

March 21 through May 23, 2021

Show Committee Showcase: *This Explains a Lot*

works by members of the Gallery's Show Committee

The Sandzén Gallery's show committee is responsible for selecting the exhibitions held throughout the year. It is composed of area artists and collectors, along with the Gallery's director and curator. The group meets three times a year to review submissions, select artists, and develop the exhibition calendar. Current members are Cary Brinegar, Wayne Conyers, Maleta Forsberg, Michael Jilg, Elizabeth Liljegren, Ron Michael, Cori Sherman North, Karla Prickett, Rose Marie Wallen, and Dave Woolard. Artists participating in this exhibition are:

Cary Brinegar

Since retirement as a Special Education instructor and administrator, Cary has been exploring several art media: photography, watercolor, painting, and drawing (both abstract and figurative). His is not a lifelong artist, but has had a lifelong appreciation of nature, structures, and art in general.

The bulk of his works are ink drawings. A style that he calls silly line drawings, where he starts with a random abstract line and fills the spaces created by it with more lines.

He has had exhibitions at numerous venues in Salina, the Strecker-Nelson-West in Manhattan, and most recently at the Lincoln Art Center.



Wayne Conyers

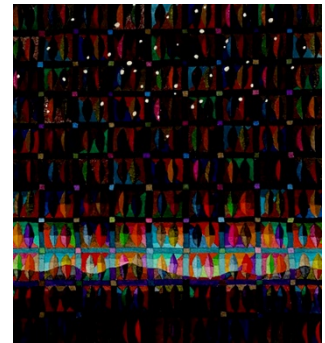
All of my work begins with a concept or theme. Usually there's a title before I begin working on pieces. With "Duration" came the challenge of portraying our notion of 'time'. Here I've offered 7 images that together read as the duration of a sunset (or sunrise if you prefer). Each 'section' of the piece can be considered a 'now'. Put 7 'nows' together and the viewer's mind completes the passage of what we call time. Put trillions of 'nows' together and you have your personal history.

"Duration" is one of several paintings that explore my fascination of creating 'colorful darkness' influenced by the Rothko chapel in Houston. The bulk of my paintings (including "Duration") reveal the connection between my life and my paintings.

- My paintings are permeated with a very distinct pattern that reflects my belief that all things, seen and unseen, are somehow unified on a higher plane of existence that we cannot comprehend.
- As corny as this might sound, relationships matter.
- Details define who and what we are.
- Patience and nurturing relationships are at the foundation of my work and my life. It's okay if it takes a year (or more) for me to complete a painting.
- Whimsy and humor are wonderful and should be cherished. If viewers crack a smile, for whatever reason, I've succeeded.

My overarching goal is to unite bold color, spatial structure, subjective imagery, and technical skill with the search for personal meaning, as opposed to any pursuit of beauty.

I have been an artist my entire life. In 1974 I received my B.A. in art education from Bethany College (Lindsborg, Kansas). While teaching high school art in Baldwin Kansas, I earned my M.A. in painting from the University of Missouri—Kansas City (UMKC) in 1981. My M.F.A. in painting was



completed in 1997 from Fort Hays State University (Hays, Kansas) while continuing to teach at McPherson College. I retired from teaching art at the end of the 2018 academic year. 44 years of teaching was enough. 35 of those years were with McPherson College's Visual Arts Department, serving as the department chair for 19 years. Twice I was named "Professor of the Year".

Professionally I cherish my relationship with the Watercolor USA Honor Society, more commonly known as WHS. Since 2004 I have served the organization as an officer and board member. The contacts made through WHS opened many new doors and opportunities.

Since 1972 I have been fortunate to participate in 200+ exhibitions. This includes group shows, juried shows, and invitational shows (Tokyo 2010; Seoul 2014). Numerous exhibitions have been WHS membership shows as well as annual Watercolor USA national juried exhibitions. I love jurying exhibitions, spanning student shows to national exhibitions. I find the experience to be very rewarding and I never turn down the chance to be a juror of any exhibition at any level.

Maleta Forsberg

Painting is always a magical adventure for me. I am fortunate to live in an area with diverse landscape and changing seasons that brings new beauty and challenges. In Kansas, the landscape can suddenly be transformed by the sunlight or a blanket of snow. My "plein air" paintings are mostly watercolor because they dry quickly, and the supplies are easy to transport. I usually put the finishing touches on a painting in the studio. My European paintings are done from notes and reference photos.



I have always studied and tried to capture the characteristics of animals and birds. Over the years we have raised everything from cats, dogs, bison, along with peacocks, chickens, duck and geese. Deer, wild turkey, pheasants and quail also inhabit the place and the bird feeders are always popular. Lately I have enjoyed watching a covey of quail scratching on the ground under the bird feeders.

It has been a blessing to live and work in an area where art is appreciated and encouraged. Birger Sandzén helped create this environment and I am grateful.

Maleta Forsberg has earned a reputation for watercolors, oils and acrylics of landscapes, animals and architecture in the Midwest. She has completed major liturgical commissions, as well as paintings and designs that celebrate Swedish heritage. Some of her pieces are inspired by her extensive travel, especially in Europe.

Her paintings have been selected and honored in national juried competitions, including Watercolor USA, Louisiana Watercolor Society, Kansas Watercolor Society National Shows, National Small Oil Painting Exhibitions, Missouri Watercolor Society National Exhibitions, Oklahoma Watercolor Society National Exhibitions and National Wildlife Exhibitions. Her work is part of permanent public, private and corporate collections in the U.S. and abroad. She is a member of the Kansas Watercolor Society and KAOP.

Michael Florian Jilg

Native Kansas painter and printmaker, Michael (Mick) Jilg, often acknowledges his affection for Kansas and its inextricable ties to his life. Born in 1947, Michael's association with the state includes degrees from Fort Hays State University, BA 1969, MA 1970; and from Wichita State University, MFA 1972. Since completing his academic work, Michael has invested himself in his art and also in educating others. His 30-year career as a professional artist has embraced teaching since 1981, when he returned to FHSU. Traveling extensively, Michael blends his research and addiction to travel, seeking to unmask the mysteries of history and its layers of civilization. These elusive elements, so inherent in his art, exist in fragile balance against the excesses of the human animal and are worthy avenues of exploration for this ardent, artist-traveler.



A past Governor's Visual Artist, Michael Jilg has honored his profession with over 200 exhibitions and representation in museum collections in the US, England, and Asia. With such global

ties to the art world, Michael often travels to culturally rich metropolitan areas, a regular component of his work and research. Despite the many cities that would welcome an artist of Michael's reputation, Kansas remains his home: "Cultural areas have tempted me, but I remain loyal to my western Kansas studio; from this vantage point, east coast, west coast, and European influences can be equally observed."

Elizabeth Liljegren

Elizabeth Liljegren is a Lindsborg/McPherson area artist who had a 37 year career as an art educator at McPherson High School. She continued to produce art during her teaching years working primarily as a painter with occasional pursuits into printmaking, fibers and ceramics.

Today as a painter, she works mostly in the watercolor medium of gouache which is an opaque form of watercolor. Much of her recent work focuses on environmental issues sometimes done with a hint of humor to "soften the blow" of the seriousness of the subject. Fish imagery is often used as a metaphor for global warming and for the role humans have played in the loss of habitat for species that are now endangered. Her work also explores ideas that reflect personal interests.

In retirement, Elizabeth is actively involved as a volunteer with several art agencies and art museums in Lindsborg and McPherson. When not busy supporting the arts, she can be found working in her studio at her rural home in Lindsborg. Her artwork can be seen at her studio during the annual Lindsborg Artists Studio Open House the first Saturday in December or at her studio by appointment.

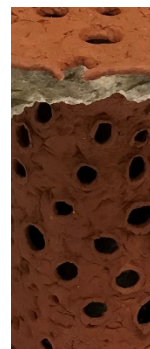


Ron Michael

Ron Michael makes sculpture, vessels, disks and drawings that are inspired by surfaces and forms found in the natural world. Although most works are developed from his imagination, they reference geology, organisms, objects, and remnants that can be seen in the landscape. When creating pieces, Michael tries to infuse them with an unforced organic quality and sense of mystery. He embraces a weathered aesthetic, directness, imperfection, texture, asymmetry and a touch of humor.

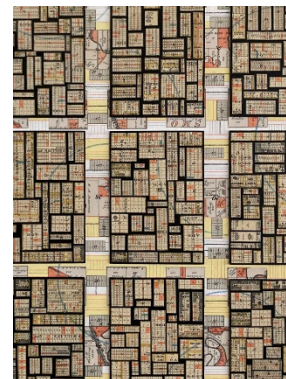
Michael is a proponent of the slow art movement and frugal art making practices. He employs simple methods and advocates art made at the human scale. Hand tools are the norm and, when practical, locally sourced materials are used. His ceramic pieces include a high percentage of Kansas clay – usually dug in Jewell or McPherson counties – and he forms them using hand-built or wheel thrown techniques. During the forming process he often washes or sifts a colored Mason stain on the clay surface. Once dry, the pieces are fired once to cone 2 in an electric kiln. For many sculptural forms he uses regional stone and upcycled or locally-sourced wood.

Ron Michael is the Director of the Birger Sandzén Memorial Gallery in Lindsborg. Prior to being named Director in 2014, he served as Curator for 14 years and registrar for 3. He has exhibited in many regional and national exhibitions; taught art courses at the collegiate level; juried numerous art competitions; and been involved with several regional arts organizations.



Karla Prickett

My recent works stem from a shared/ and seemingly inherited attention to detail. As a child, I revered and explored my grandfather's architectural studio, his drawing table, exact drawings and his life's tools while, at the same time, being mesmerized by my father's meticulous work as a bookkeeper – rows of precise numbers, the actual numerical shapes, and repetitive processes. These created lasting impressions of what I perceived as a presentation of perfection and from where I draw a strong sense of visual organization.



My works focus on line as the key component – the movement of visual elements, the relationships of shapes to one another, their geometry and placement - the simplicity and beauty in the mark of a fountain pen, arched line from a compass, or beauty in cursive pattern. My compositions create a new matrix for the hand work I admire from a time which no longer exists. I place these in a new context...one that will construct a contemporary record from the work of their hands, one that will celebrate a continuance of who they were and of who I am - past and present, my vision, my reimagining and my respect.

Karla (Stangel) Prickett – (BFA Fort Hays State University, AA Cloud County Community College) formerly taught at Cloud County Community College and retired from a career as Visual Arts Director for Salina Arts & Humanities, Salina, KS. She is currently a member of the Exhibitions Committee at Salina Art Center and the Show Committee at the Birger Sandzén Memorial Gallery, Lindsborg, KS. Her work is shown in invitational and juried exhibitions and is represented in both private and corporate collections.

Rose Marie Wallen

I learned to make block prints in high school and found my true niche at that time. Although drawing and painting are always a starting point for any artist, I mainly use these media to develop my ideas for prints. I am drawn to the strong impact of block print images. Because of the detail I often require, I make linoleum cuts more often than woodcuts. Although I studied etching and engraving in college, I am not interested in moving into those branches of the medium... I make my prints in an artisanal method: I do not have a press so I make all my prints by hand rubbing. I did not have a dedicated studio space until 2010, so my output has been smaller than it might have been otherwise. To this date I have made 74 editions.



Most years I make a block print Christmas card. Subjects for most of these are naturally religious scenes and symbols. For my other work I like to do wildlife and landscapes: generally local scenes that people would enjoy displaying on their walls. I try to think of things the public can relate to, or perhaps relates to my personal background. On occasion someone will commission me to do a particular subject, and I am happy to accommodate them.

I do not promote myself the way I might if I were trying to make a living from my art, nor do I enter competitive exhibitions. As a practicing but unassertive artist, I am glad to be drawn into public view with this opportunity to exhibit my work.

I participate in Lindsborg Artists' Studio Open House as well as the Sandzén Gallery's Holiday Gift Show each December. I am a frequent presenter and lecturer on my art as well as others' art for local clubs and organizations. Also, I am a Sandzén docent so I teach school children and give tours at the gallery.



Birger Sandzén
- MEMORIAL GALLERY -

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Gallery Hours: Tuesday through Saturday from 10 a.m. to 5 p.m. and Sunday, 1 to 5 p.m.