

TERESA COLE

ECLECTIC



BRADBURY ART MUSEUM
OCTOBER 4 - NOVEMBER 7, 2018

Essential to every society, pattern has been my subject of artistic investigation for several years. I strive to call attention to it as a language: a form of communication, abstraction, and embedded cultural identity. Examining the use of pattern to create identity as well as a means to distort, confuse and manipulate information, my works employ layering, enlarged marks, and magnified views to penetrate the malleability of sensory knowledge.

Through large print installations, I manipulate pattern to explore issues of power, unravel the past, and as a mode to interpret our complicated world. The works are relief or screen-prints that cover walls or cross into the three-dimensional, subtly defining space. Through the use of repetition, and the representation of space (both shallow and

deep), I utilize optics as an agent of seduction to trace cultural expressions within the visual world. Relationships are formed between abstraction and representation, the simple and the complex, and ultimately the viewer and the viewed.

- Teresa Cole

Blue Webbing, 2015
handmade paper: linen on Abaca
35 x 25 inches

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JED JACKSON

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Over the years my paintings have coalesced around two dominant concerns. First, the creation of images which mine history and culture for meaningful metaphors, critique and commentary. Second, the continuing development of techniques, although traditional in inception, stretch the possibilities of representation as a contemporary aesthetic practice.

My paintings originate in a phrase or idea presently finding currency in the mass media, either print or electronic. Through drawing, these ideas are translated into a design linking image and text to create an often biting or humorous commentary. My oil paintings emphasize depth and transparency along with making a painting that is a sardonic comment on present or past cultural beliefs.

- Jed Jackson



front: *La Belle et la Bête*, 2018
oil on panel, 11 x 14 inches
back: *Zodiac Club*, 2013
oil on panel, 30 x 35 inches

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MARIO M. MULLER

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Looking at my work you might suspect that I suffer from a case of Heliotropism. And you would be correct. Light, and most notably the absence of light, has been at the core of my artistic raison d'être for the past 30 years.

I dismiss feature in favor of form. Shadows and silhouettes define the beauty, grace and balance of my observed world.

My paintings on paper hover between fact and fiction, for while I often rely on a camera as a note taking apparatus, placement, scale and context are all studio-based fabrications. In these fabrications I gravitate to evocation rather than illustration. I would prefer to have a multitude of interpretations be catalyzed by a single image.

- Mario M. Muller



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front: *SchattenFreude #22*, 2001-2008

India ink on paper, 15 x 11 inches

back: *StoryBoard104*, 2004-2005

India ink on paper, 9 x 6 inches



HANS SCHMITT-MATZEN

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Several years ago, I began translating the drawings made by my two young sons into larger wall sculptures. The sustained process of deciphering my children's innate language of marks allows me to discover shared aspects of the human condition and fosters a deeper understanding of what they think and feel. Often these collaborative creations are realized as neon signs, a grand medium designed for announcements within the public sphere. The neon artworks are essentially light drawings, poetic non-objects that harness a symbol of the sublime and unruly. Light is the fastest thing that we know and perhaps that makes it a perfect metaphor for representing fleeting moments of comprehension.

Other artworks originate from drawings made by my own hand as I attempt to absorb my children's unrestricted sense of play. I work as they work, and generate hundreds

of simple line drawings. I make selections from these drawings looking for forms that are simultaneously identifiable as signifiers and yet mysteriously unreadable. I talk to my boys about their interpretations of the lines and those conversations guide many of my decisions. Sometimes my simple gestures are translated into neons. Other times the final forms mimic the appearance of ancient stone relics but are composed of sculpture compounds and wood. I think of them as ciphers meant to decode some timeless and enduring universal language.

- Hans Schmitt-Matzen

The Hydra, 2016
15mm white neon tubes, GTO wire
and electronic transformer
60 x 48 inches

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DAVID SULLIVAN

From nothing, comes something. Things arise, evolve and reach out. Often, they are cut down, squelched or distorted. But constantly they come back, changed and different, striving to be called into existence.

- David Sullivan

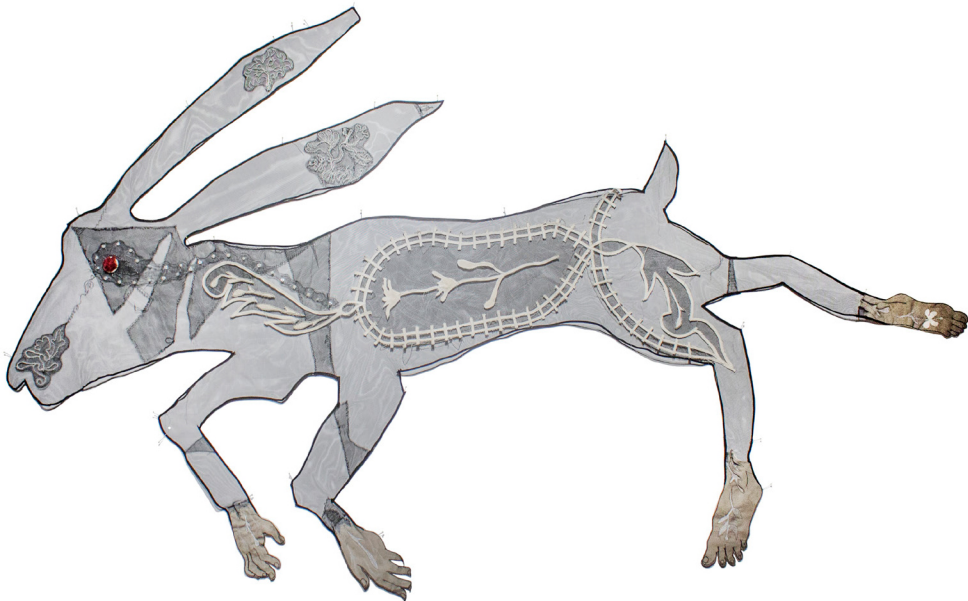


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David Sullivan, *Editor*, 2014, 6:30 minute animated painting, audio by Chris Owen



TOM LEE
ECLECTIC



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BAM director Les Christensen and Tom Lee discuss his approach to art-making

Autumn 2018

LC: As I understand it, your work comes from tinkering in the studio. How do you get started?

TL: Tinkering is a good word for my general studio practice, sometimes to get an idea going and sometimes to hunt for a way to solve a problem. I don't have a systematic method of working, or a process I consciously use to create. Although in the end, there is always a similarity between works even over the years.

Getting started happens more than once. Habits in creating are one of the things I consciously resist. So I get started by resisting all the expectations in my head (there are many) and allow accidents, play, and imagination to lead wherever.

I get started by being open to what can happen in the smallest moments of tinkering: make, observe, reflect, respond, remake, observe, reflect, respond, (repeat).

LC: What is your initial impetus when creating work?

TL: This is so hard for me to nail down without reverting to cliché statements about art and artists and how they think and work.

Self-identity questions that need an answer are the driving reason for creating...thinking back, comparing myself to other people (artists), how they see the world and their place through their eyes/hands/heart. Assuming the empathy and expression of humanity are the same in us all, at the very least, gives me a reason and meaning for being. My self-identity is with other artists (even the ones I can't stand), and my practice or impetus when

creating is driven by our common cause more than our differences. It's not so much what "I" am trying to say or do, but what "we" are trying to say and do.

I have urges more than ideas or concepts to present. The imagery that comes out of the deep feelings about my physical presence in reality, what a physical body feels and how the more rational brain constrains dirty or shameful feelings, often disguises, subverts, redirects, or denies the true meaning of the image/narrative.

Creating through materials is a way to cope, express, and explore otherwise unacceptable and/or shameful ideas, sometimes more literally than I should.

The impetus for this group of works is the language of sexuality embedded in material and imagery of lace, lace like objects and veiling/concealing/revealing materials that express a deep response to physical/emotional reality.

I make what I can't say.

LC: Sometimes you display your work as individual objects. On occasion, those objects are incorporated into an installation. Can you speak to this?

TL: The level of fun, the level of challenge, and the level of satisfaction of accomplishment in having a group of objects be or express a stronger, deeper level of meaning than they can by themselves is what defines whether I would exhibit single works or multiples. Really, it's a personal preference to exhibit parts that interact with each other and a space than with other art.



front: *reddebunny* from the installation *hide in plane sight*, 2018
hand and machine sewn fiberglass screen, 6.25 x 10.25 feet

back: *mouse* from the installation *hide in plane sight*, 2018
hand sewn fiberglass screen, 4 x 6 feet



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