

March 21 through May 23, 2021

The Art of Thomas and Richard Klocke

Thomas Klocke Statement

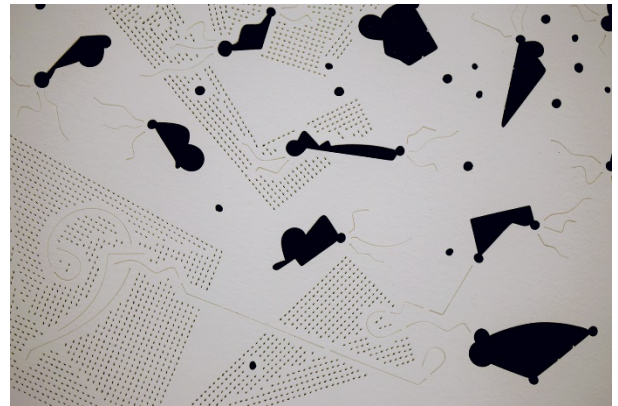
My interest in pattern painting has evolved over the years. From my earliest attempts confining pattern to bands making five sided shapes and the spaces around them. I experimented on various found materials like composition board and the shallow basket. I was also interested in stars, five sided again, and the patterns they make connecting them. There are a few examples in this show. I painted the four smaller ones (Untitled A B C D) before going on to my larger canvases. In my last phase of work I show five paintings under the singular title of Marginalia Study for Manuscript, St. Andrews Page (A B C D E). The X space is where the writing would go. X is also the shape of the cross on which the Biblical St. Andrew was crucified.

I look back into art history, most obviously my fascination with 14th century Europe. Their manuscripts and handmade books, dutifully copied by monks, word by word, page by page. The monks embellished the margins. It's where you find individualization occurring. Illuminated manuscripts were an aspect of devotion and faith, not of artistry. Nothing is signed. Prior to the printing press, these handmade books were very valuable and rare.

The 14th century was filled with an ongoing war and the Black Plague which killed 25% of the population, strangely parallel to what we are experiencing today. Hopefully 2021 will see the end of our plague.



Marginalia Study for Manuscript, St. Andrews Page A by Thomas Klocke



Detail of a work by Richard Klocke

Biography

Thomas Klocke (b.1949)

BFA, Bethany College, Lindsborg, Kansas 1971

MFA, Indiana University 1973

I am both playwright and painter. At Indiana, I began collaborating with another graduate student creating performance art. That's when I first caught the playwriting bug.

I moved to New York City where I worked at an Off-Off-Broadway theatre and HAI. [And realized there were more people living in my building than in my hometown.] In New York, I studied Advanced Playwriting at Playwright's Horizon. I moved back to Kansas, specifically to live in Lawrence. It is the epicenter for the arts and the only blue city in this blood red state, indeed the whole area. I, once again, studied Advanced Playwriting at the University of Kansas

here in Lawrence. For 15 years, I worked at the Kansas Arts Commission, the State of Kansas Arts granting agency.

I began painting when I was 6. My mother was a Sunday painter and let me get into her oil paints. I remember setting up a still life on the edge of the bathtub with taped up scarves and seashells. I painted on a piece of 1X4. From then on I never stopped. Even when I was majoring in ceramics at both Bethany and Indiana, I was painting. When I moved to New York I had a whole portfolio of watercolors. I got them photographed there. In later years I sold them piecemeal as people heard about them and wanted to buy them. A number of buyers wanted me to pick one out for them.

I learned pattern painting from seeing Myia Williams work. What mine became was certainly different than Myia's but she broke the door open for me. I started painting five sided shapes.

Richard Klocke Statement

My interest is in researching the porous boundaries of art, those transition points where the human element is suspect, and everything is up for debate. —Richard Klocke

The artist statement is often that part of an exhibition where words and thoughts swirl about one another with increasing speed before sliding down that long black tube. The outcome here may be the same, but we still have a couple seconds. Just for a moment, consider a future where creative ventures of any kind are one with art. Now, consider the future of art beyond poesis or as I like to say, a time when art will no longer be limited by human imagination. And why shouldn't that be an option? The things that keep me up at night are not life threatening. They are the levels of infinite possibility that challenge sanity and serve to inspire.

While all of these pieces — with cut shapes and impressions — were made over the last 5-10 years, it is difficult to know if they are separate works or a continuation of the same, whether they are sequential from earliest to latest or the other way around. In any case there is certainty in one thing. They accompany a desire to play on the upper end of the scale between feckless endeavor and spiritual redress.

I wish to express my appreciation to the Birger Sandzén Memorial Gallery for this opportunity.

Biography

Richard Klocke (b.1953)

BA, Bethany College, Lindsborg, Kansas 1975

MFA, School of the Art Institute of Chicago 1982

1975-1980 Employed by McPherson Co. Old Mill Museum

1984-1999 Kansas State Historical Society (Exhibition Designer/Technician)

1999- 2020 Spencer Museum of Art - University of Kansas (Exhibition Designer/Manager)

Lifelong pursuit in art.



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.