



INDUSTRIALISM

in the

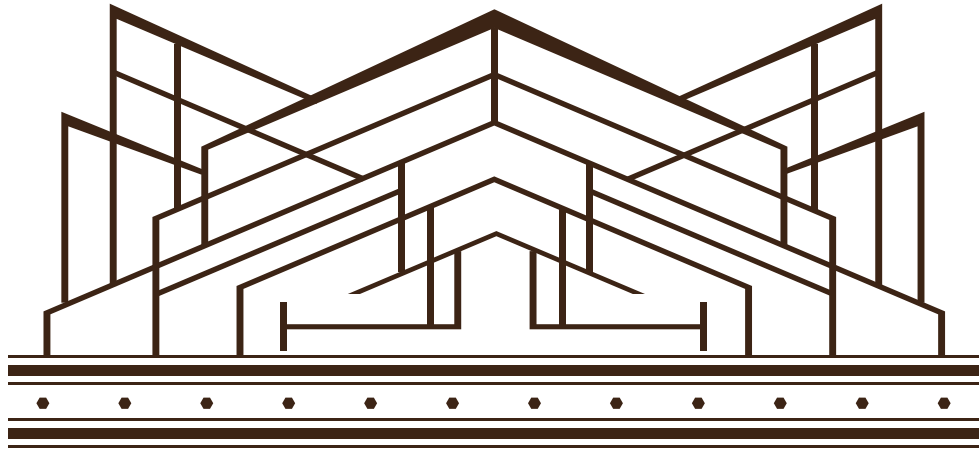
T W E N T Y F I R S T
C E N T U R Y



Nicole Longnecker
GALLERY

Published for the exhibit
“Industrialism in the Twenty First Century”
Nicole Longnecker Gallery, Houston, Texas
February 25 to April 1, 2017

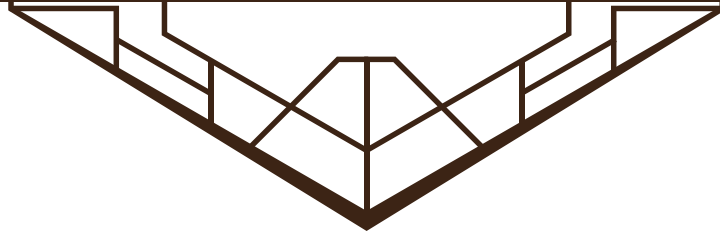
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Leslie Ragan images courtesy of J.C. Greller Collection
Artwork images courtesy the artists



INDUSTRIALISM

in the

T W E N T Y F I R S T
C E N T U R Y





(above)

Leslie Ragan
For The Public Service

water color on Bristol Board, 21.5 x 15.7"

Industrialism in the Twenty-first Century

Introduction by
Lorena Kloosterboer

The aftermath of World War I gave rise to exciting times in American history. Technological advances energized the construction of giant new industries, architects and designers streamlined shapes and forms, and increased automobile travel offered fresh vistas of rapidly changing urban and industrial landscapes. Americans celebrated the arrival of the 20th Century.

Inspired by the power of fire and steel, and influenced by Art Deco, Cubism, and Futurism, visionary artists broke away from 19th century Romanticism and European post-war abstraction to develop their own, unique aesthetic voice. *Precisionism*, a term coined in 1927 by Alfred H. Barr, then director of the Museum of Modern Art in New York, gave us great artists such as Charles Sheeler, Ralston Crawford, Charles Demuth, and Georgia O'Keefe.

Precisionist compositions distinguished themselves by simplified shapes with clear outlines, geometric structures with minimal detail, and smooth surfaces painted in a technically precise manner. With their celebratory and dramatic art, the Precisionists offered visions of renewed hope through striking representations focusing on unexpected viewpoints with an emphasis on spatial content. Impressive structures—such as skyscrapers and bridges as well as scenes of heavy industry featuring steel mills and coal mines—presented glimpses into a bright new future.

(opposite)

Leslie Ragan
On the Move Along the Water Level Route

water color on Bristol Board, 14.87 x 18"

(page 6)

Leslie Ragan
The Twentieth Century Limited Passing Gary, Indiana

water color on Bristol Board, 48 x 84"



Precisionists became a movement by way of shared artistic style and subject matter, yet they never formally formed as a group nor released a manifesto. Fast forward to today—inspired by Precisionism a new genre is blossoming: **Industrialism**. Industrialism is the aptly evocative term coined by artist Allan Gorman to capture the subject matter which distinguishes itself from Precisionism by a more contemporary viewpoint and a more comprehensive array of expressions.

Like the Precisionists, the Industrialists are not a formal group and embrace a wide spectrum of styles, from photorealism to quasi

abstraction. They are neutral observers who use mediums such as painting, drawing, printmaking, and photography to instill a sense of awe for both traditional as well as contemporary industrial and architectural technology. The virtual lack of human figures among these manmade structures and artificial settings adds to a sense of isolated quietude, evoking a wide range of emotions—from melancholic despair to idealistic wonder. Yet the human hand is always present in these exceptional interpretations, reminding us of the great leaps in technological advancements humanity continues to make, as well as the great art that is inspired by it.



This exhibition, entitled **Industrialism in the Twenty-first Century**, is a wonderful testimony of the lasting impact and influence of Precisionism as portrayed by ten talented contemporary artists from across the US, UK, and Canada.

Don Eddy is recognized as the youngest of the First-Generation Photorealists. His current paintings juxtapose thought-provoking images within striking multi-panel artworks. Eddy expertly applies his signature painting technique of overlaying transparent acrylic colors—optical mixing—to achieve radiant light and sophisticated color schemes, conveying a sense of peaceful tranquility. His highly detailed work explores nature and the mysteries of life within diverse architectural settings, inviting viewers to examine the earth's riches, passing time, and the resulting changes.

Allan Gorman's realistic artwork clearly shows his attraction to hidden abstract patterns, random shapes, and remarkable textures which he exposes within his oil paintings. To him, revealing abstract content and aesthetic tension within his paintings of machinery, bridges, and industrial structures, takes priority over fastidious rendering. His bold, loose brush strokes and elegant color schemes brilliantly express the romance, nostalgia, and sense of mystery he feels regarding the power of machines, industry, and the edgy parts of town.

Chris Klein's background as scenic artist for film and theater and as a landscape painter are palpable in his extraordinary interpretation of sharply cropped scrapyard scenes. He portrays the abstract forms of twisted, corroding metal and other discarded materials as dramatic actors in a play, and elevates what most of us consider to be waste to a striking and thought-provoking part of our urbanized landscape. His acrylic paintings are intellectually stimulating testimonies of the world we live in.

Roland Kulla's primary inspiration are bridges found in major cities, such as Chicago, New York, and Pittsburgh. His cropped yet spacious compositions expose the details of these massive structures,

revealing harmonious patterns in the seemingly random arrangement of bolts and rivets. His realistic acrylic paintings, pencil drawings, and woodcuts offer an idealized version of reality, inviting the viewer to appreciate the monumentality of these bridges and celebrate the talent and labor of those who designed and constructed them.

Sheryl Luxenburg's hyperrealist watermedia paintings offer a unique spatial perspective of the Ottawa Shaw Centre, offering a multitude of subtle, ephemeral reflections in the glass surfaces that elegantly capture changing meteorological conditions as well as surrounding structures. As they oscillate between transparency and reflective mirror, the glass surfaces invite the viewer to consider life taking place behind the window panes. Abstract shapes and geometric lines form a distinctive view into the building's spectacular visual passageways as perceived by the artist.

Stephen Magsig captures distinctly American scenes where industry and urbanization collide with natural landscapes, offering a record of the subtle beauty of wistful cityscapes and gritty industrial strength. To date he has completed over twenty-one hundred small oil paintings for his ongoing conceptual project documenting the city of Detroit. He portrays overlooked, neglected places that have altered the environment, inviting the viewer to discover the untold stories and profound emotions that the fingerprint of time has left behind.

Jan Anders Nelson examines thoughts and realities of the past, reflecting on them from a present viewpoint drawing on the wisdom and experience brought by time. His contemplative oil paintings and dramatic photographs portray yesteryear's industrial endeavors upon which nature and the passage of time have left their visible mark. The earth tones and granular textures of eroded metals contrast sharply against unexpected areas of fresh color, suggesting human efforts to counteract the effects of time, nature, and neglect.

James Ritchie's striking photographs of heavy industrial sites emphasize his role as an artist rather than as a photojournalist or documentarian. He chronicles images of ordinary, mostly overlooked

structures and locations, inviting the viewer to take the time to consciously see, value, and celebrate them, even if the subject matter is completely foreign to the viewer's usual scenery. His fascination with the massive, powerful dimensions found in industry are palpably noticeable in the architectural grandeur of his pieces.

Joseph Santos' sensitive watercolors are portraits of urban and industrial equipment, focusing on weathered surfaces and cropped visual subject matter. The strong geometrical lines of man-made machinery beautifully juxtapose the abstract patterns of dirt, deterioration, and corrosion. Elements such as shape and value are central to his compositions, while striking subtleties can be found in the expression of materials such as steel and rubber. The delicate transparency of his medium skillfully captures the manifestations of nature affecting these structures.

While each of these ten artists create highly individual and distinct artwork, they do share an obvious passion for the realistic portrayal of both mundane as well as extraordinary manmade technology within the urban and industrial landscape, elevating them to a glorious celebration of the inevitable interaction between time, nature, and human progress. This remarkable exhibition offers an exciting, harmonious, and highly elegant collection of Industrialist art, inviting the viewer to take the time to experience an emotional response to each piece and reflect upon our place in this world.

Antwerp, Belgium

December 2016

Curatorial Statement

Introduction by
Jan Anders Nelson

When I received the call asking if I was interested in curating an exhibition for the Nicole Longnecker Gallery, I was both excited and more than a little nervous. Excited at the prospect of making all the hard curatorial choices of selecting a set of artists and the art works that would comprise a great show and nervous about the prospect of the same...

We initially talked about a desire to bring an urban-based realism theme into Houston, something that would be fresh, new to the community. I quickly realized that if I were to deliver on this I would need help. Enter fellow artist and friend, Allan Gorman. Allan graciously agreed to become a co-curator and immediately rolled up his sleeves, collaborating on building lists of potential artists, on developing a theme, working to do a virtual installation of selected works based on the gallery floorplan, helping out with communications with the artists and getting another gifted artist and writer, Lorena Kloosterboer, who lives and works in Antwerp, Belgium to write up the exhibition statement. I am deeply grateful for Allan's hard work collaborating with me on this show.

It was incredibly difficult to narrow the scope of artists to those who are in this exhibit, there is so much wonderful art being made today. However as I worked with Allan through the process of defining the body of work, I truly enjoyed the refinement process of bringing the set of works together that, in my opinion, present a wonderful visual treat. And, I have been getting to know a new set of artists, which I find very rewarding. Four decades ago, my friend and mentor, Don Eddy, suggested that it is important for an artist to get together with a group of other artists, that the community is an important source of creative energy. I view this group of artists as one aspect of that community, many of us connected by social media, a few living close enough to meet in person frequently. My hope is that as we move on, more of us will meet in person and that our conversations will

grow and deepen to add to that creative energy Don was talking about so many years ago.

Though the artists come from across North America, displaying a wonderful diversity of imagery and technique, throughout the selection process no thought was given to geography. And, while we started from the seed of an idea of urban realism, the resulting body of work is much bigger than that, exploring a contemporary view into an idea of "industrialism" though not strictly tied to it, of the ties to a group of artists working almost a century ago who loosely referring to themselves as the "Precisionists" and with an eye toward the future.

There is so much here for you to see from across the continent: Californian Joe Santos' beautiful watercolors depicting aspects



of heavy machinery, Detroit photographer James Ritchie's haunting imagery of an industrial era that echoes Demuth and Sheeler, the landscape paintings of another Detroit artist, Stephen Magsig setting industry and nature into a wonderful dissonance, Houston's own Mark Cervenka with his dark, moody setting that shares a sense of place, engaging with a story being illustrated, Ottawa artist Sheryl Luxenburg and her tightly rendered acrylics of the glass and steel of the Shaw Centre, Chicago artist Rolland Kulla's paintings of bridges that tell stories of industry in motion, Ontario-based British artist Chris Klein's dramatic paintings of salvage yard scenes, New Jersey artist Allan Gorman and the abstraction that lives in his paintings of riveted steel girders and buildings, and New York City's Don Eddy whose richly layered paintings talk to the spiritual as well as the physicality of his imagery. And my work, reflections of time and its effects on human endeavor.

I hope that the viewer finds this exhibit as delightful as I do.

Gig Harbor, Washington
February, 2017



Don Eddy

DON EDDY



(opposite and pages 11-12)

***Restless Days and
Sleepless Nights***

acrylic on canvas, 2012
2 panels, each 16 x 20",
overall 33 x 20"



Jan Anders Nelson

JAN ANDERS NELSON



(right)

Conversations with Don

graphite on Strathmore rag, 2014

16.5 x 25.5"



(spread)

Pressure #2

photographic triptych on aluminum panels, 2016
16 x 24", 30 X 20", 16 X 24"







Jan Anders Nelson

Pressure #1

oil on canvas, 2017
40 X 60"

Allan Gorman

ALLAN GORMAN



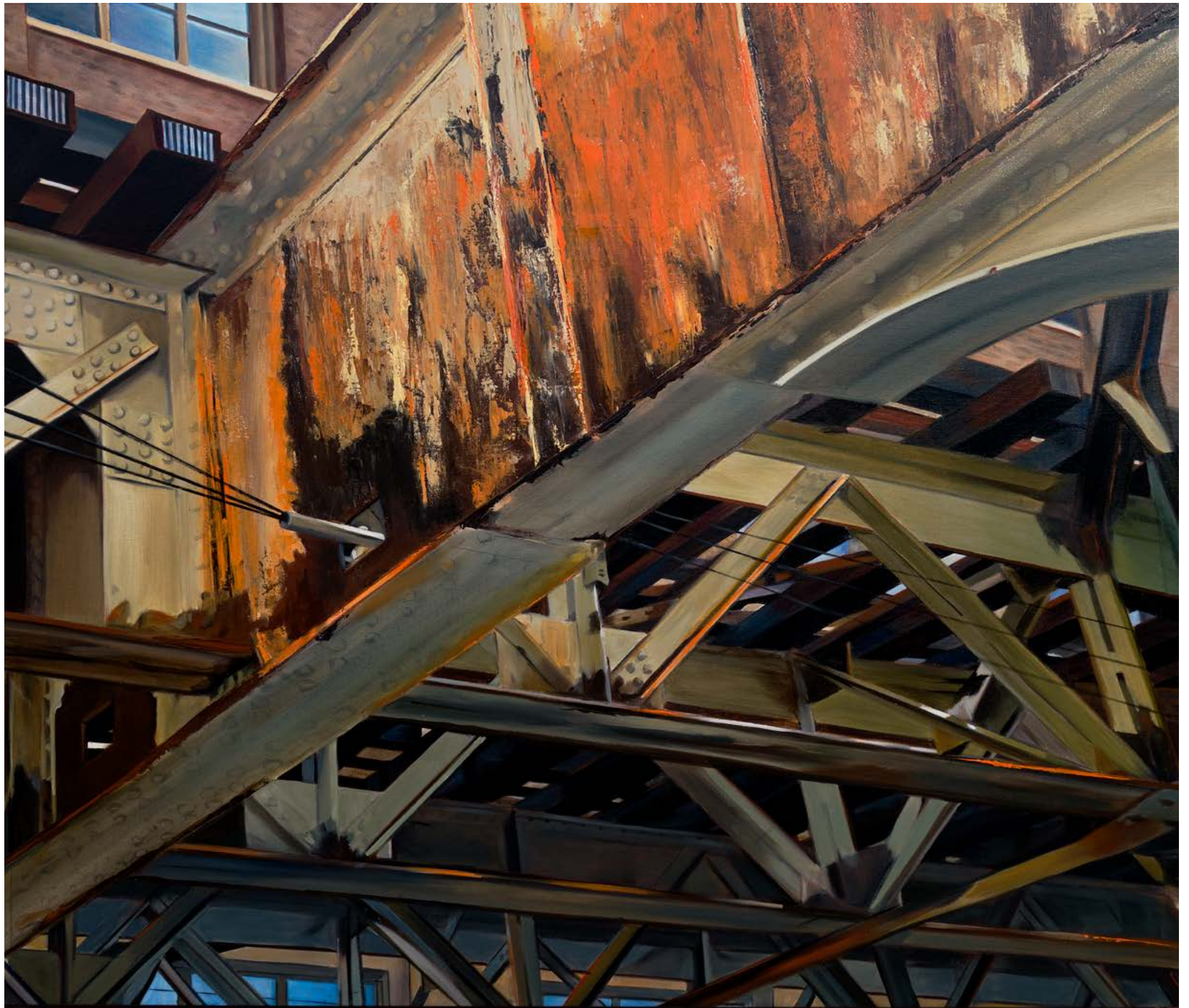
(right)

Z Line Z's

Oil on Linen, 2016

64 x 52"





(right)

***Old Rust on the
Brown Line***

Oil on Linen, 2016
44 x 50"

(opposite)

***Blue Stairs
Under the EI***

Oil on Linen, 2016
47 x 56"

Chris Klein
CHRIS KLEIN



Teddy Bear's Playground

acrylic on canvas, 2014
48 x 48"



Gearbox Recently Overhauled

acrylic on canvas, 2013
48 x 48"

Roland Kulla

ROLAND KULLA



(right)

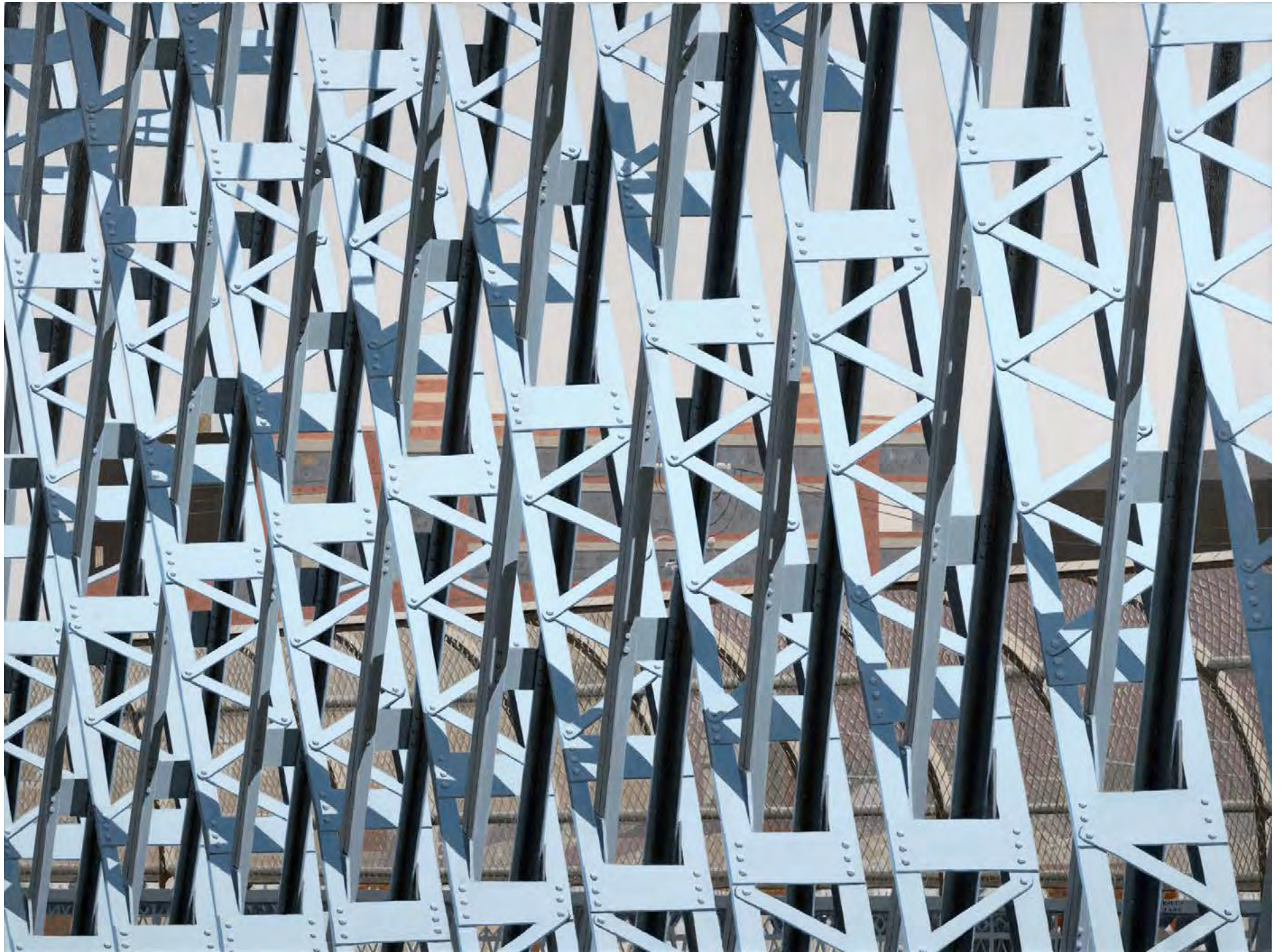
Kinzie II

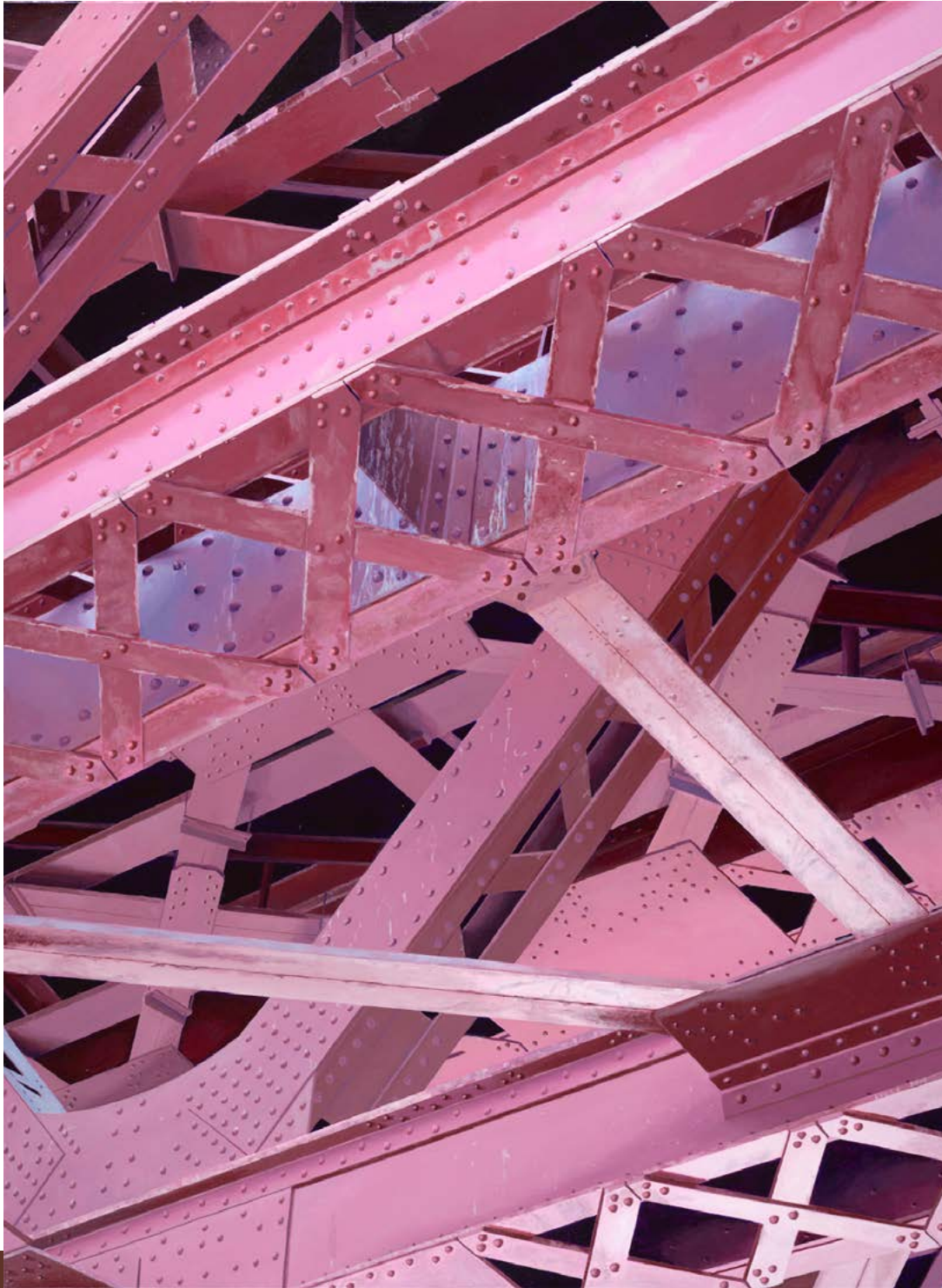
pencil on paper, 2001
image 14 x 28"
framed 18 x 32"

(opposite)

Rodgers Blvd.

acrylic on canvas, 2009
60 x 45"





(right)

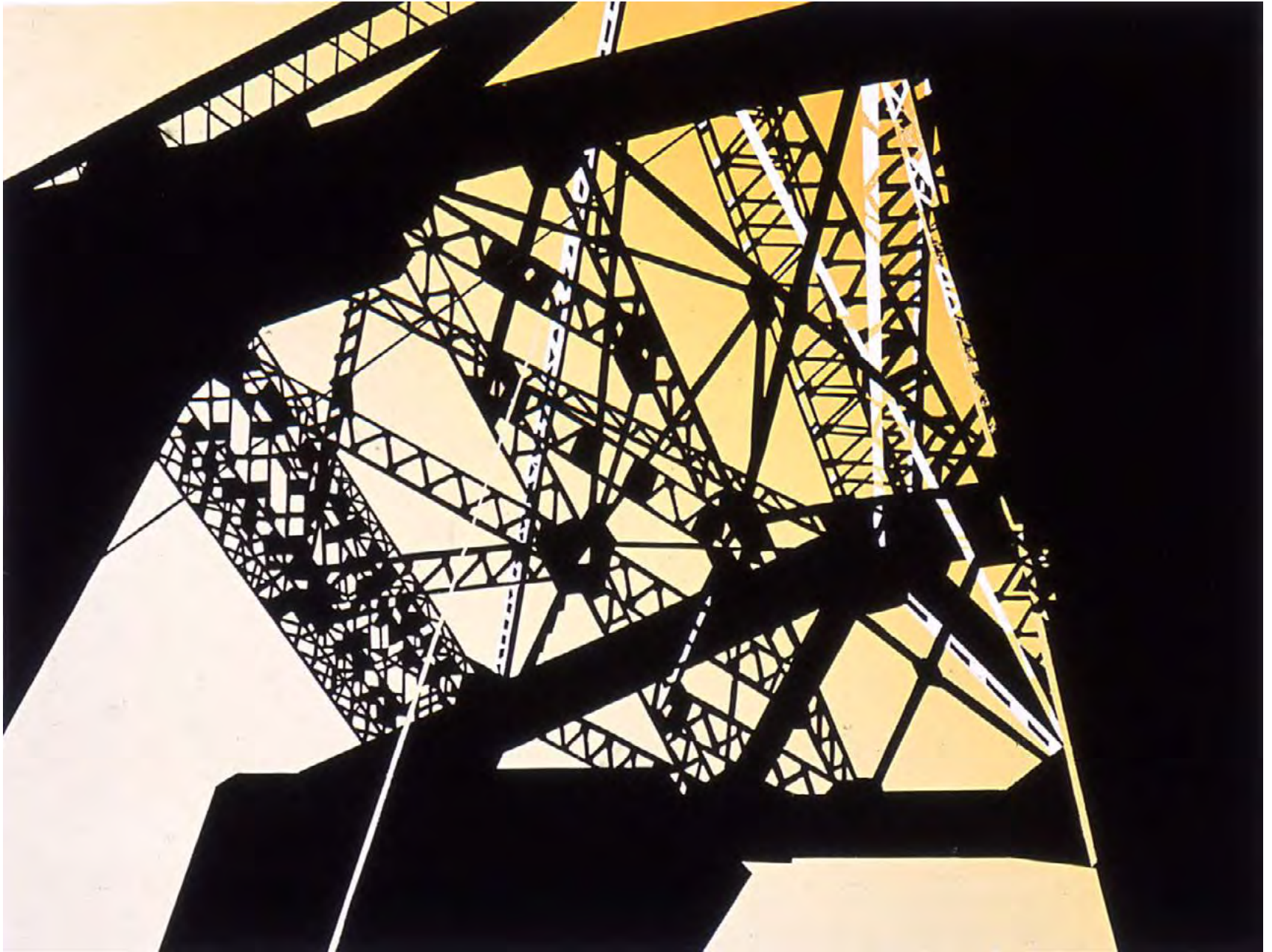
Queens Viaduct

acrylic on canvas, 2009
48 x 36"

(opposite)

Webster II

woodcut, 2004
image 18 x 24"
framed 25 x 35"







(opposite)

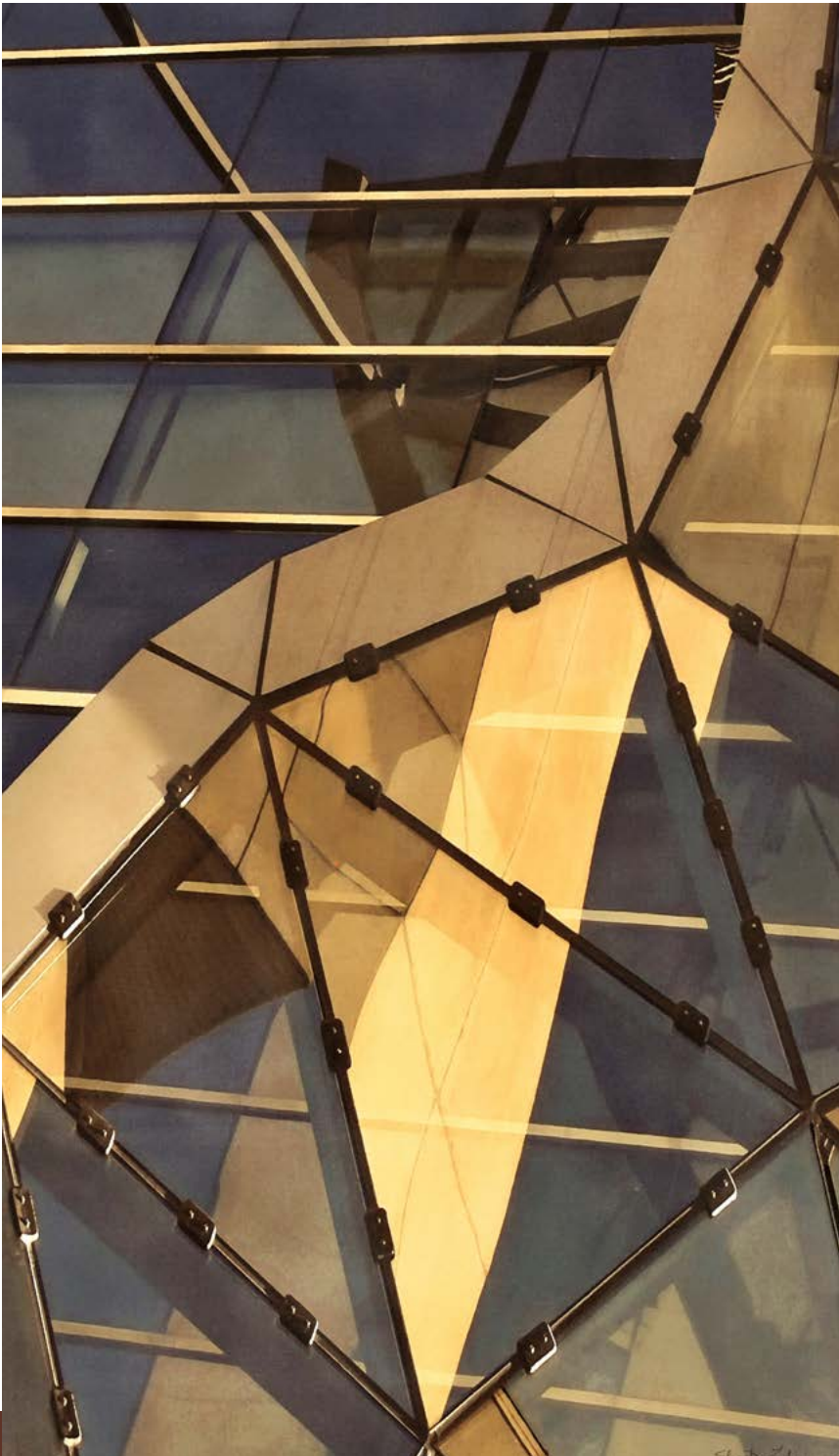
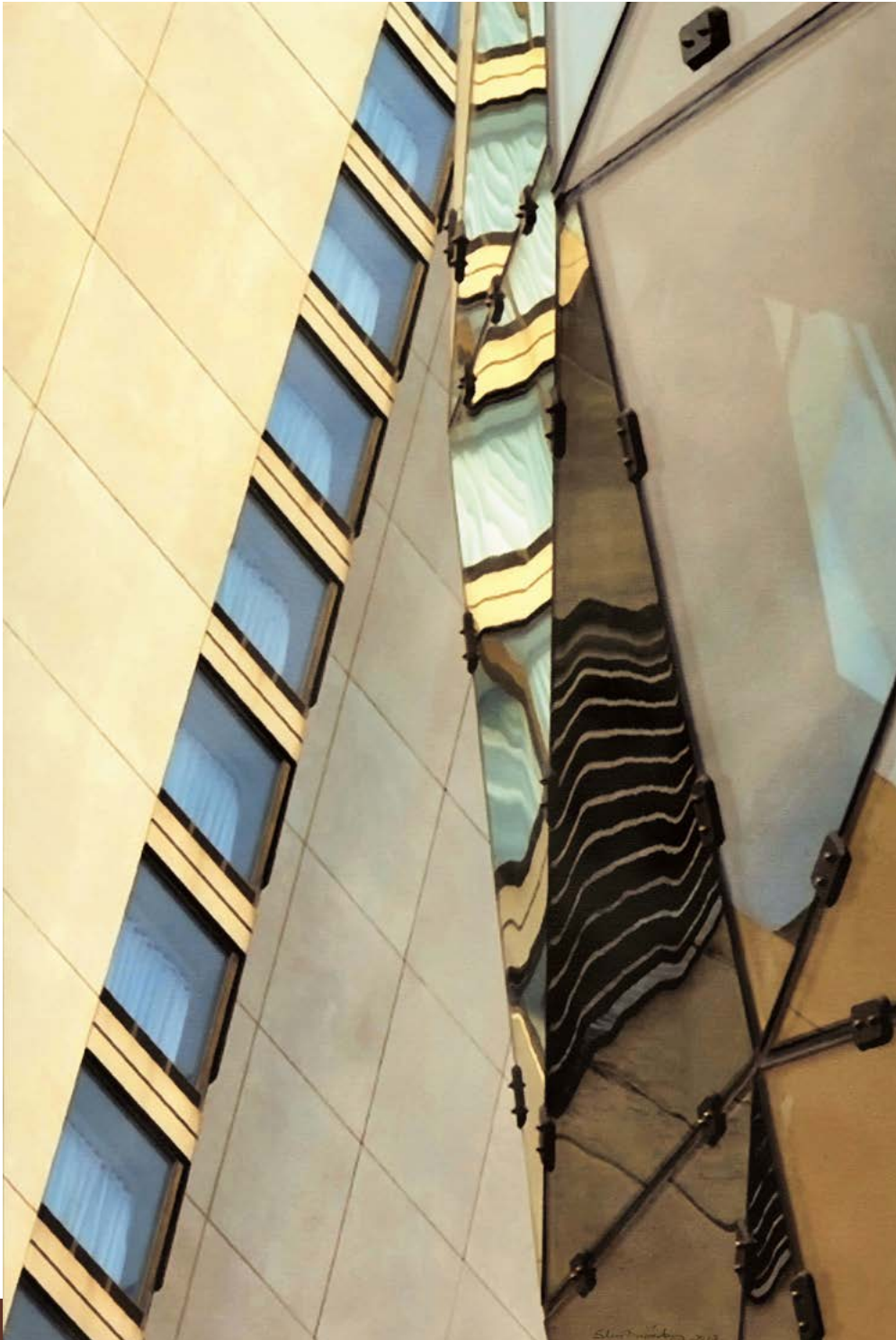
Airline

woodcut, 2004
image 19 x 19"
framed 26.5 x 26"

(right)

Williamsburg I

acrylic on canvas, 2014
48 x 36"



Sheryl Luxenburg

SHERYL LUXENBURG

(far left)

Fusion

acrylic on linen, 2013
36 x 24"

(center)

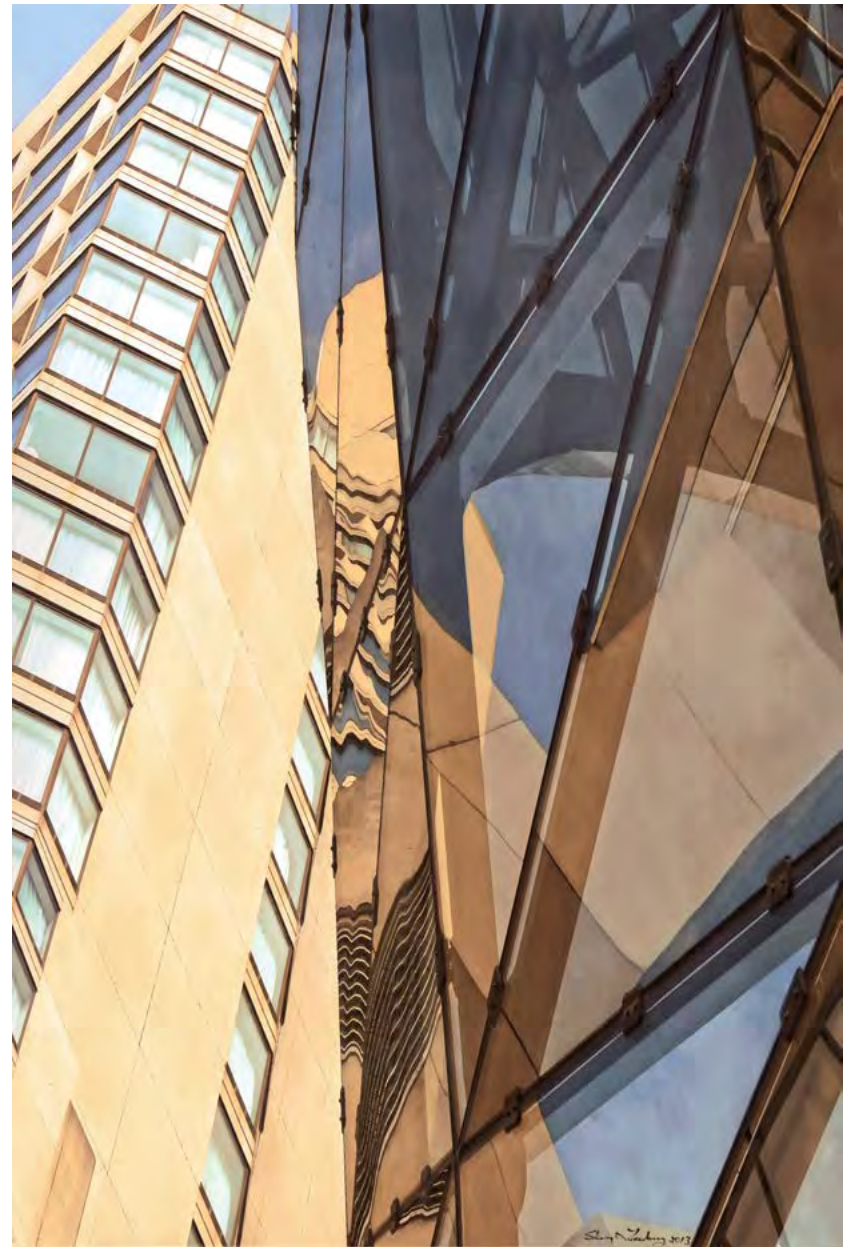
Sundown

acrylic on linen, 2013
36 x 24"

(right)

Soaring Trusses

acrylic on linen, 2013
36 x 24"





Stephen Magsig

STEPHEN MAGSIG

(opposite)

Downriver Power Plant

oil on linen, 2016
24 x 36"

(right)

The Lime Plant

oil on linen, 2016
36 x 24"





(left)

Detroit Steel

oil on linen, 2016
36 x 24"

(opposite)

Almost Spring

oil on linen, 2016
24 x 36"





James Ritchie
JAMES RITCHIE

(opposite)

Pulverizer

photographic image on aluminum, 2016
20 x 30"

(right)

Cloud Factory

photographic image on aluminum, 2016
24 x 16"





(above)

Wishbones

photographic image on aluminum, 2016
24 x 36"

(opposite)

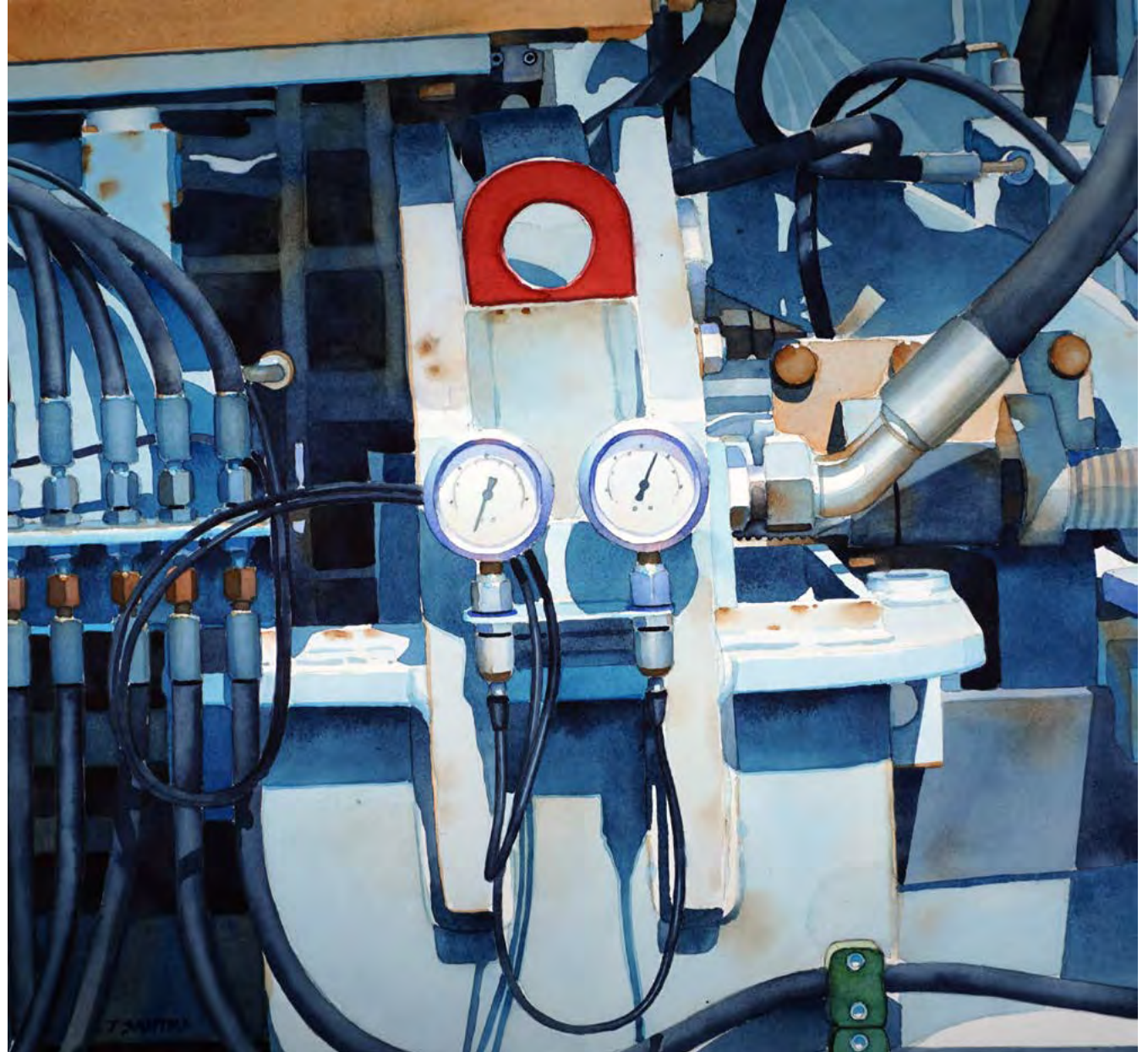
Zug Island Idyll

photographic image on aluminum, 2016
20 x 30"



Joseph Santos

JOSEPH SANTOS



(opposite)

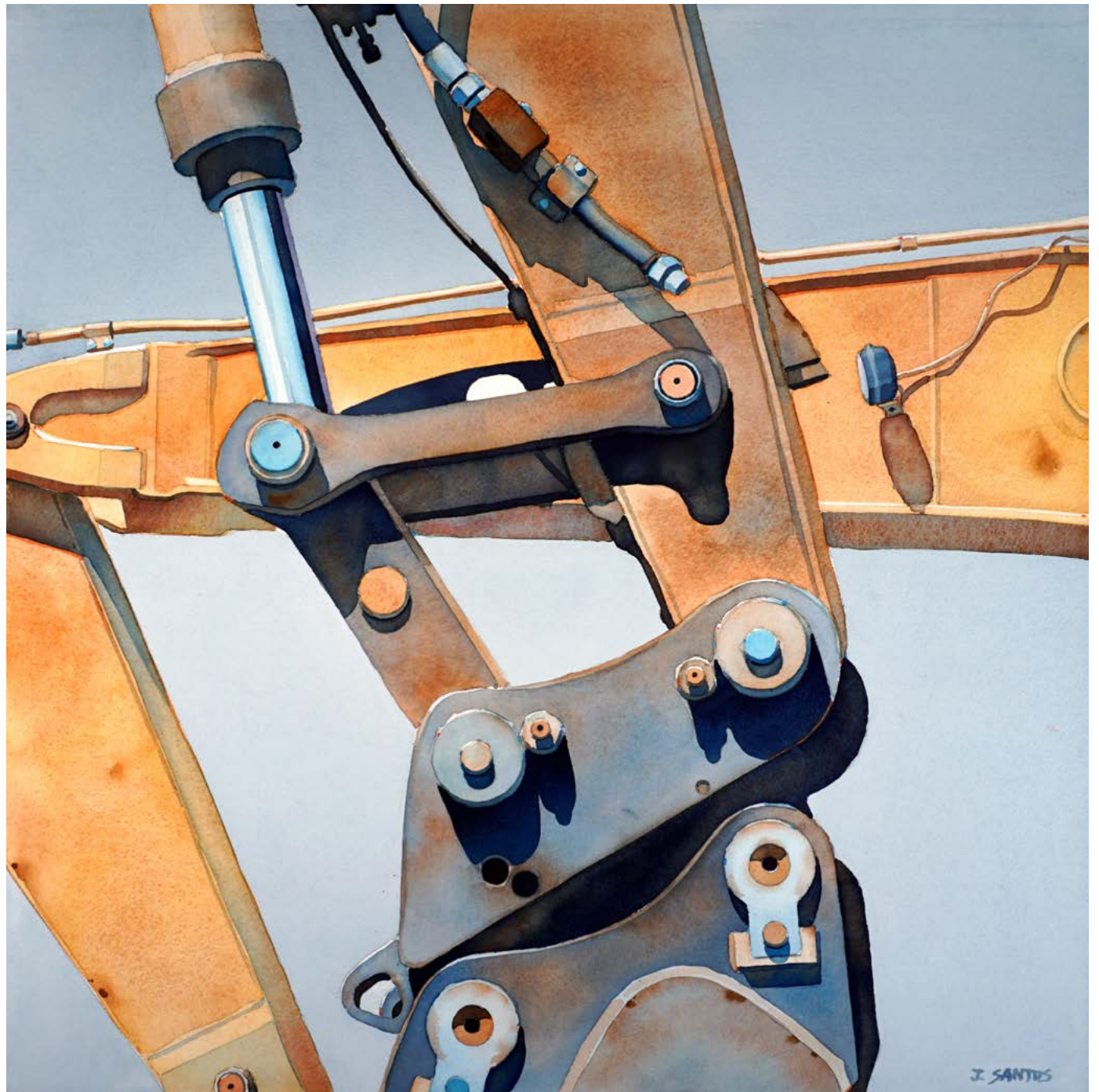
Drill Rig

Watercolor, 2014
20.5" x 22"

(right)

Excavator 1

watercolor, 2012
20.5 x 20.5"



Mark Cervenka

MARK CERVENKA



The Feed Mill

Oil on Canvas, 2017
14 x 18"

The Artists

THE ARTISTS

Don Eddy

www.doneddyart.com

Don Eddy was born in southern California in 1944 and currently resides in New York City. A realist artist, sometimes called a photo-realist, the artist works in acrylic on canvas as well as in colored pencil on paper.

Eddy's new work takes him deeper into the explorations of nature, perception and life's mysteries. Many of the paintings have arched tympana, making reference to shapes used in Romanesque and Gothic architecture, as well as to sacred and religious paintings of medieval and Renaissance times. By association to the tympanum, Eddy's multi-panel paintings take on a quietly spiritual aura in their contemplative examination of earth's changes and riches. The subject is as much light and tranquility, ultimate peace, as is the manifest content. Some of his new paintings are triptychs with three sections vertically or horizontally juxtaposed, others are polyptychs, including four or five wooden panels.

While Eddy's earlier works of the '80s were object oriented, depicting glassware, silverware and toys on reflective glass shelves, his new paintings (and work of the past decade) have turned outward—to the imagery we behold in the world—as well as inward in their impact. No longer does the artist select images for cerebral, narrative or metaphorical reasons, he juxtaposes images that work in poetic relationship to one another. Eddy calls these connections of structure “echoing ecosystems” which anchor and join the panels together.

Eddy utilizes a unique system he has developed over the years, underpainting in three colors. The first layer is a phthalocyanine green in a series of tiny circles about 1/16th

of an inch in diameter. Eddy meticulously paints each of the eight panels first in tiny green circles, a meditative process of setting the values for the painting. This layer is followed by brown, then purple to separate the warm from the cool colors.

He may then add between 20 to 30 layers of transparent color to achieve the radiant final palette of each painting. Eddy does not project a slide when creating his works; he draws a map onto the canvas that only he can read, and then begins to create a universe for the public to contemplate in its richness, quietness and depth.

Education

1969-70 University of California, Santa Barbara, California, 1 year post-grad study

1969 University of Hawaii, Honolulu, M.F.A.

1967 University of Hawaii, Honolulu, B.F.A.

Fullerton Junior College, Fullerton, California

© 1996-2017 Nancy Hoffman Gallery

Allan Gorman

www.allangorman.com

Born in Brooklyn, NY, Allan Gorman is a realistic oil painter who brings his strengths as an internationally celebrated brand marketing consultant and graphic designer to artworks that certainly reflect his own unique and distinctive brand. Soaring towers of industry, chrome exhaust pipes, distorted reflections, a macro trip inside mechanisms and technology – hard angles, strong colors and carefully thought through compositions permeate works that have been featured in

numerous gallery and museum shows and private collections in both the United States and Europe.

Major exhibits have included solo and invitational showings at Anthony Brunelli Fine Arts; CK Contemporary Galleries; The Miller Gallery; Lia Skidmore Fine Arts; Galleria GUM in Miami, FL, and Howard Rehs Contemporary Galleries in NYC. Museum and Art fairs include: “Hyperrealism” at The Illinois Institute of Art - Chicago; The Chataqua Institute (NY) Exhibition 2013; Mid-Atlantic New Oil Painting 2012 and 2014 at the Ritterhoff Martin Galleries; the 2010 and 2016 Arts Annuals at the NJ State Museum and The Noyes Museum of Art; Representing Realism at the Arnot Art Museum; ArtPrize 2014 and ArtPrize 2015 in Grand Rapids, MI.; ArtHamptons Art Fair; Art Palm Springs; twice on board the luxury art yacht Seafair at Art Greenwich; the International Guild of Realism's Masterworks Museum Tour traveling to art museums around the country from May 2015 through June 2016, and “Something More Than Realism” at Galeria ArteLibre in Zaragoza, Spain.

Gorman's work has been profiled in *Arte Libre X* (2016), *Manifest's International New Painting Annuals 2 and 6*, *America Art Collector* (several issues), *Transportation Today*, *Poets & Artists Magazines* (3 issues), *Steadfast Arte*, *The Huffington Post*, *CreativeTime4Talk*, *about.com*, and dozens of other print and electronic publications.

Allan Gorman currently maintains a studio practice in Kearny, NJ, and resides in West Orange, NJ.

© 2017 Allan Gorman

Chris Klein

www.chrisklein.com

Chris is a British artist, currently sharing his time between Quebec and Ontario in Canada. Exhibiting his own work in the UK, Europe and North America. In 1983 Chris

had his work accepted by the Royal Academy of Arts in London, UK for their prestigious Summer Exhibition. Before coming to Canada he was also an associate member of the Guild of Motoring Artists.

As well as producing his own work, he is also a scenic artist for film and theatre. For 8 years he was the head of scenic art at the Stratford Shakespeare Festival of Canada in Ontario, and presently at the National Arts Centre in Ottawa. Chris has worked on many sets, creating backdrops and related artwork and has contributed to major productions in London's West End and Broadway. In Canada, he has painted for many major Hollywood films and many shows for the *Cirque du Soleil*.

© 2017 Chris Klein

Roland Kulla

www.rolandkulla.com

Kulla is fascinated by the built environment. He reflects on what the structures tell about their builders as well as their interaction with nature and the results of time. Since 1998 Roland has focused on the engineering ingenuity that created Chicago's many bridges. Structural elements are abstracted from their context and painted with a hard-edged realism on a scale that highlights the monumentality of the forms and the creativity necessary for their existence. In 2006 he began to branch out to other 'bridge' cities such as Boston, New York City and environs, Pittsburgh and most recently Berlin, Germany.

Although people are not the direct subjects of Kulla's work, they are integral to it. The structures stand as proxies for human experience. Roland Kulla creates places and moods that invite the viewer to enter into the work and form their own relationship to it.

As Roland has transitioned to becoming a full-time artist, he has discovered that the act of making the art, while personally

rewarding, is only part of the creative process. Art is essentially about communicating, which means sharing the Kulla visions with others. This can't happen if kept them to himself. From this insight, Kulla has discovered that the more he shares, the more he creates. For these reasons, Roland is very pleased to have this opportunity to share my work with you.

Education

1976 Master of Arts, The School of Social Service Administration, University of Chicago, Chicago, IL

1970 Bachelor of Arts, summa cum laude
Bellarmine University, Louisville, KY

© 2017 Roland Kulla

Sheryl Luxenburg

www.sherylluxenburg.com

Sheryl is a Canadian visual artist living in Ottawa, Ontario, Canada. Best known in North America for her hyperrealistic acrylic and watercolor paintings, she endeavors to present the objectivity of her subjects, taking advantage of illusionistic depth and emphasizing with paint a flattened three dimensional spatial perspective. Capturing this ocular perspective is a hallmark quality of the Photorealism/Hyperrealism movement which began in New York City under Louis Meisel in the late 1960s. Sheryl became fascinated with these techniques almost forty years ago when studying under the mentorship of the famous American painter Tom Blackwell at Keene State College in New Hampshire.

Sheryl's intention within Hyperrealism has always been the suggestion of casualness, her subjects tend to be found in their natural state. In the last decade, Sheryl has streamlined her focus towards subject matter which captures window reflections, situations behind transparent glass and portraits associated with water surfaces.

Technically, Sheryl works in dry brush style, striving for tight details and precision, then uses an airbrush to glaze surfaces. Sheryl's use of acrylic glazes promotes spatial depth in an image. When thin translucent layers of paint are placed one on top of the other onto a canvas, the underneath layers are readily revealed and this promotes a delicate layering effect.

Sheryl's undergraduate fine art education was completed in studio painting at Concordia University and The School of Art and Design of The Montreal Museum of Fine Arts, Montreal, Quebec. She has also attended graduate studies at McGill University, Montreal, Quebec, The Banff Centre For The Arts, Banff, Alberta and Keene State College, New Hampshire, USA. Sheryl Luxenburg's work can be found in private, corporate, government and museum collections in Canada, the USA and Europe.

Art Statement-

The Elusive Window Reflections of The Ottawa Shaw Centre

"From the beginning of twentieth century architecture, North America has been using concrete, glass and steel as favoured construction materials. These materials have become the symbol of development, luxury and affluence in the modern urban landscape.

The use of cast iron and plate glass was initially heralded in 1851 by Joseph Paxton, chief architect for The Crystal Palace's Great Exhibition Hall in Hyde Park, London, England, and as construction engineering technology advanced through the decades, glass facades became widely used in green building architecture due to its aesthetic and energy saving properties.

Today cities are strewn with these giant glass clad structures, the spatial phenomenon of this material is ubiquitous in everyday life; as their reflective quality is intentionally used to broaden space and multiply views. Pedestrian

traffic is easily drawn to its illusionary representational nature which represents a myriad of opportunities to delight upon.

The paintings selected for this exhibition are a small sampling from a series called 'The Elusive Window Reflections of The Ottawa Shaw Centre'. This body of work celebrates my relationship with Industrialism's modern day trend which uses reflective glass in building construction, and celebrates my artistic interaction with our city's most recent architectural wonder and objet d'art, The Ottawa Shaw Centre. The reflective grandeur of this building's glass enclosure is breathtaking and has inspired me for the past five years.

The focus of this work is to study how the surfaces of The Shaw Centre and adjacent Westin Hotel interact with one another aesthetically and operate as an art installation. In each canvas, I capture an unexpected perspective of the reflective quality of these two buildings, and how sublime patterns are created on the surface of and deep within the glass. This project enabled me to participate in and savour the idea of aesthetic ephemerality at its finest, with a beloved Canadian monument of major regional importance."

© 2017 Sheryl Luxenburg

Stephen Magsig

www.smagsig.com

Stephen's paintings capture scenes of daily life and reflect a distinctly American landscape where industry/urban and nature collide. They are a visual record of the quiet beauty in the everyday scene. Portraits of forgotten and neglected spaces, their patina, the fingerprint of time. Places that exist in silence, unrevered and waiting to be discovered. Scenes of vanishing industry, urban ruins, sunlit houses, storefronts and the urban prairie.

Magsig works oils on linen canvas and linen panels in the simple and direct Alla

Prima method. Although painted representationally, he is more interested in the "Story" of the scene and the "Plasticity" of the paint than in creating an exact representation of the subject.

He has been recording the Detroit vernacular in paintings for more than 30 years, currently involved with an ongoing conceptual project of documenting the city in small oil paintings having completed more than twenty-one hundred since 2007.

Clearly, Stephen Magsig enjoys the physical act of making work using the tools and techniques that have been utilized by artists for centuries.

His urban landscape paintings are portraits of how we as a society have affected and continue to alter the environment around us. They are the language he has developed to communicate things he cannot otherwise articulate. Stephen feels that his painting is a process in search of answers to the questions that do not have answers.

Education

1985 Center for Creative Studies-College of Art and Design, Detroit, MI

1974 Bachelor of Arts, Ferris State College, Big Rapids, MI

© 2017 Stephen Magsig

Jan Anders Nelson

www.janandersnelsonart.com

Born July 18, 1952, Houston, TX, Jan lives & works in Gig Harbor, WA.

Artist Statement-

"I am drawn to the relationship between nature and man, the dance that plays out over time as the forces of nature exert themselves, bringing changes to things made by humans and vice versa. This manifests as a series of photographs of machines or structures in environments where the passage and effects of time are evident or implied. Other compositions might be

comprised of imagery where juxtapositions of natural and man-made elements provide the desired contrasts I want to express. My drawings and paintings are based on and inspired by my photographs. In the context of the exhibit 'Industrialism in the 21st Century', the works are certainly a reflection of the industrial efforts of the previous century as seen today."

Education

1970 -1974 Midland Lutheran College, B.A., Theatre, Art

1974 - 1977 University of Wisconsin, M.A., Art

1976 - 1977 New York University, Independent graduate research, drawing

© 2017 Jan Anders Nelson

James Ritchie

www.jamescritchie.com

There has always been a thread of art and photography throughout James Ritchie's life. When he was very young, his toy of first choice was paper and anything he could use to draw on it. In later childhood he practically lived in the town library during the summers immersed in cartoon and art books. (Andrew Wyeth was - and still is - an all time favorite artist.)

His father had a fully-equipped 4x5 Crown Graphic camera which dazzled him. But sadly, his father had to sell the camera before he was old enough to learn how to use it. There was, though, an old Kodak bellows camera (and later a Kodak Brownie and Instamatic) that he frequently used for snapshots of parents, relatives and friends, and even his pet alligator.

In high school he took the only two general art classes offered. He doodled on everything, and diligently tried to copy the work of his MAD Magazine art heroes Mort Drucker, Jack Davis, Frank Kelly Freas, Wallace Wood, and the guaranteed-to-put-him-in-stitches, Don Martin, along with so

many more from the 1960s like Ed "Big Daddy" Roth.

In 1966, a year after high school, he was classified I-A by the Draft Board, which was a death warrant in his mind. Determined not to pound ground in Viet Nam jungles for two years, he became a draft dodger - and enlisted in the Navy for four years. It was then that he made his first investment in more serious photographic equipment. While at sea he was able to buy, even on Seaman Apprentice pay, the then-prestigious Nikon-F 35mm camera, and assorted Nikkor lenses at bargain prices from the ship's store, in Japan, and SE Asia.

After his enlistment, art and photography took a back seat to the realities of adult life for the next several decades. Drawing fell by the wayside, but at one point he took some night courses in graphics and advertising design at a community college. He continued to shoot, but usually only at family gatherings, and occasionally on weekend excursions to the zoo, or to chase trains. It wasn't until after he retired, that he was able to devote himself to more serious photography.

He has since taught himself photography on the fly, and progressed from snap-shooting to pursuing it as art. During the last ten years he has shown locally at art fairs, juried exhibitions, art associations, and sold at co-op galleries, small shops, and an independent store in a major mall. Some of his Bodie, California ghost town work has been published in calendars, and on the cover and dust jacket of a book.

© 2017 James Ritchie

Joseph Santos

www.joesantosstudio.com

Joseph Santos was born in Los Angeles, CA, in 1965 and was exposed to art at a very early age by his father, artist, Phillip Santos. It was his father who bought him his first set of watercolors and he has been obsessed

with the medium ever since. Joseph lived in Los Angeles until the age of 5 when his family moved to Eastern Washington. After graduating from High School, Joseph, returned to Southern California where he attended Golden West College (1984-1986) and studied art technique and design while also working in his fathers art studio. Joseph started working exclusively in watercolor in the late 80's and in 1999 started to paint the steel and industrial subjects that he is known for. He has exhibited his work in over 35 national exhibitions, and has been included and won awards in some of the nations most prestigious watercolor exhibitions. Joseph is a signature member of the American Watercolor Society.

Art Statement-

"Working in watermedia I focus mainly on urban and industrial objects and the effects of time and wear on these objects. Industrial machinery, neon signs, vehicles and other rusted and worn objects are some of the things I paint. Working around industrial equipment for many years I often found myself looking and searching for the abstract patterns and beauty created by the rust, dirt, steel and other weathered and decaying materials. Exploring composition, particularly shape and value, is a central focus, but I am also fascinated with the juxtaposition of rendering these sturdy urban and industrial objects with the delicate and fluid washes of watercolor and I am also driven by the idea that these structures are manifestations of nature."

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Mark Cervenka

Born 1959 in Austin, Texas, Mark lives and works in Houston where he is Associate Professor of Art and Director of O'Kane Gallery, University of Houston-Downtown.

Art Statement-

"There is no such thing as a good painting about nothing." This statement written by

Adolph Gottlieb and Mark Rothko in 1943 asserted that despite the directions their paintings would take toward abstraction, content would not leave their canvases. Without narrative structure, their paintings were capable of expressing human experience, emotional states and meditations on the natural order. My early foray in art making embraced this notion.

For the last two decades, however I've tried to counter-balance that sense of the universal with a need to recognize the unique path of each human life. The resultant works, contrary to Rothko and Gottlieb, has been highly representational. While I have never felt divorced from the Abstract Expressionists and their ability to create mood and suggest broader underlying expressions of individual points of view or universal truths as they saw them, finding voice in individual lives beacons. Many paintings may seem dark or somber, but, for me, there is always an element of exploration, seeking out, perhaps tenuously, an engagement of the present circumstance and environment, or a stillness reflecting meditation. If that environment is new, assumptions about what is important are difficult creating mystery and humility and stereotype is replaced by an exploration of the natural and human constructed world with eyes wide open."

Education

1987 MFA, Claremont Graduate University, Sculpture

1985 BFA, The University of Texas at Austin, Studio Art

1983 BA, The University of Texas at Austin, English

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Nicole Longnecker GALLERY

Nicole Longnecker Gallery is located in the heart of Houston's Gallery Row near the intersection of Kirby and Richmond. The gallery offers a wide range of contemporary artistic ideas in various media by artists on both a national and international level.

Mission Statement

As a space for viewing fine contemporary art, Nicole Longnecker Gallery is devoted to the representation of emerging and established artists through an active program of exhibitions displaying expressions in drawing, painting, printmaking, and sculpture. Our gallery serves as a venue for artists to grow professionally, and as such we commit to our artists a loyal interest in their personal narratives and visions. Nicole Longnecker Gallery is dedicated to promoting visual art in our community by supporting local educational efforts and various non-profit organizations along with engaging new collectors and companies and educating the community about art.



Owner Nicole Longnecker grew up on a family farm in Cambridge, Iowa. She earned her MBA from Iowa State University. It was during her studies Nicole's curiosity in the arts and their relationship to our world evolved. After a successful C-level business career at private firms, non-profits and educational facilities, she realized while art enhances the corporate environment it also needs to be mindful of the bottom line. Nicole is currently and has served on numerous boards of directors and believes in continuing her passion for community involvement through the gallery.





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Nicole Longnecker
GALLERY