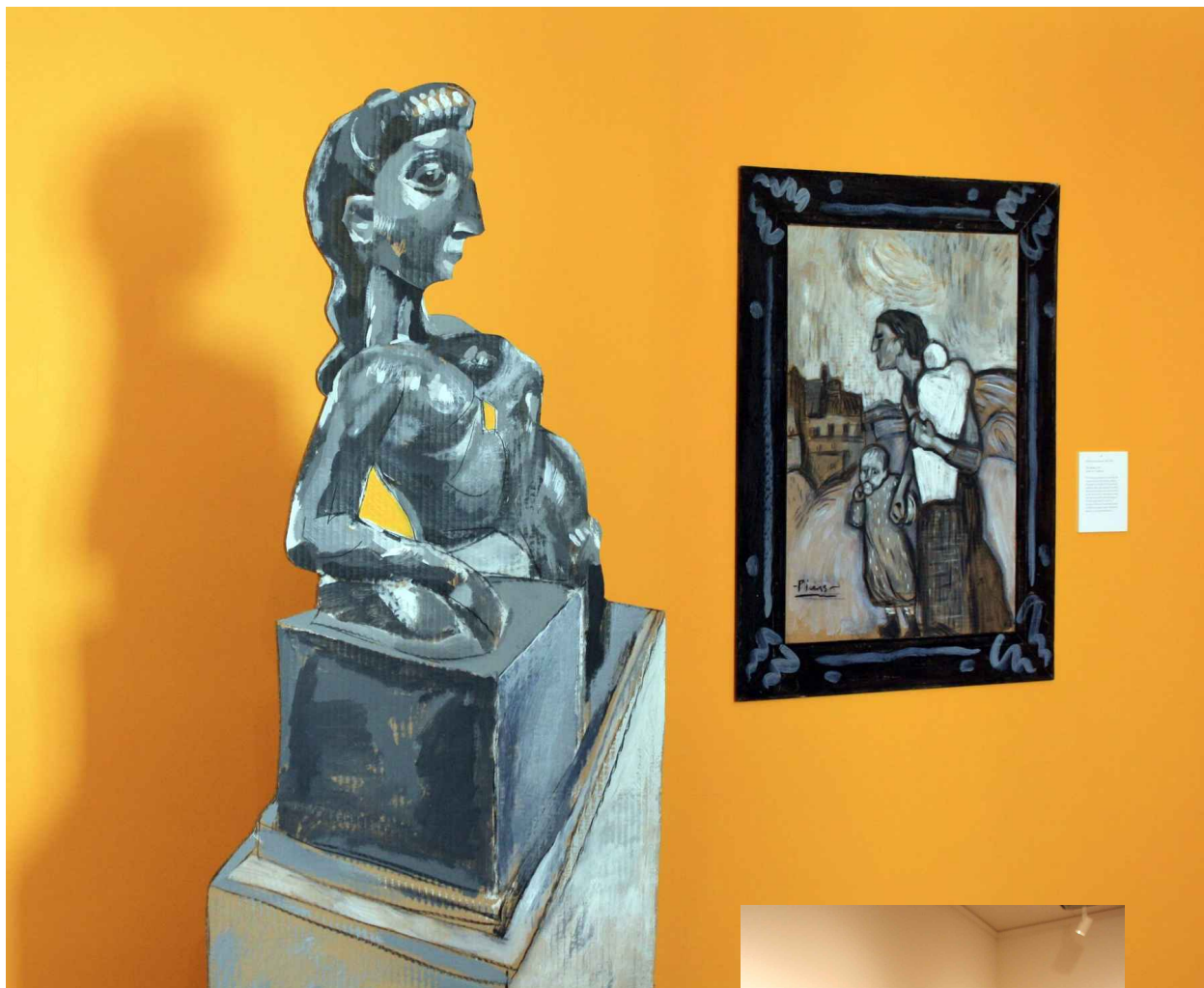




**pattern from  
New York  
Studio School**

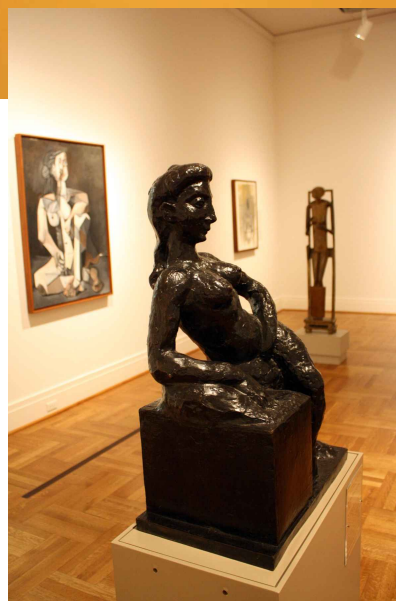


Although my graduate degree was attained through the University of Missouri-Columbia, it was my experience at the New York Studio School that directed my future. From the availability of diverse master teaching artists who showed us observational studies in painting and sculpture, their relationship to artists in history, and a daily routine of practice, I owe my development.



“Room 335 St. Louis Art Museum”

A good idea must accompany a draftsman’s execution of an image. The Museum of Contemporary Art St. Louis has an Open Studio tour for those who maintain studios in the area. My concept for this installation at ArtDimensions’ studio on Cherokee transcribes Room 335 of the St. Louis Art Museum.



## “Room 335 St. Louis Art Museum”

Included in my transcription of Room 335 are three Picasso paintings, two artworks by Giacometti, an unforgettable Chagall, Modigliani, Vllaminck, Gris, Braque and a sculpture by Arp that fits nicely next to the Gris. This project brought me closer to the curator’s message and the master artworks are now more deeply understood. The final interpretation and presentation of Room 335 stimulated many smiles.



“Room 335 St. Louis Art Museum”



The observational process of transcription includes the complementary and sometimes decorative frame. Adding to the humorous concept, materials were selected to make pun on the financial success of collectors and the seriousness of the museum. Cardboard, the preservator's nightmare and archivally tragic, becomes integral to the presentation.

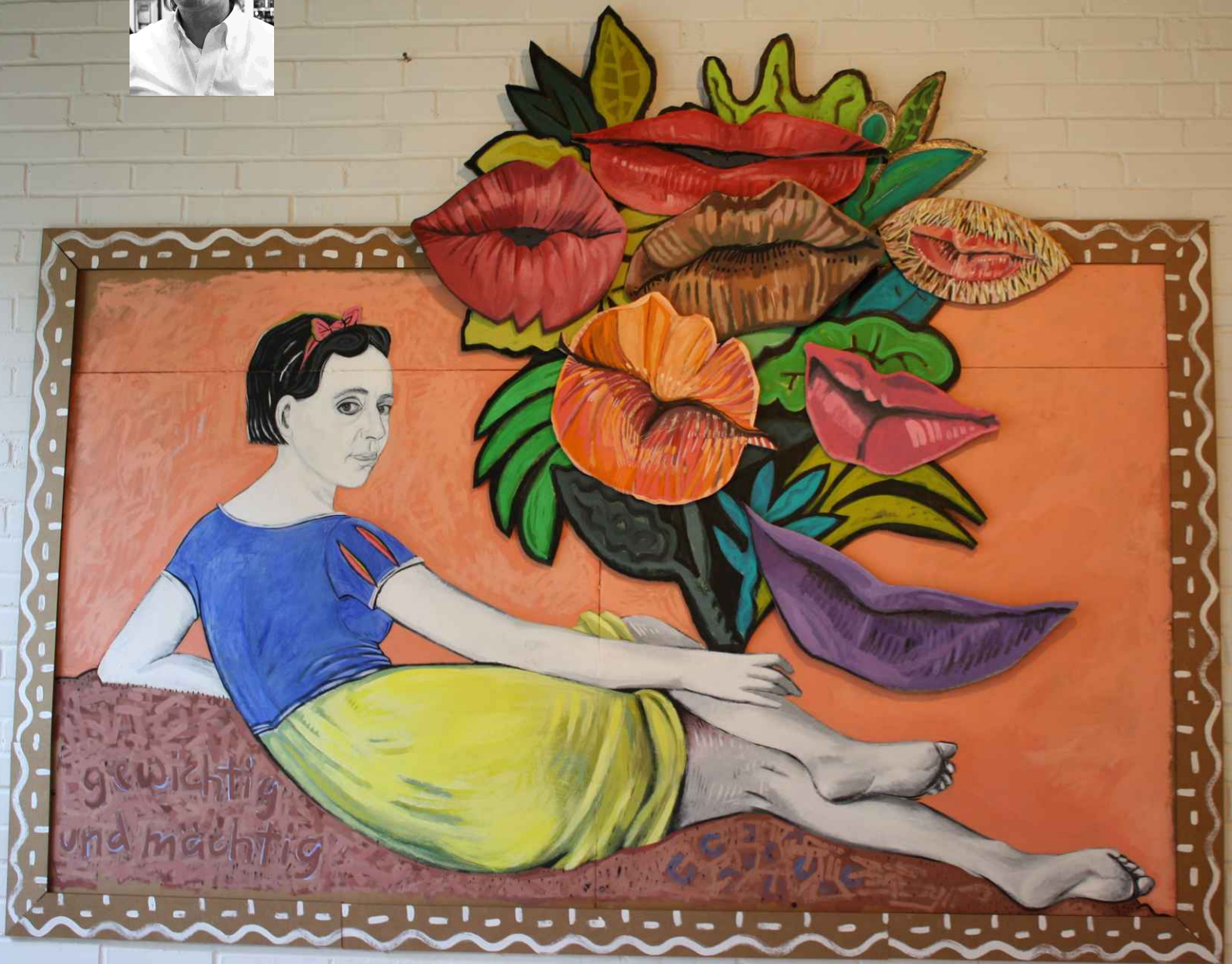
“Room 335 St. Louis Art Museum”

Room 335 was selected because of personal preference for artists who engage in new theories and ways of seeing. It is part of my training and desire to imbue the student with the same curiosity. Observational skills should constantly be tested as student and teacher—my only regret is Cezanne was not in the room.





Model Will West whistles for the bouquet.



When the theme was presented and my research showed the unglamorous connotations for the woman referred to as “Large and in Charge”—I opted for another type of woman who also was large and in charge, Snow White (and the Seven Dwarfs). I’ve used the Ingres Odalisque as my starting point to show undefiled beauty and asked seven of my closest male friends to whistle for me, then I transformed them (dwarfs) into flower blooms. To reference my new found love for street art, cardboard and wheat paste served for materials.



“Maiden with  
Clipped Wings”  
plays Hangwoman



This installation has been reorganized from an earlier presentation to become a self portrait. The message from rural Missouri is: no way out now—HA! The silhouette style dress was plasma cut from metal, primed & painted, as are the wings. The smile and the powerful eye are made of cardboard and found. The inset shows the presentation for “Fashion Interpreted” at ArtDimensions, a St. Louis gallery show in 2009. A performance occurred with visitors playing “Hangwoman”.



“Sew What” a call for artists, requested the artwork be stitched. Relying on the current political moment, my answer to the call is revealed. Many times had I been before the city council to plead the case for ART INSIDE THE PARK, and this current situation was no different. When adult citizens and especially leaders grow up without art, their reaction to financing it is very negative. This artwork questions my wavering state of mind.

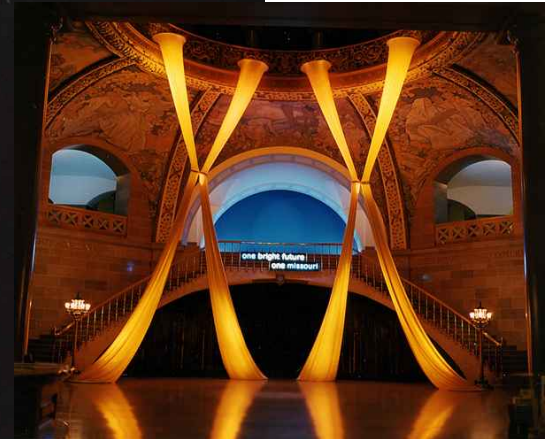
**“Jazz Series” 2005**

**Collection of John Moran, St. Louis, MO**



Many hours were spent researching my infatuation with Jazz and the Blues. I was going through a phase of my life where curling up with music and using a small format was very satisfying. The process would begin with large color field studies—experimenting with application of paint and interaction of color. The second phase was to cut the large painting into small pieces, supplying hundreds of independant color shapes but used no guiding sensibility to produce new compositions.

**“One Bright Future—One Missouri”**  
Design & Pre-press Production  
Inaugural Identity Package &  
State Capitol Interior/Exterior Design

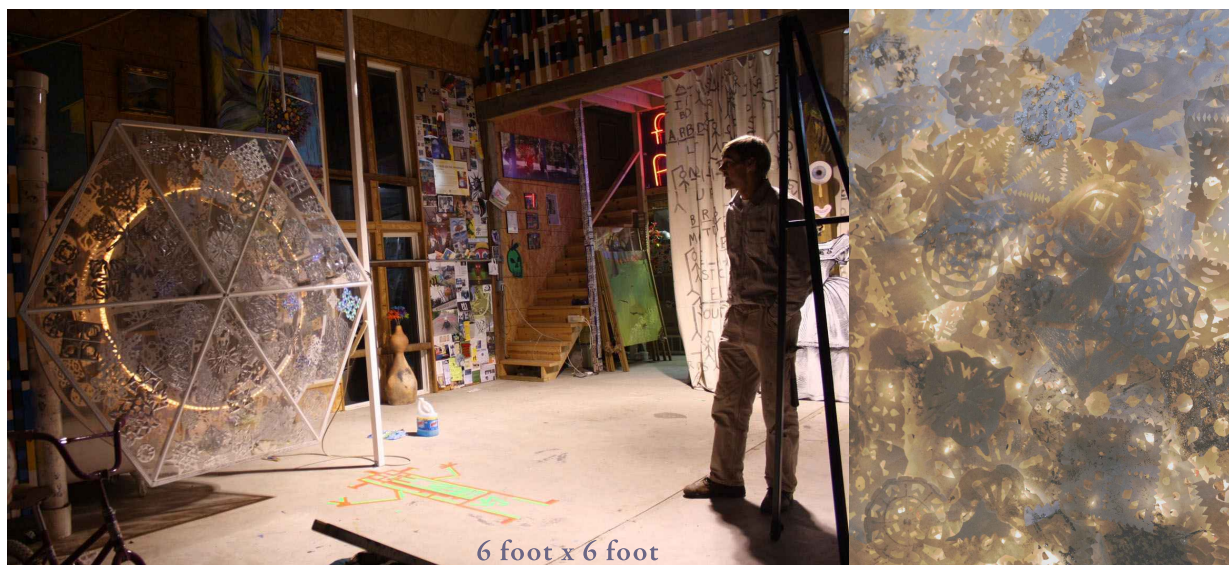


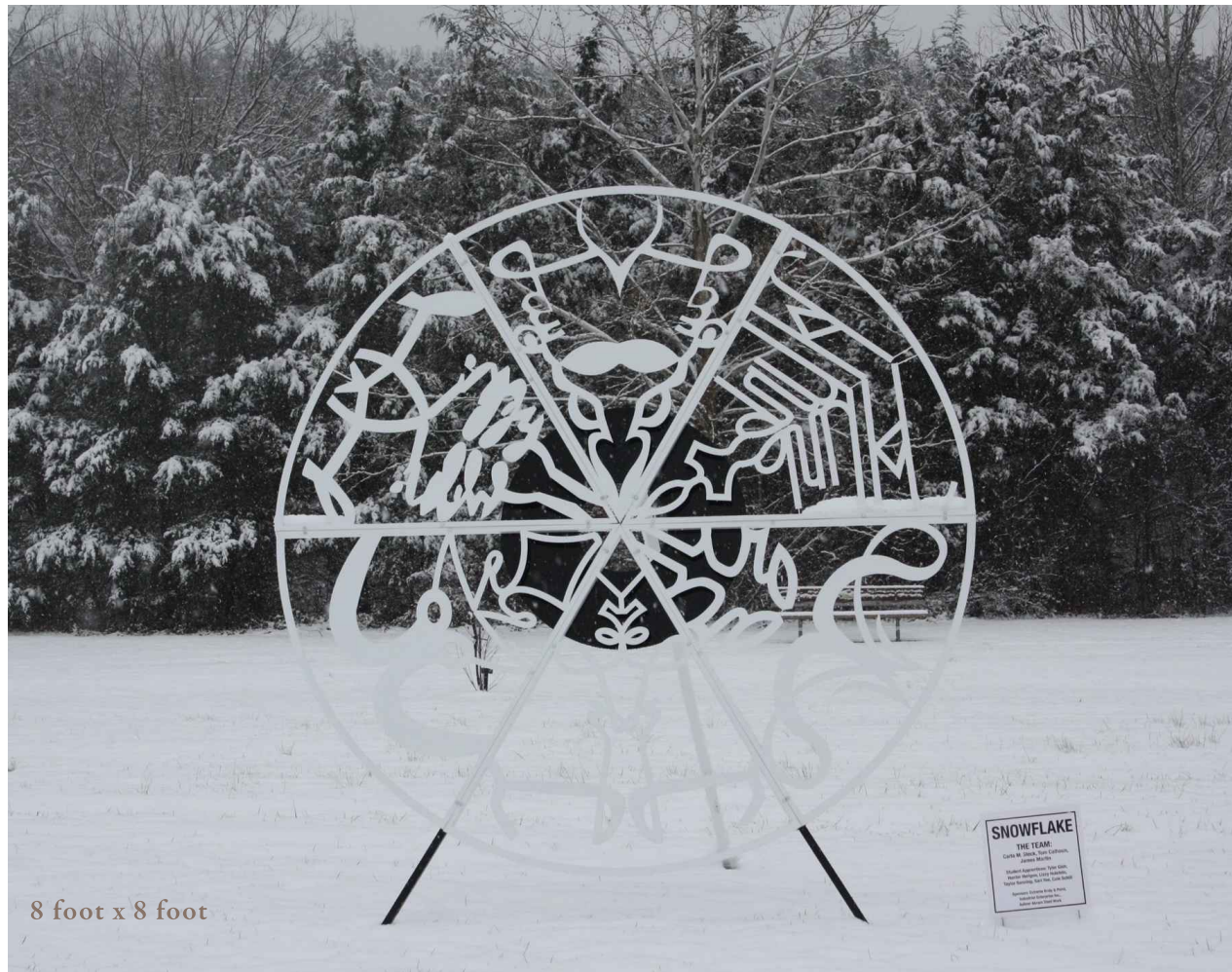


**“Winter Wonderland” —Missouri Governor’s Mansion**

12,000 snowflakes designed by fourth grade students across the state were incorporated into the first contemporary art installation for the Governor’s Mansion of Jefferson City.

**“Winter Wonderland” —Retrospect from Missouri Governor’s Mansion**

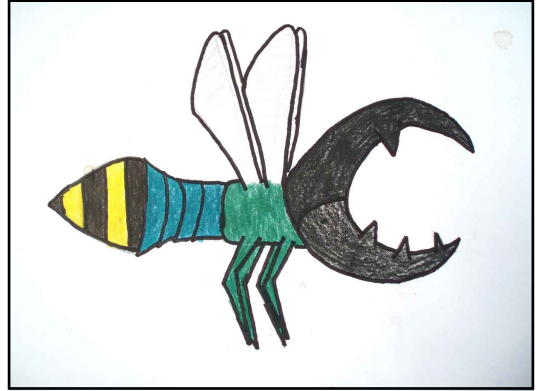




Most of my students' artwork has been collaborative since establishing the Atelier CMS, Inc. in 2002. These Snowflakes reflect the curriculum for ART INSIDE THE PARK 2010 and its partnership with a rural K-12 institution for collaborative workshops with our visiting artists. Please see my facebook page for ART INSIDE THE PARK!



**“Hercules Dragon Beatle”**  
Art Inside the Park 2007  
Memorial Park  
(student drawing)



Alongside the professional artists invited to exhibit during the 4-day outdoor festival, my studio, Atelier CMS, Inc., translates, fabricates & paints Missouri student designs selected by the public in collaboration with Linn State Technical College. The curriculum I design each year engages students easily in the creative process. This example requested the student to select one 1.) Head 2.) Thorax and 3.) Abdomen from three varied lists of insects to merge them into a new art bug.

**“Butterfly”  
Art Inside the  
Park 2007  
Memorial Park**

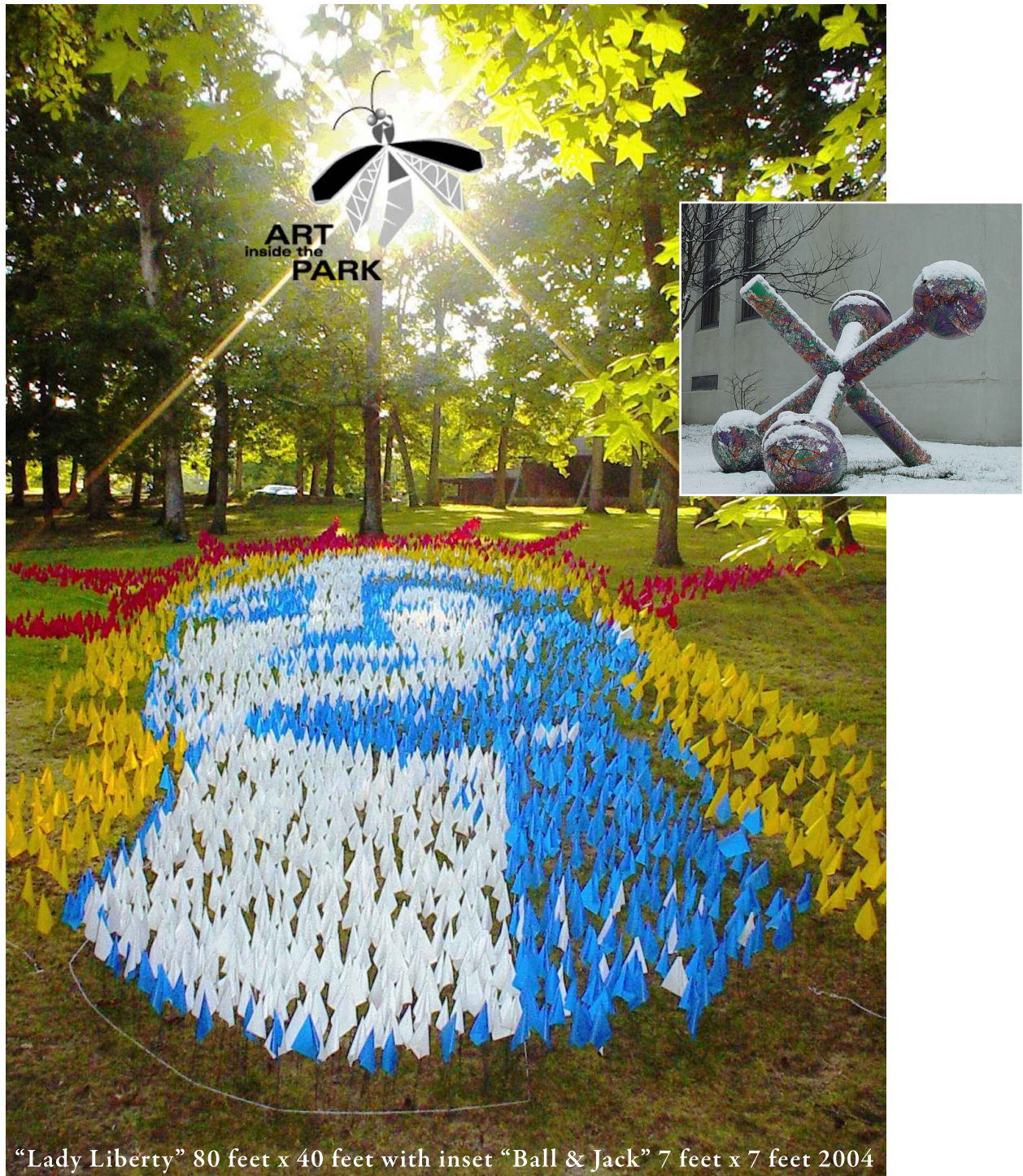


This Art Bug was voted the most creative by 2,300 student visitors! The Hazelwood School District purchased this sculpture for their new administrative building courtyard. The fabrication applied most tools associated with the various departments of Linn State Technical College. I created patterns from the student drawing with a vector program that were translated for the computerized cutting of the metal. This sculpture employed the rivet process used for aircraft. The student design was all red, but I took liberties with color.

**“Sedum” & “Lilly”  
Art Inside the Park 2008  
Missouri State Capitol Grounds**



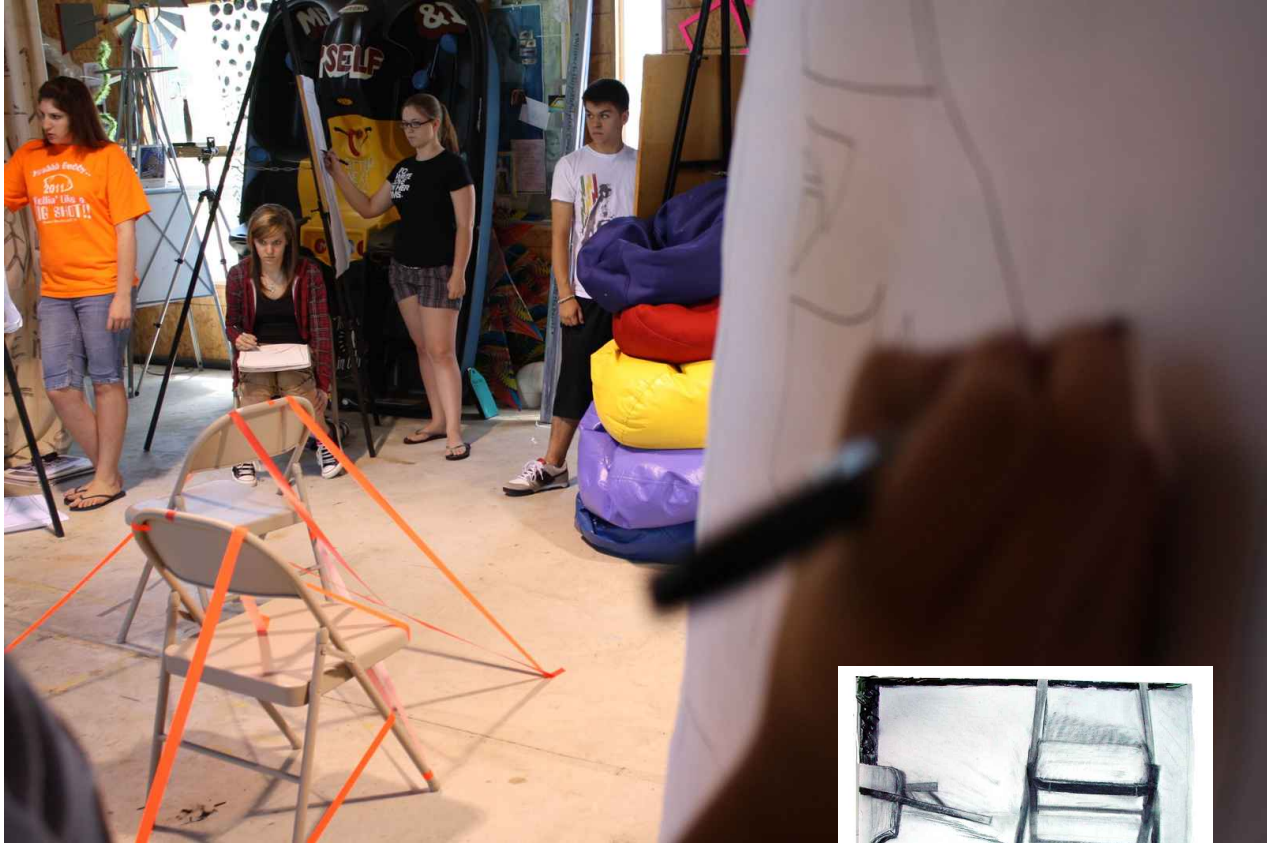
After creating seven “Art Bugs” my plan was to slow down, instead I produced 15 giant Missouri Wildflowers based on youth designs selected from submissions from my “WILD” flower curriculum by prominent citizens! Our city, however, avoided our much needed support, so I started talks with the state and an invitation and assistance for the Capitol grounds came from the Blunt Administration. 15 visiting artists were also invited to explore the landscape with a special focus on Performance Art. Design/production were in collaboration with Linn State Technical College.



“Lady Liberty” 80 feet x 40 feet with inset “Ball & Jack” 7 feet x 7 feet 2004

Art Inside the Park is the outdoor visual art exhibit I designed to cultivate an appreciation for visual art in the central region of Missouri. Funding has always been extremely difficult, thus finding free materials to communicate the message was essential—donated surveying flags shown here, promote the image of the first public art in America...I have served as the curator for six years, hosting up to 25 artists each year. 700 youth toured our first exhibit and selected this installation “Favorite”.





A beginning drawing class will typically start at the easel having identified the right or left hand dominance, placing student in a standing position. The non-drawing arm will be towards the subject and employed as a measuring and erasing tool. Looking from one eye rather than two is a revelatory experience using a pane of glass covering one eye while drawing what the student sees through the glass, proving correct perspective is seen with one eye only. Much talk about the relevance of subject issues, no pretty objects but rather paper bags are used to ensure the design is foremost. Most entry level artists fear their edges, therefore a format is drawn to be drawn to. An arm's length from drawing board is encouraged to eliminate temptation to rest the backside of hand on paper. Vine charcoal is used for its terminal quality if pursuing gradation. Lines, many lines are used to form loose constructs which in turn form compositions. The quick gesture is wiped out again and again as exercise to learn more about the subject and determine a potential composition. The tape exercise shown in photo above is one of many observational work outs to learn to see more than what the brain thinks.

