



The
Kansas City
CollectionSM

CATALOGUE 2010-2011



The
Kansas City
CollectionSM

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

The Collectors Fund

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

Design by Barkley Blacktop

www.thekccollection.com

CATALOGUE 2010-2011

CONTENTS

Introduction	6
About The Collectors Fund	7
Partner Companies	
Barkley.....	8
Bishop-McCann LLC	8
Consumer Growth Partners.....	8
Ewing Marion Kauffman Foundation	9
The Frame Gallery.....	9
Greater Kansas City Community Foundation	9
Helix Architecture + Design, Inc.....	10
Inergy.....	10
National Center for Drug Free Sport.....	10
Peruvian Connection	11
Tradebot Systems.....	11
The Kansas City Collection Artists	
Carol Ann Carter	14
Leopoldo Esquivel.....	16
Tanya Hartman	18
Diane Henk.....	20
Don Kottmann.....	22
Michael Krueger	24
Mike Lyon	26
Judith Burns McCre.....	28
Yoonmi Nam	30
John Ochs	32
Anne Austin Pearce.....	34
Debra M Smith.....	36
Aaron Storck.....	38
Hong Chun Zhang	40
Brian Zimmerman.....	42
Artist Biographies.....	45
Curatorial Committee	61
Essayists.....	62
Acknowledgements.....	63

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

INTRODUCTION

The Kansas City Collection creates an opportunity for local corporations to connect with exceptional Kansas City-area artists. The community of businesses enjoys the benefits of a rotating art program, professionally curated and assembled for them. During each of three 6-month periods, a new set of artworks by the artists in this catalogue rotates among the participating companies into their workspaces for their employees, associates, and clients to enjoy.

The 15 artists represented in this catalogue and the *Collection's* initial 18-month program were selected from among 61 nominations received from a distinguished and respected Curatorial Committee of museum professionals, curators, and artists listed on page 61. The Committee met for a rigorous review of the artists' work in order to arrive at the 15 who are found here. A unique and important feature of *The Kansas City Collection* is that each of these artists is guaranteed sales of their work as a result of this program. They also gain meaningful exposure through a dynamic website (www.thekccollection.com – which includes an online catalogue of all the artworks in the program) and PR events, all while building relationships with area companies and their associates.

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, an art ownership and investment fund for more than 110 member families and businesses across the U.S. The collection comprises works by many of the most recognized American artists of the 20th and 21st centuries. Its 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



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.



Located in the historic Taylor Building in the Crossroads Arts District, Bishop-McCann is immersed in the rapidly growing arts community in Kansas City. Our open workspace and contemporary surroundings provide the perfect setting to showcase *The Kansas City Collection* to help build a creative environment for our associates and guests. We are very excited to be able to support and connect with talented artists in our area.



From our home in the Crossroads Arts District, we have grown to appreciate that Kansas City is one of the best places in the country to enjoy the work of emerging artists. Many of our artists in Kansas City deserve national and international exposure. We are proud to support artists in Kansas City, and proud to support *The Kansas City Collection* as a platform for showcasing these artists.



The Ewing Marion Kauffman Foundation's mission is to help individuals attain economic independence by advancing educational achievement and entrepreneurial success. *The Kansas City Collection* complements this mission in how it is working with the creative community, which is why the Kauffman Foundation is pleased to be one of the founding partner companies and associated with this program.



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



Nearly 800 of the more than 3,000 individual, family, and corporate foundation funds at the Greater Kansas City Community Foundation have invested hundreds, thousands, even millions of dollars to build a vibrant region through charitable gifts that support the arts. *The Kansas City Collection* is a tangible example of the fact that the arts are critically important to Kansas City's generous philanthropic community.

The Helix logo consists of the word "helix" in a white, lowercase, sans-serif font, centered within a dark grey rectangular background.

Great cities are defined by the people who inhabit them and by the culture they create. Kansas City is nationally recognized for its vital arts scene, in large measure due to the amazing artist community that lives and works here. Helix is proud to be a founding member of *The Kansas City Collection* because we value a strong creative culture, both in our city and within our design practice.

The Inergy logo features a stylized green globe icon above the word "INERGY" in a bold, uppercase, sans-serif font.

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.

The Drug Free Sport logo features the words "Drug Free Sport" in a green, italicized, sans-serif font, with a thin green underline beneath the text.

Drug Free Sport embraced the opportunity to support *The Kansas City Collection*. Drug Free Sport's Kansas City, Missouri, home office features artwork created primarily by Kansas City-based artists. The art enhances the workspace and serves as a reminder to our employees of the value of the creative process.

The Peruvian Connection logo includes the text "EST. 1976" above a small silhouette of a llama, with the words "PERUVIAN CONNECTION" in a bold, uppercase, sans-serif font below.

The very essence of Peruvian Connection is art and design. As such, we benefit enormously from wellsprings of creative energy such as the Kansas City Art Institute, Charlotte Street Foundation and now *The Kansas City Collection*, which foster the formidable artistic energy that emanates from Kansas City. We are pleased to be able to join other corporations in support of these talented, homegrown artists.

The Tradebot logo features a green triangle icon to the left of the word "TRADEBOT" in a bold, uppercase, sans-serif font.

Tradebot is pleased to have been an early supporter and partner of *The Kansas City Collection*.



THE ARTISTS



CAROL ANN CARTER

Dress Bag
2010
Printed on archival Schoellershammer # 10 Velvet Paper
17 x 22 inches



X'd Bundle
2005/6
Mixed Media Construction
10 x 15.75 x 4 inches

Carol Ann Carter is a storyteller who buries her stories deep within the fiber of her work. They appear to us slowly and merge together, back and forth and across the surfaces and inside of themselves. Working with fiber, pigment, scraps of paper, receipts, notes, zippers, pins and other accumulations of daily life, Carter embeds narrative in every nook and cranny of her art. By using disparate objects she has touched or that have been through the commerce of everyday living, Carter invests her art with their power and essence, telling stories that loop in and out of any set sequence or linear time. Carter's stories are akin to an abstract poetry that suggests an image or broad concept rather than a narrow, definitive idea.

Carter, who teaches at the University of Kansas, began her work in intaglio printmaking, but after traveling to Nigeria to study Hausa men's traditional textiles, she started to change her work. It began to pulse with more energy and movement, and she began to use those found objects that carry the weight of time. She notes that her work is generated by "notions of accumulation, reclamation, and regeneration of lost or forgotten cultural information."¹ By investing her art with various aspects of Nigerian men's embroidery and weaving, Carter builds on ideas about Africa, textiles, memory, experience and storytelling. Often nubby and

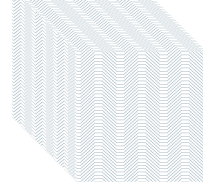
even hairy looking, her works appear worn and rubbed with oils from human hands as if they have been passed from person to person, carrying with them memories that accrue over time.

About her art Carter also says, "The objects and spaces I utilize, suggest the creative field in which I play my work. It is a field of Art and Design where I practice movement and exchange of elements across boundaries. I am motivated by the dialogues among materials, intelligence or disciplines."² Carter's works have an organic still-in-process look about them because of the dialogue she creates with the different media in each piece. They feel like they could become something else over time, and they underscore and capture the myriad and messy ways we move through our days with notes and things falling out of our pockets, or purses, or the other places we stash our mementos. Carter's pieces—she calls them "bundle paintings"—seem like talismans on which the bits and pieces of living accumulate to produce something that is unprocessed, raw and alive with the history of what has gone before and the possibilities of what lies ahead.

- Dana Self

¹ Lippard, Lucy. *Mixed Blessings: New Art in a Multicultural America*. NY: Pantheon Books (1990): 75.
² The University of Kansas School of the Arts, http://art.ku.edu/people/carter_carol_ann.shtml.

LEOPOLDO ESQUIVEL



bottom stair
2010
styrofoam, sheetrock mud, enamel underbody and artist oils
8 x 13 x 19 inches



Leo Esquivel states that he is “a painter at heart, whose canvases are meticulously carved facsimiles of lush pillows, mattresses and blankets.”¹ If so, then his work might be compared in spirit to paintings by the best illusionists and hyperrealists.

Like them, Esquivel’s works induce us to ask what truth is the “real” truth. The artist utilizes materials such as construction-grade Styrofoam, sheetrock mud, plaster, primer and oil paint to shape extraordinary facsimiles of pillows, blankets and mattresses. Beyond their remarkable surface resemblance to their models, these works encourage a deeper

exploration of issues such as how we interpret dreams, memories, desires and perceptions and construct narratives from them.

Two of Esquivel’s pillows feature reddish and yellowish stains that suggest blood. A list of what could cause such spots might include injury, post-surgical discharge, or a nosebleed. As outside observers, we might wonder if the imagined injury resulted from an accident, or from a fight. What would be a reason for surgery, and would the outcome suggest hope or despair? What could contribute to a nosebleed, and is it something innocuous such as hay fever, or something more sinister like high blood pressure?



untitled
2010
styrofoam, expanded metal lathe, setting type gypsum plaster, enamel underbody and artist oil
48 x 48 inches

For answers to such questions, one might turn to the imaginary individuals whose narratives play out upon these pillows, yet the replies would of course be subject to their perspectives. Who started the fictitious fight? Is high blood pressure really sinister if it leads one to lifelong improvements in diet and exercise?

In another work, *Proud Flesh*, a masculine hand is turned palm-upward to display a tattoo reading “Proud” in bold Gothic lettering. The meaning of the word in this example remains open to interpretation. “Proud” may refer to the bearer of this tattoo being proud of it, or perhaps proud of something else, such as some aspect of his identity. Another meaning of

proud is to slightly project from a surface, possibly referring to the puffiness of one’s skin after getting a tattoo.²

Esquivel’s sculptures present a facsimile of an object that refers to a dream, memory or perception, and consequently the definition of “real” in such works seems open to debate. Ultimately, the most appealing aspect of Esquivel’s art may be its suggestion that the artwork itself should be the “real” and central focus of our consideration instead of the object it mimics or the story it tells.

- James Martin

¹ Statement provided by the artist, March 2010.
² Interview with the artist, September 2006.

TANYA HARTMAN

*Prayer Paddle # 3
(To Accept Mortality)*
2003
wood, wire, oil paint,
hand stitching, and collage
11.5 x 6.75 x .75 inches



Front View

Back View

Tanya Hartman combines varieties of art forms such as literature, drawing, painting, weaving, and installation to create striking artworks that tell compelling stories.

Hartman's work seems to suggest that the fiction and nonfiction narratives we take in every day shape our perspectives and identities, and that once these stories have been internalized and reflected upon, the lines between facts and fantasies become blurred.

The artist often embeds stories from her own life into her work. Her ongoing series *What was Beautiful* centers on the question "What was beautiful today?" She utilizes 365 four-by-five inch paper squares and painstakingly stitches black and blue threads to represent lines on the paper. Each day's answer to this question has been typed and then cut out and collaged onto a square.

Hartman's choice of very labor-intensive and time-consuming method for *What was Beautiful* is purposeful. She states, "I have used stitching because the actual act of pushing a needle through thick paper requires both time and persistence. The activity itself became a metaphor for endurance and self-expression. Originally, I was using stitching as an embellishment or as a stand-in for language, but slowly the stitching, in combination with language, has come to represent time, and the tendency of time to act as a structure that contains narrative and memory." She notes further that the subject matter of this work is "time's slow passage and the significance or insignificance of each passing moment."¹

Other works seem closer to fiction. *Rhyming The Lines: I Wrote a Short Story* was inspired by a variety of stories: the murders of *Wall Street Journal* reporter Daniel Pearl and Fulbright Fellow Amy Biehl, and the fictional works *Lawns* by Mona Simpson and *The Poisonwood Bible* by Barbara Kingsolver. Hartman's short story draws elements from all of these stories; the plot revolves around an incestuous video and a woman named Nora Allyson who is murdered in the Congo.

The visual form of *Rhyming the Lines* supports and informs the text. The work was sized at 8.5 by 11 inches and embroidered with blue and red threads to suggest a child's writing tablet, a reminder of homework and school. According to the artist, "This evocation of childhood is one way that I can express to the viewer that my work is preoccupied with the factual and fictional forms in which memories appear."²

- James Martin



Rhyming The Lines (detail)
2003-2010
acrylic paint, collage and
stitching on paper
132 x 19 inches

DIANE HENK



"I don't want to give up too much in my art," Diane Henk says about her recent series of works on paper, which incorporate fragments of her poems. "I like to have some aspect that challenges the viewer, because I want to be challenged myself."

Henk graduated with a degree in painting from the Kansas City Art Institute in 1983, but her work is often sculptural or textured. In her 2001 installation *The Waiting Room* at the Mulvane Art Museum in Topeka, she painstakingly wrapped white canvas around 100 children's chairs arranged 10 across and 10 deep. It took her two years to create the entire piece. The end result was elegant, elegiac, and haunting.

She knew people would wonder: "Why are these chairs wrapped? Does the wrapping symbolize children's need for nurturing? Or are these chairs waiting for children and, if so, where are the children?" Her hope for this installation, she wrote, was to create "an atmosphere of solitude and order which grants each viewer the quiet respite necessary for examination and reflection."

It is just this response that is elicited by her poetry artworks.

In 2004, Henk wrote a number of poems about her memories growing up, many of them about her grandmother. She realized she could incorporate this text into her art.

Henk typically works in series. She took 10 poems and made them into a small book, which she will give to her granddaughter some day. Using those same poems, she visually transformed them on large-scale (42 x 32 inch) paper, creating multi-layers of mylar sheets, tape, book binding thread, and stenciling. The result is a palimpsest of layered letters that not only form words, but exist as shapes that move unexpectedly across, down, and underneath one another. The buried and criss-crossed nature of the text serves to reinforce the dreamy nature that is the stuff of memory itself. The reader's need to excavate the different layers also corresponds to the fractured sense of self conjured through the dredging up of past history.

"When I start the pieces, I have nothing planned," Henk explains. "I'm very process-oriented, and things just unfold . . . I draw lines on paper, tape over that, and then keep on going . . . These pieces are like a mystery, but nothing [in them] is an accident. It's all there . . ."

The element of time is then an important factor in Henk's art. Henk was born and raised in the Washington, D.C., area. At one point, she and her husband Matt, a commissioned officer with the Public U.S. Health Service, lived and worked in the Southwest. After becoming involved with the Navajo tribe, Henk says, "I came to admire their culture. After living with them, I never wore a watch again.

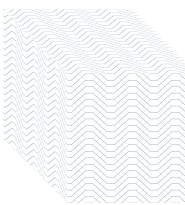
"I learned that art imitates life, and life is incomplete. We're always trying to tidy things up and they never are."

- Elisabeth Kirsch

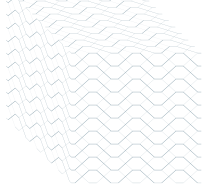
Porch Chair
2007
tape, graphite, colored pencil, thread on paper
42 x 30 inches



Be Still
2009
tape, graphite, colored pencil,
thread on paper
42 x 30 inches



DON KOTTMANN



Queen Country Young Lions
2009-2010
acrylic paint on raw canvas
71 x 72 inches

"I love the color of color," Don Kottmann says, standing in front of his assertive, vividly colored, large-scale abstract paintings. "Sometimes I think I'm interested in painting freedom itself."

Kottmann can be intense about his art, but he also jokes about it. "Each painting is like giving birth," he remarks; "when I worked on the *Sunspot* paintings (a major series of works on paper and canvas that incorporated variations of round abstract forms), I thought I gave birth to the circle."

Born in 1946, Kottmann grew up in St. Louis and received his BFA from the University of Kansas in 1968. As a three-year-old, Kottmann claims, he was already able to create still-life paintings using three-dimensional perspective. By the time he was an undergraduate, Kottmann was taking spray guns and wall rollers to large pieces of canvas laid out on the floor, producing abstract rivers of pulsating color that caught the eye of such notables as Henry Geldzahler, then curator of 20th-century art at the Metropolitan Museum of Art in New York City.

Geldzahler encouraged Kottmann to go to New York, but he had already been accepted in the MFA program at the University of Washington in Seattle. He subsequently taught there and at Washington University in St. Louis. In 1974 he was offered a full-time position teaching art in Canada at the Alberta College of Art in Calgary, and he moved there with his young family.

"I thought I'd only be there two years," Kottmann notes, "but it's a place with good values, and I had three kids then (James, John, and Jason) who liked it there." It also provides one of the environments, along with that of the U.S. Midwest, that most inspires him.

"The big sky and big space, the Rockies, Lake Louise with its cerulean blue, just overwhelm me," Kottmann says about his Canadian home. He finds it exhilarating to paint outdoors there and in the Kansas/Missouri region, and has actually constructed temporary painting "walls" outside where he installs his canvases and paints in all kinds of weather.

Kottmann worked full time at Alberta College until 2007; he now teaches one semester a year and travels back and forth between Calgary and his residence in Kansas City.

His art, both abstract and figurative, has been exhibited in Europe and throughout Canada and the United States. Although he won't analyze his work, Kottmann observes that "I often open up the center of my paintings and create a stage right and stage left; that allows for a gravity poured void that flows through the center."

"I don't want to get too caught up in what I'm painting," he insists. "I've developed a philosophy about my art . . . the realities of paint, color, support, and space keep me in touch with myself when I work. Be one in the moment of your life and let the painting be one with you."

- Elisabeth Kirsch



Bubble Sun
2009-2010
acrylic paint on raw canvas
73 x 72 inches

MICHAEL KRUEGER



Double Barrel
(from the series *Same Town*)
2007
colored pencil on paper
15 x 12 inches



Sea of Blue
2010
colored pencil on paper
27 x 44 inches

Michael Krueger earned his BFA from the University of South Dakota and his MFA from the University of Notre Dame. He lives in Lawrence where he teaches at the University of Kansas.

Michael Krueger's drawings blaze a trail through American history. A child of Generation X and an avid student and interpreter of contemporary popular culture, Krueger has a healthy sense of cynicism about societal constraints and expectations that leads him to question the histories we've been told. His colored pencil drawings are invested with the curiosity of an explorer, the amateur zeal of a revisionist historian, the imaginative wonder of a boy, and the patient hand of an artist.

Krueger's tableaux-like environments draw us into his explorations of periods of American history that embody notions of idealism, utopian possibilities, freedom, and lawlessness. These eras risk failure and collapse each in its own way. Whether peering into colonial America, the Wild West, or hippie communes, Krueger is deeply inquisitive about the

individuals and the collectives poised to create new or alternative worlds and the aftermath they leave behind. There is often an odd slippage present in the miniature, two-dimensional worlds Krueger envisions and creates, and this slippage leaves the viewer with the distinct feeling that all is not quite right. His brand of storytelling weaves disparate parts into anti-chronological narratives that create bends in time and conflate concepts, geographies, and cultural signifiers that the artist refers to as "simultaneous narratives" or a "strange all-histories-at-once" sort of narrative.

Look Out, the first in a series of drawings, places a disjointed cast of characters – including a group of colonial militia and a nude, free-loving woman, man, and child – into a landscape that might evoke the landscapes of the Hudson River School painters. Krueger combines these two histories, comparing the early American colonists with the hippie communes of the 1960s and '70s. An outcropping of land, rendered in great detail, overlooks an unknown, unseeable territory and a fantastical skyscape lends another layer of ambiguity, creating a

colorful backdrop of tinted, horizontal bands, interspersed with stars that could render the atmosphere one of dawn or of dusk.

Sea of Blue pushes even further into the realm of abstraction and ambiguity. Once again, a bright striated sky bumps up against a small parcel of land, maybe an island or the tip of a peninsula. Here, the land is adorned by one lone tree and plays host to a peculiar assemblage of objects. The objects, clearly man-made rather than natural occurrences, suggest the residue of inhabitants from another time. The source of these objects is ambiguous until the artist reveals the influence of abstract sculpture, including European modernism, Romanian folk art, and the curious structures made by members of the Drop Art commune that was founded outside Lawrence in the early 1960s.

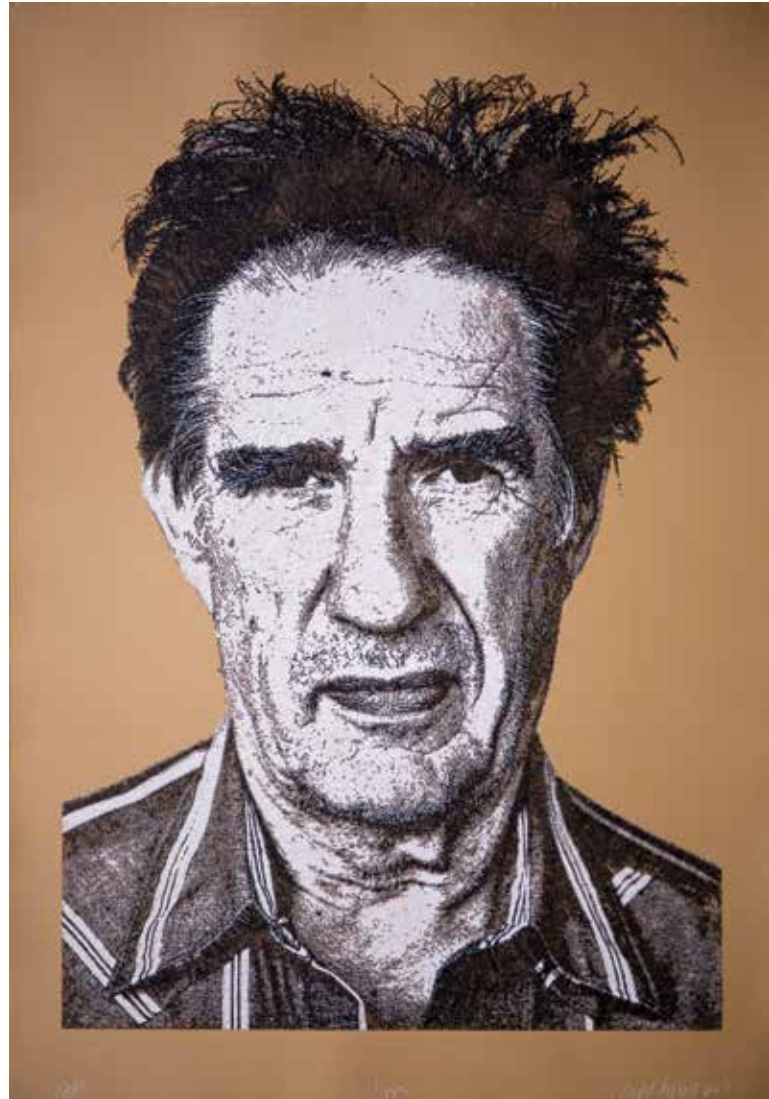
A series of signscapes, inspired by the tumultuous era of the 1960s and '70s, are politicized landscapes that incorporate the campaign slogans and activist agendas from

each generation since then. Krueger calls these undeveloped, desolate, and idea-based environments "sites of contestation," and he stakes their ground with a cacophonous multitude of voices, each a sign of its time and conveying the urgency of a particular moment when those viewpoints were held and expressed.

In all of these drawings, Krueger persuades us with his ability to synthesize a confluence of events, places, histories, and perspectives. Look closely and observe the oddities and incongruities. These idiosyncrasies make up the art of Michael Krueger. If the artist can teach us anything about looking at his work, it might be that we're best to view it with a full sense of humor intact and an openness to encounter a range of influences and perspectives. If we achieve this, we can enter into and be absorbed by the absurd, imaginary worlds that exist in Michael Krueger's drawings.

- Raechell Smith

MIKE LYON



Mike Lyon earned a BA from the University of Pennsylvania and a BFA from the Kansas City Art Institute. He lives in Kansas City.

Lyon describes himself as an experimenter, an artist, a scientist, and an engineer. He is also an art collector, an inventor, an entrepreneur, a musician, an athlete (he holds a fourth-degree black belt in Shotokan Karate), and a sensei (teaching karate at his downtown “dojo” for martial arts).

Prior to devoting himself full time to making art in 1992, Lyon was involved in his family’s business and the founder of a computer hardware and software design company that designed systems for automating production and manufacturing. While in business, he applied his curiosity, creativity, and talent for invention to design and implement systems for efficiency. Now, he translates his business acumen, knowledge of production, and ongoing exploration of new tools and technologies into his art making.

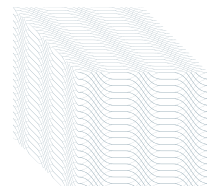
His love of Zen, Japanese art and culture is a constant source of inspiration. An impressive collection of ukiyo-e, Japanese woodblock prints, includes many so-called “big-head” portraits, or kubi-e, where the face is depicted from close range and fills the frame of the picture. Lyon has studied these works and Japanese woodblock printing technique, distilling elements into his own photo-realist figure studies and large-scale portraits of family members, friends, acquaintances, and even students.

At close range, Lyon’s images reveal a surprising surface made up of small parts and convey the artist’s fascination with both how an image is constructed and the multiple methods that can be used to create an image. Many of the methods used to create these images have been invented or largely adapted by Lyon from different applications. Portraits such as *Anthony*, *Annette*, *Peregrine*, and *Jim* begin with a digital photograph that is then converted into a format that can be read by a CNC (computer numerically controlled) router, with programs written by Lyon for precisely this purpose. The CNC’s plotter is custom-fitted with jigs, also designed and fabricated by the artist, to hold the ink pens, brushes or carving tools used to mark the surface of the paper or woodblock and create the image, either in a drawing or a print.

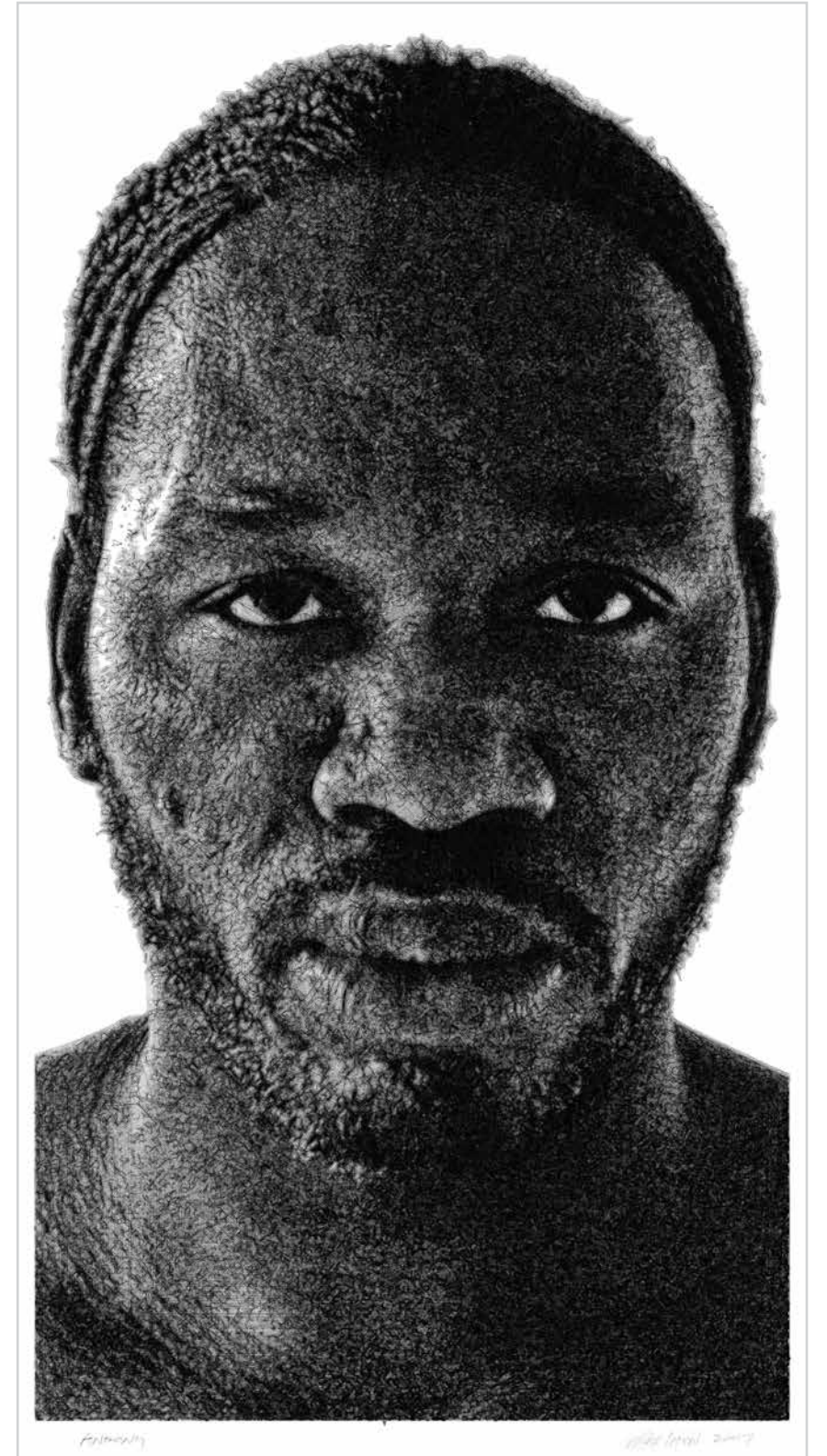
Lyon says he loves looking at people; their faces and expressions hold his interest. This is evident in his work, as is his ongoing exploration and invention of tools and techniques used for creating an image through drawing or printmaking. As you view and consider these portraits of Kansas Citians from all walks of life, greet them with an awareness and appreciation of the many years of study, experimentation, invention, and mark-making that bring them so vividly to life.

- Raechell Smith

Jim
2008
Lithograph from 7 plates on Rives BFK tan
43.25 x 30 inches



Anthony
2007
pen and ink drawing on Arches 300# hot press watercolor
83 x 45 inches



JUDITH BURNS McCREA

The Last Supper II
2004
oil on canvas
80 x 99.5 inches



In Judith McCrea's energetic paintings, vigorous brushstrokes pair with expressively painted figures to anchor the artist's investigations of gender identity, cultural customs, history, and spirituality.

By employing a gestural visual vocabulary and mixing it up with powerful and mystical female nudes, Judith McCrea reclaims the bold, loose application of paint for the feminist tradition. Throughout much of modern art history in the West, loosely applied gestural brushstrokes have been associated with larger-than-life male painters such as Jackson Pollock and Willem de Kooning, while women had been appreciated most in the role of muse or model. However, by the postmodern era female artists increasingly turned these traditional identities upside-down, as stated emphatically by Barbara Kruger's iconic 1983 work *We Won't Play Nature to Your Culture*.

McCrea's work compares favorably to this feminist tradition. In her painting *Earthbound*, a blood red and supine female nude floats with arms outstretched in a loosely painted ambiguous space. She somewhat resembles a crucified Jesus Christ, although she can also represent sex, according to the artist.¹ A horizontal door-like opening lies beneath the figure, and the Earth-like blue tones of the opening hint that the woman may be ascending or descending. Her large scale, bold color and ability to float all suggest goddess-like power, yet she remains outside of a specific time or culture.

The Gold Barge relates to McCrea's regular travel to Mexico and South America. The painting features an ocean scene in hues reminiscent of a sunset at sea, and a woman and child bathe in the foreground. Instead of representing a female in the tropics as part of the art historical tradition—an object for male appreciation, as in a Paul Gauguin painting, for example—McCrea's portrayal embraces the role of woman-as-mother.

The Last Supper I presents the femme fatale theme—woman as a dangerous seductress. A male figure embraces a nude female, only to be transformed into a skeleton. Viewing this work within the feminine-friendly context of McCrea's other paintings suggests an alternative identity for the femme fatale. Instead of considering her as unequivocally sinister, one could admire the supernatural power she possesses. Another level of gender investigation comes into play as a result of the artist basing the figures in *The Last Supper* on live models. McCrea notes, "Painting from the model is a reminder that the idea of human depicting human is, in itself, dramatic and implies a tangle of gender, cultural, and representational issues."²

- James Martin



The Last Supper I
2002
oil on canvas
80.5 x 99.5 inches

¹ Unpublished artist statement, March 2010.
² Unpublished artist statement, March 2010.

YOONMI NAM



Untitled
2010
Lithograph
18 x 22 inches

Yoonmi Nam's work is a conduit for examining her cultural history. Born and reared in South Korea, Yoonmi Nam currently teaches printmaking and drawing as an associate professor at the University of Kansas.

In Yoonmi Nam's work we experience the world in small fragments. Bits of trees, birds, buildings, water, and land all seem adrift, caught in a small moment of time. That fragmentation represents the way we may perceive the world in which we live. Living bodies and personal encounters are often replaced by web-based text and images. Actual face-to-face conversations and physical gestures become increasingly foreign to us. On some days small isolated moments are all that we may encounter of the actual physical world outside of our offices and away from our screens and smart phones. That fragmentary experience of the world sits easily—or uneasily as the case may be—with how Yoonmi Nam experiences living in a place that is not her country of origin.

A longing for both the mythical and real home of memory and experience often pervades the work of transnational artists who experience their lives through displacement and transience. Living between two cultures, perhaps never feeling fully belonging to either, may leave immigrants feeling alienated from not only their country of origin but also from their new culture. Basing her work on traditional Asian art—Yoonmi Nam has studied in

Japan and has a keen enthusiasm for traditional Chinese painting—she discerns her cross-cultural experience through her work. The floating and illusive qualities of her images that barely seem anchored to the paper underscore ideas of displacement.

In her woodblock prints, lithographs, and Sumi ink on paper drawings, things often seem to fall apart. Small buildings of indeterminate use are broken as wood peels off of their facades. In some images structures seem either half finished or half demolished. It is almost impossible to know what stage the structure is in. We only know it is a fragment, pieces of itself barely held together. Stairs lead nowhere, or wood planks are waiting for someone to use them.

Yoonmi Nam provides no answers in her work; rather she suggests the confusing feeling of time having passed or stood still or something in between. And while the images have minimal color and line and are often very small on the expanse of white paper, they suggest a quiet, contemplative quality, as if we have missed something we needed to see or know, or we have come upon a situation just a little too late, or maybe years too late. For Yoonmi Nam the in-between physical and conceptual places, such as between Asia and America, are the ones she lives in and in which she interprets her life.

- Dana Self



Untitled
2008
Lithograph
25 x 19 inches

JOHN OCHS



Over a Kansas Sky
2010
shellac on panel
48 x 48 inches

John Ochs has become well known for large, colorful paintings that strike an impressive balance between control and chance.

The Kansas City-based artist paints in an improvisational manner, creating permutations and combinations of forms and colors as a work progresses. He states, "The challenge comes in many forms, particularly in not knowing exactly where a work is going to go. This is not to say I don't have control or knowledge of the medium and that it is random or chance of the automatic but that I let the medium create a dialogue with me. This dialogue is the response and physical reaction from my intuition."¹

A recent series of works features sections that can be viewed along a continuum of control: carefully delineated circular forms and concentric rings; meandering loops that seem to take on their own direction; and pools and drips of paint all but random in size and shape.

There may be a spiritual element to these paintings. Ochs has said that he was inspired by José Clemente Orozco's mural *Man of Fire* in the Hospicio Cabañas in Guadalajara, Mexico.



Ticking Time
2009
shellac on panel
48 x 48 inches

This mural appears in a dome, and Ochs has emulated its circular and rounded shapes, among other visual elements. According to one writer, this series is also "part of an abstract debate between Orozco's secular notion of putting man at the pinnacle and Ochs' religious desire to put God there instead."² In this context, the intuitive, chance-like and less-controlled appearing passages in Ochs' paintings perhaps can be seen as divinely guided.

Other art historical traditions reveal more rich layers to be found in Ochs' work. The circular format and fan-like sections of *Over a Kansas Sky* and *Ticking Time* bring to mind the early 20th-century color experiments of Robert and Sonia Delaunay. His paint drips and looping lines evoke Abstract Expressionist painters such as Jackson Pollock, but also later masters of abstraction such as Brice Marden and Terry Winters. Ochs uses enamel to form pools of color, recalling the stained canvases of modern icons Helen Frankenthaler and Morris Louis. As Ochs' enamel solidifies and dries, fine cracks appear, bringing to mind the craquelure that can be found in a multitude of Old Master paintings, while the artist's penchant for blues and greens suggests celadon-glazed vessels from the Far East.

- James Martin

ANNE AUSTIN PEARCE

Kiss
2010
ink, acrylic, pencil on paper
40 x 30 inches



Anne Austin Pearce studied at the Kansas City Art Institute and Brighton Polytechnic (UK) before she earned a BFA from the University of Kansas and an MFA from James Madison University. She lives in Kansas City, where she teaches at Rockhurst University.

Chances are that much of what you have felt, or imagined, or thought, remembered, feared, or heard has been intuitively translated by Anne Austin Pearce, rendered with ink, watercolor, and colored pencil into peculiar and intensely expressive drawings. While her primary motif in these drawings is the exposed and vulnerable human figure, it is the full spectrum of the human condition which she studies with the focused discipline of an anthropologist and seeks to capture and convey with her skills as an artist and a depth of compassion, curiosity, and empathy that is far too otherworldly to seem normal in today's world.

The drawings are energized by a tension that separates and joins passages that are representational and passages that are abstract. Pearce slips easily into a lineage of artists who have pulled from the powers of representational imagery to convey meaning and depict tangible objects and have also pushed into the deep, mysterious sensorium of abstraction to incorporate the more invisible, intangible realms of human emotion into their work.

In fact, Pearce's work bears a stronger artistic and emotional kinship to the pre-Modernist work of symbolist painter Gustav Klimt, whose sinuous, illusionistic figures exist in a groundless swirl of patterns and color, or to the expressionist painter Oskar Kokoschka, whose double portrait of himself and his lover, Alma Mahler (known as *The Tempest* or *The Bride of the Wind*, 1914), does more to capture the disorienting, nearly violent swirl and roar of passion than any other work of art.

Pearce's figures are recognizable, although their features and limbs are exaggerated, distorted, or caught up in a profound state of transformation. She is less interested in creating an illusionistic likeness than she is in revealing through marks the essence of experience, all that makes us human, and all that makes our existence fleeting and ultimately ephemeral. These drawings can seem familiar and comforting while simultaneously causing a flinching unease for the viewer.

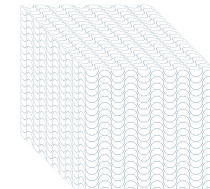
Her drawings are grouped in series, such as *Saucy*, *Humours*, *Rhetorical Black Hole*, that visually explore conceptual and complex facets of human thought, experience, and interaction. For example, a drawing that explores the dynamic between two individuals might attempt to map the topography of a remembered conversation, capturing the quality of light in the room, the timber of one's voice, the moment when there is perfect alignment, the moments of discord and render them through color, line, pattern, and translucency. Another drawing of a mother and child might wish to convey the anticipation of loss, the accompanying weight of inheritance and knowledge transferred. In a more recent series of double portraits, Pearce observes her subjects, penetrates them further through questioning, and creates a layering of marks that will reflect qualities of both the outer and the inner being.

At its core, Pearce's work is a compassionate, meditative, and ongoing consideration and contemplation of humanity, interconnections, and contemporary life. And, for Pearce, the act and art of drawing is a place of trust, quiet, and release. It is a place, like a destination, where all distractions fall away and a moment of clarity can be given a shape.

- Raechell Smith



We Are
2010
ink, acrylic, pencil on paper
30 x 31 inches



DEBRA M SMITH

For more than 20 years, textiles have been part of Debra Smith's working life. She has a BFA (1993) from the Kansas City Art Institute, lived in Brooklyn for a decade, and received an Associate Degree (2002) in Applied Science from The Fashion Institute of Technology.

Working with vintage textiles, Smith produces panels of graphic abstractions. Using primarily, but not exclusively, reds, blacks and linen-colored bits of material, Smith stitches together compositions that while abstract are not simply exercises in geometry and spatial relationships. Smith's fabrics are antique kimono linings and other garments that transmit poetry. Where they came from, what they were used for, and who might have worn them invoke multiple histories. Ultimately the stories of clothing and the bodies who wore them emerge from Smith's work.

Garments suggest the body or its absence. That Smith uses the lining of vintage kimonos suggests intimate ways that the inside of a garment touches our body. While the outside of a garment presents an image to the world of who we might be or the image we want to project that day, the inside of a garment—how it touches our body, moves with our body, heats or cools our body—is a private story. By choosing the lining of a kimono, Smith not only makes a deliberate choice about the pattern, color, and tooth of the fabric, but also makes an inadvertent choice about the history of that particular piece of fabric. We may wonder what happened to that body and to that garment. What journey did the garment take over time, what might it have meant to its owner? Smith's work plays with the various meanings of clothing, gender, bodies, and outer and inner, public and private.

Red, which is a predominant color in Smith's work, is also the principal color of the lining of



Allowing To Be #1
2010
pieced vintage silk
26 x 21 inches



Allowing To Be #3
2010
pieced vintage silk
26 x 21 inches

men's kimonos. Smith's work then carries not only the history of textiles but also becomes gendered. Despite sewing's connection to domesticity and "women's work" Smith's textile pieces are shored up by the masculinity implicit in the fact that the kimonos were men's garments.

In her recent work, completed during a residency in Roswell, NM, Smith has added more color to the works. In the series *Release of Time*, Smith augments her traditional reds and buff-colored linen with dark indigo fabric and small patches of patterned fabric. These areas are dense with movement and activity. Using much smaller pieces of fabric, Smith creates sections of color and movement that are different from her previous work, which is less active with larger swatches of fabric blocks.

Debra Smith's deconstruction of clothing may suggest a poetic dismantling of meaning. She breaks down the notion of what a garment may mean and shows us that meaning is discontinuous over time. What a garment meant when it was new and whole is different from what the fragments of that garment mean today. For Smith they carry the narratives of the people who wore them, they stand in for the absent body, and they become blocks of color and form with which to create a visual textile poetry.

- Dana Self

AARON STORCK



Party Skull with T.P. and Sodas
2010
archival digital print on paper
30 x 30 inches

Lawrence artist Aaron Storck works at the junction of his artistic processes which include installation, performance, photography, painting, and printmaking, to name a few. He also makes acrylic paint and archival ink jet collages mounted on canvas, which are a documentation of sorts, of the installations. The images are chaotic and strangely mesmerizing. Storck combines piles of lumber, garbage, foliage, and stuff you might find piled in your basement and then treats them as if they are beautiful still lifes. A candelabra emerges from what looks like a pile of lumber and greenery. A decorated skull could be either trash or treasure. A dirty toilet comes into focus to distract the eye from the gorgeous pink flowers on the other side of the heap. Storck pays keen attention to the intense colors, textures, and details of each object.

Trained as a printmaker, with a BFA in printmaking from the University of Kansas, Storck works from his own physical installations. In his installations/performance he has stir-fried various objects in a wok, and he has dressed as a wizard and served visitors actual food. Storck's process includes photographing his complex installations, manipulating those images in the computer, and then collaging them onto the canvas that he can rework with acrylic paint. His work suggests the installation practice of Swiss artist Thomas Hirschhorn whose installations often focus on abundance, consumerism, extreme excess, and over-stimulation. While not steeped in the theoretical discourse practiced by Hirschhorn, the interconnectedness of Storck's artistic practice allows him to examine visual and physical disarray from multiple perspectives.

In his new work Storck presses further into the intersections of installation, video, sound, photography, printmaking, and digital manipulation by producing prints from these crossovers. Storck writes, "These prints represent a completion of a cycle in a process. They also represent possibilities allowed by technology today—and a THOROUGH blurring of lines between photography, painting and printmaking".¹ Storck photographs the paintings (which already incorporate photography and printmaking) and then digitally alters them. Working the surface of those prints, he adds the final layer to the prints.

The paintings' and prints' beauty is a strange paradox compared with the decided lack of beauty in Storck's installations, which are messy and overwhelming. By contrast the paintings/prints are lovingly and meticulously detailed. They have the visual opulence of 17th-century Dutch still-life paintings that illustrated the rising wealth of Dutch society and its ability to not only afford opulence but also pay an artist to make it visible. Storck seems to suggest that our love of material and financial gain, which has put the economy in a downward trajectory, represents a culture of extravagant excess. Like those Dutch painters, he has, with great beauty, exposed our overindulgences.

- Dana Self



Fiesta Sticks with Night Windows
2010
archival digital print on paper
30 x 30 inches

¹ Artist email, 5/1/2010.

HONG CHUN ZHANG



Hazard
2008
oil on canvas
30 x 40 inches

Lawrence artist Hong Chun Zhang examines the quotidian elements of life, often to amusing effect. In her latest series Hairy Objects, Hong Zhang studies hair. Symbol of class, culture, ethnicity, gender, and economic status, hair and its history tell multiple stories. Hair on your head can be luxurious and sexy; hair on the soap or in your soup is disgusting and abject. How we represent and respond to hair and its imagery has a long history.

In the 19th century hair was used in ritualized mourning to represent our deceased beloveds. Victorians fashioned hair jewelry and hair pictures with hair from their departed loved ones. Watch fobs, bracelets, brooches, and hair twisted and knotted into intricate patterns signified those who had passed. These fetishized objects gave our mourning a focal point, a place to go. Hair was perfect for mourning imagery because unlike the fragile body, it does not deteriorate. Hair and its multiple meanings continue to fascinate artists.

In her Hairy Objects drawing series, Hong Chun Zhang replaces ordinary things with hair. Hair replaces toilet paper rolls, water pouring from a fountain, and toothpaste squeezing out of the tube, among other things. Zhang executes these graphite drawings with a delicate hand; they are seductive for the very reason they are repulsive and often funny.

Instead of seeking to unify those opposites, Zhang balances these ideas within the drawings. Through them she suggests the inherent dualities about hair and also about life: that it can be humorous and disgusting.

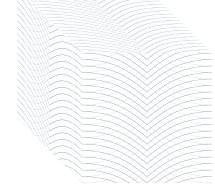
Like many transnational artists, Hong Chun Zhang works to create her art in the interstices between her country of origin, China, and her adopted country. Straddling countries and traditions, artists like Hong Chun Zhang often seek to, if not unify dualities, then to portray them simultaneously.

In the series Long Hair, Hong Chun Zhang creates 8-foot high scroll paintings of long black hair, which are portraits of herself and her twin sister. Like those Victorian artists, Hong Chun Zhang portrays the body through imagery of hair. These monumental hair drawings are stand-ins for the sisters who are visually defined by one of the characteristics that identify them as Asian: their luxurious black hair. Zhang understands the various meanings that hair implies. The hair on our bodies is both public and private, revealing our most outgoing and our most intimate selves. Through its dualities and multiplicities Hong Chun Zhang reinterprets her life as an Asian in Middle America striving to balance both histories.

- Dana Self

Clog
2008
oil on canvas
30 x 40 inches





BRIAN ZIMMERMAN

Brian Zimmerman draws from the traditions of Minimalism, Performance Art, and graphic design to create provocative and whimsical interactive sculptures and related documentary photographs.

In the work *Prompt 1*, Zimmerman's austerity and clean design sense recalls much Minimalist sculpture. Unlike Minimalism and its frequent preference for pure aesthetics over recognizable subject matters, however, Zimmerman seeks to muddy the waters of art by engaging the viewer in an interactive experience à la Performance Art. *Prompt 1* spells out the word "Honestly," including a comma, as if to suggest the first word of an utterance, conversation, or internal dialogue. The work can engage a variety of viewers by being moved from site to site; it has appeared in Kansas City's Loose Park and near I-435 in Kansas City, Kansas.

Prompt 1 encourages potentially infinite types of reactions. Accordingly, it recalls developments of the postmodern era in which the meaning of a work of art is determined by its viewers and by the context in which it is viewed, rather than being defined by the artist during the process of creation.¹

Breathe triggers a more specific response. Using an electric clock in which numbers flip over with the passing of each minute, Zimmerman substituted letters that slowly spell out the

word "Breathe." The artist states that he attempts "to test patience and remind one to breathe."² The slowly evolving nature of the work also brings to mind the importance of conscious breathing to Buddhist meditation practices, as seen in works such as Thich Nhat Hanh's *Breathe! You are Alive*; a translation of the Buddhist *Sutra on the Full Awareness of Breathing*.

Zimmerman's most comprehensive statement of his interests may be *In Parenthesis*, his 2008 public art commission for Kansas City's Avenue of the Arts. This large-scale sculpture was comprised of two white and minimal-looking parenthesis-shaped forms with chairs. The work created a cup-like, enclosed space for two people to have an intimate conversation in the middle of the city.

Recently the artist has focused on exploiting the potential of his documentary photographs to achieve his creative goals. Like performance artists before him, Zimmerman has conceived of these photographs as works of art in their own right. Since they are editioned multiples, these images have the potential of being seen in venues other than the location of the original work, thereby provoking viewer reactions long after the sculpture ceases to exist.

- James Martin



Breathe
2010
plastic, metal, motor, vinyl
6 x 5.5 x 3.5 inches



Prompt 1
2009
archival digital print
21.5 x 16 inches

¹ See, for example, Roland Barthes' seminal essay "Death of the Author," first published in 1967 and available online at <http://www.ubu.com/asp/asp5and6/threeEssays.html#barthes>.
² Unpublished artist statement, March 2010.



ARTISTS' BIOGRAPHIES



CAROL ANN CARTER [b. 1947]

EDUCATION

1974 MFA, The University of Notre Dame, Notre Dame, Indiana

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2011 Upcoming Exhibitions
Traces, International Group Invitational, Gregg Museum, Raleigh, NC
Threading Body and Space, Solo Multimedia Exhibition, Topeka & Shawnee Public Library, Topeka, KS
Tracing Threads, Solo Multimedia Installation, G. R. N'Namdi Gallery, Chicago, IL
- 2009 *Body/Objekte*, Gallerie Werkstatt Caroline Ruegge, Luebeck, Germany

SELECTED GROUP EXHIBITIONS

- 2009 *Working Recovery: Reflected Visions of Healing*, Lawrence Arts Center, Lawrence, KS
2008 *Time and Space*, G.R. N'Namdi Gallery, New York, NY, July 10-Aug 22
2008-10 *Re-Imagining the Distaff Toolkit*, Travels to VT, MA, OK, VA, OH, NJ
2005-9 *Art Chicago* (G.R. N'Namdi Gallery), Navy Pier/Merch.' Mart, Chicago, IL
2008 *SOFA International* (Sculpture, Objects, Functional Art), Navy Pier, Chicago

SELECTED PROJECTS AND HONORS

- 2010 Featured Artist for Lawrence Arts Center 30th Annual Art Auction, Lawrence, KS
2009 Curated exhibition *Working Recovery: Reflected Visions of Healing* for conference, *The Sky Begins at Your Feet*, Lawrence Arts Center, Lawrence, KS Oct. 17-18,
2008 Kansas Art Commission/NEA Individual Artist Master Fellowship
KU Faculty Speaker for the Hall Center for the Humanities Lecture Series

SELECTED PUBLIC COLLECTIONS

Indianapolis Museum of Art, Indianapolis, IN
Snite Museum, University of Notre Dame, Notre Dame, IN
Las Vegas Museum, Las Vegas, NV
South Bend Regional Museum, South Bend, IN
The University of Michigan, Ann Arbor, MI

SELECTED PUBLICATIONS

- 2009 Lubecker Stadtzeitung, June 6
2008 Selections from The N'Namdi Collection, catalogue
2006 Lawrence Magazine. Carter Profile, Aug edition
Chicago Reader, Feb. 17, page 26, Fred Camper, *Patching Things Up*
2005 Lisa Farrington, *Creating Their Own Image: The History of African-American Women Artists*, Oxford University Press



LEOPOLDO ESQUIVEL [b. 1972]

EDUCATION

2009 BFA, Printmaking, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2002 *Pillow talk*, Fahrenheit Gallery, KC, MO (solo show)

SELECTED GROUP EXHIBITIONS

- 2010 *Domestic Discomforts*, UMKC Gallery of Art, KC, MO, Curator: Kati Toivanen
2007 *Carrousel*, The Paragraph, KC, MO, Curator: Hesse McGraw
2006 *I-70 Series*, The Cecille R. Hunt Gallery St. Louis, MO (group show), Curators: Dana Turkovic and John Watson
2004 *Born Again! Modern Madonnas and Contemporary Christs*, Greenlease Gallery, KC, MO
2004 *Decentralizing the Center*, The Bank, KC, MO, Curator: Ryuta Nakajima
2003 *Charlotte Street Foundation Show*, H&R Block Art Space, KC, MO (group show), Curator: Heather Lustfeldt
2003 *Indelible*, The Green Door Gallery, KC, MO (group show), Curator: Rene Lafretitte

SELECTED PUBLICATIONS

- 2010 Malewski, Nick *The Comforts and Terrors of Home* KC Star FYI Preview, Mar 18, pg25
2004 Wykoff, Matt *Heaven's Gate Between Thought and Prayer, Born Again...* March issue



TANYA HARTMAN [b. 1965]

EDUCATION

- 1994 MFA, Painting, Yale University School of Art, New Haven, CT
Areas of Concentration: painting and intaglio.
- 1987 BFA, Painting, Rhode Island School of Design, Providence, Rhode Island
Areas of Concentration: painting and intaglio.

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2011 January 1-February 2, Lawrence Art Center, Lawrence, KS, *Reliquary*
- 2010 January 1-February 27, Sherry Leedy Contemporary Art, Kansas City, MO, *Rhyming The Lines*
- 2003 January 28-February 22, A.I.R. Gallery, New York, NY *What Was Beautiful*
- 2002 October 3-October 26, ARC Gallery, Chicago, IL: *Bedtime Stories*
- 2002 January 29-February 23, A.I.R. Gallery, New York, NY: *Reliquary 1-14*

SELECTED GROUP EXHIBITIONS

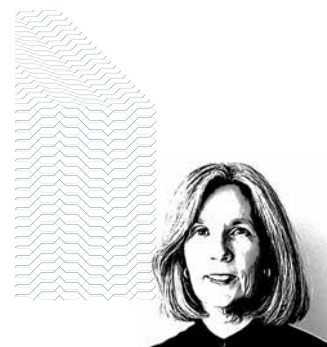
- 2009 July 8-September 12, The Center for Book Arts, New York, NY, *Threads: Interweaving Text(r)al Meaning*
- 2007 April 21-June 10, The Albrecht-Kemper Museum of Art, St. Joseph, MO: *Material Matters*
- 2004 February 7-April 4, Spencer Museum of Art, Lawrence, KS, *Conflicting Memories*
- 2003 June-August, Arrowmont School of Art, Gatlinburg, TN: *Summer Faculty Invitational*

SELECTED PROJECTS AND HONORS

- 2010 July-August, Cross Cultural Collaborative: monthlong residency in Nungua, Ghana (a suburb of Accra) awarded.
- 2010 May, Center for Teaching Excellence, University of Kansas: each year, one member of the faculty from each department is honored for outstanding teaching at an undergraduate level.
- 2010 April, Lighton International Artists Exchange Program: Monetary grant received in support of research trip to Nungua, Ghana in July-August 2010.
- 2010 March, *The Kansas City Collection*: Chosen for inclusion in the *The Kansas City Collection*, an established collection with catalogue and essay about creative research.
- 2009, 2003, 1999 Summer, Graduate Faculty Research Award: stipend awarded each year to members of the graduate faculty at the University of Kansas for pursuit of creative work.

SELECTED PUBLICATIONS

- 2010 January 27, *Kansas City Star*, *Two Shows at Sherry Leedy's Combine Images and Text* authored by Blair Shulman
- 2010 January 23, *Review Magazine*, *Piecework Memories: Tanya Hartman* authored by Steve Brisendine
- 2010 January 19, *Pitch*, *At Sherry Leedy, Cindy Kane and Tanya Hartman slice into notebooks* authored by Chris Pacham
- 2009 November, *Responsible Scholarship, The Stories of Others: Art, Hypnosis and Visual Memoir* authored by Tanya Hartman, Lawrence, KS: University of Kansas, Office of Research and Graduate Studies.



DIANE HENK [b. 1948]

EDUCATION

- 1983 BFA, Painting, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2009 Upper Iowa University, Fayette, IA (Solo)
- 2006 Jenkins Building Window Installation, Kansas City, MO (Solo)
- 2002 Emporia Arts Council, Emporia, Kansas (Solo)
- 2001 Mulvane Art Museum, Washburn University, Topeka, KS (Two Person)
- 1998 ACME Arts, Columbus, OH (Solo)
- 1996 Bethany College, Lindsborg, KS (Solo)
- 1995 A.R.C. "Raw Space" Gallery, Chicago, IL (Solo)
- 1994 University of Missouri-Columbia, Artist-In-Residence, Columbia, MO (Solo)
- 1993 C.A.G.E., Cincinnati, OH (Solo)
- 1992 Kansas City Artists Coalition, Kansas City, MO (Solo)
- 1989 Massman Gallery, Rockhurst College, Kansas City, MO (Solo)

SELECTED GROUP EXHIBITIONS

- 2009 La Esquina-Urban Culture Project Exhibition, *Happy Tree Friends*, Kansas City, MO
- 2009 Moberg Gallery, Des Moines, IA, Works on Paper Exhibit
- 2009 Contemporary Art Museum-St. Louis, MO
- 2008 Kansas City Flatfiles-Salon Wall Exhibit, H&R Block Art Space, Kansas City, MO
- 2006 Opening the Vault Sioux City, Art Center, Sioux City, Iowa
- 2005 Kansas City Flatfiles-Salon Wall Exhibit, H&R Block Art Space, Kansas City, MO
- 2002 John Michael Kohler Art Center, Sheboygan, WI
- 1993 Salina Art Center Invitational, Salina, KS
- 1992 University of Kansas, Art and Design Department, Lawrence, 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

- 2009 Self, Dana, *Made in the Shade*, *Pitch Magazine*, Vol 28 page 23
- 2002 Holcomb, Kim, *The Waiting Room*, Friday Feb 15 *The Gazette* (Emporia, KS)
- 2001 Blankenship, Bill, *Installations*, Sunday Feb 25, *The Topeka Capital Journal*
- 2001 Kirsch, Elizabeth, *Uncovering the Unframed*, Sunday Feb 11, *The Kansas City Star*
- 1998 Jennings, Holly, *Diane Henk's 12 Wrapped Forms*, Nov-Dec, *Dialogue Magazine* page 17
- 1993 Self, Dana, *Juror's Choice*, *Forum Magazine*, Vol 18, page 4
- 1992 Thorson, Alice, *Artists of Diverse Styles and Visions*, Sunday Dec 13, *The Kansas City Star*
- 1989 Hoffman, Donald, *A Wild Fierce Abstraction*, Sunday, *The Kansas City Star*
- 1988 Bachman, Donna, *Reviews Midwest/Missouri*, March, *New Art Examiner*, Vol 15, Number 7



DON KOTTMANN [b. 1946]

EDUCATION

- 1970 MFA, University of Washington, Seattle, Washington
- 1968 BFA, University of Kansas, Lawrence, Kansas

SELECTED SOLO EXHIBITIONS

- 2010 *Here & Now*, Niza Knoll Gallery, Denver, Colorado
- 2010 *Kottmann Paintings*, BNIM, Power & Light, Kansas City, Missouri
- 2007 *Forming Community*, National Gallery of Saskatchewan, Canora, Saskatchewan
- 2004 *Don Kottmann: Painting through Transition*, Art Gallery of Calgary, AB
- 2002 *Kottmann: Black and White Paintings*, CUBE Gallery, Calgary, AB
- 2000 *SUNSPOTS*, New Gallery, Calgary, AB
- 1992 *Diary Paintings*, New Zones Gallery, Calgary, AB
- 1991 *Unrecognizable Locations*, Paul Kuhn Gallery, Calgary, AB

SELECTED GROUP EXHIBITIONS

- 2007 *Hit or Miss: An Exhibition of Contemporary Drawing*, Triangle Gallery, Calgary, Alberta
- 2007 *Abstraction*, Keystone Gallery, Art Central, Calgary, AB
- 2004 *SUN SPOTS: Centers of Attention, Clusters of Continuum*, Dolphin Gallery, Kansas City, Missouri
- 2002 *Indemnity: Intimate Efforts Made Dear*, eight artists, Calgary, AB
- 1999 *Salon*, Clarence Block, Calgary, AB
- 1995 *Kottmann, Halliday, Cutshaw*, curated by Sebastian Yoon, Seoul Gallery, Calgary, AB

PROJECTS/INTERVIEWS/LECTURES

- 2010 *Here & Now*, Painting Talk, Denver, Colorado
- 2002 Cultural Exchange to China, Lectures at Beijing, Xi'an, and Shanghai Art Academies
- 2000 Interview, A-Channel TV on occasion of solo exhibition, *Don Kottmann: Sun Spots*
- 1999 Visiting Artist Lecture Series *Don Kottmann* and MFA Critiques, Nickel Gallery, Masters Studios, University of Calgary, Calgary, AB

SELECTED PUBLICATIONS

- 2004 Self, Dana, *Sunspots*, *Pitch*
- 2004 Burroughs, Alex, *Sunspots*, *Fast Forward*
- 1996 Garneau, David, *Riding the Comet*, *Fast Forward*



MICHAEL KRUEGER [b. 1967]

EDUCATION

- 1993 MFA, Printmaking, University of Notre Dame, Notre Dame, IN
- 1990 BFA, Printmaking, University of South Dakota, Vermillion, SD,

SELECTED SOLO EXHIBITIONS

- 2009 *Endless Colony*, Steven Zevitas Gallery, Boston, MA
- 2008 *Gum*, Space 204, Vanderbilt University, Nashville, TN
- 2007 *Peace in the Valley*, Sunday, New York, NY
- 2006 *Michael Krueger, Works on Paper*, Steven Zevitas Gallery, Boston, MA

SELECTED GROUP EXHIBITIONS

- 2010 *Three Americans, Randy Bolton, Michael Krueger & John Schulz*, Glasgow Print Studio, Glasgow, Scotland, UK
- Zipor, Ziporium, Ziporra*, Galerie Lichtpunkt, Ambacher Contemporary, Munich, Germany
- 2009 *One Every Day*, Project Space, Elizabeth Foundation for the Arts, New York, NY
- Happy Tree Friends (or standing: tree as agent, index, objects of desire)*, Urban Culture Project & Charlotte Street Foundation, La Esquina Gallery, Kansas City, MO
- 2008 *NEW PRINTS 2008 / Summer Artists' Commentary*, International Print Center New York (Chelsea), New York, NY
- Sex, Drugs & Rock & Roll*, Steven Zevitas Gallery, Boston, MA

SELECTED AWARDS

- 2009 Resident Artists Program Honorary Fellowship, Djerassi Resident Artist Program, Woodside, CA
- 2008 Mid-Career Artist Fellowship, Kansas Arts Commission, Topeka, KS
- 2007 Guest Master Printmaker Fellowship, Robert Blackburn Printmaking Workshop, New York, NY
- Lighton International Artists' Exchange Program, Kansas City, MO

SELECTED COLLECTIONS

- Boston Museum of Fine Arts, Boston, MA
- Centre for Fine Print Research, University of West England, Bristol, UK
- Fogg Museum, Harvard University, Cambridge, MA
- Hallmark, Kansas City, MO
- Monticello, Thomas Jefferson Estate, Charlottesville, VA
- Museum of Art, Rhode Island School of Design, Providence, RI
- Nelson-Atkins Museum of Art, Kansas City, MO
- New York Public Library, New York, NY
- Progressive Insurance, Cleveland, OH
- Spencer Museum of Art, University of Kansas, Lawrence, KS

SELECTED PUBLICATIONS

- 2009 *Happy Tree Friends (or standing: tree as agent, index, objects of desire)*, Urban Culture Project & Charlotte Street Foundation, La Esquina Gallery, Kansas City, MO – Exhibition Catalog
- 2008 *Art On Paper*, *5th Annual Prints in Review*, Vol. 13, No. 2, November – December 2008
- 2007 *NY Arts Magazine*, *American Visions - How The West Was Won, Optioned, And Turned Into A Huge Summer Blockbuster*, Artist Profile, January – February 2007



MIKE LYON [b. 1951]

EDUCATION

- 1975 BFA, Painting, Kansas City Art Institute, Kansas City, MO
- 1973 BA, Architecture & Fine Arts, University of Pennsylvania, Philadelphia, PA

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2010 Mar 5-26, *Mike Lyon: Paintings, Drawings, Prints*, Pool Art Center Gallery at Drury University, Springfield, MO
- 2009 Apr 17-July 18, *Figuring it out: prints and drawings by Mike Lyon*, Beach Museum of Art, Manhattan, KS
- 2006 Sep 1-30, *Mike Lyon: Large Scale Drawings and Woodblock Prints*, Sherry Leedy Contemporary Art, Kansas City, MO
- 2004 Oct 18-31, *Mike Lyon: My Life (woodblock prints)*, Gallery EZOSHI, Kyoto Japan

SELECTED GROUP EXHIBITIONS

- 2009 *Interchange*, Kemper Museum of Contemporary Art, Kansas City, MO
- 2008 *Selected Works from the Permanent Collection*, Daum Museum of Contemporary Art, Sedalia, MO
- 2008 *Selected Works from the Permanent Collection*, Kemper Museum of Contemporary Art, Kansas City, MO
- 2007 *Backstage Pass*, Kemper Museum of Contemporary Art, Kansas City, MO
- 2007 *International Artists' Exhibition*, Centro per le Arti Contemporanee DEDALO, Pescara, Italy
- 2007 *Art Chicago*, Chicago, IL
- 2006 *Print Exhibition*, Katonah Museum of Art, Katonah, NY
- 2006 *Only Relief at the Ink Shop*, Ithaca, NY
- 2005 *Puzzle Print*, New York Public Library - Donnell Library Center W.53 St. New York, NY
- 2005 *McNeese Works on Paper Exhibition* (purchase award - catalog cover) Abercrombie Gallery, Lake Charles, LA
- 2005 *American Impressions – Contemporary American Printmaking*, Ben Shahn Galleries, Wayne, NJ
- 2005 *Art and Design Conference*, Horncastle College, Lincolnshire, UK
- 2005 *Japanese Woodcuts including work by April Vollmer, Mike Lyon, Daniel Heyman, Yasu Shibata, Takuji Hamanaka, Keiji Shinohara, Bill Paden and Suezan Aikins*, Burns Atrium Gallery, Union College, Schenectady, NY
- 2003 *Ink from Wood: Two Traditions*, exhibit highlighting Japanese and Western techniques in printmaking featuring artists Richard Bosman, Chuck Close, Jim Dine, Karen Kunc, Helen Frankenthaler, Alex Katz, Mike Lyon, Robert Mangold, Ben Shahn, Yasu Shibata, and Neil Welliver at The Center for Contemporary Printmaking, Norwalk, CT

SELECTED COLLECTIONS

- Daum Museum of Contemporary Art, Sedalia, MO
- Kemper Museum of Contemporary Art, Kansas City, MO
- Miriana Kistler Beach Museum of Art, Manhattan, KS
- Springfield Art Museum, Springfield, MO
- Spencer Museum of Art, Lawrence, KS
- Art Museum at the University of Kentucky, Louisville, KY

SELECTED COMMISSIONS

- 2009 *Topper*, Mr. and Mrs. Topper Jhontz, Overland Park, KS
- 2007 *Crosby*, R. C. Kemper Jr. Charitable Trust, Kansas City, MO
- 2006 *Arthur*, Mr. and Mrs. Arthur Kase, Overland Park, KS
- 2002 *Zen Garden Room*, UMB Corp, Kansas City, MO
- 2009 Dec, *Mike Lyon*, Print Quarterly, Volume XXVI Number 4 Pages 409-410
- 2009 Apr, *Figuring it out: prints and drawings by Mike Lyon*, Beach Museum of Art
- 2005 May, *Mike Lyon – born 1951*, <http://artelino.com/artists/mike-lyon.asp?arp=0>
- 2005 *McNeese Works on Paper*, exhibition catalog, Cover and inside pages



JUDITH BURNS McCREA [b. 1944]

EDUCATION

- 1971 MFA, Wichita State University, Wichita, Kansas

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2010 *Tottering at the Edge*, Salon Gallery, Davis-Dominguez Gallery, Tucson, AZ
- 2006 Davis-Dominguez Gallery, Main Courtyard Gallery, Tucson, AZ
- 2003 A.I.R. Gallery II, New York, NY
- 2001 Artemisia Gallery, Chicago, IL
- 2002 *At Odds*, Sherry Leedy Contemporary Art, Kansas City, MO
- 2001 *Figure Drawings*, Santa Reparata International School of Art, Florence, Italy
- 2001 *Los Perdidos*, Newcomb Art Center, Tulane University, New Orleans, LA
- 1997 *Dibujos Figurativos*, Museo Paraguayo de Arte Contemporaneo, Asuncion, Paraguay

SELECTED GROUP EXHIBITIONS

- 2007 *Drawing in the Golden Age of Worry*, Northern Illinois University Museum, DeKalb, IL
- 2007 *Kansas Masters*, Strecker-Nelson Gallery, Manhattan, KS
- 2006 *Contemporary Figure Painting*, Lawrence Art Center, Lawrence, KS
- 2001 *Mostly Square*, Edinburgh College of Art, Edinburgh, Scotland

SELECTED PROJECTS AND HONORS

- 2002 Outstanding Woman Educator Award, Emily Taylor Women's Resource Center, KU
- 2001 Provost's Award for Outstanding Contributions to International Education, KU
- 2001 Governor's Arts Award, Achievement in Visual Art, Kansas Arts Commission, Topeka
- 1997 United States Speaker and Specialist Grant, United States Information Agency, Paraguay
- 1993 The Nelson-Atkins Museum - Print Society Commission, Kansas City, MO
- 1990 Kansas Arts Commission, Fellowship in Visual Art, Painting
- 1989 First Prize, Kansas Eight, Kansas Arts Commission, Topeka, KS
- 1988 Mid-America Arts Alliance and National Endowment for the Arts Fellowship in Painting

SELECTED COLLECTIONS

- Emprise Bank, Corporate Collection, Wichita, KS
- Wichita Art Museum, Wichita, KS
- Museo Contemporaneo, Asunción, Paraguay
- The Nelson-Atkins Museum, Kansas City, MO
- Hallmark Corporation, Kansas City, MO
- The Wichita Center for the Arts, Wichita, KS

SELECTED PUBLICATIONS

- 2008 *Print Lovers at 30: Celebrating Three Decades of Giving*, Catalogue, Nelson-Atkins Museum of Art, Kansas City, MO
- 2007 *The Uncertainty Principle; Drawing in the Golden Age of Worry*, Exhibition Catalogue, Northern Illinois University Museum of Art, January
- 2001 *McCrea: Being an Artist Tied to Being a Philosopher*, *Lawrence Journal-World*, Lawrence, KS, Saturday, August 11
- 2001 *Kansas Lauds Artists, Patrons*, *Wichita Eagle Beacon*, Wichita, KS, April 11
- 1997 *Comienza curso de pintura en el ISA, ABC, Arte y Espectaculos*, July 1
- 1997 *Realidad y Fantasia*, Feature Article, *El Diario*, Asunción, Paraguay
- 1993 *Dibujos de Judith McCrea se Verán en el Museo del Barro*, *El Diario*, Asunción, Paraguay



YOONMI NAM [b. 1974]

EDUCATION

- 2000 MFA, Rhode Island School of Design, Providence, RI
- 1997 BFA, Hongik University, Seoul, Korea

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2010 *Yoonmi Nam: 2010 Friends of the Beach Museum of Art Gift Print Artist*, Beach Museum of Art, Manhattan, KS (upcoming in June)
- 2010 *Book of Rocks, Flowers, and Birds*, The Front, New Orleans, LA (upcoming in October)

SELECTED GROUP EXHIBITIONS

- 2009 *Makers Without Borders*, Penland Gallery at Penland School of Crafts, Penland, NC
- 2008 *The International Exchange Exhibition of Prints*, Museum of Contemporary Art at Hongik University, Seoul, Korea
- 2008 *Printmaking After 20 Years*, Kwanhoon Gallery, Seoul, Korea
- 2008 *Ruminant*, Institute of Contemporary Art at Maine College of Art, Portland, ME

SELECTED PROJECTS AND HONORS

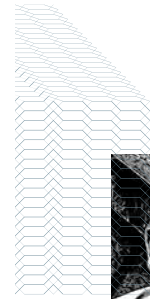
- 2011 Artist-in-Residence, Frans Masereel Centrum, Kasterlee, Belgium (upcoming in January)
- 2009 *Arranged Flowers*, Hall Center for the Humanities Creative Work Fellowship, Lawrence, KS
- 2008 *Kansas Arts Commission Mid-Career Artist Fellowship*, Kansas Arts Commission, Topeka, KS

SELECTED COLLECTIONS

- Columbia College's Permanent Collection, Chicago, IL
- Frogman's Press & Gallery, Vermillion, SD
- Heartland Spine & Specialty Hospital, Kansas City, MO
- Kala Art Institute, Berkeley, CA
- Nagasawa Art Park, Awaji, Japan
- Sprint Corporation, Kansas City, MO

SELECTED PUBLICATIONS

- Sarni, Elena, *Ruminant*, *Artscope Magazine*, vol.3, #4, pp.46-47
- Monumental Ideas in Miniature Books*, Exhibition Catalog, Essays by Charles Beneke & Chema Elexpuru
- Hongik University Printmaking Department 20th Anniversary Publication
- Ruminant*, Exhibition Catalog, Essay by Nadine Wasserman, *Gimme Shelter*
- Makers Without Borders*, Exhibition Catalog, Introduction by Gail Fredell



JOHN OCHS [b. 1969]

EDUCATION

- 1992 BFA, Minneapolis College of Art & Design, MN

ONE-PERSON EXHIBITIONS

- 2009 Preston Contemporary Art Center, Mesilla, NM
- 2005 Spur Art, Woodside, CA
- 2004 Robert Steele Gallery, New York, NY
- 2003 Leedy-Voukos Art Center, Kansas City, MO (courtesy of Jan Weiner Galley)
- 2002 The Wichita Center for the Arts, Wichita, KS
- 2000 Jan Weiner Gallery, Kansas City, MO
- 1996 Rockhurst College, Kansas City, MO
- 1995 Gallery V, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2008 Lyons Wier Ortt, Summer Salon, New York, NY
- 2006 Contemporary Art Museum St. Louis Flatfiles, St. Louis, MO
Large Scale Abstraction, Daum Museum of Contemporary Art, Sedalia, MO
- 2005 *Summer View*, Robert Steele Gallery, New York, NY
- 2004 *Scope London*, London, England, Curated by Anna Ortt

PUBLIC COLLECTIONS

- American Century Investments, Kansas City, MO
- Anglo Irish New York Corp., New York, NY
- Blue Cross Blue Shield, Kansas City, MO
- Daum Museum of Contemporary Art, Sedalia, MO
- H&R Bloch Headquarters, Kansas City, MO
- Imagery Estate Winery, Benziger Artist Collection, Glen Ellen, CA
- Sprint World Headquarters, Overland Park, KS
- Ulrich Museum, Wichita State University, Wichita, KS

SELECTED AWARDS

- 2004 Kansas City Business Committee for The Arts, Inaugural pARTnership Awards

SELECTED PUBLICATIONS

- 2006 Bob Nugent/Donald Kuspit, *Imagery: Art for Wine*, Published by The Wine Apprec. Guild
- 2008 Dana Self, *A Real Shellacking!*, *Pitch Weekly*, 20 March
- 2001 Kate Hackman, *Using Intuition and Shellac*, *Kansas City Star*, 1 September
- 2000 Robin Trafton, *New Direction*, *Kansas City Star*, January
- 2000 Terrie Sultan, *Juror's Statement*, 2000 River Market Regional Exhibition, exh. cat., 16 June
- 2000 Heather Lustfeldt, *Art Papers Magazine*, November/December
- 1997 Alice Thorson, *KC Art Collecting's Generation Next*, *Kansas City Star*, 10 August
- 1995 James Martin, "John Ochs' From Mighty Ochs," *Kansas City Star*, October



ANNE AUSTIN PEARCE [b. 1968]

EDUCATION

- 1995 MFA, Painting/Drawing, James Madison University
- 1990 BFA, Printmaking, University of Kansas

- 1988-89 Study Abroad Program, Brighton Polytechnic
- 1986-1988 Foundations/Printmaking, Kansas City Art Institute

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2008 *Excerpts: Saucy Series*, UCM Gallery of Art and Design, Warrensburg, MO
- 2008 *Humours*, Unit 5 Gallery, Kansas City, MO
- 2008 *Drawbridge: Chris Domenic and Anne Austin Pearce*, Work Gallery, Brooklyn, NY
- 2007 *Rhetorical Black Holes*, International Listening Conference, Frankfort, Germany
- 2007 *Top to Bottom: Genetic Confetti*, 1912 Gallery, Emory & Henry College, Emory, VA
- 2007 *Wound Up Unwound*, Lewis Art Gallery, Millsaps College, Jackson, MS
- New Work: From the Saucy Series*, Sleuth Gallery, West Virginia Wesleyan University, Buckhannon, WV

SELECTED GROUP EXHIBITIONS

- 2010 *Body Image*, curator – Allison Long, Corcoran School of Art and Design, Washington, DC
- 2010 *Community & Loneliness*, curator – Angela Lopez, Urban Culture Project, Paragraph, Kansas City, MO
- 2010 *NEXT, The Invitational Exhibition of Emerging Art*, Cara and Cabezas Contemporary, Chicago, IL
- 2009 *VERGE ART FAIR*, Cara and Cabezas Contemporary, Miami, FL
- 2009 *New American Paintings*, Juried Exhibitions in Print, curator – Terrie Sultan, issue # 84
- 2009 *Drawing a Line*, curator – Cara Megan Lewis, Cara and Cabezas Contemporary, Kansas City, MO, and San Francisco, CA
- 2009 *Glow*, Nerman Museum, Overland Park, Kansas
- 2008 *KC in LA*, curator – Ashley McLean Emenegger, Milo Gallery, Los Angeles, CA
- 2008 *Kansas City Flatfile*, H&R Block Artspace, Kansas City, MO
- 2008 *Locate/Navigate*, curator – Kate Hackman, La Esquina, Urban Culture Project, Kansas City, MO
- 2008 *The Palpable Instinct: Contemporary Artists Embrace Their Inner Child*, Curator Jaimie Warren, KCAI Corporate Partners Exhibition, Kansas City, MO
- 2008 *50th Annual Delta Exhibition*, curator – James Surls, Townsend Wolf Gallery, Arkansas Art Center, Little Rock, AR
- 2008 The Drawing Center Viewing Program, New York, NY
- 2007 *Patterns of Behavior*, Unit 5 Gallery, Kansas City, MO
- 2007 *Paper Dolls*, curator – Brigitte McQueen, pulp/paper & art, Omaha, NE
- 2007 *ART NOW MIAMI BEACH*, Sherry Leedy Gallery, Kansas CITY, MO

SELECTED COLLECTIONS

- Nerman Museum of Contemporary Art

SELECTED PUBLICATIONS

- New American Paintings*, Juried Exhibitions in Print, curator-Terrie Sultan, issue # 84



DEBRA M SMITH [b. 1971]

EDUCATION

- 2002 Associate in Applied Science, Accessories Design; Fashion Institute of Technology, NYC
- 1993 BFA, Fiber Major; Kansas City Art Institute, Kansas City, MO
- 1992 Italian Academy of Fashion & Design; Lorenzo de Medici, Florence, Italy

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2010 *New Work, Solo*, Roswell Museum & Art Center, Roswell, NM
- 2009 *Textile Show*, Olsen-Larsen Gallery, West Des Moines, IA
- 2008 *Looking to the Left*, Solo, Julie Saul Gallery, New York, NY
- 2008 *New work*, Solo, Olsen-Larsen Galleries, West Des Moines, IA
- 2008 *Looking to the Left*, Solo, Dolphin Gallery, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2010 *Fellows Show*, Isaac's Gallery, Roswell, NM
- 2009 *Group Show*, Dolphin Gallery, Kansas City, MO
- 2007 *Group Show*, Dolphin Gallery, Kansas City, MO
- 2006 *Group Show*, Olson-Larsen Gallery, Des Moines, IA
- 2005 *HR Block Space Flat File Show*, Kansas City, MO
- 2005 *New Work*, Pearl Gallery, Kansas City, MO
- 2005 *Group Show*, Dolphin Gallery, Kansas City, MO
- 2004 *Group Show*, Davidson Gallery, Brisbane, Australia
- 2004 *Open Studio*, Williamsburg Art Tour, Brooklyn, NY
- 2003 *New Work*, Pencil Factory, Brooklyn, NY
- 2002 *Celestial Navigation*, Convergence 2002, Vancouver, BC

SELECTED PROJECTS AND HONORS

- 2009 R.A.I.R, Roswell Artist in Residence Program (Sept. 2009- Sept 2010)
- 2008 Creative Capital Professional Development Workshop & Retreat, Kansas City, MO
- 2008 Featured lecturer at Kemper Museum of Contemporary Art, Kansas City, MO
- 2007 Featured lecturer for the New York Textile Society, New York, NY

SELECTED COLLECTIONS

- Hallmark Corporation, MO
- Sprint Corporation, MO
- Shook Hardy & Bacon, MO
- Ocean Media, CA
- Accenture, KS

SELECTED COMMISSIONS

- American Century, Inc. 16 x 12 foot hand dyed, pieced organza Kansas City, MO textile for corporate entryway.
- Marsh USA Three large-scale textiles for the Kansas City, MO International Corporate Headquarters.
- Blue Cross Blue Shield Five, pieced-silk textiles, Kansas City, MO

SELECTED PUBLICATIONS

- 2008 Elizabeth Kirsch, *Kansas City Star*, *Debra M Smith, Looking to the Left*
- 2007 Nancy A. Cowin, *Surface Design Journal, Uncovering the Surface: SDA Conference Exhibitions*
- 2007 Janelle Christopher Meador, *Review* (cover), *Artist Profile*, June, pages 26-28
- 2005 Susi Lulaki, *Review, Debra Smith at the Pearl*, September, pages 50-51



AARON STORCK [b. 1978]

EDUCATION

2001 BFA, The University of Kansas, Lawrence, KS

SELECTED SOLO EXHIBITIONS

2009 *WIZARD LUNCHEON*, Art and Design Gallery, campus of the University of Kansas, Lawrence, KS
2008, *WIZARD NINGXT*, Dot Dot Dot Artspace, Lawrence, KS

SELECTED GROUP EXHIBITIONS

2010 (Upcoming), Bemis Center for Contemporary Arts, Omaha, NE
2010 Dolphin Gallery, Kansas City, MO
2010 *CUMULUS*, Paragraph Gallery, Kansas City, MO
2010 *INVITATIONAL SHOW*, Hub-Bub Residency, Showroom Gallery, Spartanburg, SC
2009 *BEMIS CENTER INVITATIONAL ART AUCTION*, Bemis Center for Contemporary Arts, Omaha, NE
2009 *THUMBS TO THE HEAVENS*, Wonder Fair Art Gallery, Lawrence, KS, curated by Eric Dobbins
2008 *BIODIVERSITY IS*, Museum of Natural History, campus of The University of Kansas, Lawrence, KS, curated by Thomas Hardy
2008 *THE FRESH PRODUCE ART COLLECTIVE*, The Spencer Museum of Art, campus of The University of Kansas, Lawrence, KS, curated by Susan Earle

SELECTED PROJECTS AND HONORS

2011 Upcoming, Artist Residency, Bemis Center for Contemporary Arts, Omaha, NE
2009-10 Studio Residency, The Charlotte Street Foundation Urban Culture Project, Kansas City, MO
2008 Founding Partner of the Dot Dot Dot Artspace Cooperative, Lawrence, KS
2006 Founding member of the Fresh Produce Art Collective, Lawrence, KS

SELECTED COLLECTIONS

Spencer Museum of Art, Lawrence, KS
Various Private Collections

SELECTED PUBLICATIONS

2010 Kinsman, Leslie, "The New Face of Art: Mixed Media Installations Alter the Visual Experience," *Jayplay Magazine*, March 2010
2008 Laessig, Gavon, "World of Warlock: the Magic, Trash and Trannies of Artist Aaron Storck," Lawrence.Com, November 3, 2008
2008 Rathaus Art Projects, "Aaron Storck's Wizard Ningxt," blog, November 9, 2008
2008 Rombeck, Terry, "KU Projects Reflect Collaborative Interest in Arts and Sciences," [The Lawrence Journal World](http://TheLawrenceJournalWorld), September 14, 2008
2007 Eler, Alicia, "Yes, I Kansas," *Time Out Chicago*, September 6, 2007



HONG CHUN ZHANG [b. 1971]

EDUCATION

2004 MFA, University of California, Davis, CA
2003 Residency, Skowhegan School of Painting and Sculpture, ME
1994 BFA, Central Academy of Fine Arts, Beijing, China

SELECTED SOLO EXHIBITIONS

2008 *Hong Chun Zhang*, Byron C. Cohen Gallery for Contemporary Art, Kansas City, MO
2005 *Hair Power*, Kansas Union Gallery, University of Kansas
2002 *Twin Spirits*, Witt Gallery, California State University, Sacramento

SELECTED GROUP EXHIBITIONS

2010 *The Tao of Now*, White Rabbit Gallery, Sydney, Australia
From Beijing to Atlanta: 3 sisters, 3 artists, 3 diverse works on paper, Whitespace, Atlanta, GA
Intense Concentration, University of Texas, San Antonio, TX
2009 *Locks in Translation*, A.I.R Gallery, Brooklyn, NY
2008 *Ying: Inspired by the Art and History of China*, Museum of Art & History, Santa Cruz, CA
Infinite Line: Contemporary Drawing in Time and Space, Rotunda Gallery, Brooklyn, NY
2007 *Reboot: The Third Chengdu Biennial*, Chengdu International Convention Center, China
2006 *Aspects of Humanity*, Center for Contemporary Art, Sacramento, CA
2005 *2005 Biennial*, Portland Museum of Art, Portland, ME
2004 *Master of Fine Arts Thesis Show*, Nelson Gallery, U.C. Davis
Three Sisters, B. Sakata Garo Fine Arts, Sacramento, CA
2003 *The Spirit of Contemporary Asian Art*, Sacramento State University Gallery, CA
Political Woman, Woman Made Gallery, Chicago, IL
Cream, Arts Benicia Gallery, Benicia, CA
2002 *Asian American Gender and Identities*, Reynolds Gallery, University of Pacific, CA
1995 *Chinese Ink Painting and Oil Painting*, China National Art Museum, Beijing, China
1994 *BFA Graduation Show*, Central Academy of Fine Arts Gallery, Beijing, China

SELECTED GRANTS AND AWARDS

2006 Pollock-Krasner Foundation Grant
2004 Dedalus Foundation Master of Fine Arts Fellowship
2003 Skowhegan Artist Residency Full Scholarship

SELECTED COLLECTIONS

2010 Ulrich Museum of Art, Wichita State University, Wichita, KS
2009 Origo Family Collection on Chinese Ink Painting, Switzerland
2008 White Rabbit Chinese Contemporary Art Collection, Sydney, Australia
2007 Chengdu Contemporary Art Museum, Chengdu, China
2006 Spencer Museum of Art, University of Kansas, Lawrence, KS
1995 China National Museum of Fine Arts, Beijing, China

SELECTED PUBLICATIONS

2010 *Chinese Ink Painting*, Now, pages 218-219
2008 Brown, Ashley, "Disparate Juxtapositions," *Review*, June, page 41
2007 *The Third Chengdu Biennale Catalog*, September
2007 *Spencer Museum of Art Register*, Vol 9, July 1, 2006 - June 30, 2007, page 107
2006 *New American Paintings*, Western Competition # 6, October, pages 162-165
2005 *Portland Museum of Art Biennial Catalog*, April, page 48
2004 *Skowhegan Awards Journal*, April, page 2



BRIAN ZIMMERMAN [b. 1981]

EDUCATION

- 2010 MFA candidate, Visual Arts, University of California, San Diego, CA
- 2006 BFA, Painting and Art History, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

Upcoming Solo Show 2011, *To this Point*, Thornhill Gallery, Avila University, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2010 *Time in Place*, Pink Park, Blue Springs, MO
- 2008 Avenue of the Arts, Barney Allis Plaza, Kansas City, MO
- 2008 *DIY*, Cold Storage Lofts, Kansas City, MO
- 2008 *ESPOSTO*, The Paragraph Gallery, Kansas City, MO
- 2008 Alumni Exhibition, Brookhaven College of Art Gallery, Dallas, TX
- 2006 *(Un)redeemable Moments*, Urban Culture Project Space, Kansas City, MO

SELECTED COLLECTIONS

Brookhaven College of the Arts, Dallas, TX

SELECTED COMMISSIONS

- 2010 *Time in Place*, City of Blue Springs, Blue Springs, MO
- 2008 Avenue of the Arts, Ave. of the Arts Foundation and MO Municipal Art Commission, Kansas City, MO

SELECTED PUBLICATIONS

Avenue of the Arts: Celebrating Ten Years, Catalog, page 25
 Second Friday Art Showcase, *Ink Magazine*, Vol 1, issue 29, page 42
 Three Exposures, *Review Magazine*, #105, Vol. 10, No. 10, page 47
 Animals, Birds and Pedestrian Intrigue, *Review Magazine*, #101, Vol 10, No. 6, pages 18-19
 Stepping up on the Avenue, *The Kansas City Star*, Sunday, March 30, 2008, The Arts, F5
(Un)redeemable Moments, *The Pitch Weekly*, April 27, 2006, page 1

CURATORIAL COMMITTEE

Dana Self

Dana Self is an independent curator, writer, and art critic, and the director of marketing for the Conservatory of Music and Dance at The University of Missouri-Kansas City. She has curated nearly 100 exhibitions featuring works by local and national emerging and mid-career artists, and has served on many state and federal arts panels including the federal GSA, which chooses art for federal buildings. Self's previously held positions include: Art Critic for *The Pitch*, Kansas City's alternative paper, 2007–2009; Curator at the Knoxville Museum of Art, TN, 2004–2006; Curator at the Kemper Museum of Contemporary Art, Kansas City, MO, 1996–2003; Curator of Exhibitions at the Ulrich Museum of Art, Wichita State University, KS; and Assistant Curator at the John Michael Kohler Arts Center, Sheboygan, WI.

Eric Fischl

Eric Fischl earned his BFA from the California Institute for the Arts in 1972. In 1974, he moved to Halifax, Nova Scotia, where he taught painting at the Nova Scotia College of Art and Design. Fischl relocated to New York City in 1978 and had his first solo exhibition the following year. Fischl's paintings, sculptures, drawings, and prints have been the subject of numerous solo and major group exhibitions, and his work is represented in many museums as well as prestigious private and corporate collections including The Metropolitan Museum of Art, The Whitney Museum of American Art, The Museum of Modern Art, The Museum of Contemporary Art in Los Angeles, The Saint Louis Art Museum, The Louisiana Museum of Art in Denmark, Musée Beaubourg in Paris, and Paine Weber Collection, to name a few.

Eric Fischl is a Fellow at both the American Academy of Arts and Letters and the American Academy of Arts and Science. He lives and works in Sag Harbor, New York with his wife, the painter April Gornik.

Roger Shimomura

Roger Shimomura is a painter, printmaker, lecturer and theatre artist who exhibits/performs/lectures nationally. 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 Foundation 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.

Saralyn Reece Hardy

Saralyn Reece Hardy has been the Director of the Spencer Museum of Art, The University of Kansas in Lawrence, Kansas, since 2005. Previously Hardy was Director of Museums and Visual Arts at the National Endowment for the Arts. Hardy was appointed to the NEA from her work as the Director of the Salina Art Center in Salina, Kansas. Hardy was also advisor to the Getty Leadership Institute from 2003 to 2006.

ESSAYISTS

Dana Self

Dana Self is an independent curator, writer, and art critic, and the director of marketing for the Conservatory of Music and Dance at The University of Missouri-Kansas City. She has curated nearly 100 exhibitions featuring works by local and national emerging and mid-career artists, and has served on many state and federal arts panels including the federal GSA, which chooses art for federal buildings. Self's previously held positions include: Art Critic for *The Pitch*, Kansas City's alternative paper, 2007–2009; Curator at the Knoxville Museum of Art, TN, 2004–2006; Curator at the Kemper Museum of Contemporary Art, Kansas City, MO, 1996–2003; Curator of Exhibitions at the Ulrich Museum of Art, Wichita State University, KS; and Assistant Curator at the John Michael Kohler Arts Center, Sheboygan, WI.

Elisabeth J. 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 an independent art consultant, curator, educator, and writer based in Merriam, Kansas. He is currently working on a group show featuring Kansas City-based artists that will examine interpretive methods, tentatively titled *What's So Good About It?* 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 currently sits on the Board of Directors for the Association of Professional Art Advisors.

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, and Grand Arts in Kansas City, Missouri.

ACKNOWLEDGMENTS

The Kansas City Collection is grateful to the following individuals and institutions for their encouragement of this program and their participation in its inaugural launch.

Founding Partner Companies

Barkley
Jeff King
Erica Wren

Bishop-McCann LLC
Dan Nilsen

Consumer Growth Partners
Bill Reisler

**Ewing Marion Kauffman
Foundation**
Carl Schramm

**Greater Kansas City
Community Foundation**
Laura McKnight

The Frame Gallery
Web Thomas

Helix Architecture + Design, Inc.
Jay Tomlinson

Inergy
John Sherman
Bill Gautreaux

**National Center for
Drug Free Sport**
Frank Uryasz

Peruvian Connection
Annie Zander

Tradebot Systems
Dave Cummings

Curatorial Committee

Eric Fischl
Saralyn Reece Hardy
Dana Self
Roger Shimomura
Raechell Smith

Catalogue Essayists

Elisabeth Kirsch
James Martin
Dana Self
Raechell Smith

Advisors & Pioneers Along the Way

Charlotte Street Foundation
Hello Art
Review

Logo Design

Joshua Eithun, graphic design
student, Kansas City Art Institute

The Collectors Fund staff

Alexander "Sandy" Kemper
Will Conner
Robin Fortin
Theresa Freilich
Erin Olm-Shipman

The
Kansas City
CollectionSM

CATALOGUE 2010-2011

www.thekccollection.com