

The
Kansas City
CollectionSM



The Kansas City CollectionSM

CATALOGUE | 2016-2017

The Kansas City Collection is a program in support of Kansas City-area artists created and managed by The Collectors Fund (TCF). TCF was founded by Alexander “Sandy” Kemper, Christine Kemper and Will Conner in 2006. In addition to managing The Kansas City Collection program, TCF is the management company for the American Masters Collection I and Twentieth Century Masters Collection, two art ownership and investment funds for more than 100 member families and businesses across the United States. The Collections comprise works by many of the most recognized American artists of the 20th and 21st centuries. They are distinguished by the art rotation program that allows members to enjoy museum-quality art in their homes and educational events that take place around the country.

The Collectors Fund

ABOUT THE COLLECTION

A recent study by American City Business Journals ranked Kansas City as the third best place in the United States for artists to make a living. Since 2010, The Kansas City Collection has celebrated this dynamic community by encouraging local companies to display work by exceptional area artists in their places of business. Through this effort, we help advance our city's great creativity and build meaningful connections between artists and businesses.

Over each eighteen-month cycle of the program, participating business partners enjoy professionally curated art selections in their offices for three six-month rotations. Meanwhile, artists gain significant exposure online and in print and are provided the opportunity to build relationships with participating companies, employees and customers through an array of educational, social and public relations events.

A unique and important feature of The Kansas City Collection is that each of the artists is guaranteed sales of his or her work by participating in the program. To date, The Collectors Fund has facilitated the sale of nearly 45% of The Kansas City Collections I, II and III, valued at almost \$500,000, to participating businesses and the general public.

The artists represented in this catalogue were selected from 120 nominations compiled by a committee composed of distinguished local artists, curators, critics and art professionals. A separate Curatorial Committee met for a rigorous review of the artists' work in order to arrive at the fifteen who are represented here.

For more information, purchase inquiries and to view a comprehensive catalogue of the Collection, please visit www.thekccollection.com

Catalogue and website design by Barkley.

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.



Black & Veatch combines art and science in the engineering, design and construction of Critical Human Infrastructure™ to improve lives globally. By participating in The Kansas City Collection, Black & Veatch is able to increase its professionals' exposure to works of art that foster aesthetic enrichment and growth, thus fulfilling our Mission of Building a World of Difference.



KCP&L is connected to the region through the energy we provide, but our commitment goes much further. Our approach is simple — a healthy company needs a healthy community. It is in this spirit that we are proud to support The Kansas City Collection and our local artists.



Polsinelli is pleased to partner with The Kansas City Collection in showcasing the vitality of Kansas City's visual art community. These pieces inspire and enhance the firm's culture of collaboration and creativity. We look forward to incorporating new selections from the Collection into our existing Kansas City-focused art collection.



Populous is a global architecture and design firm that designs the places where people love to be together, like Yankee Stadium, the London Olympics and the Super Bowl. Our new partnership with The Kansas City Collection emphasizes our belief that creativity, art and design facilitate innovation in the built environment.



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



Founded in 1937, Waddell & Reed is among the most enduring asset management and financial planning firms in the nation, providing proven investment and planning services to individuals and institutional investors. As longtime advocates for community and cultural causes, Waddell & Reed is proud to participate in the The Kansas City Collection.

CURATORIAL COMMITTEE

CHRISTIAN CUTLER

Christian H. Cutler is the Gallery Director for the Gallery of Art & Design at The University of Central Missouri in Warrensburg, MO. He has served as Director of Galleries for Stephen F. Austin State University in Nacogdoches, TX; Director's Assistant for The Sir Elton John Photography Collection; and Co-Director and Registrar for Jackson Fine Art Gallery in Atlanta, GA. Christian received his M.F.A. in photography in 2006 from Cranbrook Academy of Art in Bloomfield Hills, MI, where he also assisted the registrar and preparator of the Cranbrook Art Museum. He earned his B.A. in 1997 from Sewanee: The University of the South in Sewanee, TN and attended the Glasgow School of Art in Glasgow, Scotland in 1995.

MO DICKENS

Mo Dickens has been the Gallery Assistant / Raconteur at the Belger Arts Center since 2004. In addition to writing press releases and organizing exhibitions and loans, Mo has given personal tours of the Belger Collection to more than 50,000 visitors, including representatives of the Phillips Collection, Washington, DC, the Metropolitan Museum of Art, the Philadelphia Museum of Art and other noted North American cultural institutions. When he's not working, Mo enjoys shaking hands with and/or hugging the vast contingent of talented artists, gallerists and curators in the "Paris of the Plains." In 2010 *The Pitch* newspaper named him Kansas City's "Best Humble Servant of the Arts." Mo was frustrated that the honor precluded him from bragging about it.

JOE HOUSTON

Joe Houston is Curator of the Hallmark Art Collection in Kansas City, MO and a freelance consultant and writer on the subject of modern and contemporary art. His previous positions include Associate Curator of Contemporary Art at the Columbus Museum of Art in Ohio and Curator of Cranbrook Art Museum in Michigan. His exhibitions include "Post-Digital Painting" at Cranbrook Art Museum, "Optic Nerve: Perceptual Art of the 1960s" at Columbus Museum of Art and "A Global Exchange: Geometric Abstraction Since 1950," at the Museo de Arte Contemporáneo de Buenos Aires. Joe is currently President of the Association of Professional Art Advisors.

ELIZABETH HUEY

Elizabeth Huey's paintings reflect a broad spectrum of quandaries surrounding humanity and healing. She recently moved to Los Angeles after living in New York City for 15 years. Before obtaining her M.F.A. from Yale University, Huey studied painting at both the Marchutz School in Aix-en-Provence, France and the New York Studio School in Manhattan. She also earned a B.A. in Psychology from Mount Vernon College (now George Washington University) in Washington, DC. She has received several awards including an Artist Research Fellowship from the Smithsonian Institution, a travel fellowship to Italy through Johns Hopkins University, a Terra Foundation of American Art Fellowship and Residency in Giverny, France and most recently, the Alma B.C. Schapiro Artist Residency at Yaddo in Saratoga Springs, NY. Huey has exhibited both nationally and internationally and her paintings are held in collections such as the Kemper Museum of Contemporary Art in Kansas City, MO and the Virginia Museum of Fine Arts in Richmond, VA.

ROBIN TRAFTON

As Curator of Commerce Bank since 1995, Robin Trafton manages a fine art collection of more than 1,400 works at sites throughout a seven-state region. She is also Director of The Box Gallery, a community exhibition space at Commerce's headquarters. Previously, Robin was Director of the non-profit Art in the Loop and was a freelance critic for the *Kansas City Star*. She received her M.A. in Art History from the University of Missouri-Kansas City and her B.A. in Fine Art from William Jewell College.

ESSAYISTS

LIZ COOK

Liz Cook is a writer, editor and critic in Kansas City. Her columns and criticism appear regularly in *The Kansas City Star* and *The Pitch*, and her writing has also appeared in *The North American Review*, *Inner Weather* and *Number One Magazine*. In 2015, she received the Association of Alternative Newsmedia's first place award for Arts Criticism and participated in the Charlotte Street Foundation's Rocket Grants editorial workshop.

JAMES MARTIN

James Martin is an independent consultant, curator, educator and writer based in the Kansas City area. Most recently, he served as Guest Curator of "Chromaphilia," an exhibition of Kansas City Art Institute Ceramics Department alumni held at the KCAI Gallery in spring 2016. Since 2001, he has specialized in working with art located outside of typical art venues, such as public art and corporate and hospital art collections.

HALCOMBE MILLER

Halcombe Miller is a freelance arts writer and arts administrator. In 2010 she spearheaded the art blog *Face and Heads* for Cara y Cabezas Contemporary before working as a Midwest contributor for *New American Paintings* and an events writer for *The Pitch*. She has been published in *Temporary Art Review* and *8.5 x 11* while writing from the interior of the art industry helping artists evolve with grants and professional opportunities.

MELANEY MITCHELL

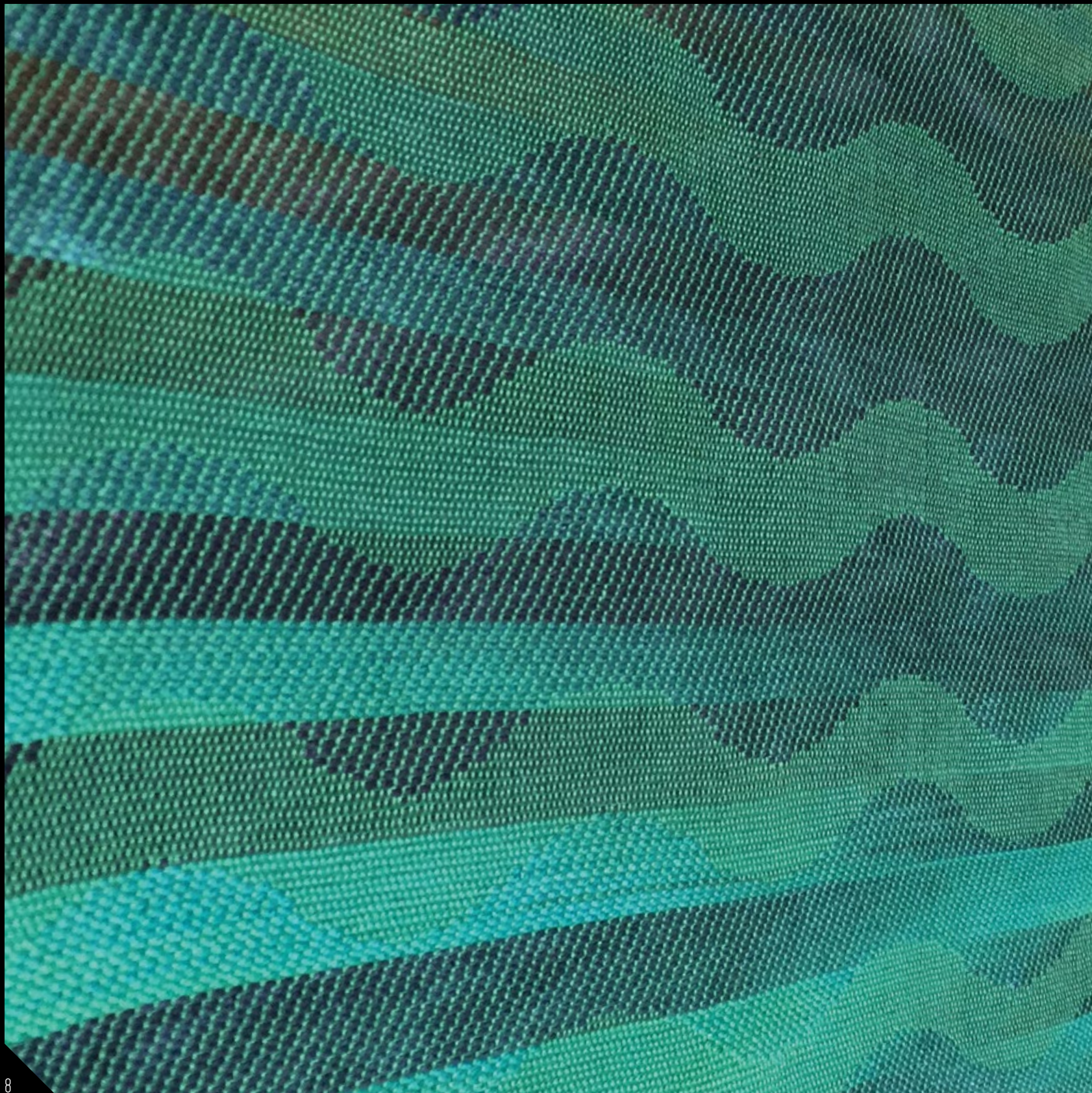
Melaney Ann Mitchell is an artist, independent curator and arts writer based in Kansas City, Missouri. She is currently Founder + Editor in Chief of *Informality*, an online platform for documenting the conversation about Kansas City contemporary art and culture. She was the Director of Subterranean Gallery from 2013-2016. Her curatorial, writing and visual art practices all revolve around the intersection of our lives with the Internet and its effect on our online and offline identities.

LUCAS WETZEL

Lucas Wetzel is a writer and editor from Kansas City. His articles have appeared in the *Lawrence Journal-World*, *The Kansas City Star*, *The Pitch* and KCUR.org, and his poetry and fiction have appeared in various publications. From 2014 to 2016, he has been a writer at the Charlotte Street Foundation Studio Residency program, participating in group shows, readings and publications. He is currently an associate editor at Andrews McMeel Universal, a print and digital media company in Kansas City.

ARTISTS

Debbie Barrett-Jones	8	Gloria Baker Feinstein	40
Laura Berman	12	Madeline Gallucci	44
Patty Carroll	16	Marcie Miller Gross	48
Miranda Clark	20	Anne Austin Pearce	52
Emily Connell	24	Warren Rosser	56
Sarabeth Dunton	28	Phil Shafer	60
Kim Eichler-Messmer	32	Lara Shipley	64
Cary Esser	36		



There are plenty of global weaving traditions that feature rectangles and overlapping lines, such as Mexican Serapes, Scottish Tartans and some of the simpler examples of Moki blankets from the Rio Grande area, to name just a few. However, the ability of Debbie Barrett-Jones in works like *Aqua-Brown-Navy Inlay #5 with Aqua* to conjure a narrative using colorful abstract forms places her work solidly in the American abstract painting tradition. Fruitful comparisons can be made to the work of artists such as Jonathan Lasker, Agnes Martin, Barnett Newman, Ad Reinhardt, Mark Rothko and Sean Scully.

Aqua-Brown-Navy Inlay #5 with Aqua features a closely related palette of greens, blues and browns suggesting marine colors. Undulating forms like ocean waves alternate with sturdy horizontals that recall a beach or distant horizon. A misty, lighter-colored triangular zone in the lower third of the piece enhances this evocation of the sea. Barrett-Jones varied the colors in this area with re-used weft threads, pulled from another work, a large triptych called *Aqua Interruptions* in the collection of Truman Medical Centers.

The artist's bold use of color strikes viewers right away in the diptych *Gold, Shades of Purple and Silver*. Rectangular zones of these hues counterbalance each other compositionally, as if the two panels are flipped mirror-images of each other. Subtle color variations further enrich the viewing experience as purple intermixes and modulates with blue. In addition to these pleasing color and composition permutations, beguiling diamond and zigzag patterns dance throughout both panels of this work.

Aqua-Brown-Navy Inlay #5 with Aqua
(detail)

2015

—

Hand-painted, hand-woven, double weave inlay Tencel
34 x 24 inches



Aqua-Brown-Navy Inlay
#5 with Aqua
2015

—

Hand-painted, hand-woven,
double weave inlay Tencel
34 x 24 inches

Barrett-Jones' work gains more impact when viewed in the context of the weaving process itself. Weaving by hand is labor-intensive. The overall design and color planning come first. Before any weaving can begin, white thread has to be transformed from the cones it comes on to the correct colors and lengths for the loom. The intervening stages involve a lot of winding, mixing dye colors and dyeing the threads, all by hand. Once the weaving starts it goes quickly in comparison to all of the preliminary steps.

The artist's state of mind while making such works inevitably comes across in the finished products, as she explained; "When I try to focus on the present moment, I find myself enjoying the quiet, calming and almost meditative state I am able to experience." Over the past thirty years or so, a number of studies looking at the impact of art on healing have been conducted in hospital and clinical settings. Most of this research has found that patients prefer genres such as landscape scenes over abstract art. Barrett-Jones' eminently

attractive works seem poised to challenge such findings, and surely their calming impact is just as appropriate for homes, businesses and museums.

– James Martin



Gold, Shades of Purple and Silver

2015

–

Hand-dyed, hand-woven Tencel diptych

50 x 37 inches each



[b. 1979]

EDUCATION

2007 BFA, Fiber, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO EXHIBITIONS

- 2016 Warped: New Woven Textiles by Debbie Barrett-Jones, Leedy-Voukos Art Center, Kansas City, MO
- 2015 Debbie Barrett-Jones' Textiles, Kauffman Foundation Conference Center, Kansas City, MO
- 2015 Debbie Barrett-Jones' Textiles, Hangar 10, Kansas City Downtown Airport, Kansas City, MO
- 2014 Woven: New Textiles by Debbie Barrett-Jones, MLB Designs and Gallery, Kansas City, MO
- 2014 One Thread at a Time: Woven Textiles by Debbie Barrett-Jones, Leedy-Voukos Art Center, Kansas City, MO
- 2012 Gradations: New Textile Work by Debbie Barrett-Jones, 2009 Gallery, Kansas City, MO
- 2009 Off the Wheel, Blue Bouquet, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2015 Ebb & Flow, Debbie Barrett-Jones and Ruth Borum-Loveland, Weinberger Fine Art, Kansas City, MO
- 2015 Loving and Longing Operation Breakthrough Art Show, Beggars Table Gallery, Kansas City, MO
- 2014 Multiplicities: New Directions in Fiber, IMAGO Gallery, Warren, RI
- 2012 Women to Watch: Focus on Fiber and Textiles, University of Missouri, Kansas City, MO
- 2011 Fiber Group Show, The Locust Studio, Kansas City, MO
- 2011 National Fiber Directions Exhibition, The Wichita Center for the Arts, Wichita, KS
- 2010 Blue Ridge Fiber Show, North Carolina Arboretum, Asheville, NC

SELECTED PROJECTS AND HONORS

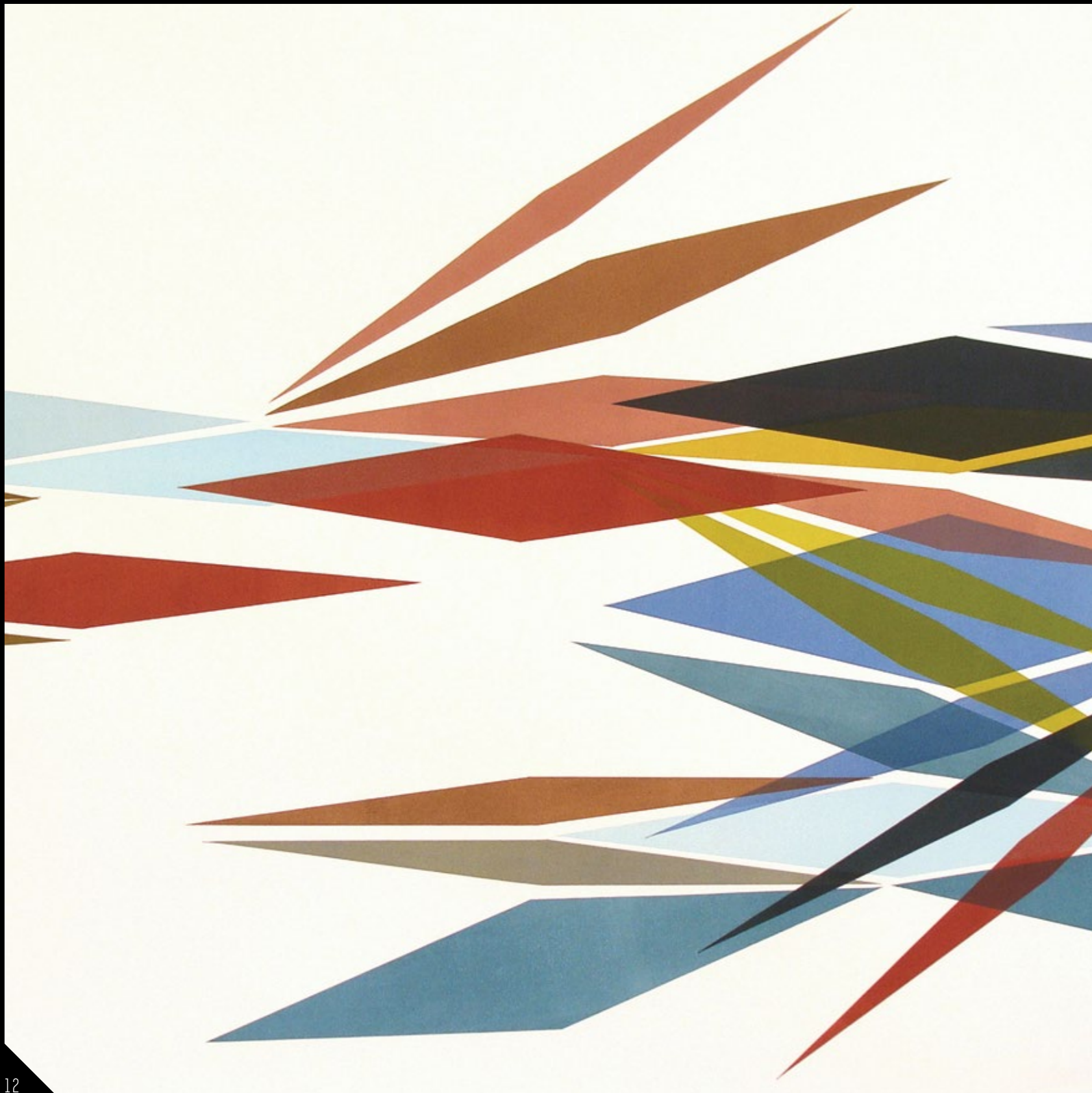
- 2015 Artist INC Advanced Fellow, Artist INC, Kansas City, MO
- 2015 Inspiration Grant recipient, ArtsKC, Kansas City, MO
- 2014-2015 TMC Charitable Foundation Art Grant, Truman Medical Center, Kansas City, MO
- 2014 Multiplicities: New Directions in Fiber Juror Award, IMAGO Gallery, Warren, RI

SELECTED COLLECTIONS

- Lead Bank Crossroads, Kansas City, MO
- First Christian Church of North Kansas City Sanctuary, Kansas City, MO
- Truman Medical Center, Kansas City, MO
- Dennis and Susan Marker, Kansas City, MO
- Hovey Williams LLP, Overland Park, KS
- Children's Mercy Hospital, Lisa Barth Interfaith Chapel and Garden, Kansas City, MO
- Jacob's Well Church Sanctuary, Kansas City, MO
- Community Christian Church Sanctuary, Kansas City, MO

SELECTED PUBLICATIONS

- 2016 Artery: Debbie Barrett-Jones brings peace through weaving, The Kansas City Star, INK
- 2016 Beautiful Distractions, Truman Medical Center brochure
- 2015 ArtsKC Inspiration Breakfast Featured Artist, KC Studio Magazine



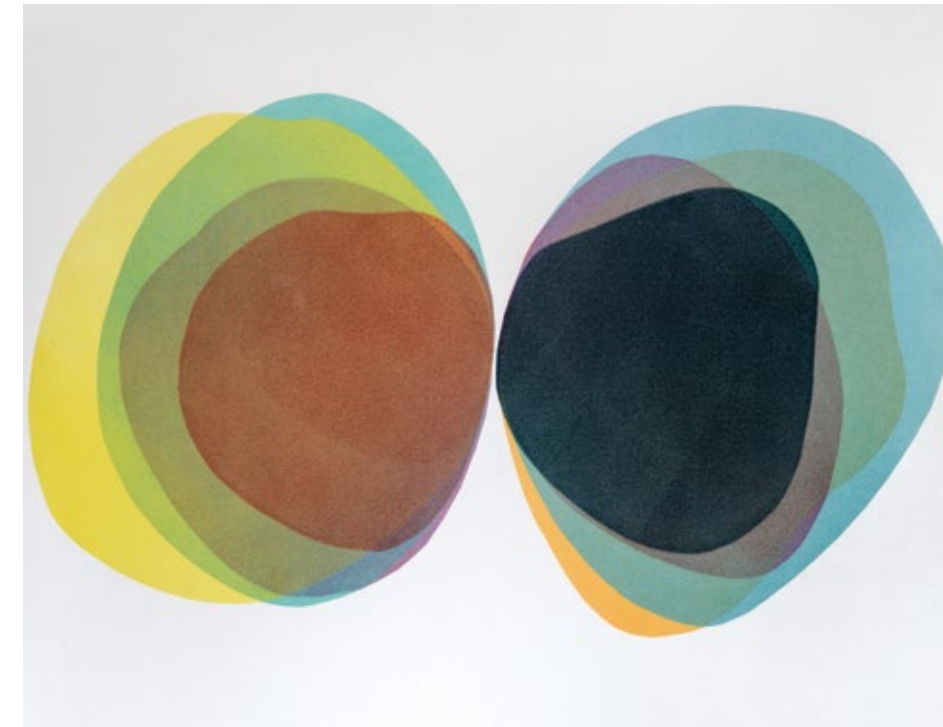
Umbræ: RT 2 (detail)

2011

–

Monoprint triptych

Each print 30 x 30 inches



Coronæ 2-1

2015

–

Monoprint

29 x 38 inches

Music is the metaphor for Laura Berman whose improvisational process creates beautiful, multifaceted monoprints. Her intuitive approach of arranging printing plates and choosing ink bodies is strikingly simple in its density, punctuated by bursts of experimentation much like the merging of sounds of musicians settling into an unexpected groove.

Born in Spain, and having lived in many locales, Berman happily acknowledges that she has “no ancestral home or landscape,” but she is not without place. She creates intimate space for herself by filling her surroundings with the objects and collections that evoke home. Indeed, she creates her home wherever she is, be it Kansas City, MO, where she maintains her vigorous studio practice; Alfred, NY, where she earned her BFA; New Orleans, LA, where she earned her MFA; or Matfield Green, KS, where she and her husband opened the Matfield Outpost, an artist retreat in the unfettered landscape of the Flint Hills.



Berman's printmaking practice explores layering, transparency, color and the gestures of simple forms within complex compositions. Her precious reserve of rocks, a physical manifestation of her nomadic history, stands at the forefront of her homemaking objects and also serves as a lifelong muse for her work. Berman compares the rocks to her practice, saying, "Each rock is a metaprint of its own self. Even if two rocks originated side-by-side from the same landscape they are singularly different, they have their own story, their own set of forces that created them, their own material makeup. A rock is a monoprint."

While harvesting her collection, she has filled a creative well responsible for nourishing her series *Rock Piles I* and *II*. *Rock Piles I* examines lifelike, scale renderings of her collection with a focus on texture and mass: each pile is splayed with a sense of purposeful arrangement, but with an organic sense of gravity as each lump is pulled down presumably to its grassy nest or water-soaked creek socket. *Rock Piles II* examines rock forms pared down to their primal shape and enlivened with rich color palettes. The focus shifts from the rocks themselves to spatial relationships, color families, layering and further exploration of her improvisational instincts.

In subsequent series, Berman continues to manipulate her delicately chaotic rock forms examining depth and space (*Supernovas*), as well as long, geometric slices (*Umbras:R*), rounded, tubular shapes (*Umbras:F*) and bleeds of layered voids (*Coronae*) into magical monoprints. In these later bodies of work color moves to the forefront of each composition as she blankets dozens of transparent colors, romancing this visual language as it pertains to taste, mood and notions of memory and nostalgia. The color palettes Berman chooses build from the original ink body and continue to iterate, layer after layer, thus creating a communal voice that sings throughout her portfolio. Indeed, loose, organic shapes give way to sharper, geometric forms, but the aesthetic is akin to the voice of her skipping stones and sand buried rocks: simple compositions engage and transform a boundless sheet of white into a charming experience.

– Halcombe Miller

Umbras: RT 2
2011
 –
 Monoprint triptych
 Each print 30 x 30 inches



[b. 1973]

EDUCATION

2001 MFA Tulane University, New Orleans, LA
1995 BFA New York State College of Ceramics, Alfred University, Alfred, NY

SELECTED SOLO EXHIBITIONS

2014 Coalescence, Long View Gallery, Washington, DC
2014 Pulsar, Haw Contemporary, Kansas City, MO
2014 Rotations, Gallery of Art & Design, University of Central Missouri, Warrensburg, MO
2013 Res, Gallery 121, Leu Center for Visual Arts, Belmont University, Nashville, TN
2013 Ex Astris, The Gallery at Pioneer Bluffs, Matfield Green, KS
2012 Umbras, Eppink Gallery, Emporia State University Emporia, KS
2012 On, In, Over, Through, Gorecki Gallery, College of St. Benedict, St. Joseph, MN
2011 Chromata, Turchin Center for Visual Arts Boone, NC
2009 Re:Collection, Dolphin Gallery, Kansas City, MO
2009 Chroma/Umbras, PULP Gallery, Omaha, NE

SELECTED GROUP EXHIBITIONS

2016 Statements on Nature: A Survey of Printmaking Today, Maui Arts & Cultural Center, Kahului, HI
2015 YOU PEOPLE, Haw Contemporary, Kansas City, MO
2015 KCAI Foundation 50th Year Anniversary Exhibition, Leedy-Voulkos Art Center, Kansas City, MO
2015 A Show of Hands, A1 Lab Arts, Knoxville, TN
2013 [Un]Bound: 3D Printmaking, Untitled Artspace, Oklahoma City, OK
2013 Collaborations: Works from Pele Prints, Mad Art Gallery, St. Louis, MO
2012 Color Schooled Group Exhibition, Long View Gallery, Washington, DC
2012 Stand Out: Prints, Highpoint Center for Printmaking, Minneapolis, MN
2012 Let's Talk About Love, Baby, Spencer Museum of Art, Lawrence, KS

SELECTED COLLECTIONS

Amity Art Foundation Woodbridge, CT
 Art Bank Collection, U.S. Department of State, Washington, DC
 Armstrong Teasdale, St. Louis, MO
 Belger Art Collection Kansas City, MO
 Capital One Corporate Art Collection, Richmond, VA
 Center for Book Arts, New York, NY
 College of William and Mary, Williamsburg, VA
 David Carson Design, New York, NY
 Fidelity Investments, Boston, MA
 Hallmark Fine Art Collection, Kansas City, MO
 Kansas Leadership Center Wichita, KS
 Nelson-Atkins Museum of Art, Kansas City, MO
 Racine Art Museum, Racine, WI
 Rhode Island School of Design Museum, Providence, RI
 Rosewood Hotels & Resorts, Abu Dhabi, UAE
 Spencer Museum of Art, University of Kansas, Lawrence, KS
 Sprint Art Collection Kansas City, MO



Seventy

2015

–

Digital archival photograph

23 x 23 inches

The desire to curate our homes is directly linked to the ways in which it can become a mirror. Our sense of self is tied directly to the objects with which we surround ourselves. In Patty Carroll's photographs she parodies the struggle showcasing the sheer volume of what one might choose to define an identity. In each image, anonymous women are surrounded by the things that make up their interior portraits, covered in everything from rotary dial telephones, vintage lamps, exotic plants and other objects of an idealized domestic lifestyle. These outward associations, through the stuff we acquire, often make up our constructed sense of self. However, in these spaces exists an ongoing question of whether these figures are at their most secure or most vulnerable.

In *Sears Catalogue* a female figure hidden beneath her collection of early 1950s patterned drapery focuses on the dilemma that modern women face: are we comfortable or uncomfortable with our need to collect and consume? One might assume a sense of control through the accumulation of goods, but that concept of plenty can be flawed and overwhelming. Both a site of conflict and command, the woman in *Sears Catalogue* flips through the pages in search of what else her imagined home needs, manifesting the desire to consume.



Sears Catalogue

2013

–

Digital archival photograph

28 x 38 inches

The sense of complete object takeover is showcased in *Seventy*. The fine line that exists between hoarder and collector is a matter of perception. Hemmed in by her garish interior decor choices of the 1970s, complete with a bust of Elvis, the figure echoes the quirky time capsule of Graceland. While these masked figures that recur in Carroll's photographs are seemingly docile, in works like *Jungly*, the subject is positioned with a sense of authority in her space, suggesting an awareness of the viewer and a desire to be seen in this way. The titles themselves highlight the artist's sense of humor playing on both the objects that surround the figures and ideas of an overgrown time or place.

Carroll's work often toes the line of the absurd as she pushes these interior portraits to their eccentric limit. There comes a point where this desire to collect fragments of oneself through objects becomes disorienting. As color is more muted in images like *Sweepy* the psychological effect of the space becomes much more apparent. The figure is surrounded by a riot of swirling and convex black and white patterns. The dizzying effect of this layering forces the space to expand and flatten depending on the object in focus.

Sweepy is the point at which Carroll takes the metaphor of cloaking one's identity through a home or collection of things to a different and more elaborate level than the more abstract draped works. These themes allow for Carroll to push to the point of breakage. Does the accumulation of objects reflect an ideal version of a self, or become more of a portrait than the figure that exists within it? As the women disappear completely cloaked in these interior landscapes, one can see something is slightly awry. Within these environments, the women are the most themselves and simultaneously camouflaged.

– Melaney Mitchell



Sweepy
2014
 –
 Digital archival photograph
 38 x 38 inches



[b. 1946]

EDUCATION

- 1972** MS, Photography, Institute of Design, Illinois Institute of Technology, Chicago, IL
- 1968** BFA, Graphic Design, University of Illinois, Champaign-Urbana, IL

SELECTED SOLO EXHIBITIONS

- 2015** Anonymous Women: Draped, Zhejiang Art Museum, Hangzhou, China
- 2015** Anonymous Women: Draped, Daura Gallery, Lynchburg College, Lynchburg, VA
- 2015** Anonymous Women: Draped, Sherry Leedy Contemporary Art, Kansas City, MO
- 2014** Anonymous Women: Draped and Moving, Schneider Gallery, Chicago, IL
- 2012** Anonymous Women, Chicago Cultural Center, Chicago, IL
- 2012** Anonymous Women, Singapore Management University, Singapore Photography Festival, Singapore
- 2010** Anonymous Women, White Box Museum, Beijing, China
- 2010** Anonymous Women, Northern Illinois University Museum, DeKalb, IL
- 2006** Elvis?, Blue Star Contemporary Art Center, San Antonio, TX

SELECTED GROUP EXHIBITIONS

- 2016** New Times Three, Blue Spiral Gallery, Asheville, NC
- 2016** Surrealism: The Conjured Life, Museum of Contemporary Art, Chicago, IL
- 2015** Seeing Connection, Critical Mass Top 50, Guate Photo Festival, Antigua, Guatemala
- 2015** Miami Photo Salon, Spectrum Art Festival, Art Basel Miami, Miami, FL
- 2015** On Beauty, Redline Gallery, Denver Month of Photography, Denver, CO
- 2014** Stella: The Nature of a Collective, Group Exhibit, Ukrainian Museum of Art, Chicago, IL
- 2014** 3rd International Biennial of Photography, Heritage Museum of Malaga, Spain
- 2012** Reworked Collection, Museum of Contemporary Photography, Chicago, IL
- 2011 & 2015** Arte Laguna, Group Exhibition, Arsenale, Venice, Italy

SELECTED COLLECTIONS

- Museum of Contemporary Photography, Chicago, IL
- The Art Institute of Chicago, Chicago, IL
- The John and Mabel Ringling Museum, Sarasota, FL
- FRAC Rhone-Alpes, Lyon, France
- Polaroid Corporation, International Collection, Cambridge, MA
- Museum of Modern Art, New York, NY
- Library of Congress, Washington, DC
- Museum of Contemporary Art, Chicago, IL
- Smithsonian Institution, Washington, DC
- California Museum of Photography, Riverside, CA
- Illinois State Museum, Springfield, IL
- Ponderosa Collection, Dayton, OH
- Bibliotheque Nationale, Paris, France
- First Bank of Minneapolis, Minneapolis, MN
- Vienna Beef, Chicago, IL
- Pacific Telesis Corporation, San Francisco, CA
- The School of the Art Institute of Chicago, Chicago, IL



2500 Summit St.

2014

—

CNC milled plywood

60 x 48 x 55 inches

The intricate architectural qualities in Miranda Clark's sculptures originated, not through studies, sketches, or textbooks, but from a vision by the lake.

In 2011, Clark was back home in Louisiana when she went for a jog near the 24-mile Pontchartrain Causeway bridge. It was a humid evening, and as the sky grew dark, she saw the headlights blur together in a continuous stream of light. The movement of traffic over the bridge, the angle of the lights and the seemingly infinite darkness around them created a kind of visual symphony, and she knew in that instant what direction her artwork would take.

"That bridge became so important to me at that moment," Clark said. "I started asking myself how I could recreate that horizontal experience of walking past the bridge."

If that moment provided the impetus for making architecture-inspired artwork, Clark's dedication to craftsmanship and experimentation has given her the ability to see it through. Clark got an early start in the arts, attending high school at the New Orleans Center for Creative Arts before moving to Kansas City to study painting and photography at the Kansas City Art Institute. During a semester abroad at the Paris College of Art, she began experimenting with collage techniques while continuing to learn more about architecture.

From postcard-sized drawings of bridges to scaffolding installations that take up an entire corner of a gallery, Clark's pieces showcase the same sharp angles and negative spaces of the structures by which she is inspired. By removing the elements of architecture from their utilitarian context, she is able to highlight their inherent aesthetic value, giving viewers a new perspective on the patterns and shapes that surround them.

"They all start with images that I create, or that I found," Clark says. "Some of the newer works have come from created photographs that are then cut and collaged and then retraced."

While she still enjoys making objects by hand, Clark often uses a CNC router (CNC stands for computer numerical control) to fabricate the large, detailed shapes that make up her work. The router was first suggested by a professor as a way for Clark to make work while recovering from a hand injury and it soon became an integral part of her process. The title of her sculpture *25 Minutes & 13 Seconds* refers to the time it took the router to fabricate the object.



15 Minutes & 7 Seconds
2015
 –
 CNC milled MDF
 3 ½ x 16 feet
 Photo credit: Desiree Morales

Although Clark's pieces vary in size, scope and choice of materials, she considers them all to be part of the same ongoing project. Whether it's a series of prisms inspired by the shape of a construction crane outside the window of her downtown Kansas City studio, or layered sheets of drafting vellum that resemble the truss work of a bridge, Clark's sculptures continue to explore the complex geometric patterns found in architecture and the natural world.

In doing so, she has succeeded not only in expanding the breadth of her studio practice, but in creating visually harmonious conduits for the fascination she felt while observing the causeway bridge. Viewers who spend time with her artwork will no doubt experience that same fascination as well.

– Lucas Wetzel



[b. 1992]

EDUCATION

- 2014** BFA, Painting, Kansas City Art Institute, Kansas City, MO
- 2013** Study Abroad, Paris College of Art, Paris, France

SELECTED EXHIBITIONS

- 2015** Aggregate: Structure and Space, Paragraph Gallery, Kansas City, MO
- 2015** Transient Sequences, Vulpes Bastille, Kansas City, MO
- 2015** Disegno 7: Contemporary Undergraduate Drawing Juried Traveling Exhibition, Kansas City Art Institute, Kansas City, MO; California College of the Arts, Oakland, CA; Maryland Institute College of Art, Baltimore, MD
- 2014** KCAI Painting Dept. Senior Thesis Exhibition, Dodge Painting Gallery, Kansas City, MO
- 2014** KCAI Annual B.F.A Exhibition, H&R Block Space, Kansas City, MO
- 2014** Kansas City Artist's Coalition Undergraduate College Student Exhibition, Kansas City, MO
- 2013** Transplanted Images, Le Pave D'Orsay Gallery, Paris, France

SELECTED PROJECTS AND HONORS

- 2015** Charlotte Street Foundation Studio Resident, Kansas City, MO
- 2014** All Met, New Work By Chris Daharsh, Art Writer, Informality Blog, Kansas City, MO
- 2014** Charlotte Street Foundation Studio Resident, Kansas City, MO
- 2013** Dodge Painting Gallery, Assistant Curator, Kansas City Art Institute, Kansas City, MO
- 2012** Physical-esque, Guest Curator, The Roost, Kansas City, MO

The Living Webster Encyclopedic Dictionary of the English Language

2016

—
Hungarian porcelain, ashes of a book, gypsum

27 x 28 ½ x 7 ½ inches

Photo credit: E.G. Schempf

Alchemical may be an overused word in ceramics, but it's hard to think of a better term to describe the process by which Emily Connell turns found and discarded books — many of them Bibles — into mysterious and beautiful works of sculpture. Each piece literally contains hundreds of thousands of words, but the artwork itself is entirely image-based, evoking the memory of language while transforming it into something new.

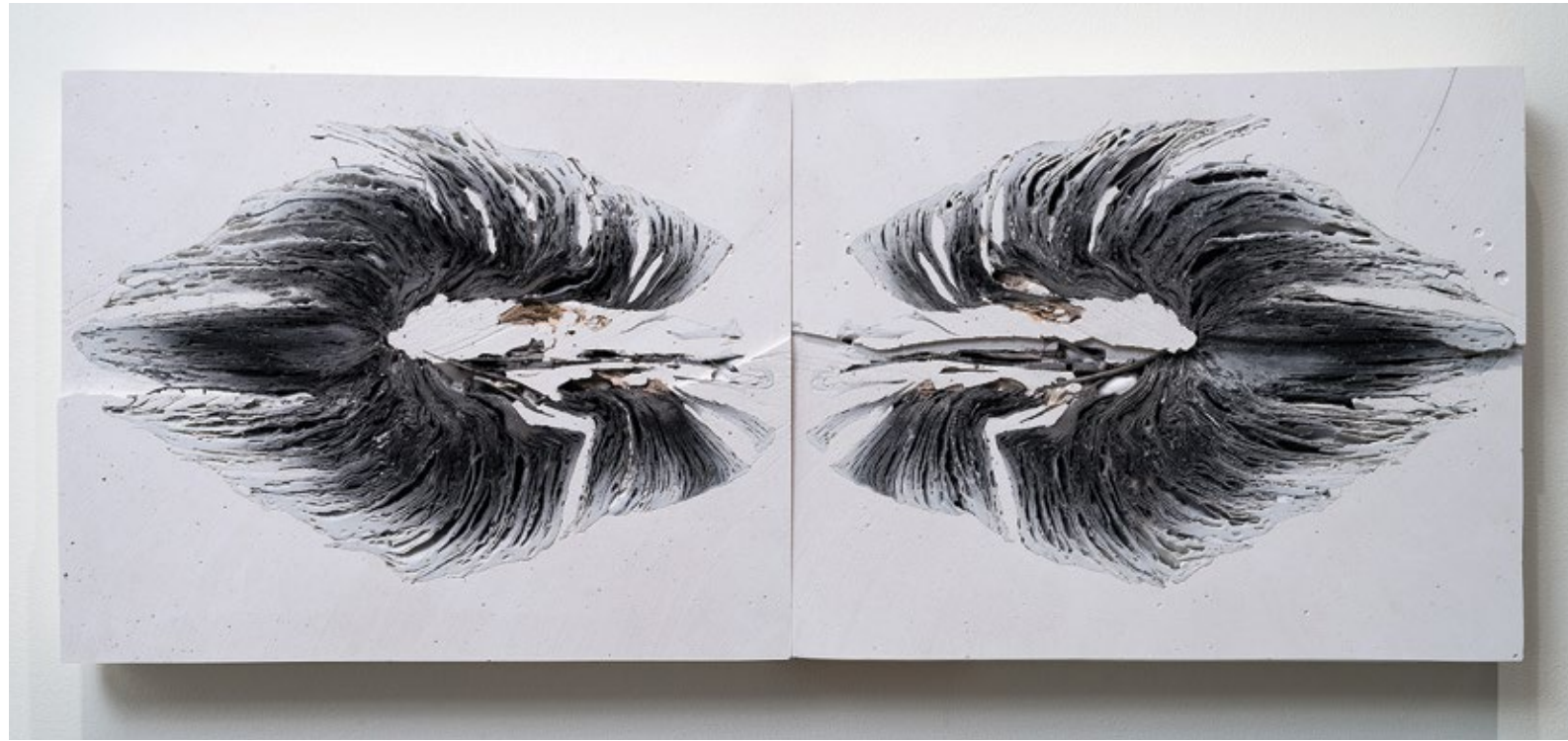
Connell begins by brushing each page with slip — a mixture of porcelain, water and paper filaments added to provide stability to the pages. After firing the open book in a kiln, she submerges it in plaster to provide a sculptural encasement. The initial results turned out a little too abstract for her liking, and it wasn't until one of her professors at the Kansas City Art Institute encouraged her to "look inside" that she began to tap into the unique visual potential of each object. By cutting them open with a masonry saw, Connell is able to reveal a rich cross-section of shapes and designs, which she then isolates, juxtaposes or tiles to create a finished sculpture.

Within the plaster, the pages fan out in an ash and porcelain-covered "bloom," resembling a sliced-open vital organ embedded in eons of geological strata. The resulting patterns create a Rorschach test for the viewer — some see lip prints where others see flowers — but the qualities of a book are unmistakably present.

"I like that it pushes the boundaries of your ideas of what a book is," Connell says. "I'm only using books that have been thrown away, so I feel like I've transformed them into something beautiful again."

Connell titled the series *Vade Mecum*, which is Latin for "books of reference." Each sculpture becomes a reliquary for the books, as the ashes of each page are contained within the sculpture. The symbolic weight of utilizing scriptural texts is not lost on Connell, who was inspired by the rich tradition and vivid imagery by which she was surrounded during her Catholic school upbringing. The Bibles she uses are often earmarked, underlined or enclosed with prayer cards and personal ephemera, conveying the personal histories of their owners across time and space.

In the methodical, labor-intensive process of brushing each page, the reference books and dictionaries are treated to the same respect as the religious texts. With these types of books now largely replaced by technology, Connell's project acknowledges both their obsolescence and the non-linear fashion in which they were likely read — a ceremonial last turning of the pages before they are permanently suspended in time.



Each piece in the series contains its own unique qualities. In *La Sacra Bibbia*, a pairing of sculptures made from an Italian Bible, the smoke and ash were unable to escape their encasement, resulting in a fan of blackened pages that stand in vivid contrast to the pristine white plaster around it.

Those unpredictable elements in her work — and ceramics in general — are part of why Connell plans to keep experimenting with even larger hybrids of book art and ceramics.

“You can control things to an extent, but you never quite know what you’re going to get,” she says.

– Lucas Wetzel

La Sacra Bibbia (Italian Holy Bible); folia
2016

–

8 ½ x 22 x 1 ¾ inches

Hungarian porcelain, ashes of a book, gypsum

Photo credit: E.G. Schempf



[b. 1990]

EDUCATION

2012 BFA, Ceramics, Kansas City Art Institute, Kansas City, MO

SOLO EXHIBITONS

2016 Vade Mecum, Kiosk Gallery, Kansas City, MO

SELECTED GROUP EXHIBITONS

- 2016 Body-Mind Entente, University of Missouri Kansas City Gallery of Art, Kansas City, MO
- 2016 Every Semester (Official NCECA exhibition), Belger Arts Center, Kansas City, MO
- 2015 Ashes to Ashes, The Clay Studio, Philadelphia, PA
- 2015 10th International Exhibition of Small Form Porcelain, Riga Porcelain Museum, Riga, Latvia
- 2015 Kansas City Voices, Leedy-Voukos Art Center, Kansas City, MO
- 2015 Lényeg I Essence, Kápolna Galéria, Kecskemet, Hungary
- 2015 Masks for Aid, HNC Foundation, Nelson-Atkins Museum of Art, Kansas City, MO
- 2014 Papercuts, Curated by P&M Artworks, Johnson County Library, Overland Park, KS
- 2013 The I, The Cover, The Vice, and Their Home, Paragraph Gallery, Kansas City, MO
- 2013 Lost and Found, PLUG Projects, Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2015 Kunstraum KC, Studio Resident, Kansas City, MO
- 2015 International Ceramics Studio, Guest Artist, Kecskemet, Hungary
- 2013 La Meridiana International School of Ceramics, Guest Artist, Certaldo, Italy
- 2012 Charlotte Street Foundation Urban Culture Project, Studio Resident, Kansas City, MO
- 2012 Artist INC Fellow, Kansas City, MO
- 2011 Anderson Ranch Arts Center, Sunkoo Yuh Ceramics Workshop, Snowmass, CO
- 2011 International Ceramics Studio, Study Abroad Program, Kecskemet, Hungary



Neo-Neoclassicisms: Golden Bough (detail)

2015

–

Prismacolor marker on paper

50 x 38 inches

The work of Sarabeth Dunton offers an escape to imagined landscapes through her unwavering use of small repetitive marks. Her studio is filled with partial drawings and small groups of images collected from cell-phone snapshots and Google searches. Image particles are the ideal starting point: sunsets, fire, Baroque paintings with theatrical compositions, apartment plants and ornate cabinetry. Her visual collections lay the groundwork for Dunton's compositions and guiding themes. She draws from a desire to reflect and realign the viewers' relationship to images.

Once the hundreds of Prismacolor pens come out, these images are put away, so that recollection is more important than replication. Dunton reacts intuitively as she creates her compositions in response to an image group. On blank paper, a wide-tipped marker dances in broad painterly strokes on the surface. The stage is set with these improvisational marker strokes, and from there Dunton fills up the space with an array of smaller controlled marks.

Neo-Neoclassicisms: Basilica is a pink and red glowing landscape filled with mountains and earth strata that emerge between shades of blue-grey. Framed by a black theatrical proscenium, the viewer enters a dripping wet world of small icy interruptions. Bright pinks, in contrast with more muted hues, open a pathway only to be caught in the web of intense hatching. Viewers may discover a jutting ship's mast, the direction of a staircase, or the near slippage of cave-like stalagmites. The forms melt into one another as molten color bleeds into the black frame reminding us that "all the world's a stage."

In a scene reminiscent of the Blasted Lands in *World of Warcraft*, a multiplayer online fantasy game, Dunton's *Neo-Neoclassicisms: Golden Bough* opens a window into a cavernous space with brightly colored canyons scarred with explosions of pink and black. The explorative nature of the drawing and its fantastical depth reflect both on Dunton's source imagery and also her experience living nomadically for several years across the United States. In a previous body of work, Dunton created drawings of specific objects she was selling or donating from her home. This cathartic purge connected to her love of the non-specific. Viewers can enter their own nomadic adventure in her works, devoid of specific ties to the tangible material world, thus a synthesis of experiences creates a new world to explore.



Neo-Neoclassicisms: Basilica

2015

–

Prismacolor marker on paper

50 x 38 inches



Neo-Neoclassicisms: Golden Bough

2015

–

Prismacolor marker on paper

50 x 38 inches

In two other poetically titled works, *That winter i dreamt of mazes and the library. It was dark most days and i read too much Borges* and *When it rained the water would come inside in small spurts through a round opening...might be a bullet hole*, the landscapes are disorienting, overgrown, more akin to the post-apocalyptic. Broken diagonal segments resemble shattered black glass. Colorful patches of moss grow out of architectural fissures on imagined structures left to decay. Here, there are no dedicated points of entry, but still many places exist where the viewer can discover new narrative quest lines in a sea of marks.

– Melaney Mitchell



[b. 1982]

EDUCATION

2006 BFA, Painting and Drawing, University of Michigan School of Art and Design, Ann Arbor, MI

2005 Study Abroad Program, Hellenic International Studies, Paros, Greece

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

2013 The Places I've Been I'll Never Be Again, Front/Space Gallery, Kansas City, MO

2010 Perceptions of Time, Cocoon Gallery, Kansas City, MO

SELECTED GROUP EXHIBITIONS

2016 Body-Mind Entente, University of Missouri Kansas City Gallery of Art, Kansas City, MO

2013 4x6, Front/Space Gallery, Kansas City, MO

2011 Garden Show, Hoopdog Studios, Kansas City, MO

2011 Conversations, Part 1, Animals & Buildings, Kansas City, MO

2009 Group Show, Mini-Cin Warehouse, Shreveport, LA

2009 Salon Show, Coup d'Oeil Art Consortium, New Orleans, LA

2008 Summer Faculty Show, Putney Boarding School, Putney, VT

2008 Shedding Skins, Sidearm Gallery, New Orleans, LA

2005 Locating Locality, Hellenic Studios, Paros, Greece

SELECTED PROJECTS AND HONORS

2016 The Drugstore, Studio Residency Fellowship, Kansas City, MO

2016 MASS MoCA, Assets for Artists Residency Fellowship, North Adams, MA

2013 A-Z West Wagonstation Encampment, Residency, Joshua Tree, CA

2010 Artist INC Fellow, Kansas City, MO

2010 Harold Arts, Residency, Chesterhill, OH

SELECTED PUBLICATIONS

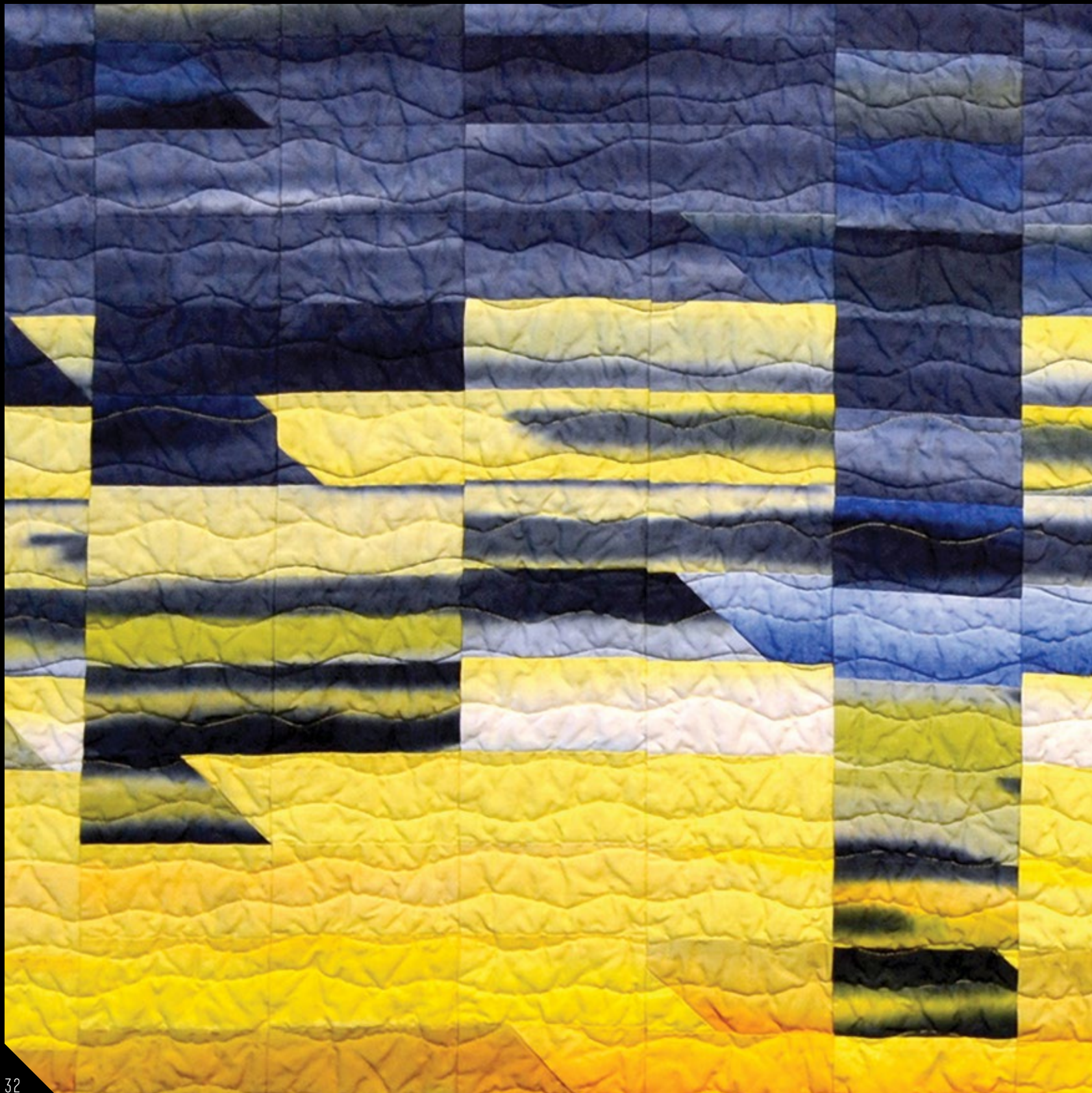
2016 Monthly Fiction Illustrations, 3:AM Magazine

2016 Annie Raab, Front/Space Hot Hands Fundraiser is a Big Deal for Art Spotters and Collectors, The Pitch

2013 Blair Schulman, Artists Who Grow and Practices that Outlive the Gallery Space, Art Tattler Blog

2013 Tracy Abeln, First Friday Top Picks, The Pitch

2011 Blair Schulman, Annual Arts Issue, Artist Portfolio, KC Magazine



Sky (reflection).KS.July (detail)

2014

–

Hand dyed cotton
42 ½ x 43 ½ inches

Kim Eichler-Messmer doesn't mimic the natural world so much as interpret it. Her large-scale art quilts function as abstracted landscapes, capturing a region's mood, memory, or "the feeling of the sky."

Eichler-Messmer, who has spent much of her life in Iowa and Kansas, draws inspiration from the rural Midwest, where one can still find dramatic skies unbroken by power lines or other man-made structures. In her care, these vistas are anything but staid. The artist replaces the energy of architectural forms — the angular gashes of suspension bridges, the jutting caps of skyscrapers — with stitching clean as pencil strokes, asymmetric piecing and almost graph-like design elements.

Color is most important in evoking the Midwest's changing seasons, erratic weather and peculiar quality of light. Eichler-Messmer, an expressive colorist, captures the variegated shades of rural skies by hand-painting her fabrics with dye in a process not unlike watercolor. In *Sky.MN.Aug*, aquatic-toned greens and blues bloom on the cotton fabric, feathering into soft curves and sherbet striations. The brush strokes are hazy, meditative. But in the quilt's bottom half, the sunset streaks stiffen and crack like ice: immersion-dyed triangles create a solid-color seismic disturbance, pulling us back down to earth.

The quilts' scenes are more visceral than intellectual. Although the artist often begins her explorations with a photograph, she relies on her emotional memory of a place — in all its rearview-heightened vibrancy — to guide her hand. "I never really know what it's going to look like until I see the whole thing," she says. Surprise and improvisation are crucial to the process.



Sky (reflection).KS.July

2014

–

Hand dyed cotton
42 ½ x 43 ½ inches

Her cutting and piecing are likewise improvisational. In some quilts, such as *Sky(reflection).KS.July*, she brushes dye onto a single piece of cloth in watercolor currents before cutting it apart and reassembling the pieces. She describes the kaleidoscopic process of fragmenting, remixing and reassembling as akin to collage. The result is a mosaic of movement, a memory shattered and reconfigured into something new. A swath of inky black at the bottom of the quilt defines the horizon in stark silhouette; a sense of angular momentum, propelled through sunny yellow triangles, evokes sunlight breaking through a brooding thunderhead.



For Eichler-Messmer, organic forms and geometric shapes are complements, not contradictions. *Fields.MO.July* unite the two in a subtle rendering of a dusty sky and sun-goldened field. Although the image appears placid at first glance, a close inspection reveals a dizzying energy in the lines, veering and converging with mechanical momentum. Eichler-Messmer's kinetic stitching creeps unpredictably across the field like a computer game of *Snake*.

In all of Eichler-Messmer's quilts, there's more than first meets the eye—more texture, more movement, more complexity. Her ability to marry organic imperfection and geometric crispness, hand-painted variation and immersion-dyed consistency, seems central not only to her process, but to her vision of the Midwest itself.

The Midwestern landscape is anything but plain, her quilts seem to say. It's as dynamic as the mind that encounters it.

– Liz Cook

Fields.MO.July

2013

–

Hand dyed cotton

61 x 31 inches



[b. 1979]

EDUCATION

2007 MFA, Textiles, University of Kansas, Lawrence, KS

2002 BFA, Studio Arts, Iowa State University, Ames, IA

2002 Certificate, Printmaking, Scuola Internazionale della Grafica, Venice, Italy

1999 Certificate, Spanish, Universitas Castellae, Valladolid, Spain

SOLO EXHIBITIONS

2014 Quilts by Kim Eichler-Messmer, Gallery M, Eureka, KS

2013 Sense of Place, Parchman Stremmel Gallery, San Antonio, TX

2012 Color Quilts, Lone Leaf Gallery, Washington, NC

2011 Landscape Quilts, Campanella Gallery at Park University, Parkville, MO

2010 Quilts from the Architecture Series, Stairway Gallery at HNTB, Kansas City, MO

2009 Borne With Us, Society for Contemporary Craft Satellite Gallery, Pittsburgh, PA

2009 Schema, The Late Show Gallery, Kansas City, MO

2009 Kim Eichler-Messmer: New Textile Work, Lone Leaf Gallery, Washington, NC

2009 Cold Comfort, Montgomery Mary Matteson-Parrish Art Gallery, Lone Star College, Conroe, TX

SELECTED TWO-PERSON AND GROUP EXHIBITIONS

2016 To Dye For, Visions Art Museum, San Diego, CA

2015 Landscapes, James May Gallery, Algoma, WI

2014 Echoes of Earth and Sky: Kim Eichler-Messmer and Kristin Goering, Leedy-Voulkos Art Center, Kansas City, MO

2014 Quilts: Pushing the Seams, Highfield Hall, Falmouth, MA

2010 Quilting: Then and Now, Kaw Valley Arts and Humanities, Kansas City, KS

2009 Craft-ed, Group Invitational Exhibition, Dunedin Fine Art Center, Dunedin, FL

2008 Columbus Biennial, Columbus Art Museum, Columbus, GA

SELECTED PROJECTS AND HONORS

2015 Faculty Development Grant, Kansas City Art Institute, Kansas City, MO

2014 West Elm Local Grant Finalist

2012 Design Collaboration with Pottery Barn Teen

2010 Artist Innovation Grant, Kansas Arts Commission, Topeka, KS

2010 Artist INC Fellow, Kansas City, MO

2008 Artist in Residence, Arrowmont School of Arts and Crafts, Gatlinburg, TN

SELECTED PUBLICATIONS

2016 Janine Vangool, The Uppercase Compendium of Craft and Creativity, Uppercase Publishing Inc.

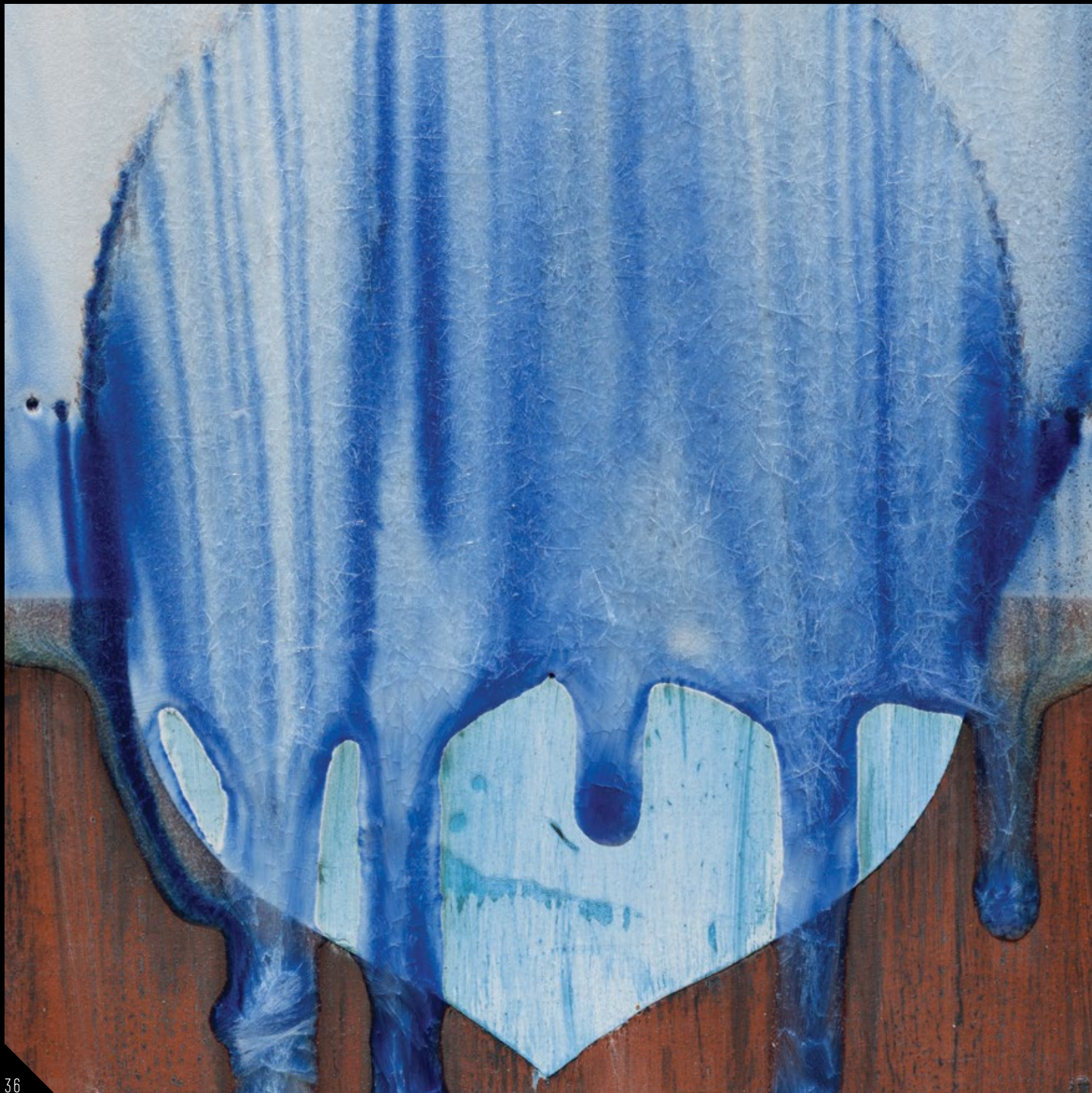
2015 Quilt National 2015: The Best in Contemporary Quilts exhibition catalogue, The Dairy Barn Cultural Arts Center, Athens, OH

2014 Rachel May, Quilting with a Modern Slant, Storey Publishing

2014 Essential Guide to Modern Quilt Making, Lucky Spool Media

2014 Alice Thorson, Kim Eichler-Messmer's Kansas City Textile Studio offers new skills, camaraderie and fun, The Kansas City Star, Star Magazine

2013 Author, Modern Color: An Illustrated Guide to Dyeing Fabric for Modern Quilts, published by Stash Books, C&T Publishing



Chromophilia Veils (Series 1)

2015-16

—

Earthenware and glaze

17 x 8 x ¼ inches per tile

Photo credit: E.G. Schempf

For some ceramists, the clay tile is the most mutable canvas, inviting metaphorical tensions and historical resonance in its function as both workaday material and fine ornamentation.

For artist Cary Esser, it also invites a brush with infinity.

A trip to Turkey brought Esser face-to-face with the cobalt and turquoise Iznik tiles adorning 15th century mosques. Although each tile was an individual marvel of careful color and brilliant design, together, they pooled into an altar to the infinite. Their cool-glazed surfaces flowed with liquid homogeneity; their stylized decorations of flowers and vines snaked across the tile borders, erasing boundaries as they twisted into a harmonious whole.

When Esser returned to her studio, she treated these tiles as a point of departure for her own explorations with spare spirituality in design. Although the artist has experimented with architectural forms, levels and spatial arrangements in her work,

Chromophilia Veils (Series 1)

(detail)

2015-16

—

Earthenware and glaze

17 x 8 x ¼ inches per tile

Photo credit: E.G. Schempf



the near-uniform panels of her *Chromophilia Veils* intensify her focus on color, glazing and the intimate, nonverbal responses that the most elemental symbols can inspire.

The seven panels — separated into series of four and three to highlight patterning and positioning — are embellished with simple onion domes, hourglasses and shields. Many of these symbols are invoked indirectly, as Esser's glaze traces their partial, almost imperceptible contours. Cobalt pigment swims down the surface of the tile, washing away — blurring, veiling — definition. The symbols are most often left open, bottomless, capable of containing the infinite beneath their gauze-fine veils.

For Esser, the shield holds particular significance. While a form of protection for the body, it also serves as a source of identification (family crests, tribal affiliations, royal or religious signifiers): the shield can both protect us and expose us. The veil likewise serves as perforated protection, offering us a delusive sense of privacy. We peer at the world through a transparent mask; we too easily forget it can peer back.

Chromaphilia Veils (Series 2)

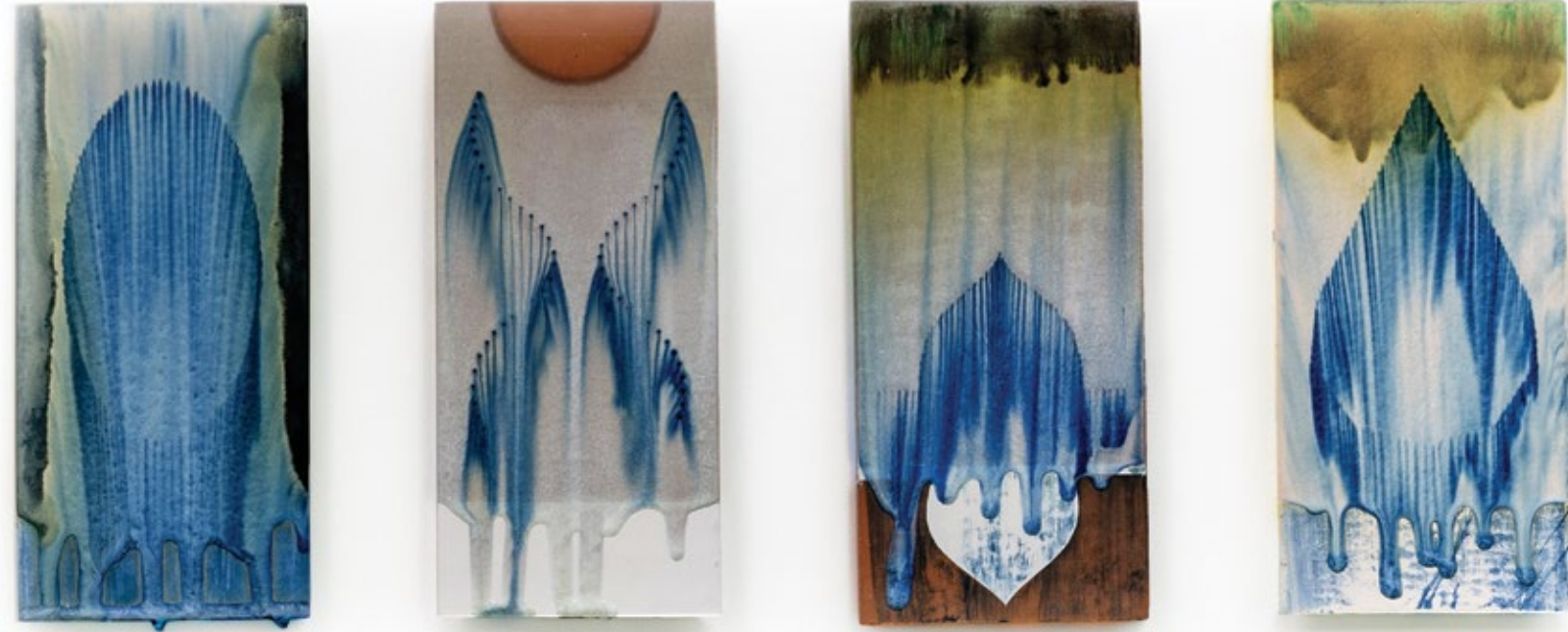
2015-16

—

Earthenware and glaze

17 x 8 x ¼ inches per tile

Photo credit: E.G. Schempf



The deep histories and layered connotations of these symbols invite both considered reflection and visceral, emotional responses. Their weight feels just right for Esser, whose work is less conceptually driven and more a spontaneous dialogue with materials and process. The seven panels in *Chromaphilia Veils 1* and *2* provide a showcase for how identical materials can respond dynamically to the influences — both deliberate and accidental — of artist and environment.

Although Esser uses the same glaze on each veil, it reacts with a mercurial temperament. In one panel, it forms crystals soft and fine as fiber; in another, it sparkles gently, like snow beneath a streetlamp. The color of the clay beneath the glaze alters the effect as well. Red clay pulls our focus earthward, to the corporeal world; white clay elevates our gaze to the realm of the divine.

Whether in her strikingly glazed *Veils* or gentle, slip-cast *Parfleches*, Esser approaches clay with almost scientific curiosity and receptivity. Where scientists control variables, she controls casts and materials; where scientists tease out hypotheses, she works on “hunches.” The process requires curiosity, patience and a tolerance for surprise. “Every time I’m in a kiln, it’s excitement or disappointment,” Esser says.

The allure of her tiles and sculptures suggests the result is more often serendipitous.

— Liz Cook



[b. 1955]

EDUCATION

1984 MFA, New York State College of Ceramics, Alfred University, Alfred, NY

1978 BFA, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO EXHIBITIONS

2010 Sherry Leedy Contemporary Art, Kansas City, MO

1999 Sherry Leedy Contemporary Art, Kansas City, MO

SELECTED GROUP EXHIBITIONS

2016 The Once and Future: New Now, Sherry Leedy Contemporary Art, Kansas City, MO

2016 Recent American Ceramics From the Dr. Harold F. Daum Collection, Daum Museum of Contemporary Art, Sedalia, MO

2014 The Center is a Moving Target, Kemper at the Crossroads, Kansas City, MO

2010 Creating and Collecting: Kansas City and Contemporary Sculpture, Nelson Atkins Museum of Art, Kansas City, MO

2010 Six McKnight Artists, Northern Clay Center, Minneapolis, MN

2010 Connecting with Contemporary Sculpture, Museum of Art and Archaeology, University of Missouri, Columbia, MO

2007-2009 Craft in America National Touring Exhibition

SELECTED PUBLICATIONS

2016 Elisabeth Kirsch, Cary Esser: A Ceramicist for the 21st Century, KC Studio Magazine

2015 Glen R. Brown, Cary Esser: A Vital Geometry, Ceramics Monthly

2014 Alicia Eler, Meditations from the Middle, Hyperallergic

2013 Sevim Cizer, Terra Sigillata, book by Baser Publications, Izmir, Turkey

2013 Tanya Hartman, The Songbird and the Architecture, Ceramics: Art and Perception

2009 Craft in America Episode V: Process, documentary produced by Carol Sauvion, Public Broadcasting Service

SELECTED COLLECTIONS

Nerman Museum of Contemporary Art, Overland Park, KS

Daum Museum of Contemporary Art, Sedalia, MO

Belger Art Collection, Kansas City, MO

el dorado architects, Kansas City, MO

North Carolina Arts Council Artworks for State Buildings, Raleigh, NC

Glaxo Corporation, Research Triangle Park, NC

Archie Bray Foundation for the Ceramic Arts, Helena, MT

John Michael Kohler Arts Center, Sheboygan, WI

SELECTED HONORS

2013 Distinguished Achievement Award, Kansas City Art Institute, Kansas City, MO

2009 McKnight Foundation Ceramic Artist Residency, Minneapolis, MN

2003 Lighton International Artists Exchange Program Grant, Kansas City, MO



Grandmother's Hands Kajjansi, Uganda

2011

—

Archival inkjet print

51 x 51 inches

Gloria Baker Feinstein had been a professional photographer for decades before she first got a sense of how much potential photography had to help those in need.

In 2006, Feinstein traveled to Uganda to attend a workshop about shooting photography for non-profits and non-governmental organizations. But she felt such a strong connection to the children and workers at the St. Mary Kevin Children's Home in the township of Kajjansi that she decided to form her own non-profit instead. Feinstein has since made 10 trips to Uganda, each time with a different group of volunteers.

The mission of Feinstein's organization, Change The Truth, is to help provide shelter, food, security, clothing, medicine and access to education for the children of St. Mary's (As a result of war and AIDS, Uganda is home to an astounding 2.5 million orphans). But photography is still central to Feinstein's visits, both as a means of interacting with the community and as a way to present its often harsh conditions to potential volunteers and donors back home.

"It's a way to give a platform to children who might not otherwise have a way to express their needs," she says.

The portraits Feinstein takes in Kajjansi reveal her strong connection to its residents, many of whom refer to her as "Mama Gloria." One image, titled *Mother and Daughter*, depicts a mother with her arm securely draped around her wide-

eyed young daughter. The girl's white formal dress — likely a castoff from the United States — stands in contrast to the dirt floor beneath their feet and her mother's more traditional pattern dress. The mother's face is not shown, but her warm, protective presence nonetheless pervades the frame.

Another photograph portrays a bra salesman she saw walking through the village one afternoon. His stance and expression suggest a quiet pride in his work; the abundance of feminine garments around his neck serves as a playful counterpoint to his own masculine features. After visiting with the salesman and taking his portrait, Feinstein invited him to accompany her to the orphanage. The next 30 minutes were a "frenzy of bra sales," as she offered to purchase one for each of the older girls and women. "There are a lot of fun moments like that," Feinstein says of her visits to Kajjansi.

Feinstein is no stranger to depicting uplifting and everyday moments amid difficult living conditions. She has made repeated visits to photograph the small towns and hollers of Eastern Kentucky, where she grew up. Feinstein's 2001 book *From the Heart* documented the portraits and stories of 50 Holocaust survivors who lived in the Kansas City area at that time. Her photographs and documentary-style images have appeared in publications like *Harper's Weekly* and *The New York Times Lens Blog* and have been exhibited in museums around the world.



Mother and Daughter Kajjansi, Uganda

2013

—

Archival inkjet print

53 x 40 inches

Whether it's her digital Hasselblad or the iPhone in her back pocket, she is always ready to snap a photo of the people she meets and visit with them about their stories. No matter where she goes, she's found that people always enjoy being asked to have their portraits taken.

The opportunity to combine her passion for photography with her dedication to service is a gift, Feinstein says. "I feel like I've been very fortunate to do the work I'm doing. Not just shooting for yourself, but being able to help others along the way."

— Lucas Wetzel



Bra Salesman Kajjansi, Uganda

2013

—

Archival inkjet print

55 x 43 inches

[b. 1954]

EDUCATION

1979 MA, Photography and Graphic Design, University of Wisconsin, Madison, WI

1976 BA, Communication Arts, University of Wisconsin, Madison, WI

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

2016 The Heart is a Lonely Hunter, Leedy-Voukos Art Center, Kansas City, MO

2015 Recent Work, Snapshot Gallery, Kansas City, MO

2013 Can You See Me Now? A Mid-Career Retrospective, The Bohemian Gallery, Overland Park, KS

2012 Uganda: New Color Work, Mayson Gallery, New York, NY

2011 Uganda, Newspace Gallery, Portland, OR

SELECTED GROUP EXHIBITIONS

2015 Photography as Life, Lishui International Photography Festival, Lishui, China

2015 Looking at Appalachia, national traveling exhibition

2014 The Middle, University of Kansas, Lawrence, KS

2013 Currents 2013, Ogden Museum of Southern Art, New Orleans, LA

2013 About Face: Contemporary Portraiture, The Nelson-Atkins Museum of Art, Kansas City, MO

2011 4xAfrica, Rayko Center for Photography, San Francisco, CA

2009 Hide and Seek: Picturing Childhood, Nelson-Atkins Museum of Art, Kansas City, MO

SELECTED HONORS

2016 First Place Award, PhotoSpiva, Spiva Center for the Arts, Joplin, MO

2015 Midwest Jewish Artist Lab, Fellow

SELECTED PUBLICATIONS

2015 The Sun Magazine, cover

2014 A Passion for Photos in Black and White, Missouri Arts Council

2014 Harper's Magazine

2012 60 Second Exposure, Black + White Photography

2012 New Letters Magazine, cover

2012 New York Times Lens Blog

SELECTED COLLECTIONS

The Nelson-Atkins Museum of Art, Kansas City, MO

The Portland Art Museum, Portland, OR

The Center for Creative Photography, Tucson, AZ

Nerman Contemporary Museum of Art, Overland Park, KS

The High Museum of Art, Atlanta, GA



Madeline Gallucci's work encapsulates some of the primary concerns that occupy artists of the so-called Millennial Generation. In a nutshell, these concerns can be summarized with a series of interrelated questions: Do more images even need to exist in a world that is already over-saturated with images? If the answer is "yes," should one produce digital images, objects, or something else entirely, such as performance? If the answer is "digital images," then how does one survive and compete in a forum that is literally world-wide? If one produces objects, how does one do so in a world that is so over-run by objects that they end up either choking the oceans or contributing to climate change as they decompose? Gallucci addresses these concerns by reasserting the value of art-making traditions such as color, pattern and beauty, yet there is more to her work than meets the eye.

In *Tarp Pattern #1*, acrylic scrawls in shades of pink, red, blue, purple and gray spread across the canvas. The forms intersect, overlap, conjoin and wrap around each other to create a shallow picture space, much in the tradition of Joan Mitchell and Willem de Kooning. Grommets march around the outside edge of the canvas, with nylon cord looping through the top grommets to suspend the work on the wall. The work resembles a colorful tarp that one might take camping, or perhaps a cheery sort of camouflage. Gallucci names camouflage patterning as an inspiration and finds its presence in everything from nail wraps to phone cases to motorcycle paint jobs. She asserts that in these instances of appropriation, the original military function of camouflage disappears. Likewise, by placing camouflage into a new context such as an art exhibition, her playful and exuberant works can be read as a subtle undermining of militarism.

Blue Camo (detail)

2016

—

Acrylic on canvas

80 x 71 inches

Gallucci's academic background in printmaking comes to the fore in *Blue Camo*, a digital print on polyester. To create such works, she scans images from her sketchbooks and re-combines them in a variety of arrangements using a computer. She then has the final image printed commercially on fabric or vinyl such as might be used for disposable tablecloths. The experience of looking at Gallucci's marks on such a work is therefore highly mediated, as if viewing a quotation of the marks that she paints by hand. Along the way, one is reminded of classic theoretical texts on authenticity such as Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction* or perhaps Roland Barthes' *The Death of the Author*.

Comparing Gallucci's painted works like *Tarp Pattern #1* with printed works like *Blue Camo* strikes at the heart of issues such as authenticity and consumerism. Since a painting is a unique object, the art world has traditionally assigned higher status and more monetary value to it than a print. However, a conclusion about which work has more cultural currency seems much more open-ended in the instant gratification world of rapid prototyping and on-demand printing.

— James Martin



Tarp Pattern #1
2016
 –
 Digital print on polyester
 60 x 51 inches



[b. 1990]

EDUCATION

2012 Kansas City Art Institute, BFA, printmaking

SELECTED SOLO & TWO PERSON EXHIBITIONS

- 2016** Double Take, Terrault Contemporary, Baltimore, MD
- 2016** Kiss Me When I'm Dead with Alex Savage, Skylab Gallery, Columbus, OH
- 2016** Static: Madeline Gallucci and Amanda Martinez, PLEAT Gallery, online exhibition
- 2015** SOFT-SERVE, Beggar's Table Church & Gallery, Kansas City, MO
- 2014** Lime/Line, The Bank, Matfield Green, KS
- 2014** Confectionary, PLUG Projects, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2016** Lot 49, The Luminary, St Louis, MO
- 2016** Living Rooms, Northern Southern, Austin, TX
- 2015** Show Me the Love, Rebekah Templeton Gallery, Philadelphia, PA
- 2015** She/Folk, IDIO Gallery, Brooklyn, NY
- 2015** FUN DIP, Mist Gallery, Richmond, VA, online exhibition
- 2015** She Wolf, Present Works, Milwaukee, WI
- 2014** ARENA Showcase Invitational, Haw Contemporary, Kansas City, MO
- 2014** A Conference/A Gift Shop, BAIT, Philadelphia, PA
- 2014** Something Happening Shop, featured artist, Brooklyn, NY
- 2014** Flat File Exhibition, H&R Block Artspace, Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2014-2016** Co-Director, Front/Space, Kansas City, MO
- 2016** Visual Art Award, Charlotte Street Foundation, Kansas City, MO
- 2014-2015** Artist in Residence, Hotel Phillips, Kansas City, MO
- 2015** Best Visual Artist, KC Magazine, Kansas City, MO
- 2012-2014** Urban Culture Project Resident, Charlotte Street Foundation, Kansas City, MO

SELECTED COLLECTIONS

- 2015** Hotel Phillips, Kansas City, MO
- 2015** She/Folk, online collection, Brooklyn, NY

SELECTED PUBLICATIONS

- 2015** Jeremy Muhiu, Kansas City among top places for artists in the country, American City Business Journals finds, 41-KSHB, Kansas City, MO
- 2015** Gabby Bess, How Many Feminist Artists Does It Take to Define Feminist Art?, Broadly.vice.com
- 2015** Interview with Madeline Gallucci, Mist Gallery Blog
- 2014** Room with a View, KC Magazine
- 2014** Liz Cook, City Inspection, The Pitch



Untitled (zigzag) (detail)

2015

–

Wool industrial felt

66 x 25 x 2 inches

The work of Marcie Miller Gross is centered around her response to place with a focus on spatial, conceptual and architectonic elements. Gross uses materials with which she has an “intimate visceral connection” to manipulate space and expound upon simple, geometric shapes. Her accumulative process of building up and breaking down industrial felt, sweaters and towels yields objects and installations that embrace the dichotomy between industrial minimalism and human intimacy.

Gross began her creative practice in the field of design and architecture and discovered a love for creative design toys, the Fröbel Gifts, as well as the historical lineage of handmade textiles. She saw a universal connection between cloth, felt and paper, as these are the earliest textiles ever made, and, similarly, a direct connection between the Fröbel Gifts and the modernist Bauhaus School, among other significant 20th century artists.

Working with mismatched bath towels and used hospital towels, Gross tenderly manipulated these textiles into weight-bearing objects that evoke humanity, vulnerability and shared history. The uniform stacks are loosely personified within an architectural context, some small and slumping like the curve of an aching back, some monumental and heavy like gravity pressing down on a skull. After years of endurance mining this material, Gross moved away from the domestic to the utilitarian. Industrial felt in-tow, she began exploring the material for the undercurrent of humanity nestled in its fibers.



Untitled (zigzag)

2015

–

Wool industrial felt

66 x 25 x 2 inches

Beginning with basic, geometric mounds of felt adhered in layers, Gross used a bandsaw to bisect the mounds into stacks of varying proportions, toying with both the texture of the material and the relationship to light, rhythm and space. Throughout these many studies, Gross found that the tactile experience of the felt changed as she altered her means of deconstruction. Through this process of building and deconstructing, she found the material “blurring the boundary of animal and mineral,” and became infatuated with coaxing the mammalian qualities out of the industrial object. Her pieces *Wedge* and *Cut & Sheared #2* use fine charcoal gray industrial felt that fluxes with its destruction and assemblage. Both pieces reflect a marriage of animal and industrial; the manipulated textures remind Gross of seal skin while the forms are akin to speaker boxes or rigid hardware.

Orange (split) is an experiment in pushing her wedge form beyond its geometric shape and readdressing it as a single gesture. Beginning with stacks of vibrant orange felt adhered as one large rectangular piece, Gross split the form in two. The forms were reconfigured into a slanted incline, the top portion jutting away from the bottom in a slight manner: the petite displacement of the two objects results in a grand gesture that embraces the dichotomy of handmade and machine made, object and landscape, void and mass, animal and industrial. These explorations continue to propel her studio practice as she continues studying the “undulation, shadow and light and differing sense of rhythm,” she can elicit from her materials.

– Halcombe Miller

Orange (vertical)

2011

–

Wool industrial felt
72 x 14 ½ x 1 inches

[b. 1958]

EDUCATION

- 1990** MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
- 1988** Post Graduate Studies, Kansas City Art Institute, Kansas City, MO
- 1982** BFA, University of Kansas, Lawrence, KS

SELECTED SOLO EXHIBITIONS

- 2013** Working Parts, Haw Contemporary, Kansas City, MO
- 2011** Concentrations, The Studios Exhibition Space, Kansas City, MO
- 2008** a part, The Studios Inc. Exhibition Space, Kansas City, MO
- 2007** New Work, Byron Cohen Gallery of Contemporary Art, Kansas City, MO
- 2006** foldoverfold, Kemper Museum of Contemporary Art, Kansas City, MO
- 2001** To Fold, Joseph Nease Gallery, Kansas City, MO
- 1998** Points of Departure: Marcie Miller Gross & Judi Ross, Salina Art Center, Salina, KS

SELECTED GROUP EXHIBITIONS

- 2014** on behalf of one's obsessions, Haw Contemporary, Kansas City, MO
- 2014** Sum of Us, Bemis Center for Contemporary Art, Omaha, NE
- 2012** Women to Watch, National Museum of Women in the Arts, Washington, DC/Epsten Gallery, Jewish Museum of Contemporary Art, Overland Park, KS
- 2012** The Spring Show (Forarsudstillingen), Kunsthall Charlottenborg, Copenhagen, Denmark
- 2007** Hothouse: Expanding the Field of Fiber at Cranbrook 1970 -2007, Cranbrook Art Museum, Bloomfield Hills, MI

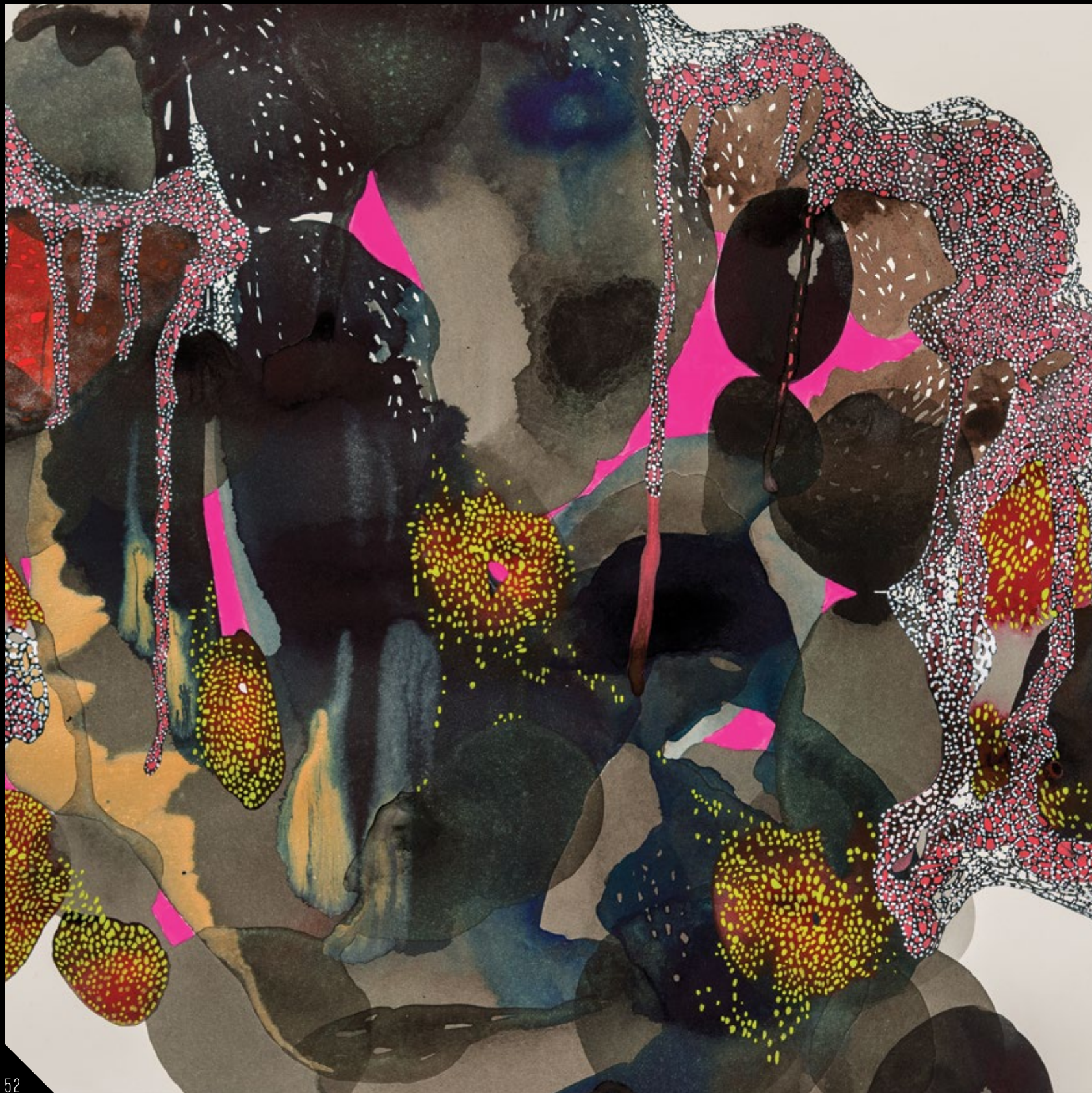
SELECTED PROJECTS AND HONORS

- 2016** GlogauAIR Artist Residency, Berlin, Germany
- 2012** Finalist, Individual Artist Award, Women to Watch, National Museum of Women in the Arts, Washington, DC
- 2005** Allied Arts & Craftsmanship Award, American Institute of Architects, Kansas City, with el dorado architects for Moving In Moving Out exhibition
- 2005-2011** The Studios Inc./Review Studios Residency Award, Brad & Linda Nicholson Foundation, Kansas City, MO
- 2002** Charlotte Street Foundation Fellowship, Visual Arts Award, Kansas City, MO

SELECTED COLLECTIONS

- American Institute of Architects, Kansas City, MO
- Andrews McMeel Universal Publishing, Kansas City, MO
- Blue Cross Blue Shield, Kansas City, MO
- Corridor InfraTrust Management, Kansas City, MO
- Daum Museum of Contemporary Art, Sedalia, MO
- Missouri Bank, Kansas City, MO
- National Center for Drug Free Sport, Kansas City, MO
- Helix Architecture + Design, Kansas City, MO





Mauritian Dogs Have Balls 4 (detail)

2014

–

Acrylic, ink and pencil on paper

26 x 20 inches

Anne Austin Pearce creates sensual, abstract paintings that describe the amorphous membrane between the banal moments of life and what she describes as “the holistic sensation of pleasure than can be derived from the awe of being.”

Pearce grew up listening to exotic bedtime tales from her father who was born in Kenya. These stories of foreign landscapes she could not yet fathom planted a seed of wanderlust that still informs her practice.

Her work has evolved greatly in the last three years following a 15 month sabbatical from her position as a full time Professor of Art and Director of the Greenlease Gallery at Rockhurst University. Throughout this, her longest period of uninterrupted studio time, Pearce visited Mexico, Mauritius, Malaysia, Wyoming and France. But while these diverse sites could envelop a lifetime of study, she considers each place she visits to be its own geographical room; a provisional intimate space forged within a foreign place.

The work created in each locale is revisited between trips when she nestles once again in her native Kansas City. This process fosters a cycle of energy that carries each city into the next while her daydreams serve as an interim train car gently carrying her to the next geographical room. The result is a disparate yet unified body of work all singularly informed by place, but cross-pollinated within the totality of her travels.



Mauritian Dogs Have Balls 1

2014

–

Acrylic, ink and pencil on paper

26 x 20 inches

Her series *Mauritian Dogs Have Balls* is a reflection on her primal experience of observing her island landscape. The work, rooted in pools of deep charcoal bleeding into hints of magenta and red, reflects an awestruck moment when a pack of wild dogs converged with rainbows, flowering trees, trash and colorful clothing. Pearce returned home and prepared to drape her island daydreams over the winter landscape of her Wyoming residency.

The *Wyoming River Rock* series has a muted color palette in comparison to the works born in tropical locales, but in this geographical room Pearce found herself drawn to the starkness of isolated winter. Her muse morphed from moist greenery to hard winter soil where she found herself “daydreaming about the sediment of all things that have lived and died and lived and died.” A visual narrative emerged as she empathized with the ancestry of flora and fauna not just of Wyoming, but all her geographical rooms.

Using color and form to translate her encyclopedia of visual references, Pearce distills the overwhelming sensory experience of exploring a foreign place down to the minutia: the rippled curl of a leaf’s edge, chunky stalks of bamboo, a family of ants carrying a dragonfly carcass.

In her practice, Pearce is the architect of physical places, as well as the imagined spaces she’s harbored since childhood. In a dazzling array of transparent pools of ink, sprays of fanning color, tethers of small flecks and iridescent rivers dispersing into conduits akin to blood rushing through veins, or tides swallowing sand before receding into a limitless sea, Pearce voices indescribable moments of pause and ecstasy.

– Halcombe Miller



Mauritian Dogs Have Balls 4

2014

–

Acrylic, ink and pencil on paper

26 x 20 inches



[b. 1968]

EDUCATION

- 1995** MFA, Painting and Drawing, James Madison University, Harrisonburg, VA
- 1990** BFA, Printmaking, University of Kansas, Lawrence, KS

SELECTED SOLO EXHIBITIONS

- 2015** Macro Myth, Window Installation, Caylus, France
- 2012** Undertow, Sherry Leedy Contemporary, Curator, Sherry Leedy, Kansas City, MO
- 2011** Passport, Genevieve Guldner Gallery, Kansas City Central Public Library, Kansas City, MO
- 2010** Double Personal: Works On Paper, Eppink Gallery, Emporia State University, Emporia, KS
- 2009** Works on Paper, PEO Art Gallery, Haidee & Allen Wild Center for the Arts, Cottey College, Nevada, MO
- 2008** Excerpts: Saucy Series, UCM Gallery of Art and Design, Warrensburg, MO

SELECTED GROUP EXHIBITIONS

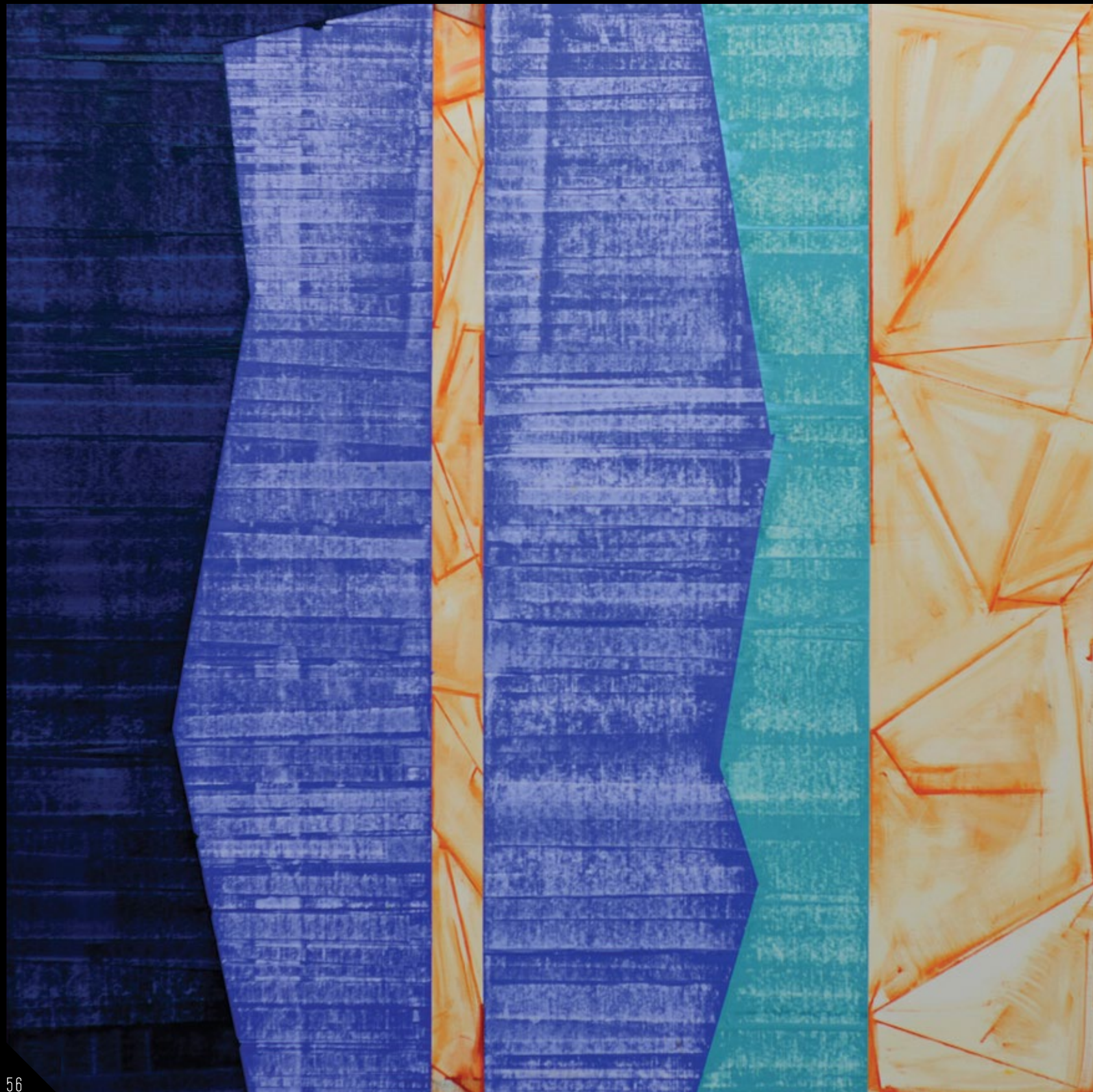
- 2016** Mind Body Entente, University of Missouri-Kansas City Gallery of Art, Kansas City, MO
- 2015** Micro Myths: Confessions of Rights Not Wrongs, in collaboration with Steven and William Ladd, Invisible Dog Art Center, Brooklyn, NY
- 2012** Charlotte Street Foundation Visual Artist Award, H&R Block Artspace, Kansas City, MO
- 2012** Group Show, Bertrand Delacroix Gallery, New York, NY
- 2012** The Voice that Reaches You IV, Cara and Cabezas Contemporary, Kansas City, MO
- 2012** Obstacle, The Invisible Dog Gallery, Brooklyn, NY
- 2011** re:FORM, Honor Fraser Gallery Los Angeles, CA
- 2010** The Kansas City Collection I, The Collectors Fund, Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2015** Artist in Residence, Rimbun Dahan, Malaysia
- 2015** Lighton International Artists Exchange Program Grant, Kansas City, MO
- 2015** Rockhurst University Presidential Grant, Kansas City, MO
- 2015** Artist in Residence, Draw International, France
- 2014** Artist in Residence, pARTage, Mauritius
- 2014** Artist in Residence, Akumal International Artists Residency, Mexico
- 2012** Charlotte Street Foundation, Visual Artist Award, Kansas City, MO

SELECTED PUBLICATIONS

- 2015** C.J. Janovoy, Kansas City Artist Anne Pearce Went to the Other Side of the World...and Saw Herself, KCUR 89.3
- 2014** Mark Guiducci, Tracey Emin on Her Favorite Contemporary Artists to Collect, Vogue
- 2008** Elizabeth Kirsch, Bodies Electric, The Kansas City Star
- 2008** Becky Brown, Chris Domenick and Anne Pearce: Drawbridge, The Brooklyn Rail
- 2008** Alice Thorson, KC Artists from Coast to Coast, The Kansas City Star
- 2008** Peter Frank, Kansas City in L.A., LA Weekly



Default No. 2

2015

—

Oil paint on linen

54 x 54 inches

When we tell stories often we return to fragments that we can remember; the sections of spaces within our minds of places, colors and textures. This fragmented history is what drives the formal decisions in the work of Warren Rosser. Similar to the process of disk defragmentation — pulling apart information and rearranging it in new structures, the artist directs the viewer's eye to find paths within fields of color. At the heart of Rosser's practice are the different ways of processing his relationship to paint and images themselves.

Rosser's pieces in the Kansas City Collection are derived from two separate bodies of work that function as signals to a sense of place. *Default No. 2* is a departure from Rosser's usual process of call and response with paint. He creates the surface detail utilizing a technique of layering oil paint with a squeegee to create mechanical rows. The work developed after a number of experiments Rosser made with printmaking and paintings made from fabric. The compositions are banded slightly off-center reminiscent of Barnett Newman's minimal use of single vertical strips. In *Default No. 2* the composition resembles the function of a scanner. Further, these "scan lines" of paint reveal an undercoat of thin layers of drawing that occur in many of the paintings. These light, linear brushstrokes recall Rosser's own memory of architectural maps he collected in his native Wales.

The other works, *True Blue*, *Seeing Between* and *Thin Ice* are more connected to Rosser's love for the concept of place. Kansas City's geography forms a bowl with Downtown and Crown Center opposite each other at the high points, intersected by the Crossroads Arts District at the lowest point. This space between is what Rosser is exploring, less interested in directly referencing the landscape itself and instead how culture manipulates space through roads, architecture and other means of divergence. With Rosser's compositions it is hard to find a single perspective point or direct reference to a specific place, as those things are purposefully lost in abstraction.

The topography of Rosser's paintings shifts as they move from studio floor to final hung canvas. His different painting processes create zones within the image, split by bold angular lines or color field contrasts that are miniature painting moments. New abstracted forms come into play in some of these small breakages. Within them the viewer can float through different opacities like the frames of a graphic novel.



Color comes first in Rosser's work. It is through color that gaps in memory or visual data harmonize and become the places in which abstract non-linear stories can coalesce. *Thin Ice* resembles a crumpled hockey arena, surrounded by jagged angles chopped up like a David Hockney photocollage. As a metaphor, "thin ice" is a strong one for this work with turbulence and darkness at its center masked by a thin white veil of ivory and titanium white. It is in these moments that the fragmented parts by which the paintings began become the spaces for which the viewer can explore contemplative moments of their own personal history.

– Melaney Mitchell

Thin Ice
2015
 –
 Oil paint on linen
 64 x 46 inches



[b. 1942]

EDUCATION

- 1967** Goldsmiths College, University of London, London, United Kingdom
- 1965** Cardiff School of Art & Design, Cardiff, Wales, United Kingdom

SELECTED SOLO EXHIBITIONS

- 2015** *Folded space/new mono prints*, Haw Contemporary, Kansas City, MO
- 2014** *The Space Between*, Sherry Leedy Contemporary, Kansas City, MO
- 2012** *Returning to Wales*, University of Glamorgan Exhibition Gallery, Pontypridd, Wales, United Kingdom
- 2011** *Made to Measure Fabric constructions*, Washington Pavilion for Arts & Science, Sioux Falls, SD
- 2010** *Ship-Shape: Paintings & Fabric constructions*, Review Studios Exhibition Space, Kansas City, MO
- 2005** *Hide and Seek: New grey paintings*, William Shearburn Gallery, St. Louis, MO and Jan Weiner Gallery, Kansas City, MO
- 2004** *To be Continued: Selected paintings from 1998-2004*, South Dakota Art Museum, Brookings, SD

SELECTED GROUP EXHIBITIONS

- 2015** *Transmissions/Signals: New Work by Warren Rosser and James Woodfill*, University of Missouri Kansas City Gallery of Art, Kansas City, MO
- 2015** *In Pursuit*, H&R Block Artspace, Kansas City, MO
- 2010** *things to be next to: Aguiler, Fagundo, Rosser, Woodfill*, a collaboration between threewalls, Chicago + Urban Culture Project, Charlotte Street Foundation, Kansas City, MO
- 2007** *Summer Eyes-Summarize*, Jan Weiner Gallery, Kansas City, MO
- 2006** *Large Scale Abstraction*, Selected paintings from the Daum Museum of Contemporary Art, Sedalia, MO
- 2003** *Progressive Proof: Forty Years of Collecting*, Kalamazoo Institute of Arts Exhibition, Western Michigan University, Kalamazoo, MI
- 2002** *Hibrida Exhibition: An international exhibition exploring art and digital technology*, Bradford Museum, Bradford, United Kingdom

SELECTED COLLECTIONS

- Memorial Union Collection, University of Missouri, Columbia, MO
- Nelson-Atkins Museum of Art, Kansas City, MO
- Sheldon Museum of Art, University of Nebraska, Lincoln, NE
- Osaka University, Osaka, Japan
- Ulrich Museum of Art, Wichita State University, Wichita, KS
- Joslyn Art Museum, Omaha, NE
- Des Moines Art Center, Des Moines, IA
- Nerman Museum of Art, Overland Park, KS

SELECTED HONORS

- William T. Kemper Distinguished Professor of Painting, Kansas City Art Institute, Kansas City, MO
- Curatorial Committee, The Kansas City Collection III, Kansas City, MO

SELECTED PUBLICATIONS

- 2015** *David Cateforis & Rebecca Dubay, Transmissions/Signals: New Work by Warren Rosser and James Woodfill* exhibition catalog, University of Missouri Kansas City Gallery of Art, Kansas City, MO



Phil Shafer's distinctive work has become much more visible in Kansas City in recent years, thanks to a number of prominent public art commissions that began with a multi-year mural for the Middle of the Map Festival in the Westport entertainment district. His signature *Angry Zebra* mural, a project of Downtown KC's Art in the Loop, rises fifty feet tall on the side of the Bonfils building. More recently the Kansas City Royals hired him to paint walls in player areas at Kauffman Stadium, and his work spread across two of the Missouri Bank "artboards" in the Crossroads Arts District.

Shafer lived his earliest years in Brooklyn, New York, which he describes as growing up surrounded by hustle and bustle, graffiti, hip hop music and an urban mindset. After moving to Kansas City as a youth, he went on to graduate from the Kansas City Art Institute. As a student at KCAI, he adopted the moniker "Sike Style" and created street art using biodegradable wheat paste stickers. He continues to operate as Sike Style Industries, making art and merchandise, curating exhibitions and spinning records, in addition to working as a graphic designer at the University of Kansas Medical Center.

Shafer's work for the Kansas City Collection suggests opposite sides of the same coin. *Agreed* and *Recycled Blue* communicate primarily through symbols while *Dual March* contains more narrative, both enlivened by the same emphasis on movement.

In *Agreed*, slanting bold yellow, orange and pink arrows convey energetic activity. City architecture comes to mind via olive-hued geometric horizontals and a brick-like background. Two hands of different shades shake in agreement while a hand in the middle of the work snaps its fingers in a gesture of recognition. Below it a blue finger tied with string suggests remembrance. Taken as a whole, the work encourages mindfulness in our interactions with others.

Agreed

2014

—

Inkjet printed canvas

36 x 36 inches

Recycled Blue features dynamic diagonal lines over layers of abstract and organic patterns including personal symbols such as zebra stripes. The zebra stripes recalls Shafer's *Angry Zebra* mural and relates to his bi-racial identity. He refers to the *Angry Zebra* as "the spirit animal of bi-racial youth, navigating between different communities, never really fitting in completely but sharing a unique perspective."

Dual March evokes the Civil Rights Era, as dark-skinned protestors hold signs and an American flag, surrounded by light-skinned observers, soldiers and perhaps elected officials and federal agents. Shafer borrowed the images of the flag and the young woman clutching a book to her chest from photographs documenting the 1957 integration of Central High School in Little Rock, Arkansas. He created *Dual March* for an exhibition at Washburn University's Mulvane Art Museum commemorating the 60th anniversary of the 1954 Brown v. Topeka Board of Education Supreme Court decision that led to integration of public schools.

As in *Agreed* and *Recycled Blue*, the great strength that Shafer displays in *Dual March* lies in his use of graphic punch and urban sensibility to appeal to a wide variety of viewers.

— James Martin



Recycled Blue
 2015
 –
 Spray paint and acrylic on canvas
 30 x 30 inches



[b. 1978]

EDUCATION

2000 BFA, Photography and New Media, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO EXHIBITIONS

2014 State of Shock, 19below gallery space, Kansas City, MO

2012 Processing Styles, University of St. Mary Goppert Gallery, Leavenworth, KS

2012 Graphic Havoc, Trifecta Gallery, Las Vegas, NV

SELECTED GROUP EXHIBITIONS

2015 Intersection, Avila University Thornhill Gallery, Kansas City, MO

2015 TYPO, Kansas City Public Library Guldner Gallery, Kansas City, MO

2014 Hands Up, Don't Shoot: Artists Respond, Alliance of Black Art Galleries, St. Louis, MO

2014 Contemporary Reflections: Brown vs. Board After Sixty Years, Mulvane Art Museum, Topeka, KS

2011 Plenty of Action, No Control, Paragraph Gallery, Kansas City, MO

SELECTED PROJECTS AND HONORS

2015 Missouri Bank Artboards, featured artist, Kansas City, MO

2015 Gift of Faith Award, Reach Church, Prairie Village, KS

2013-2015 Guest Muralist, Lafayette Elementary & Sullivan High School, Chicago, IL

2010 Charlotte Street Foundation Urban Culture Project Studio Resident, Kansas City, MO

2006 Master-Mind Arts Excellence Award, The Pitch, Kansas City, MO

2004 30 Under 30, Artist recognition feature, The Kansas City Star, Kansas City, MO

SELECTED COMMISSIONS

Allied Arts Council of St. Joseph Missouri, St. Joseph, MO

Art in the Loop Foundation, Kansas City, MO

Alzheimer's Association of Kansas City, Kansas City, MO

Farmland Foods, Kansas City, MO

Harrah's Casino, Kansas City, MO

Harvesters, The Community Food Network, Kansas City, MO

Josey Records, Kansas City, MO

KC Design Week, Kansas City, MO

KCP&L, Kansas City, MO

Kansas City Royals Baseball Club, Kansas City, MO

Mattie Rhodes Center, Kansas City, MO

The Pitch, Kansas City, MO

Qdoba Restaurant, Kansas City, MO

Sewanee: The University of the South, Sewanee, TN

SELECTED PUBLICATIONS

2015 First Friday Artwork feature, The Kansas City Star, INK

2015 Art Reflecting, Kansas City Business Journal

2015 Artist's Mural Invigorates Space with Memories of Royals Postseason Magic, WDAF Fox 4 News

2013 Alice Thorson, Phil 'Sike Style' Shafer's Massive Mural Hangs Downtown, The Kansas City Star



Young Mennonites
2014
—
Archival pigment print
30 x 37 inches

+ LARA SHIPLEY +

*When the Baby Came He Built
Them a House*
2014
—
Archival pigment print
30 x 30 inches

Lara Shipley is not a documentary photographer.

Although her portraits capture deeply personal moments — gnawing hesitations, defiant glares, glances subtler than the brush of a butterfly wing — they're most attuned to the power of place, memory and myth.

Storyteller is perhaps a better term for Shipley, whose photographs hum in an electrified space between sober reality and terrifying tall tale. It's a style that shimmers with transient magic — and a style that justly earned her a place in the National Museum of Women in the Arts' "Women to Watch" exhibition in 2015.

Much of Shipley's work centers on economically depressed communities and the residents who choose to stay. In *The Devil's Promenade*, a series of photographs taken in the Ozarks, she draws on regional folklore, training her camera on the sites of mysterious happenings. But in the process, she captures an unspoken tension between the wild growth of the rural Missouri landscape and the withering opportunities for its human inhabitants.

That tension pulses through *Young Mennonites*. The image suggests a halting intimacy between the couple in the foreground: their bodies bend toward each other like sun-starved seedlings even as the woman reaches behind her, clinging hesitantly to another anchor. Cloud-faded colors dress the scene in the palette of folklore, transforming the muddy water to baptismal font. Ripples spark through the water's surface like radio static. And chubby vegetation looms over their thin bodies with the implied energy of a prelude, a held breath.

In the absence of human figures, Shipley's photographs are no less intimate. Some of her most expressive images engage the myth of the spook light, a mysterious orb of light said to appear along the Devil's Promenade, a rural Missouri road, at night.

False Lights denies that myth legitimacy in its very title — but the photograph nonetheless captures a chilling, stark-white sunburst in a sinister, night-blackened thicket of vegetation. Unchecked growth sweeps across the frame like an errant stage curtain, crowding out the source of the light. The image piques our curiosity as it frustrates our desire for more. The organic threatens to choke the imagination.

Filtered through Shipley's lens, the spook light isn't some supernatural Svengali. Its power lies instead in its ability to illuminate the Ozarks with dazzling strangeness. In *False Lights*, it's the contours and crags of a tree — not the spook light itself — that leer ominously out of the dark, jutting toward us with uncanny crispness.



One portrait, *When the Baby Came He Built Them a House*, positions its figure playfully — a faint smile hangs on the man's lips as he holds a brow-furrowed infant up for display. A grimy, pock-marked foam target (and holey Pabst can) might seem like a somber backdrop, but Shipley lets it spring in from the corner like a grinning, inanimate photobomb.

It's a complication that seems characteristic of Shipley, who rejects the notion that photographs can capture some immutable essence of person or place. Instead, her photographs serve as emotional and ephemeral artifacts, feeling out the corners of one particular moment or interaction while hinting seductively at the snake pit of stories coiled beneath.

— Liz Cook

False Lights
2013
—
Archival pigment print
40 x 50 inches



[b. 1980]

EDUCATION

- 2013 MFA, Photography, Arizona State University, Tempe, AZ
- 2004 B.J., Photography, University of Missouri, Columbia, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2015 Genius Loci, exhibition with collaborator Antone Dolezal and Paul Thulin, University of New Orleans St. Claude Gallery, New Orleans, LA
- 2015 Genius Loci, Colorado Photographic Arts Center, Denver, CO
- 2015 Devil's Promenade, exhibition with collaborator Antone Dolezal, Filter Space, Chicago, IL
- 2015 People of the Devil's Promenade, Workspace Gallery, Lincoln, NE
- 2015 Devil's Promenade, Project Wall, H&R Block Artspace, Kansas City, MO
- 2014 Devil's Promenade, 555 Gallery, Boston, MA
- 2014 Devil's Promenade, photo-eye Project Space, Santa Fe, NM
- 2013 Coming, Going and Staying, Northlight Gallery, Arizona State University, Tempe, AZ
- 2012 Men and Women: Portraits, with Daniel Coburn, John Sommers Gallery, Albuquerque, NM
- 2011 The Circular Ruins, with Daniel Leivick, Step Gallery, Tempe, AZ

SELECTED GROUP EXHIBITIONS

- 2015 Organic Matters: Women to Watch, National Museum of Women in the Arts, Washington, DC
- 2015 The Photobook Show, Athens Photo Festival 2015, Benaki Museum, Athens, Greece
- 2015 Cielo Perro Lobo, Museo Nacional de Arqueología y Etnología, GuatePhoto International Photography Festival, Guatemala City, Guatemala
- 2015 UnBound4!, Candela Books + Gallery, Richmond, VA
- 2015 Fraction of a second, 516 Arts, Albuquerque, NM
- 2015 One Eye'd Jacks Gallery, Brighton, England
- 2014 FlakPhoto Midwest Print Show, Madison Public, Madison, WI
- 2014 The American South, Morris Museum of Art, Augusta, GA and Oglethorpe Gallery, Savannah, GA
- 2014 The Middle, Art and Design Gallery, University of Kansas, Lawrence, KS

SELECTED COLLECTIONS

- MoMA, Library, New York, NY
- Franklin Furnace Archive, Pratt Institute, Brooklyn, NY
- Candela Books + Gallery, Richmond, VA
- Nelson Atkins Museum of Fine Art, Kansas City, MO
- San Francisco Museum of Modern Art, Special Collections, San Francisco, CA
- Boston Museum of Fine Arts, Library, Boston, MA
- Museum of Contemporary Photography, Midwest Photographer's Project, Chicago, IL
- The British Library, London, United Kingdom
- The Indie Photo Book Library, Washington, DC
- New Mexico Museum of Fine Art, Library, Santa Fe, NM
- Northlight Gallery, Arizona State University, Tempe, AZ
- Arizona State University Health Services, Tempe, AZ

ACKNOWLEDGMENTS

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PARTNER COMPANIES

Barkley

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Black & Veatch

Ralph DeGruttola

Katie Mehan

Chad Pulley

KCP&L

Terry Bassham

Elizabeth Danforth

Joe Jacobs

Betsey West

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Populous

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Jani L. Johnson

Caroline Millard

Waddell & Reed

Tom Butch

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Amy Kligman

Colby Smith

Raechell Smith

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Joe Houston

Elizabeth Huey

Robin Trafton

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