



SIZE

MATTERS

an invitational exhibition
featuring large works by
18 regional artists

May 4 through July 20, 2025



Birger Sandzén
- MEMORIAL GALLERY -

Exhibition Statement

In 2022 the Sandzén Gallery put together an exhibition called *Small Wonders*. It was a spectacular show that included tiny art by 164 artists from throughout the region. As one can imagine, working with that many artists can be challenging. Don't get me wrong, it was a blast, but coordinating everything made our staff long for an invitational with fewer moving parts. After presenting these thoughts to the Gallery's show committee, they discussed ideas and elected to go the opposite direction for the next one. Hence, *SIZE MATTERS* was hatched.

Members of the show committee were asked to bring suggestions of who should be considered for inclusion, then a list was formulated and artists were contacted. Artists were asked to create a single piece in the media and subject of their choice that did not exceed 32 square feet (unfortunately our walls have a size limit). The committee also requested that no width or height exceed 8 feet. For example, 4 x 8 feet = 32 square feet (good), 7 x 7 feet = 49 square feet (too big). Well, artists being artists, there were a few that strayed slightly from the original parameters, but all worked within the overall size constraints.

With the time finally upon us, all at the Gallery are excited to present this BIG exhibition and know that our namesake, Birger Sandzén, would be equally so since he often tackled subjects on a grand scale. His panoramic landscapes capture the awe-inspiring emotion of size and I am equally confident that the artists included in *SIZE MATTERS* will do likewise. We greatly appreciate all of their work.

Ron Michael, Director

This exhibition and catalog are supported in part by the State of Kansas through the Kansas Arts Commission and the National Endowment for the Arts, along with Radio Kansas





Charles Baughman

Wichita, Kansas

Autumn Grasses

2024, mixed media

48 x 72 inches

Working on a large scale such as *Autumn Grasses* allows me to be loose and more abstract in my depictions of the tall prairie grasses. I can truly throw and splatter paint in a manner similar to Jackson Pollock, but with an impressionistic landscape emerging at the end. The large size also gives the viewer an immersive experience of walking amongst the

grasses. If one were to look closely, they would notice thick chunks of paint and sticks remain and become part of the painting. When out photographing in nature I often come across heart shaped stones. After years of collecting these stones, I began to use them as a signature of sorts in my landscapes.

Baughman's work has been in galleries across the US and England. He has been an artist since he was a small child, drawing on homework and in the margins of tests at school. His parents have always been supportive in his artistic endeavors and that support has enabled him to continue to grow as an artist and business owner. He and his wife, Kate, have four children and opened an art studio, The Art Park, almost 20 years ago. As a young man, Baughman was focused on drawing and painting realistically, but as he taught and discussed art and the creative process with his students he branched out and his style loosened to what you see today.

Mary Binford Miller

El Dorado, Kansas

Prairie Escape

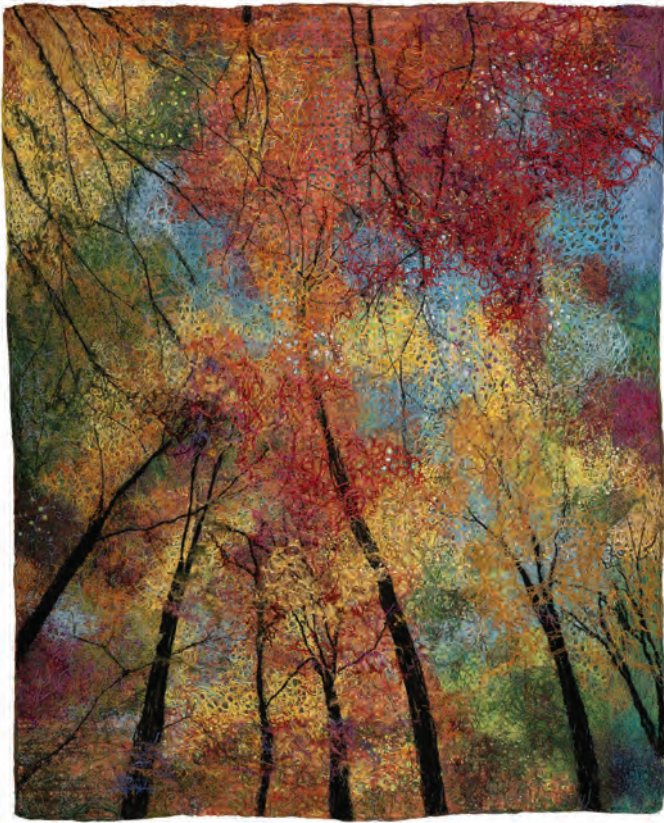
2025, oil on canvas

60 x 72 inches

Originally from Liberal, Kansas, Mary Binford Miller received a Bachelor of Fine Arts in painting from Kansas State University. She spent 17 years as an award-winning fashion illustrator and graphic designer for the *Daily Oklahoman* and the *Wichita Eagle*. Over the years Binford Miller has attended artist workshops by noted nationally and internationally known painters. She primarily paints figurative work, florals, landscapes, and western motifs. She is a member of the Kansas Academy of Oil Painters, Wichita Women Artists, and Oil Painters of America. She has been an instructor of oil painting at MarkArts in Wichita for 15 years.

Binford Miller likes to paint her surroundings in Kansas, this bison piece being a good example. She paints the beauty that is within her reach and is represented by and sells her paintings through Reuben Saunders Gallery in Wichita, Kansas.





Shin-hee Chin

McPherson, Kansas

Ode to Joy

2023, bamboo threads, perle cotton thread, polyester thread, cotton, and linen thread, 63 x 75 inches

Schiller's *Ode to Joy* and Beethoven's ninth symphony resonate with profound themes of unity and hope, transcending despair. My art reflects this celebration of peace, inviting viewers to immerse themselves in its timeless echoes of camaraderie and splendor. I depict an autumn tree in full leaf, symbolizing the beauty and continuity of life.

Shin-hee Chin is a fiber and mixed-media artist and Professor of Visual Art at Tabor College. Her work has been exhibited nationally and internationally, including in Washington DC, Tokyo, Hampton, Geneva, Shanghai, Tainan, and Seoul. An esteemed educator for 21 years, she was named Distinguished Faculty in 2008 and received the Clarence R. Hiebert Excellence in Teaching Award in 2020. Most recently, she was honored with the Excellence in Artistic Achievement in Visual Arts Award at the 2025 Governor's Arts Awards.

Influenced by feminist traditions, Christian spirituality, and Eastern philosophy, Chin's work explores complex themes such as the female body, procreation and motherhood, mother tongue, cultural identity, hybridity, and belonging.

Curt Clonts

Wichita, Kansas

The Republic

2025, acrylic & cut/painted paper on canvas, 48 x 96 inch diptych



The Republic is my interpretation of where I feel we are as a country right now. Turmoil, chaos, race relations in upheaval, environmental, social, and economic issues in dire need of real attention. A Bible Belt runs through the middle, with the Republic surrounded in red.

I live and make work in Wichita, Kansas. I am in my studio daily. At 65, I've been around the block a few times. There is plenty to be upset about these days, but I search for happiness, love, and laughter with family and great friends. This, combined with hard work, keeps me growing and content. Every day of life is a wonder. Art is a grand highway.

William Counter
Chapman, Kansas

Dweller on the Threshold
2023, acrylic on canvas
with custom frame
69 x 54 including frame

Dweller on the Threshold is from a series of mystically-inspired paintings in which I delve into the spectrum of psychological boundary experiences; notably as expressed in esoteric literature involving initiation practices from ancient mystery schools. The primitive-portraits have become an expressive device to stimulate my imagination and offer a kind of symbolic relief. They are juxtaposed in custom frames with classical elements, commemorating temple architecture. William Counter is a regional artist from Dickinson County, and an alumnus from the Kansas City Art Institute. His art

is nourished from interests in religious subjects and sacred architecture. He has contributed several murals in Clay and Dickinson County, and participates in several art organizations.



Patrick Duegaw

Wichita, Kansas & Montréal, Quebec

The Unbearable Tall Ladder (or) Portrait of Eric
2024, acrylic, ink, graphite, screws, polyurethane on wallboard
substrate with extruded aluminum frame
96 x 36 inches

The Threat of Cold
.....
The malleted horseman,
a smug warning
in his field
of blue cotton.
.....
Desperate for purchase
on this roiling weave,
we are betrayed
by well-worn competence.
.....
There is a comfort
in frayed cuffs,
with their familiar
modicum of warmth.

In 1990, Patrick Duegaw co-founded Fisch Haus, a multi-disciplinary art facility and the cornerstone of Wichita's Art District. He was a featured artist in the Smithsonian's *Portrait of an Artist* campaign at the National Portrait Gallery and was a finalist for that year's national portrait competition (2005-2006). Duegaw has had solo exhibitions at the Wichita Art Museum (2009), the Marianna Kistler Beach Museum of Art (2012), the Ulrich Museum of Contemporary Art (2017), and shows regularly in galleries in California and throughout the Midwest. His work resides in many private, corporate, and institutional collections. He was awarded the City of Wichita's Outstanding Achievement in Art award in 2019.



John Ernatt
Wichita, Kansas

Sodbuster 1 and Sodbuster 2
2025, fiberglass, concrete, oil and acrylic paint,
89 x 12 inches each

John Ernatt has been living in Wichita and involved in the art world for over 30 years. After graduating from Wichita State University he received a trickle down art education from his friends Eric Schmidt, Kent Williams, and Patrick Duegaw with whom he founded Fisch Haus on Commerce Street in the early 1990s. It was through hosting shows for other artists there that he met his future wife, Connie, who was exhibiting with a group of WSU sculpture students in 1993.

In 2006 John and Connie purchased the original Fisch Haus building at 424 S. Commerce. It is there that they have built their permanent studios and shop, as well as significant gallery space where they host shows for fellow artists and themselves.

Mark Flickinger
Arkansas City,
Kansas

*Upland Ravine,
Southern Flint
Hills After Heavy
Rain*
2025,
oil on canvas,
48 x 80 inches

This painting is from a series of sketches made in our part of the Flint Hills of Cowley and Elk and Chautauqua counties. It is informed



from painting *en plein air* in the summer months over the past three or four years. I rediscovered the joys and challenges of painting outdoors while visiting the Forest of Fontainebleau, on a recent trip to France.

While this is a mediated view, there are several places where water collects and spills out the excess. I look for and visit them when the weather is right. I wanted to capture those hours following a heavy rain that we all so desperately long for. I hope the painting not only triggers a memory for some but becomes an experience itself.

David Friday
Russell, Kansas

La Jolla Sunset

2025, acrylic texture on stretched canvas
in a custom cedar frame,
38 x 38 inches

Friday writes about this work, "I painted this from a photograph from a friend in La Jolla, Carol Mayfield. I loved the colors and had to paint it."



Don Fullmer
Hutchinson, Kansas

Dada-Stickman

2025, mixed media,
54 x 33 inches

Variations of the "stickman/squatting man" figures can be found around the globe as petroglyphs etched on rock walls. Some think that the "stickman" image represents the structure of plasma energy discharges viewed in the sky by people thousands of years ago. These plasma discharges were thought to be created by violent solar events interacting with the earth's atmosphere.

While developing this painting based on the "Stickman" petroglyphs, the image of a Hobbyhorse emerged. "Dada" in the title of the work is a French word for "Hobbyhorse" and it also happens to be the name of an avant-garde art movement in the early 20th century.



Nick Gadbois
Baldwin City, Kansas

The Last Stand
2025, oil on canvas,
40 x 58 inches

I am a Kansas painter working with a color-saturated palette. My paintings range from narrative landscapes to depictions of American oddities and roadside attractions. I am not interested in realistic depictions of nature but favor pictures that are spirit infused with emotional content. My painting, *The Last Stand*, is of the monument atop the Little Bighorn Battlefield. I have

visited the battle site a few times and can testify that it is an emotionally-charged place. My paintings are represented by SNW Gallery in Manhattan and Reuben Saunders Gallery in Wichita.

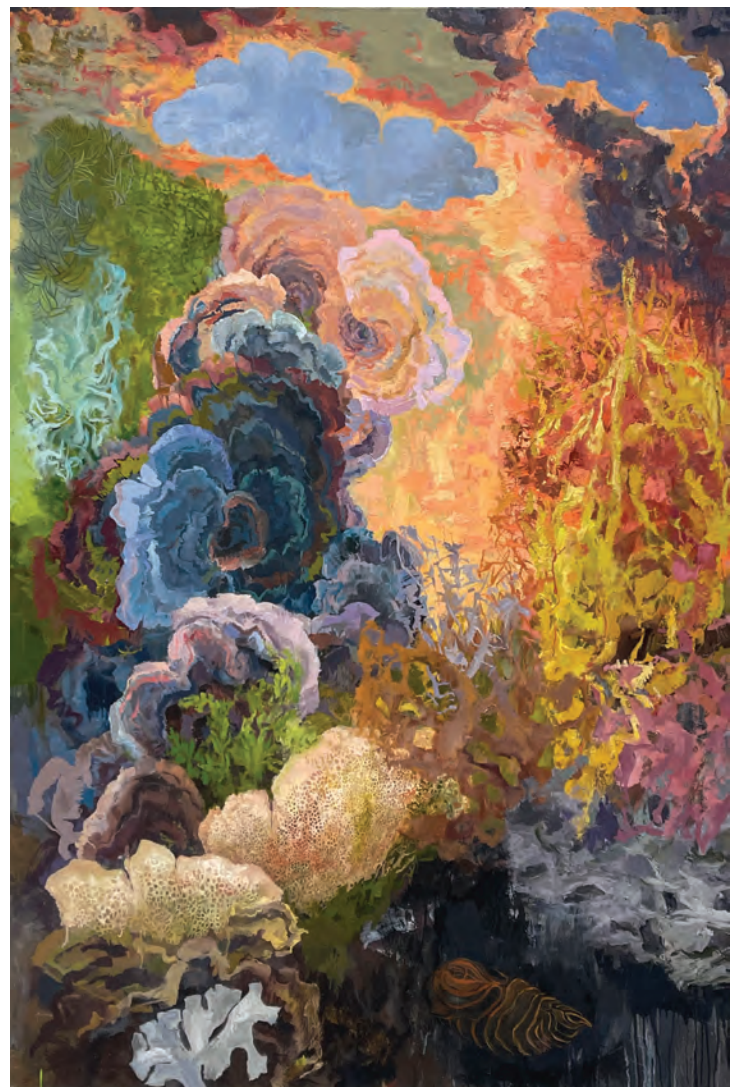
Alison Mary Kay
Lindsborg, Kansas

Betweenwhiles
2025, oil on canvas,
72 x 48 inches

Alison Mary Kay paints and gardens in rural Kansas. Her website is marykaypainting.com. She writes, "My Longing for immersion in place is satisfied through a symbiotic connection between seeing and making. Through painting I seek the intertwining of the soil, plants, insects and weather. In this painting....the decline of fall with its sense of decay is paired with eventual rebirth. Fungus, leaf skeletons, moss, and chrysalis are the players used metaphorically to talk of being human. This, in an attempt comprehend my transitory existence.

There is knowledge and a concretizing experience that arrives during the processes of seeing and painting. Through a quickening to materials and their viscosities I experiment with visual language. Physical characteristics of paint embody metaphor. Sensations of paint marry the objects, creating places that extend my seeing and understanding.

I am searching for a transformation that is parallel to the changes that occur during decay and regrowth.



Kevin Kelly
Wichita, KS

Everything Must Go
2025, acrylic on paper on canvas
65 x 70 inches

This work awkwardly occupies that space between an experimental, painterly experience of the world and the unromantic surroundings of the Midwest I grew up in. That landscape is characterized by utility, heavy-handed social and political messaging, and a restrained dialect. But that world is also colored by nostalgia, natural order, and moments of joy. As I work, I dissect painting processes, looking for harmonies and discords that speak to the subjects I encounter. By taking painted gestures and my surroundings out of their normal contexts, I hope to give both a fighting chance.

Kelly earned his Bachelor of Art Education in 2001, and his MFA in painting from Wichita State University in 2008. His artwork is held in many private collections across the United States and has been recognized through the Golden Artist Residency, the Mother's Milk Artist Residency, the Harvester Arts Community Fellowship program, and the Oklahoma Visual Arts Commission. Kelly has been featured in group and solo exhibits regionally and beyond for the last 20 years. His work has been featured in several publications, including *New American Paintings*, *Studio Visit* magazine, and the book *Wichita Artists in Their Studios*.



Michael Kent Knutson
Garden City, Kansas

Close Encounters on the High Plains
2025, oil on canvas,
66 x 42 inches

This painting conveys a profound emotional experience that draws inspiration from the American West and retro sci-fi, with a touch of humor. It invites you to wonder, reminding us of the vastness of the universe and our place within it. In *Close Encounter on the High Plains*, a majestic herd of Bison is dramatically abducted by metallic, saucer-shaped UFOs. The scene unfolds over a breathtaking sunset on the high plains, casting vibrant colors and clouds across the canvas. The bison, unaware of the celestial spectacle, struggle against the pull of gravity as they journey up to the extraordinary visitors in the UFO. It is a striking juxtaposition of the natural and the otherworldly, a mysterious encounter in the heart of the American West. The sky is vibrant, capturing that decisive movement as the hourglass of time flips from day to night, creating the marvel of a magnificent display of colors. It is a testament to the power of the imagination and a reminder that there is always more to the world than meets the eye.

Michael Kent Knutson is an artist, educator, and art activist. His multi-media art - spanning various themes - is a reflection of his diverse talents. Currently serving as a 2-D art professor at Garden City Community College, Knutson's roots in the Black Hills

of South Dakota and his deep connection with nature are evident in his work. With a BA degree from Black Hills State University and an MFA from Fort Hays State University, Michael's dedication to his craft is unmistakable.



Kathleen Kuchar
Hays, Kansas

Transformation
2025, acrylic on canvas,
48 x 72 inches

Transformation is an acrylic painting that has gone through several stages, thus the title. My usual approach is to allow my intuitive side to take over and, in this case, it went wild! As the painting developed, I pushed myself to take some chances. Add, subtract, modify, and soon I was on my way to a boldness that set me free. Subtle variations of color and a few hidden symbols brought life to this expressionistic painting.

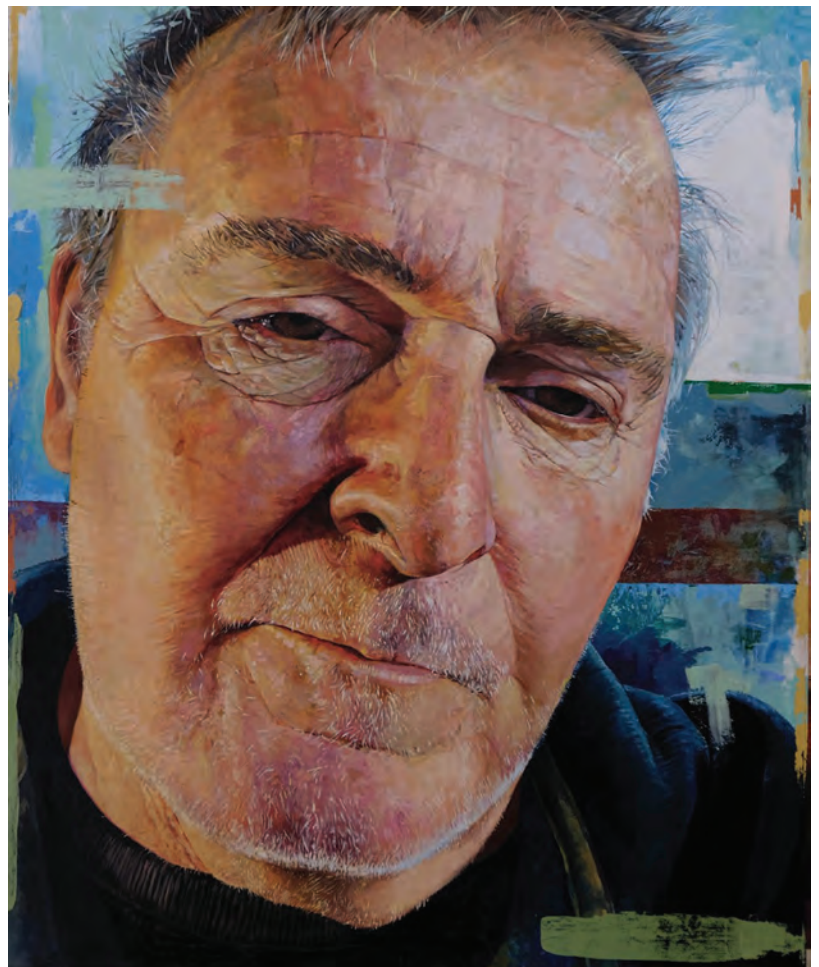
As one viewer said, "This piece really draws me into it. I so want to walk through those arches and be a part of those mysterious areas."

My life has always been about art. I knew what I wanted as a kid—to teach and be an artist. It all came true because of supportive parents, good teachers, and opportunities. My Hays studio is always filled with a variety of projects. Each one seems to feed off the last one. My life is always about change and growth. Life is good! In 2001, I retired from 34 years of teaching painting and design at Fort Hays State University. As I look back at my long career, with its many exhibitions, awards and honors – all very satisfying – but the friendships and the connections I've made over the years top it all.

John Oehm
Bel Aire, Kansas

The Artist Contemplating the Fall
2024, oil on canvas,
59 ½ x 48 ½ inches

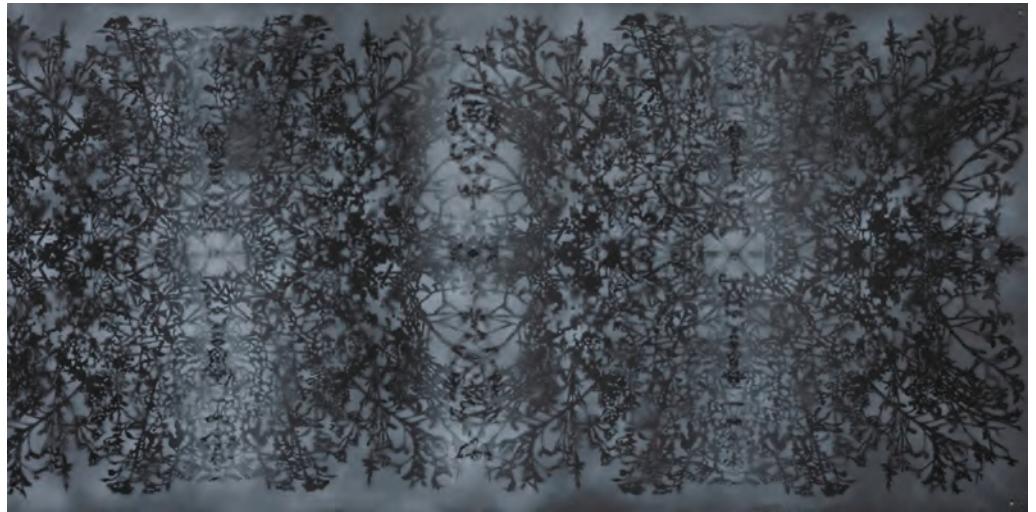
This self-portrait was created during the 2024 presidential campaign season. Oehm earned an undergraduate degree in painting from the University of Nebraska at Kearney and an MFA from Wichita State University (WSU). He has taught at WSU, Wichita Center for the Arts, and Butler Community College. Since retiring from Butler he has worked as a full-time portrait painter.



Ann Resnick
Wichita, Kansas

Something to Divine
2024, spray paint on paper,
50 x 100 inches

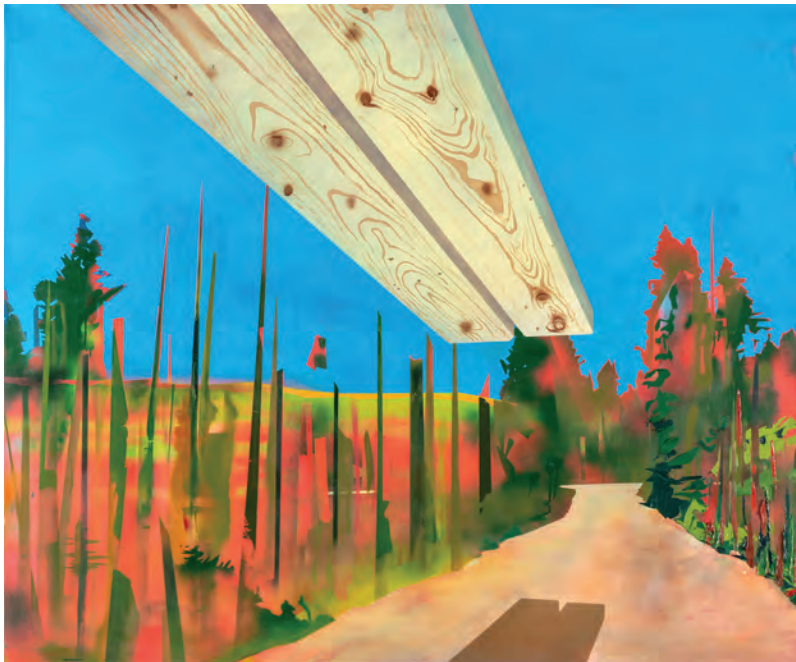
My current work stems from a quest to discern compatibility among strangers in an effort to consider, and perhaps answer, Rodney King's question, "Can't we all just get along?" It's a simple question, yet fraught with the anxiety of our times.



I think the question has been thoroughly investigated from the perspective of sociologists, psychologists, and cultural historians – my thought is to look at it from a less standard vantage point.

I have been compiling an index of compatibility - dossiers really - for a larger project, overall entitled "Tell Me What You Think of Me." Eventually there will be a crowd-sourced pool of participants and I will use a more esoteric and intuitive approach to interpret what unites us. My methodology will employ Myers-Briggs personality profiles, handwriting analysis, tarot readings, astrology, inquiring about favorite animals, birds, flowers, etc. – anything that allows for a point of comparison or might provide some preference in common.

Something to Divine series 1-16 represents one aspect of this larger project. They are meant to be aids to divination through scrying, hopefully to generate insights, perhaps even visions or revelations – and highlight our tendency to look for meaning even in abstract and ambiguous visuals.



Tim Stone
Wichita, Kansas

Exquisite Annihilation
2025, acrylic, oil, and spray paint
on canvas,
60 x 72 inches

I am creating a painterly language emphasizing the hybridization between our physical and digital experiences. My work sutures digital efficiency and gestural inefficiency through physical marks and colors that are rambunctious, fiery, and ambiguous in their affect. There is tension between the ordinary and the superlative, between what is natural and artificial. I am examining how bemusedly liminal our physical and digital spaces have become. *Exquisite Annihilation* explores how we as humans use, abuse, and forcibly redefine our natural environment. My work makes voyeurs

of the viewer. It is appropriately unclear if we are physically present or watching through a screen, expressing how confusing and lost it can be to operate in a world that is both super connected and isolating. Themes of destruction and renewal are visually evident in this work, metaphorically representing myself perpetually in flux.

Tim Stone was born in Hutchinson and graduated from Wichita State University in 2012 with a BFA in painting and an MFA in 2022. He is currently teaching at Wichita State University and the Lawrence Arts Center. Prior to that he taught at MarkArts and Bethany College. He is also the Art Director for the Commerce Club at The National in Wichita. He has been featured on episode 6 of the short documentary series "Artists in Their Space" and was included in the book *Wichita Artists In Their Studios* by Sondra Langel and Larry Schwarm. Stone also had an exhibition reviewed by Curt Clonts for KMWU's radio segment "An Artists Perspective." He has exhibited extensively, won multiple awards for his work, and is represented by Reuben Saunders Gallery.

Invited Artists:

Charles Baughman

Mary Binford Miller

Shin-hee Chin

Curt Clonts

William Counter

Patrick Duegaw

John Ernatt

Mark Flickinger

David Friday

Don Fullmer

Nick Gadbois

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