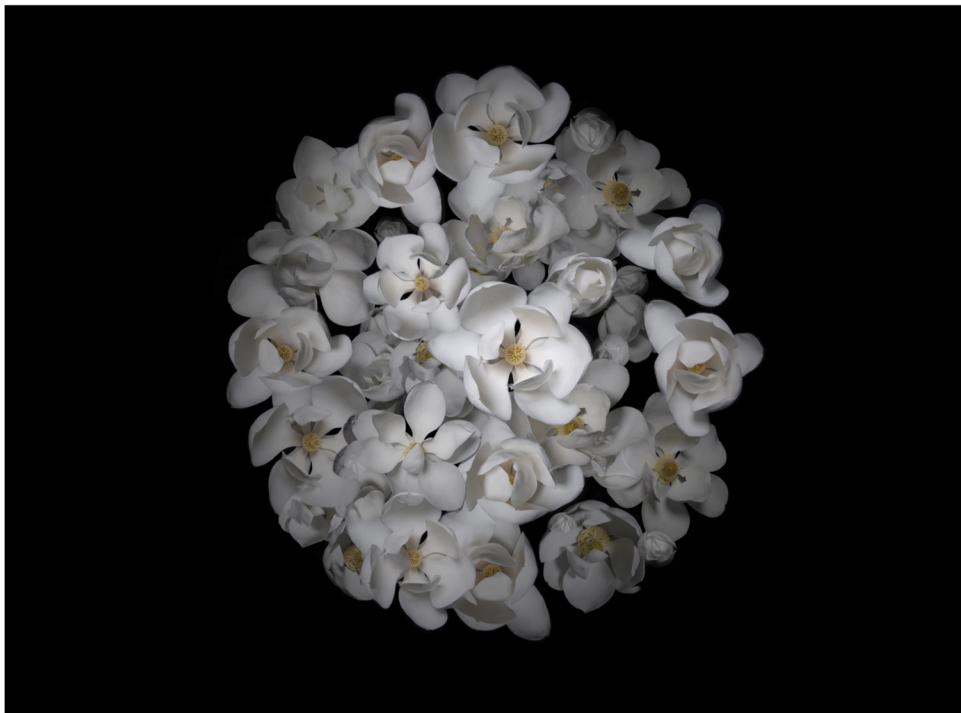


COURTNEY EGAN
EVERYTHING IS GOING TO BE ALRIGHT



BRADBURY ART MUSEUM
MARCH 8 - APRIL 12, 2018

I electronically forge botanical still-lives with contemporary digital image manipulation practices, creating subtly impossible tableaux. These realistic, yet highly-constructed composites place the viewer in between one's memories of the natural world, and a new, mediated experience of a plant or flower.

I search for a new kind of sublime experience that results from the intersection or convergence of nature with technology. The way that humans experience nature more frequently, through the glass of the computer or television, unsettles as it inspires me. The current proliferation of "nature shows" in the media is fascinating, beautiful, and horrifying all at once, because these commercial products highlight intrusion, fabrication, and technological advances, as well as wonder and diversity.

It's a fundamental irony to me that the closer humans get to the perception of nature, as mediated by a lens and a screen, the farther we get from direct experience - i.e., we become "armchair explorers." I am intrigued by how lens - and technology - based experiences of the natural world can be enjoyable, illuminating, disturbing, and ethically challenging, all at the same time.

- Courtney Egan

front: *Cluster (Magnolia grandiflora)*, 2015
still from HD video projection

BAM

BRADBURY ART MUSEUM

201 Olympic Drive | Jonesboro, AR 72401 | 870 972 3471 | BradburyArtMuseum.org

STATE

ANNE AUSTIN PEARCE
EVERYTHING IS GOING TO BE ALRIGHT



BRADBURY ART MUSEUM
MARCH 8 - APRIL 12, 2018



My perpetual curiosity is informed by the complex web of experiences as they attach themselves to the membranes, cells, muscles, sights and myriad of parts that make up a human person. Often while sitting in an airport I will allow my eyes to drift over the throngs of people, nearly all sitting and looking down into the infinity pool that is the screen; smart phone, computer or tablet. No one seems to be free from the symbiotic tangle of the eye / hand / device relationship. I am not against technology, however, virtual for me is not real. Exploring the real, tactile, sublime and experiential, employing found

natural objects to use in what tentatively will be call "Mercurial Curatorial" an interactive image making invitation. Audiences will be invited to arrange and re-arrange, engaging a process of play, discovering endless options, with a goal to find something in an experience that engages awe for natural objects together with art objects.

- Anne Austin Pearce

front: *Summer*, 2017

ink, acrylic and collage on paper, detail

back: *Spring*, 2017

ink, acrylic and collage on paper, 42 x 108 inches



BRADBURY ART MUSEUM

201 Olympic Drive | Jonesboro, AR 72401 | 870 972 3471 | BradburyArtMuseum.org



BARBARA F. KENDRICK

EVERYTHING IS GOING TO BE ALRIGHT



BRADBURY ART MUSEUM
MARCH 8 - APRIL 12, 2018

The *Fleshed Out* series began with two questions: if I made self-portraits at the age of 83, what would they look like? Second, a question that is often my starting point for new work: what wouldn't you want to see? As a society we have an aversion to seeing the wrinkled truths of aging. This current work is a new chapter in a career which has confronted taboos of society and the body.

Observe me, dressed and draped in my wrinkled skin. My face is pasted on an image of a marble bust, a self-portrait with the immortality of marble and the deterioration of flesh. My sagging, crepey skin mocks the perfection of marble, a bold, vulnerable, confrontation with the evidence of aging.

I photograph statues in museums in Chicago, New York, Paris and London. I also find examples of high resolution images from museum on-line collections such as

the Getty or the Rijksmuseum. Imposing my face, with its visible pores, age spots and wrinkles onto smooth, generalized marble faces gives them a specificity they lacked. Photos of my wrinkled skin become stuff to work with, a material I manipulate in Photoshop, to use as drapery.

Recently, intrigued by dramatic possibilities, I have started seeking out mythological characters, re-writing old narratives and adding a performative aspect to my work. As Leda, I stick my thumb in the swan's eye, my Medusa looks angry, not anguished. I take on the role, my wrinkled skin clothing the character I choose, draping over her torso and sliding over her hips.

- Barbara F. Kendrick

front: *Nevertheless*, 2016
digital collage, archival inkjet print, 16 x 12 inches
This exhibition is supported in part by the
Illinois Arts Council

BAM

BRADBURY ART MUSEUM

201 Olympic Drive | Jonesboro, AR 72401 | 870 972 3471 | BradburyArtMuseum.org

STATE

DAVID S. RUBIN
EVERYTHING IS GOING TO BE ALRIGHT



BRADBURY ART MUSEUM
MARCH 8 - APRIL 12, 2018

My imagery represents my concept of divinity, which I view as energy that exists in everything, from the tiniest particles to the most distant universes in the space/time continuum. I am hopeful that the rhythmic energy of the drawings can offer peacefulness, inspiration and healing.

My process derives from Surrealism and Abstract Expressionism. My drawings are automatic, in that they begin with no specific plan or idea. Mimicking the way life forms develop in general, one gesture leads to the next and on to the next. When I am drawing, I feel as if I am virtually stringing beads and tying knots along trajectories through the universe.

I developed my pictorial vocabulary while living in New Orleans in the early 21st century. Although influenced by Mardi Gras beads, which historically were placed at

grave sites to ward off evil spirits, my circular marks are also related to atoms, molecules, and cells. I strive for my imagery to appear jubilant and gemlike, which is consistent with my interpretation of divinity.

With my recent drawings, I acknowledge the influence of my late mother, Ruth Rubin, who was an expert at knitting and needlepointing. When I was a college student, my mother ran a needlepoint store and hired me as the store's resident artist. My job in that capacity was to design compositions for mesh canvas that would then be stitched by others with yarn.

- David S. Rubin

front: *Pearls of Wisdom*, 2016
color pens on Bristol vellum, detail



BRADBURY ART MUSEUM

201 Olympic Drive | Jonesboro, AR 72401 | 870 972 3471 | BradburyArtMuseum.org



CHARLEY FRIEDMAN



One Hour Smile is a piece about emotional appearance; how it is expressed or hidden behind one's face. I chose one hour because it is both excruciatingly long yet esthetically succinct.

By extending time, a smile no longer signifies happiness or delight but, potentially, the exact opposite.

This version from 1995 is the first of what has become a 'life project' that lasts the longevity of my life. Every ten years, I remake the video with the same formal structure. So far, I have three.

- Charley Friedman



BRADBURY ART MUSEUM
BradburyArtMuseum.org

One Hour Smile, 1995, stills from video projection in ten minute increments