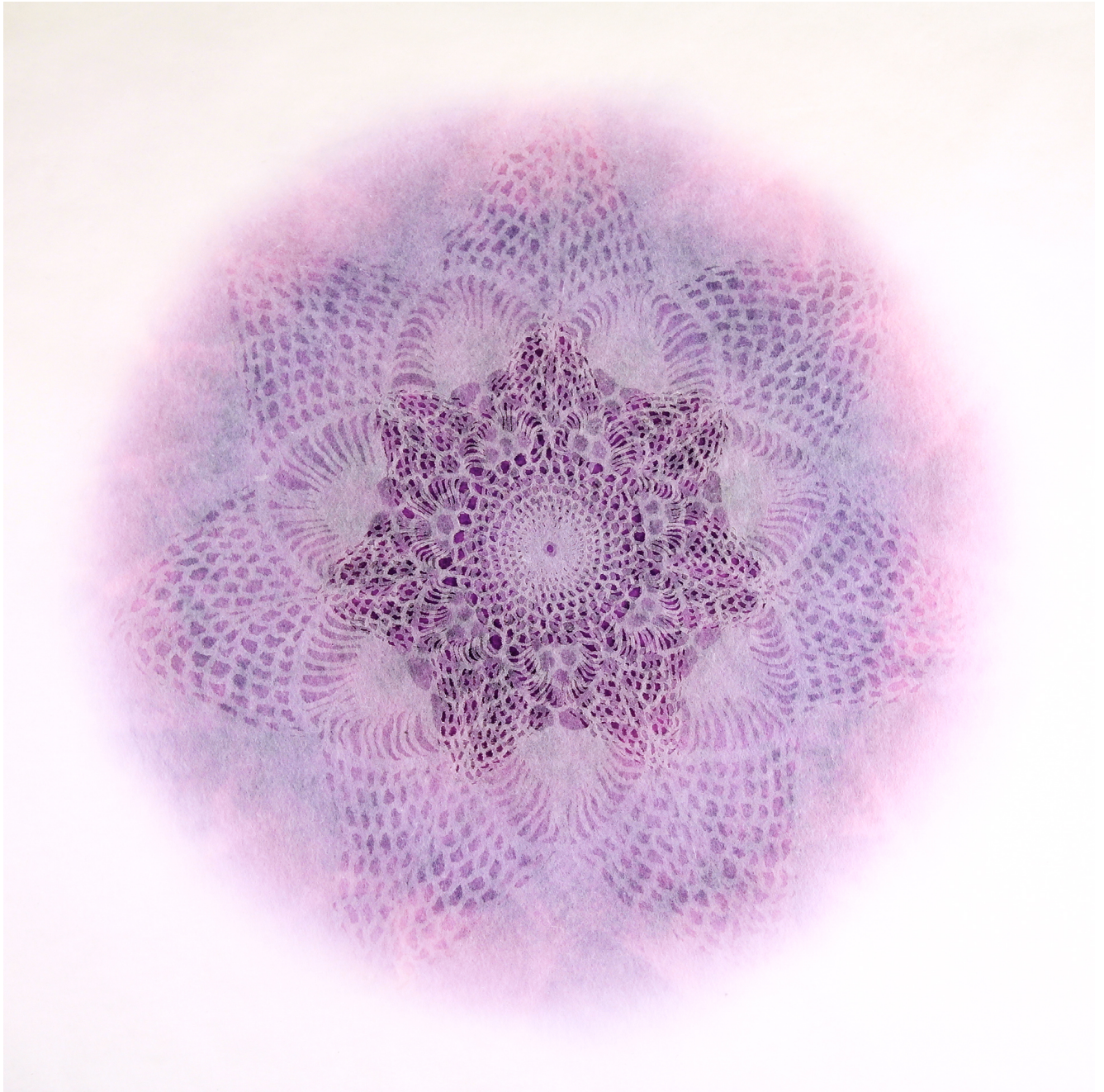


Amy Sands at Rourke Art Museum

"I am interested in the interaction of color, space and memory – both from a perspective of the artist's process as well as from the viewer's active interaction with a finished piece. My art originates in my interest of the day-to-day experiences influenced by color, pattern and space, and how this is recorded in memory. Lace and craft doilies of family heritage serve as a vantage point for my work. These compositions become transformed into a deeper temporal and psychological space through the complex layering of the intricate patterns and how they interact with light and shadow.

I choose monotypes mixed with traditional painting methods because of the intimate interactions that arise as they build and change – many times out of my control – forcing me to act and react. In my process, thought is overcome by an impulsive, subconscious interaction. What develops is from the psyche, leading often to layered and oppositional fields of color. Collectively, these layers are refined into the essential ingredients of a moment in space and time."

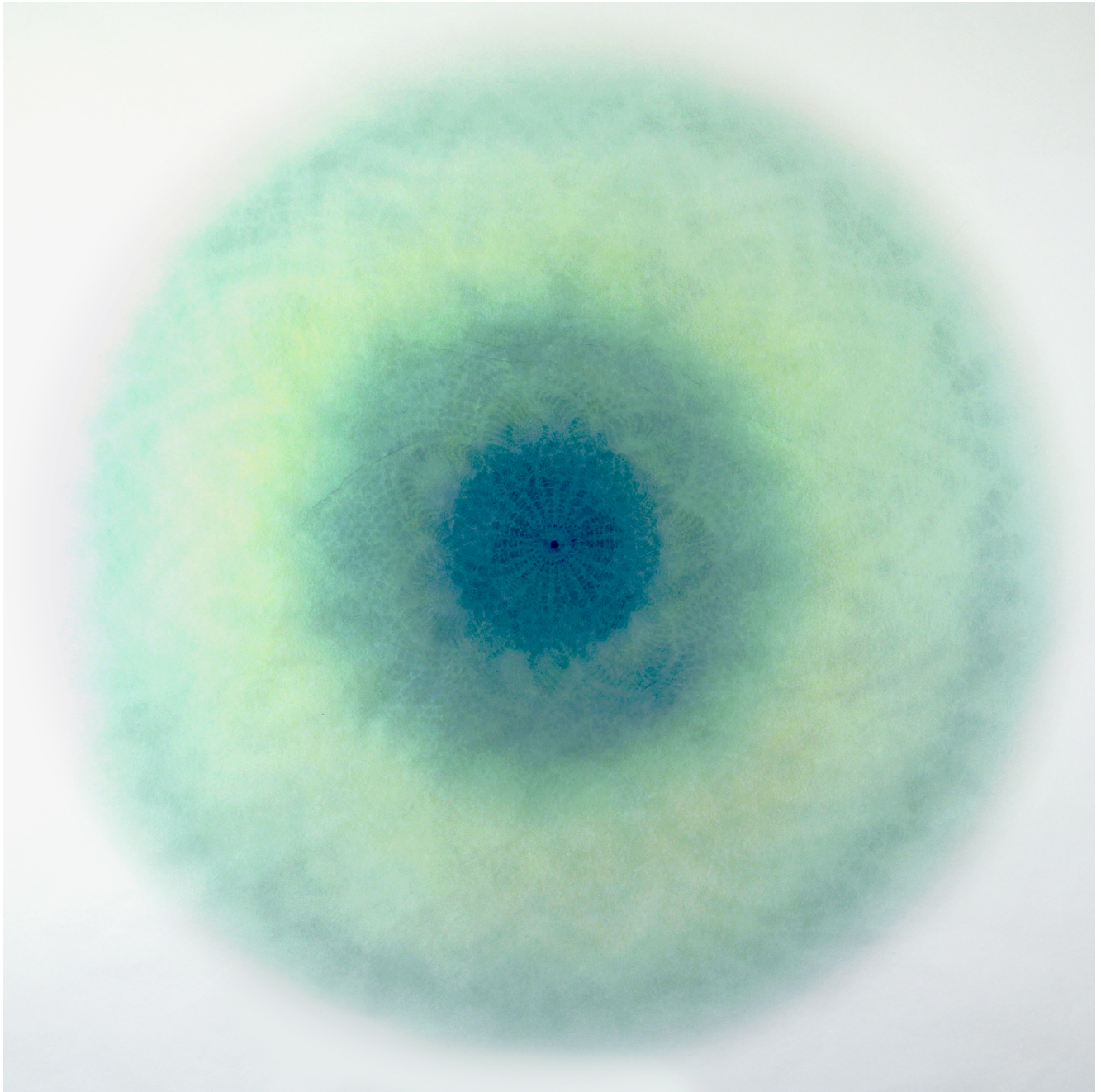
□—AMY SANDS, 2018



Amy Sands "RevolutionXXXVI" monoprint, serigraphy and laser
cut on layered kozo 1/1 2017



Amy Sands "Revolution:Hope" monoprint, serigraphy on layered kozo 1/1 2017



Amy Sands "Revolution XXXIX" monoprint, serigraphy. laser cut on layered kozo 1/1 2018

About the artist

Amy Sands has exhibited her work in solo and group shows both nationally and internationally, including: Prints Tokyo 2012, Tokyo Metropolitan Art Museum; 8th International Printmaking Biennial of Douro, Portugal, 2016; the 2003 Madrid International Print Fair, Madrid, Spain (Estampa) and the 2016 Delta National Small Prints exhibition at the Bradbury Museum

in Jonesboro, Arkansas. She has received a first place award for her work at the 57th Midwestern Invitational at the Rourke Art Museum in 2016, and a juror's award at the 2013 MAPC Juried Members Exhibition at the McDonough Museum of Art, Youngstown, OH. Sands' work belongs in the permanent collections of the New York Public Library, Montefiore Hospital, Pratt Institute, Manhattan Graphics Center, Metropolitan State University, Buena Vista University, Central Lakes College as well as many private parties. Sands is currently Assistant Professor at Metropolitan State University and is represented by Muriel Guépin Gallery in New York City.



Amy Sands Exhibition at Rourke Art Museum 1/19/18- 2/18/18

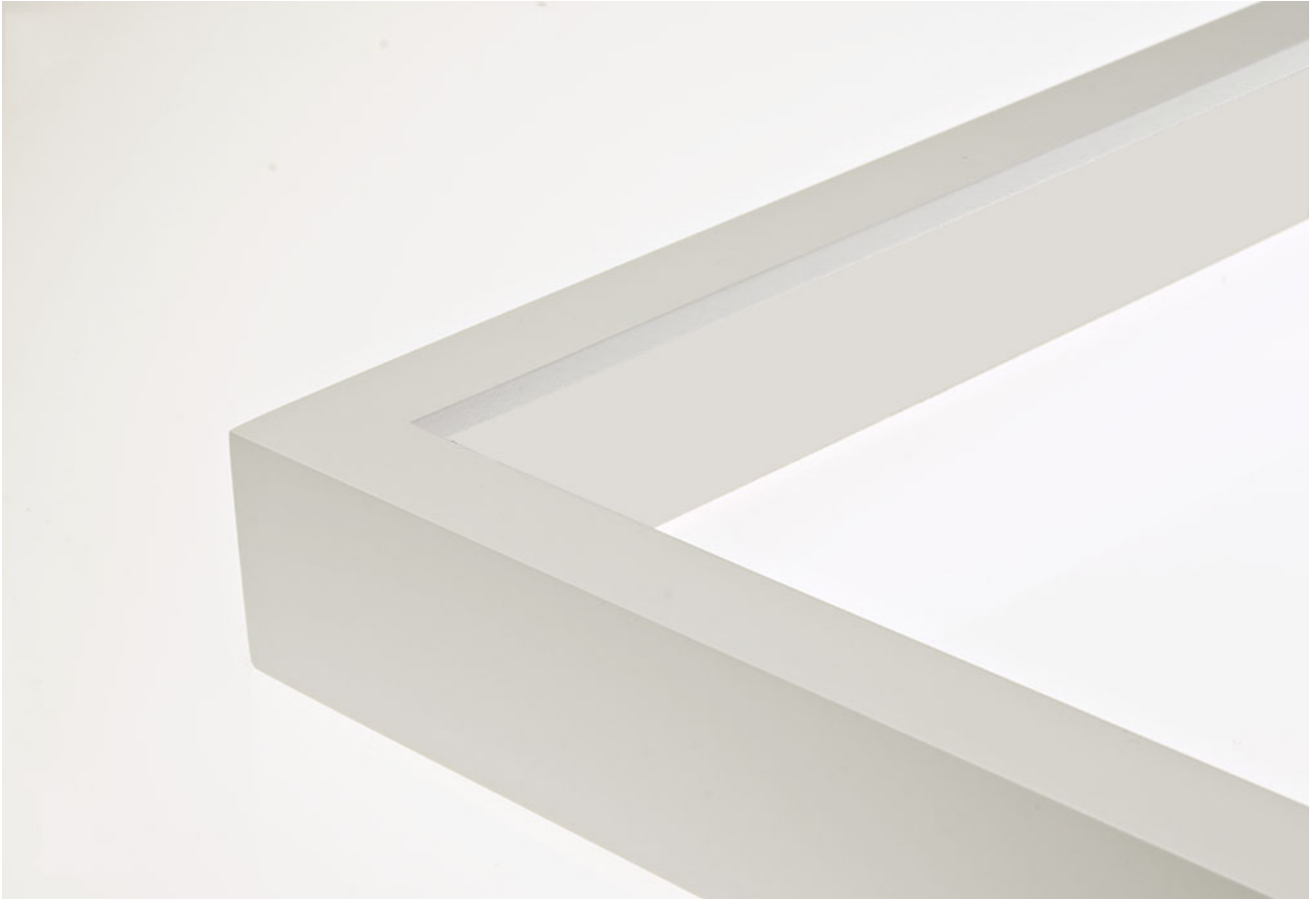
Amy Sands: Portal

January 19, 2018 – February 18, 2018

The Rourke Art Museum

Moorhead, MN

FRAMING SPECIFICATIONS



METRO GALLERY FRAME

Profile: 106

Type: Standard Gallery Frame

Wood & Finish: maple frame with white opaque finish

Purchasing Option: joined wood frame

Strainer: 1/2" wood strainer

Bob Nugent at Erickson Fine Art Gallery

There is a word in Portuguese, "Sentido", that has to do with

experiencing things with all one's senses. Not just to transfer what you have seen...but to use all your senses to record the place or object. That is what my work is about.

When I go into the Amazon for instance, I take pictures, make small watercolor drawings, write down not only what I see, but also what I smell, hear and feel under my feet. I remember what it was like to touch something. I record all these experiences. But I never work there. The time is devoted only to recording ideas and feelings. I then return to the studio in Healdsburg, print out the photos, go through my notes and start to record not only what I could see, but what I knew to be true about the place. I hope the work translates that about the object or place; which I feel is much more important than getting it exactly right visually.

Bob Nugent



Bob Nugent, "Jardim Inhotim 23" 2017, Oil on linen, 72" x 72"



Bob Nugent "Tawadi I", 2017, Oil on canvas, 95" x 70"



Bob Nugent, "Tawadi II", 2017, Oil on linen, 70" x 50"

About the artist



My work refers to Brazilian travels, specifically along the Amazon River Basin. Naturalistic forms resembling beehives, vertebrae, cocoons, anthills, plant forms and insects are spread across the surface of the work. My palette is often subdued beneath a layer of darkness, suggesting mystery. The work transcribes a memory of objects and impressions of what was seen and felt.

Brazil and the Amazon River Basin have been the subject and inspiration for my work for more than thirty years. Visiting the region now two to three times a year I find that the landscape has many moods. The Amazon River is an apt metaphor for the act of churning up remembered objects and sights, gathered while traveling along its rough course. In its flow, the river boils an object to the surface only to swallow it up again to resurface later. These impressions are a memory of the river bound on both sides by a high, dark jungle; foreboding and beautiful. If it takes you in, it takes you in whole.

Bob Nugent received his Master of Fine Arts Degree in Painting from the University of California, Santa Barbara in 1971. Since that time he has been awarded numerous grants and fellowships including a Tiffany Foundation Fellowship, NEA Fellowship, Fulbright Travel Grant and a California Arts Council Grant for his work in Brazil. Bob has had over 100 solo exhibitions and has been included in over 600 group exhibitions throughout the United States, Europe, Asia, and South America.

BOB NUGENT

BRAZIL

January 13 – February 13, 2018

Erickson Fine Art

Healdsburg, California



Framing Specifications



METRO FLOATING FRAME

Deep Floating Profile: 121

Type: floating frame for 1-1/2" deep painting

Wood & Finish: unfinished ash frame with black interior

Purchasing Option: unjoined frame cut to size with wedges

Framing Advice: Joining Wood Frames with wedges

Framing Advice: Fitting Floating Frames

Graphic Discontent: German Expressionism on Paper at

Cleveland Museum of Art

Graphic Discontent: German Expressionism on Paper has more than 50 prints and drawings in the exhibition dating from 1905 to around 1922. They present their responses to urban life, the nude, landscape, and war. Together they show how the Expressionists' new graphic language disrupted and distorted traditional artistic themes to describe both a modern utopia and a hell on earth.



Tanzerinnen (Dancers), 1917. Emil Nolde (German, 1876–1956). Woodcut; 23.8 x 31.2 cm. Delia E. Holden Fund, 1960.158. © Nolde Stiftung Seebüll, Germany



Genesis II, 1914. Franz Marc (German, 1880–1916). Color woodcut; 24 x 20.2 cm. Gift of the Print Club of Cleveland, 1959.228



Portrait of a Man, 1919. Erich Heckel (German, 1883–1970).

Color woodcut; 46 x 32.6 cm. John L. Severance Fund, 1991.109.
© 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst,
Bonn



Marsh Landscape, c. 1930–35. Emil Nolde (German, 1876–1956).
Watercolor; 34 x 45.5 cm. Bequest of Dr. Paul J. Vignos Jr.,
2011.125. © Nolde Stiftung Seebüll, Germany

ABOUT THE EXHIBITION

The beginning of the 20th century brought a surge of challenges to the prevailing styles and procedures for art making in Europe. Many young artists in central Europe rejected traditional training in state-sponsored art academies and formed groups with other artists who shared their desire to depart radically from what they saw as art's emphasis on outward appearances. The groups Die Brücke (The Bridge), founded by Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, and

Erich Heckel in Dresden in 1905, and *Der Blaue Reiter* (The Blue Rider), founded by Wassily Kandinsky and Franz Marc in Munich in 1911, experimented together with form and technique, leading to groundbreaking publications and exhibitions. These and other artists working in Vienna and Berlin—collectively called the Expressionists—employed a condensed, abstracted visual language to access highly charged emotions or spiritual states.

Prints and drawings were essential to the Expressionists' quest for art that was direct, frank, and immediate. Drawn from the Cleveland Museum of Art's collection, *Graphic Discontent: German Expressionism on Paper* plots the purpose and impact of the graphic arts within the wider German Expressionist movement. Woodcuts—the most emblematic technique of the movement—were suited to the simplification and distortion of forms. New etching and lithographic techniques invited improvisation and promoted accidents in printing, while drawings revealed an artist's impulse and urgency through direct marks on paper. These graphic media suited the Expressionists' emphasis on the mystery and spontaneity of emotions.

Graphic Discontent: German Expressionism on Paper
January 14, 2108 – May 13, 2018
James and Hanna Bartlett Prints and Drawings Gallery
Cleveland Museum Of Art Cleveland, Ohio

FRAMING SPECIFICATIONS AND ADVICE



METRO GALLERY FRAME

Thin Profile: 114

Type: Thin Gallery Frame

Wood & Finish: maple frame with black opaque finish

Purchasing Option: joined painted frame

Custom Wood Strainer: 1/2" wood strainer

Framing Advice: fitting gallery frames