



The
Kansas City
CollectionSM



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

Catalogue and website design by Barkley

www.thekccollection.com



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For the greatest number of visual artists residing in a metropolitan area, Kansas City ranks seventh in the nation overall and fourth in the nation per capita. Since 2010, The Kansas City Collection has celebrated this dynamic community by encouraging local companies to display work by exceptional area artists in their place of business. Through this effort, we help advance our city's great creativity.

INTRODUCTION

Over each eighteen month cycle of the program, participating Partner Companies 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, clients, and their friends 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 as a result of the program. To date, The Collectors Fund has facilitated the sale of over 45% of The Kansas City Collections I and II, valued at nearly \$750,000, to participating businesses and the general public.

The artists represented in this catalogue were selected from 128 nominations compiled by a committee made up 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 found here.

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

ABOUT THE COLLECTORS FUND

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

The Collectors Fund

PARTNER COMPANIES



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



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*.



At Country Club Bank, creativity meets the art of relationship in balancing life's financial opportunities. Artists often follow the path less traveled to discover new vistas; similarly, our *true north* lies in combining our expertise with your vision as you chart your unique path.

As a regional community bank, we are delighted to join with The Kansas City Collection in supporting local emerging talents, whose artwork we are proud to display.



ECCO Select is pleased to participate in The Kansas City Collection. The Collection allows us a chance to showcase amazing art, and leverage an investment that has high returns - not only in terms of the beauty it brings to our offices, but in creating an environment that inspires our associates.



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.



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



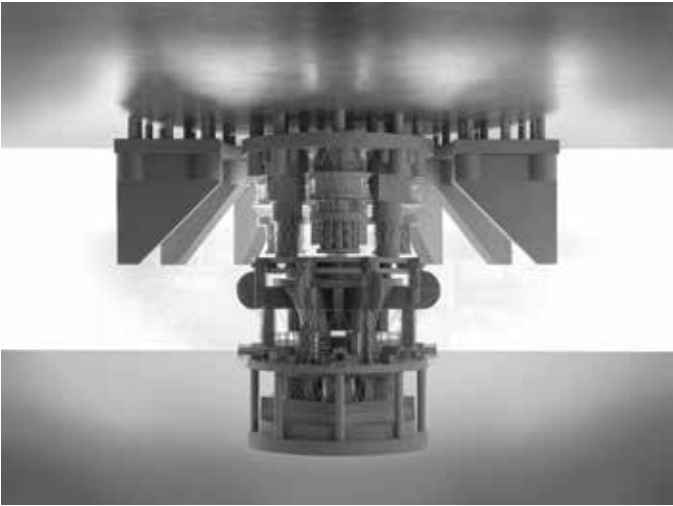
THE ARTISTS

ANTHONY BAAB

In his 2010 artwork *Mandala*, Anthony Baab appropriates an advertisement for a luxury-brand wrist watch, utilizing the spotless metallic object's surface as canvas for the composition of an intricately layered mandala made entirely from thin strips of black vinyl tape. *Mandala*, without doubt, is a time-piece. It is difficult not to perceive or estimate the time it must have taken Baab to meditatively labor over the artwork, to individually measure, cut, apply, and press each and every unit of tape, one-by-one-by-one, until arriving at the final composition. The artwork collapses many things - time, labor, a spiritual fetish, a consumer fetish - into a microcosmic depiction of effort buoyed by fantasy.

Despite the self-aware affectation of Modernist seriousness consistent throughout Baab's prolific portfolio, there is a perceivable energy of playfulness underneath the often brutal aesthetic of his work. This is the work of an artist who takes his fantasies very (but not too) seriously. *Etraphy fore* (2012) is a digital photograph, shot by EG Schempf, of one of Baab's many handmade, experimental architecture models. Lit, flipped and printed to imitate the qualities of 35mm film, the structure appearing in the image is difficult to assign to the future or the past, to reality or to fantasy. Is it an anachronism or an aspiration? As such, the image is compelling, both in the figurative sense of producing wonderment, and in the literal sense of motivating the desire for discovery. Like a blueprint, it posits potential and stimulates our own hopes for advancement, for greater and more complex achievement.

Architecture has always been the most public and prominent means by which to display developments in mankind's ability to efficiently and sophisticatedly master machinery, labor and raw material. This is as true of the ancient Egyptian pyramids (nodded to in Baab's 2009 tape-on-photograph work, *Stratum*), as it is in the Burj Khalifa, currently the world's tallest skyscraper, completed in Dubai in 2010. Yet, these complicated, crazy ideas must begin somewhere and Baab provides evidence of that.

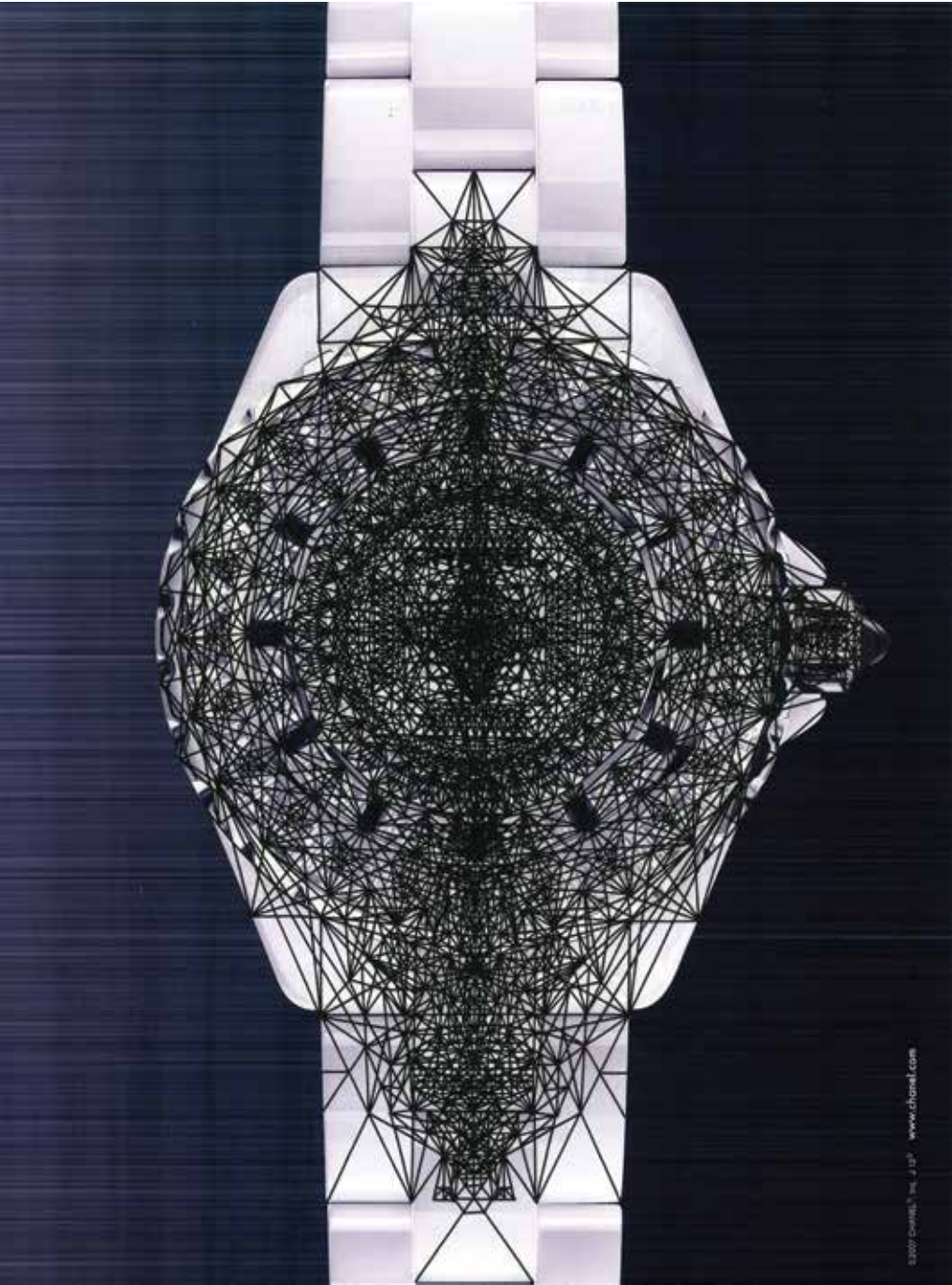


Etraphy Fore
2012
Pigment print
60 x 75 inches

Indeed, the human-scale architectural models Baab features in photographs like the aforementioned *Etraphy fore* and in *Cave nuthywo* (another 2012 image of an impossibly scaffolded structure) are entirely constructed from such modest materials as cardboard, bamboo sticks and elements of a children's toy construction set by Zometool. This is the work of the sci-fi watcher, the reader of speculative fiction and of the restless bedroom tinkerer. Baab's artwork is indicative of the big, utopian ideas that human beings are capable of, despite their lack of access to the equipment, material and funding necessary to realize such structures in reality.

This is, perhaps, no better witnessed than in one of Baab's earlier, more subtle and smaller-scale artworks, simply left *Untitled* (2009). A pigment print of an elaborate digital web Baab designed by hand, as opposed to algorithmically, it is in the obsessive, methodical meticulousness of the composition that Baab's tenacity and its shadow, desire, emerge into clear view.

- Danny Orendorff



Mandala
2010
Tape on found image
11 x 8 inches

SHAWN BITTERS



Nature Shadows Him
2011
Screen print on hand-made paper
96 x 52 x 12 inches

Even in a naturally occurring environment, it is possible to believe that humans seek order and stability as a way to make sense of nature’s wonderful chaos.

Shawn Bitters’ creation of printed paper sculpture and installations encrypts messages based off geological phenomena. It is a way forward to understanding how nature is speaking to us, whether indirectly or plainly sending us messages.

Queer structures sit in between accepted categories that, like the Earth itself, adapts to new, previously unacknowledged formations that cleave to one another and take root. Calling it a “new nature,” Bitters’ work surmises this is where nature acts as human, filled with emotion and soul.

Bitters uses the formations of stones, or leaves, to include messaging that lead us towards the complication of understanding oneself. Influenced by the work of Russian-American novelist Vladimir Nabokov, nature’s sourcing of order is not always blatant, but is still there to be decoded. If one looks at the standard works of The Church of Jesus Christ of Latter-day Saints (LDS Church), one can surmise and possibly benignly interpret, the four books which currently constitute its open scriptural canon. The idea that these scriptures are “open” is due to the Mormon belief in continuous revelation. Within the Mormon Church, there is the theological belief or position that God continues to reveal divine principles to humanity. “Common consent” of the church’s membership can make additions to the scriptural ideas. Contradicting this idea of intentional structural rehabilitation, Bitters looks to Nabokov’s writings, its complexities, alliterations and linguistic playfulness that echo accidental deaths and opens us up to patterns of revelation in our own minds.

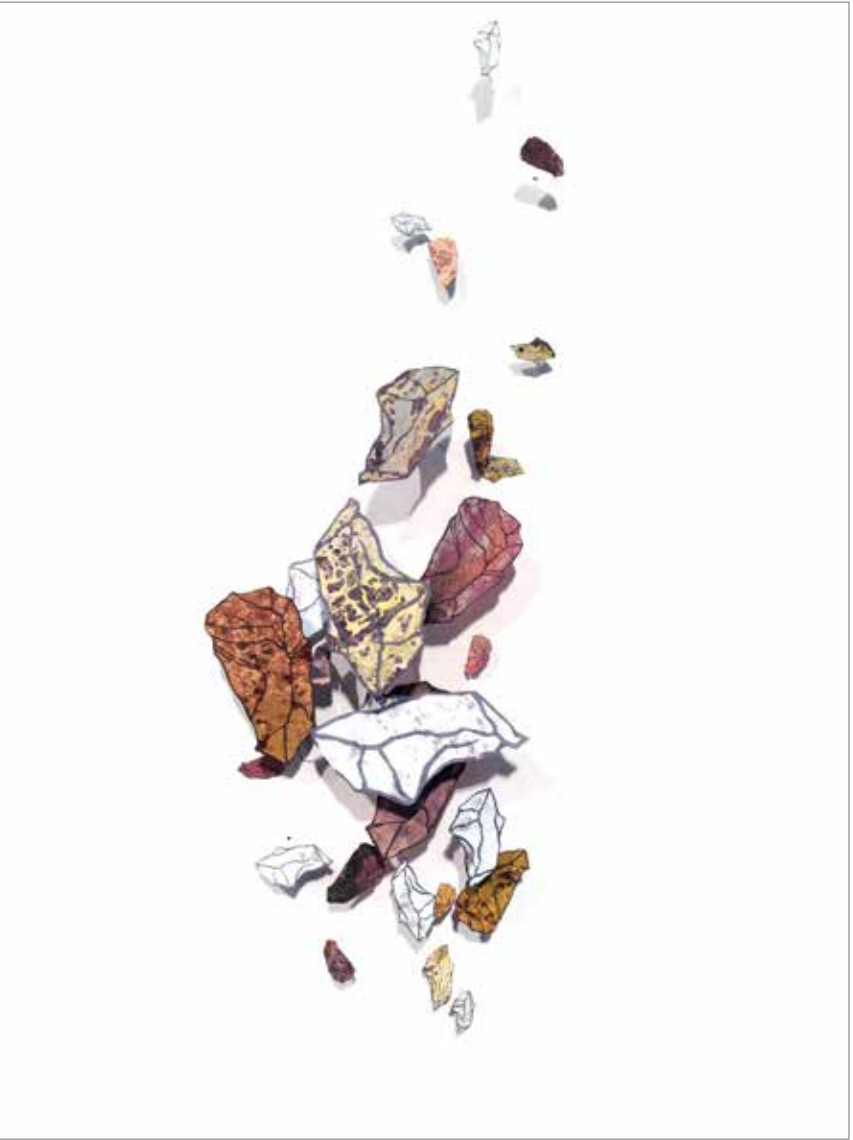
Using discreet messaging in his work, Bitters displays how nature signifies humanity helping mankind to understand the world as it exists and its own evolutionary process, whether it is through belief or enlightenment. How one chooses to decipher its meanings gives us the hope that this hybrid of nature and language will lead us to an understanding of ourselves.

These forces are the very hand of nature. It is seen in Bitters’ work, nature rolling forward regardless of humanity’s deliberateness in foisting their beliefs, proselytizing one’s ideology, under the conceit that it is organic and essential.

Olfactory memories are also rekindled amongst his work. An idea of “new nature,” confusing identities run amongst the motion and textures of both individual pieces and the installations in full. The complication of our understanding can be rendered and ordered through Bitters’ use of synesthesia, an association between colors and letters to discover quotes from Nabokov and Mormon scripture found throughout these compositions of geological phenomena. Color coding stones, language and linguistics are now connected to nature.

Instead of seeking the answers that are supposed to unlock life’s mysteries and expose us to pure understanding, mankind seems headed towards a compliance that is little more than an obeying of orders. Bitters infuses his paper sculptures with the secrets of the universe. These answers are ours for the taking, but whether or not we actually seek out the understanding of what lies beneath, or accept it as gospel, remains to be seen.

- Blair Schulman



Ha Ha Ha
2013
Screen print on hand-made paper
40 x 20 x 15 inches



Cobalt, from the Shell Series
2014
Acrylic on canvas
44 x 56 inches



Aesop's
2014
Acrylic on canvas
60 x 140 inches

To get a sense of Jane Booth's work, one must be conscious of the outdoors and stand back to behold it in full, like standing on a vista, or looking through an enormous picture window. The paintings migrate towards bigger canvases; Booth is capturing movements of time and space in a naturally occurring environment and grand sizing heightens these sensations.

Having paid attention to Booth's work for a number of years, I am often struck by how much one can observe the influences of Hans Hofmann in her painting - not an homage to, or a mimicry of the great abstract expressionist painter, but an understanding of the "push/pull" element that Hofmann was known for that proves ideas of space, depth and movement can be created through the abstract use of color and shape. A rigorous concern with pictorial structure, the illusion of space and the relationships between colors distinguish Hofmann's work. Hofmann believed that abstract art was a way to get at the important reality; what is more important and more reality-based than nature itself? He famously stated, "the ability to simplify means to eliminate the unnecessary so that the necessary may speak." Representations, in their most elementary embodiments, are taken to a different plateau and Booth carries that emotion into her own paintings.

If one were to engage in research seeking answers to Booth's work, you might pose questions that utilize a wide range of approaches into the basic mechanisms of evolution. Our own understanding of the world is placed into an experimental and conceptual framework in a naturalistic context.

Environmental events are intertwined with an animal's internal state to help increase their chances of survival and the ability to reproduce. It is ironic that literal interpretations of organisms are hardly seen, or barely implied in Booth's work. What is portrayed, and portrayed in the abstract, is a pure manifestation of line and color which remains ongoing and ever changing of the panoramas she creates.

Behavioral decisions of line and shape, replicating her environment, are examined based on Booth's color patterns. Here again, one can imagine the push and pull effect previously mentioned that is not dissimilar to time movements. The arrangement of ideas and presence of the past is affixed to an arrangement that brings it forward; no single idea is forgotten, no group concept dominant.

We begin to understand that through observation there is no "fixed narrative" and the painting appears to be free and unfettered, similar to a diary or journal entry. She creates a stream of consciousness that in fact latches onto the consciousness of her surroundings. Her home and studio are on a ridge that looks down upon a large, open valley of flood plain. For twenty miles, there are no neighbors or human distractions. Stars reach the horizon line and the native prairie is dense with timber and creek. She taps into this scenery because there is nothing else to cause a distraction, as her painting is merely an extension of the way she sees, thinks and breathes. For us the observers, we too can consider our existence without distraction, as an extension to the scenes that surround us.

-Blair Schulman

A. MARY KAY



Turn and Return: Nine
2013
Acrylic on paper
33¼ x 47 inches

“Always looking, trying to see, I search for badgers claw, the budding lily, the tooth of a mouse...” — A. Mary Kay

A. Mary Kay finds a visual world in an ordinary mouse’s tooth, suggesting that she searches for something beyond a simple experience of the natural world. Kay reaches into objects to find essence, truth and a spiritual connection.

Like poet Wendell Berry, Kay finds solace and divinity in nature. Her painting is her poetry as she magnifies the infinitesimally small and wondrous things she sees. Growth, decay and microscopic biological systems are enlarged and revealed in Kay’s drawings and paintings.

Her wildly colored canvases and drawings are abstract, yet with recognizable images of flowers, weeds, grasses, or an animal’s jawbone. Shapes derivative of the Kansas prairie are woven between passages of brushy paint or biomorphic shapes.

Kay’s canvases pulsate and glow with saturated colors that often defy sense. And yet, the jumbled and loose paint application feels sensual and free, as if Kay is truly experiencing the inner life of the natural world from the inside out.

“It is the enormity of minutiae, infinite variation, taxonomies and mimicry within the boundaries of my garden that have become catalysts for painting,” Kay states. “The beauty found within the lush zenith of summer’s fecundity contains precariousness, the imminent decline of fall. I feel the rush of life and with it the mystery of the infinite connectedness of everything.”

In her drawing series, *Some of the Sum*, (2002–the present), Kay deploys blacks and whites in abstract gestures, blobs and drips. Feathers, seedpods, pinecones and other forms emerge from the drawings’ chaos. Other drawings are solitary visual poems on the extraordinary objects found at our feet on a quiet walk. Some drawings, with their delicate lines and dim shadows feel like antique, foxed papers found in a botanist’s shuttered laboratory.

Her monumental new work, *Zenith* (2014), shifts from the infinity of a nocturnal space to the illuminated and lush light of day. Geometric lines crisscross the dark blue-black space of the painting in a spider web-like network, but ultimately give way to the explosion of light, flora and exuberance of the rest of the painting.

Sweeping gestures throughout the work unite the composition and the various objects that float through the painting are individual touchstones grounding nature’s chaos.

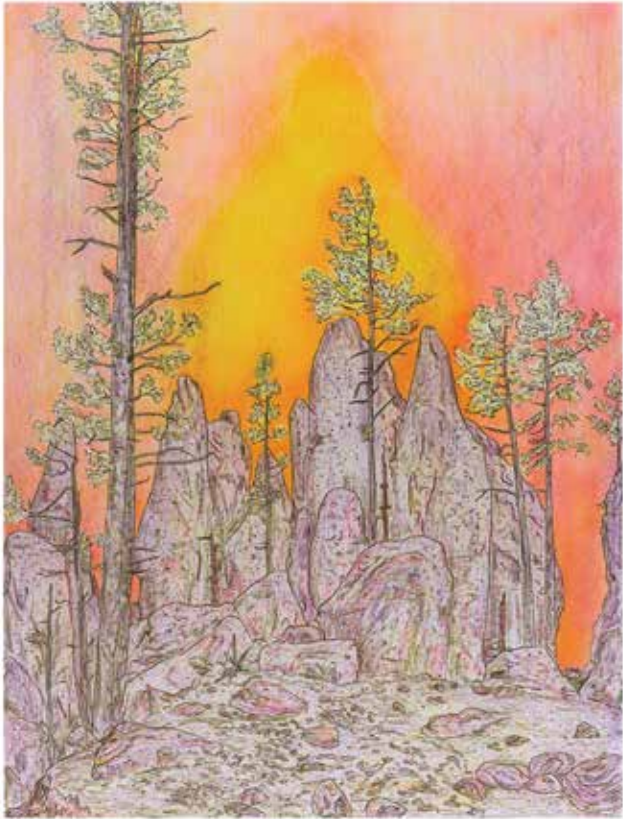
In Kay’s work, all elements are linked to one another in symbiotic relationships of shapes, color and essence. A painterly pink background feels harmonious with the dark purple-black from which it emerges and with the chimera that float through the painting. Every object is in a state of becoming, changing, growing, decaying. Kay’s devotion to each object’s spirit makes all things, whether microscopic or macroscopic, feel omnipresent in the paradise of the natural world.

– Dana Self



Turn and Return: One
2013
Acrylic on paper
33¼ x 47 inches

MICHAEL KRUEGER



Drifters Escape
2012
Lithograph
46 x 36 inches

The spirit of Michael Krueger’s work is that of a world in crisis. We are taken in slowly and gently by the beauty of his work before one realizes such fantastical imagery is actually a criticism of Mankind’s behavior towards our environment. The images and ideas he proffers are intended for everyone to experience with the understanding that its perception rests upon an individual’s personal takeaway of his ideas. Let one stop and consume the power of his work, whether they are paintings, drawings, or prints; the power of his object-making confers a reshaping of our historical context.

Rebuilding a respect for security and the land we inhabit, Krueger doesn’t necessarily take us to the dark side of our existence as much as he introduces us to the precipice, imploring us to be attentive to our situation. Some choose to peer over the edge; that is, deal with the problems of our existence, while others remain blind to the drop, never acknowledging a problem. But the fall below exists and it is steep. One needs only to be conscious of changes both drastic and minute to notice something is amiss.

We aren’t monsters, but through this lens it appears more and more that our behavior towards planet Earth is childish and irresponsible. One can see Krueger’s influences, his use of color and line and narrative are not too dissimilar from Early American West paintings – grandiose, utopian, but with little regard to the havoc we leave in our wake. Thomas Cole’s 19th Century landscapes and allegorical themes come to mind. During that period, Westward Expansion was the foremost ideal. The stars at night shone more brightly then, but our hunger for acquisition and the pollutants that resulted from our advancement dimmed that light.

Krueger has an interest in the commune movement of the 1960s and 1970s, too. His crafting takes an honest look at definitions of utopianism; psychedelics and mind-bending are present in his imagery. Shapes and patterns are open for interpretation. One sees the moon on a warm evening while another sees the effects of global warming on our own planet in situ.

The imagery bears elements of album cover art, too. Triggered by the responsible, get-back-to-the-land thinking that also pervaded Western culture of the early 1970s, one can see influences from the great “prog” rock albums of that era – YES, Rush, ELP, etc., whose music spoke to great hordes of arena-going music lovers in enormous venues, regaling us with the responsible thinking of communal living and dedication to a greater good for all mankind. While this musical era was a period of enormous creativity and an introduction to self-help movements, it also contradicted the imbalances in our culture these musicians often sang about, using enormous amounts of energy and fossil fuels to entertain large groups who most likely spent the same resources to gather.



Cascade
2012
Colored pencil, watercolor
and acrylic paint
42 x 52 inches

Big themes in his images are the environment and land usage depicted in almost DayGlo® bright colors. As Krueger himself says, “...sorting out a connection with the land, memory, history and the dispossessed experience that we have with the natural world and our history on the earth.” Jarring imagery appears artificially vibrant, which perhaps is in response to the effects of man’s contamination of the land, rendering it uninhabitable.

An examination of Krueger’s work can be surmised as contemplative and meditative. One ought to think about the bigger picture, with the foresight our heroes of the airwaves often sang about, but armed with the knowledge that this is but one way forward and personal responsibility is the key to change.

-Blair Schulman

RICHARD MATTSSON

Believe it or not, Richard Mattsson makes abstract art. Although his paintings contain images such as trees, rocks, grass, flowers, water and animals that many viewers would characterize as “realistic,” upon closer inspection these elements disappear into arrangements of forms and colors that suggest artifice as much as they suggest nature.

Mattsson begins with what he observes before him, but he tries not to attach narratives to those objects. Rather, it is more important that the painting “feels right” as a work of art as it grows. For example, instead of working in a particular section in which he might finish a tree, he paints only a portion of the tree and then moves across the canvas to add other marks. He likens this back and forth process of executing a painting to a piece of music unfolding.

In *Bear Wallow Canyon with Hummingbird*, a coyote trots across the background, while in the foreground a hummingbird flits and feeds. Mattsson states that in the locale in which the painting was made, there was indeed a coyote that visited regularly and there were hummingbirds. However, the positions that these animals inhabit in the painting may not correspond to where they were observed at the original site. It is more important that the coyote and hummingbird balance each other visually in the composition.

In any landscape painting, the forms that we designate “tree” or “rock” or “sky” are resolutely not those objects, but rather abstractions made with marks. In Mattsson’s work, this can be seen especially well in *Large Cross River* (2008), owned by Truman Medical Centers, on view at the Richard and Annette Bloch Cancer Center. In nature, when we look at the sky, leaves, or water, we find great variability. Yet in this painting, the color of the sky in the upper left corner has been simplified to a predominant light-blue hue, while most of the leaves on the trees in the middle ground are composed of a bright green. The reflection of the sky in the river in the lower left portion of the painting has been rendered in very loose, blue-gray swaths.

Mattsson states, “The landscape is always changing. Painting is not about things, it’s about events.”ⁱ In this worldview, being able to center oneself amidst change is paramount. His back and forth motions in front of a canvas can therefore be understood as a type of active meditation. Moreover, he utilizes abstraction to maintain a certain detachment from narration. If his painting style were more faithful to the actual objects that he paints, the viewer might focus more on trying to understand the artist’s point instead of appreciating formal elements such as color,



Brookside Red House
2006
Oil on canvas
43 x 55 inches

space, line, balance, etc. Instead, Mattsson avoids making a point and creates an artful arena in which the viewer can draw on his or her own experiences to construct a personal story.

Ultimately, Mattsson suggests that making art and viewing art can be about the process as much as it is about the final product. One of his greatest contributions is to accomplish this in paintings that feature attractive and universally recognizable images, even though we more frequently associate process-oriented and abstract art with non-representational gestures.

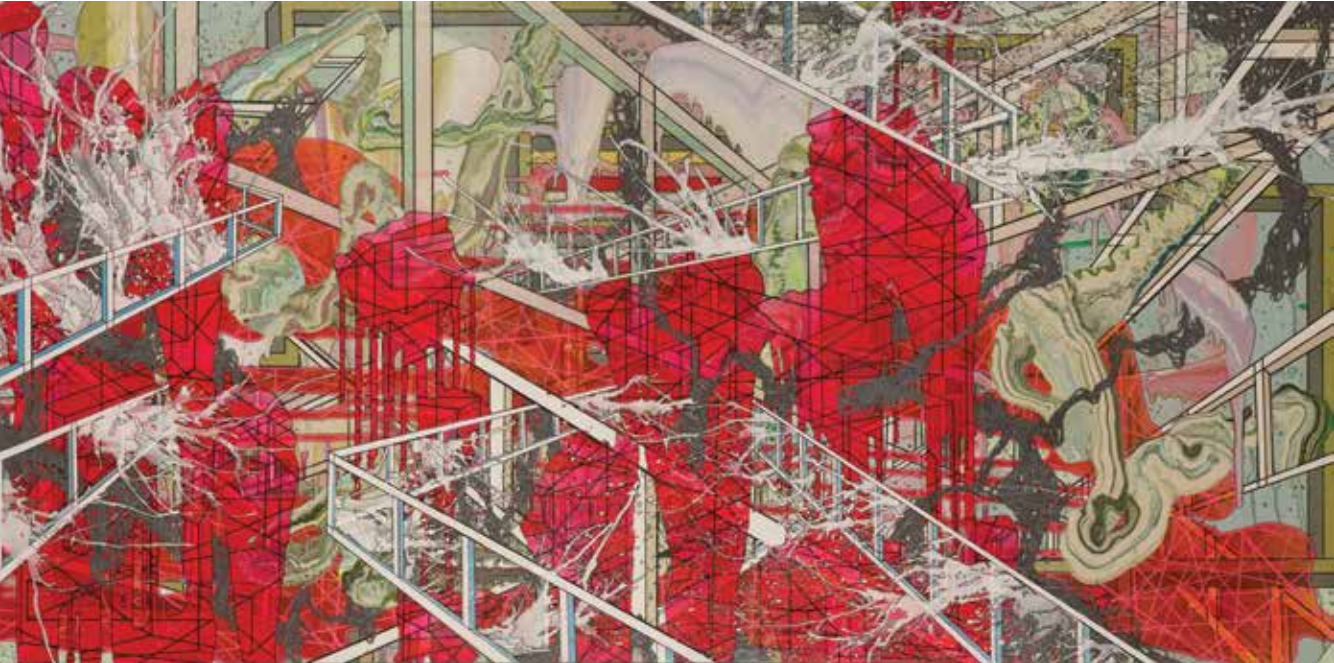
-James Martin



Brookside West View #1
2011
Oil on linen
36 x 44 inches

ⁱ Interview with the artist, April 12, 2014.

GRANT MILLER



Untitled (42)
2012
Acrylic and mixed media
on aluminum panel
48 x 96 inches

Visiting Grant Miller’s studio, surrounded on four sides by his dense, hyper-charged paintings, one is easily overwhelmed. It is a bit like a dozen different radio stations playing at high volume all at once: each buzzing away, demanding attention, but any one impossible to hear. What to listen to? Where to begin?

Indeed, each of Miller’s paintings is its own symphony; a *world* to *enter*. Only by slowing down, tuning out peripheral noise and honing in can one begin to reap the full rewards of these works, which are, literally and figuratively, packed with layers upon layers of information, across and beneath their surfaces.

Typically giving definition to the worlds of Miller’s paintings are crisp, graphic lines that delineate partial architectural structures. In some cases, these suggest modernist

houses and rooms; in other cases they appear as bridges, platforms, and ladders, leading ever-upward as if Sci-Fi stage-sets upon which a chase or quest for the grail might unfold. Meanwhile, sharp, candy-colored ribbons zip in and out and through these structures like bolts of electricity, leading our eyes in every direction as they thread various planes together into complex spatial networks that, one imagines, extend infinitely. And then there are the visceral, painterly drips, splashes, pools, puddles and blobs that explode from, spill over, hang upon, or otherwise animate these spaces, at times reinforcing the logic of a painting’s illusionism, while elsewhere aggressively cancelling it out.

First, one can’t help but marvel at the mind able to imagine worlds such as these, and then at the extraordinary dexterity, keen focus, and sheer dedication required to bring them into physical existence. Miller’s process, clearly, is a labor intensive one — a prolonged



Untitled (60)
2013
Acrylic and mixed media
on aluminum panel
41 x 46 inches

series of actions and reactions, with each new mark and form responding to the previous, by the end leaving all or most of the early stages of the painting completely obscured. Miller’s training as a printmaker reveals itself in his ability to manage such complex interplays among these layers — seeing, at least in part, many steps ahead in order to have a sense of how all of these various painterly gestures are going to add up. At the same time, he is clearly studied in the history of painting and in full command of his medium, playfully approaching his canvases as arenas for staging battles of sorts among a range of painterly languages, each seemingly fighting for the upper hand.

Driving the paintings for Miller is nothing less than the question: “What does it feel like to be alive today?” Certainly, they speak to the frenetic nature of contemporary life, including as they evoke the invisible, global digital information networks

that increasingly define every aspect of our lives. The paintings’ varied rhythms and interconnected, intertwining spaces, lines and layers, both those that are visible and those that lie underneath, further illustrate the manner in which we are defined in the present by a volume of accumulated memories, influences, relationships and experiences, all informing — to greater and lesser degrees at any moment — our perception, our sense of self, our next move. Citing writers from Virginia Woolf to William Faulkner as influences — particularly for writing from multiple viewpoints, disrupting linear narrative and upsetting the sequence of time — Miller similarly combines multiple visual languages to portray the shifting nature and infinitely complex construction of self in relation to, and inextricable from, the ever-shifting complexity of everything else.

-Kate Hackman

YOONMI NAM

Artist Yoonmi Nam produces delicate and precise lithographic and *moku hanga* (Japanese woodblock) prints that poetically point towards the impermanence of place, both real and perceived. As a printmaker, Nam works in multiples in multiple senses of the word; not only can she produce a number of prints of the same finished artwork, but she has built up an arsenal of individual image elements upon the surfaces of her woodblocks and lithography stones that are ready-to-print within any given composition the artist imagines.

The arrangement of repeated forms in space is a technique Nam gleaned from her studies of (and fascination with) the classic Chinese painting manual, *Jieziyuan Huazhuan* (or, *Mustard Seed Garden Manual of Painting*). Originally compiled in the late 17th century by the Qing Dynasty, the *Mustard Seed Garden Manual* was (and still is) used as a teaching guide for young artists to learn standards of Eastern image making. Specifically, the *Manual* attempts to regulate the making of forms appearing within a larger landscape, including trees, hills, stones, people, houses, flora, and fauna. The artists’ job, as prescribed by the manual, was not to imagine new forms, but rather to arrange compositions from the perfected set of forms offered within the manual.

However, Nam resists the urge to depict pristine, finished landscapes composed from the accepted *stuff* of dynasty. Instead, Nam depicts architectural structures either in a state of construction or destruction that are much more dubious and mutable than the finished, pre-designated landscapes of the *Garden Manual*. In other words, all of the structures appearing within Nam’s work will surely soon change.

Indeed, in her wallpaper-like lithograph, *Lawrence in Blue Toile* (2012), it is clear that Nam utilizes four distinct lithography stones repeatedly within one work, each of a distinct domestic structure either mid-construction, or mid-collapse. In *Occurrence* (2012), it is similarly unclear if Nam’s strangely composed set of wood-beams is the beginning or the end of something, a project started or abandoned. What kind of neighborhood is Nam imagining? The point is that we do not yet know. The point is that we get to decide. The point is possibility. It is anti-imagery to that of suburban sprawl and the generic, unendurable McMansion-style homes endemic of unsustainable development.



Occurrence
2012
Lithograph
18 x 15 inches



Lawrence in Blue Toile
2012
Lithograph
20 x 27 inches

Similar concerns appear within Nam’s much more playful series of *moku hanga* prints depicting cut flowers doomed to fail within unlikely consumer products repurposed as vases. This is imagined, makeshift Ikebana. In *Kitsune* (2012), an oversized cherry blossom branch sprouts from the tiny enclave of a plastic yogurt container. In *More Beer...For Instance* (2013), an impossibly symmetrical bouquet of flat, folky flowers emerge from a disposable paper cup. As certain as these flowers will die, there is poetry in the human effort to arrange something beautiful with whatever means possible, if only momentarily. Nam’s work captures that effort in prints and images, linking the impermanent to something she can do, something she can reproduce, by hand.

-Danny Orendorff

DANIELLE PETERS



Cave Diving I
2013
Digital inkjet on hand cut paper
30 x 40 x 2 inches



Cave Diving II
2013
Digital inkjet on hand cut paper
24 x 30 x 2 inches

For Lawrence, Kansas, artist Danielle Peters, the interior of our bodies is territory of discovery, akin to the earth’s layered interior. Her two and three-dimensional works and performances examine micro and macrocosmic relationships, turning inward and outward, highlighting symbiosis between all things, including the physical and metaphysical realms. She finds influences from music, dance, meditation, nature and from Italian artists Giotto’s angels and Fra Angelico’s murals.

“Through performance and installation, I consider the systems that make up our internal and external landscapes,” she writes. I emphasize the role interconnectivity plays in human physiology and environment by layering thousands of hand cut paper pieces to construct sculptures, dioramas, installations, and costumes. Each surface is covered with heavy patterning and textures that hint at corporeal substances: hair, fluid, tissue. My palette of florescent pastels creates somnolent atmospheres that ignore the reality of the body (blood and guts) in preference of a cleaner, idealized perception of its inner workings.”

Through her intricate and meticulously joined cut outs, she suggests a magical portal to an interior place, whether within the body, the psyche, or the earth.

The *Cave Diving* (2013) works are “based on views of underwater caves as well as the views that may now be seen while ‘spelunking’ human arteries through the use of new microscopy tools such as optical frequency-domain imaging (OFDI) devices.”

Layering hand-cut digital inkjet prints to create a dense dimensional image, Peters collapses exterior and interior visual fields by converting interior into exterior. In the *Cave Diving* images the multiple and intricate layers of paper are complicated tentacles that are claustrophobic, yet seductive.

One of Peters’ signatures is the intricate network of luminous pastel colors whose delicate nature belies the physical and psychic muscle inherent in her work. Human arteries represent the duality of the human body as resilient, yet fragile. They seem infinitely explorable, suggestive of a system of caves, and yet they exist within a finite corporeality. Peters’ works marry the patterns and systems she finds hidden within the body with the geographical world outside of the body.

Several of the drawings from *Orifices and Apparitions* are suggestive of the most intimate parts of our human anatomy, which is underscored by titles such as *Blowing Out Prophecies at Both Ends*, yet the drawings have a particular mystical quality. The pastel colors and abstract lines emanating from central orifices feel otherworldly and yet straightforwardly anatomical. She balances the creative tension between these two ideas through her material choices and through the images’ ultimate ambiguity.

The sculptures and drawings from the series *Orifices and Apparitions* broadly suggest the open/closed places of human, animal and vegetal anatomy. Furry and dense, secretive and exposed, the layers of multi-hued paper invite us in, yet are often coiled in defensive postures. Peters notes that the work “explores the idea of portals or gateways between two otherwise separate worlds, whether bodily, geographically, or spiritually.” It is between all of these worlds that Danielle Peters travels so freely.

-Dana Self

DEBRA SMITH



Conversations with Carolyn Series, #21
2013
Pieced vintage silk
27 x 22 inches

Keenly interested in the interplay of line, form, color and texture, Debra Smith uses bits and pieces of carefully selected textiles and her sewing machine to construct sophisticated abstract compositions most akin to paintings and drawings. Products of an iterative, intuitively driven process informed by the artist’s refined aesthetic sensibility, terrific sense of rhythm, and exceptional command of her media, Smith’s artworks deliver rewards both through the exquisite small gestures and intimate details that compose them, and as the powerful wholes to which these moments and passages add up. Stand close, back up, then come near again.

It does not hurt that Smith employs materials that are, themselves, gorgeous. Her signature rich reds and luscious creams come from fabrics used to line the insides of Japanese kimonos. (Smith—who received her BFA from Kansas City Art Institute in 1993 and an Associate Degree from the Fashion Institute of Technology in New York a decade later—began using these fabrics in the interim while working at Asiatica, retrieving them from the scrap pile as kimonos were deconstructed.) Also frequently appearing is a vintage black and white striped suit-lining fabric, which Smith often cuts into smaller pieces and stitches together at angles to produce the illusion of folds—a terrifically playful optical effect. Vintage Italian ties, additional kimono fabrics, and a few other solids round out Smith’s current palette of ready-made colors and patterns, though watch for some experimentation with a batch of newer fabrics on the horizon.

While primarily selected for their formal qualities, one might find meaning in the fact that so many of the textiles Smith employs were meant to be worn close to the body, often only seen and felt by the wearer of the garment. While somewhat less dominant in her latest pieces, Smith’s work has always carried bodily associations—her thin red lines suggesting veins and arteries; layers of semi-transparent creams and whites evoking skins or bandages. Knowing that the artist herself has suffered a series of accidents and surgeries, at times making it difficult or impossible to work in the studio, one might think of Smith’s seams as a series of sutures - her process a healing one of piecing and stitching broken parts together into new configurations.

Indeed, among the pleasures of Smith’s formally driven works are the range of associations they invite in their open-endedness. With their crisp geometries of abutting solid and patterned shapes, they readily evoke maps or aerial views of cities or landscapes, with red lines suggesting rivers, transportation routes, or borders between properties, territories or crops. The rhythms, color juxtapositions and strong, grid-like lines of Smith’s compositions also recall Mondrian paintings, such as *Broadway Boogie Woogie* (1943)—and her newest, increasingly dense and confident works, particularly, feel similarly architecturally inspired and emblematic of an exuberant, jazz-like improvisational approach. While remaining true to the specific formal language she has developed and refined, it feels like Smith has infinite terrain to explore.

-Kate Hackman

Conversations with Carolyn Series, #20
2013
Pieced vintage silk
12 x 12 inches



LARRY THOMAS

Inconspicuous Emissary
2012
Mixed media on canvas
56 x 48 inches



With names like *Hidden Murmur*, *Furtive Descent*, and *Inconspicuous Emissary*, the canvases of Larry Thomas ask to be deciphered. In his artist statement, Thomas starts by alerting viewers that his work is not merely abstract. Embedded in layers of applied color are other images, ranging from designs, shapes and words to photo-realistic reproductions of things like butterflies, snakes, military helicopters and planes.

His computer stores thousands of images that have attracted him over the years. He says they often have some symbolic association but is cautious about provoking us to see what he does.

“The last thing I want to be is didactic,” he says, preferring to leave his mixed-media compositions open to interpretation.

They are usually square, ranging from 16 to 56 inches, and the elegantly entangled forms moving across them do so in tornado-like ways, right off the edges of the canvas. Using the square ratio and encouraging the eye to wander off point create a tension and even some uneasiness, a deliberate way Thomas seeks to incorporate distractions into his work.

He states it best himself, “I explore the concepts of lies and deception, invisibility and camouflage, both visually and metaphorically.”

In his work, pieces of mail, scrap-paper, money and other text operate as distractions, too — eyes can’t help but snap to anything readable, even though there is nothing proscribed to be “read into” these fragments.

Thomas is chair of the Fine Arts Department at Johnson County Community College, where he has taught since 1991. He is enjoying his 37th year as a teacher, a career that has allowed him for the past four decades to follow a routine of working on his art during the evenings after school and dinner until midnight or one in the morning. He is prolific and widely collected; he says, “I feel I should be doing more.”

Originally from Sedalia, Missouri, Thomas studied under Mauricio Lasansky at the prestigious printmaking program at the University of Iowa. He began experimenting with digital printing in the 1980s, when personal computers’ memory was stored on external cassette tapes and there was yet little practical artistic application due to limitations like lack of archival ink.

Now technology is able to deliver what Thomas wants. Combining the physical application of paint to digitally composed background images, he nudges the flat high-tech medium closer to the traditional methods of printmaking — intaglio, lithography, relief and silk screening.

The results are more than the sum of parts: painting or collage or printing. These hybrids are textured maelstroms with pulsing inherent beauty.

But they are also hiding secrets.



Japer's Betrayal
2012
Mixed media on canvas
56 x 48 inches

A kidney transplant about 20 years ago had a strong effect on Thomas and his work. At the time, he became very conscious of our immune systems, and how the “foreign” organ inside of him had to be camouflaged against his body’s defenses. Usually camouflage is perceived negatively, as force of deception. Soldiers’ uniforms allow them to hide from enemies and thereby defend their own positions and country; animals hide from each other and us.

But animals more often than not blend into their surroundings not to pounce on something else but to avoid being detected by others that would cause them harm. Thomas is interested in this perpetual hide-and-seek, in the play between what is real and not real, what is safe and not safe.

His goal is making someone look at something in a different way and to put it in a different context.

“Everything at some hypersensitive level is deception,” he said. Deception is about protection. Camouflage is beneficial.

-Tracy Abeln

DAVID TITTERINGTON

Opening Up
2013
Oil on wood
15 x 15 inches



Finding beauty and value among the tragic or repulsive must surely be one of life's great challenges. David Titterington addresses this challenge head-on in a number of his luminous, well-constructed and provocative paintings.

In *Nonvanishing* (2013), a dead deer lies decomposing in a woodland pond, seemingly spoiling an otherwise idyllic setting. However, if we choose to focus momentarily on other aspects of the painting, there is much to admire and we can then look at the deer in a different light.

In the lower right corner of the painting, narrow, frenetic brushstrokes in the foreground overlap with the shoreline and water in the middle-ground. Likewise, the back shoreline of the pond seems to merge with the brush and trees above. As a result of these blendings of foreground, middle ground and background, the illusion of receding depth that we have come to expect in the Euro-American painting tradition seems to collapse. Titterington may be suggesting that a painting is a decorated flat surface that is meant to be enjoyed, and that art has intrinsic value. In this context, the dead deer may play a role similar to cut flowers in Dutch still life paintings. Just as the cut flowers will soon wilt, reminding us that life is fleeting; the deer's mortality focuses our attention back on appreciating life, as expressed through the beauties of nature and art.

Other cultural and art historical touchstones abound in Titterington's work. Throughout art, glassy, translucent oil paints on wood panels recall the achievements of 15th-century Flemish artists such as the brothers Hubert and Jan van Eyck. In a more specific example, in the painting *Opening Up* (2013), swirling, threatening clouds bring to mind the stormy compositions of early 19th-century British artist JMW Turner. In *Pearl Gate* (2013), once we look past a pipe spewing factory effluence, we see a glowing sky reminiscent of the early 19th-century British artist John Martin. Like Titterington, these artists created works with certain elements that can be difficult to view. One of the Van Eyck brothers' most famous paintings features a sheep spurting blood into a golden chalice. Turner painted a snowstorm at sea so ferociously that the steamboat in the painting has been interpreted as a "symbol of mankind's futile efforts to combat the forces of nature."¹ John Martin's *The Destruction of Pompeii and Herculaneum* (1821) depicts Herculaneum smothered in lava while billowing ash clouds and lightning fill a lava-red sky.

Titterington's large oil on panel work, *Secreted* (2013), initially seems to head in a different direction. Unlike many of his paintings that feature provocative imagery prominently, *Secreted* challenges us much more subtly. The title may be a double-entendre that depends on how it is pronounced: does it mean hidden away, or does it refer to something that secretes a liquid? Perhaps the shadows in this deep wood are ominous, and the colored, sparkling light-like forms throughout the painting may hint that some sort of magic is taking place. If we think of the verb "secrete", then a frog in the lower left hand corner of the painting becomes much more threatening if we consider that its skin could be poisonous. Even the luxurious moss covering the tree roots can be considered sinister once we recognize that moss holds in water, rotting the wood and weakening the tree.

¹ The Tate Museum, London. Retrieved 4/29/2014 at <http://www.tate.org.uk/art/artworks/turner-snow-storm-steam-boat-off-a-harbours-mouth-n00530>

Nonvanishing, *Open Up*, *Pearl Gate* and *Secreted* are all part of a series of paintings that Titterington calls "Landscape Theology." His title for the series seems to offer an excellent summation of his current aesthetic interests. Like the land itself, life sometimes resists our attempts to shape it and change it. Events that are beyond our control can upend even the best-laid plans, just as dead deer, storms or factory runoff can invade an otherwise pleasant landscape painting. In those instances, it may be helpful to practice acceptance and find the good in what is, rather than to desire a different outcome that cannot be.

- James Martin



Blown Away
2013
Oil on wood
15 x 15 inches

GERRY TRILLING

Constantin Brancusi's Drying Rack
2012
Mixed media constructed painting
58 x 45 inches



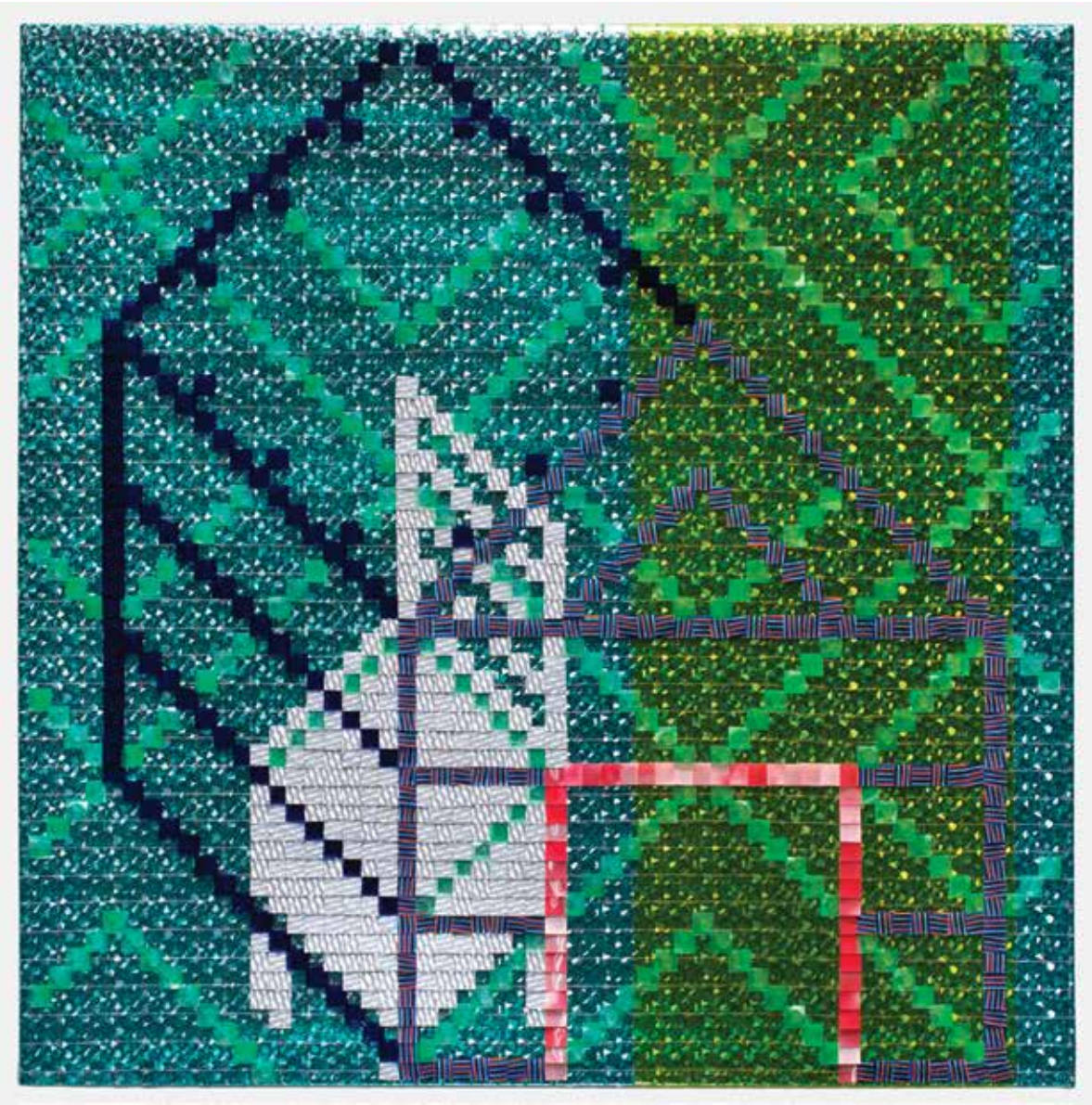
It has been well over a century since the proto-feminist author Charlotte Perkins Gilman wrote her milestone short story, *The Yellow Wallpaper*, a semi-autobiographical account of one woman's descent into psychosis while confined to a garishly decorated bedroom by her husband. Since its publication in 1892, feminist critics have pointed to *The Yellow Wallpaper* as a crucial piece of literature within the women's movement that debunked Victorian notions of *hysteria* that did not allow for complex considerations of women's experience and psychology. As a result, the diagnosis of *hysteria* has been scrutinized and redefined as *conversion disorder*, whereby physical conditions (numbness, blindness, paralysis) that have no locatable organic cause are believed, instead, to be psychosomatic.

Like Gilman, contemporary artist Gerry Trilling posits elusive, mysterious connections between domestic confinement, the mind, and pattern-design within her own artworks, which she calls "constructed paintings." They are also indicative of Trilling's ability to see the world and make art differently, or otherwise to the accepted logics of painting. Large and geometric, Trilling's artworks are the result of her studied combinations of mass-produced textiles and intricately hand-cut paper or plastic elements laid out like a weaving-pattern upon the artwork's surface. Often Trilling's unlikely combinations of synthetic textile and luminescent, lenticular plastics produce fascinating, irreconcilable tensions between activity and passivity, between flatness and depth, between geometric and organic form. Indeed, in 2012 works like *BL112 Girlie Cubes* and *BL212 Constantin Brancusi's Drying Rack*, the hexagonal shapes appearing on top of much busier textile surfaces are derived from the failure of particular forms of information to convert.

Years ago, while bored at her desk job, Trilling used Excel spreadsheets as a means to dissect the weaving patterns of woven textiles. Cell by cell, Trilling would transform the size, shape, and color of a single cellular unit to match the perceived pattern of a piece of cloth. Yet, upon opening her carefully patterned (if rudimentary) Excel spreadsheets within the much more complex software of Adobe Illustrator, the size and shape of cells appearing within her patterns would automatically reset into more uniform arrangements. The plotline should sound familiar: a *conversion disorder*, followed by a disciplinary and over-simplified act of correction, occurring within the machine.

It is this glitch, and all the information lost between (or beyond), that fascinates Trilling and motivates the making of her purposefully puzzling, optically rich surfaces. It is telling how Trilling's artworks, like the wallpaper in Gilman's story, do seem to come alive with visual buzz the longer one spends peering into and beyond their surfaces. Like the Magic Eye® posters emblematic of hospital waiting rooms and the bedrooms of tired teenagers, Trilling makes work for a viewer to space out on, or to look deeply into. This is because, for Trilling, no matter how precisely patterned, no matter how seemingly mundane, there is something always-already beneath the surface. The wallpaper *is* alive. Like a secret logic, something obscured is patiently waiting to be discovered.

- Danny Orendorff



The Abstract Is Hardly Ever Sure
2012
Mixed media constructed painting
36 x 36 inches

PETER WARREN

“Intention is everything.” Peter Warren’s one-story brick building on Kansas City’s Westside is a four-room expression of that belief — five, counting the little house built within. Workshop, storage room and studio are prefaced by a community space; a place to invite balance against what can be an isolating experience, the intense production and prolonged interaction with materials.

The cabinets, house, window wells and sculptural tables are made of the same rich old-growth yellow pine. Each is a beautiful narration of vertically arranged gradations of grain and tone that demonstrate Warren’s interpretation of wood as fabric. All materials can be considered textiles, says Warren, to be sewn or woven together.

There is no distinction for Warren between work life, art life, family life or any other forced compartmentalization. He approaches everything he does in the same creative way, whether building cabinets and tables or making sculptures like *Waterfall* (of wood) and *Sharp’s Red* (of magnetized plastic boxes made for surgical needles).

Against the wall is *Variance #9*, a lightweight and lighted reproduction of a large, hinge-lidded metal trash container, made of New York City parking tickets and their remittance envelopes, stitched together in a jaggy repeating pattern of orange and white, framed up in splintery, beat-up NYC police department barricades in blue.

These items and bunches of severed pay phone receivers were collected while he worked in New York from 2000 until moving to Kansas City in 2007. Warren considers himself a facilitator of materials, looking into objects that catch his attention, things thrown away and past their original intended use but still retaining what he calls a soul. Listening to and manipulating these things, he gives them another half-life. They become “things with their soul let out.”

His studio is full of mid-century artifacts, arranged neatly in groups like organized thoughts. Metal is quite prevalent: there are little bureaus, wheeled cabinets, rusty signs, a set of propped-up bed springs, lanterns and a giant unidentifiable disc.

Warren spent about 15 years in set production and technical directing for various theatre groups, including the Trisha Brown Dance Company. Touring with them in Europe and working with sets designed by Robert Rauschenberg was seminally inspiring.



tcb247365eccopapahounddog1
2009
Lottery tickets, thread and silk
45 x 30 x 9 inches

While serving as technical director for Combustive Arts theatre (which he co-established in Brooklyn), he found a heap of crumpled tin ceiling tiles someone had torn out of a 19th-century sewing machine sweatshop. With a pair of tin snips, a drill and a pop riveter, Warren made a freestanding suit coat in a flurry of inspiration in about one hour.

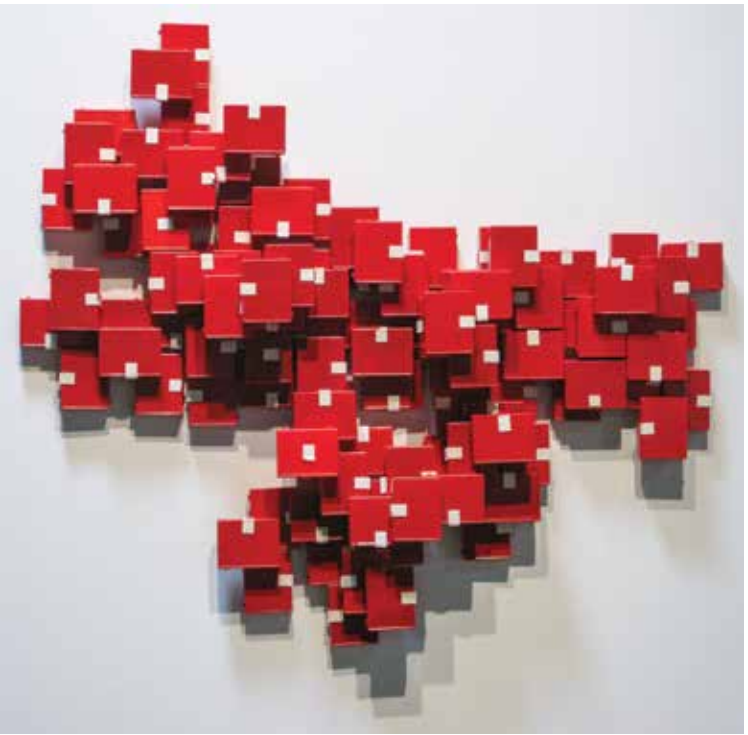
“That was my first work of art,” he said.

People familiar with Warren’s work know that besides “weaving wood” or sewing phone book pages into quasi-haute couture handbags, he makes jackets out of paper, too. After six years of practice, he has made one that actually fits him perfectly — it came to him in a dream — a velvet-collared suit coat made of Elvis Presley lottery tickets. Later when he found out there actually were such things in California, he asked a friend there to buy as many as he could.

The 333 tickets in *TCB247365ECCOPAPAPHOUNDDOG1*, each unscratched and holding potential winnings of \$50,000, are laminated onto pale silk that allows the back of them, with all the disclaimer text and additional design work, to show through in the jacket’s lining.

There are more stories about met intentions, and the unpublished words of Caleb Scott well describe this aesthetic: “ ... Warren’s pieces are the ghost figures of a thousand forgotten rooms . . . Their story is one fixed in the constant decline of the present, the slow and gentle destruction of all things, the inevitable small tilt of the earth toward oblivion ... ”

- Tracy Abeln



Sharp's Red
2012
Plastic boxes and screws
36 x 30 x 6 inches

WILLIAM K. WELLS, III

Nature is visually organized. To the mindful eye, the radial, spiraling symmetry of a flower, the repetition of vine-leaves arranging themselves in orderly rows up an embankment so each can catch the best light, the whorls of a fern with its unfurling rows of ordered little branches tipped on both sides by tiny leaves – these are pleasing patterns. For William Wells III, these patterns serve as starting points to his drawing. Even his three-dimensional sculptures, he says, come out of thinking of them as extensions of drawing.

In his artist statement, he explains, “Whether working in sculpture, printmaking or drawing, I seek to think first with my hands, allowing the tools and materials to lead me. My work, which is essentially process oriented, uses symmetry and pattern as a starting point.”

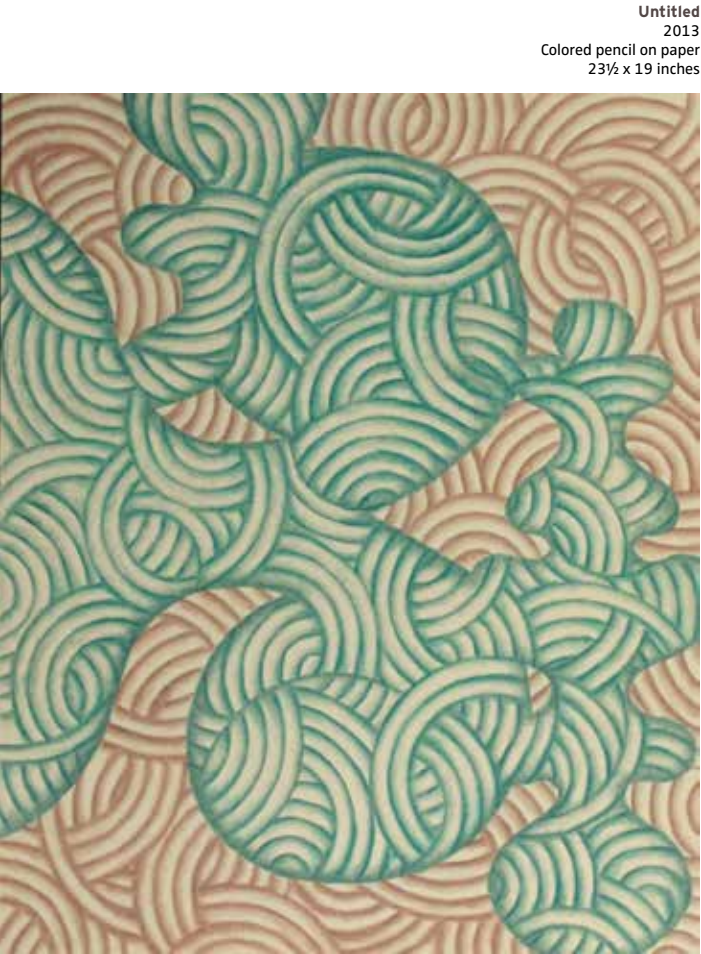
Wells earned his BFA in painting from the Kansas City Art Institute, and with a career in both visual merchandising – the vanishing art of creating and assembling thematic and dramatic scenes for department store picture windows and sales floors – and as an engraving and signing specialist for Hallmark for many years, he works on his art on a daily basis, searching for those “little kicks” of the unexpected.

Working against the “rules” of painting, Wells currently deals strictly with figure on ground. He has an appreciation for the flatness of comic book art and grew up during the Pop art movement that played off of those aesthetics. When talking about another inspiration, 19th-century botanical prints, he says he appreciates the iconic quality of how each specimen is presented. There is no context; all we are asked to do is contemplate what we see.

Wells is not interested in telling anyone how to approach his work. He is not a minimalist; there is no world-view or theory being transmitted in his art; it has a sheer visual appeal that is open to all of us.

“If I nail it down, if I explain it to myself,” he says of his motivation for delving into a drawing, “then it is not entertaining.” And then, therefore, there is no point in continuing.

An avid photographer, he collects images of plants that inspire him with their repeating symmetry. He professes an admiration for Islamic art, its flatness as well as its basis on patterns emanating from essential mathematics and geometry. The intuitive application of the math, which nature itself employs, is one of his goals in making art.



Untitled
2013
Colored pencil on paper
23½ x 19 inches

In a small, in-home studio, Wells employs materials that happen his way, a set of wax-based colored pencils from a friend, a stack of 23½ by 19 inch card stock from the discard pile at Hallmark, felled branches from two winters'-worth of ice storms, seed pods picked up from studio visits.

In the 3-D objects he sees wonderful shapes and in his latest series of sculptures, he painstakingly layers strips of machine-shredded paper onto gessoed or brightly-daubed sticks, then arranges them in balanced new figures with straightforward names bearing their characteristics - *Red Mallet*, *Black Bow*, *Black Mallet*. Each is quite alive with potential energy. *Plume* proposes to go scuttling off along the wall; the



Red Mallet, from the Fallenwood series
2010
Paper and gesso on wood
65 x 17 x 6 inches

stripes papered onto *Knot* carry history as they are bits from repurposed drawings. Wells’ untitled drawings are not to be replicas of each other as prints would be, but do share their common language of concentric circles (sometimes sets of straight lines) layered in overlapping sets in fluid, round-bodied or angled expressions. In each drawing, the larger forms indicated by color come forward and recede in a pulsing fashion that is not easily detected in reproductions, but is vividly engaging in person. The fluid-seeming, semi-symmetrical dance of these drawings, inspired by the forms found in nature, holds the eye and pleases both our sense of sight and our sensibility.

-Tracy Abeln



ARTISTS' BIOGRAPHIES



ANTHONY BAAB [b. 1981]

EDUCATION

- 2009 MFA, Interdisciplinary Art, Cornell University, Ithaca, NY
- 2004 BFA, Painting, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 A Strenuous NonBeing, Grand Arts, Kansas City, MO
- 2009 The Yule Log, Tjaden Gallery at Cornell University, Ithaca, NY
- 2008 Growes, Cornell University’s Tjaden Hall Experimental Gallery, Ithaca, NY
- 2006 Zealothrone Mindfield, with Colin Leipelt, Paragraph Gallery, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2013 New, Four, H&R Block Artspace, Kansas City, MO
Open, Haw Contemporary, Kansas City, MO
L’Hourloupe, Greenlease Gallery at Rockhurst University, Kansas City, MO
- 2012 I Aim Too High, Dolphin Gallery, Kansas City, MO
XOXO Salon Show, Spray Booth Gallery, Kansas City, MO
- 2011 Push, Dolphin Gallery, Kansas City, MO
Be Good or Be Gone, Dolphin Gallery, Kansas City, MO
Tompkins Projects West, (Collaboration between Tompkins Projects, Brooklyn, NY and Dan Graham, Los Angeles, CA)
Dan Graham, Los Angeles, CA
- 2010 Gimme Shelter, Nerman Museum of Contemporary Art, Overland Park, KS
New Work, Dolphin Gallery, Kansas City, MO
Arrival/Departure, La Esquina, Kansas City, MO
- 2009 Abstraction Ain’t Dead, Tompkins Projects, Brooklyn, NY
New Now: Building The Museum Collection, Nerman Museum of Contemporary Art, Overland Park, KS
- 2007 KCAI Corporate Partnership Exhibition Program, Traveling show, Missouri
- 2006 2006 Charlotte Street Award Exhibition, H&R Block Artspace, Kansas City, MO
- 2005 Built Against Site, Paragraph Gallery, Kansas City, MO
A Hairy Tale, Fahrenheit Gallery, Kansas City, MO

COLLECTIONS

- Nelson-Atkins Museum of Art, Kansas City, MO
- Nerman Museum of Contemporary Art, Overland Park, KS
- Microsoft Art Collection, Redmond, WA

SELECTED PROJECTS AND HONORS

- 2010-2012 Urban Culture Project Studio Resident, Kansas City, MO
- 2006 Charlotte Street Award Recipient, Kansas City, MO

SELECTED PUBLICATIONS

- 2013 Alice Thorson, No Static Models for This Artist, Kansas City Star
Blair Schulman, Installations at Grand Arts Exceed Expectations, Cupcakes in Regalia
Tracy Abeln, Capturing Anthony Baab’s Complex Structures at Grand Arts, The Pitch
Jamilee Polson Lacy, Kansas City Inside Out, Bad At Sports
- 2011 Elisabeth Kirsch, A Natural Yin and Yang, Kansas City, MO
- 2007 Stacy Switzer,10: Ten Years Fifty Six Artists, Charlotte Street Foundation printed catalogue
- 2006 Alice Thorson, Real Rewards, Kansas City Star
Alice Thorson, Daydreams of Water, Kansas City Star
Alex Schubert, Sabbath on Mars, kansascity.com
- 2005 Hesse McGraw, Built Against Site, Tank Magazine UK
Jaimie Warren, A Hairy Tale, Review Magazine



SHAWN BITTERS [b. 1975]

EDUCATION

- 2005 MFA, Printmaking, Rhode Island School of Design, Providence, RI
- 2002 BFA, Printmaking, Brigham Young University, Provo, UT

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 The Wonder Fair, Lawrence, KS
- 2012 Allegra La Viola Gallery, New York, NY
The Hall of Awa Japanese Handmade Paper and Museum, Yamakawa, Tokushima, Japan
- 2011 Swarm Gallery, Oakland, CA

SELECTED GROUP EXHIBITIONS

- 2014 Translating Earth, Walton Art Center, Fayetteville, AR
Sum of Us, Bemis Center for Contemporary Arts, Omaha, NE
Due North, Ice Box Gallery, Crane Arts, Philadelphia, PA
- 2013 Published By the Artist, International Print Center of New York, New York, NY
how you gonna get back to jersey?, Planthouse Gallery, New York, NY
- 2012 Secret Decoder Ring, HPGRP Gallery, New York, NY
Spatial Shift, Gallery Project, Ann Arbor, MI

SELECTED PROJECTS AND HONORS

- 2014 General Research Fund Grant, University of Kansas, Lawrence, KS
- 2013 Due North residency, Reykjavik, Iceland
- 2012 Visiting Artist Program, The Hall of Awa Japanese Handmade Paper, Tokushima, Japan
General Research Fund Grant, University of Kansas, Lawrence, KS
- 2009 Frans Masereel Centrum, Kasterlee, Belgium
Hall Center for the Humanities International Faculty Travel Grant, Hall Center for the Humanities, University of Kansas, Lawrence, KS
- 2008 Danish Council of Artists residency, Hirsholm Island, Denmark

SELECTED PUBLICATIONS

- 2011 Susan Tallman, IPCNY New Prints 2011/Autumn, Art in Print, November 2010
- 2010 Mark Pascal, Tempting Equilibrium: SGC International Juried Exhibition Essay
Jason Urban, Shawn Bitters, Printeresting.org, September 9, 2010





JANE BOOTH [b. 1957]

EDUCATION

- 2008 Philomene Bennett Workshops, Kansas City, MO
- 1997 Kansas City Art Institute, Kansas City, MO
- 1978 BA, Kansas State University, Manhattan, KS
- 1976 Sorbonne, Paris, France

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2014 Anderson O'Brien Fine Art, Omaha, NE
- 2013 Sherry Leedy Contemporary Art, Kansas City, MO
- 2012 Albrecht-Kemper Museum, St. Joseph, MO
- 2008 Kansas City Artists Coalition, Kansas City, MO
- 2003-2006 Hallar Gallery, Kansas City, MO
- 2004 Strecker-Nelson Gallery, Manhattan, KS
- State Capitol Building, Governor K. Sebelius, Topeka, KS

SELECTED GROUP EXHIBITIONS

- 2012 Leedy-Voukos Gallery, Kansas City, MO
- 2011 Sherry Leedy Gallery, Kansas City, MO
- 2007-2009 Kansas Masters Exhibit, Manhattan, KS
- 2005 River Market Regional Exhibition, Kansas City, MO
- 2002 The Jayne Gallery, Kansas City, MO

SELECTED COLLECTIONS

- Albrecht-Kemper Museum
- Blue Cross Blue Shield
- Cisco Systems Inc.
- Fleishmann-Hillard, Intl. Communications
- H&R Block World Headquarters
- Hilton Hotels Corporation
- Kansas University Heart Hospital

SELECTED PROJECTS & HONORS

- 2012 Selected as one of 8 Women "Visionaries" for the Arts, University of Missouri, Kansas City, MO
- 2009 Kansas Masters Invitational, Manhattan, KS
- 2007 Kansas Masters Invitational, Manhattan, KS
- Inaugural Book: Notable Kansas Artists
- 2005 River Market Regional Exhibition, Award Winner, Kansas City, MO



A. MARY KAY [b. 1954]

EDUCATION

- 1989 MFA, Painting, Yale University, New Haven, CT
- 1986 MA, Painting, Goldsmiths College, London University, UK
- 1977 BA, Bath Academy of Art, UK

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 Two Painters, Butler Community College, Eldorado, KS
- 2008 Mary Kay/Rebecca Morales: Recent Work, Grand Arts, Kansas City, MO
- Collected and Uncollected Thoughts: Mary Kay and Frank Shaw, Moss-Thorns Gallery of Art, Fort Hays State University, Hays, KS
- 2005 Nature Remains, Mallin Gallery, Kansas City Artists Coalition, Kansas City, MO
- 2003 ReCollection: Nature Remains, Salina Art Center, Salina, KS
- 1999 Triptychs from the Landscape, Sandzen Gallery, Lindsborg, KS

SELECTED GROUP EXHIBITIONS

- 2014 Invitational, M55 Art Noho Gallery, New York, NY
- 2001 Drawing the Body: An Invitational Drawing Exhibition, Cecile R. Hunt Gallery, Webster University, St. Louis, MO
- 1999-2002 Body, touring show with KRATES, Salina Art Center, Salina, KS
- Erman B. White Gallery, Butler Community College, El Dorado, KS
- Moss-Thorns Gallery of Art, Fort Hays State University, Hays, KS
- Mulvane Art Museum, Washburn University, Topeka, KS
- 1999 Body, Salina Art Center, Salina, KS

SELECTED COLLECTIONS

- Emprise Bank, Wichita, KS

SELECTED PROJECTS AND HONORS

- 1989 Liquitex Materials and Purchase Award
- Helen W. Winternitz Award, Yale University, New Haven, CT

SELECTED PUBLICATIONS

- 2008 Steve Walker, Naturalism Two Ways: Bones, Hair, and Jaws, exhibit review
- Dana Self, At Grand Arts, Mary Kay and Rebecca Morales show dirty, rotten – and beautiful - work, The Pitch
- Elisabeth Kirsch, Mary Kay/Rebecca Morales, The Kansas City Star,
- Sue Spaid, Remembering Today, Longing for Long Ago, Protecting Tomorrow, brochure essay
- 2003 Saralyn Reece Hardy, Nature Remains, brochure essay
- 2001 Five drawings from the Grieving series, River Styx, No. 61
- 1994 To Fly and Earthen Carpet, The Land Report, No. 50



MICHAEL KRUEGER [b. 1967]

EDUCATION

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

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 Earthly, Dolphin Gallery, Kansas City, MO
Canned Heat, Lawrence Art Center, Lawrence, KS
- 2012 Fluorescent West, Drawings & Animation, Steven Zevitas Gallery, Boston, MA
Every Which Way but Loose, Michael Krueger – New Prints, Blackburn 20/20, Robert Blackburn Printmaking Workshop, Elizabeth Foundation for the Arts, New York, NY
- 2011 So Alone & Mystified, Packer / Schopf, Chicago, IL
- 2009 Endless Colony, Steven Zevitas Gallery, Boston, MA
Heavy Papers, Suzanne Lemberg Usdan Gallery, Bennington College, Bennington,VT
- 2008 Gum, Space 204, Vanderbilt University, Nashville, TN
- 2007 Peace in the Valley, Sunday L.E.S., New York, NY

SELECTED GROUP EXHIBITIONS

- 2013 More Scapes, The Denver Museum of Art, Denver, CO
Nowhere Backwards; Tom Reed, Randy Bolton & Michael Krueger, Des Lee Gallery, Washington University, St. Louis, MO
- 2012 Tenses of Landscape, University of Arkansas Fine Arts Center, Fayetteville, AR
Unearthed, Mark Cowardin & Michael Krueger, Greenlease Gallery, Rockhurst University, Kansas City, MO
- 2011 Here, Pennsylvania Academy of Fine Arts Museum, Philadelphia, PA
Smile, Embassy Gallery, Edinburgh, Scotland, UK
Blurring the Lines, Davidson Contemporary, Seattle, WA
- 2010 It’s My World, Baer Ridgway Gallery, San Francisco, CA
Zipor, Ziporium, Ziporra, Galarie Lichtpunkt, Ambacher Contemporary, Munich, Germany
Three Americans: Randy Bolton, Michael Krueger & John Schulz, Glasgow Print Studio, Glasgow, Scotland, UK
- 2009 Illustration Bitter & Sweet, Ruffin Gallery, University of Virginia, Charlottesville, VA
One Every Day, Project Space, Elizabeth Foundation for the Arts, New York, NY

SELECTED COLLECTIONS

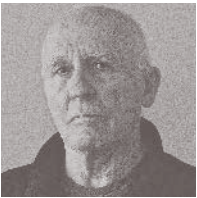
- Boston Museum of Fine Arts, Boston, MA
- Monticello, Thomas Jefferson Estate, Charlottesville, VA
- Nelson-Atkins Museum of Art, Kansas City, MO
- Nerman Museum of Contemporary Art, Overland Park, KS
- New York Public Library, New York, NY

SELECTED PROJECTS AND HONORS

- 2012 Visiting Artist Project, Anderson Ranch Art Center, Snowmass Village, CO
Roger Shimomura Research Fund Award, University of Kansas, Lawrence, KS
- 2011 Visiting Artist Project, Anderson Ranch Art Center, Snowmass Village, CO
- 2009 Resident Artists Program Honorary Fellowship, Djerassi Resident Artist Program, Woodside, CA

SELECTED PUBLICATIONS

- 2012 Egan, Matthew, Michael Ehlbeck & Heather Muise, ed., A Survey of Contemporary Printmaking, North Carolina: Lazymuse Publications
Michael Krueger, Fluorescent West, The Boston Globe, exhibit review, November 21, 2012
- 2011 Printed in Providence at Tompkins, New England Journal of Aesthetic Research, February
- 2007 American Visions - How The West Was Won, Optioned, And Turned Into A Huge Summer Blockbuster, NY Arts Magazine, artist profile, January – February



RICHARD MATTSSON [b. 1935]

EDUCATION

- 1964 MFA, Painting, University of Washington, Seattle, WA
- 1961 BFA, Painting, Minneapolis School of Art, Minneapolis, MN

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 25 Year Retrospective: Paintings and Drawings, Leedy-Voukos Art Center, Kansas City, MO
- 2009 Paintings and Drawings, Unit 5 Gallery, Kansas City, MO
- 2007 Paintings and Drawings, Unit 5 Gallery, Kansas City, MO
- 2005 Stocksdale Gallery, William Jewell College Gallery, Liberty, MO
- 2004 Campanella Gallery, Park University, Parkville, MO

SELECTED GROUP EXHIBITIONS

- 2014 Prairie as Muse, Strecker-Nelson Gallery, Manhattan, KS
- 2013 Flint Hills, Buttonwood Art Space, Kansas City, MO
Flint Hills Masters, Strecker-Nelson Gallery, Manhattan, KS.
- 2012 Urban Landscape, Strecker-Nelson Gallery, Manhattan, KS
- 2010 Landscape, Dolphin Gallery, Kansas City, MO

SELECTED COLLECTIONS

- Nelson-Atkins Museum of Art, Kansas City, MO
- Sprint Corporation, Overland Park, KS
- Truman Medical Center, Kansas City, MO
- Kansas City Kansas Community College, Kansas City, KS
- Continental Insurance, New York, NY
- American Century Investments, Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2004 Missouri Governors Award for Teaching Excellence in Higher Education
- 1961 Ethei Morrison Van Der Lip Scholarship, Minneapolis School of Art, Minneapolis, MN

SELECTED PUBLICATIONS

- 2007 Sherry Cromwell Lacy, Unit 5, exhibition review, Review Magazine



GRANT MILLER [b. 1976]

EDUCATION

- 2003 MFA, Drawing & Printmaking, Washington University, St. Louis, MO
- 2001 Printmaking, Kansas City Art Institute, Kansas City, MO
- 2000 BS, Painting, College of the Ozarks, Point Lookout, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2012 Miami Dade College, Miami, FL
Byron Cohen Gallery, Kansas City, MO
University of Central Missouri, Warrensburg, MO
- 2010 Byron Cohen Gallery, Kansas City, MO
- 2009 The Cecille R. Hunt Gallery, Webster University, St. Louis, MO
Byron Cohen Gallery, Kansas City, MO
- 2007 Black & White Gallery/Chelsea, New York, NY
Center of Creative Arts, St. Louis, MO
- 2006 Byron Cohen Gallery, Kansas City, MO
- 2003 New Work, Peter Miller Gallery, Chicago, IL

SELECTED GROUP EXHIBITIONS

- 2013 Geometry of Chance, MIRUS GALLERY, San Francisco, CA
- 2012 Abstract Kansas City, Nerman Museum of Contemporary Art, Overland Park, KS
- 2011 Selected Acquisitions, Nerman Museum of Contemporary Art, Overland Park, KS
America: Now and Here, Leedy-Voulkos Art Center, Kansas City, MO
Virtually Real, The University of Leeds, Leeds, UK
- 2010 Works from the Collection, Byron Cohen Gallery, Kansas City, MO
Virtually Real, Imperial College, London, UK
- 2008 Season Highlights, Black & White Gallery/Chelsea, New York, NY
Maximalist Tendencies 2, Byblos Art Gallery, Verona, Italy
- 2007 The Sheltering Sky, Black & White Gallery/Chelsea, New York, NY
Maximalist Tendencies in Painting, Museum of Fine Arts, Florida State University, Tallahassee, FL
- 2006 Container_1, AR Contemporary Gallery, Milan, Italy

SELECTED COLLECTIONS

- Nerman Museum of Contemporary Art, Overland Park, KS
- Microsoft Collection
- The University of Leeds, Stanley & Audrey Burton Collections, Leeds, UK
- Progressive Insurance Art Collection, Cleveland, OH
- Purina Nestlé Pet Care Company, St. Louis, MO
- Ritz Carlton Hotel, Lake Tahoe, CA
- Millenia Advisors, LLC, Chesterfield, MO
- JE Dunn Construction, Kansas City, MO
- Shook Hardy & Bacon L.L.P., Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2008 Cite Internationale des Arts residency, Paris, France
- 2007 Creative Capital, Career Development Retreat, Kansas City, MO
Wolff Kahn and Emily Mason Foundation Fellowship, Millay Colony for the Arts, Austerlitz, NY
Lighton International Artists Exchange Program Travel Grant, Kansas City Artists Coalition, Kansas City, MO
- 2006 The Johanna and Tom Baruch Fellowship, Djerassi Resident Artist Program, Woodside, CA
- 2003 John Danforth Fellowship, Washington University, St. Louis, MO

SELECTED PUBLICATIONS

- 2010 New American Paintings, No. 88, The Open Studios Press
- 2007 New American Paintings, No. 71, The Open Studios Press
- 2005 New American Paintings, No. 59, The Open Studios Press



YOONMI NAM [b. 1974]

EDUCATION

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

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2011 ME+YOU+ME, with Eric Conrad, Wonder Fair Gallery, Lawrence, KS
- 2010 Yoonmi Nam: Transient Landscapes, Beach Museum of Art, Manhattan, KS
Book of Rocks, Flowers, and Birds, The Front, New Orleans, LA

SELECTED GROUP EXHIBITIONS

- 2013 New Prints 2013 / Autumn, International Print Center New York, New York, NY
Home Maker: Prints of Houses, Houses of Prints, Maass Gallery at Purchase College, Purchase, NY
Naturaleza Invertida (Inverted Nature), ATEA, Mexico City, Mexico
Mokuhanga Innovations: Eva Pietzcker, Yoonmi Nam, Keiko Hara, Cullom Gallery, Seattle, WA
Exhibition of Six Autumn 2012 Mokuhanga Residents , CfsHE Gallery at 3331 Arts Chiyoda, Tokyo, Japan
- 2012 Have I Been Here Before?, La Esquina, Kansas City, MO
Rum Riot Press, Space Gallery, Portland, ME
New Prints 2012 / Summer, International Print Center, New York, NY
Take Shelter, Los Caminos, St. Louis, MO
Under Construction, Delaware Center for Contemporary Art, Wilmington, DE
Yesnomaybe: Collaborative Works by Kristi Arnold, Eric Conrad, & Yoonmi Nam, Lawrence Arts Center, Lawrence, KS
- 2011 Chain Letter 2011, Golden Parachutes Gallery, Berlin, Germany
Mokuhanga & Hyogu , Kyoto Art Center, Kyoto, Japan
Hanga Ehon: Hand Printed Books, Yamazaki Art Bookstore Gallery, Kyoto, Japan
- 2010 Perceptions of Time: Exploring the Past, Present, Future, Cocoon Gallery, Kansas City, MO
Nice Place to Visit: Printmaking and the Anxious Landscape, The Davis Gallery at Houghton House, Hobart and William Smith Colleges, Geneva, NY

SELECTED COLLECTIONS

- Barkley, Kansas City, MO
- Marianna Kistler Beach Museum of Art, Manhattan, KS
- Frans Masereel Centrum, Kasterlee, Belgium
- Kala Art Institute, Berkeley, CA
- Mokuhanga Innovation Laboratory, Tokyo, Japan
- Richard F. Brush Art Gallery, St. Lawrence University, Canton, NY
- Rhode Island School of Design Museum, Providence, RI
- Sprint Corporation, Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2012 MI-LAB (Mokuhanga Innovation Laboratory) Lake Kawaguchi Artist-in-Residence Award, Lake Kawaguchi and Tokyo, Japan
- 2011 Frans Masereel Centrum Artist-in-Residence Award, Kasterlee, Belgium

SELECTED PUBLICATIONS

- 2011 Erik Waterkotte, Looking Idyllic, Feeling Dystopic: Artists and Utopia, The Mid America Print Council Journal, “Culture of Print,” Vo. 19, Nos. 3 & 4, 2011
- 2010 Chris Heim, Chris Heim reviews the Yoonmi Nam art exhibit, KMWU Wichita Public Radio, July 13, 2010



DANIELLE PETERS [b. 1985]

EDUCATION

- 2013 MFA, Printmaking, University of Georgia, Athens, GA
- 2009 BFA, Printmaking, University of Kansas, Lawrence, KS
- 2009 Printmaking, Hongik University, Seoul, Korea

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 Hibernaculum, The Invisible Hand Gallery, Lawrence, KS
- Symbiosis: Performance, Georgia Museum of Art, Athens, GA
- Tigre Delta: Outdoor Performance, Parana River Islands, Buenos Aires, Argentina
- 2012 The Perfect Set: Video/Performance, The Project Space, Lamar Dodd School of Art, Athens, GA

SELECTED GROUP EXHIBITIONS

- 2013 Transmigrations, Poliglota Gallery, Proyecto Ace, Buenos Aires, Argentina
- 2012 1st Annual Student International Print Show, Art Zone, Cairo, Egypt
- 24th Annual Printmaking & Book Arts Juried Exhibition, Gallery 307, University of Georgia, Athens, GA
- 2011 23rd Annual Printmaking & Book Arts Juried Exhibition, Suite Gallery, University of Georgia, Athens, GA

SELECTED PROJECTS AND HONORS

- 2011 Best in Show, 23rd Annual Printmaking & Book Arts Juried Exhibition, Suite Gallery, University of Georgia, Athens, GA



DEBRA SMITH [b. 1971]

EDUCATION

- 2002 AAS, Accessories Design, Fashion Institute of Technology, New York, NY
- 1993 BFA, Fiber, Kansas City Art Institute, Kansas City, MO
- 1992 Italian Academy of Fashion & Design, Lorenzo de Medici, Florence, Italy

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 Release of Time, Post & Beam Gallery, Berkley, CA
- 2012 In-between Spaces, Isaac’s Gallery, Roswell, NM
- 2011 New Work, Olson-Larsen Gallery, West Des Moines, IA
- 2010 New work, Roswell Museum & Art Center, Roswell, NM
- 2009 Textile Show, Olson-Larsen Gallery, West Des Moines, IA
- 2008 Looking to the Left, Julie Saul Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

- 2013 Spring Revival: a group exhibition, Markel Fine Art, New York, NY
- 2012 Women of Focus on Fiber 2012, UMKC Gallery, University of Missouri, Kansas City, MO
- Women to Watch 2012, Kansas City Jewish Museum, Kansas City, MO
- 2011 Push, Dolphin Gallery, Kansas City, MO
- Somewhere, Dolphin Gallery, Kansas City, MO
- Group Show, Dolphin Gallery, Kansas City, MO
- 2010 Fellows Show, Isaac’s Gallery, Roswell, NM
- Selections from The Kansas City Collection, Cocoon Gallery, Kansas City, MO

SELECTED COLLECTIONS

- Accenture, Overland Park, KS
- Ewing Marion Kauffman Foundation, Kansas City, MO
- Hallmark Corporation, Kansas City, MO
- Helix Architecture + Design, Kansas City, MO
- Inergy, Kansas City, MO
- Ocean Media, Huntington Beach, CA
- Shook Hardy & Bacon, Kansas City, MO
- Sprint Corporation, Overland Park, KS

SELECTED PROJECTS AND HONORS

- 2012 Women to Watch 2012: Focus on Fiber & Textiles, The National Museum of Women in the Arts, Washington, DC
- 2009 Roswell Artist in Residence Program, Roswell, NM
- 2008 Creative Capital Professional Development Workshop & Retreat, Kansas City, MO
- Featured Lecturer at Kemper Museum of Contemporary Art, Kansas City, MO
- 2007 Featured Lecturer for the New York Textile Society, New York, NY

SELECTED PUBLICATIONS

- 2012 Vanessa Kahin, In-Between Spaces, VISION Magazine
- 2010 Blair Schulman, Meet Our Artists, artist profile, KC Artist Link
- Dana Self, The Kansas City Collection, collection catalogue, pgs 36-37, 2009-2010
- 2008 Elizabeth Kirsch, Debra Smith, Looking to the Left, The Kansas City Star
- 2007 Nancy A. Cowin, Uncovering the Surface: SDA Conference Exhibitions, Surface Design Journal
- Janelle Christopher Meador, The Good, The Bad, But No More Ugly, Review
- 2005 Susi Lulaki, Debra Smith at The Pearl, exhibition review



LARRY THOMAS [b. 1950]

EDUCATION

- 1982 MFA, University of Iowa, Iowa City, IA
- 1976 MA, University of Iowa, Iowa City, IA
- 1973 BFA, Missouri State University, Springfield, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 Sub Rosa, P.E.O. Foundation Gallery, Cotty College, Nevada, MO
- 2012 Material Abstraction: Crypsis and Seductive Chaos, Sherry Leedy Gallery, Kansas City, MO
- 2010 Ploys and Decoys, Kansas City Jewish Museum of Contemporary Art, Epsten Gallery, Overland Park, KS
- 2007 Secrets Secrets, DalArts, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2013 Mix, Mark A. Chapman Gallery, Kansas State University, Manhattan, KS
- 2012 Multiple Encounters: Second Edition, New Delhi, India
- Kansas City - Abstraction, Nerman Museum of Contemporary Art, Overland Park, KS
- 2011 Project Reclamation, Leedy-Voulkos Gallery, Kansas City, MO
- 2010 25th Anniversary Summer Invitational, Sherry Leedy Gallery, Kansas City, MO
- Virtual Media: Computer-aided Art from the Collection, Daum Museum, Sedalia, MO
- 2009 Oops, 10th Annual Avenue of the Arts, Central Avenue, Kansas City, MO
- 2008 The Artist Project, Chicago, IL
- locate|navigate-exercises in mapping, Project Space/Urban Culture Project, Kansas City, MO
- Allusive Abstraction, Nerman Museum of Contemporary Art, Overland Park, KS
- 2007 Hide & Seek, 8th Annual Avenue of the Arts, Central Avenue, Kansas City, MO

SELECTED COLLECTIONS

- American Century Investors, Kansas City, MO
- Bank of Japan, Chicago, IL
- Caterpillar INC, Peoria, IL
- Chicago Title and Trust, Chicago, IL
- Daum Museum of Contemporary Art, Sedalia, MO
- Degenkolb Co., San Francisco, CA
- Midwest Indemnity, Chicago, IL
- Nerman Museum of Contemporary Art, Overland Park, KS
- Sprint Corporation, Overland Park, KS

SELECTED PROJECTS AND HONORS

- 2013 ArtWall commission, Art in the Loop Foundation (to be exhibited between 2014-18), Kansas City, MO
- 2009 Inspiration Grant, ArtsKC Fund, The Arts Council of Metropolitan Kansas City, Kansas City, MO
- 2008 M.A.P. Grant, Kansas City Artists Coalition, Kansas City, MO
- Art through Architecture program, Kansas City, MO
- 2007 Avenue of the Arts Foundation Grant, Kansas City, MO
- Creative Capital Development Workshop and Retreat Grant, Kansas City, MO

SELECTED PUBLICATIONS

- 2012 Dana Self, Nerman Museum ‘Abstract Kansas City’, showcases local artists, The Kansas City Star, January 2012
- 2010 Steve Brisendine, Hiding in Plain Sight: Larry Thomas, ARTKC 365, February 2010
- Nancy Weant, Beyond the Camouflage, Review, February 2010
- Nick Malewski, Art goes undercover in ‘Ploys and Decoys’, The Kansas City Star, February 2010
- 2009 Alice Thorson, Avenue of the Arts Expands, The Kansas City Star, May 2009
- 2008 Stephen Main, Live-Work, Art in America, October 2008
- 2007 Theresa Bembnister, Slipping into Art, The Kansas City Star, June 2007
- 2007 Alex Schubert, Hands On, Hands Off, The Kansas City Star, January 15, 2007
- 2006 Janet Simpson, Art to Rock Your World, KC Magazine, January 15, 2006



DAVID TITTERINGTON [b. 1983]

EDUCATION

- 2013 MFA, Painting, University of Kansas, Lawrence, KS
- 2005 BFA, Painting / East Asian Language and Culture: Japanese, University of Kansas, Lawrence, KS
- 2005 Dharamsala, India, two-week meditation study with the Dalai Lama

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 Landscape Theology, Phoenix Gallery, Lawrence, KS
- Images from the Body, Kansas City Arts Council, Kansas City, MO
- 2010 Subtle Worlds, Ongakunoizumi, Niihama, Japan

SELECTED GROUP EXHIBITIONS

- 2014 Bodies, North Seattle Community College, Seattle, WA
- 2013 An Homage to an Artist, Spencer Museum of Art, University of Kansas, Lawrence, KS
- 2012 Summer Juried Show, Sylvia White Gallery, Ventura, CA
- 2011 Converging Identities, Spencer Museum of Art, Lawrence, KS
- MFA Juried Exhibition, First Street Gallery, New York, NY
- Night of One Hundred Angels, The Cottage Gallery, Laguna Beach, CA
- River Market Regional Exhibition, Mallen Gallery, Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2014 Artist in Residence, Joshua Tree National Park, CA
- Studio Visit Magazine
- 2013 Brush Creek Ranch Artist in Residence, WY
- IntegralLife.com, June Gallery, featured artist
- 2012 Michael Garfield’s Golden Hour album cover
- David Ibbett’s For Now album cover and track images
- 2011 Richard P. Nadeau Memorial Award Winner, Spencer Museum of Art, University of Kansas, Lawrence, KS

SELECTED PUBLICATIONS

- 2012 New American Paintings, Issue 102
- Five images chosen for August issue of Arts United Magazine, Cover image



GERRY TRILLING [b. 1945]

EDUCATION

- 1990 BFA, Painting, Kansas City Art Institute, Kansas City, MO
- 1985 Papermaking, Webster University, St. Louis, MO
- 1983 Independent Study: Local Textiles, Ikat, Dyeing, Weaving, Hong Kong, Bangkok, Bali
- 1979 Independent Study: Production Silk Ikat, Dyeing, Weaving, Hong Kong, Singapore, Korea
- 1964-1966 School of the Art Institute of Chicago, Chicago, IL
- 1962-1964 Syracuse University, School of Fine Arts, Syracuse, NY

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013 In Site, City Ice Arts, Kansas City, MO
Gerry Trilling, Centric Projects, Kansas City, MO
rises Zora, la Esquina, Kansas City, MO
- 2011 Hiding Beauty, Structural Madness, www.structuralmadness.com
- 1998 One side makes you taller . . . , Jan Weiner Gallery, Kansas City, MO
- 1997 Erman B. White Gallery, Butler Community College, El Dorado, KS
- 1995 The Spare Rib’s Balancing Act, Jan Weiner Gallery, Kansas City, MO

SELECTED GROUP EXHIBITIONS

- 2012 Have I Been Here Before?, la Esquina, Kansas City, MO
Women to Watch 2012: Focus on Fiber& Textiles, Miller Nichols Library, University of Missouri Kansas City, in partnership with KCJMCA/UMKC Women’s Center/Museum Without Walls/ NMWA, Kansas City, MO
- 2008-2012 Kansas City Flatfile, H & R Block Artspace, Kansas City, MO
- 2011 Between Thee & Me, Epsten Gallery, Kansas City Jewish Museum, Overland Park, KS
Red Black & White, Structural Madness, www.structuralmadness.com
- 2008 Evermore: Pattern & Process, Epsten Gallery, Kansas City Jewish Museum, Overland Park, KS
Intersections, Byron Cohen Gallery, Kansas City, MO
- 2005-2007 Jan Weiner Gallery, Kansas City, MO
- 1999 Fourteenth Annual Greater Midwest International Exhibition, Central Missouri State University, Warrensburg, MO
- 1997-1999 Kansas Triennial Exhibition, Mulvane Art Museum, Washburn University, Topeka, KS; Arkansas City Area Arts Council, Arkansas City, AR; Shafer Gallery, Barton County Community College, Great Bend, KS; Erman B. White Gallery, Butler Community College, El Dorado, KS; Highland Community College, Highland, KS; Wichita Center for the Arts, Wichita, KS; Manhattan Center for the Arts, Manhattan, KS; Stauth Museum, Montezuma, KS
- 1995 New Direction Book Show, Warren Street Gallery, Hudson, NY
- 1986 New American Talent 1986, Laguna Gloria Art Museum, Austin, TX

SELECTED COLLECTIONS

- Albrecht-Kemper Museum of Art, St. Joseph, MO
- Central Flying Service, Little Rock, AR
- Citicorp, St. Louis, MO
- Harbor international, NY
- M.J. Industries, St. Louis, MO
- Morton D. May, St. Louis, MO
- Nerman Museum of Contemporary Art, Overland Park, KS

SELECTED PUBLICATIONS

- 2015 (forthcoming) H.L. Hix, Ley Lines
- 2013 Dana Self, Melding the Beautiful with the Mundane, The Kansas City Star, November 28, 2013
Michael J. Smith, Interview: Gerry Trilling, KC Metropolis, October 23, 2013
Mike Lyon, Gerry Trilling, The Bohemian Zine, October 2013
Jamilee Lacy, Rises Zora: An Exploration of the Urban Labyrinth, p. 16-17 and plates 1-7
- 2011 Laura Spencer, Between Thee & Me, KCUR Arts
- 2010 H.L. Hix, In Quire: Gerry Trilling & Nin Andrews
- 2009 Steve Brisendine, Doing the Jitterbug: Gerry Trilling at Epsten Gallery, January 6, 2009
- 2007 Marcus Cain, Gerry Trilling, Review Magazine, April 2007, p. 22-23



PETER WARREN [b. 1962]

EDUCATION

- 1998 BA, Education, University of North Carolina at Chapel Hill, Chapel Hill, NC

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2012 Se Opp For Rotemannen, Studios Inc, Kansas City, MO
Elvis Has Left The Building, The Late Show, Kansas City, MO
- 2009 William Byshun, For Sale Gallery, Kansas City, MO
- 2007 Peter Warren, For Sale Gallery, Kansas City, MO
- 2006 Departure, Kings County, Brooklyn, NY
- 2005 Numeral, Kings County, Brooklyn, NY

SELECTED GROUP EXHIBITIONS

- 2013 Cecropia, Royal Workhorse Studio, Kansas City, MO
Love Rust II, Trap Gallery, Kansas City, MO
- 2012 Group Exhibition, Studios Inc, Kansas City, MO
Love Rust, Trap Gallery, Kansas City, MO
- 2011 Group Exhibition, Review Studios, Kansas City, MO
Rust Lives, Trap Gallery, Kansas City, MO
The Dining Room Project, Epsten Gallery, Overland Park, KS; Paragraph Gallery, Kansas City, MO
- 2010 FIT, Review Studios, Kansas City, MO
Now and Nowhere Else, Tou Scene, Stavanger, Norway; PS122 New York, NY
- 2009 Food For Thought, Danspace Project, St. Mark’s Church, New York, NY
The Success of Failure, St. Ann’s Warehouse, Brooklyn, NY
Group Exhibition, Moberg Gallery, Des Moines, IA
- 2008 Once, Then, And Now, Kansas City, MO
3 Person Exhibition, Blue Gallery, Kansas City, MO
Sculpture 2, Moberg Gallery, Des Moines, IA
- 2007 Group Exhibition, Blue Gallery, Kansas City, MO
Trisha Brown’s ‘Orfeo’, Festival d’Aix, Aix en Provence, France
- 2004 Food For Thought, Danspace Project, St. Mark’s Church, New York, NY
20/20, Dance Forum Taipei, Taipei, Taiwan
- 2003 BINGO, Combustive Arts, Brooklyn, NY
Gale Gates Benefit Exhibition, Gale Gates et al, Brooklyn, NY
Transmission Project Benefit Exhibition, Gale Gates et al, Brooklyn, NY
- 2002 Joey: a mechanical boy, Combustive Arts, Brooklyn, NY
Gale Gates Benefit Exhibition, Gale Gates et al, Brooklyn, NY
- 2000 Trisha Brown’s ‘Orfeo’, Brooklyn Academy of Music, Brooklyn, NY

SELECTED COLLECTIONS

- C&G Construction, Kansas City, MO
- National Center For Drug Free Sport Inc., Kansas City, MO

SELECTED PROJECTS AND HONORS

- 2012 Mastermind Award, Kansas City, MO

SELECTED PUBLICATIONS

- 2012 M.O.I., All My Purple Life, Subterranean Gallery, June 19, 2012
Theresa Bembnister, Artopia: Meet this year’s award winners, The Pitch, April 10, 2012
Janell Meador, Finding and Releasing The Muse In The Chaos, Cupcakes in Regalia, March 2012
- 2008 Sally Wilson, Trash Art, Urban Times, October 2008
- 2007 Dana Self, Review, The Pitch, September 13-19, 2007



WILLIAM K. WELLS, III [b. 1954]

EDUCATION

1976 BFA, Painting, Kansas City Art Institute, Kansas City, MO

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

1995 Drawings, Boulevard Cafe, Kansas City, MO
1990 Rockhurst College, Kansas City, MO
1989 Halls, Country Club Plaza, Kansas City, MO

SELECTED GROUP EXHIBITIONS

2010 The Fine Art of Recycling, Hilliard Gallery, Kansas City, MO
2001 Phenomena: where art and science converge, Union Station, Kansas City, MO
1997 New Works on Paper, TAI Gallery, New York, NY
1993 Neo-Modernism: What's the Point In This Turn of the Century Era?, Pierce Arrow Gallery, St. Louis, MO
1992 Artists from the Midwest – Bussell, Shrock, Wells, TAI Gallery, New York, NY
1991 River Market Regional Exhibition, KC Artist's Coalition 9th Annual Competition, Kansas City, MO
1988 Box Show, Urbi Et Orbi, Little Rock, AR
1985 Works on Paper, Southwest Texas State University, San Marcos, TX
1982 Works on Paper, Southwest Texas State University, San Marcos, TX

SELECTED PROJECTS AND HONORS

1994 Designers Showhouse 25, Kansas City, MO
1993 Designers Showhouse 26, Kansas City, MO

SELECTED PUBLICATIONS

1995 Forum: The Visual Arts Journal of Kansas City
1994 Forum: The Visual Arts Journal of Kansas City

CURATORIAL COMMITTEE

Chakaia Booker

Chakaia Booker is an American sculptor who was born in Newark, New Jersey in 1953. With degrees from Rutgers University and the City College of New York, Booker has studied a variety of different subjects including African dance, ceramics, weaving, basketry, and Tai Chi, which all contribute to her interesting artistic practices. Beginning in the 1980s with wearable sculptures, Booker's most celebrated work is constructed from discarded rubber tires.

She has participated in countless group and solo exhibitions, including those at the P.S.I. Contemporary Art Center in Queens, the National Museum of Women in the Arts in Washington DC, The Kemper Museum of Contemporary Art in Kansas City, as well as the "Twentieth Century American Sculpture" exhibition held at the White House in 1996. Her work can be found in the permanent collections of the Metropolitan Museum of Art, NY; the Akron Museum of Art, OH; The Max Protetch and June Kelly galleries, NY, and many others. She currently lives in New York, and maintains studios in both Manhattan and Allentown, Pennsylvania.

Saralyn Reece Hardy

Recently invested as the first Marilyn Stokstad Director of the Spencer Museum of Art, Saralyn Reece Hardy has led the only comprehensive art museum in Kansas since 2005. Prior to her arrival at the Spencer, Hardy served as director of Museums and Visual Arts at the National Endowment for the Arts (NEA) and director of the Salina Art Center in Salina, Kansas.

Hardy commissions new works of art on behalf of the Spencer and guest curates exhibitions throughout the region and nationwide. She partners with the Kansas City-based Charlotte Street Foundation on the Rocket Grants program, and advocates for arts organizations on local, regional, national, and international levels. Hardy has been honored with the Governor's Arts Award and recently served on the executive committee for the Association of Art Museum Directors.

Other ongoing projects include establishing the International Artist-in-Residence program as well as the Arts/Research/Collaboration program dedicated to integrating the arts into the sciences, technology, and society.

Bruce Hartman

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

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

James Martin

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

Warren Rosser

Warren Rosser is the William T. Kemper Distinguished Professor of Painting, and Chair of the Painting Department at the Kansas City Art Institute. Born in Wales, he moved to the US in 1972. Although trained as a painter, for many years he made sculpture and mixed media constructions. In 1998, he returned to painting.

His recent solo exhibitions have been Parade: Parallel Tracks at University of Leeds, England, and Jan Weiner Gallery in Kansas City; Repeat Offender at Contemporary Art Museum St. Louis; Counterpoint at Epsten Gallery, Kansas City Jewish Museum; Hybrid View at Albrecht Kemper Museum, St Joseph, Missouri; and Alternate Tracking at Bemis Center for Contemporary Art at Omaha, Nebraska. Previously, he has exhibited his work at the Tate Gallery, London; the Kunst Museum, Düsseldorf, Germany; the Galleria Del Cavallino, Venice, Italy; and at the Edinburgh Festival, Edinburgh, Scotland.

ESSAYISTS

Tracy Abeln

Tracy Abeln is a native of St. Louis who has called Kansas City home since 1998. With a background in teaching English to speakers of other languages and teaching writing to college students, she's worked with more than 100 freelancers through editing The Northeast News and KC's former visual arts publication and website, Review. Her motto is "Everyone Needs an Editor," and she continues to participate in the arts community by contributing reviews, profiles and First Friday listings to The Pitch. Tracy also serves as a mentor in the Charlotte Street Foundation studio residency program.

Kate Hackman

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

James Martin

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

ESSAYISTS

Danny Orendorff

Danny Orendorff is a curator, writer, teacher, and activist exploring issues of non-normativity and political affect within contemporary art and cultural production. Focusing on DIY, craft-oriented, feminist, queer, and political art production, Orendorff was the 2013-14 Curator-in-Residence for The Charlotte Street Foundation in Kansas City, MO, and has curated group exhibitions for an international range of art spaces. He is a contributing writer to Art in America Online and Bad At Sports, and has composed critical exhibition texts for such venues as Grand Arts, The Chicago Cultural Center, and threewalls gallery.

Blair Schulman

Blair Schulman is an art writer/ critic and Editor of Cupcakes in Regalia and an Associate Editor of Art Tattler. He is also a co-host and producer of ArtSpeak Radio on 90.1 FM, KKFI, Kansas City Community Radio. Blair is a regular contributor to Ceramics: Art & Perception, The Huffington Post and Whitehot. His writing has appeared in Art Focus Oklahoma, Art Practical, fluent collaborative, Juxtapoz, The Kansas City Star and was a longtime contributor to Review magazine.

In 2013, he was named “Best Spokesperson for the Arts” by The Pitch newspaper.

Dana Self

Dana Self is an independent curator and arts writer. She has curated more than 90 exhibitions, and served on multiple state and federal arts panels. Self’s previous positions include Curator at the Knoxville Museum of Art, TN; Kemper Museum of Contemporary Art, Kansas City, MO; Ulrich Museum of Art, Wichita State University, KS; and Assistant Curator, John Michael Kohler Arts Center, Sheboygan, WI.

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Curatorial Committee

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Warren Rosser

Catalogue Essayists

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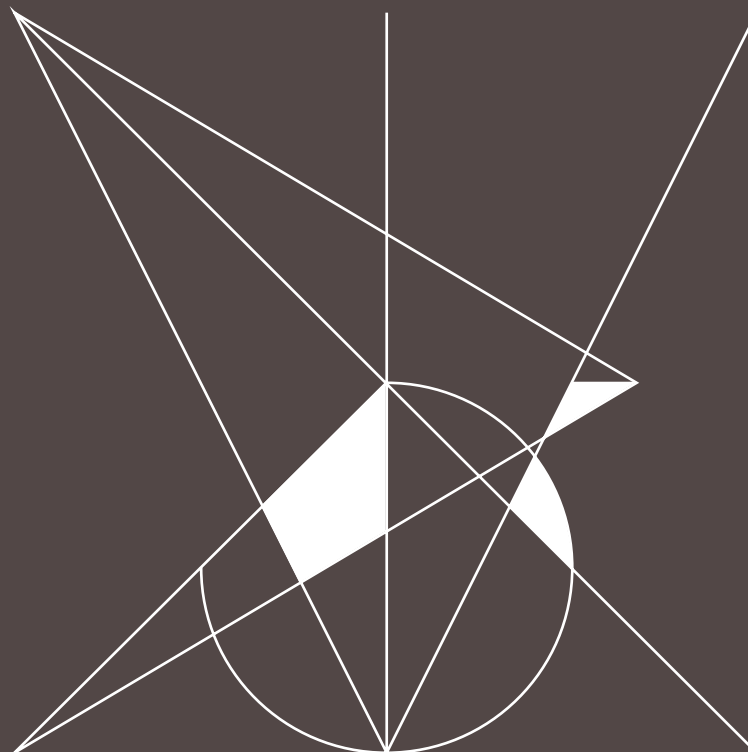
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