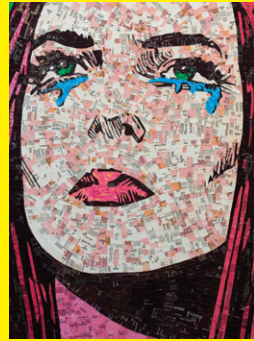


# CONTEM?ORARIES

A Survey of 21st Century American Artists

The Fort Worth Central Library

July 14 to October 14, 2011



*Daniel Blagg*

*Jane Hansen*

*Pat Gabriel*

*Sam Ivie*

*Leslie Lanzotti*

*Daniel Scott*

*James Lassen*

*Eric Stevens*

*Clint Stone*

*Jill Johnson*

*Nancy Lamb*

*Bruce Jordan*

*Nathan Madrid*

*Justine Stevens*

*Elaine Taylor*

# CONTEM?ORARIES

A Survey of 21st Century  
American Artists

The Fort Worth Central Library  
July 14 to October 14, 2011



**Corporate Shrub - 2010**

oil on canvas, 36 x 52"

**Lonesome Cowboy**

2005, oil on canvas

36 x 60"



“For me asking an artist to make a statement is to take what is fluid and free and restrict it to definition and limitation. As an artist, I think that I don’t know all the motives that draw me to a subject. It is both simple and complex, and I prefer to leave it a mystery. I can only say that even though I paint in a realistic way, I try to avoid formula and style. What I hope comes out in the end is the raw signature of emotional observation.”

Being interested by the subtle nuances of natural and artificial light, I began working on a series of nocturnal paintings in 1998. While initially compelled by intuition, the final paintings have undergone much editing and considerations. This series has caused me to view the urban landscape as a still life full of complex and thought-provoking symbols. In the end, I strive for a vast range of emotional and subjective interpretation.”

## Daniel Blagg



*“The ideas I have been working with recently are about the collision of the natural and the man made.”*

**Pat Gabriel**



“I paint a variety of landscape subjects in oils often with a focus on clouds. I’m drawn to the distinct lighting effects created in storms and at dusk. Some of my work is scenic, but I also focus on objects such as trees, or elements of city and man made structures in the same manner as a portraitist. Much of what I paint has personal or spiritual inner significance - an allegorical component. Its left open for viewer interpretation allowing a sense of deeper meaning. The ideas I have been working with recently are about the collision of the natural and the man made. To me the duality and tension between these opposing forces is like a symbolic balance of light and dark. I see the light and happiness but cannot escape

the dark, realizing how tightly they are woven, that one cannot truly be experienced without the other. Along with duality I’m increasingly interested in chaos. Both the chaos created by man, and as it manifests in nature. As an example, the tangled branches of bare trees along with wire fencing and vines. Or crisscrossing power lines, towers and poles, set against cloud and sky strata. This vibration of shape and texture, a yin yang of duality, dark and light, natural and man made is mesmerizing, eerie and familiar, all at once.”

**Bright sky, Isolation**

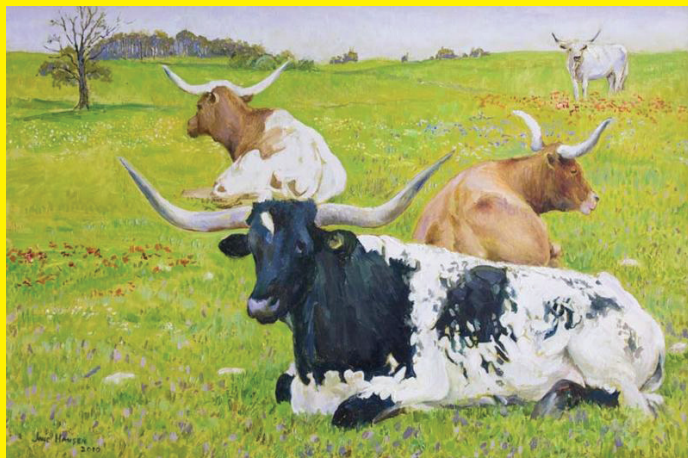
2011, oil on canvas  
35 x 30”

**Stadium lighting 2**

2011, oil on canvas  
25 x 12” (Work under progress)







**Antarctica** - 2011, oil  
on canvas, 46 x 36"

**Nina's First Steps**  
2010, oil on canvas  
35 x 40"

**Pasture Living in  
Texas** - 2010, oil on  
canvas, 46 x 35"

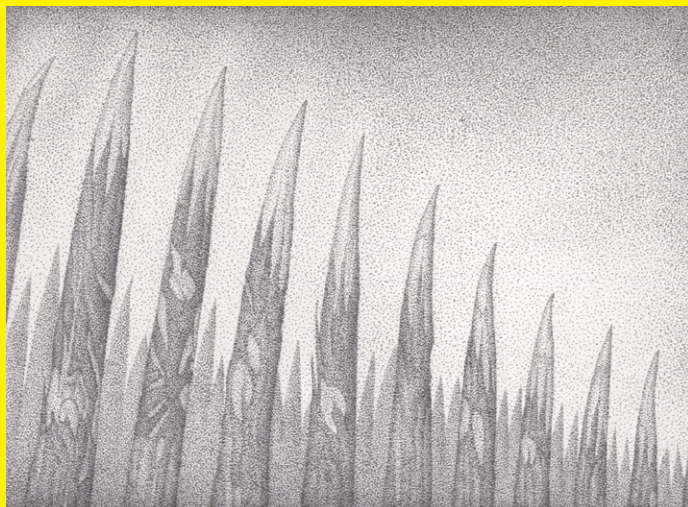
Long a collector of art, Jane Hansen started painting just four years ago when her family moved to Fort Worth. She has been studying under master teacher Grigori Aleski of Studio Sabka Fine Art Gallery. As a noteworthy emerging artist, Jane's contemporary and realistic art has appeared in several Fort Worth shows.

## Jane Hansen

# Sam Ivie



*“The impression of obsessive detail accurately reflects the method and thought process behind all of these paintings and drawings. My wish is that these images, regardless of the intensity of subject matter, have a fresh, calming effect, creating a place where onlookers can contemplate, as well as share some sort of connection with the artist’s mind.”*



**B.P.** - 2011, watercolor  
15 x 11"

**Spikes** - 2007, ink on  
paper, 8 x 11"

“For several years, I have devoted much of my time to figurative images of people. These images of actual individuals involve a meticulous exploration of rendering and detail like my previous work. Unlike the past, where my imagery was invented or relied on deliberate symbolism, much of those elements are removed here. Instead, focus is made on the technique used to create the images, so that they become more about process, as well as a sort of confrontation with the ‘real’ person in the image. In turn, these works carry a certain absence which is not limited to a message - only process and person remain. I have not, however, completely abandoned invented imagery or the use of personal

symbolism in artworks when it is called for. This is a dual side of my personality which often begs for exploration. These images are metaphysical manifestations of my mind’s eye which I create through the same meticulous process used to make images of living people. The paintings and drawings are highly personal voyages and contemplations of an event or series of events. They are autobiographical artworks that I use to document daily life. These artworks are strong in symbolism, but carry an ambiguous tone so that interpretation is not limited to one perspective.”



*“My passion for photography stems from the landscapes of my childhood. I spent my summers driving a tractor, tending cattle, putting up hot-wire fence, harvesting wheat and moving irrigation pipe. I remember the moment when I knew that taking pictures would be my life’s passion. I was on the farm, and my visual spirit has always been there.”*



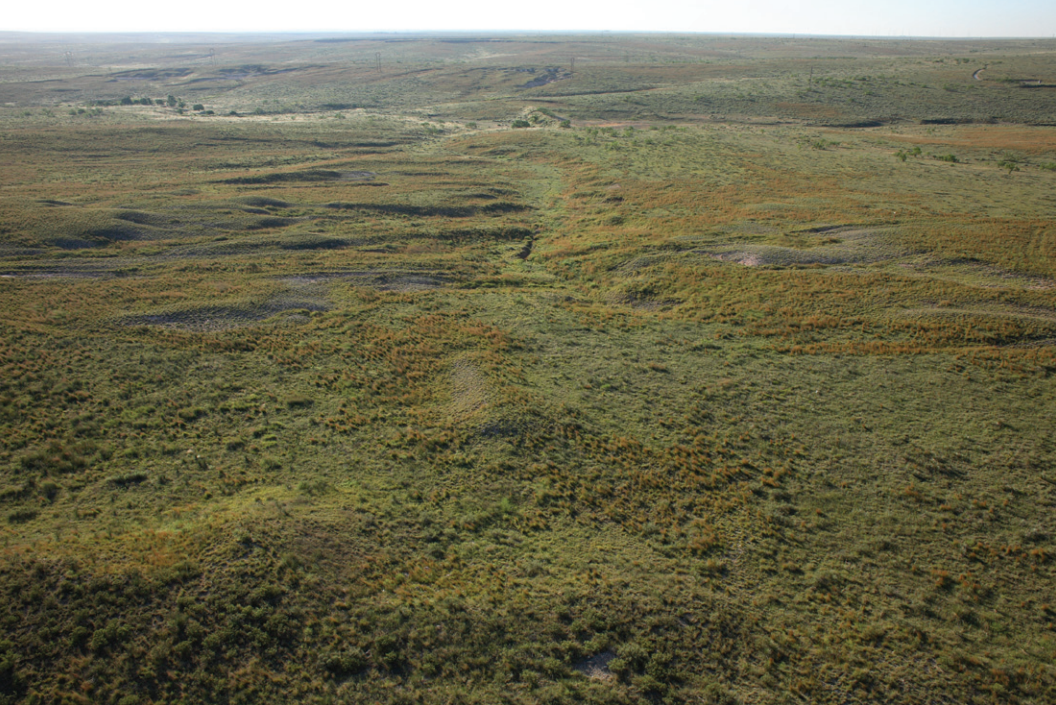
**Saratoga Motel,**  
**Lampasas, Texas** - 2010  
archival pigment print,  
1/7, 24 x 24"

**HWY 84, Muleshoe,**  
**Texas** - 2010, archival  
pigment print, 1/7,  
24 x 24"

Celebrated for her sense of fun, discriminating eye for detail and insight into vanishing small-town Texas, Jill Johnson honors her childhood memories with selections for this exhibit. A Fort Worth based freelance photographer, Jill specializes in editorial, portraiture, travel, photojournalism and animal photography. For more than a decade she was an award-winning photographer for the Fort Worth Star-Telegram. Her creative and artistic images made the book, *Glamourpuss The Enchanting World of Kitty Wigs* (now in its 4th printing) a smash success. A native Texan, Jill spent summers working on the family farms in Bushland and Muleshoe before graduating from the University of Texas with a degree in Photojournalism. She is currently working toward a Master of Fine Arts in visual design at Texas A&M University-Commerce.

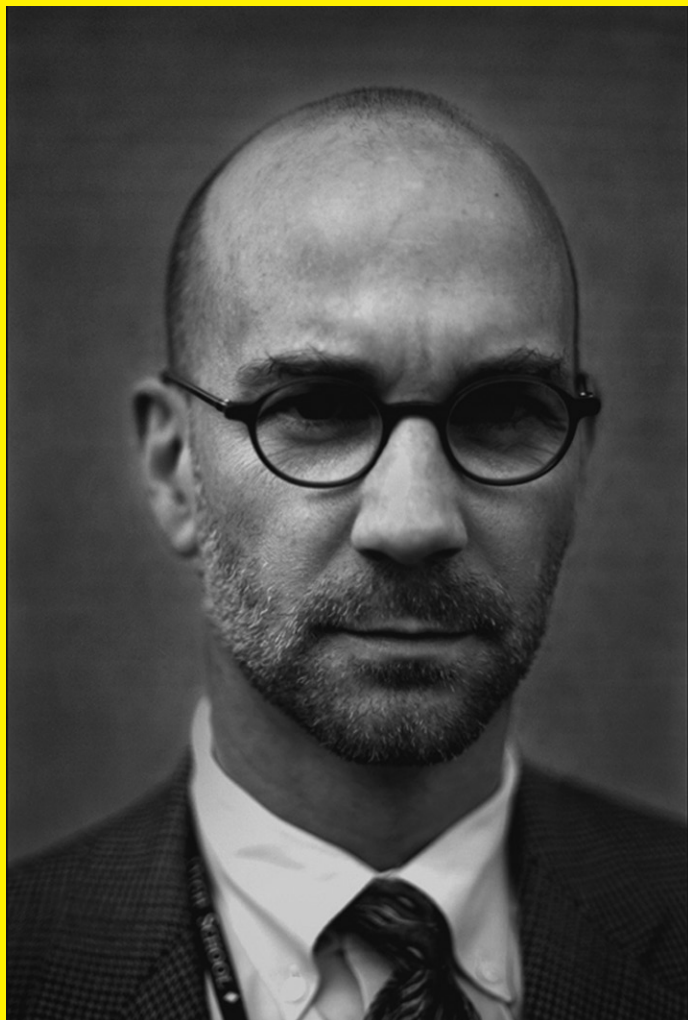
## Jill Johnson

[www.jilljohnsonphoto.com](http://www.jilljohnsonphoto.com) [jilljohnsonphoto@gmail.com](mailto:jilljohnsonphoto@gmail.com)



## Bruce Jordan

“Why are we fascinated by drawings, paintings, and photographs of the land? What are we reaching for, subconsciously? What is it that is a part of our humanness, our wildness but no longer our dailyness? ‘Texas from the High Wire’ was begun in 2006 after spending thousands of hours wondering what the birds saw as they soared and wandered across this land on as many back-roads as possible and trails as I had time to follow or create. It is an extension or joining of landscape painters and photographers but in a different way. It is one more day watching combines in the fields harvesting wheat in August, one more trip across this country reading the swells of the land, textures of the ground. It is communion with writers who have brought me closer to the question... What am I missing? Hawks had been slowly circling, rising on the currents, climbing, watching. As I reached the top of the tower, I turned my back and they were gone.”



The Tower Project:  
Texas from the High  
Wire - Pringle, Pan-  
handle of Texas

NCHS Portrait Project  
- Charles Hughes

“When I first arrived at Nolan Catholic H.S. in August, 2008, the Academic Dean at that time, Eric Markinson, immediately introduced me to an amazing teacher and intellect. I listened to Charles Hughes, his intellect, his passion, his depth, and knew I had to try to make a portrait that showed those qualities. But where from there? What happened next has been an amazing journey in the presence of impassioned, intelligent individuals who have allowed me, and the students and public who view this ongoing and constantly expanding exhibit, into their lives. How many of us ever knew anything about our teachers?”

# Nancy Lamb



21 - 2007, oil on canvas

62 x 89"

**Mondo Grey Poodle**

2005, oil on canvas

20 x 60"





*"I paint people un-posed and off-guard. In trying to catch the true spirit of the moment, I introduce a penetrating quality that is created by slipping behind the social facade to uncover the mask society demands. I try to capture a still-life of the psychology of this suspended expression and combine it with textures, fabric and designs that go along with the visual rhetoric."*

# Leslie Lanzotti



**Green Frankenstein**

2010, oil on canvas

24 x 24"

**Stippin' a Mickey**

2010, oil on canvas

48 x 60"



*“For me, painting is a continual battle between light, color and shape. As I work through a painting it becomes a series of addition, subtraction and correcting mistakes, which all contribute to the finished work. I do not think of my paintings as realism necessarily, but as a fractured reality. Moreover, my paintings become an emotional response to what I am seeing.”*



**Unfamiliar Place 1:**  
**Gravity Defying House**  
**(detail)** - 2010, charcoal  
on paper, 14.5 x 76.5"

**The Artist Warily**  
**Peeking at Unfamiliar**  
**Places (detail)** - 2010  
charcoal on paper  
13.5 x 76.5"

**Unfamiliar Place 2:**  
**Sound Barrier (detail)**  
2010, charcoal on  
paper, 14.5 x 76.5"

“The work I make depicts my world from an observational standpoint, and since the majority of my thought processes involve how I relate to people, social interaction has developed into a consistent theme for my paintings. From situations such as dealing with co-workers to grieving over tragedy, social interaction always plays a part in the situation. I’m drawn to the smaller and seemingly less important ideas, such as waiting impatiently in line or talking on cellphones. Painting such scenes helps me deal with my own mixed feelings. I focus carefully on facial expressions and body language, keeping in mind how all of the figures

communicate with each other as well as with the viewer. Brush strokes and color engage in a similar interaction, forming their own strong opinions and intensifying situations beyond what real life has to offer. The formal elements can be as calm or energetic as they need to be, much like people’s personalities. At first, human behavior would seem easy to understand because of language and our ability to reason with one another. I find that such communication and interaction only provide us with more questions, thus requiring a deeper investigation.”

*“For the audience, I offer little monuments that show just how many mixed emotions even the slightest glance can conjure.”*

# James Lassen



*“I am constantly seeking and striving to mimic reality.”*



“My work is representational of the everyday objects we encounter; the figure, a sink, or a tall building that can be transposed to the viewer. I am constantly seeking and striving to mimic reality. The paintings are measured by the emotion and conversation it leaves with the viewers inviting them back to discover more. The technical aspect of my work is a growing process, continually

gaining knowledge of my environment. Seeking to expand, I draw from old masters and current figure painters that have inspired me to document the realistic nature of my subject. Continually refining the process, learning, and allowing the painting to open the dialogue with the viewer.”

**Sink** - 2009, oil on panel  
30 x 24"

**Blue Chair** - 2010, oil on panel  
40 x 30"

**On The Corner** - 2011  
oil on panel, 9 x 12"

## Nathan Madrid







**Weeping Woman No.5**

(detail) - 2002, Snapple

& Hershey labels

24 x 36"

**My First Haircut - 2010**

market packaging

candy, drink, gum & tea

labels, 18 x 24"

“My art is created entirely from candy wrappers, drink labels, gum wrappers, sugar packets, tea packaging, anything from the marketplace that shows a label. By utilizing marketing brand awareness and color recognition, these labels and wrappers are carefully selected for my palette. The colors used in each composition are limited to what’s available at that time or collected for future use. I’ve been creating with this medium since 1994, giving the audience a new way to see familiar subjects being rendered in a different angle, through the cut of a label or candy wrapper. My intention is to push the limit of my resources and reflect what inspires me to face the next challenge.”



**Eric Stevens**



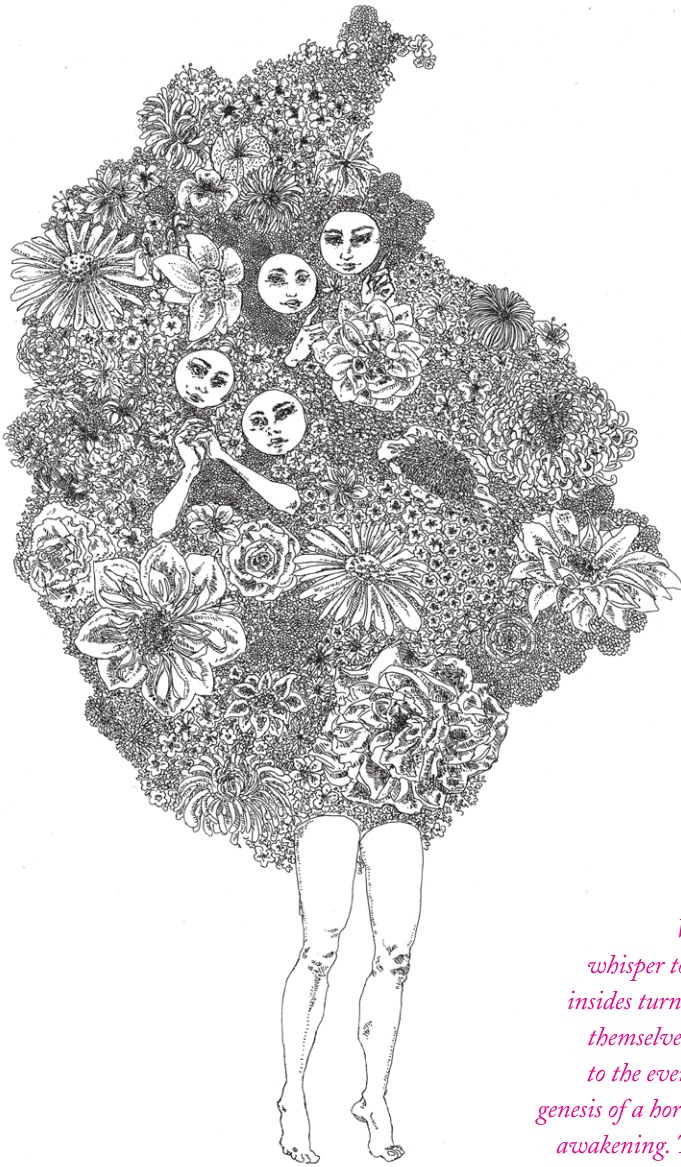
**From The Golden Age  
of Man: Practical**  
**Tools: Horseshoe**  
2010, oil on canvas  
60 x 48"

**From The Golden Age  
of Man: Practical**  
**Tools: Arrowhead**  
2010, oil on canvas  
60 x 36"

“I am interested in the relationships between complex detail and simple composition, classical rendering of form and modern reduction. I think there is an interesting tension there. Each painting, or series of paintings, has to obey a set of rules, like a formula. I’ll come up with a subject, and also determine the best formula for executing the piece. Things like palette, the use of reference images,

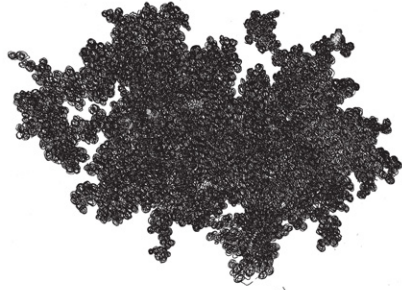
composition, visual factors, canvas size and shape, length of time used for completion; all these things can be effected, all these variables help set up the rules that control the process. For me it’s part of the creative process. How I paint is just as important to me as what I paint. A formula must be decided upon for the subject at hand.”

*“Developing another set of visual rules to work with is almost like using another language, with it’s own strengths and weaknesses, it’s own character.”*



*While the onlookers  
whisper to one another, their  
insides turn outside and reveal  
themselves as stepping stones  
to the eventual, unavoidable  
genesis of a horticultural/spiritual  
awakening. The flowers display  
their bulging petals to the sky in  
an attempt to witness the Orgone  
bloom that will, in time, bring  
total activation and salvation to  
the lovers that wait beneath its  
blue nocturne.*

# Justine Stevens



Justine Stevens lives in Athens, Georgia, where she attends the University of Georgia and believes in herself until all of her dreams become true.

**Insides Turned Out Like Rose Petals to the Sun** - 2011, Intaglio, 42 x 54"

**DOR Bloom** - 2011, Intaglio, 42 x 54"



**New Deals** - 2011  
acrylic, enamel, oil  
stick on, mdf panels  
48 x 49"

**Postulate (Faster)**  
2011, acrylic, enamel,  
oil stick on mdf panels  
36 x 46"

**Aging in a World of  
Coelacanth** - 2011  
acrylic, enamel, oil  
stick on mdf panels  
48 x 49"

Clint Stone is an artist, curator and art consultant living in Oklahoma City. He is currently serving as the executive director of Individual Artists of Oklahoma, a not-for-profit arts organization. Previously Stone was the Artistic Director/Director of Exhibits for City Arts Center where he curated exhibitions and led programs for more than five years. Also, he has been an educator at the Philbrook Museum of Art and Science Museum Oklahoma. His work finds inspiration from mythology, historical and symbolic tales, music, and product packaging. Using acrylic and enamel paints along with oil sticks on substrates often constructed in a crude industrial fashion, the works pay homage to the 1980s pop imagery and frenetic paint application.



*“I intend to create bold,  
vibrant, lyrical works.”*

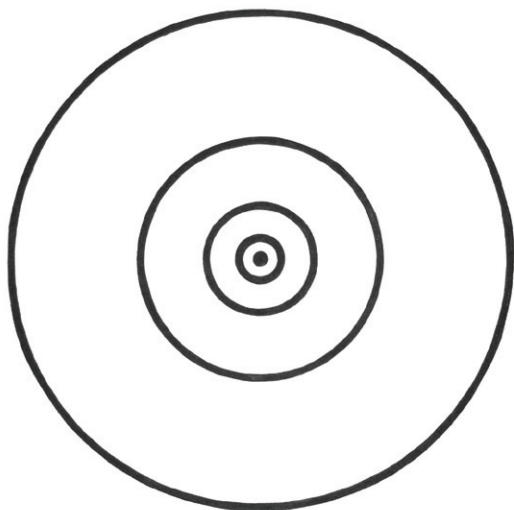
**Clint Stone**

# Elaine Taylor

*“To me, the circle represents the infinite in the largest sense, and yet each of these pieces brings to mind some smaller significance.”*





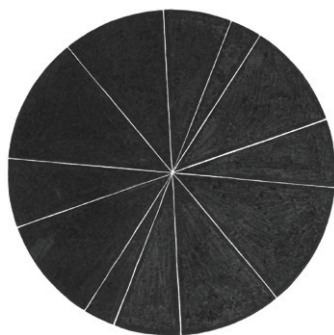


**smc 51** - 2009, charcoal  
on paper, 20 x 16"

**smc 52** - 2009, charcoal  
on paper, 20 x 16"

**smc 53** - 2010, charcoal  
on paper, 20 x 16"

"I've worked with circles, spheres and spirals for almost 30 years, in sculptures, installations, drawings and paintings. I don't title them other than with numbers so that each viewer draws on their own myriad associations. I've chosen to work with charcoal on paper despite its difficulties and temperamental presentation because I am attracted visually to the deep velvety black that can be



achieved. I've also discovered charcoal powder for gray areas, which I apply with cotton balls or cotton-tipped swabs. This series is totally different in style and somewhat in substance from my previous work, but the obsessive quality, the repetition, the hunger for perfection, perhaps, is still there and still driving me every time I touch charcoal to paper."

We live in an Age that is unparalleled. Our understanding of history, and what has come before, is enormous. This becomes clear when we look at Contemporary Art.

We have been painting and drawing for thousands of years. These were the methods of the cavemen, and they are still used by artists today. At some point, artists discovered that the use of a preliminary “sketch” drawing could help perfect form and composition in their paintings. This shows the very beginnings of how different artistic techniques inform each other. A more modern example is Photography, which is much younger, and has since its birth been influenced by painting. Today this kind of confluence works in all directions; and can be seen throughout the Art World: Artists using the oldest techniques, things like painting and drawing, being influenced and inspired by the newest disciplines like Photography and Cinema. We have artists inspired by

Mathematics and Literature, drawing things that exist only in the imagination. We have photographers capturing the magic of the overlooked and the everyday. And of course we have artists who are inspired by the Age itself.

Daniel Blagg, Pat Gabriel, Jane Hansen, Sam Ivie, Jill Johnson, Bruce Jordan, Nancy Lamb, Leslie Lanzotti, James Lassen, Nathan Madrid, Daniel Scott, Eric Stevens, Justine Stevens, Clint Stone, and Elaine Taylor were chosen for the CONTEM?ORARIES Show because of the breadth of techniques and influences their Works represent, and for the interesting juxtapositions to be found bringing them together.

Contemporary Art sets no limits upon itself, but rather learns from its varied incarnations. Just as Artists use any of the tools at their disposal, and influence each other with what they create, in their pursuit of Beauty.

*CONTEM?ORARIES*  
*A Survey of 21st Century American Artists*  
The Fort Worth Central Library  
July 14 to October 14, 2011

All copyrights for images are held by their respective Artists and/or Creators.

Designed & published by



