

JACQUELINE BISHOP

BODY [PARTS]



BRADBURY ART MUSEUM

AUGUST 23 - SEPTEMBER 19, 2018

This series of intimate scaled paintings continues to explore contemporary landscape issues through the tradition of landscape painting. My long interest in politics behind landscape painting introduced me to ecopolitical injustice and anthropocentric practice. Utilizing vintage dresses made from cotton presents a connection between the human and non-human that addresses historical, political, ecological landscape issues because of the controversy behind the crop. Since cotton was harvested from the land in the south mostly by forced labor, there is a historical presence surrounding these tiny dresses. The rich history of natural fibers goes back to early Egyptians who buried their dead in linen. These landscape paintings are meant to open dialogue regarding landscape painting and the future of our offspring. *Ginkgo* presents the fire resistant tree planted by Buddhist monks to protect their temples from attacks. Song

birds in *Facing Earth* remind us that birds have the information needed to understand the landscape we inhabit. *Made in America* addresses the connections between globalization and landscape destruction from commerce. *Homage to Rachel Ruysch* celebrates the 17th century Dutch painter known for her flowers, fruit and insects at a time when few women were allowed to paint. She used a thin layering of pigment to create flora subject matter that could be considered subtle political connotations of her environment. *Necklace* presents the idea that culture comes from the land. The vintage rosary represents Mardi Gras beads caught in the trees of New Orleans as they float away from our disappearing Louisiana landscape.

- Jacqueline Bishop

Facing Earth, 2017

oil on cotton dress, 12 x 14 x 1 inches



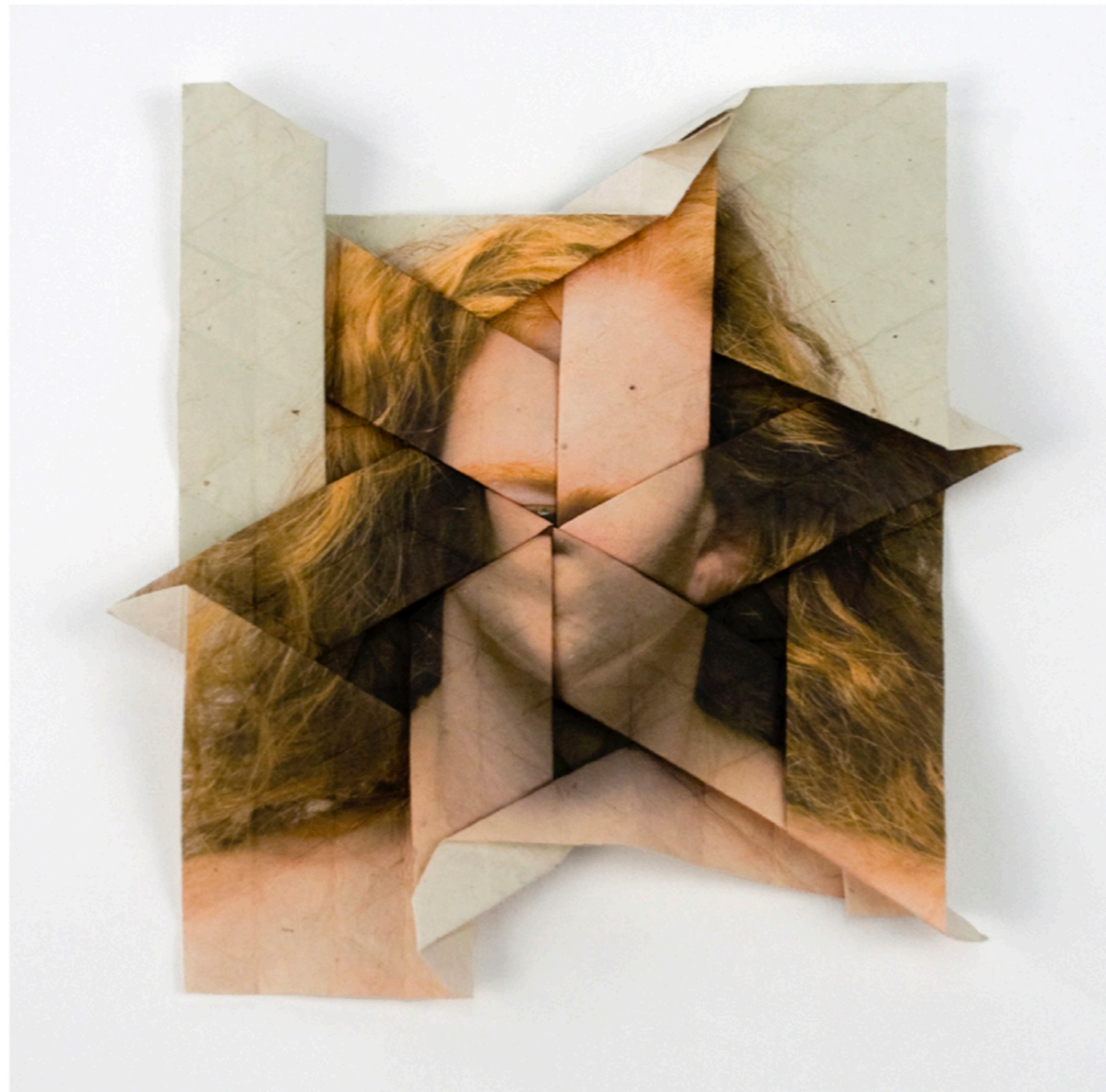
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LYNNÉ BOWMAN CRAVENS

BODY [PARTS]



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Lynné Bowman Cravens is a fine art photographer working in an interdisciplinary method. She takes a wide range of approaches in her artwork as a response to her autobiographical narrative. The work is poetic and expressive, revealing a glimpse into her desires through contemporary self-portraiture. Cravens works primarily with photography, making unique pieces from an infinitely reproducible medium. Through meticulous physical distortions and transdisciplinary techniques, she creates photographic pieces that address her personal experiences, identity, and physical form. Each piece and series range from large-scale digital installations to delicate one of a kind objects.

Cravens uses a mixture of self-portraiture, origami tessellations, and layers to formally express the conflict between her outward persona and her internal emotions. Each

piece looks organized and intentional on the surface, however the images printed on the materials are fragmented through the methodical folding of each object. Starting with self-portraits depicting various states of emotion, each image is then meticulously folded. The act of folding the images of her face into beautiful objects is representative of how Cravens suppresses undesirable emotions behind a persona that is confident and competent.

Untitled #10, 2013

inkjet pigment print on handmade paper

13 x 13 x 2 inches

Statement courtesy of the artist

BAM

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STATE

NEAL K. HARRINGTON BODY [PARTS]



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Printmaking, in particular relief, is my primary means of exploration in the visual arts. The content of my work fuses the rich tradition and beliefs of world religions, legends and mythologies, with an American Roots Music perspective. These visual ballads sing out in their symbolism, narrative, and energetic atmospheres. My work balances a multifaceted investigation of independence and mystical narratives.

These themes can be found in the *Bootlegger's Ballad* series. The bold and graphic marks of the woodcut/relief technique reiterate the tension and energy of the figures in these works. In this series, I create an intensified atmosphere and an amplified dramatic sense of light with the addition of India ink washes. The washes of gray either softens the focus or strengthens the focal point and contributes to the dreamlike quality of the piece. The concept of the story interests me along with the composition.

I prefer to leave the exact meaning of each work up to the viewer, hell, I'm not certain of their meanings myself!

- Neal K. Harrington



front: *Revival*, 2016

woodcut with India ink, 24 x 24 inches

back: *Possession Day Blues*, 2015

woodcut with India ink, 24 x 24 inches



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ANGELA DAVIS JOHNSON

BODY [PARTS]



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Human bodies are geographies and landscapes of past lives, histories, and truths. I believe the lines in the face, like maps reveal the pathways to land forgotten. *BLU BLAK* explores the notion of the body as a Blue Hole which hides and houses black memories. I first learned of physical Blue Holes through my uncle who told tall tales of bottomless water sources in eastern Arkansas that swallowed Coca Cola trucks and little children whole. I imagine Blue Holes as interconnected water portals that our ancestors escaped within during the transatlantic middle passage to find their kinfolk in the shadowy land of chattel slavery. Blue Holes are the spaces Zora Neal Hurston traveled in her anthropological studies of the Caribbean balmyards. Blue Holes are where my great grandmother, a healer and midwife, stored her medicinal blue baths. Blue Holes are where stories of how folks survived the 1919 Elaine massacre by hiding in the canebrakes. Blue Holes are access points to examine the political reshaping of Black

identity. Blue Holes are where the myths created to invisibilize black folx who may be missing, brutalized, and/or criminalized are disrupted and analyzed. Blue Holes are Hollerin Spaces. Each portrait are archives from the Blue Hole.

- Angela Davis Johnson



front: *An Open Mouth Creek*, 2018
acrylic, paper and fabric on canvas, 48 x 36 inches
back: *Blue Like Fortune*, 2018
acrylic, paper and fabric on canvas, 48 x 36 inches



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DUSTIN STEUCK

With large-scale video installations, I create immersive spaces for viewers to explore. Combining digital media work, such as video, with flashy materials my work confronts space and dimensions of one's perceived reality. Parallels between popular culture and art history are integrated through iconography. *Being* is inspired by the Greek myth of Narcissus with a nod to Constantin Brancusi's *Sleeping Muse*. Examining the current persona present in social media, this piece contrasts the authority of the past with the fleeting satisfaction of the new.

- Dustin Steuck



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Being, 2017, video projection and gold mylar, dimensions vary

ROD MOORHEAD
BODY [PARTS]



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Elgin's Octave, 2014, smoke-fired clay and LED neon, 6.5 x 6.5 x 2 feet

BAM director Les Christensen and Rod Moorhead discuss his process

Autumn 2018

LC: What is your source of inspiration?

RM: After a bunch of false starts, I realize I keep stumbling over the word inspiration. It's the wrong paradigm for me. Artists are less inspired creators than receivers / transmitters. We take in stuff out of the cultural ether, current, past, anticipated —whatever— repackage it into something like our own, and re-transmit it. Not as romantic as the tortured genius pouring out his soul—but it works for me.

So what do I like? Greek bronzes, Hellenistic things, the Tanagra

figurines. The stuff Michelangelo could never finish. I like fragments, the bits time thought worth keeping. Take a piece of sculpture, break off all the parts that break easily – and pass it on to the next era.

I'm a really big fan of the Second Law of Thermodynamics. Entropy rises. Sand castles do not wash up at the edge of the sea; they wash away. Things made out of clay break. Everything dies; you have to go with that. Yeats' terrible beauty. Nothing stays. Everything is just a gesture in the moment. A turn of the head or the way the fingers curl. Ephemeral.

But I'm also a fan of Keats:

"Beauty is truth,
truth beauty, — that is all
Ye know on earth,
and all ye need to know."

When I was twenty that seemed trite. It's not. It's also nice that it's the last line of Ode on a Grecian Urn. Yeah, I guess I forgot to mention the black and red Greek vase painting.

Art should be beautiful. Call me Old School. I don't like ugly.

LC: Tell me a bit about your production process. Do you hand build the figures? How are they fired?

RM: Everything is hand built, but with variations on what that means. The large pieces, life size pieces and near life size, are coil or slab built—the same process you would use to build a large pot, one too large to throw on a wheel. I was a production potter for years and the sculpture evolved out of that (as well as the firing methods).

For the series of 30" figures, I start from pieces that are press molded. I

use one mold I made a long time ago which has four parts—two legs, both arms and a torso. The mold is un-posed and the parts don't even properly connect. Everything gets cut up and stuck back together in whatever pose I'm going for. Then details are added. It's a quick way to get proportions right and gives a thinner, lighter clay shell.

Occasionally, I work with a wire or steel armature to model a solid clay original from which I make a mold and then press mold back into that.

The dry, finished pieces are usually painted with a white terra sigillata slip, the same finish as on the Greek vases (or Mayan ones in a different hemisphere). My version has a matte finish and I use it because in the subsequent "pit" firing it blackens better than the raw clay and the whites are a pure white.

After the pieces are then bisque fired to earthenware temperatures, I put them into a brick box, not a kiln really, fill it with straw, and cover the top with kiln shelves. I light the straw, smoke up the woods for forty-five minutes and it's done. For me the last step, the smoke firing is where the magic is. All the alchemy happens there. You've mixed the ingredients — Eye of newt, and toe of frog—and now give it up to powers you have little control over. Fire.

LC: You incorporate neon into some but not all of your work. What determines that?

RM: It's how the idea comes to me. The first piece I did, a large Neon Nike, kind of popped into my head with these neon wings. I photo-shopped a mock-up from an image of one of my smaller figures to

see if it actually worked outside my head (some of my best failures have been ideas that looked so good in my mind's eye). When it seemed okay, I went searching for something more practical than neon. Transporting large clay pieces is sketchy enough without adding neon tubes to the mix.

What I found was electro-luminescent wire, el wire, and then for brighter things, led neon. I like the blue. It works well with the monotone grays of the clay. I like the contrast of old and new. That first piece was titled Restoration. Somehow the idea of fixing broken things slips into it.

Really the ideas just come and I try not to ask too many questions of them.



LC: When did you realize you should become an artist and why?

RM: Late in the game actually. For a long time art—pottery, which I considered a craft (a dubious distinction in retrospect)—was my day job. The dream I chased was writing. In college I studied mathematics and English literature. Math because it came easily; English because I loved reading and wanted to write. I took what few electives I had in art, mostly printmaking, but one, an intro to pottery my last semester before graduating, seems prescient, but was probably just the first step in a random walk.

I was good enough at throwing and adequate enough at glazing to cobble together a chance to run a pottery in the mountains in southwest Colorado. Just over the

mountain from Telluride before Telluride was Telluride. I sold mugs and bowls and pitchers to tourists from Texas. At first they weren't very good, but the tourists didn't seem to mind, and I got better.

So, I made pottery all summer and wrote all winter, living on the proceeds. This went on for several years in Colorado and then back in Mississippi. But the writing never quite worked out. I really wasn't a storyteller and that was a bit of a drawback if I wanted to write the Great American Novel.

I'm slow, but eventually it dawned on me that I was better at art than writing and started to take the art more seriously. The pottery evolved into sculpture — figures on lids of pots, larger figures on pots, smaller pots, no pots, just figures. Sculpture. As I suggested earlier—pretty much a



random walk. Actually a pseudo-random walk. You always have to keep your eyes open for opportunities, doors that might be ajar just enough to allow you to slip through. It's actually a much better method for me than having a plan.

LC: You work just outside of Oxford, Mississippi. Do you feel, as an artist, being located a few hours from a major city poses challenges or allows you creative freedom, or both?

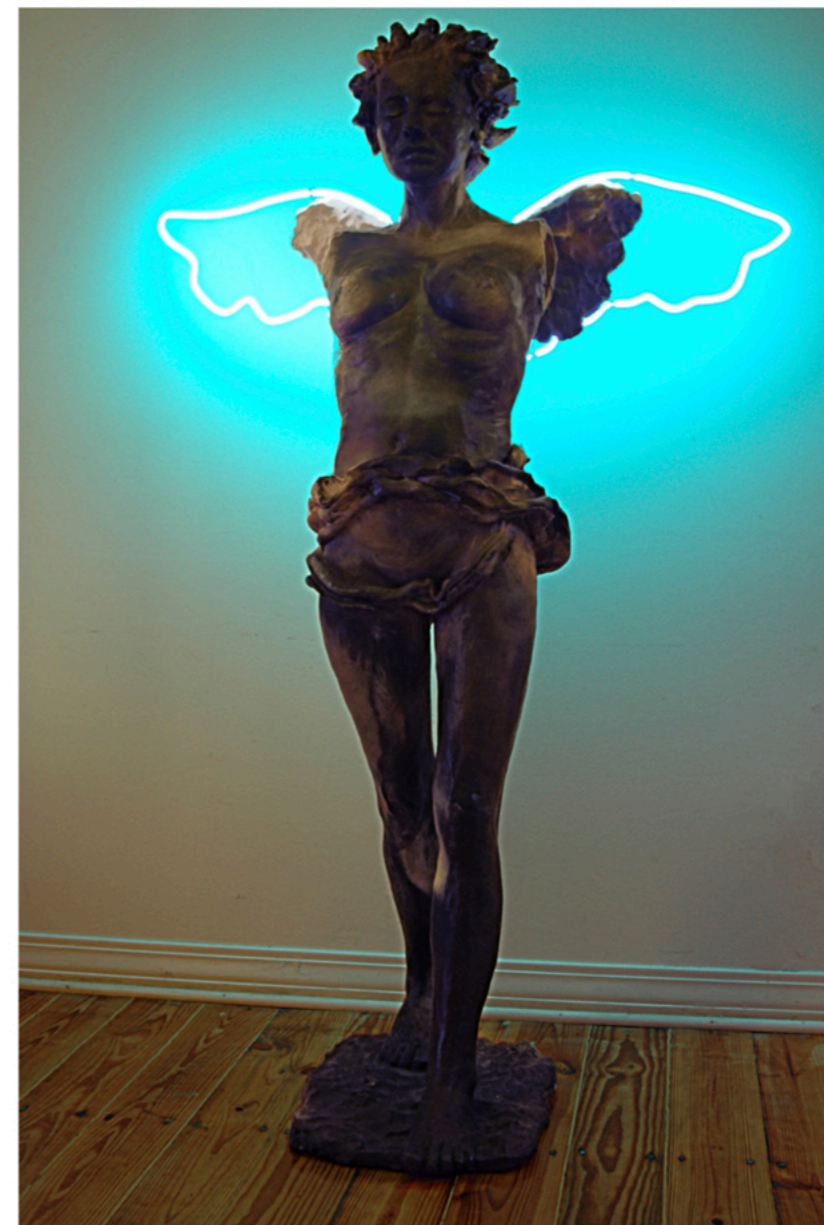
RM: It works for me. If I liked big art scenes and drew energy from talking about art and viewing shows and exhibitions, I might like a big city. But thinking about it just makes me tired.

What I like is making art and I have nothing but squirrels and deer or my

own laziness to prevent me from doing that in the countryside. And actually, I couldn't do what I do in a city—at least not the firing part. Too much smoke, way too much smoke.

When I first started this, living where I do did present problems. The internet solved almost all of those problems. Social media if you need contact with humans. Amazon if you need parts and materials. Google search for information and images. And if I want to see real art, as opposed to photos of art, it's no different than twenty years ago. If you want to see Michelangelo's Day and Night, you still have to get on an airplane and fly to Florence.

1. *64 Women*, 2014 - 2018
clay and steel, detail
2. *Small Angel*, 2017
pit-fired clay, 30 x 18 x 12 inches



Neon Nike, 2010, pit-fired clay and luminescent wire, 5 feet 2 inches x 3 feet x 2.5 feet



front: 9 *Zen Nuns*, 2010, pit-fired clay, each figure 29 inches tall

back: *The Last Angel*, 2013, smoke-fired clay and luminescent wire, 6 x 3 x 3 feet



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