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RIVER MARKET REGIONAL EXHIBITION

KANSAS CITY ARTISTS COALITION

JULY 10 – AUGUST 14, 2009



WILLIAM BOWERMAN

Nature's Tune

Archival Inkjet Print

24x18 Inches

RIVER MARKET REGIONAL EXHIBITION

KANSAS CITY ARTISTS COALITION

JULY 10 – AUGUST 14, 2009

JUROR

ANTHONY HUBERMAN

CHIEF CURATOR

CONTEMPORARY ART MUSEUM ST. LOUIS

RIVER MARKET REGIONAL EXHIBITION

AWARD WINNERS

WILLIAM BOWERMAN

KENDRA BULGRIN

JOHN LOUDER

FRED TREASE

OPENING RECEPTION

FRIDAY, JULY 10, 5 – 8 P.M.

GALLERY TALK WITH JUROR

SATURDAY, JULY 18, 2:30 P.M.



KANSAS CITY ARTISTS COALITION

201 WYANDOTTE

KANSAS CITY, MISSOURI 64105

WWW.KANSASCITYARTISTScoalition.org



JOHN LOUDER

Titanium White Bass

Oil on Canvas

60x48 Inches

RIVER MARKET REGIONAL EXHIBITION

KANSAS CITY ARTISTS COALITION

JULY 10 – AUGUST 14, 2009

One of the principles that has guided my work over the past decade is that consensus is the enemy of art. To me, the aesthetic experience is one of contradictions, surprises, serendipities, improvisations, and speculations. Instead of ever understanding a work of art, I find myself caught up in its many mood-swings, and always enjoy the thrill of the ride. The wide variety of perspectives, furthermore, ensures that an artwork stays in flight, free from the hold of a fixed interpretation that tries to pin it down. This multitude of viewpoints has led to the immense wealth and diversity in the artists and the exhibitions we all see in museums around the country. The more we disagree about art, the better it is for art.

The pressure to agree, unfortunately, is great. The market plays favorites, the press chooses its darlings, and the powerful New York taste-makers declare what matters. It is with eager curiosity, therefore, that I seek out those who might disagree, who avoid the consensus, and who make sure questions don't always find predictable answers. Of course, disagreeing for the sake of disagreeing will always fall flat, and curatorial work involves the rigorous—if often intuitive—process of identifying, appreciating, and contextualizing the artists whose works keep surprising and inspiring us.

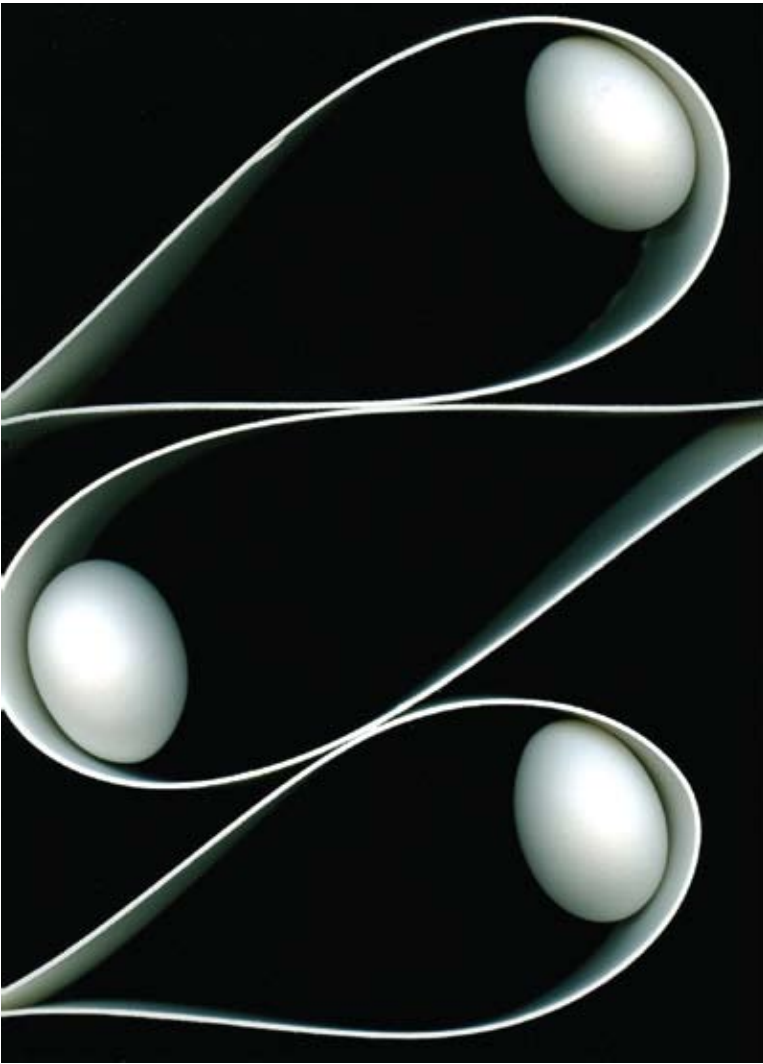
Looking through the many submissions to the Kansas City Artists Coalition's long-running Regional Exhibition confirmed my impression that Kansas, Missouri, Iowa, Arkansas, Nebraska, and Oklahoma are home to some of the most original artistic voices in the country. I've been living and working in St. Louis for a few years and have already become familiar with the healthy community of artists in the region, but jurying the Coalition's exhibition introduced me to an even wider range of bold and innovative artistic experiments. The works chosen for the exhibition reflect the independent spirit that characterized the most compelling submissions.

The majority of the works in this exhibition are paintings and photographs. Far from indicating a degree



Anthony Huberman is the Chief Curator of the Contemporary Art Museum St. Louis, where he oversees the exhibition and publication programs. Under his leadership since 2007, the Contemporary has presented large-scale projects with John Armleder, Olivier Mosset, Lutz Bacher, Gedi Sibony, and Bruce Nauman, among others. Another key component of the new program is The Front Room, a small gallery reserved for short and experimental projects by emerging artists from around the world. In September 2009, Huberman presents his first major group exhibition, titled *For the blind man in the dark room looking for the black cat that isn't there*.

Huberman Biography continues at the end of RMRE images.



WILLIAM BOWERMAN

Egg Triple Decker

Archival Inkjet Print

24x18 Inches

of shyness towards more multi-media or new media experimentation, the prominence of traditional media instead proposes an acute self-awareness with regards to what it means to make an image in 2009. The paintings by John Louder; for example, combine the nostalgic romanticism of natural landscape scenes with the self-reflexive analysis of its own artificiality. Although made with a very different aesthetic, the paintings by Kendra Bulgrin are landscapes that also contain the awareness of the paintbrush's potentiality and artificiality. Her haunting dreamscapes point to a world of surreal juxtapositions and psychological drama, but also to the urge to observe oneself from above.

The tension between nature and artifice, in fact, dominates many of the works on view. Chrissey Breault's photographs are beautiful nature scenes, but their small scale places them squarely in the territory of human life. William Bowerman places organic forms in the highly-controlled context of a photo-studio. While still recognizable—an egg, a shrimp—the objects obey a geometry that is foreign to them and thereby take on a newfound unfamiliarity. Although a camera is traditionally used to represent the world as it is, Bowerman recognizes a photograph's inevitable artificiality and its distance from nature. The familiar is again made unfamiliar in the photographs by Hobart Jackson, and the



FRED TREASE

Los Angeles #2

Photograph

28x22 Inches

photographs of mannequins in shop windows by Fred Trease evoke a similar distance between reality and representation. Far from the closed world of the photo-studio, Trease captured these images on the busy streets of public space—which are present in reflections on the glass—yet combines the informality of the passerby with the precision of commercial methods of display. While taken in different cities, the images are impossible to distinguish, and if the mannequins aim to seduce, they only give us their blank stares.

While these are just a few examples of works in the exhibition, they provide an introduction to not only the variety, but also the sophisticated sensibilities that characterize the works

overall. What is striking is the relationship to traditional forms, but the keenness to pervert or compromise them. The paintings by Laura Carriker are still-lives—an iconography that has been part painting for several hundred years—but they depict the cheap glamorousness of consumer culture. Kelley Dooley's lush interiors—painted in Monet's palette—incorporate spraypaint and colored markers. Constance Ehlich's own versions of famous works by Robert Motherwell or Bridget Riley transform reverence into playful tourism. The works by Margie Kuhn, Nancy Murow, Andrea Land, Heinrich Toh, Sunny Shultz, and Tom Swanson continue this delicate and tense balance between the new and the old.



KENDRA BULGRIN

Girl and Cow

Oil On Panel

16x18 Inches

Some of the sculptures in the exhibition pursue a relationship to the tradition of the paintbrush as well. Joelle Ford's framed paint cans pick up with Gerhard Richter's color swatches left off and push forward with the idea of color being an object, not just a surface. Marc Bergaus's miniaturized car chase take the flatness of a television experience and make it onto a physical and awkwardly kinetic sculpture. Running in the opposite direction are paintings of architectural models by Armin Mühsam, as physical buildings and city plans become flattened and contained into the space of a small canvas.

Finally, in a time of fierce political tensions, it is crucial for any exhibition to include voices of dissent or images that remind viewers of complex and turbulent times we live in. Tim Haley and Renata Sack, especially, insist on

the importance of making art as an act of disagreement. The struggle against consensus, indeed, runs through the veins of the Kansas City Artists Coalition's Regional Exhibition, and it is with great admiration that I thank the artists for insisting on new ways of thinking about the world.

Anthony Huberman

Chief Curator

Contemporary Art Museum St. Louis

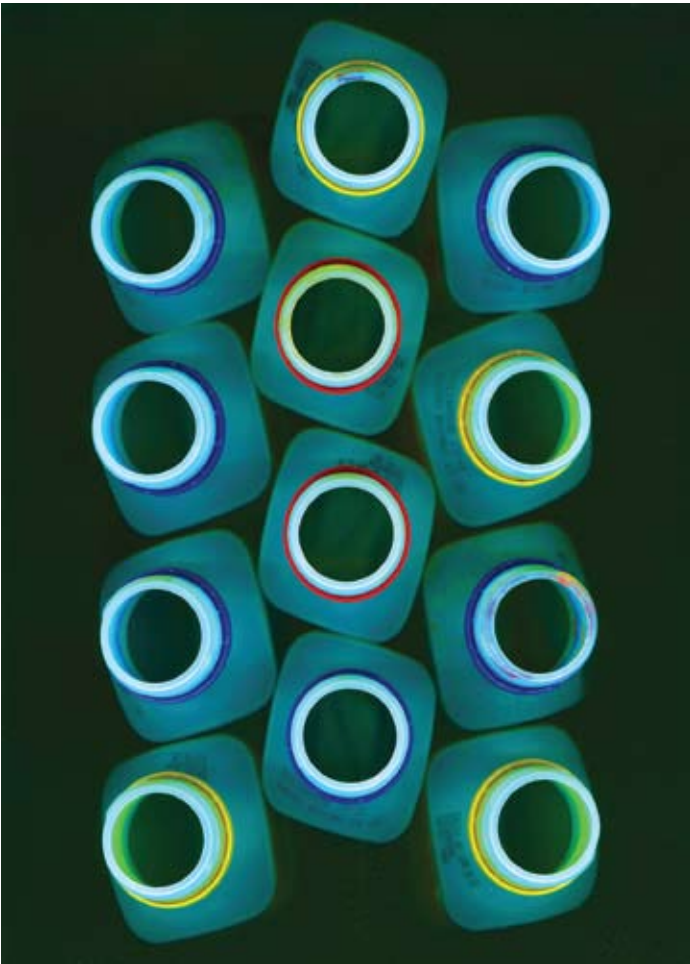


MARC BERGHAUS

Freeway Chase

Steel, Mdf, Paint, Motors, Found Toy Cars and TV Front

72x48x48 Inches



WILLIAM BOWERMAN

Nature's Tune

Archival Inkjet Print

24x18 Inches



WILLIAM BOWERMAN

Shrimp Circle

Archival Inkjet Print

24x18 Inches



CHRISSEY BREAUT

Johnson County #1

Photograph

14x11 Inches



CHRISSEY BREAUT

Provo Falls

Photograph

10x8 Inches



CHRISSEY BREault

Ten Inches

Photography

12x8 Inches

(right) **KENDRA BULGRIN**

Second Meeting

Oil on Panel

11x14 Inches



KENDRA BULGRIN

Meeting

Oil on Panel

10x10 Inches





LAURA CARRIKER

Floored

Oil on Canvas

36x24 Inches



LAURA CARRIKER

Shelf Life #2

Oil on Canvas

18x36 Inches

(right) **KELLY DOOLEY**

Interiors #5

Acrylic, Marker and Spray Paint

13.5x17 Inches



KELLY DOOLEY

Interiors #4

Acrylic, Marker and Spray Paint

17x14 Inches





CONSTANCE EHRLICH

Summer Vacation-Nelson Atkins (Riley)

Oil on Canvas

20x20 Inches





JOELLE FORD

Circles of Color III

Half Pint Paint Cans, Paint and Wood

60x80 Inches



JOELLE FORD

Circles of Color II

Quart Paint Cans, Paint, and Wood

40x75 Inches

CONSTANCE EHRLICH (left)

Summer Vacation - Albright Knox Gallery (Motherwell)

Oil on Canvas

20x20 Inches



TIM HALEY

Suburban Taliban

Watercolors/Pen and Ink on Watercolor Paper

14x20.5 Inches



TIM HALEY

Please Smoke

Alkyds on Canvas

10x12 Inches



HOBART JACKSON
I Am the Walrus
Photograph
17x11 Inches



HOBART JACKSON
Picture Frame
Photograph
11x17 Inches



HOBART JACKSON

Overturned

Photograph

16x12 Inches



MARGIE KUHN

Girl Talk

Acrylic on Panel

20x16 Inches



MARGIE KUHN

Masters of the Universe

Acrylic on Panel

24x18 Inches

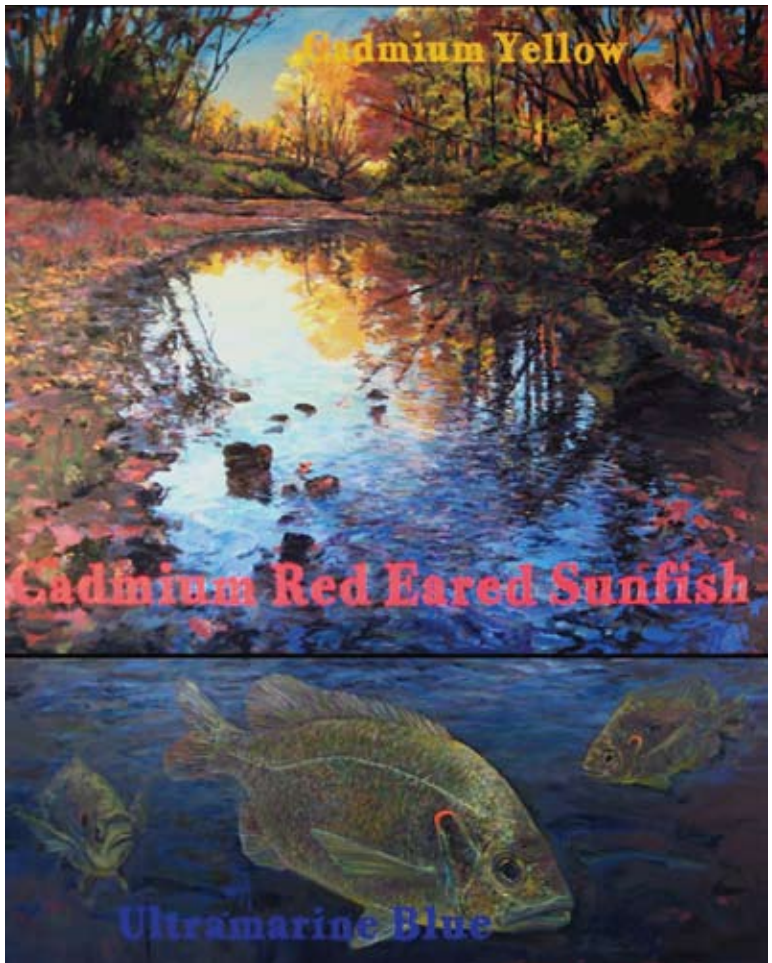


ANDREA LAND

Sophie

Lightjet Print

20x24 Inches



JOHN LOUDER
*Cadmium Red
Eared Sunfish*
Oil on Canvas
60x48 Inches



JOHN LOUDER
Chromium Green Sunfish
Oil on Canvas
60x48 Inches



JOHN LOUDER
Cobalt Blue Catfish
Oil on Canvas
60x48 Inches



JOHN LOUDER
Phthalocyanine Bluegill
Oil on Canvas
60x48 Inches



NANCY MORROW

Could Not Have Been Queen Anne

Mixed Media on Paper

13x11 Inches



ARMIN MUSHAM

Five Year Plan II

Oil on Canvas

15x17 Inches



ARMIN MUSHAM

Intersection of Space

Oil on Canvas

48x36 Inches



RENATA SACK

How Much Toxin is Too Much?

Paint, Metal, Composite

28.5x10x1.5 Inches



RENATA SACK

Our Energy Source Must Change

Oil on Canvas

30x30 Inches

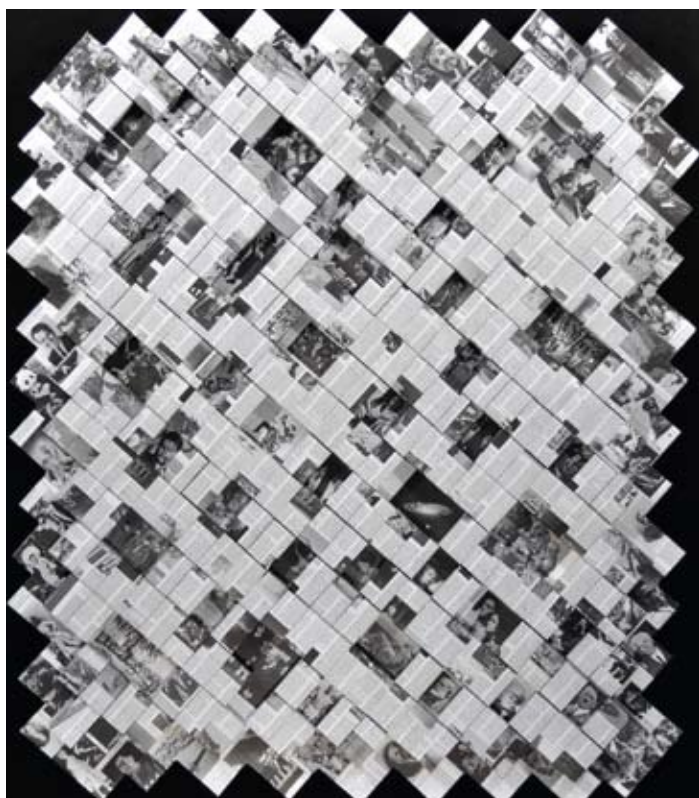


SUNNY SHULTZ

The Sisters #1

Clay / B-Mix

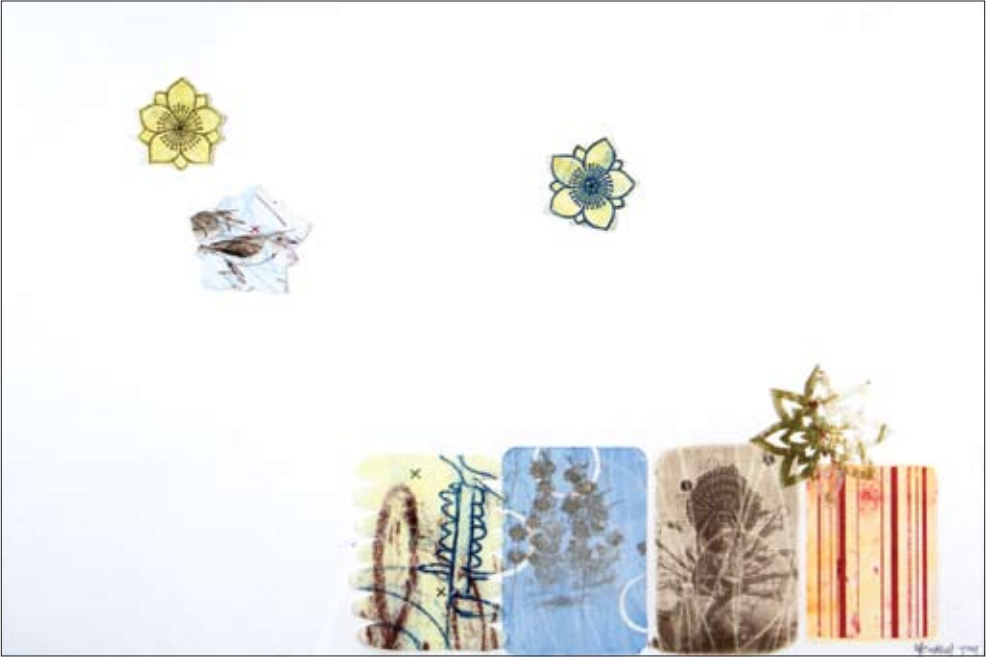
14.5x5.5x6 Inches



TOM SWANSON
BC (Before Color)
Three-Dimensional Collage
56x48x4.5 Inches



TOM SWANSON
The Critic
Three-Dimensional Collage
47x33x4.5 Inches



HEINRICH TOH

Little Too Late

Monoprint, Van Dyke Print

18x25 Inches



HEINRICH TOH

You Never Know

Monoprint, Van Dyke Print

18x25 Inches



FRED TREASE
Los Angeles #5
Photograph
28x22 Inches



FRED TREASE
Kansas City #3
Photograph
28x22 Inches



MICHAEL YOUNG

Trip To The Funnyfarm

Acrylic on Canvas

36x48 Inches

Huberman Biography continued.

In Paris from 2006 to 2007, Huberman was a Curator at the Palais de Tokyo, one of the largest contemporary centers in Europe. He joined Director Marc-Olivier Wahler in conceiving a new artistic program and in steering the institution towards a new direction. At the Palais, Huberman curated the first European museum exhibition of Australian artist David Noonan, as well as projects with emerging French artists and a series of carte blanche to artist-run spaces. With Wahler, Huberman also organized *Bastard Creature*, a group exhibition of young artists influenced by the late Steven Parrino.

From 1998 to 2006, Huberman lived in New York. As Curator of SculptureCenter (2003-2006) in Long Island City, Queens, he developed a program of exhibitions, special projects, and performances and produced major projects with artists such as Ilya Kabakov, Anya Gallacio, or Rita McBride. In addition to curating the ongoing series of site-specific projects, *In Practice*, Huberman organized his own major exhibitions at SculptureCenter such as the widely acclaimed *Grey Flags*, a group show co-curated with internationally-renowned artist Paul Pfeiffer, which traveled from New York to the CAPC Contemporary Art Museum in Bordeaux, France; and *Make It Now: New Sculpture* in New York, a large show of young artists.

As Director of Education and Public Programs at PS.1 Contemporary Art Center (a MoMA affiliate) (1999-2003), Huberman reinvented the museum's dormant education program and expanded the scope of the exhibitions with related public programming, also conceiving of WPSI, the first radio station run by an art museum. Huberman oversaw PS.1's publication program and edited major catalogues with artists such as Janet Cardiff, John Wesley, Luigi Ontani, and books for group shows such as the seminal *Greater New York* (2000).

As an independent curator, Huberman has organized group exhibitions in Paris, London, Turin, Bordeaux, and New York. His writing has appeared in magazines such as *Artforum*, *Afterall*, *Modern Painters*, *BOMB*, *Art Review*, *Flash Art*, and *The Wire*. He has lectured in universities and museums such as Columbia University, Wesleyan University, RISD, New York University, the Walker Art Center, the Whitney Museum, among others. Huberman maintains a part-time residence in New York, where he co-directs *The Steins*, an occasional space for short exhibitions.

Huberman was born and raised in Geneva, Switzerland. He received a B.A. from Georgetown University.

KANSAS CITY ARTISTS COALITION

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FOR ART LOVERS

Whether you are new to the art world or a seasoned collector, Artists Studios:KC is for everyone. Forget about getting dressed up, sipping wine and speaking in hushed tones about the meaning of art, and set out on a fun and free adventure. You can see ceramics, drawing, painting, photography, prints, sculpture, woodworking and much more. Enter the world of local artists in their galleries, homes, studios, artist co-ops, and other retail locations. Artists Studios:KC is a free and fun event.

Kansas City **ARTISTS RESIDENCY PROGRAM** *at the Artists Coalition*

The Artists Residency Program is a project of the Kansas City Artists Coalition and is located in an urban neighborhood in the same building and floor as the Artists Coalition's galleries. The Artists Residency Program offers dedicated individuals a supportive environment in which to further their creative development. The program provides a resource of time and space for artists to create their best work. Artists know the value of time and space apart from normal life to create substantive work. For all artists protected time away from the day to day routine allows time for reflection which is essential to the creative process.

The Artists Residency Program supports artists who are hardworking and serious about their intent, who have proven themselves by solo exhibition and who show the ability to articulate a personal vision. The program welcomes artists in all media.

The Artists Residency Program has one large shared studio (1,500 sq. ft.) with north windows. The facility also has a full modern kitchen, shared baths, double occupancy rooms with wooden floors throughout and a small patio. In addition, there is a library that offers a selection

of art publications, Wi-Fi internet, cable TV, DVD/CD player. A farmers market is within walking distance, as are restaurants and shops. An express bus line makes visits to local art museums, theaters and additional shopping easy.

The residency is suitable to artists who wish to change their environment and find inspiration in a new environment. Interaction with local artists and community is encouraged.

Your support of the Kansas City International Artists Residency Program is welcome. Please contact Janet Simpson for details.

Opening November 2009.



Mel's ArtSpace, home to the Kansas City Artists Coalition and our new Artists Residency Program.

more than a gallery

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JULY 10 – AUGUST 14, 2009

RIVER MARKET REGIONAL EXHIBITION

THE KANSAS CITY ARTISTS COALITION'S
27TH ANNUAL JURIED COMPETITION

RECEPTION: FRIDAY, JULY 10, 5-8PM

FREE AND OPEN TO THE PUBLIC. JOIN US!



**GALLERY TALK WITH JUROR,
ANTHONY HUBERMAN**

CHIEF CURATOR, CONTEMPORARY ART MUSEUM ST. LOUIS
SATURDAY, JULY 18, 2:30 PM
FREE AND OPEN TO THE PUBLIC. JOIN US!

GALLERY HOURS: WEDNESDAY-SATURDAY, 11-5PM



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