Footlong," Eastern New Mexico State University, Portales, New Mexico
- 2005 F5 Magazine, "Anthropomorphology and Poetry @ Project," April 14, Wichita, Kansas



## MARK H. COWARDIN [b. 1970]

### EDUCATION

- 2001 MFA, Sculpture, University of Arizona, Tucson, AZ
- 1998 BFA, Sculpture, University of Kansas, Lawrence, KS

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2012 Unearthed, Greenlease Gallery, Rockhurst University, Kansas City, Missouri.
- 2010 (F)Utilities, The Thornhill Gallery, Avila University, Kansas City, Missouri.
- 2010 Ins & Outs, Fine Arts Gallery, Bethel College, North Newton, Kansas.
- 2009 From the Ground Up, Epsten Gallery, Kansas City Jewish Museum of Contemporary Art, Overland Park, Kansas.

### SELECTED GROUP EXHIBITIONS

- 2011 Between Thee & Me, Greenlease Gallery, Rockhurst University, Kansas City, Missouri.
- 2011 Between Thee & Me, Epsten Gallery, Kansas City Jewish Museum of Contemporary Art, Overland Park, Kansas.
- 2011 Chain Letter, Shoshana Wayne Gallery, Santa Monica, California.
- 2010 Small Sculptures, Large Concepts, JCC Fine Art Gallery, Tucson, Arizona.
- 2009 Art/Industry of Kohler Company, 798 Gallery, Beijing, China.
- 2009 Happy Tree Friends, La Esquina, Kansas City, Missouri.

### SELECTED PROJECTS AND HONORS

- 2012 Visiting Artist, University of Hawaii at Manoa, Honolulu, Hawaii.
- 2011 Visiting Artist & Lecturer, Savannah College of Art & Design Atlanta, Atlanta, Georgia.
- 2009 Art Through Architecture participating artist. Kansas City, Missouri.

### SELECTED COLLECTIONS

- Nerman Museum of Contemporary Art, Overland Park, Kansas.
- Rockhurst University, Kansas City, Missouri.
- John Michael Kohler Art Center, Sheboygan, Wisconsin.
- Kohler Company, Kohler, Wisconsin.
- Mississippi State University.

### SELECTED PUBLICATIONS

- 2012 Theresa Bembinster, "Digging Mark Cowardin and Michael Krueger at the Greenlease", The Pitch, March 13th, 2012.
- 2012 Dana Self, "Lawrence Artists offer a naturally unnatural exhibit," The Kansas City Star, March 7, 2012.
- 2010 Laura Spencer, "Artist Mark Cowardin Explores Impact of Overconsumption," KCUR, December 30, 2010.
- 2010 Adelila Ganson, "Absurd Links to People," Review, January 27, 2010.
- 2009 Rufkahr, Abby, "A Place Amongst the Trees," Review, April 3, 2009.



## STEVEN L. GORMAN [b. 1962]

### EDUCATION

- 1990 MFA, Sculpture, Central Missouri State University, Warrensburg, MO
- 1985 BFA, Art Education, Central Missouri State University, Warrensburg, MO

### SELECTED SOLO EXHIBITIONS

- 2011 Reanimated, Nerman Museum of Contemporary Art, Overland Park, KS
- 2011 Below the Surface, Sherry Leedy Contemporary Art, Kansas City, MO

### SELECTED GROUP EXHIBITIONS

- 2011 Uncommon Ground: Impact and Influence, NCECA Regional Exhibition, Arvada, CO
- 2011 Beyond Bounds: Brilliant, Nerman Museum of Contemporary Art, Overland Park, KS
- 2011 UrbanSuburban VII: Let There Be Light, Kansas City Jewish Museum of Contemporary Art, Overland Park, KS
- 2011 Material Mastery, Kansas Artist Craftsmen Associations, Emporia, KS

### SELECTED PROJECTS AND HONORS

- 2006 Creative Capital Professional Development Program Through the Arts Council of Metropolitan Kansas City and The Charlotte Street Foundation
- 1997 Cash Award-Hays Art Center
- 1996 Purchase Award-Sioux City Art Center
- 1996 Mini-Fellowship-Kansas Arts Commission
- 1995 Semi-Finalist-Viridian Gallery, National
- 1995 Awarded ARC Raw Space Gallery exhibit
- 1994 Runner-Up Award-Phoenix Gallery, National

### SELECTED COLLECTIONS

- Permanent Collection, Sioux City Art Center, Sioux City, IA

### SELECTED PUBLICATIONS

- 2012 Ceramics: Art and Perception, No. 88 2012 Tanya Hartman: Steve Gorman – Below the Surface
- 2012 Kansas City Star, 2/22/2012 Elisabeth Kirsch: Art Review – Below the Surface
- 2012 Art KC 365 January 7, 2012 Steven Brisendine.
- 2011 Kansas City Star, 12/25/2011 Alice Thorson: WHAT HAPPENED IN 2011: VISUAL ARTS Museums opened arms and opened minds this year
- 2011 Kansas City Star, 3/20/2011 Alice Thorson: Nature's beauty on edge in ... 'Reanimate'.
- 2010 Ceramics Monthly Nov. 2010 page 25
- 2010 EReview – September 14, 2010, Steven Brisendine.



## AMBER HANSEN [b. 1984]

### EDUCATION

- 2010 MFA, Painting and Drawing, University of Kansas, Lawrence, KS
- 2007 BFA, Painting and Printmaking, University of South Dakota, Vermillion, SD

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2011 Learning is Remembering, Solo Exhibition, Lawrence Art Center, Lawrence, KS
- 2011 Unemployed Works, duo show with Nicholas Ward, Love Garden, Lawrence, KS
- 2010 Prison Songs: MFA Thesis, KU Art & Design Gallery, solo show, Lawrence, KS

### SELECTED GROUP EXHIBITIONS

- 2012 Art and Magic, Invitational group show of video work, Goodbye Blue Monday Gallery, Brooklyn, NY
- 2012 Together, Invitational group show with four other artists, Wonderfair Art Gallery, Lawrence, KS
- 2011 Live TV, Director, Coordinator and Performer, live performance, Acme T-Shirt Co., Lawrence, KS
- 2011 Take the Day, invitational group show, onsite audience participation, Washington Pavilion of Arts and Science, Sioux Falls, SD
- 2011 The Language of Drawing, invitational group show, Erman B. White Gallery, Butler Community College, El Dorado, KS
- 2010 Take the Day, invitational group show, onsite audience participation, Washington Pavilion of Arts and Science, Sioux Falls, SD
- 2010 Zeros + Ones, Climate Gallery, group show, Long Island, NY
- 2010 PS on Lifted, Reference Gallery, juried group film show, Richmond, VA
- 2010 Snow Show, BS Gallery, juried group film show, Iowa City, IA

### SELECTED PROJECTS AND HONORS

- Joplin Community Art Project, Community Based Mural, Joplin, MO. Lead assistant to David Loewenstein. More info can be found at: <http://joplincommunityartproject.blogspot.com/>
- The Story of Chickens: A Revolution: Rocket Grant Recipient: Awarded through the Charlotte Street Foundation, KU Spencer Museum of Art and the Andy Warhol Foundation. For more information: <http://rocketgrants.wordpress.com/rocket-grants-projects/the-projects-2011-2012/the-story-of-chickens-a-revolution/>



## MARY ANNE JORDAN [b. 1957]

### EDUCATION

- 1985 MFA, Cranbrook Academy of Art, Bloomfield, MI
- 1981 BFA, University of Michigan, Ann Arbor, MI

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2008 4 Contemporary Fiber Art Masters (four solo exhibitions) By chance / By Design: Mary Anne Jordan San Jose Museum of Quilts & Textiles, San Jose, CA
- 2006 Snail Trails, Broken Dishes and a Steak of Lighting ( solo )Robert Hillestad Textile Gallery, University of Nebraska, Lincoln, NE

### SELECTED GROUP EXHIBITIONS

- 2009 Perspectives: Art, Craft, Design, and the Studio Quilt, International Quilt Study Center and Museum, Quilt Museum Quilts from the permanent collection of the IQSC, Lincoln, NE
- 2009 Personal Visions, Quilt Visions, San Diego, Visions Art Quilt Gallery, San Diego, CA
- 2007 Fiberart International, Pittsburgh Center for the Arts, Pittsburgh, PA and Mint Museum of Craft and Design, Charlotte, NC

### SELECTED COLLECTIONS

- International Quilt Study Center, University of Nebraska, Lincoln, NE
- H&R Block, Kansas City, MO
- Aichi Research and Study Archive, Nagoya, Japan.
- AT& T Communications, Detroit, MI

### SELECTED PUBLICATIONS

- 2010 Brown, Glen. American Craft Magazine April/May 2010. Exhibition Review, "Perspectives: Art, Craft, Design & the Studio Quilt." Pgs 32-33
- 2009 Modern Materials: The Art of the Quilt. Exhibition Catalog. Essay by Sandra Sider and Jill Rumoshosky Werner. Published by [Artspace] at Untitled, Oklahoma City, OK
- 2009 Perspectives: Art, Craft, Design, and the Studio Quilt. Exhibition Catalog. Essay by Michael James and Sandra Sider. Published by the International Quilt Study Center and Museum
- 2009 Arney, Suzanne Smith, American Craft Magazine Dec/Jan 2009. Material Culture Section, "Speaking with the Text of Textile." Pgs 40-41
- 2008 Kaminsky, Christine. American Craft Magazine, Oct/Nov 2008. Material Culture Section, "Material Matters: Quiltmaking in the 21st Century." Article about exhibition at the Columbus Museum of Art. Pg 48-49.



## LAUREN MABRY [b. 1985]

### EDUCATION

- 2012 MFA, Ceramics, University of Nebraska-Lincoln, Lincoln, NE
- 2007 BFA, Ceramics, Kansas City Art Institute, Kansas City, MO

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 (upcoming) Solo Exhibition, The Bemis Underground, The Bemis Center for Contemporary Art, Omaha, NE
- 2012 Lauren Mabry: Cylinders, The Nerman Contemporary Museum of Art, Overland Park, Kansas
- 2012 Transcendent Materiality- MFA Thesis Exhibition, Eisentrager-Howard Gallery, University of Nebraska-Lincoln, Lincoln, NE

### SELECTED GROUP EXHIBITIONS

- 2013 (upcoming) University of Nebraska-Lincoln Alumni Exhibition, National Council on Education for Ceramic Arts (NCECA) Houston, TX (curator Margaret Bohls)
- 2012 Resident Artist Exhibition, The Archie Bray Foundation for Ceramic Arts, Helena, MT
- 2012 Chromamania, The Clay Studio of Philadelphia, Philadelphia, PA
- 2012 Bemis Center Regional Juried Exhibition, The Bemis Center for Contemporary Art, Omaha, NE (Juror's Award from juror Shannon Stratton)
- 2012 Abstract-Kansas City, The Nerman Museum of Contemporary Art, Overland Park, KS
- 2012 Big Ten Graduate Art Exhibit, work selected to represent University of Nebraska-Lincoln Department of Art and Art History at Big Ten Headquarters, Indianapolis, IN
- 2011 Eighth Annual Marge Brown Kalodner Graduate Student Exhibition, First Prize, national juried show, The Clay Studio, Philadelphia, PA
- 2011 Beyond the Brickyard, international juried exhibition, Archie Bray Foundation for the Ceramic Arts, Helena, MT (juror Paul Mathieu)

### SELECTED PROJECTS AND HONORS

- 2012 Bill and Sterling Sage Scholarship, The Archie Bray Foundation for Ceramic Arts, Helena, MT
- 2012 Juror's Award, Bemis Center Regional Juried Exhibition, The Bemis Center for Contemporary Art, Omaha, NE (juror Shannon Stratton)
- 2011 Best In Show, Marge Brown Kalodner Eighth Annual Graduate Student Exhibiton, national show, The Clay Studio, Philadelphia, PA
- 2009-2012 Hixson-Lied Graduate Fellowship, Department of Art and Art History, University of Nebraska- Lincoln, Lincoln, NE

### SELECTED COLLECTIONS

- The Nerman Museum of Contemporary Art, Overland Park, KS
- The Ken Ferguson Teaching Collection, The Kansas City Art Institute, MO



## AHRAM PARK [b. 1986]

### EDUCATION

2010 BS, Economics, Kansas State University, Manhattan, KS

### SELECTED SOLO EXHIBITIONS

2011 Weight Shift, Front Space, Kansas City, Missouri

### SELECTED GROUP EXHIBITIONS

2012 The Frontier, Paragraph Gallery, Kansas City, Missouri

2012 Take Shelter, Los Caminos, Saint Louis, Missouri

2012 Bemis Center Regional Juried Exhibition, Omaha, Nebraska

2012 XOXO, Spray Booth Gallery, Kansas City, Missouri

2011 Be Good or Be Gone, Dolphin Gallery, Kansas City, Missouri

2011 SBG Project Space, Spray Booth Gallery, Kansas City, Missouri

2011 Artist in Resonance, Cara and Cabezas Contemporary, Kansas City, Missouri

### SELECTED PROJECTS AND HONORS

2012 Artist and Visiting Presentation, Nerman Museum of Contemporary Art, Overland Park, Kansas



## CLINTON RICKETTS [b. 1976]

### EDUCATION

2010 MFA, Printmaking, University of Kansas, Lawrence, KS

2000 BFA, Painting, University of Kansas, Lawrence, KS

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

2011 Silver and Gold, The Invisible Hand Gallery, Lawrence, KS.

2010 MFA Thesis Exhibition, Together Let Our Hearts Agree, University of Kansas, Lawrence, KS.

### SELECTED GROUP EXHIBITIONS

2011 New Prints Summer 2011, juried by Trenton Doyle Hancock, International Print Center of New York, NY

2010 Heaven's Treasures From Kansas, Okay Mountain, Austin, TX.

2010 Welcome to Asteroid Head Land ... Dude, Lawrence Art Center, Lawrence, KS.

2010 Sharing: a collection of prints, Wonder Fair, Lawrence, KS.

### SELECTED PROJECTS AND HONORS

2011 Charlotte Street Studio Residency; Urban Culture Project, Kansas City, MO.

### SELECTED PUBLICATIONS

2010 New American Painting, #87, Open Studio Press, 4 pages, 3 Images & Text, Boston, MA, 4/10

2009 Vision 20/20, Exhibition Catalog, 1 page, Images & Text, Fire House Gallery Publication

2007 International Exchange Exhibition of Prints, Exhibition Catalogue, 1 Page, 2 Images, Hongik University Publication





## PAUL ANTHONY SMITH [b. 1988]

### EDUCATION

- 2010 BFA, Kansas City Art Institute, Kansas City, MO
- 2006 New World School of the Arts, Miami, FL

### SELECTED EXHIBITIONS

- 2012 Beyond the Body, LIV Aspen Art, Aspen, CO
- 2012 AIR Spring exhibition, Anderson Ranch Arts Center, Snowmass Village, CO
- 2012 (NO) Vacancy, Carrie Secrist Gallery, Chicago, IL
- 2011 From, to, After, President Gallery, Harold Washington College, Chicago, IL
- 2011 Lush, Spray Booth Gallery, Kansas City, MO
- 2011 Beyond Bounds, Brilliant, Nerman Museum of Contemporary Art, Overland Park, KS
- 2011 Emerging Artist Exhibit, KCAI Annual Auction, Kansas City, MO
- 2011 5x7 project, Art House, Austin, TX
- 2011 America: Now and Here, Leedy-Voukos Art Center, Kansas City, MO
- 2011 Red Star Studios, NCECA Gallery Exposition, Tampa Bay, FL
- 2011 Exchange: Show me the Money, Greenlease Gallery, Kansas City, MO
- 2011 Six, Spray Booth Gallery, Kansas City, MO
- 2010 Natural Selection, CGAF Gallery, Coconut Grove, FL
- 2010 KCAI in 3D, Belger Arts Center, Kansas City, MO
- 2010 (Re)Form, KCAI 125th Celebration H&R Block Artspace, Kansas City, MO
- 2010 Kansas City Flatfile, H&R Block Artspace, Kansas City, MO
- 2010 Young Blood: New Wave Alumni Exhibition, at the Art Seen Gallery, Miami, FL
- 2010 Duality, The Kansas City Art Institute, Kansas City, MO
- 2010 KCAI Annual BFA Exhibition, H&R Block Artspace, Kansas City, MO
- 2010 KCAI Clay: Post Y2K, Craft in America Virtual Exhibition, Los Angeles, CA
- 2009 The x-Factory. The Kansas City Art Institute, Kansas City, MO
- 2009 Object Lesson: Recent work from KCAI, Craft in America Study Center, Los Angeles, CA
- 2009 Thermal Shock, The Kansas City Art Institute, Kansas City, MO
- 2008 Fall Ceramics Exhibition. The Kansas City Art Institute, Kansas City, MO

### SELECTED PROJECTS AND HONORS

- 2012 AIR Program, Anderson Ranch Arts Center, Snowmass Village, CO
- 2010 -2012 Charlotte Street Foundation Urban Culture Projects Studio Residency, Kansas City, MO
- 2006 -2010 Kansas City Art Institute Merit Award, Kansas City, MO
- 2009 Copaken Scholarship, Anderson Ranch Arts Center, Snowmass Village, CO
- 2008 The Kenneth R. Ferguson Scholarship, Kansas City, MO

### SELECTED COLLECTIONS

- John and Maxine Belger Art Collection, Belger Arts Center, Kansas City, MO
- Kenneth R. Ferguson Ceramic Teaching Collection, Kansas City, MO

### SELECTED PUBLICATIONS

- 2011 Artist Inc KC, Artist inc Community, Paul Anthony Smith, November
- 2010 The Pitch, "Spatial Relations, dimensional work from KCAI. November 4
- 2010 Kansas City Start, "Art Institute's feats of Clay". October
- 2010 The Pitch, "Artspace's 2010 Flatfiles gather an embarrassment of Riches" July 1
- 2010 Kansas City Art Institute, Portfolio, Volume 2, Issue 1. "A new dimension in creativity"
- 2009 PBS Craft in America series "Process", appearance in KCAI segment
- 2009 Kansas City Art Institute, 7th Biennial Art and Design Auction



## LINNEA GABRIELLA SPRANSY [b. 1976]

### EDUCATION

- 2001 MFA, Painting, Yale University School of Art, New Haven, CT
- 1998 BFA, Fine Arts, Drawing, Milwaukee Institute of Art and Design, Milwaukee, WI

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2011 'Conundrum', Boger Gallery, U of Co, MO
- 2010 'Linnea Spransy', Byron C. Cohen Gallery, Kansas City, MO
- 2008 'All Systems Go', White Flag Projects, St. Louis, MO
- 2004 'Near Recognition-Chaos and Other Theories', Christine Wang Gallery, Brooklyn, NY
- 2002 Nordica Gallery, Kunming, China,
- 2001 The Auxiliary Space, MIAD, Milwaukee, WI
- 2000 Michael Wilson Gallery, Cincinnati, OH

### SELECTED GROUP EXHIBITIONS

- 2011 'Emblazoned Ciphers', University of Nebraska/Lincoln, NE
- 2010 'H&R Block Flatfile Exhibition', Artspace, Kansas City, MO
- 2009 'Grant Miller, Ricky Allman, Linnea Spransy', Byron C. Cohen Gallery, Kansas City, MO
- 2007 'Art and Theology', Princeton University, Princeton, NJ
- 2006 'Collect All Four', Byron C. Cohen Gallery, Kansas City, MO
- 2005 'Unambiguous', Art World Digest, Brooklyn, NY
- 2004 'The God Show', NewSpace Gallery, Manchester, CT
- 2002 Wisconsin Triennial, Madison Cultural Council, Madison WI
- 2001 Yale Thesis Group Show, New Haven, CT
- 2000 Yale First Year Group Show, New Haven, CT
- 1998 International Festival of the Arts, Kunming, China

### SELECTED PROJECTS AND HONORS

- 2009 Art thru Architecture
- 2003 Drawing Center Viewing Program
- 2002 Wisconsin Triennial Grant
- 2001 Yale Grant: Carol Schosburg Memorial Prize
- 2001 Yale Grant: Harper Residency at Vermont Studio Center
- 1998 Elizabeth Greenshields Grant
- 1994 MIAD Full-tuition Scholarship

### SELECTED COLLECTIONS

- Ahmanson Collection
- Hallmark Corporation
- Madison Contemporary Art Museum Collection



## CALEB TAYLOR [b. 1982]

### EDUCATION

- 2008 MFA, Montana State University, Bozeman, MT
- 2007 Summer Drawing Marathon, New York Studio School, New York, NY
- 2004 BFA, Northwest Missouri State University, Maryville, MO

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2010 Recent Works w/ Clint Baclawski, Snowflake/Citystock, St. Louis, MO
- 2009 Recent Drawings, Beggars Table Gallery, Kansas City, MO (solo)
- 2008 Covered, MFA Thesis Exhibition, Helen E. Copeland Gallery, Bozeman, MT (solo)

### SELECTED GROUP EXHIBITIONS

- 2012 Kansas City Abstract, Nerman Museum of Contemporary Art, Overland Park, KS
- 2012 Young Painters Award Finalists, Hiestand Gallery, Miami University, Oxford, OH (juror: Irene Hofmann, curator at SITE Santa Fe)
- 2012 Pulp-Works on Paper, Maus Contemporary, Birmingham, AL
- 2011 New Year, New Paintings, dm contemporary, New York, NY
- 2011 A Glimpse Inward, La Esquina, Kansas City, MO (curator and exhibitor)
- 2010 2010 Charlotte Street Foundation Fellowship Recipients, Grand Arts, Kansas City, MO
- 2010 Kansas City Flatfiles, H & R Block Artspace, Kansas City, MO
- 2009 Censor Approved, The Dolphin Gallery, Kansas City, MO
- 2009 Joan Mitchell Foundation 2008 MFA Grant Recipients, CUE Art Foundation, New York, NY

### SELECTED PROJECTS AND HONORS

- 2012 William and Dorothy Yeck Young Painters Award, 3rd Place, Miami University, Oxford, OH
- 2011 Rocket Grant, Andy Warhol Foundation, Spencer Museum of Art, and Charlotte Street Foundation, Kansas City, MO (for PLUG Projects)
- 2010 Charlotte Street Foundation Fellowship, Kansas City, MO
- 2009 Vermont Studio Center, Artist Grant, Johnson, VT
- 2009 ArtsKC Inspiration Grant, Kansas City, MO
- 2008 Joan Mitchell Foundation MFA Grant, New York, NY
- 2008 ThinkTank 3 Emerging Educator Fellowship, Chicago, IL

### SELECTED COLLECTIONS

- Nerman Museum of Contemporary Art, Overland Park, KS
- University of Kansas Medical Center, Kansas City, KS

### SELECTED PUBLICATIONS

- 1988 New American Paintings #95, Midwestern Edition, Open Studios Press, juror: Julie Rodrigues Widholm



## PETER G. THOMPSON [b. 1939]

### EDUCATION

- 1965 MFA, Painting, Yale University, New Haven, CT
- 1963 BFA, Printmaking, Rhode Island School of Design, Providence, RI

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2004 Solo Exhibition, Photography, Lawrence Arts Center, Lawrence, KS
- 1982 Solo Exhibition, Drawings and Paintings, Spencer Museum of Art, University of Kansas, Lawrence, KS

### SELECTED GROUP EXHIBITIONS

- 1996 Dedication, Stained Glass Windows, Bales Organ Recital Hall, University of Kansas, Lawrence, KS
- 1984 Pastel Drawing, National Museum of American Art, Smithsonian Institute, Washington, DC (Acquisition)
- 1979 Invitational Purchase Exhibition, American Academy and Institute of Arts and Letters, New York

### SELECTED PUBLICATIONS

- 2011 Or just after, Photographs by Peter Thompson, Essays by Rick Mitchell and Charles C. Eldredge
- 1982 Peter Thompson, Recent Works, Spencer Museum of Art, University of Kansas, Lawrence, KS



## DAVIN WATNE [b. 1972]

### EDUCATION

- 2013 MFA (Anticipated), Maryland Institute College of Art, Baltimore, MD
- 1994 BFA, Kansas City Art Institute, Kansas City, MO

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2011 Consumer Foreplay, The Studios Inc., Kansas City, MO
- 2010 The Long Winter, Gallery of Art & Design, University of Central Missouri, Warrensburg, MO

### SELECTED GROUP EXHIBITIONS

- 2011 The Voice that Reaches You IV, Cara and Cabezas Contemporary, curated group exhibition, Kansas City, MO
- 2010 Painting Zombies, Kathrine E. Nash Gallery, The University of Minnesota, Minneapolis, MN
- 2010 Black and Blue, Empire, John A. Day Gallery, The University of South Dakota, Vermillion, SD

### SELECTED COLLECTIONS

- Oppenheimer, Nerman Museum of Contemporary Art, Overland Park KS
- Andrews McMeel Publishing, Kansas City MO
- Fishnet Securities, Kansas City MO
- C and G Construction, Kansas City MO

### SELECTED PUBLICATIONS

- 2011 Kansas City Star, Review of Consumer Foreplay, solo exhibition, May
- 2011 Kansas City Star, Review of FIT, group exhibition, The Studios Inc. January
- 2008 Kansas City Star, Review of Corporate Collection, group exhibition, The Studios Inc. September
- 2008 Kansas City Star, Review of Life is a Collision, solo exhibition, The Studios Inc. April



## MARY WESSEL [b. 1952]

### EDUCATION

- 1992 MFA, The School of the Art Institute of Chicago, Chicago, IL
- 1976 MA, Sociology, University of Pittsburgh, Pittsburgh, PA
- 1974 BA, Philosophy + Sociology, Douglass College, Rutgers University, New Brunswick, NJ

### SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2010 Worldsapes, Nerman Museum of Contemporary Art, Overland Park, KS
- 2007 Pandemonium, Jan Weiner Gallery, Kansas City, MO
- 2003 David Hilliard + Mary Wessel, Byron Cohen Gallery for Contemporary Art, Kansas City, MO

### SELECTED GROUP EXHIBITIONS

- 2012 Abstract \* Kansas City, Nerman Museum of Contemporary Art, Overland Park, KS
- 2012 Present \* Selected Acquisitions, Nerman Museum of Contemporary Art, Overland Park, KS
- 2010 Kansas City Flatfile, H&R Block Artspace at the Kansas City Art Institute, Kansas City, MO
- 2008 Summer Eyes / Summarize, Jan Weiner Gallery, Kansas City, MO
- 2007 It's All Your Fault, Paragraph Gallery, Kansas City, MO
- 2005 Refresh Print Biennial 1, Lawton Gallery, University of Wisconsin-Green Bay, Green Bay, WI
- 2004 River Market Regional Exhibition, Kansas City Artist Coalition, Kansas City, MO
- 2004 Photography and Digital Images: 2004 National Juried Competition, Long Beach Island Foundation of the Arts and Sciences
- 2003 Body Politic, Delaware Center for Creative Arts, Wilmington, DE
- 2002 Colorlove: David Batchelor, Linda Besemer, Mary Wessel, Jeff Zimmerman, Gallery of Art, Johnson County Community College, Overland Park, KS
- 2002 Stare: A Photographic Survey, Mesa Contemporary Arts, Mesa, AR 2001 – 2002
- 2002 Poptones, shaw hofstra + associates, Kansas City, MO 2001 – 2002

### SELECTED PROJECTS AND HONORS

- 2011 "Art Boards", a billboard project, Art through Architecture (AtA) – Missouri Bank Crossroads, Kansas City, MO; April – July
- 2009 Inspiration Grant, Arts Council of Metropolitan Kansas City, ArtsKC Fund
- 2003 Avenue of the Arts Foundation: Mary Wessel + Russell Ferguson, Kansas City MO Municipal Arts Commission
- 2001 Award of Excellence, Photographic Processes III Gallery, Omaha, NE
- 1999 Juror's Award, First Place The Toledo Center for the Visual Arts at the Toledo Museum of Art, Toledo, OH
- 1997 The Charlotte Street Fund, Kansas City, MO

### SELECTED COLLECTIONS

- American Century Mutual Funds, Kansas City, MO
- Nerman Museum of Contemporary Art, Overland Park, KS
- Sprint Corporation, Overland Park, KS

### SELECTED PUBLICATIONS

- 2010 Art in America, Mary Wessel, Worldsapes, Nerman Museum for Contemporary Art, by Alice Thorson, November 2010; p. 185.
- 2010 Kansas City Star, 2010 year in Review: Nelson-Atkins Provides Big News, by Alice Thorson, December 26, 2010
- 2007 Kansas City Star, Meaningful Energy, by Alice Thorson June 14, 2007
- 2006 Kansas City Star, War: Whose Fault?, by Elizabeth Kirsch, December 21, 2006
- 2005 Kansas City Star, Art Captures a Darker Side, by Alice Thorson, December 22, 2005
- 2004 Kansas City Star, Midwest Visions, by Robin Trafton, July 30, 2004
- 2003 ColorLove, Gallery of Art, Johnson County Community College, Overland Park, KS
- 2003 Review, Summer 2003, by Kate Hackman, Fourth Avenue of the Arts Unveiled
- 2002 The Pitch, Hue and Cry ColorLove is an Orgy of Tint, by Theresa Bembnister, October 10 - 16, 2002
- 2002 Kansas City Star, Shifting Colors, by Alice Thorson, September 29, 2002
- 2001 Kansas City Star, Poptones Intrigues..., by Elizabeth Kirsch, November 9, 2001

## CURATORIAL COMMITTEE

### Petah Coyne

Born in 1953, Petah Coyne is an American sculptor and photographer whose career has spanned almost thirty years of enduring success. Coyne is best known for her large scale installations and her impressive, multi-layered use of a wide range of materials.

With countless solo and group exhibitions worldwide, Coyne's work is also in many prominent private and public collections such as the Metropolitan Museum of Art, NY; Solomon R. Guggenheim Museum, NY; The Museum of Modern Art, NY; and The Kemper Museum of Contemporary Art, Kansas City, MO. She currently lives and works in New York.

### Bruce Hartman

Bruce Hartman is a native of suburban Kansas City and serves as founding executive director of the Nerman Museum of Contemporary Art at Johnson County Community College – after serving also as founding director of the College's former Gallery of Art. Previously, Hartman served as curator of the prestigious Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan.

He has been a part of numerous committees/boards, including the Charlotte Street Foundation, Sprint Corporation Arts Council, Kansas City Jewish Museum, Arts Council of Johnson County, and Kansas City One Percent for Art panels.

### Loretta Howard

Loretta Howard is an established dealer in New York, representing artists and estates, as well as being a secondary market specialist. Formerly of Jacobson Howard Gallery and Ameringer/Howard/Yohe Gallery, and a longtime director of the Andre Emmerich Gallery, Loretta currently is the owner and director of the Loretta Howard Gallery in Chelsea. The gallery is known for its historical exhibitions and publications of scholarly texts, and specializes in artists who came to prominence in the 1950s and 1960s, such as Helen Frankenthaler, Robert Rauschenberg, and Frank Stella.

### Roger Shimomura

Roger Shimomura is a painter and theatre artist. He has lectured at over 200 universities and museums across the country. His work is in the permanent collections of almost 100 museums. His personal papers and letters are being collected by the Archives of American Art, Smithsonian Institution in Washington, DC. He is a University Distinguished Professor of Art Emeritus at The University of Kansas and lives in Lawrence, Kansas.

### Raechell Smith

Raechell Smith is the chief curator and founding director of the H&R Block Artspace at the Kansas City Art Institute, a dynamic contemporary art venue with a strong teaching mission. She has organized one-person and thematic exhibitions for the Artspace featuring regional, national, and international artists.

An advocate for artists and the visual arts, Smith has served as a consultant for numerous national and regional organizations and is a founding board member of The Charlotte Street Foundation, a Kansas City-based non-profit organization, which recognizes outstanding artists in Kansas City and provides artistic, material, and financial support for artists.

## ESSAYISTS

### Theresa Bembnister

Theresa Bembnister contributes regularly to the Pitch. Her art writing has appeared in Glasstire, Art Practical and in the Kansas City Star. She works as the collections manager for the Belger Arts Center, and has participated in internships at the Whitney Museum of American Art, the Drawing Center, the Cleveland Museum of Art and the Chinati Foundation. She is a 2012 Oklahoma Art Writing and Curatorial Fellow.

### Kate Hackman

Kate Hackman has been working with artist-centered, non-profit contemporary arts organizations for nearly 20 years. Past positions include: Assistant Director, Exit Art; Founding Editor, Review magazine; and Director, Art in the Loop Foundation. She is currently Co-Director of Charlotte Street Foundation, an organization that nurtures, supports, and connects Kansas City area artists. In addition, she has worked as an independent art critic, writer, curator, and teacher, and has served as a panelist and advisor for programs around the country.

### Elisabeth Kirsch

Elisabeth J. Kirsch has worked as a contemporary art curator, administrator, historian, and critic in New York City and Kansas City since 1976. She has curated more than one hundred exhibitions of photography, contemporary art, and American Indian art for museums, galleries, and public institutions throughout the United States. She has also written numerous art catalogs and more than six hundred articles for regional and national publications including Art in America, American Craft, Ceramics Monthly, Fiberarts, The Kansas City Star, New Letters, Review, Surface Design, and The Forum.

### James Martin

James Martin is a curator, educator, and writer based in Merriam, Kansas. Currently, he is Curatorial Consultant for the Center for the Healing Arts at Truman Medical Centers. His past professional associations include Johnson County Community College; University of Missouri-Kansas City; the Sprint Art Collection; The Nelson-Atkins Museum of Art; and the Cleveland Museum of Art. He also serves on the Board of Directors for the Kansas City Jewish Museum of Contemporary Art.

### Blair Schulman

Blair Schulman is an art critic and Editor of Cupcakes in Regalia, a site devoted to commentary of Kansas City-area art and artists. He is also Associate Editor of Art Tattler. His writing has been published in Ceramics: Arts & Perception, Juxtapoz, the Kansas City Star, fluent-collaborative, and was a long-time contributor to Review magazine. Schulman is a 2012 Fellow in the Oklahoma Art Writing and Curatorial program, presented by the Oklahoma Visual Arts Coalition (OVAC).

### Dana Self

Dana Self is an independent curator, arts writer, and the director of marketing for the UMKC Conservatory. She has curated nearly 100 exhibitions, and serves on state and federal arts panels. Self's previous positions include Curator, Knoxville Museum of Art, TN; Curator, Kemper Museum of Contemporary Art, Kansas City; Curator, Ulrich Museum of Art, Wichita State University, KS; and Assistant Curator, Kohler Arts Center, Sheboygan, WI. She currently writes art reviews for The Kansas City Star.

### Raechell Smith

Raechell Smith has served as chief curator and director of the H&R Block Artspace at the Kansas City Art Institute since its founding in 1999. She has organized one-person and thematic exhibitions for the Artspace featuring regional, national, and international artists. An advocate for artists and the visual arts, Smith has served on advisory panels for the National Endowment for the Arts, the Missouri Arts Council, Creative Capital and United States Artists.

# ACKNOWLEDGMENTS

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Sean Kelley  
Kati Toivanen

### Curatorial Committee

Petah Coyne  
Bruce Hartman  
Loretta Howard  
Roger Shimomura  
Raechell Smith

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Kate Hackman  
Elizabeth Kirsch  
James Martin  
Blair Schulman  
Dana Self  
Raechell Smith

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CATALOGUE 2012-2013

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