

UNIT 1: PLACES & SPACES



Douglas Kinsey, *Flight*, 2003

Professor Emeritus at Notre Dame, Kinsey has an extensive exhibition and teaching record in the US and internationally.

Produced as part of a body of work exhibited under the title, *The Displaced*, Kinsey explores the concept of refugee, of being displaced, as a metaphor for the human condition. He believes isolation, dislocation, and loss are basic human experiences, and many if not most of us experience profound loneliness and a feeling of being “cut off” from ideas of security and home. Some narratives of this work include people fleeing natural, political, or military disasters. The lines create visual depth, complicate the palette, create directionality, and enhance the painting's emotional impact.

UNIT 2: NATURE'S HEART

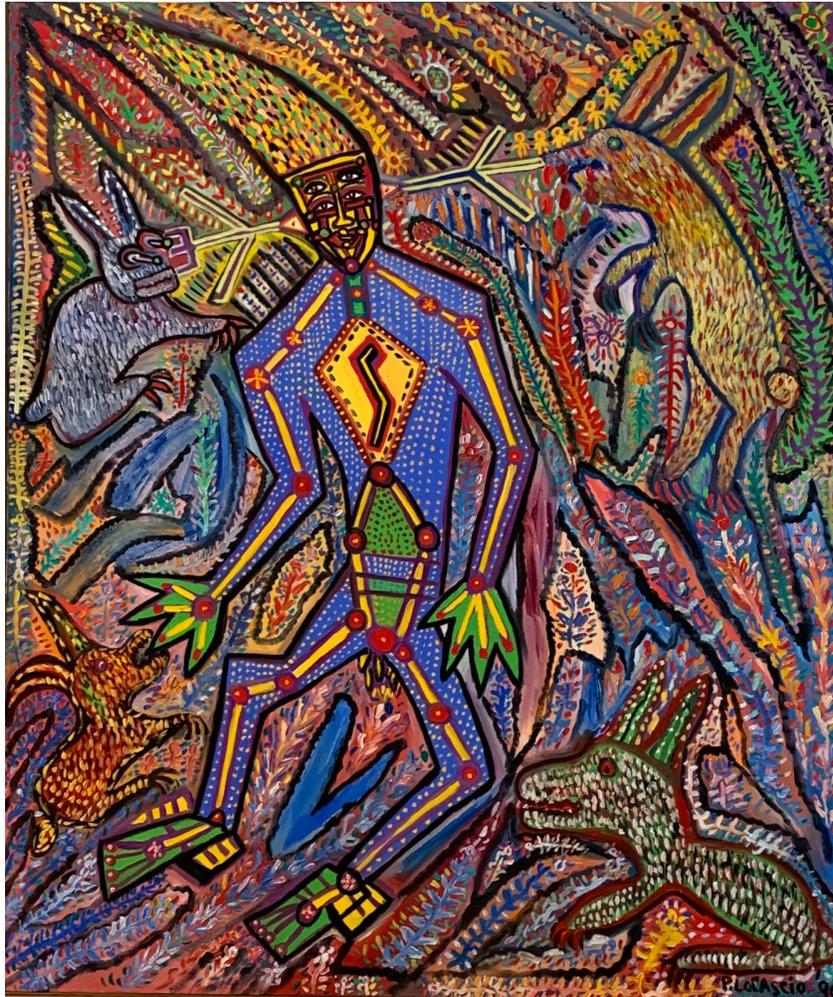


Roger Brown, *Ozark Hike*, 1976

Born and raised in Alabama. Graduate of SAIC after completing a commercial art degree from the American Academy of Art. Chicago based painter, associated with the Chicago Imagists: known for embracing and glorifying articles and imagery of popular culture. Bulk of Brown's work created between the 70s-90s exploring a vast array of subjects.

Brown's work is known for distorted use of space, strong visual patterns, mysterious and sometimes confusing light sources, and figures in silhouette engaged in unknown vignettes. This work includes all of these elements, luminous glowing throughout, repetition, flattened and simplified forms, and repeated silhouetted figures throughout.

UNIT 3: SIGNIFICANT STORIES



Peter LoCasio, *Roboman and the Killer Rabbits*, 1990

LoCasio expresses interest in Jungian ideas, explicitly the notion of collective-unconsciousness, which he strives to connect with via the practice of painting. His recurring character Roboman is an expression of depersonalization in contemporary society; man rendered a robot that cannot feel.

The rabbits are symbolic of external detractors, attempting to pierce his robotic exterior, and he “is unable to feel his own pain and is therefore unable to emotionally understand the pain he is inflicting on the killer rabbits.”

UNIT 4: POWER OF THE PAST



Fritz Scholder, *Bicentennial Indian*, 1975

Fritz was a member of the Luiseno tribe, living in Minnesota and Arizona. He was known for creating imagery that commented on stereotypes of Native Americans. His paintings were considered revolutionary and are known for distorted imagery and vibrant colors.

This artist, along with 11 other famous artists of the time, was commissioned by the brand Kent to create a print based on the artist's idea of "freedom." Fritz's print is ironic commentary on America's oppression of minorities by showing a Native American wearing an American flag. He explains, "The plains Indians of the late 1800s often incorporated their traditional dress surplus American flags which they discovered in the reservation commissaries. In these garments the old chiefs were frequently brought to photography studios.

UNIT 5: THE WORLD AROUND US



Frances Andrezejewska Cox, *Landscape with Split Red Tree*

A Chicago artist, informed by Polish folk art traditions and interaction with landscape. Her work is noted for strong colors, manipulation of spatial relationships, and the use of simplified plant and floral forms as symbolic language.