



David Klamen : paintings, watercolors, and drawings.

Pagel, David

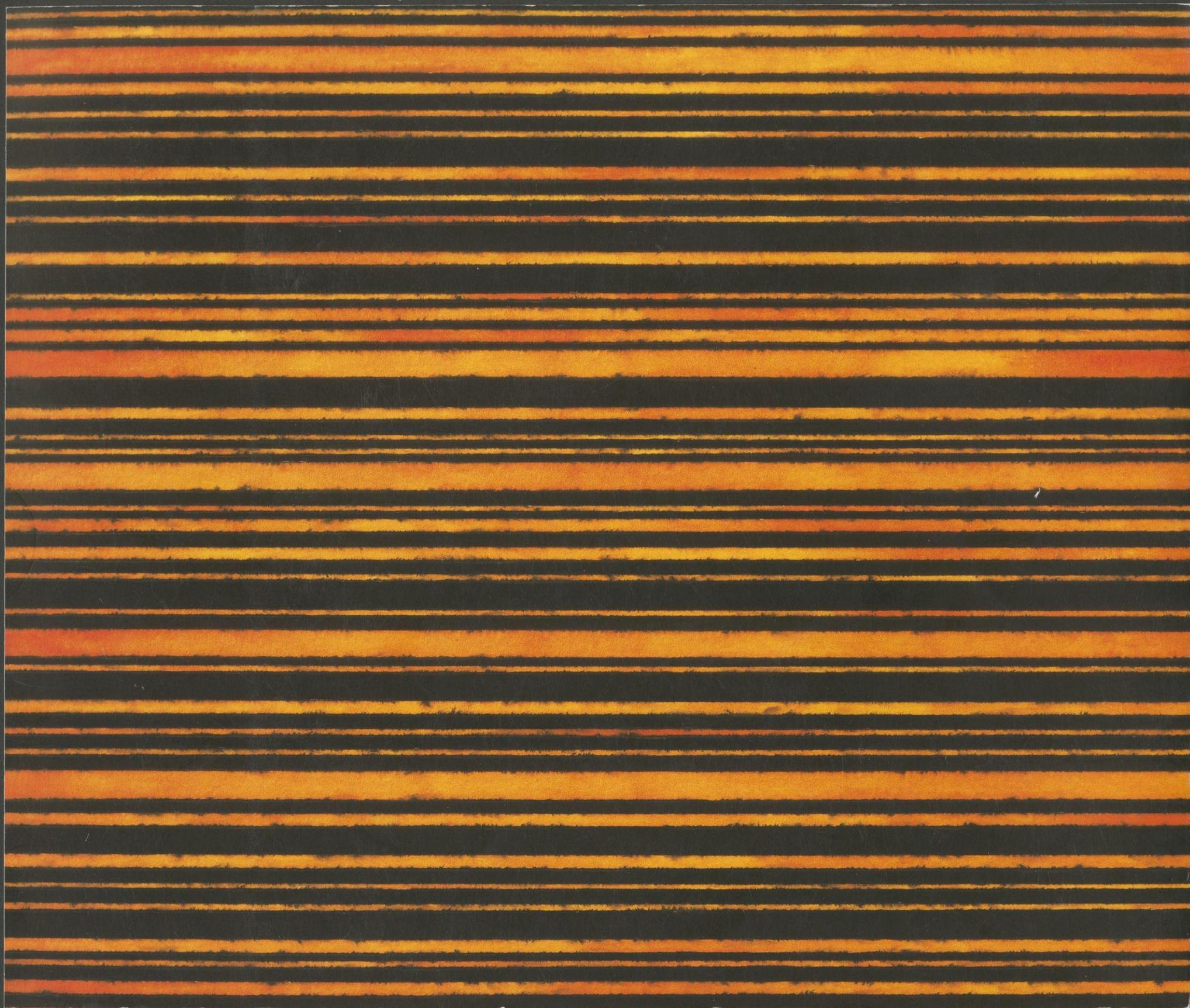
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DAVID KLAMEN

Paintings, Watercolors, and Drawings

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Interview by Russell Panczenko
With an essay by David Pagel

Elvehjem Museum of Art
University of Wisconsin–Madison
2004

The book is published on the occasion of the exhibition *David Klamen: Paintings, Watercolors, and Drawings*, organized by Russell Panczenko and held at the Elvehjem Museum of Art, University of Wisconsin–Madison from December 11, 2004 through February 17, 2005.

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FOREWORD

David Klamen, born in 1961 in Dixon, Illinois, received a BFA from the University of Illinois, Champaign–Urbana, and an MFA from the School of the Art Institute of Chicago. He is professor of fine arts at Indiana University Northwest in Gary, Indiana, as well as a nationally and internationally exhibiting artist. On view from December 11, 2004 through February 27, 2005, the exhibition *David Klamen: Paintings, Drawings, and Watercolors* features forty-nine of his paintings and works on paper created between 1988 and the present.

Klamen is committed to creating visual experiences that are both aesthetically satisfying and visually challenging. A significant body of his work consists of realistic paintings and drawings of exotic animals, oriental vases, poetic landscapes, and architectural interiors. In these compositions, a majestic exotic animal calmly gazes out of the picture or a single object is highlighted for contemplation by the viewer; the landscapes and interiors are always empty and silent. Simultaneously, and in contrast to this serene realism, Klamen produces nonfigurative work that is highly energized, barcode-like images whose op-art color effects, metric repetition of line, and/or electric geometry pulsate and resist immediate visual capture.

Klamen's realistic oil-on-linen paintings require patience and concentration on the part of the viewer. An expert with old master painting techniques, Klamen applies multiple layers of varnish to create deep, rich surfaces through which the painting's content emerges only after the eyes have adjusted to the darkness

and successfully avoided the reflections. The artist explains that "by varnishing my paintings, I slow down the disclosure of the image, encouraging the viewer to become a participant in the discovery of the painting rather than a passive spectator."

Klamen's more abstract works are also intended as optical and intellectual challenges. Using high contrast and complex barcode-like designs, the artist even more assertively than in his paintings of animals or still-lifes, hides realistic images. In these works, the underlying image can be a reproduction of a well-known art historical icon such as Jacques-Louis David's *Death of Socrates* or of an illustration from some pornographic magazine. Klamen's interest in hermeneutics—the science and methodology of interpretation, provides the philosophical underpinnings for much of his creative drive. Through his art, he strives to examine "the processes we use to understand what we experience." He further explains: "...almost all of my work ... is involved with exploring how we interpret things, how we come to recognize images, what makes meaning, how we become active participants in discovering that meaning."

Mastery of his selected medium and exploration of its peculiar properties and inherent limits are also important factors in Klamen's work. How much varnish can one use before it becomes impenetrable? In works on paper, how does watercolor flow, mingle, and react to the paper's surface? A master draftsman, he pushes beyond the normal additive drawing process, to create landscapes by erasing on a sheet completely covered with graphite.

In still other works, he studies a single drop of watercolor as it naturally expands on wet paper to create a miniature impression of a landscape or a sunset. He describes the latter as “self-directed Rorschach tests” that help him to search his memory for deeply internalized imagery.

In 1999, Tandem Press, the University of Wisconsin fine arts press, first brought David Klamen to Madison. While there he created a large print composed of ninety-eight separate miniature etchings representing landscapes and two striped prints based on compositions of old master paintings. We were intrigued, and since then the Elvehjem Museum of Art has acquired several of his works. Also, as the official archive of Tandem Press, the museum owns one of each of the prints that were editioned in Madison on that first and subsequent visits. The current exhibition is intended to put the Elvehjem’s holding into the broader context of this artist’s oeuvre as well as better to acquaint our audiences with his outstanding work.

The accomplishment of this exhibition, as with all of our exhibitions, has required contributions from many individuals both on and off the museum’s staff. I first want to thank Paul Gray for his encouragement and support as well as several staff members at the Richard Gray Gallery, particularly Serra Pradhan Gannon in New York City and Erin Bakunas and Skarlet Smatana Lawson in Chicago, for access to and help with their extensive files on the artist’s work. At the museum, I would be greatly remiss if I did not acknowledge the invaluable assistance of Lori Demeuse,

my patient and conscientious assistant, and our highly efficient editor Patricia Powell. In addition, I thank our new registrar, Ann Sinfield, who efficiently coordinated loan agreements and shipping arrangements with lenders across the country; exhibition designer Jerl Richmond and preparator Steve Johanowicz for planning the best possible placement and lighting for each work in the exhibition; assistant director for administration Carol Fisher for overseeing the budget and contracts; and last, but not least, development specialist Kathy Paul for pursuing grants and other funding for this project. Thanks are due also to Earl Madden of University Creative Services for designing the catalogue and to David Pagel for allowing us to include his essay in it.

Support for this exhibition and its accompanying catalogue was generously provided by the Elvehjem Museum of Art Council, by the Anonymous Fund, Brittingham Fund, Hilldale Fund at the University of Wisconsin–Madison, by Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation, and by the Wisconsin Arts Board with funds from the State of Wisconsin.

Finally, I wish to thank the artist David Klamen, who graciously and generously shared his work and ideas and without whose assistance and cooperation this exhibition would not have been possible.

Russell Panczenko
Director, Elvehjem Museum of Art

THE SOLO SHOW AS GROUP PORTRAIT

DAVID KLAMEN'S MULTIFARIOUS PAINTINGS

DAVID PAGEL

On first view, an exhibition by David Klamen looks like a group show. Depending upon the particularities of the installation, there appears to be works by as many as six artists present: 1) a Realist, whose interiors and exteriors revive photorealism by way of classic film noir and contemporary fashion, design, and architectural magazines; 2) a Romantic, whose untrammeled landscapes are marked by the signs of Symbolism or the symbols of science, both of which are filtered through Minimalism's reductive geometry; 3) a Miniaturist, who often packs more than a hundred abstract landscapes onto a single sheet of watercolor paper and still leaves plenty of room for the imagination to roam freely; 4) an Intimist, who arranges similar salon-style configurations of modestly scaled paintings on large walls; 5) a Postmodern Stripe-Painter, whose offbeat bands of alternating color voraciously translate the Old Masters and Internet porn into a system that recalls bar codes and the Op Art of Bridget Riley and Julian Stanczak; 6) a lowbrow Pointillist, whose indelicate, innumerable dots blot out handsomely painted representational scenes as they record the meditative activity of repetitive Buddhist chanting (or *daimoku*).

On second look, it becomes clear that a Klamen exhibition is not group show. For one thing, there's not a

curator out there who could bring together such a felicitous arrangement of wide-ranging paintings that made so much visual sense while looking so distinct. For another, Klamen's various bodies of work overlap and complement one another so harmoniously and with such integrity of purpose that they reflect too coherent, sustained, and organic an argument to be made by six different painters. As an artist, Klamen is a master of the double-take—that startled, sometimes jarring, and often emotionally loaded experience of snapping one's gaze back at something you have just seen because something about it suggests that it's anything but routine. Getting visitors to look—and look again (and again)—is the Chicago-based painter's specialty, and it marks the moment when his abstract images begin to do their most compelling work: setting us to thinking not just about the pictures before our eyes, but pondering our own abilities to know what we're seeing, and what that means for us as social beings—especially when we stop taking such activities for granted.

Comprised of objects that embody a sharply focused set of intentions while demonstrating impressive, often virtuoso painterly facility, a Klamen exhibition is an event that is open to a potentially infinite range of interpretations. The artist's arrangements of paintings not only invite viewers to ask big epistemological questions such as "How do we know

what we know?,” but to explore the parameters of our answers by grounding them in the physical facts of experience, which is always incomplete, shaded by past events, and shaped by whatever perspective an individual happens to be under the influence of. By presenting a heady blend of curiosity and doubt, Klamen’s constellations of styles, subjects, and strategies steer clear of both certainty and cynicism. In our unsubtle, all-or-nothing world, in which over-simplified sound-bites consistently win out over the messy complexities of big-picture views, Klamen’s multilayered art occupies an uncompromised—and uncompromising—middle ground. Allowing doubt and conviction to be present in the same thoughts, his ambitiously uncategorizable oeuvre makes a virtue of ambiguity—and makes human experience all the richer for it.

The realist strand that runs through all of his works is most vividly realized in a series of large oils on linen that depicts the entrances to museums and university departments of theology or philosophy. Strange things happen in these precisely ruled and fastidiously varnished renditions of neoclassical buildings and protomodernist interiors. Most of Klamen’s dark, shadow-shrouded pictures resemble photographic negatives or impossibly large daguerreotypes. They require some time for one’s eyes to adjust to their nighttime palettes. This experience recalls that of stepping out of the midday sun and into a darkened theater, not to mention what it’s like to read the story of Plato’s cave, where visitors must first squint before coming to understand the philosopher’s point about the untrustworthy elusiveness of solid

objects and the stability and perfection of ideal forms. In either case, the bright light of reason, which should enhance the mathematical accuracy and rational clarity of Klamen’s images, instead looks ghostly. It emanates, impossibly, from floors so polished they appear to dissolve into illusionistic nothingness. The cold light also casts shadows so warm and velvety that they are as attractive and welcoming as the parts of the pictures that can be seen clearly.

In this ongoing series, Klamen turns the tables on conventional wisdom without eliminating the patience, discipline, and hard work on which such knowledge is based. He reinforces this reversal by infusing it with a light touch of humor. Paintings, everyone knows, are supposed to go in museums. Rather than waiting for that to happen, Klamen puts museums (and other cultural repositories of beauty and truth) in his paintings. His highly self-conscious pictures simultaneously cast a long shadow over the virtual world of digital technology (particularly the architectural software whose look they transcend); fashion and design magazines (whose sleekly stylized reproductions they out-distance); and contemporary photography (by such artists as James Casebere and Thomas Demand, both of whom embrace similar forms of artifice, illusion, and mystery). As for painting, Klamen’s impeccable surfaces and pristine structures can be seen as the noirish counterpart to Kevin Appel’s light-as-a-cloud paintings of mid-century modernist architecture in sunny southern California. Both use buildings as metaphors, examining what they disclose and withhold, expose and bury. Something sexy and sinister lurks

beneath the surfaces of Klamen's works, whose silence is so strong it isn't difficult to imagine hearing a pin drop in them, its echoes reverberating around the columns, arches, and halls. Although no living creatures stir in any of them, they are profoundly anticipatory or effective in their capacity to generate suspense. The exquisite sense of isolated aloneness that is palpable in Klamen's paintings does not suggest the dread of being the last person left on Earth; it evokes, on the contrary, the even creepier sense of not being alone, of some unknown company hiding in the shadows.

The romantic strand in Klamen's art comes to the forefront in his twilight landscapes. In these large works on linen and small works on paper, unpopulated expanses of earth and sky feature small clusters of leafy trees, sometimes as few as three and rarely more than a dozen. These works are as significant for what they depict as for what they leave out. Their carefully cropped compositions and dimly lighted palettes make each seem expansive, as if what we're seeing is a large swathe of countryside. But to look closely is to see that Klamen's serene scenes are not set far off in the woods, in some Edenic world of unsullied nature. In fact, it's more likely that each is an urban park, easily accessible by car and not far from modern civilization's uglier structures, including convenience stores, electric lines, housing developments, and highways. So strong is our desire to see Nature in Painting—and so reinforced by habit and convention—that we overlook details to escape, as quickly as possible, into this tried-and-true fantasy. As a painter, Klamen is in no way opposed to such pleasures, he simply wants viewers to

be aware of its workings. He is, after all, a consummate craftsman and convincing illusionist. But he interrupts each seamless illusion with a set of stark white lines set at right angles. These horizontal and vertical elements block viewers from completely entering the picture. They prevent us from forgetting where we are actually standing. Each linear element, it turns out, is a handmade map that records the streets on which Klamen made rights and lefts to get to the parks he has pictured, which stand in for memories as much as the real thing. Philosophy enters this group of works surreptitiously. Playfully turning a bit of folk wisdom around on itself, Klamen suggests that the inability to see the trees for the forest aptly captures the spirit of an Aristotelean critique of Platonic Idealism, which can be summarized as "true knowledge is based on the little things you experience first-hand, not on abstract ideals that can never be seen."

Formal attributes link the Miniaturist and the Intimist in Klamen's well-rounded oeuvre. Despite the structural similarities between his tiny watercolors painted on single pages of paper and his clusters of paintings arranged on single walls, each of these bodies of work articulates a distinct facet of his art.

With the directness of Rorschach-blots, the micro-watercolors scrutinize the relationship between intention and happenstance, as well as the human tendency to see familiar things in strange shapes. Klamen makes each of his postage stamp-size paintings in a few seconds. Wetting the paper and laying down two or three brushstrokes, he lets chemistry and physics do the rest. The pigments disperse,

the water dries, and, as if by magic, landscapes appear, complete with fog-shrouded trees, misty lakes, distant mountains, and all manner of pretty vistas under clear and cloudy skies and ravishing sunsets. The more little windows that Klamen puts on a page, the more convinced viewers are of the accuracy and vividness of each minipicture. This reveals that repetition and habit shape not only *how* we see, but *what* we see. Unlike some overeager artists, Klamen does not make the illogical next step and insist that there's a better, less subjective way to comprehend the world. He simply demands that we pay close attention to the machinations of the process.

Something similar transpires in his multipanel installations, which explore, more than any of Klamen's other works, the inner world of subjectivity. In this series, reverie, intuition, and dreaminess take precedence over the rational mind. A good number of these paintings have had their surfaces scraped down and sanded. Some have been partially repainted. Others are left bare, as if they have endured years of harsh weather. Still others include fragments of language, indecipherable diagrams, thick smears of paint, or realistically rendered objects adrift in fields that do not seem to be continuous with them. Klamen describes most of these pieces as being based on impressions or observations that don't seem worthy of being the subject of serious paintings. But as a group, such dismissible incidents and curious catches in consciousness add up to wholes far greater than

the sum of their parts. That's because Klamen's wall-size installations follow a logic that is distinct from that of his miniaturist pictures. Rather than repeating a set of gestures to create an increasingly convincing illusion of the visible world, these works poke and prod in various directions, only hinting at emotions and sentiments because they are invisible, but no less potent.

Like Klamen's miniature landscapes and intimate abstractions, his irregular stripe paintings and odd pointillist pieces look out to the external world and into an inner one. But they go further in blurring the boundaries between the two.

His graphic stripe paintings put a wicked spin on a recent and generally well-mannered trend in painting by turning its format into a voracious machine that is ruthlessly indiscriminate in its ability to chew up and spit out all sorts of images, from masterpieces like Caravaggio's *Doubting Thomas* and Poussin's *Adoration of the Golden Calf* to smut from Internet porn sites and Larry Flynt's *Hustler*. Klamen filters images that rivet a viewer's attention—for whatever reason—through a digital program to give his paintings the appearance of the bar codes that are used by corporate retailers all over the globe. The artist, however, is not interested in exactly duplicating the information-processing efficiency of such electronic systems. Instead, he uses it as a model against which to compare and contrast the ways viewers scan paintings—"reading" their

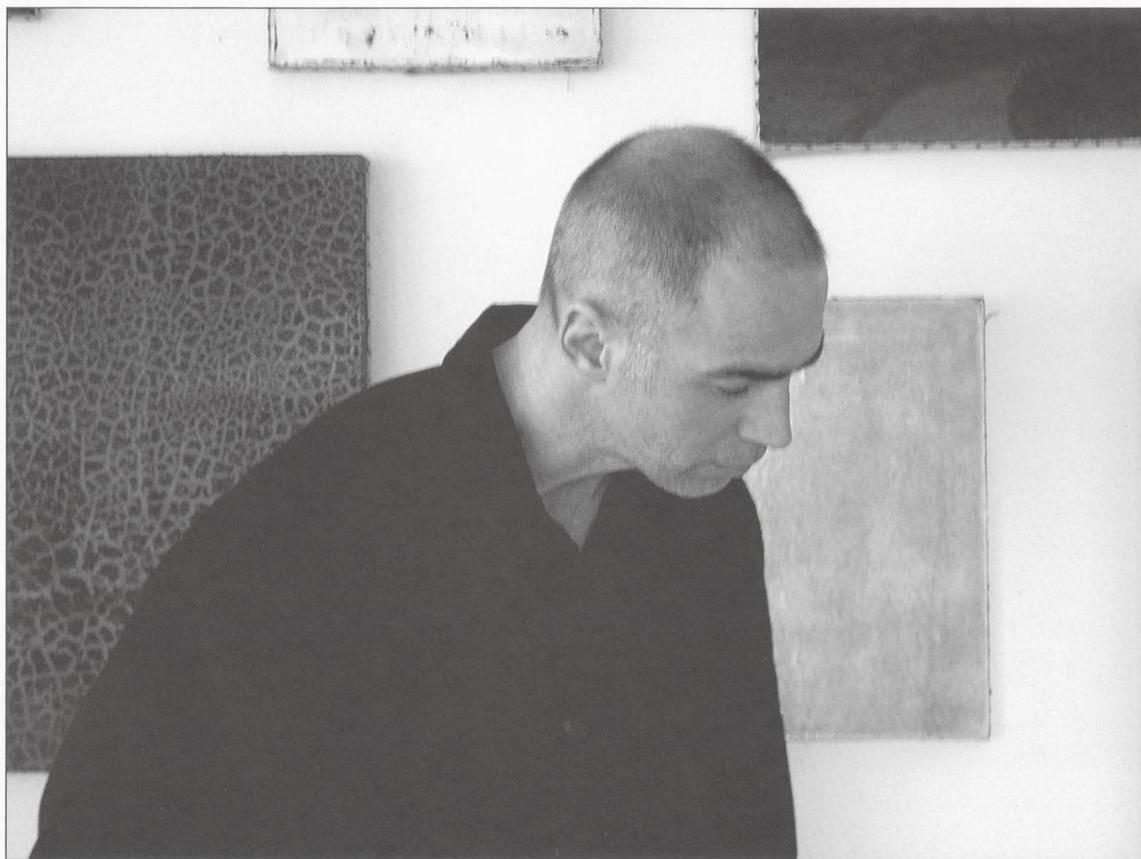
salient signs to pick up the essential info as quickly as possible. Klamen's hand-painted bands beat viewers at this game by compressing and condensing even more subtlety into either/or choices. Paradoxically, his do-it-yourself rendition of two-tone pixelation slows down viewers, forcing us to struggle as we piece together the brutally abbreviated pictures we're familiar with. As in life, the glitches or inconsistencies prove to be the most captivating sections of Klamen's paintings. These trippy places suggest volume, rather than flatness, and lure a viewer's memory into action. Like fading echoes of the real world, these idiosyncratic stripe paintings embody a sort of computer-age ghostliness that complements the pristine, virtual worlds presented in Klamen's realist paintings.

For their part, Klamen's dot paintings begin the same way his realist ones do: as faithful representations of the external world. They depict Lake Michigan's horizon as it's seen through the artist's apartment window. But Klamen applies countless dabs of white paint to his predominantly blue paintings, each touch of his brush indicating he has chanted the refrain used by Daimoku Buddhists to meditate their way to enlightenment. As Klamen gets more deeply into the rhythm of his meditation, or just spends more time going through its motions, the external world's appearance is increasingly obscured by a veil of white flecks. The illusory veil of material reality doesn't disappear so much as it is reconstituted as a lumpy dot painting. For viewers, it's

still possible to make out the original image, but it's impossible to look at the dots and the picture simultaneously. Two paintings occupy one plane. The relationship between them may be arbitrary, even accidental, but it still makes visual or poetic sense. The modernist mantra, "Less is more" takes on added resonance, especially when you learn that Klamen lives in a Mies van der Rohe building.

A generous, look-for-yourself openness animates all of Klamen's paintings. In his multipart, mix-and-match installations, hard-and-fast distinctions between Realism and Romanticism dissolve, as do the ordinarily fixed boundaries between objectivity and subjectivity, abstraction and representation, intention and accident, high and low, East and West, past and present. As a whole, his art abandons the monotheism on which much modern art-making is based for the polytheism of the ancient Greeks. Klamen's oeuvre pluralizes the phrase "god-like creativity," transforming a fundamental component of modern art in the West into an ad hoc collaboration among contradictory figures, whose comic squabbles and tragic disagreements often result in down-to-earth wisdom for those of us who observe them. In Klamen's hands, the self and whatever it isn't take off on trips with no end in sight but satisfactions all around.

Art critic David Pagel writes for the *Los Angeles Times* and is an assistant professor of art theory and history at Claremont Graduate University.



INTERVIEW WITH DAVID KLAMEN

SEPTEMBER 16, 2004

Russell Panczenko: *David, what compels you to make works going in so many different directions at the same time?*

David Klamen: While my paintings are visually very different from each other, they're connected quite closely by a common idea. In each of these works, I test different answers to the question, how do I know myself? And I'm conscious of choosing different historical answers to this question, things like memory or empiricism or introspection or even Asian answers, such as *daimoku*, or contemporary, things like digitization. And what I do with these is, I'll take one of these methods and develop some works to test it and give it a kind of visual result. And so in my mind, they're all bound together by the exploration of a common and expanding idea. They just look different from each other esthetically, based on which of these ideas I'm testing.

RP: *When you were getting started in the art world, who were your role models? Who were the artists that you were interested in?*

DK: The artists I thought the most about were not personal role models or people whom I looked up to as individuals, because I didn't know anything about them personally. But there were artists whose work I found very meaningful and inspiring, starting with such people as Jackson Pollock and early Frank Stella,

and *Broken Kilometer* or *Vertical Kilometer* by Walter De Maria were incredibly inspiring to me.

RP: *Were there artists that you particularly tried to emulate?*

DK: Well, yes and no. In one sense, the work that I exhibited is my own work. I never made a conscious effort to emulate another person's work. But often, throughout my career, when I found another artist whose work I particularly admired or whose work I'd like to own, I would make a work in the style of that artist and just keep it in my own personal collection. So in some sense, I have a history of emulating other artists' work, not for exhibition, but just because it was the only way that I could come close to having something that looked like one of their works.

RP: *What qualities did you look for? What qualities did you find particularly attractive?*

DK: One instance that stands out in my memory is making a Franz Kline painting. He's an artist who worked very differently from me, but there was such authority in the way that he painted. And those paintings are so dynamic and powerful. I always wanted to be able to capture something of that. And I remember spending six months looking at every Franz Kline that I could find and getting as close to it as possible trying to understand the relationship that he had with the materials. This

culminated in my making a fairly large Franz Klein painting for myself, which, at the time, I was quite pleased with. I have to say though, as I look back at that painting over the years, every year it looks a little less and less like Franz Klein to me.

RP: *What does it look like?*

DK: It looks like a studied attempt to make a Franz Klein. There's something about the index, something about the unique relationship with the paint, his embodied connection to that work that I don't think I can reproduce. I think if you were to take a photograph of my painting, it would look like a reasonably competent Franz Klein, but the actual physical presence of it is somehow different.

RP: *What about artists working today? Are they important to you?*

DK: Yes. There's an incredible array of art being made now that is important to me. When I think of other contemporary artists, I'm thrilled with so much of the work, but I don't think of it as work that's somehow influential to my work. When I think of the people who are influencing my work for the last eight or ten years, I think more of contemporary writers or theorists.

RP: *For example?*

DK: The writings on cognitive science by Mark Johnson and George Lakoff, two philosophers to whom I was first introduced through their book *Metaphors We Live By*. It was a fairly modest book that offers a description of how we know ourselves and the

world around us. They followed it up with more ambitious book, *Philosophy in the Flesh*. Their writings inspire my work.

Not so much the work that will be in the Elvehjem exhibition, as much as work that I know will be done in the future, work that I'm working my way towards making that reflects their influence on how I know things. The works that I've been doing up to now were equally influenced by other theorists, people like Charles Sanders Peirce.

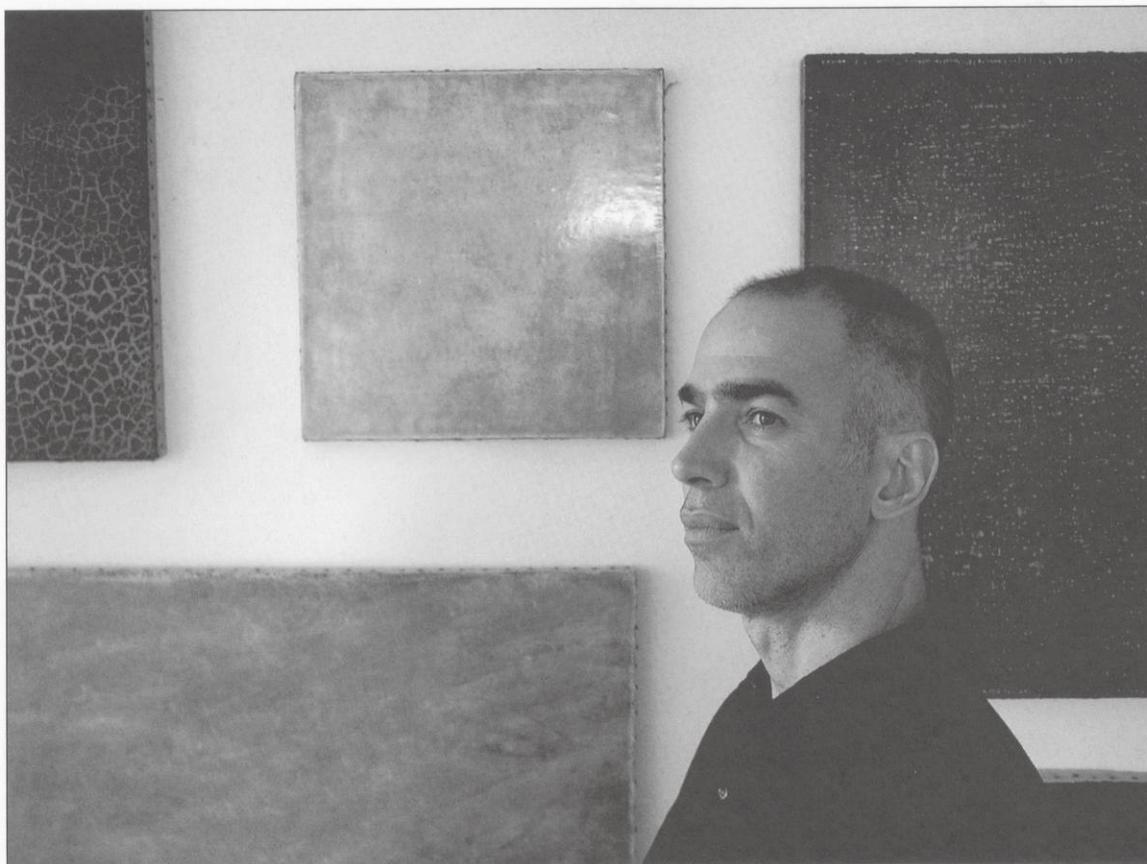
RP: *What ideas from these books are you picking up on? How are they reflected in your work?*

DK: A good example would be Peirce's writings on semiotics. One of the things that he talks about is dividing up signifiers into three groups: signifiers that represent iconically, by mimicking the appearance of something; signifiers that represent things indexically by recording the physical presence of its creation; or signifiers that represent things symbolically because of a cultural convention.

Out of context, this may sound a little obscure. I wanted to make works of art that teetered on the edge of these three ideas or at least two of the three, the iconic mimicking of the appearance of a subject or the indexical, the recording of the touch. This is where a number of my watercolors came from, trying to make works which would ride right on the line between just a record of what watercolor does when it hits the paper and how, at the same time, that touch also reads as an iconic image.

For example, to create the landscapes in my multiple window watercolors I drag a line of watercolor across the bottom. While, in one sense, this just records the simple motion, in another sense, it balances on the edge of being a landscape.





In other works, a single drop of watercolor in the center of a rectangle records that drop, and, at the same time, it teeters on the edge of a blood test or a Japanese flag.

RP: *One of the things that stands out when one looks at your work is your technical virtuosity. You are a master of your medium whether it is watercolor, oil, or graphite. Do you deliberately strive for that kind of perfection? How important is it to your work?*

DK: I strive to have as much control over the medium as I can. When I am not in control, that is, if I let my control of the medium slip in some way, I don't feel I have an answer. This striving for mastery seems to be a part of my neurology. If I look at two of my works and one of them looks like I tried to do something and fell a little short, and another one looks like I had a little more control, I'm more interested in the second one. It hasn't been a conscious effort to try and master these different media, as much as a process of my own natural selection.

RP: *Have you ever tried to do work in which you did not fully control the medium, works such as those by Frankenthaler or Pollock?*

DK: As you know, I tried to make a Franz Klein painting in which he would use chunks of paint. It's like the paint was stuck on the brush and, by accident, it came off on the canvas. Ultimately, I don't think I can be that kind of artist. It requires a looseness of thought and maybe a lack of self-consciousness that I don't really have. There's certainly a learning curve on any of the works that I make.

I make works that fall into a number of different categories and have different requirements, in terms of my technical abilities. Usually, the first ones that I make I edit out, because the later ones are better. I do one, then another, and I can see that I'm getting better. When I have two or three works together, and the earlier ones look like I'm not quite in control, I'm just not interested in showing them because I feel that I'm still learning the medium. However, I do think that control of the medium means having a sympathetic relationship to it and taking advantage of how it does its own thing. Anyone working with watercolor learns that you can't fight with it because you're going to lose. Watercolor requires a very sensitive relationship. Part of its magic is the things that it can do without you knowing or directing it. And certainly each of the other media has some aspect of that in how it works.

RP: *What about subject matter? How do you select your subject matter?*

DK: Well, there's quite a range. Some of my works rely on memory. I often produce landscapes which are, to me, an answer to the question, what is the most fundamental thing that I remember that's outside, rather than inside, that's external, rather than internal? For me basic, fundamental memories have to do with the environment surrounding me.

Yet, in other works like my multipaneled installation pieces, each of the individual canvases has a different subject, sometimes landscape related, but often related to other things. Each one of those canvases begins with me coming to my studio and asking myself, what would I like to paint that day? And often reflecting on memories or incidents that are quite private or

small somehow, that can somehow be captured or embodied by making a painting about them.

RP: *Let's go back to the landscapes for a moment. Do you sketch from memory? Do you go outdoors and sketch what you see, or do you just make them up?*

DK: I never go outdoors and actually draw. It's mostly from memory. And sometimes, if I'm remembering a landscape and I can't quite figure out how something should look, I'll go out into a similar landscape and take photographs. I work from these photos to fill in that kind of memory gap. But I don't consider myself interested in landscape as a subject.

I don't think painting, in some ways, is the best way to help people understand the landscape. But I think paintings of the landscape can be a good way to help me understand how I process information and how I know myself. And I think others as well learn something about our relationship to our memories and our perceptions. But a painting of a landscape never really supplants the experience of actually going to the landscape.

RP: *What about the animal paintings that you did early on? Were they from photographs? Why were you painting animals?*

DK: They were all photographs of stuffed animals in natural history museums. It's not that I was interested in the animals, as much as I was interested in the complex relationship that was presented of animals as representations of nature. These animals looked like sculptures, sculptures in a painted environment. These paintings were ways to play with representations of nature. I wasn't so much painting animals, as I was painting and making

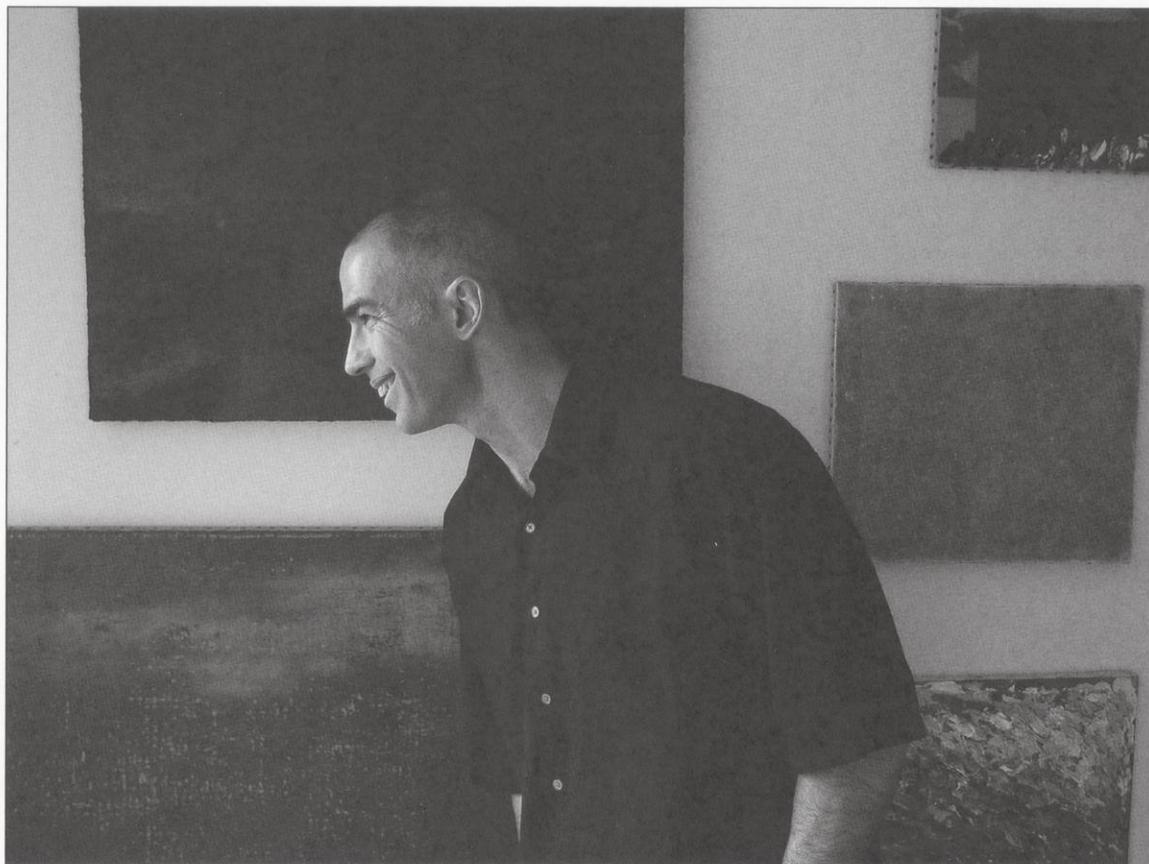
artworks about representations of animals in a painted environment. I know that may sound convoluted, but that's what it felt like to me. Often I didn't even know what kind of animals they were.

RP: *As you look back, did that matter?*

DK: No, it didn't matter. I wasn't that interested in animals. I was more interested in the layers of representation, in understanding nature by learning about it through a representation in the museum. I know what some antelopes look like, not because I've ever had any experience of them or even seen one, but because of these sculpted variations of them that were in natural history museums.

RP: *You've dealt with landscapes in a realistic fashion; you've dealt with animals in a realistic fashion. Yet, the only way I've ever seen you deal with the human figure is in your abstract work. Why haven't you ever dealt, perhaps you have and I just don't know about it, with the human figure in a realistic manner?*

DK: No, I really haven't. To compare this question to the question about animals in my paintings, where I'm not interested in painting the animals, as much as I'm interested in reflecting on the role of representations of these animals in our culture. When you start painting people, it becomes so much about the person as subject. It becomes about who it is, or why they're idealized, or how tall they are. That's never been particularly interesting to me. I love to look at such paintings, but it's not something that has ever felt like it falls under the scope of what I do.



RP: I was going to ask you, originally, why you never dealt with the human figure. But I remembered that some of your most recent pictures, which are very abstract, you do include human figures but they are hidden in the abstraction and their starting point is either another painting, such as The Death of Socrates by Jacques Louis David for example, or some image out of a pornographic magazine. So human figures are beginning to appear in your work.

DK: Yeah. But those paintings are not abstractions of the human figure, as much as they are abstractions of a page from a pornographic magazine or of an Old Master painting in which the human figure appears. I never actually use a figure as the starting point; I'll use an Old Master painting as the starting point. So they're more reprocessing of paintings, those which were often figurative. A figurative element does run through there, but it's not so much that I'm interested in depicting the figure, as much as I am, again, playing with role and multiple levels of representation.

RP: Do you think of your paintings, in any way, as depictions or representations of yourself?

DK: I think they are. In one sense, as you mentioned the way I use paint in my focus on control over handling the medium, I know that each of them records something of my touch, which is really fundamental to me. I also know that they reflect a lot about how I remember things and how I process information. And a lot of them, the multipaneled installations, for example, when I get them all together, become like a library to me that chronicles a certain time period's memories and experiences.

RP: Personal memories and experiences?

DK: Yes, and they reflect back to me a part of myself that I would not be able to know in any other way. They're sort of a mirror to who I am. And certainly, I'm aware that I'm both learning from and indulging in this kind of learning about myself while I'm painting them.

RP: Let's talk a little bit about the actual time during which you are painting. Does contemplation play any role during the process? I'm thinking specifically about of your *diamoku* paintings. In a discussion we had recently you compared repetitive paint strokes to repetitive chant. In Buddhism repetitive chant leads to enlightenment. Is painting a form of meditation for you?

DK: I hope in doing these paintings that I learn something about the knowledge or the wisdom one may gain through practicing *daimoku*, that by mimicking the experience of this kind of meditative behavior, that I'll come to understand and leave a record of this process of seeking enlightenment. And certainly, the process is, in some ways, meditative and contemplative. I think almost all of my work has that kind of a quality to the process of making it. I didn't organize it that way consciously; I've just discovered it over the years. As I look back, most of my work requires careful physical participation for me to create it.

RP: And a lot of time, nothing that you do can be done quickly.

DK: No, unfortunately, I ...

RP: You say unfortunately? Would you want to do it quickly?

DK: Well, I probably would, but then I'd find a slower way to do it again. Of course, I would love to be able to make more paintings and not have the process be as labor intensive as it is. But at the same time, I realize that almost every kind of work that I make, and I make such a variety of work, is all very labor intensive. There must be something fundamental to what I consider my activity as an artist to be that compels me to work hard at them.

RP: For whom do you make your work—yourself, collectors, the casual viewer?

DK: I'm very confident that if I make a work that I fall in love with other people will be interested in it. I'm always aware of trying to make work that I want to live with and learn something about myself in the process of making it. I've been pleasantly reminded that the more I'm able to make a piece that is a thrill to me, the more it tends to interest other people. I guess I have a lot in common with my audience.

RP: If you weren't getting a positive audience response to your work, would you change your style?

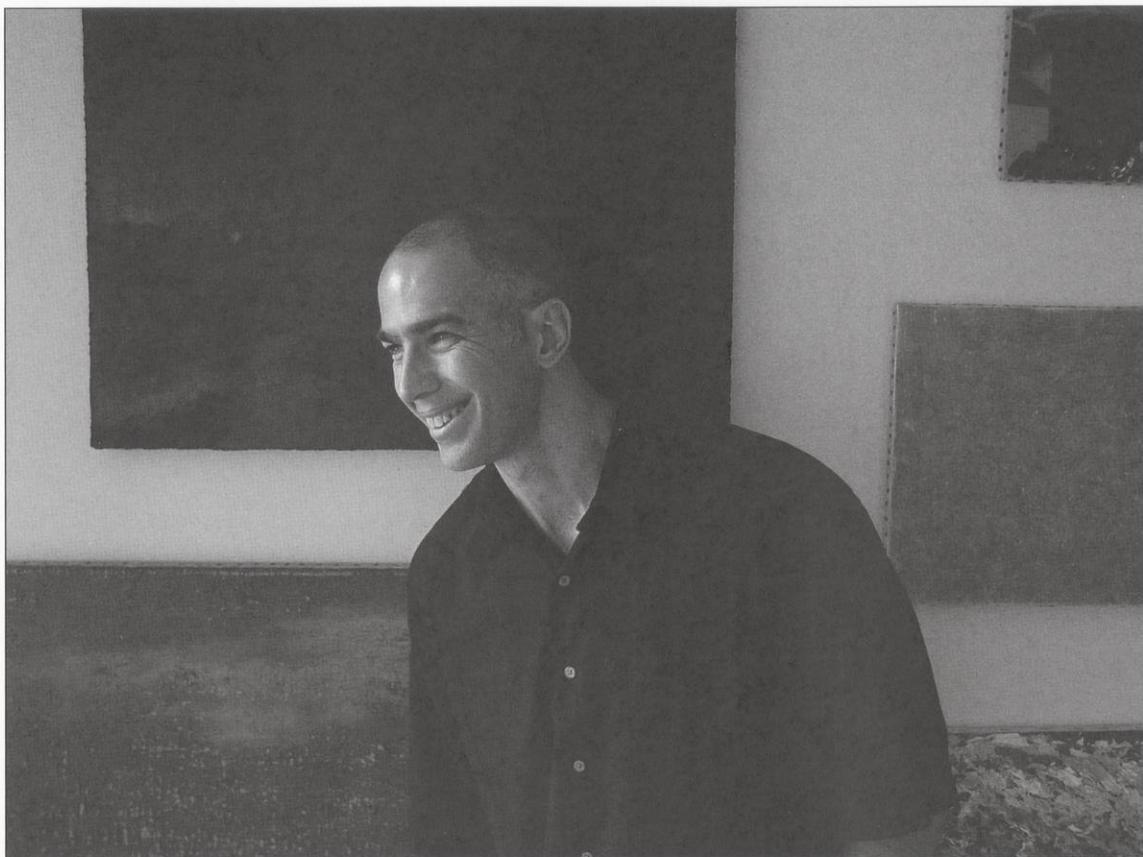
DK: Well, it's easy to say no, that I would just do exactly as I do. But I am pretty confident I wouldn't change my style, because, in a certain sense, I change my style twice a week now. My work is already varied, and I really do come to my studio and create what's

most interesting to me on a regular basis. So if I wasn't receiving the kind of feedback and response that I get, I think it would probably continue to change in a variety of ways as I do now.

RP: At first glance, you have two distinct styles of painting, one that is representational and very still and contemplative and another that is electric and vibrant in its abstraction. How do you explain the coexistence of these two distinct styles?

DK: My first reaction is that there are more than two styles. Although, there may be two in terms of volume. My paintings do divide up into those that are quiet and others that are much more aggressive and noisy. Yet, there are quiet paintings that are completely abstract, and there are noisy ones that can be quite representational. I think it's that some of my works are inspired by memory, introspection, or taxonomy; others are inspired by digitally processing information. That resonance with digital play has led the latter to being more visually noisy.

Also, most of my paintings require time to see them. I consciously try to slow down the process of seeing. My works ask viewers to become a participant in seeing the works, rather than allow them to just be a spectator. Some of them accomplish this through the use of low contrast. You really have to peer into them to understand or see the image. But some of them slow image recognition down by using high contrast. In these there's so much visual vibration and optical effect that it slows the viewing process down. These two approaches could be part of what you described.



RP: You mentioned more than two styles are discernible in your work. Another mode, perhaps more so than style, that comes to mind includes your installations, which are composed of multiple smaller paintings. How did these works come about?

DK: Well, I found myself making small paintings in my studio over the years that were inspired by private or personal memories that seemed too small or eccentric to really be a reasonable subject for an artwork. These included things like the memory of a color of an automobile in an accident that I saw when I was an adolescent, or the memory of what my apartment building looks like through the windshield of my car on a rainy day when I can't quite see it.

And as I built up more and more of these paintings, I realized that when I started to combine them together, as a collection, their similarities and differences revealed more about how I saw myself in the world than any of them could possibly do individually. Together, they gained a kind of cohesiveness and a sensibility that was more than just what any single one of them could hold.

RP: It is interesting to me that when you make up these installations, sometimes you mix and match component parts that were included in other installations. Thus many of your installations cease to exist in a particular configuration. Yet the component parts are paintings, not throw-away materials. This ephemeral quality seems somewhat out of keeping with your work.

DK: I always think of my installations as site-specific. Ideally they find a permanent home together as one group. But it happens often that I'll take forty or fifty of these smaller paintings and make one installation that will exist for a single exhibition. At the end of it, a number of them will be reformatted to fill another wall. They have a kind of flexibility. In some way, they have to have that flexibility for me, because they work best when they fill a wall. They really are meant to create a certain amount of impact, relative to the environment they're in. That's why they're generally site-specific.

RP: I guess that this impermanence interests me given the permanent quality of most of your work. Does the fact that some of these small paintings are dispersed never to be seen again as a group bother you?

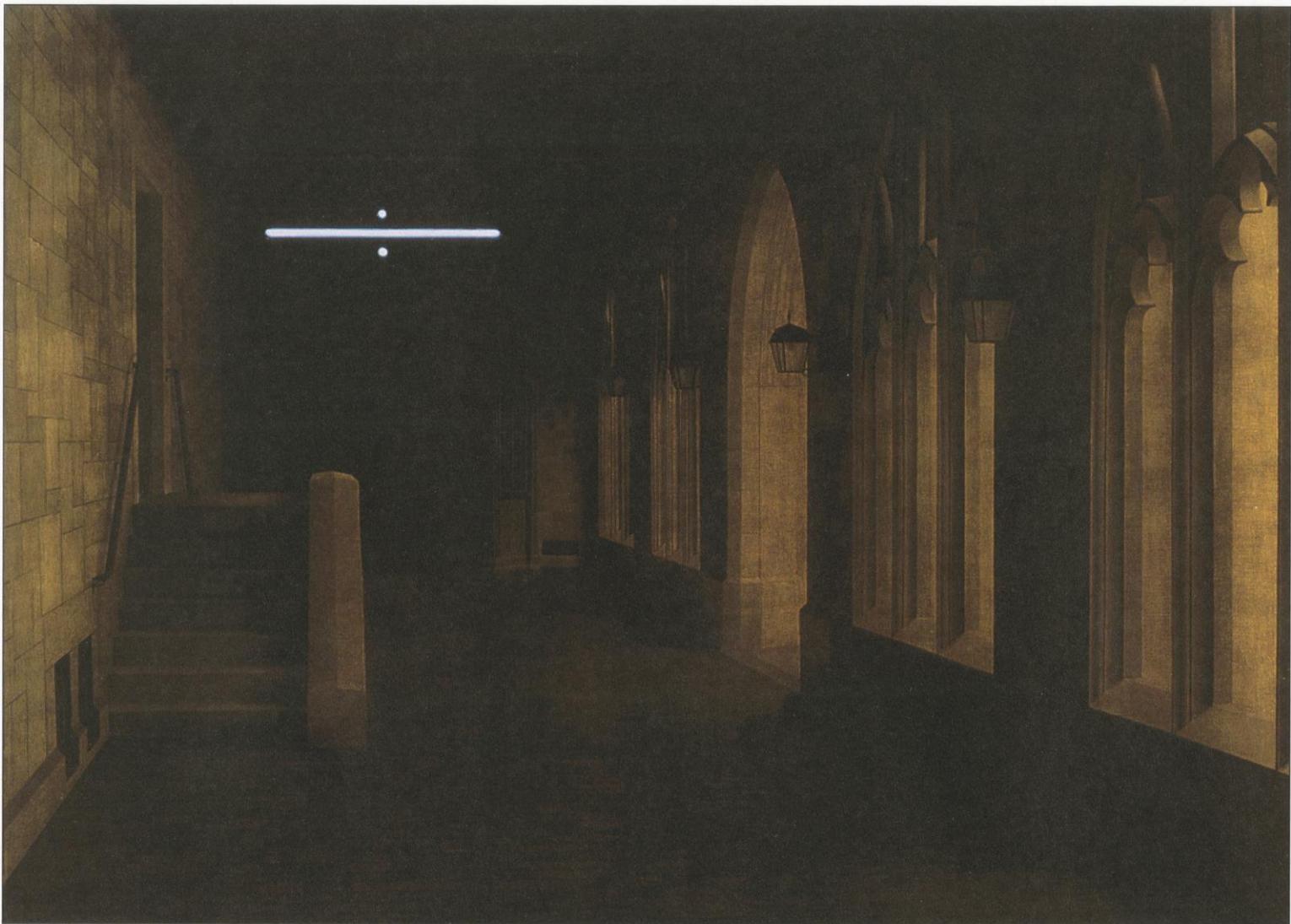
DK: No, because as they are dispersed, they're also reconnected with another group, and they inevitably end up together, permanently installed in some place. I actually like that. I would love to, at some point, be able to borrow back all of those canvases that I've done and have several hundred of them in one large orchestration in one location. I like the flexibility and the surprises that I'm met with as I reconfigure them.

EXHIBITION CATALOGUE



1

Untitled, 1992
Oil on wood, 24 x 30 inches
Dr. and Mrs. Michael Behr

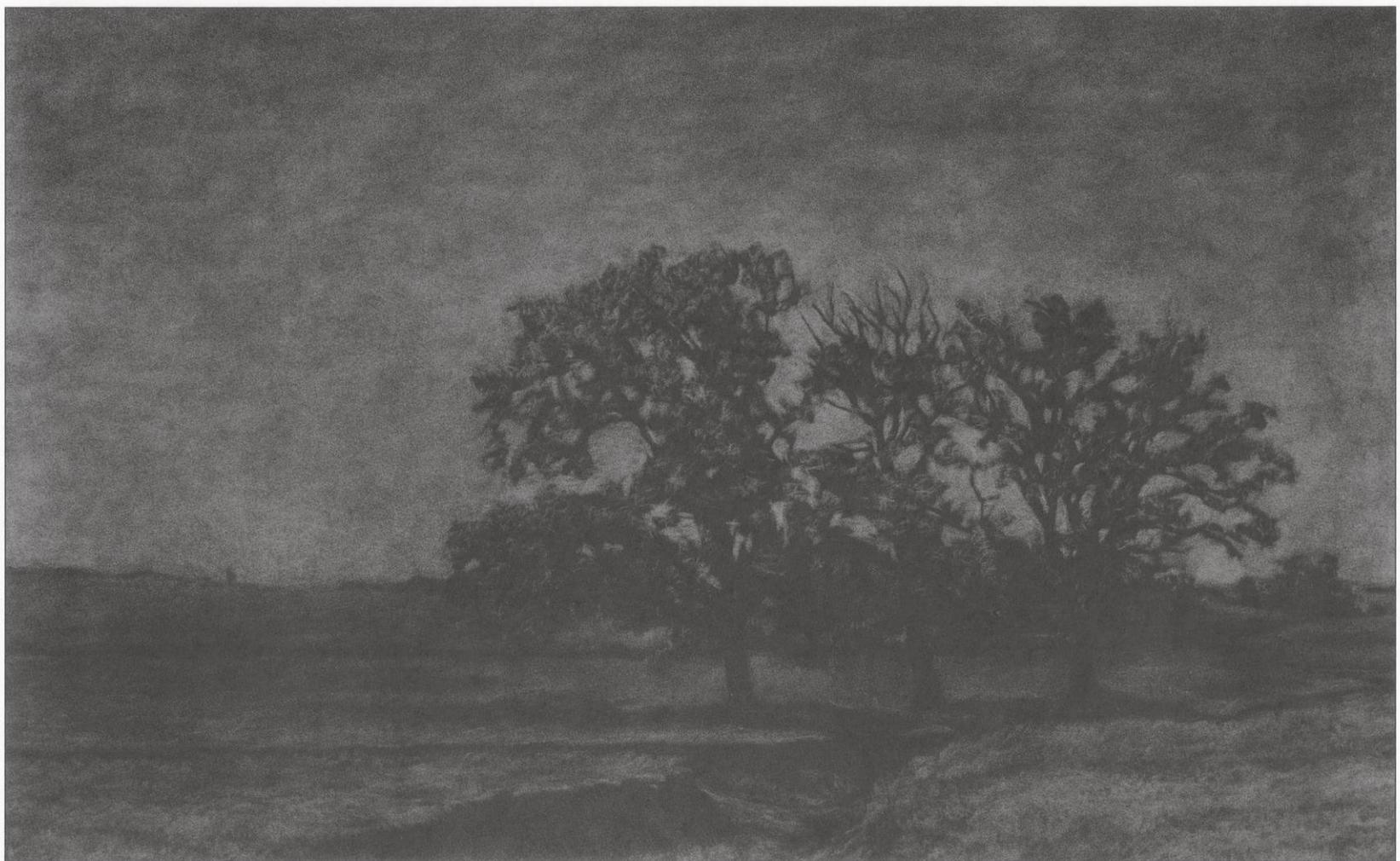


2

Untitled, 1992

Oil on linen, 64 3/4 x 89 inches

David Klamen and Richard Gray Gallery, Chicago/New York



3

Untitled, 1993

Graphite on paper, 30 x 40 inches

Metropolitan Museum of Art, Purchase, George A. Hearn Fund, by exchange, 1994

(1994.205.1)

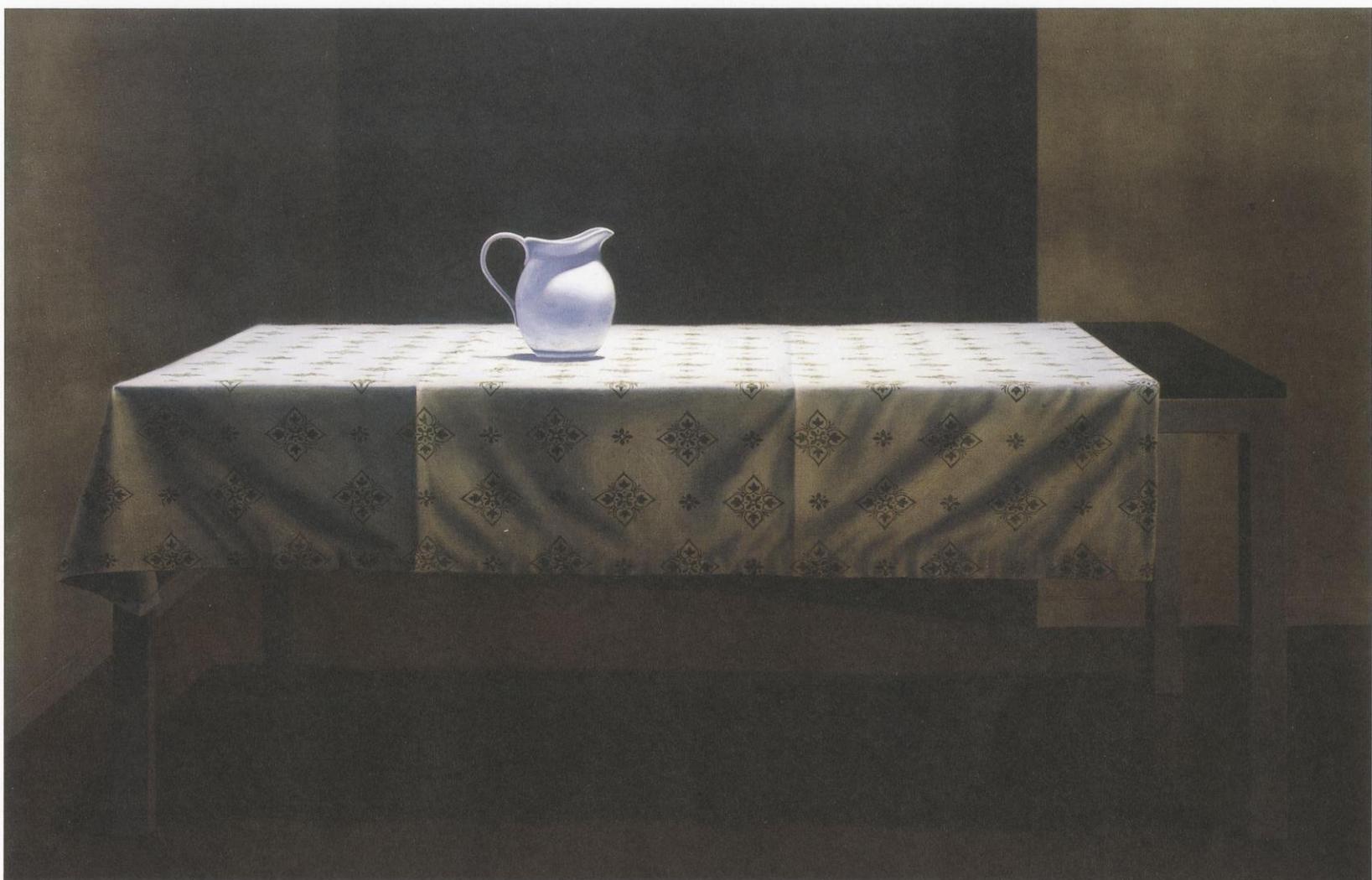


4

Untitled, 2003

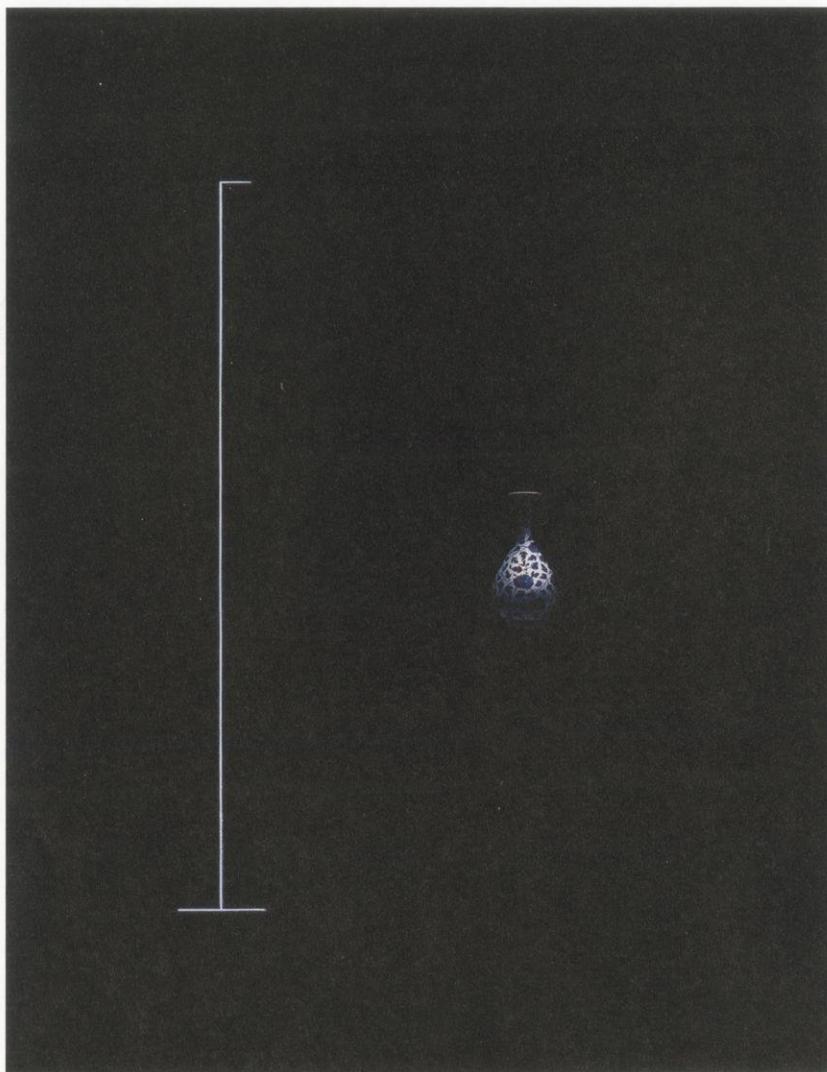
Oil on linen, 52 x 72 inches

David Klamen and Richard Gray Gallery, Chicago/New York

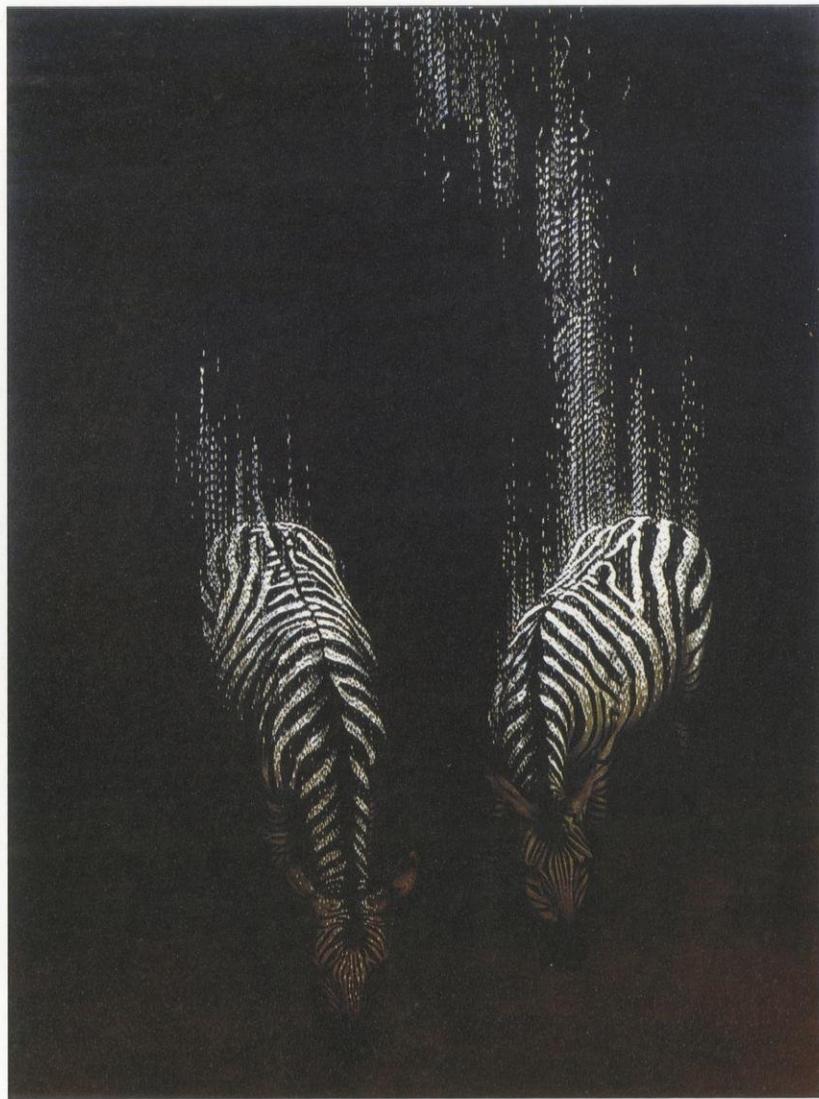


5
Untitled, 1997

Oil on linen, 44 x 68 inches
Wendy Alders Cartland



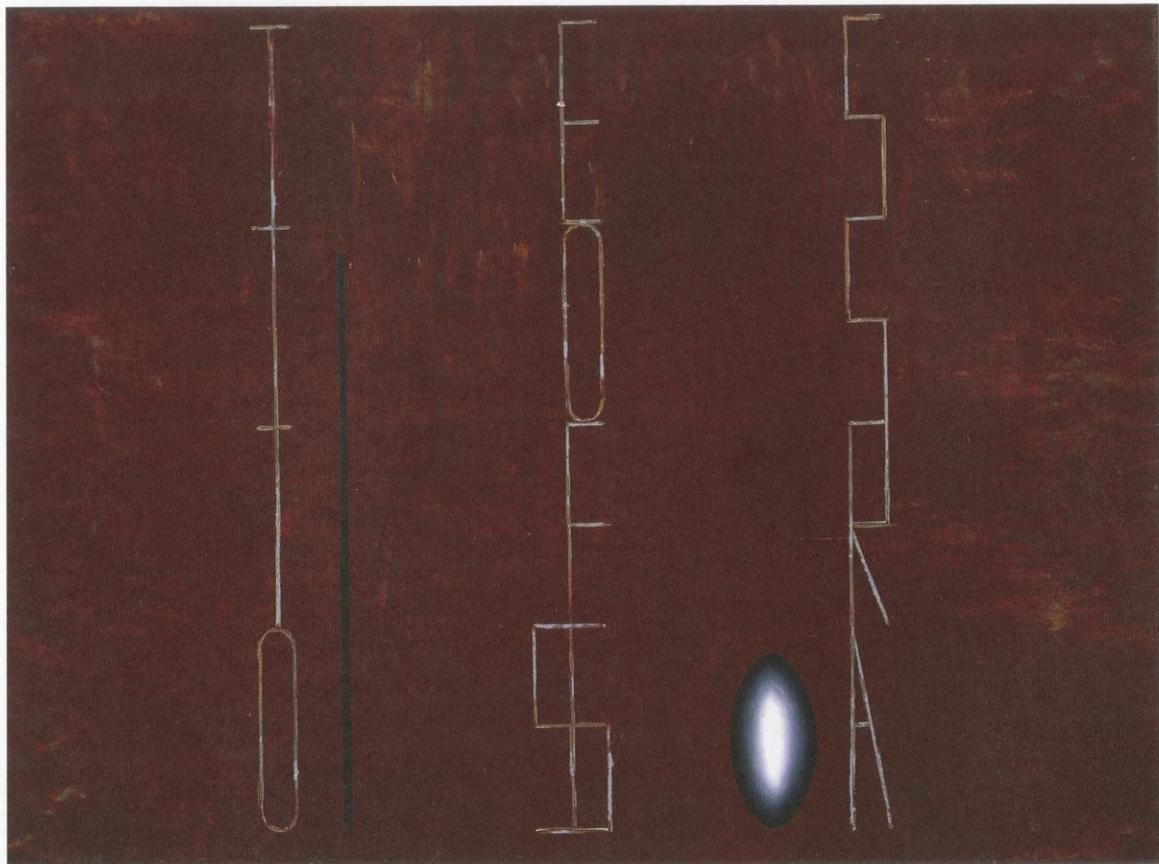
6
Parenthesis, 2000
Oil on linen, 96 x 72 inches
Rita and Jim Knox



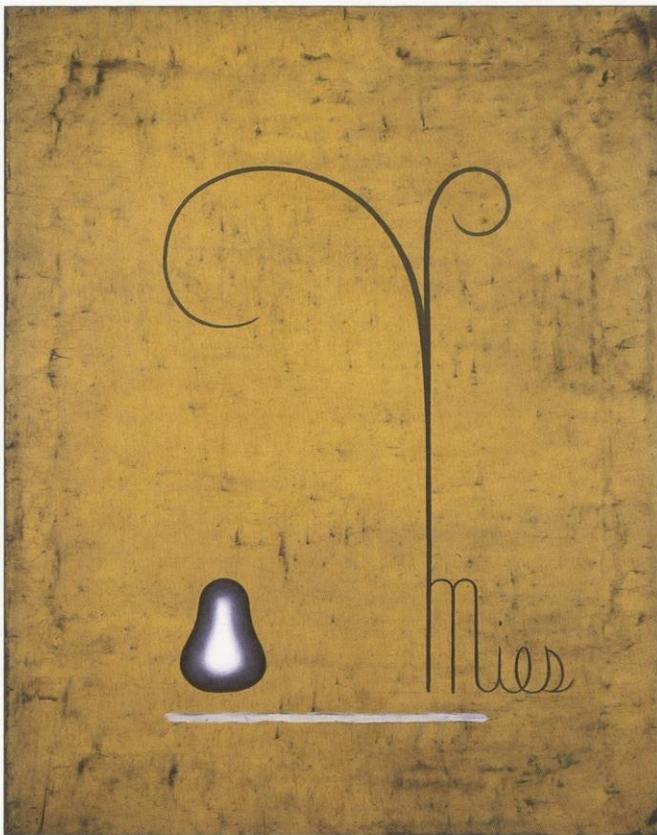
7

Untitled, 1988

Oil and glaze on canvas, 95 x 71 inches
Pfizer Inc Collection, New London, CT



8
Untitled, 1995
Oil on linen, 12 x 16 inches
David Klamen



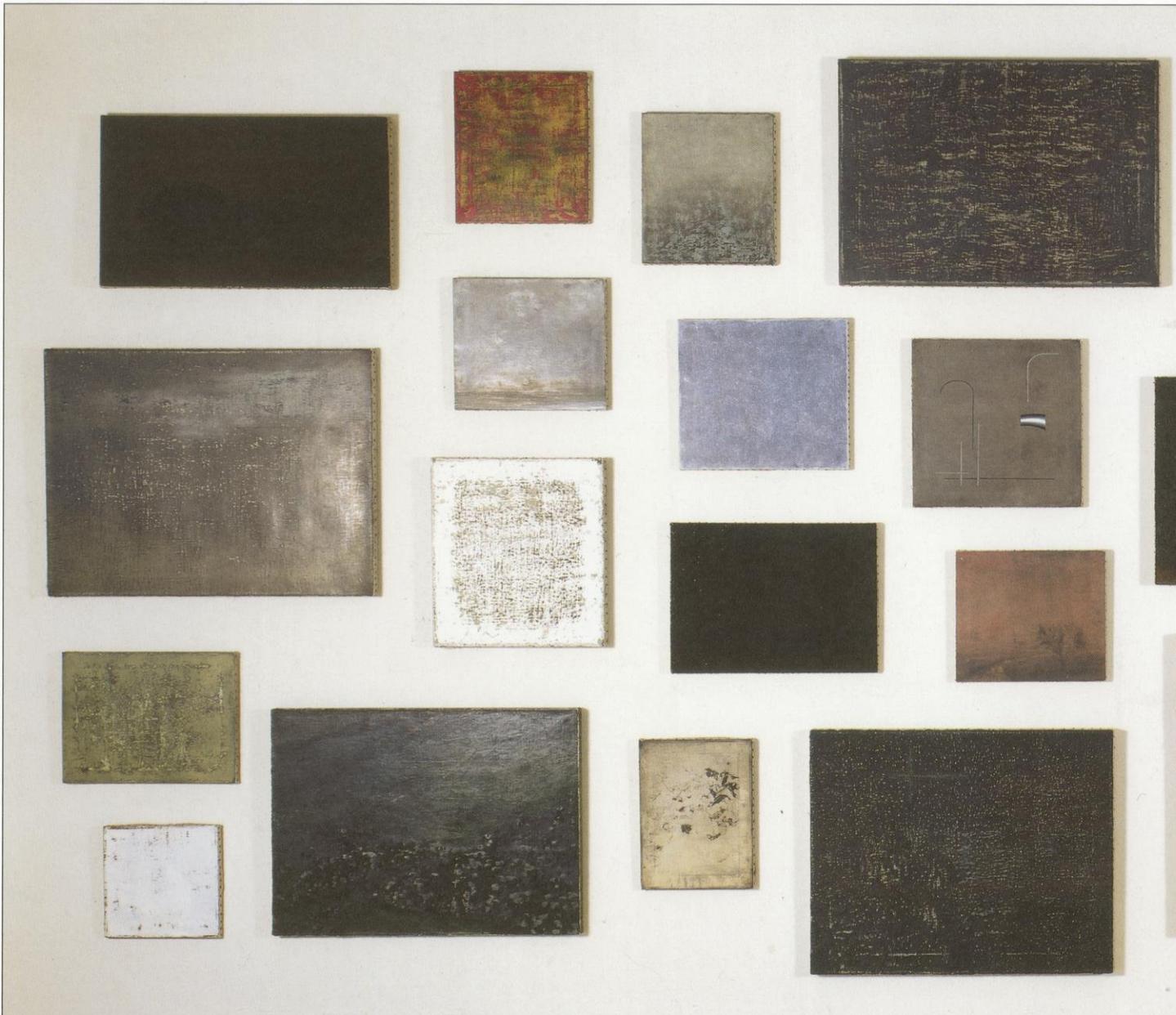
9

Untitled, 1996

Oil on linen, 18 x 14 inches

Marianne Deson Art Advisory

10
Untitled, 1996
Multiple oils on canvas,
approx. 7 x 18 feet
David Klamen







11

Untitled, 1998

Ink and watercolor on paper, $14\frac{1}{4} \times 20\frac{1}{16}$ inches

Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee

Photography by Geoffrey Clements © 1999 Whitney Museum of American Art



12

Untitled, 1998

Watercolor on paper, $7\frac{3}{4} \times 11\frac{1}{4}$ inches

Mr. and Mrs. Victor Morgenstern



13

Untitled, 1998

Ink and watercolor on paper, 12 1/4 x 16 1/8

Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee

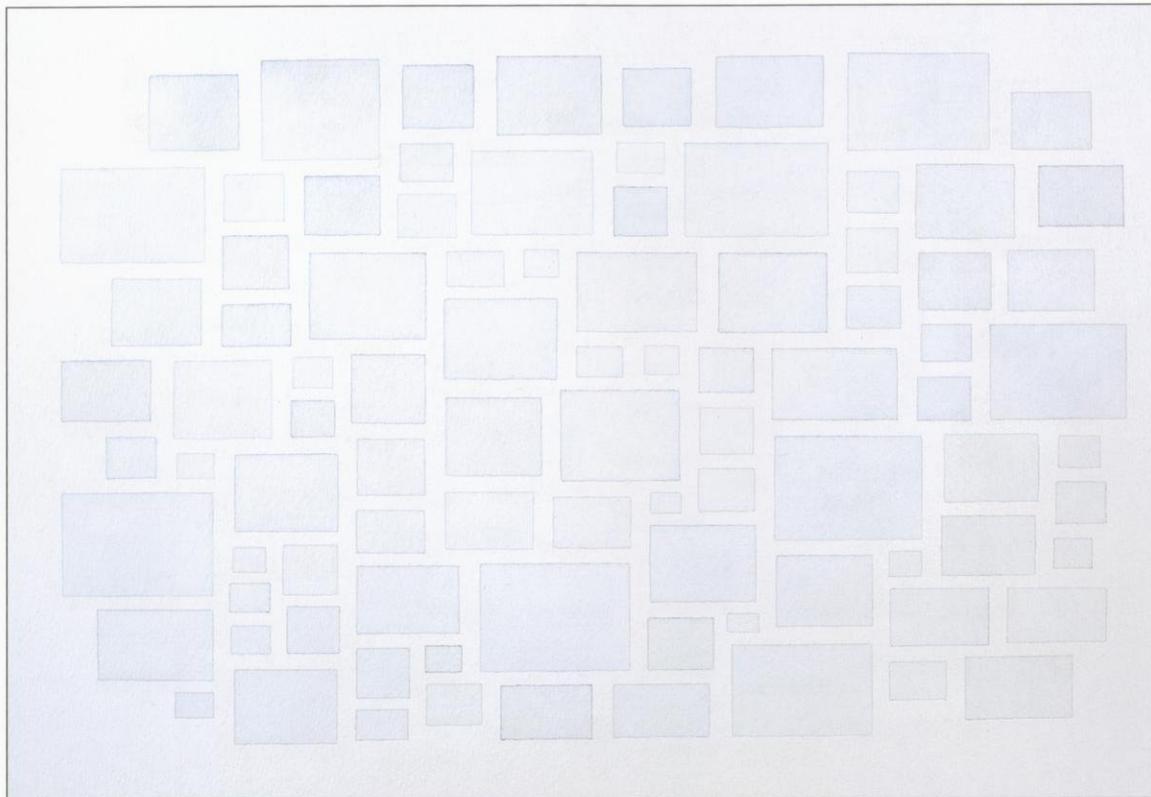


14

Untitled, 1998

Ink and watercolor on paper, $7\frac{3}{4} \times 11\frac{1}{2}$ inches

Mr. and Mrs. David Breskin



15

Untitled, 2000

Watercolor on paper, 11 x 14 inches

David Klamen and Richard Gray Gallery, Chicago/New York



16

Untitled, 1999

Ink and watercolor on paper, $10\frac{1}{2} \times 15\frac{1}{2}$ inches

Fine Arts Museums of San Francisco, Museum Purchase, Gift of Carol and Norman Nie

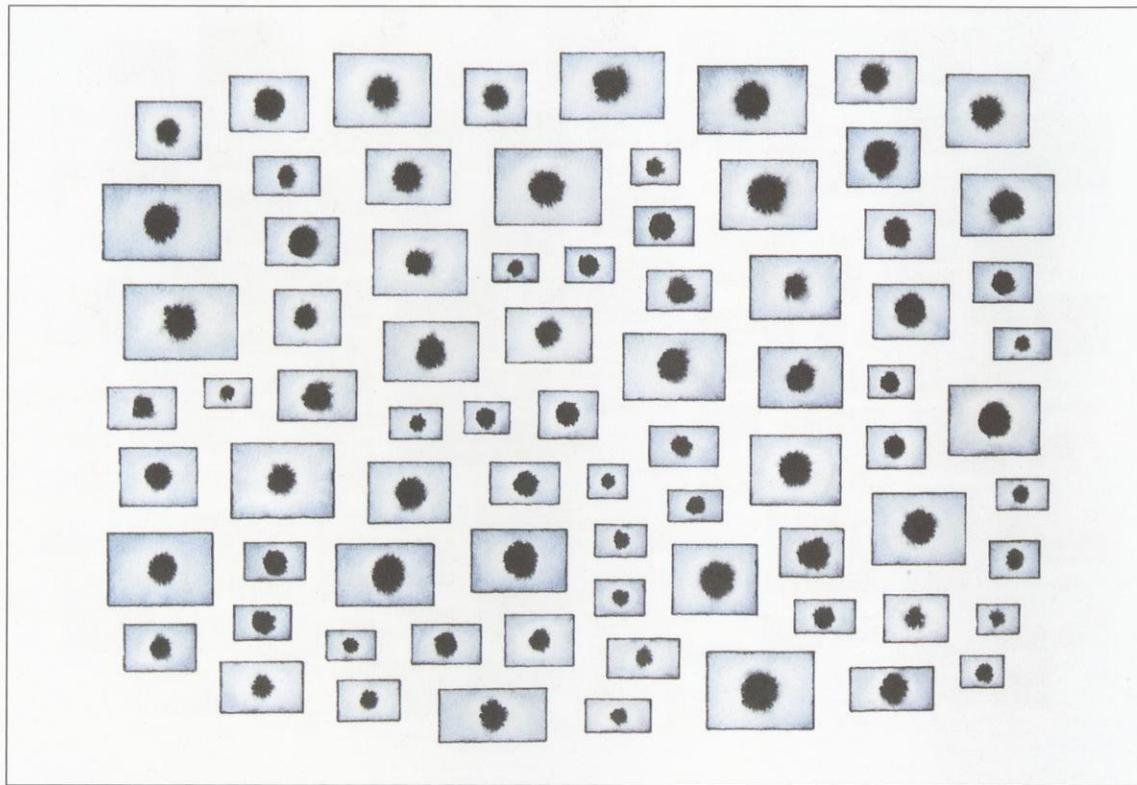


17

Untitled, 1999

Ink and watercolor on paper, 10 3/4 x 16 inches

Ron and Ann Pizzuti

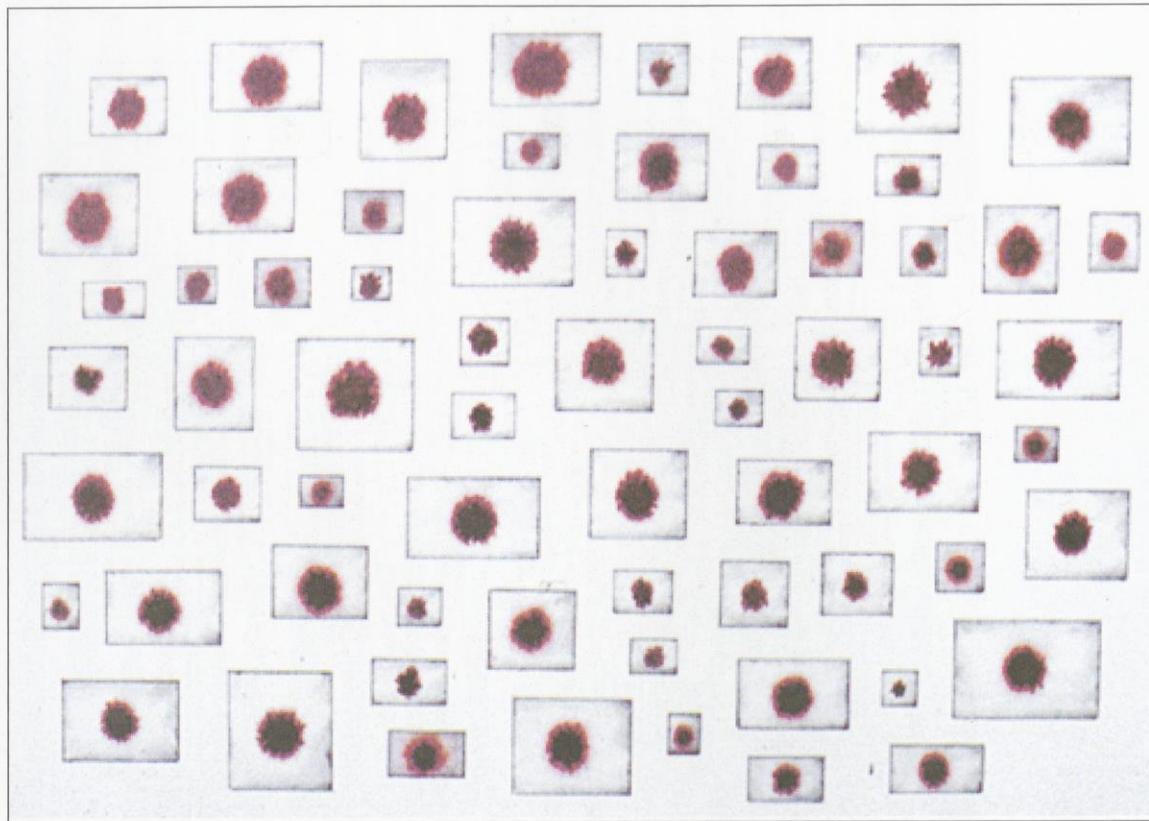


18

Untitled, 1998

Ink and watercolor on paper, 8 1/2 x 11 1/2 inches

David Klamen and Richard Gray Gallery, Chicago/New York



19

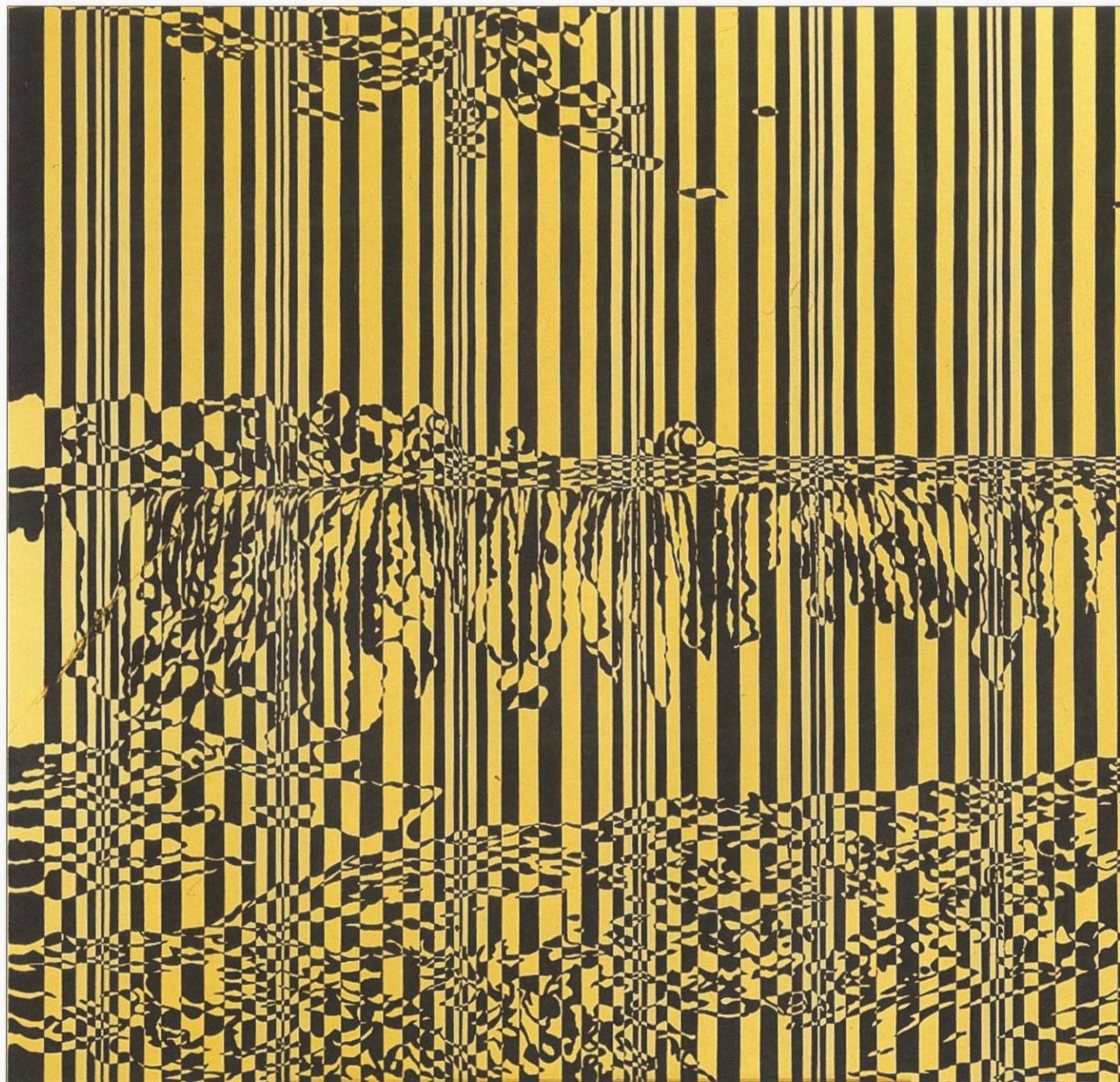
Untitled, 1999

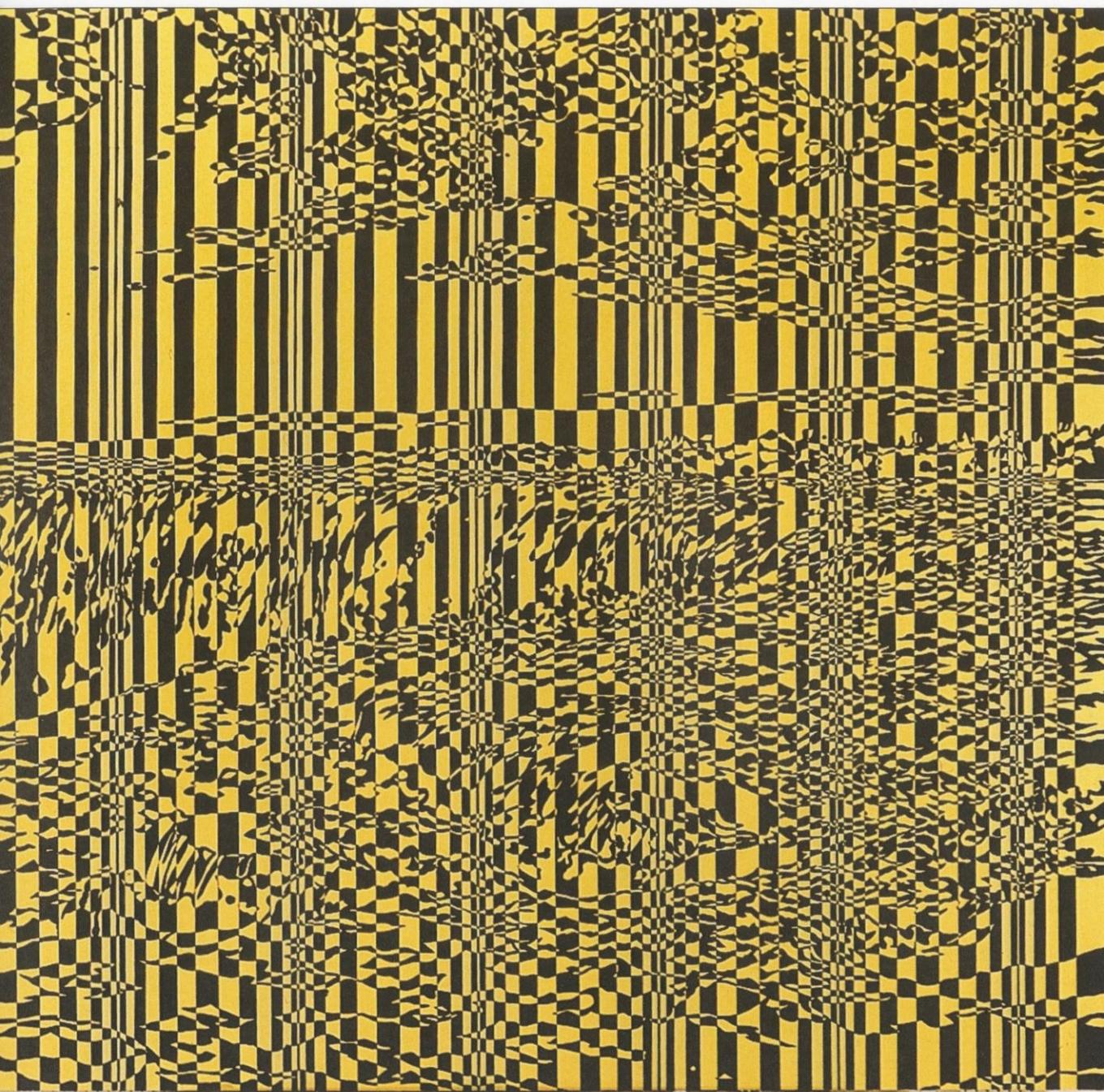
Ink and watercolor on paper, 14 x 20 inches

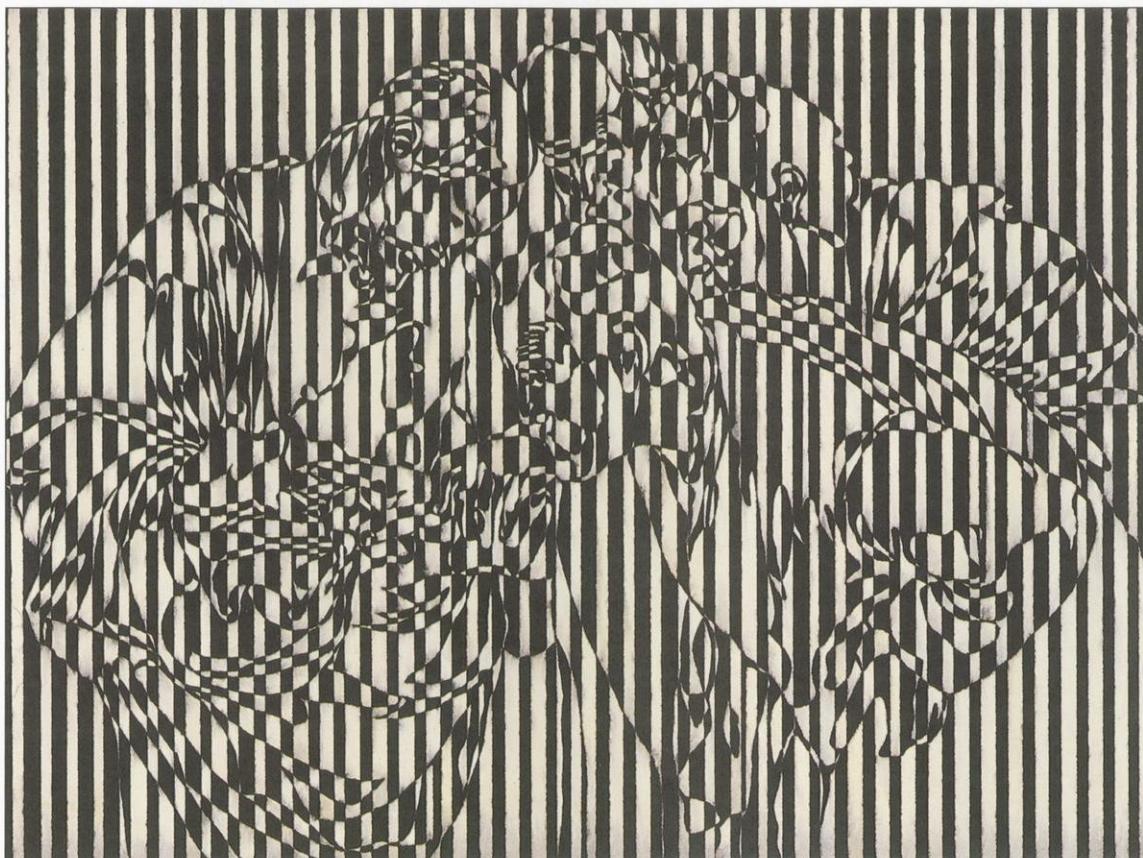
San Francisco Museum of Modern Art; Purchased through a gift of Norman & Carol Nie Foundation

20

Learning Nature 2, 1998
Acrylic on canvas, 96 x 204 x 2 1/2 inches
David Klamen





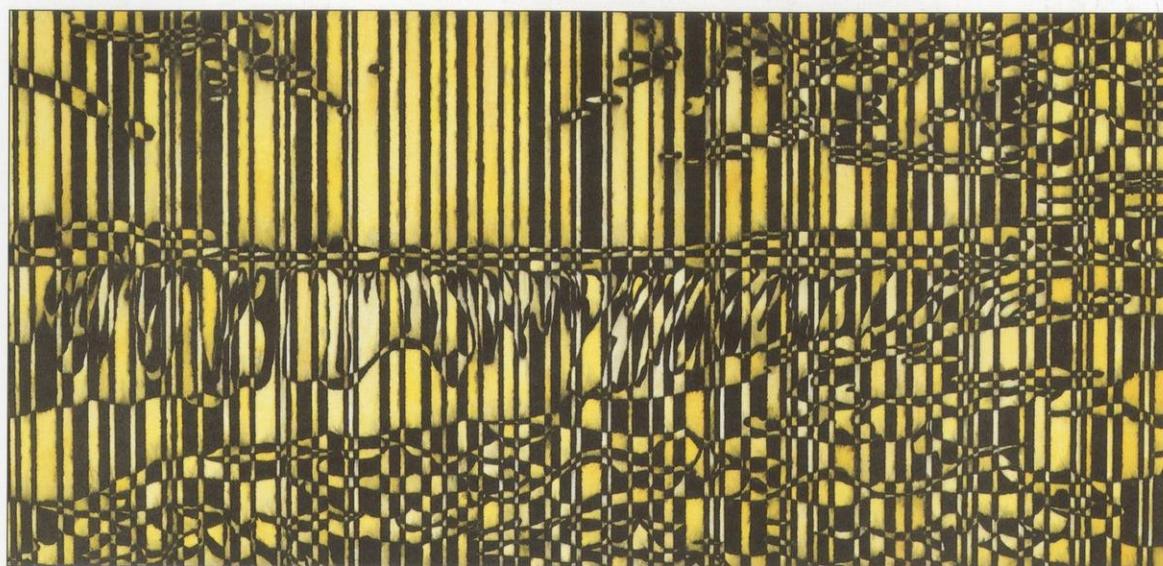


21

Learning Knowing (Caravaggio's Doubting Thomas), 1998

Ink and watercolor on paper, 10 1/2 x 13 1/2 inches

Mr. and Mrs. Donald Bowey

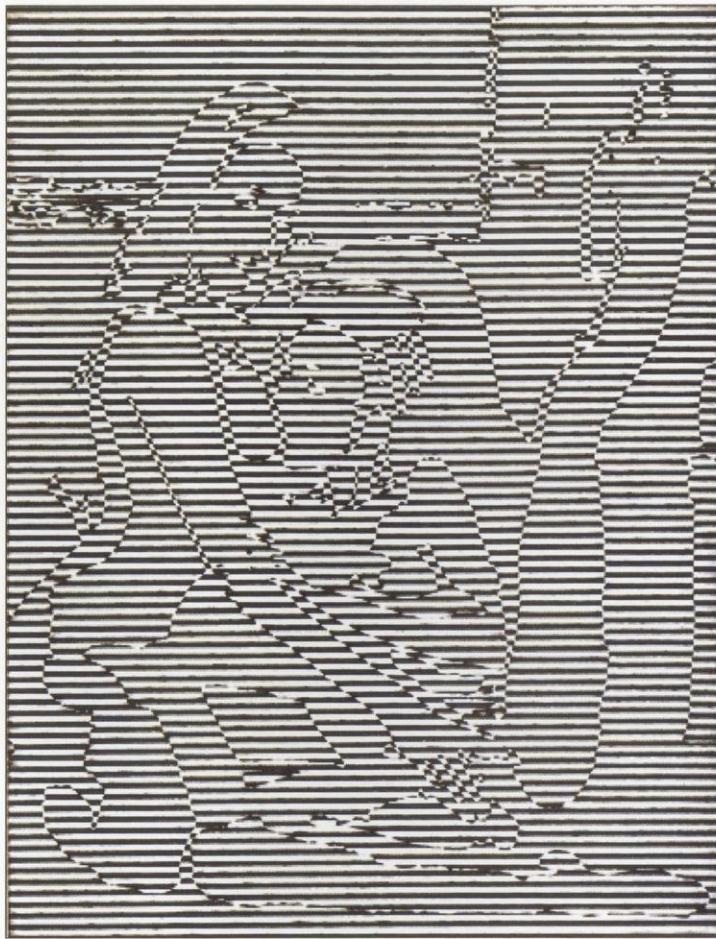


22

Niagara Falls, 2000

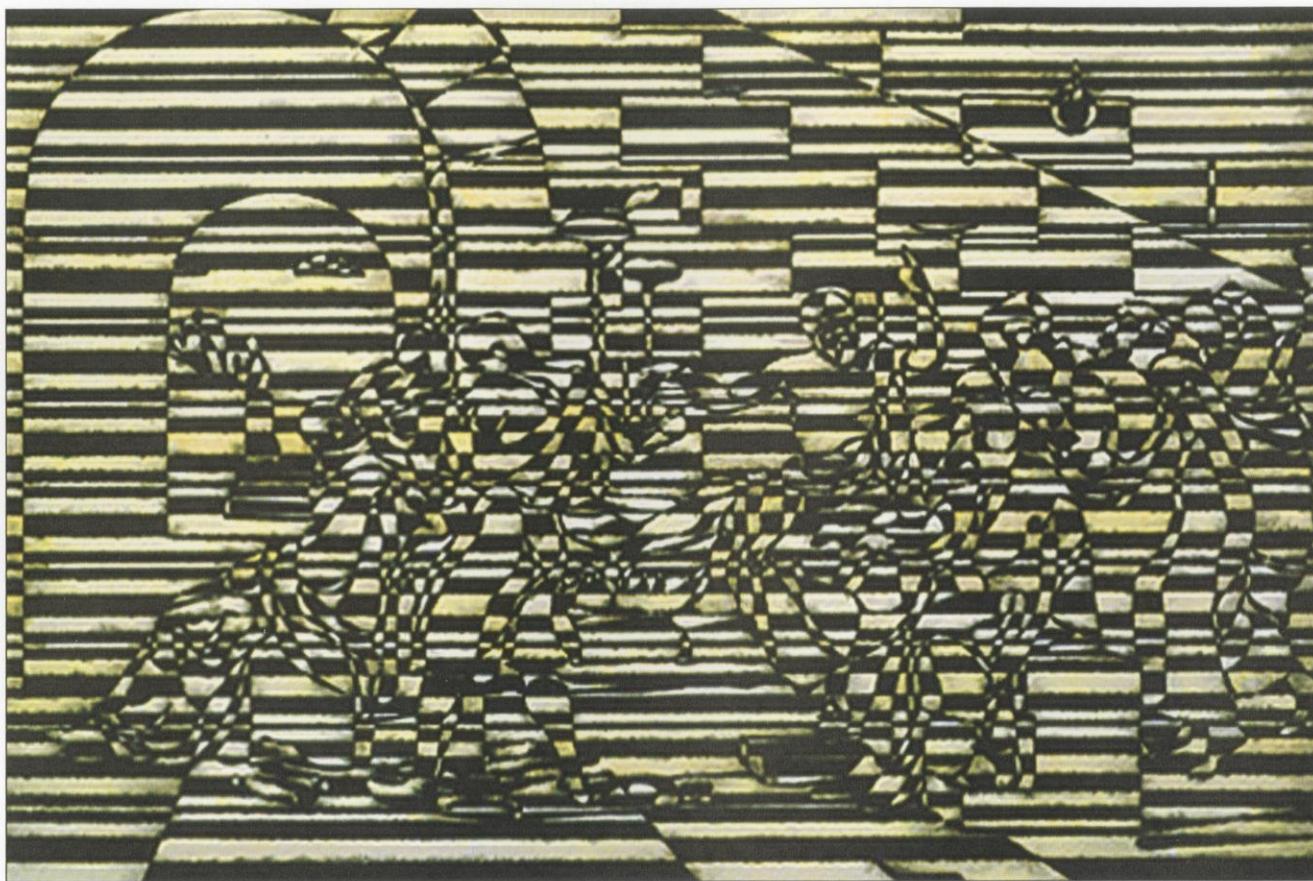
Ink and watercolor on paper, 7 3/4 x 16 inches

Private collection



23

Brandy and Miranda 2, 2002
Watercolor and ink on paper, 12 3/4 x 9 3/4 inches
Paul and Dedrea Gray

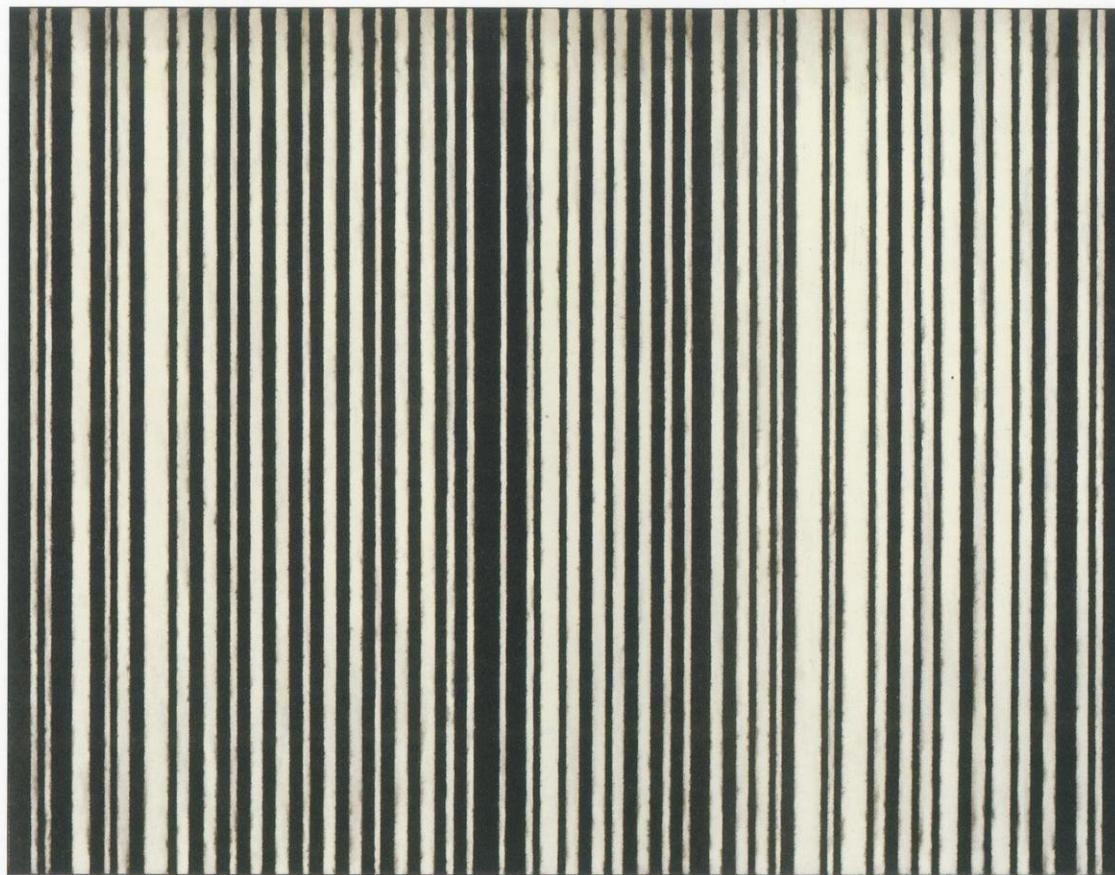


24

Teaching Form II, 1999

Ink and watercolor on paper, 10 x 15 inches

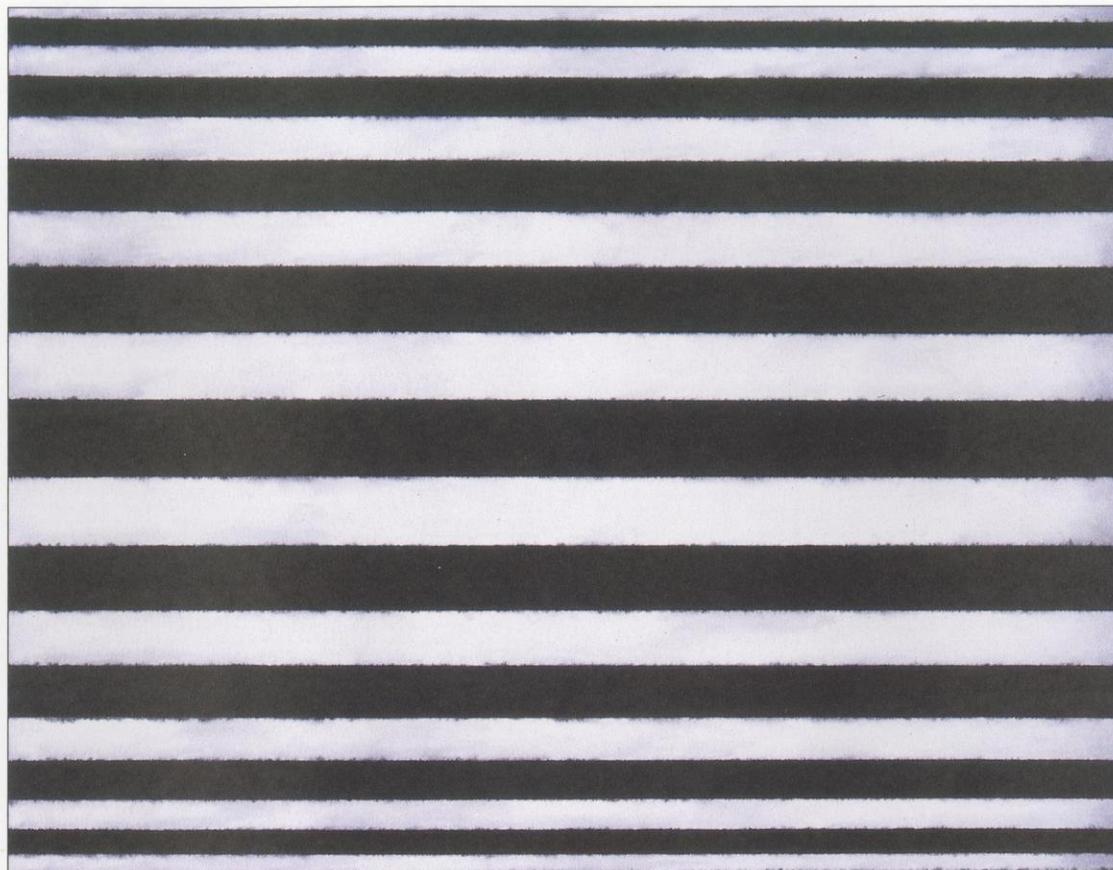
San Francisco Museum of Modern Art; Purchased through a gift of The Shifting Foundation in honor of E. McKeon



25

Commonwealth Plaza, 1998

Ink and watercolor on paper, 8^{3/4} x 11 inches
Maxine and Stuart Frankel Foundation for Art



26

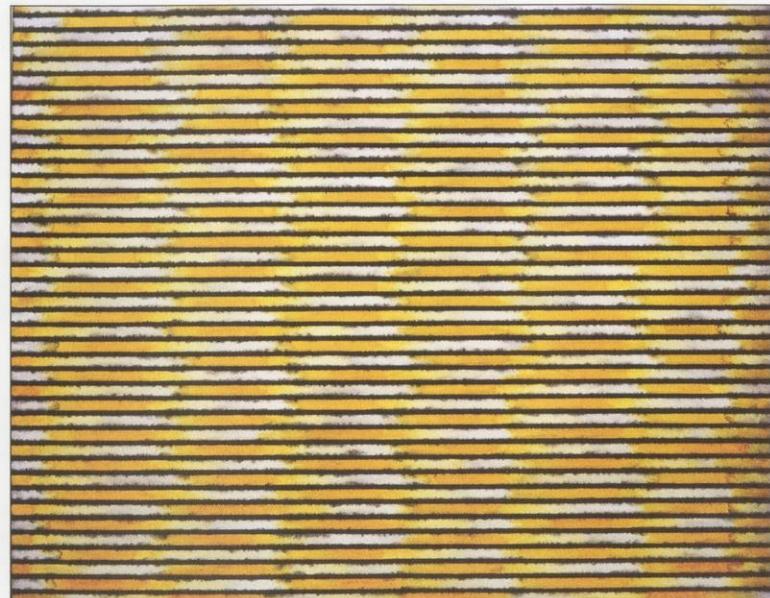
Untitled, 1998

Ink and watercolor on paper, 8 1/2 x 11 inches
Maxine and Stuart Frankel Foundation for Art



27

Untitled, 2001
Ink and watercolor on paper, 10 x 13 inches
David Klamen and Haines Gallery, San Francisco



28

Untitled, 2001
Ink and watercolor on paper, 10 x 13 inches
Maxine and Stuart Frankel Foundation for Art

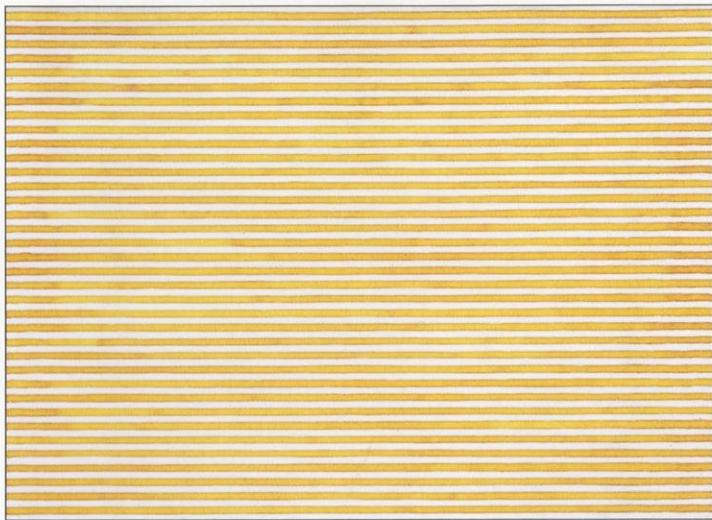


29
Untitled, 2001
Graphite on paper, 10 x 14 inches

Maxine and Stuart Frankel Foundation for Art



30
Untitled, 2001
Ink and watercolor on paper, 10 x 13 inches
The Progressive Corporation, Cleveland, OH



31

Untitled, 2000

Ink and watercolor on paper, 8 1/2 x 11 3/4 inches

Barney A. Ebsworth



32

Untitled, 2001

Ink and watercolor on paper, 10 x 13 inches

Maxine and Stuart Frankel Foundation for Art

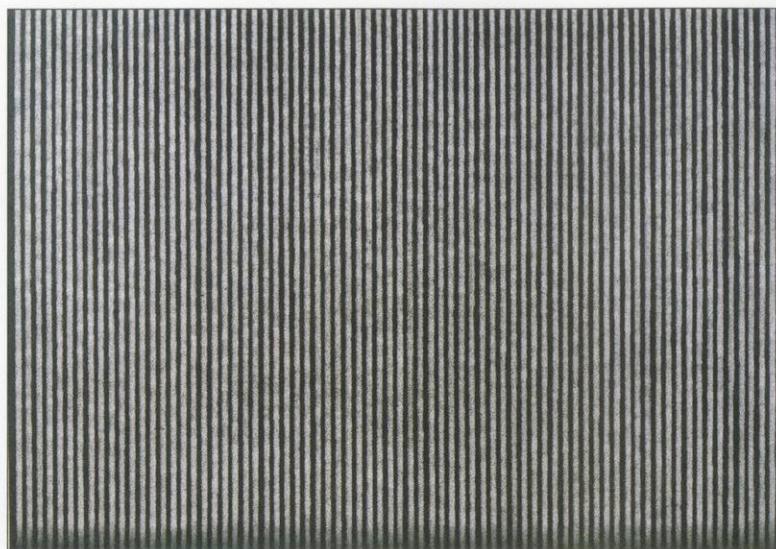


33

La Maddalena #2, 2000

Ink and watercolor on paper, 8 1/2 x 11 3/4 inches

Maxine and Stuart Frankel Foundation for Art

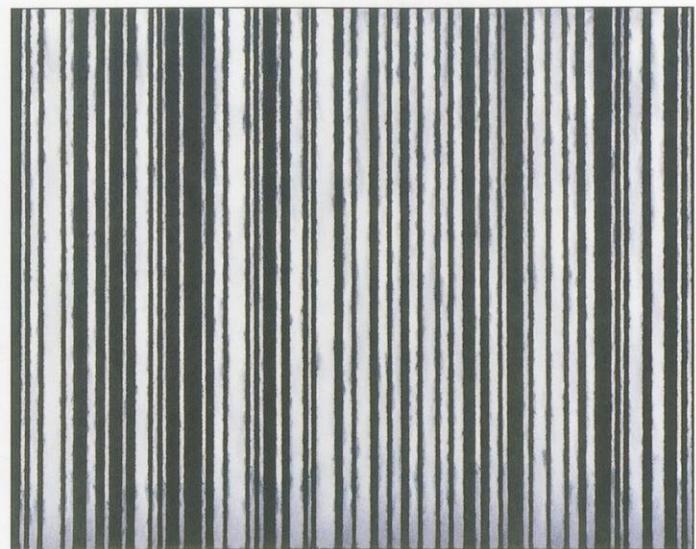


34

Untitled, 2001

Graphite on paper, 10 x 14 inches

David Klamen and Richard Gray Gallery, Chicago/New York

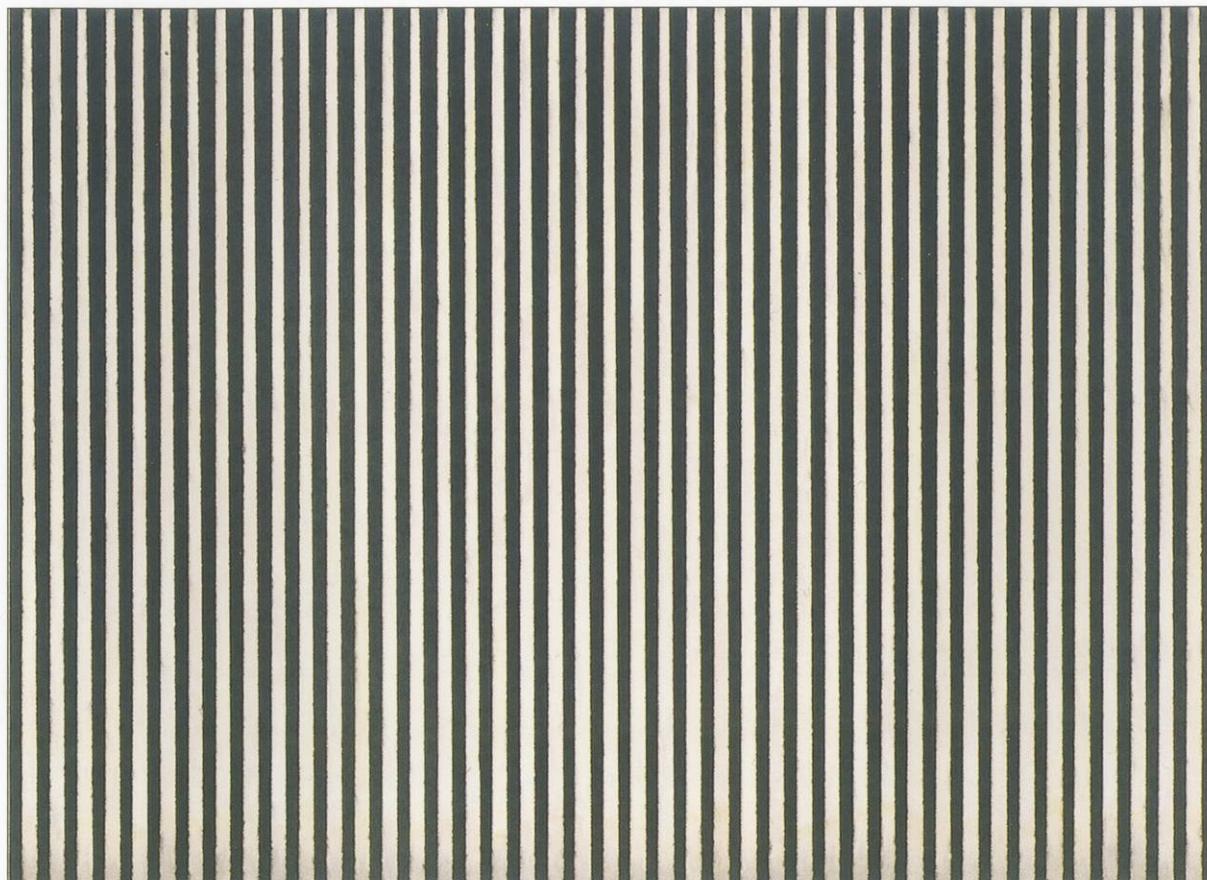


35

Gary Indiana (UPS), 1998

Watercolor on paper, 10 x 12 1/4 inches

Michael B. Schwab



36

Untitled, 1998

Ink and watercolor, 10 x 13 5/8 inches

Elvehjem Museum of Art, Michael J. Kretschman Fund purchase



37

Water, 1998

Ink and watercolor, 8 1/2 x 11 inches

David Klamen



38

Untitled, 1998

Ink and watercolor, 10 x 13 1/2 inches

Private collection

Not in exhibition

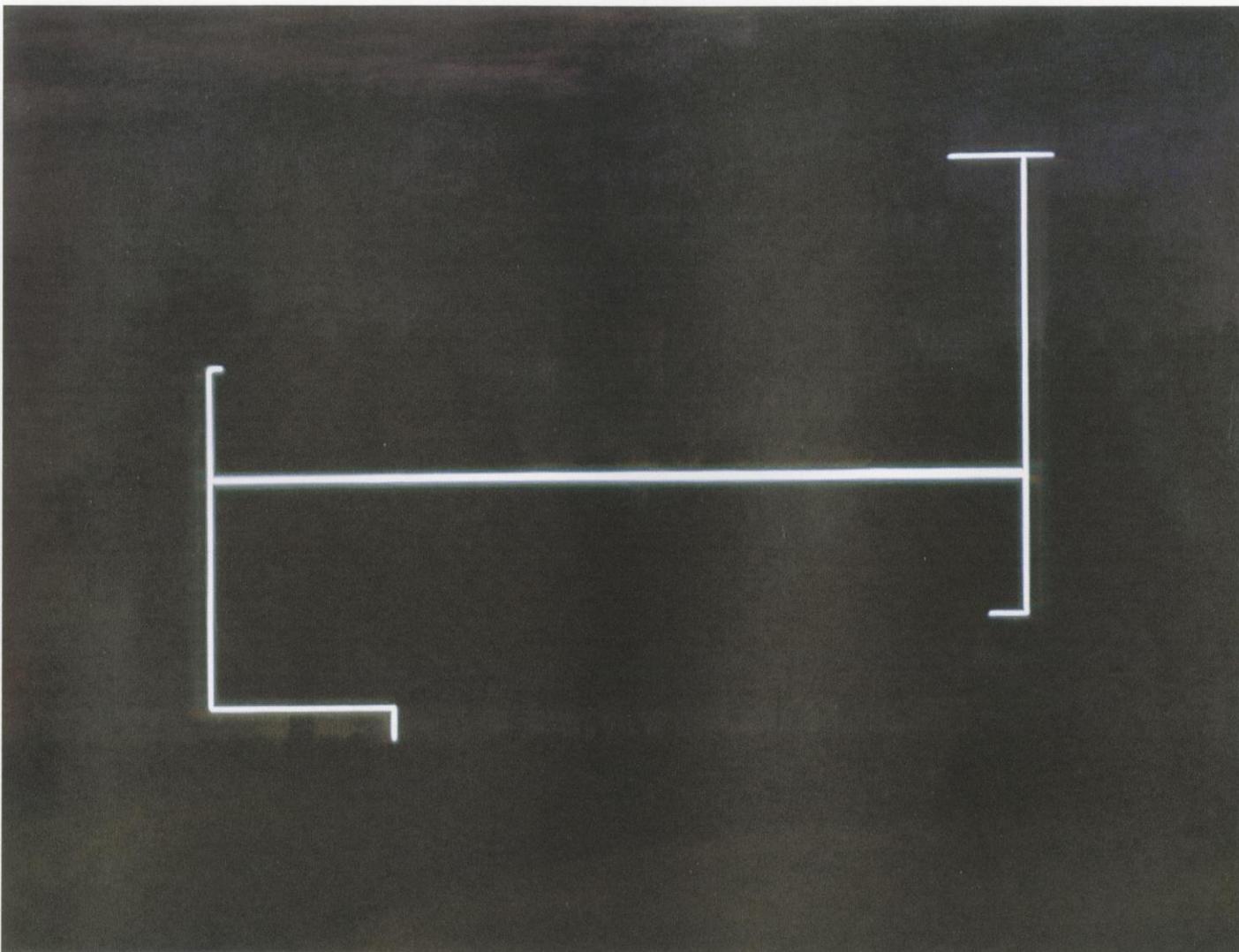


39

Untitled, 1993

Oil on linen, 30 x 40 inches

Linda and Peter Bynoe



40

Untitled, 2000

Oil on linen, 70 x 90 inches

David Klamen and Richard Gray Gallery, Chicago/New York



41

Untitled, 1997

Oil on linen, 13 7/8 x 26 inches

Philip Dapeer and Sherry Fingarette



42

Daimoku Constellation #3, 2002
Oil on linen, 36 x 48 inches
Private collection



43

Untitled, 2002

Graphite on paper, 10 x 14 inches

The Museum of Contemporary Art, Los Angeles; Purchased with funds provided by the
Shifting Foundation and a gift of Richard Gray Gallery

Photo by Brian Forrest

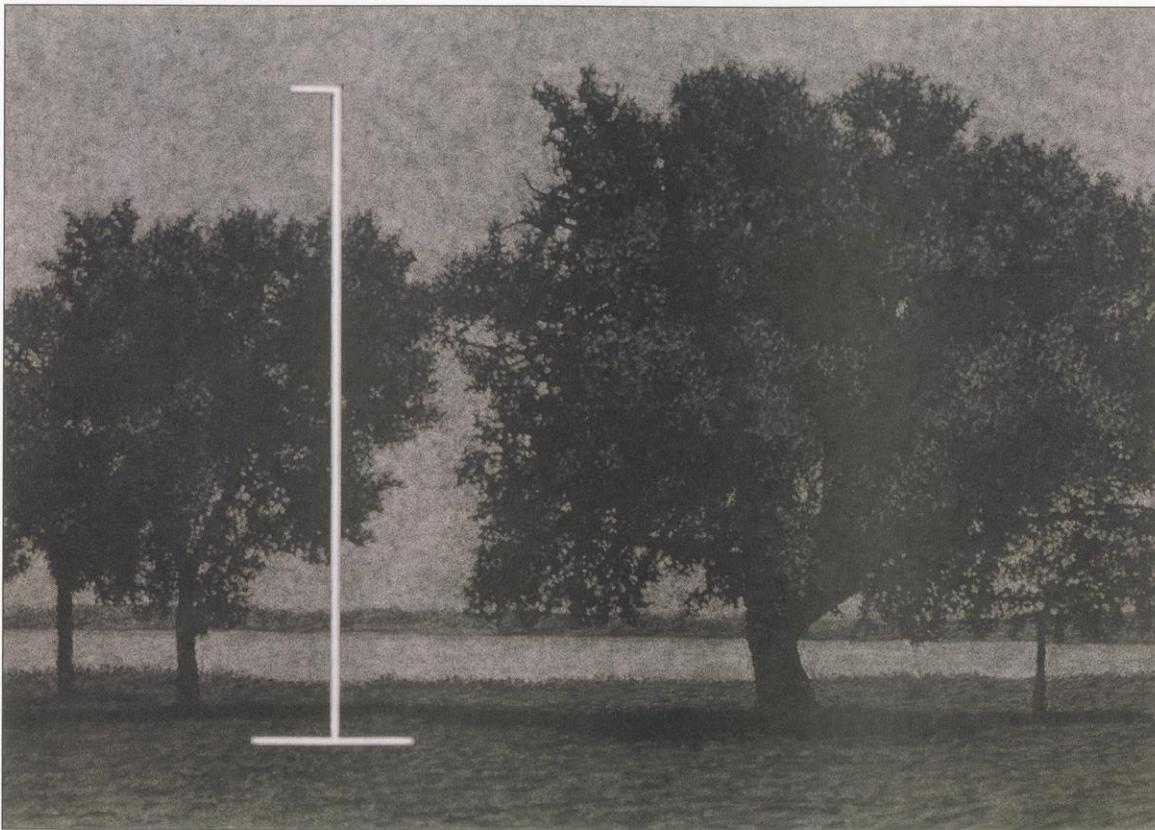


44

Untitled, 2002

Graphite on paper, 10 x 14 inches

The Museum of Contemporary Art, Los Angeles; Purchased with funds provided by the Shifting Foundation and a gift of Richard Gray Gallery



45

Untitled, 2002

Graphite on paper, 10 x 14 inches

The Museum of Contemporary Art, Los Angeles; Purchased with funds provided by
the Shifting Foundation and a gift of Richard Gray Gallery

Photo by Brian Forrest



46
Untitled, 2002
Graphite, 10 x 14 inches
Elvehjem Museum of Art, William R. Mitchell Endowment Fund purchase



47

Untitled, 2002

Oil on linen, 36 x 62 inches

David Klamen and Richard Gray Gallery, Chicago/New York

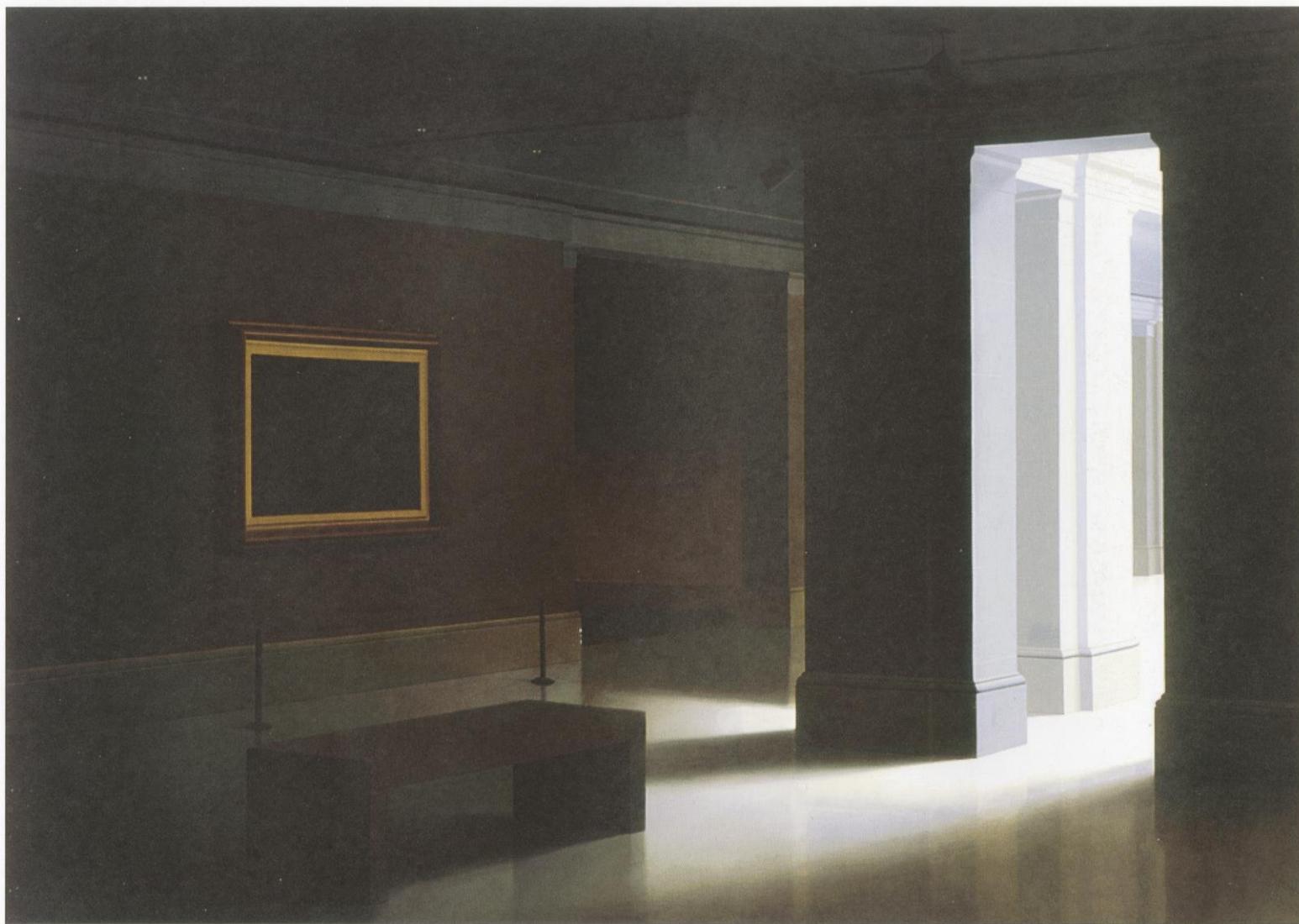


48

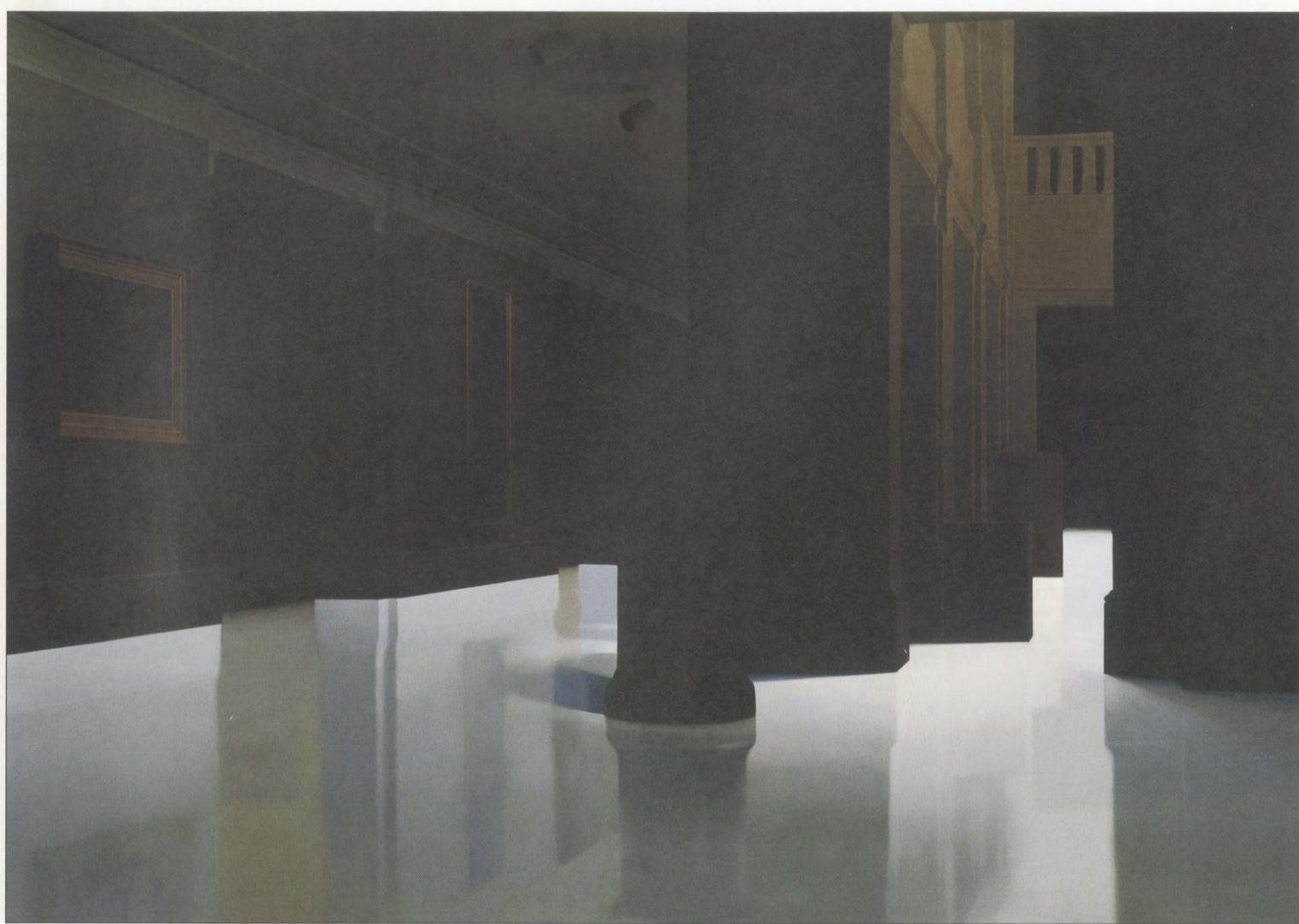
Untitled, 2004

Oil on paper, 18 x 26 inches

Elvehjem Museum of Art, Richard R. and Jean D. McKenzie Endowment Fund purchase



49
Untitled, 2002
Oil on linen, 60 1/2 x 84 1/2 inches
Elvehjem Museum of Art, Elvehjem Museum of Art General Endowment Fund and
Alexander and Henrietta W. Hollaender Endowment Fund purchase



50
Untitled, 2004
Oil on linen, 60 x 84 inches
David Klamen

DAVID KLAMEN

1961 Born in Dixon, Illinois
1983 BFA, University of Illinois, Champaign/Urbana
1985 MFA, Painting, School of the Art Institute, Chicago
1985–91 Assistant Professor of Fine Arts, Indiana University Northwest, Gary
1991–97 Associate Professor of Fine Arts, Indiana University Northwest, Gary
1997– Professor of Fine Arts, Indiana University Northwest, Gary

ONE- AND TWO-PERSON EXHIBITIONS

1985 *David Klamen: Recent Paintings/ Francis Whitehead: Sculptures*, Marianne Deson Gallery, Chicago, September 13–October 16
1986 *Bill Kass/David Klamen*, Freeport Art Museum, Freeport, IL, August 31–September 28
1987 *David Klamen: New Paintings*, Marianne Deson Gallery, Chicago, October 14–December 1
1988 *David Klamen*, Galleria L'Isola, Rome, Italy, November 1988–January 1989
1989 *Studies and Preliminary Images*, Indiana University Northwest, Gary, November 27–December 15
1990 Chicago International Art Exposition, Deson-Saunders Gallery
1991 *David Klamen*, Paola Stelzer Gallery, Trento, Italy, April 5–May 5 (cat.)
David Klamen, Trimarchi Arte Moderna, Bologna, Italy, May 11–June 30 (cat.)
David Klamen, Galleria L'Isola, Rome, Italy, December (cat.)
Cedar Rapids Art Museum, Cedar Rapids, IA

1993 Chicago International Art Exposition, Richard Gray Gallery, Chicago, May 6–10
David Klamen: New Paintings, Richard Gray Gallery, Chicago, June 18–August 31
David Klamen: New Drawings, Richard Gray Gallery, Chicago, September 16–October 8
1995 Galleria L'Isola, Rome, Italy (cat.)
1996 *David Klamen, New Works*, Richard Gray Gallery, Chicago, November 15–December 28 (cat.)
1997 *David Klamen*, L'Isola Galleria d'Arte, Trento, Italy, October 28, 1997–February 10, 1998
Bologne Art Exposition, Galleria L'Isola
1998 *David Klamen*, La Galleria Arte 92, Milan, Italy, March 26–April 24 (cat.) *David Klamen: Index, Icon, Horizon*, Richard Gray Gallery, New York, NY, September 17–October 31 (cat.)
1999 *David Klamen: Two Large Scale Paintings*, Museum of Contemporary Art, Wall Projects, Chicago, January 28–April 25
2000 *David Klamen*, Haines Gallery, San Francisco, June 8–July 15 (cat.)
2001 *David Klamen: Recent Paintings and Watercolors*, Richard Gray Gallery, New York, NY, February 20–March 31 (cat.)
2002 *Dave Klamen: Conflate, Disclose, Erase*, Richard Gray Gallery, New York, NY, February 20–March 31 (cat.)
2003 *David Klamen: Conflate, Disclose, Erase*, Richard Gray Gallery, Chicago, January 10–February 7 (cat.)
David Klamen: Conflate, Disclose, Erase, Haines Gallery, San Francisco, May 22–July 5
2004 Richard Gray Gallery, New York (upcoming)

GROUP EXHIBITIONS

1983 *9th Annual Juried Exhibition of Illinois Artists*,
Artemesia Gallery, Chicago, November 29–December
24

Exhibition: Auction, Krannert Art Museum,
Champaign, IL

Art for Young Collectors, Renaissance Society,
University of Chicago

1984 *Chicago and Vicinity Show*, The Art Institute of
Chicago, March 24–May 6 (cat.)

Chicago Artists: Rison Residence, Swen Parson's
Gallery, Northern Illinois University, DeKalb, April
8–May 13

1984 Painting and Sculpture Today, Indianapolis
Museum of Art, Indianapolis, IN, May 1–June 10 (cat.)

36th Illinois Invitational, Illinois State Museum,
Springfield, June 3–September 3

Landscape, Marianne Deson Gallery, Chicago,
September 14–October 16

1985 *Art for Young Collectors*, Renaissance Society,
University of Chicago

6/6 Show, Artemesia Gallery and Chicago Filmmakers,
Chicago

Pilsen Artists, Swen Parsons Gallery, Northern Illinois
University, Dekalb

Artist's Call, Marianne Deson Gallery, Chicago

1986 *Young American Artists*, Mandeville Gallery, University
of California, San Diego, February 8–March 2

Artists Go to Bat, Marianne Deson Gallery, Chicago,
August (cat.)

Artist's Alternative Media, Northern Illinois University
Gallery, Chicago, September 5–27

A New Generation from S.A.I.C., Museum of
Contemporary Art, Chicago, September 6–October 5
(cat.)

1987 On Nature, Marianne Deson Gallery, Chicago,
January 23–March 1

Three from Chicago, Bill Cass, Elizabeth Newman,
David Klamen, Braunstein /Quay Gallery, San
Francisco, July 7–August 1

Chicago, New York, Los Angeles, Marianne Deson
Gallery, Chicago

1987–88 *Art & the Law*, Piazza Gallery, San Francisco, CA,
August 3–August 14; Albrecht Art Museum, St. Joseph,
MO, August 28–September 27; Muscarelle Art
Museum, Williamsburg, VA, 21 November

1987–January 17, 1988; Minnesota Museum of Art, St.
Paul, MN, February 5–April 3, 1988

1988 *Looking Out*, Rockford Art Museum, Rockford, IL,
March 5–May 1

Recent Acquisitions from the Permanent Collection,
Museum of Contemporary Art, Chicago

1988–89 *Art & the Law*, Metro Toronto Convention Centre,
Toronto, Ontario; Temple University Law School,
Philadelphia; Anderson Gallery, Virginia
Commonwealth University, Richmond; Rose Art
Museum, Waltham, MA

1989 *AIDS Art Auction*, Chicago Art Dealers Association,
Museum of Contemporary Art, Chicago, January
24–January 26

Elements of Style: A History of the Dividing Line,
Deson-Saunders Gallery, Chicago, September
8–October 10

1990 Deson-Saunders Gallery, Chicago

Nature/nature, University of Illinois Gallery 400, Chicago, February 28–April 6

Chicago Art Today, Gallery of Contemporary Art, University of Colorado, Colorado Springs, January 11–February 22

1991 *Chicago International Art Exposition*, Richard Gray Gallery, Chicago, May 9–14

Foire Internationale d'Art Contemporain, Paris, France

New Acquisitions: The MCA Collects, Museum of Contemporary Art, Chicago, November 23, 1991–January 26, 1992

1991–93 *Spirited Visions* September 1991–November 1993, Tarble Arts Center, Charleston, IL; Suburban Fine Arts Center, Highland Park, IL; Illinois State Museum, Springfield, IL; Lockport Gallery, Lockport, IL; State of Illinois Art Gallery, Chicago

1992 *From America's Studio: Drawing New Conclusions*, Betty Rymer Gallery, School of The Art Institute of Chicago, May 1–June 10

Chicago International Art Exposition, Richard Gray Gallery, Chicago

Nippon International Contemporary Art Fair, Richard Gray Gallery, Yokohama, Japan

The Art Show, American Art Dealers Association, Richard Gray Gallery, New York

1992–93 *Mind and Beast: Contemporary Artists and the Animal Kingdom*, Leigh Yawkey Woodson Art Museum, Wausau, WI, April 4–May 31, 1992; Art Museum of South Texas, Corpus Christi, TX, June 12–August 9, 1992; Knoxville Museum of Art, Knoxville, TN, August 28–November 8, 1992; Tucson Museum of Art, Tucson, AZ, December 19, 1992–February 14, 1993; Canton Art Institute, Canton, OH, April 4–May 20, 1993; Fort Wayne Museum of Art, Fort Wayne, IN, June 12–August 8, 1993

1993 *Works of Peace: 111 Artists*, Galerie Bhak, Seoul, Korea, August 6–September 6

1994 *Darkened Mirrors: Four Painters from Chicago* [David Klamen, Phillip Chen, Donna Tadelman, and Terri Zupanc], Stiebel Modern, New York, January 21–February 19

Art Chicago: International Art Ehibition, Merchandise Mart Expo Center, Chicago, May 6–May 10

Basil Art Fair, Richard Gray Gallery and Galleria L'Isola, Basil, Switzerland

1995 *Unpainted to the Last: Moby Dick, 20th Century American Art 1930–1990*, Spencer Museum of Art, University of Kansas, Lawrence, KS August 19–October 8, 1995 (cat.); University of Michigan, Ann Arbor, MI, November 4–24, 1995; Mary and Leigh Block Gallery, Northwestern University, Evanston, IL, January 12–March 3, 1996

New Acquisitions to the Permanent Collection, Metropolitan Museum of Art, New York, New York

Chicago International Art Exposition, Richard Gray Gallery, Chicago

1996 *(Un)earthly Delights*, Illinois State Museum, Springfield, May 3–June 28; State of Illinois Gallery, July 13, 1996–November 3, 1997

Art in Chicago: 1945–1995, Museum of Contemporary Art, Chicago

1997 *Embracing Beauty: Aesthetic Perfection in Contemporary Art*, Huntsville Museum of Art, AL, May 11–July 27 (cat.)

1998 *The Chicago-Indiana Connection*, Brauer Museum of Art, Valparaiso, IN, January 12–March 7 (cat.)

1998 *Summer Group Show*, Jason McCoy Gallery, New York, July 17–September 11

1998 *Chicago International Art Exposition*, Richard Gray Gallery

1998 *Basel Art Fair*, Basel, Switzerland, Richard Gray Gallery

1998 *San Francisco International Art Exposition*, Richard Gray Gallery

1999 *The Art of Painting*, Trinity Christian College Gallery, Chicago

1999 *New Paintings*, Richard Gray Gallery, Chicago

2000 *Bluer*, Carrie Secrist Gallery, Chicago, September 8–October 28

2000 *Vermont Studio Center Scholarship Recipients*, Zolla Lieberman Gallery, Chicago

2000 *Chicago International Art Exposition*, Richard Gray Gallery and Haines Gallery, May 12–15

2001 *Thirty-Five Drawings*, Richard Gray Gallery, New York, November 2–December 15

2001 *Chicago International Art Exposition*, Richard Gray Gallery and Tandem Press

2001 *The Art Show*, American Art Dealers Association, Richard Gray Gallery, New York

2001 *New York Print Fair*, Tandem Press, New York

2002 *Paintings and Sculpture*, Richard Gray Gallery, New York, January 8–March 9

2002 *Summer Stock*, Richard Gray Gallery, Chicago, July 9–August 30

2002 *Modern and Contemporary Art*, Richard Gray Gallery, Chicago, September 3–October 26, 2002

2003 *Plotting: A Survey Exhibition of Artist Studies*, Carrie Secrist Gallery, Chicago, September 13–October 12

2003 *Art Basel Miami Art Fair*, Richard Gray Gallery, Chicago, New York

2003 *Chicago International Art Exposition*, Richard Gray Gallery and Tandem Press

2003 *The Art Show*, American Art Dealers Association, Richard Gray Gallery, New York

2003 *Art Basel Miami Art Fair*, Richard Gray Gallery, Chicago, New York

2003 *Chicago International Art Exposition*, Richard Gray Gallery

2003 *The Art Show*, American Art Dealers Association, Richard Gray Gallery, New York

SELECTED PUBLIC COLLECTIONS

Elvehjem Museum of Art, University of Wisconsin–Madison

The Fine Arts Museums of San Francisco, Achenbach Foundation

Krannert Art Museum and Kinkead Pavilion, University of Illinois, Champaign

Illinois State Museum, Springfield

Metropolitan Museum of Art, New York

Museum of Contemporary Art, Chicago

The Museum of Contemporary Art, Los Angeles

National Museum of Contemporary Art, Seoul, Korea

San Francisco Museum of Modern Art

The Searle Collection of Contemporary Art, Chicago

Whitney Museum of American Art, New York

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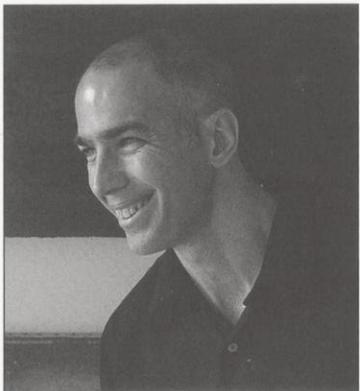
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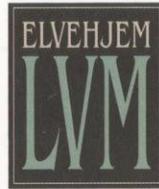
LENDERS TO THE EXHIBITION

Dr. and Mrs. Michael Behr
Mr. and Mrs. Donald Bowey
Mr. and Mrs. David Breskin
Linda and Peter Bynoe
Wendy Alders Cartland
Philip Dapeer and Sherry Fingarette
Marianne Deson Art Advisory
Barney A. Ebsworth
Fine Arts Museums of San Francisco
Maxine and Stuart Frankel Foundation for Art
Paul and Dedrea Gray
Richard Gray Gallery, Chicago/New York
Haines Gallery, San Francisco
David Klamen
Rita and Jim Knox
The Metropolitan Museum of Art, New York
The Museum of Contemporary Art, Los Angeles
Mr. and Mrs. Victor Morgenstern
Pfizer Inc Collection, New London, CT
Ron and Ann Pizzuti
Private collection
Private collection
The Progressive Corporation, Cleveland, OH
San Francisco Museum of Modern Art
Michael B. Schwab
Whitney Museum of American Art, New York



David Klamen is committed to creating visual experiences that are both aesthetically satisfying and visually challenging. A significant body of his work consists of realistic paintings and drawings of exotic animals, oriental vases, poetic landscapes, and architectural interiors. In these compositions, single objects or animals are highlighted for contemplation by the viewer; the landscapes and interiors are always empty and silent. Simultaneously, and in contrast to this serene realism, Klamen produces nonfigurative work that is highly energized, featuring barcode-like images whose op-art color effects, metric repetition of line, and/or electric geometry pulsate and resist immediate visual capture.

Klamen is professor of fine arts at Indiana University Northwest in Gary, Indiana.



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