

Past Time



425 Fawell Blvd. Glen Ellyn, IL 60137-6599 www.cod.edu/gallery (630) 942-2321

Arient Family Statement

We have been closely involved with self-taught art since 1977. At that time, there was little or no museum or gallery interest. All serious collectors of the genre would have fit in a small room. Remarkably, a sea change has transpired in the intervening years. Museum and galleries too numerous to list have jumped on the self-taught bandwagon.

This all came about by the power of the work itself. It is always about the art.

Shows at small museums and college galleries that were willing to take a chance and show this new field led the way. Thoughtfully curated with catalogues, they added to the scholarship and visibility needed to build awareness. Eventually larger museums have started paying attention. Amazingly, The Metropolitan Museum of Art in New York City will have a self-taught art show in 2016.

Having been friends of all four artists in this show, we know they would be extremely proud to be part of the first self-taught art show at College of DuPage.

We have enjoyed working with Barbara Wiesen and Seth Hunter on this project. Starting with a visit to our home, artists were selected, photos taken, and as a result, this exhibition. We hope visitors enjoy the wide range of work and are able to relate to the energy and vitality these artists poured into their creations.

—Jim, Beth and Matt Arient



Cleve Carney Art Gallery

Past Time

Self-Taught Art from the Collection of Jim and Beth Arient

Thursday, Sept. 3 to Saturday, Oct. 10, 2015

The Cleve Carney Art Gallery would like to thank Jim, Beth and Matt Arient for their generous support and advice; Barbara Wiesen for her vision and guidance; and the various students who have had a hand in producing this exhibition.

Seth Hunter Interim Director and Curator Cleve Carney Art Gallery



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MAC-15-19572(8/15)1M

Cover image: Georgia Blizzard work in situ at the Arient family home

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Curator Statement

It seems impossible to account for every time I have recited the alphabet or counted from one to ten. These systems (numbers and letters) that we use to organize the world have a strong relationship to the work in this exhibition. Each of the four artists included has made a practice of assessing the world through repetition. This repetition both clarifies and complicates our looking by engaging the following: sameness, difference, focus, comparison, familiarity and refinement.

Learning through repetition can come into view when we consider the dichotomy of sameness and difference. Sameness is clearly demonstrated here by continuity of form and materials. When we look at sameness it can be easy to see things as equivalent. All of that unity quickly fades as we look deeper and begin recognizing that each part of a group is unique. These differences help us distinguish one from the next and appreciate the nuanced touch the artists have used to make the work.

There is a growing understanding in repetition both for the artist and the viewer that comes from focus and comparison. Focus on a particular way of working that produces multiple versions of a single subject. We have the luxury of specific insight into this way of working by focusing on the repeated forms in this exhibition. Both the artist and the viewer are put into a position to focus, which leads to comparison. Our ability to compare leads to a deeper appreciation of the individual artist's vision.

When we get beyond the early looking it is possible to recognize the familiarity and refinement that are being deployed by the artist in repeating forms. The artist's familiarity with their subject and approach to production gives them special insight into how to best communicate through the work. We also become more familiar with the artist's thinking (through their work) by investing time in looking. Additionally, there is visual refinement that takes place as the artist develops a specific way of working.

As viewers we are rewarded for our looking with an awareness of another person that can only come through seeing what they have made. Our seeing can become another repetitive process leading to awareness. That awareness can help us to understand the sameness, difference, focus, comparison, familiarity and refinement.

—Seth Hunter

Georgia Blizzard

Born: Saltville, VA 1919 – Died: Marion, VA 2002



Opposite page:

Blue hole creatures, circa 1980, fired clay and slip







Just trying to get through this world, circa 1980, fired clay and slip

Opposite page:
Little Mat (sic), circa 1988, fired clay and slip

Jesse Howard

Born: Shamrock, MO 1885 – Died: Fulton, MO 1983

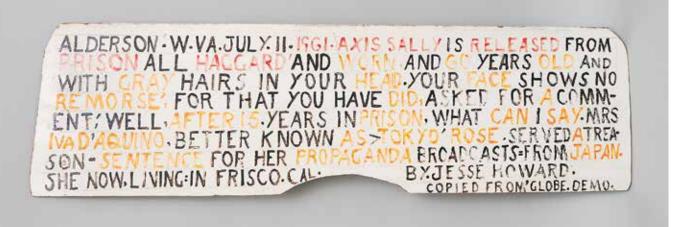


Opposite page:

Beat their swords into plowshares, 1973, paint on window covering

GEN. 1=5. BY JESSE HOWARD.

HAVE FOUGHT A GOOD FIGHT. 2 NO TIMOTHY. 4=7-SHEBAS HEAD THROWEDOVERTHEWALLTO AWOMAN 2 NO SAM 20=21-PAUL PREACHEDIN ROME AND CAUSED AN UPROAR. ACTS-28=27. THE SADDUCEES SAY THERE IS NO RESURECTION: ACTS. 23=8 JEWS TOOK COUNCIL: TO KILL SAUL. THE ACTS. 9=23. PAULANDTHEVIPER ACTS=28=3: PAUL ACCUSED. ACTS. 25=9=10=11=12." DOG. JERE MIAH: 15= 3. PLOW.IN HOPE! IST CORIN. 9=10. ANANIAS. AND HIS WIFE FELL DE AD'. THE ACTS: CHAPTER: 5. JUDAS. HAMSED HIMSELF. ARM AGEDDON. REVELATION. IG=16: BABYON. IS FALLON! THE GREAT CITY IS FALLON, REVELATION, 18=2: IN THE BATTLE OF ARMA GEDDON BLOOD TO HORSES BITS! REVELATION=14=20: JUDAS I SCARIOT! BETRAY ED CHRIST TO GAIN THE WHOLE WORLD. AND LOSE HIS OWN SOUL? ST. MARK. 8=30: JOHN BE HEADED IN PRISON. ST. MATT! SIX. 34 - JOHN'S HEAD CUT OFF A AND HANDED TO A WOMAN. THE BOK OF MICAH-CHAPTER. 4 FOUR. AND VERSES, 1=2: AND 3. QUOTE. AND HE SHALL JUDGE AMONG MANY PEOPLE. AND REBUKE STRONG NATION'S AFAR OFF: AND THEY SHALL BEAT THEIR SWORDS INTO PLOW SHEARS, AND THEIR SPEARS INTO PRUNING HOOKS: NATION SHALL NOT LIFT
UP A SWORD AGAINST NATION, NEITHERSHALL THEY LEARN WAR-ANY MO-RE. READ IT. "SPIRITUALLY CALLED SODOM-CITY OF SODOM WHERE JESUS CHRIST WAS CRUCIFIED. AND IN EGYPT. REVELATION II - 6. PASE 1177 IN MY 100 KING DAVID TOOK THE BIG GIANT'S! HE AD TO JERUSALEM: 15 SAMUEL: 17=54. PLOWED WICKEDNESS: HOSEAH: 10=13. PLOWED WITH OXEN. AMOS: G=12.



Axis Sally, 1961, paint on wood

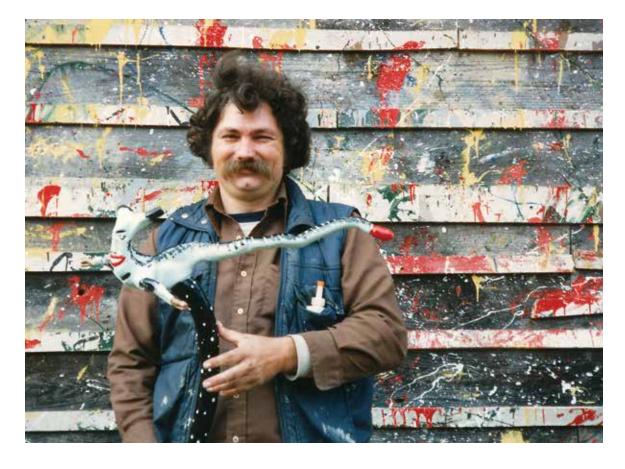
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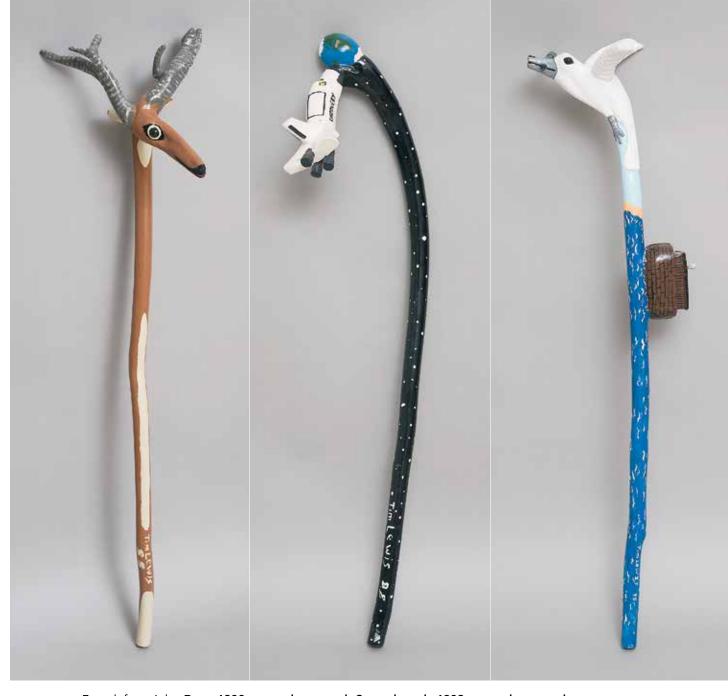
Sheep without a shepherd, undated, paint on wood

10

Tim Lewis

Born: Isonville, KY 1952





From left to right: **Deer, 1988, enamel on wood; Space launch, 1989, enamel on wood; Noah's Ark, 1995, enamel on wood**



From left to right: Large eagle, 1993, enamel on wood; Gray dinosaur, 1988, enamel on wood; Uncle Sam, 2009, enamel on wood

From left to right: Brown bird with black and white bird, 1991, enamel on wood; Small eagle, undated, enamel on wood; Rodeo, 1994, enamel on wood

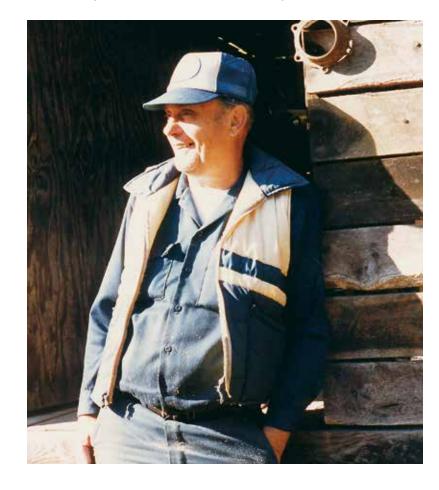


From left to right: *U.F.O.*, 1993, enamel on wood; *Bird eating frog*, 1997, enamel on wood; *A. Lincoln*, 2009, enamel on wood

From left to right: *Deer eating frog*, 1989, enamel on wood; *Swan with woman*, 1996, enamel on wood; *Fawn with flowers*, 2005, enamel on wood

Lanier Meaders

Born: Mossy Creek, GA 1917 – Died: Mossy Creek, GA 1998



Opposite page: *Untitled*, undated, glazed stoneware





Above and next page: *Untitled*, undated, glazed stoneware