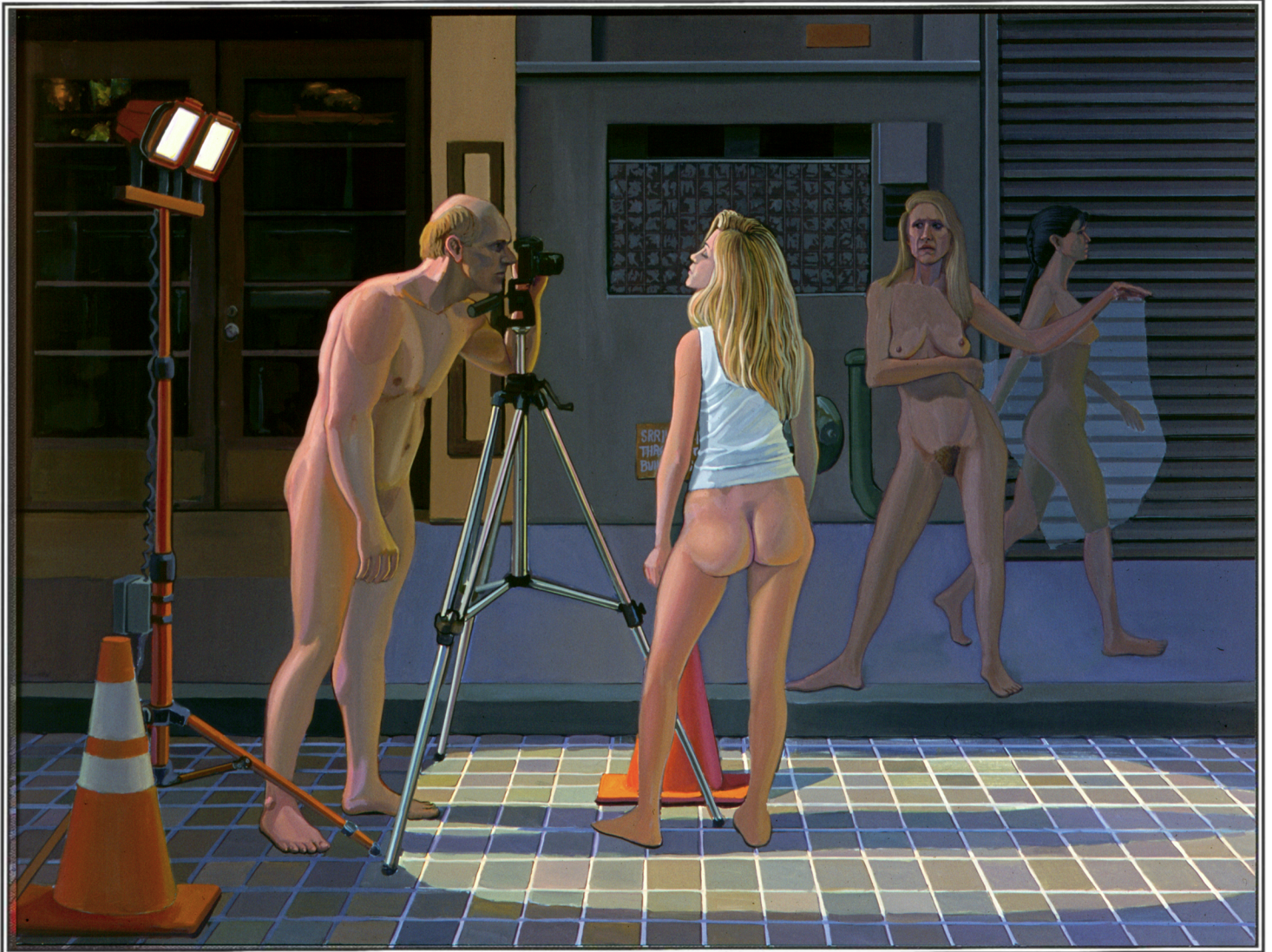


BRIAN CURTIS



Urban Street Game #3 (Street-shoot)

Oil on Panel

36" x 48"

2001

The Lowe Art Museum
August 9 - September 9, 2001



Urban Street Games #2 (After the Fall)

Oil on Panel

60" x 40" inches

2001



Urban Street Games #1 (Magister Ludi)

Oil on Panel

36" x 48"

2001

"Art provides the riddles of nature and tries to solve them by means of images" - **Goethe**

"Trees Show the bodily form of the wind
Waves give vital energy to the moon." - **Alan Watts**, The Way of Zen

"For me the subject of the picture is always more important than the picture. And more complicated. I do have a feeling for the material from which it is made but I don't have a holy feeling for it. I really think that that is what it is about. I mean it has to be of something. And what it is of is always more remarkable than what it is." - **Diane Arbus**

"The arts and sex often seem to embody, as well as arouse and to satisfy, extravagant, indescribable, even strangely analogous kinds of associations and feelings." - **Ellen Dissanayake**, Homo Aestheticus

"Art is form struggling to awaken from the nightmare of nature." - **Camille Paglia**, Sexual Personae

"I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows he cannot say to her 'I love you madly,' because he knows that she knows (and that she knows that he knows) that these words have already been written by Barbara Cartland. Still, there is a solution. He can say 'As Barbara Cartland would put it, I love you madly.' At this point, having avoided false innocence, he will nevertheless have said what he wanted to say to the woman: that he loves her in an age of lost innocence. If the woman goes along with this, she will have received a declaration of love all the same. Neither of the two speakers will feel innocent, both will have accepted the challenge of the past, of the already said, which cannot be eliminated; both will consciously and with pleasure play the game of irony...But both will have succeeded, once again, in the speaking of love." - **Umberto Eco**, Postscript To The Name of The Rose



Urban Street Games #7 (Northern Frieze)

Oil on Panel

40" x 60"

2001



Study #3

Oil on Mediaboard

17" x 29"

2001



Study #7

Oil on Mediaboard

17" x 29"

2001

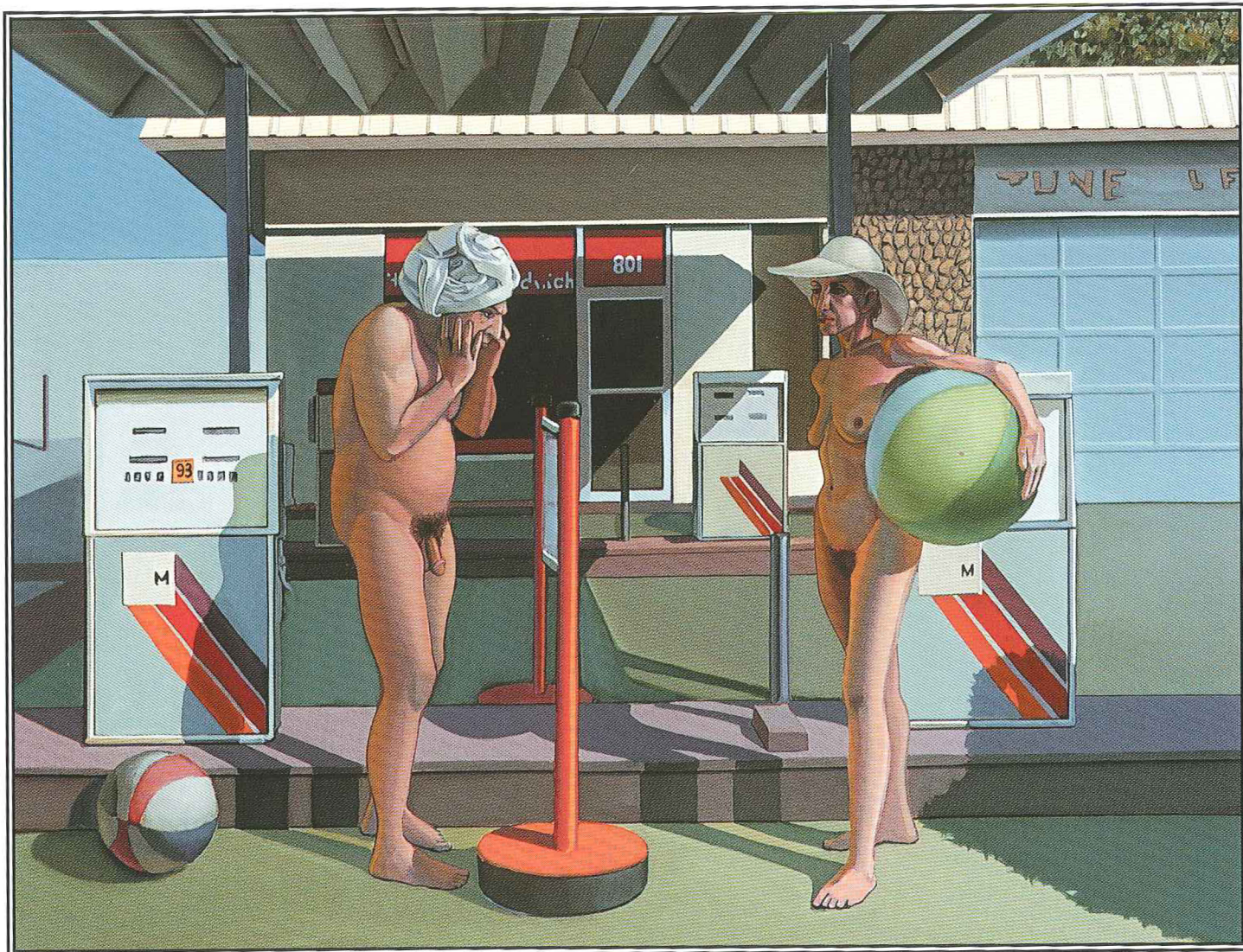


Study #11

Oil on Mediaboard

17" x 29"

2001



Urban Street Games # 5 (Let the Games Begin)

Oil on Panel

36" x 48"

2001

ARTIST'S STATEMENT

For nearly twenty years my work has been evolving toward what I describe as ambiguous symbolic narrative. It could also be referred to as implicit allegory because the veiled meaning of these works contrasts with the specificity of traditional allegory. My paintings attempt to suggest more than they describe and as such are continuing in the approach started by the Symbolists in the late 19th century. While I employ the classical motifs of highly organized, frontally layered space, well proportioned anatomy, and clearly defined form, my paintings parallel contemporary narrative themes through a shared lack of heroic, didactic or historic content. I choose instead to explore the difficult, indistinct, transitional, tentative experience of figures caught between times of activity. This focus on symbolic narrative springs from a need to cherish the fragility of human experience. In an age of holocaust, widespread intellectual cynicism, terrorism, and a catastrophic world health crisis I hope to encourage common myths and shared experience by monumentalizing the ordinary.

As I develop as an artist I continue to discover that representation in art gives the painter access to as rich a storehouse of ideas, forms, and colors as any the human imagination can provide and that traditional ideas about value, truth, and beauty cannot be as easily dismissed as current taste and trends might indicate. The enduring and straightforward pictorial techniques that contribute form to representational images prove to be surprisingly effective as a counterpoint to contemporary emotional turmoil. The representational platform offers a stable vantage point from which to view the riddles of our lives. Understood in this way, my work might be seen as a reweaving of the ordered beauty and narrative clarity of Giotto with the contemporary search for self-meaning as represented in the cinematic works of Woody Allen, and Ingmar Bergman.

My work aims for a credible synthesis of modern uncertainties with the formal elements of the classical narrative tradition and the result is an art that can't help but be self-conscious of its past. My respect and appreciation for this past and the desire to engage in an art that is widely accessible and democratic aligns my work with the overlapping and crisscrossing sensibilities that, ironically, is sometimes called Classical Post-Modernism.

BRIAN CURTIS

Education:

- 1978 MFA (Painting), University of Houston, Houston, Texas
1976 BFA (Painting), BA (Art History), Southeastern Massachusetts University
North Dartmouth, Massachusetts
1968 BA (Sociology), Boston College, Chestnut Hill, Massachusetts

Selected Grants and Fellowships:

- 2001 Research Support Grant, University of Miami Sponsored Programs
Instructional Research Development Grant, Office of Instructional Development, University of Miami
2000 Finalist: 2000 Excellence in Teaching Award,
1999 Dean's Excellence in Teaching Award, College of Arts and Sciences, University of Miami
Finalist, 1999 Excellence in Teaching Award, Instructional Advancement Center, University of Miami
Research Support Grant, University of Miami Sponsored Programs
Instructional Research Development Grant, Office of Instructional Development, University of Miami
1998 Max Orovitz Summer Research Grant, University of Miami Sponsored Programs
1997 Instructional Research Grant, University of Miami Sponsored Programs
1990 Honorable Mention, Florida Arts Council Individual Grants, Tallahassee, Florida
Finalist: SAF/NEA Regional Fellowship in Painting and Drawing

Selected Solo exhibits:

- 2001 Lowe Art Museum, Coral Gables, Florida
1991 Jaffe Baker Gallery, Boca Raton, Florida
University of Alabama, Huntsville, Alabama
Art Association, Harrisburg, Pennsylvania
1989 Anne Jaffe Gallery, Bay Harbor Islands, Florida
1987 Boca Museum of Art, Boca Raton, Florida
Ann Jaffe Gallery, Bay Harbor Islands, Florida
1986 Robert Kidd Gallery, Birmingham, Michigan
1985 G.R. N'Namdi Gallery, Detroit, Michigan
1984 Detroit Institute Gallery, Detroit, Michigan

Selected Group Exhibits:

- 1999 "All God's Children Got Shoes," Main Public Library, Miami, Florida
"Ink Different," New Gallery, Coral Gables, Florida
1993 "South Florida Self Portraits," Dade County Cultural Center, Miami, Florida
"The Florida Figure," Brevard Art Museum, Melbourne, Florida
1992 "Red Clay Survey," Huntsville, Alabama
"Angry Love," Festival Atlanta, Georgia
"Chautauqua National," CAA Galleries, Chautauqua, New York
"American Drawing Biennial," Muscarelle Museum, Williamsburg, Virginia

Publications:

- 2002 "Preserving the Post-Medieval Mindset: Perceptual Drawing in Today's Higher Education"
to be presented at the 2002 Annual CAA conference
2001 Wrote, designed, and illustrated Drawing from Observation: An Introduction to Perceptual
Drawing, McGraw-Hill College Division, November 2001



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