



CURRENTS

a virtual exhibition by

Ken Hale

November 27, 2020 - January 3, 2021

monterey
museum
m to art

Ken Hale makes art about art.

The early collages of Pablo Picasso and Georges Braque, plus the innovations of Dada and Surrealist artists like Max Ernst and Rene Magritte are among his major reference points.

Helaine Glick (Independent Curator): A Layering of Time (2019), Chris Winfield Gallery, Carmel, CA



"Capriccio (Panini)" – image 22"X26", 2020,
Gouache and acrylic medium on digital pigment print.

".....landscapes that inject art into art to make new art. Everything is old and new, borrowed and re-imagined." Willard Spiegelman (2010) D Magazine, Dallas, TX



"Bridge" – image 22"X30", 2020,
Gouache and acrylic medium on digital pigment print.

The indirect qualities of printmaking suited my temperament and certainly provided an aesthetic framework for my decisions in painting, drawing and collage. I appropriate and manipulate images of historically revered art as a way to create an association with the past while linking my work to the familiar ideal of art. From there I manipulate, respond, manipulate and repeat in a conversational manner, always hoping that the end result is an image that poses interesting questions. (Ken Hale, 2020)



“Fragment #1”



“Fragment #2”



“Fragment #3”



“Fragment #4”

“Fragment” Series – each image 15”X11”, 2020,
Gouache and acrylic medium on digital pigment print.

“Nothing for him can be direct. Everything must be layered, filtered, or altered...”

“Kenneth J. Hale Art into Landscape”, 2010 exhibition curated by and catalog written by Dr. Richard Brettell for the McKinney Avenue Contemporary, Dallas, TX



***“Transition” – image 22”X30”, 2020,
Gouache and acrylic medium on digital pigment print.***

Scholars learn from books and computer screens along with the rest of us, and as Hale points out, we know the history of art almost entirely via reproduction. This paradox of contemporary art drives Hale’s process. He does not create so much as re-create – layering carefully curated selections of imagery ordinarily separated by centuries, geography, and insurmountable stylistic differences.

Helaine Glick (Independent Curator): A Layering of Time (2019), Chris Winfield Gallery, Carmel, CA

Sources: 17th c. Dutch still life paintings and paintings by Claude Lorraine, Giovanni Paolo Panini, Hieronymus Bosch, Pieter Brueghel, Canaletto, Martin Heade, Rubens, and Poussin, plus others.



"Floating Spring" – image 39"X22", 2020/19,
Gouache and acrylic medium on digital pigment print.



"Braid" – image 60X"X38 3/4", 2019,
digital pigment print on aluminum.

your flower images were surprising to me. That dragged surface in different directions.
Something meager bitter very tough about those petals.

somehow to break away from the 'real', especially in flowers, throws down a
gauntlet. for me really contrary to what the print underneath promised.

i believe in the unease and those flowers were charged with it.

i walked around from one to the other fascinated.

it's a hard construct. Doesn't tell me about the sweet life. sounds silly but they kept shocking me-
always something I couldn't prepare for.

when I walk around the world in my old age I often get this sense of the unreal –
the elusive and

ungraspable – as is something very precious – really sacred- has slipped away- abandoned me-

and I'm forced to ask one more time who I am and why am I here- and why am I receiving
realities this way.

again, they were tough on me and using flowers that way challenging, disconcerting.

*Richard Jordan, painter, 2016. texted comments sent to the artists about his exhibition,
Garden of Earthly Delights, at Gallery Shoal Creek, Austin, TX*

For additional images and information including CV go to any of the following:

[Ken Hale Art](#)

[Winfield Gallery](#)

[Flatbedpress](#)

[William Campbell Contemporary Art](#)

This exhibition is dedicated to the artist Richard Jordan and is in memory of Dr. Richard Brettell (1949-2020)