Hi. I'm Ken Nevadomi. Pleazed to Meetcha.

Paintings 1970-1977

June 13-July 1, 1977

The Gallery
School of Art
Kent State University
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Ken Nevadomi's paintings can perhaps best be described as urban visions. His intuitive, imaginative, and highly personal response to contemporary culture randomly focuses on sociologically crucial manifestations of the urban drama: murder, rape, conspicuous consumption, and indifference.

The exhibition is comprised of paintings from primarily three groups executed between the years 1970-77: MFA Thesis, June 1975 (And God Bless You, Too, Buffalo Bill) (cat. nos. 7, 8, 10), the Mom series, 1975 (cat. nos. 11-13), and the Attacking the A & P group, 1976-77 (cat. nos. 14, 18, 21). In addition are shown several earlier paintings which include one of a series of Murder themes (cat. no. 1) Nevadomi was working on in 1969-70, and, finally, two recent Portraits (cat. nos. 19, 20).

Nevadomi's work making up his MFA Thesis is assessed by the artist himself as follows:

*The paintings I ended up with are a mixture of fantasy, imagination, and distorted historical perspective. They deal or undeal with themes pertaining to the old west and western art history.*

In one, for example, cowboy-like figures take part, irreverently, in an art historical episode. Bernini went to France at the invitation of Louis XIV and found himself in a situation where his sculpture and building designs were constantly being rejected. He was more than glad to return to Rome. It wasn't hard to imagine the French king giving the artist a hard time. But, from what I'd read of Louis XIV, he was a rather bland fellow, so I used Louis XIII instead. I found him more interesting than the conservative Louis XIV, especially after seeing him bizarrely portrayed in Ken Russell's movie “The Devils.” The painting, “Bernini Meets Louis XIII in His Toilet,” [cat. no. 7] shows this enthroned monarch sitting in his perversion; he dispenses blinding catholic fish by way of an aerosol can into the face of the eager-to-please artist. I'm signifying the snow-job Bernini received when he hit the tree lawns of Versailles. The fish coming out of the bath tub resulted from a childhood misconception: I had thought the son of the king of France, the Dauphin, was a dolphin. So, there in the painting we have little Louis XIV disguised as a fish.

His Mom series constitutes a scathing and provocative comment on women and sexual identity, the whole laced with impish humor. The female as an often grotesque pin-up type is recurrent in Nevadomi's paintings.

Nevadomi's most recent group is a campaign-attack on a most monumental urban institution, the A & P. The works are frantic, the imagery violent and horrific; scuba-masked snipers and flying pork. The paintings allude to rape, riot, and looting — the terrors of city living. With these pieces, as in his others, Nevadomi combines the ghastly and the fanciful, including whimsical creatures (small, spiney) of the artist's rich imagination.

Ken Nevadomi's aggressive art is sometimes frightening, sometimes enchanting, but consistently compelling.

- Sheila K. Tabakoff
  Director of the Galleries
- Michael K. Milligan
  Gallery Assistant
I wish I had something enlightening to say about my paintings.

I will say that I haven’t any desire to cater to livingroom decor or sentiment and don’t care a turd where the mainstream of art is.

My concern is with a vision rather than with what is “Art.” I’m not entirely sure what that vision is or where it’s leading me and I may never know. What is interesting to me is looking for it.

There is often, in my work, some thought given to social commentary but what usually happens, while I’m working on a painting, is that the commentary gets lost somewhere and is replaced by chaos.

I try to internalize my experiences and what I know of other people’s experience. Also, I fantasize what I read, see (or think I see), hear about — stir this up in my brain and let it out on canvas. The results, I’m told, are bizarre but I think the world is more bizarre than my paintings will ever be.

I love to paint the way I paint, it keeps my brain from turning into just another piece of meat.

I’d like to think that these works have something to do with our lives but damned if I can figure out what that might be.

• Ken Nevadomi
Kenneth Nevadomi
Cleveland, Ohio

Born:

December 14, 1939

Education:

• Cooper School of Art
  Cleveland, Ohio
  1964-1967

• Columbus College of Art and Design
  Columbus, Ohio
  1971-1972 B.F.A.

• Kent State University
  Kent, Ohio
  1972-1975 M.F.A.

Scholarships and Awards:

• Cooper School of Art Scholarship and tuition grant

• Kent State University Scholarship grant and graduate assistantship

Teaching Experience:

• Instructor, Painting and Drawing
  Cooper School of Art, 1967-1970

• Glenville Program, 1972-1973

• Kent State University, 1973-1975

• Cleveland State University, 1976 to the present

Related Experience:

• Statistical draftman and photographer, U.S. Army 1957-1964

• Television graphics designer and artist, Cleveland Board of Education, 1965-1967


• Free Lance Designer, American Greetings Corporation, summer 1972

• Art Director, Shelly's Magazine, 1974-1975
Exhibitions and Credits:

1967-1971 Faculty Shows, Cooper School of Art
1971, 1974 May Show, Cleveland Museum of Art
1972 Two-Man Show, Cooper School of Art
1973 Lakeland Community College Invitational
1975 Two-Man Show, Not In New York Gallery, Cincinnati
One-Man Show, Akron Art Institute
Ohio Invitational, Eells Gallery, Blossom Music Center
1976 Computer Piece: "One In A Million"
1977 One-Man Show, Lakeland Community College
Portrait Show, Cooper School of Art
Ten-page feature of graphics and creative writing: Shelly's Magazine

Collections:
- Mr. and Mrs. Walter Wojno
- Mr. Edward McGehee
- Dr. Robert Bertholf
- Mr. Bruce Miller
- Mr. Lance Kinz
- State of Ohio
- School of Art, Kent State University
   acrylic on canvas
   66½ x 50½ in.

2. *Paranoia III*, 1971
   acrylic on canvas
   63 x 68 in.

   acrylic on canvas
   84 x 84 in.

4. *Pork Chop Afternoon*, 1973*
   acrylic on canvas
   60 x 60½ in.

5. *Bus-O-Rama*, 1973
   acrylic on canvas
   83 x 65 in.

   acrylic on canvas
   68 x 68¼ in.

   acrylic on canvas
   54½ x 67¼ in.

   acrylic on canvas
   60½ x 55

   acrylic on canvas
   84 x 67 in.

10. *Playpen with Long Pig*, 1975
    acrylic on canvas
    43¾ x 61¼ in.

    acrylic on canvas
    60 x 54 in.
    Lent by Edward McGehee
No. 13
Mom Painting IV, 1975
No. 16
*Bus Madness*, 1976
No. 18
Attacking the A&P II, 1976
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<td><em>Mom Painting III</em>, 1975</td>
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<td>acrylic on canvas 60½ x 54½ in.</td>
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<tr>
<td>13</td>
<td><em>Mom Painting IV</em>, 1975*</td>
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<td>acrylic on canvas 68½ x 49 in.</td>
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<td>21</td>
<td><em>Attacking the A&amp;P V</em>, 1977*</td>
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