



Imagined Finn, Husky

20 inch diameter

Oil on Muslin on Panel

Price available upon request

Neil Callander

Website: neilcallander.com

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Bio

Neil Callander is an artist and an educator. Born in Louisville, KY, Neil earned a BFA from Indiana University (2003) and an MFA from Mason Gross School of the Arts at Rutgers University (2006). In 2005, he received a full fellowship to be a resident at Skowhegan School of Painting and Sculpture. After graduate school Neil worked as a painter for the artist Jeff Koons in his New York studio.

In 2007, Neil and his family left New York City to pursue careers as artists and academics. This decision has offered a tour of the South with time spent in Louisville, KY, Starkville, MS and Tuscaloosa, AL. Neil and his wife Adrienne are currently Assistant Professors of Art at the University of Arkansas and live in a household of makers and dogs on three acres in Fayetteville. Neil has exhibited widely, including solo exhibitions at Goose Barnacle (Brooklyn, NY), Bowling Green State University (OH), MANIFEST Gallery and Drawing Center (Cincinnati, OH), Elon University (NC) and The Kentucky School of Art (Louisville). Group exhibitions include MANIFEST Gallery and Drawing Center (Cincinnati, OH), The Huntsville Museum of Art (AL), The Mississippi Museum of Art (Jackson), The New Gallery of Modern Art (Charlotte, NC), First Street Gallery (NYC), Washington Art Association (CT), among many others. He has presented on his work and practice at institutes of higher learning including Boston University, UMass Dartmouth, Arkansas State University and the University of Mississippi. He is a member of ZEUXIS (an association of still-life painters based in NYC).

Upcoming creative endeavors include participation in Art Week (July 2022) at the fabled family home of painter Fairfield Porter on Great Spruce Head Island in Maine.

Artist Statement

Cinema is the king of story-telling. Photography is a much more efficient form of documentation. Music is superior at catharsis. Television and the internet own propaganda. That leaves painting the domains of materiality and ambiguity. I pack a painting with cultural and personal references, and work toward an image that is provocative yet conceptually flexible. As more is added the compositions grow denser, tighter and more intricate over time – like the tangle of a garden in late summer. The act of viewing my paintings is an unlocking of these internal relationships. Experiencing dense paintings that slowly reveal their nature can help us contend with the pervasiveness of fast-talking, slick images. In a media-riddled world, painting is a stabilizing force. My current practice revolves around painting my son from direct observation, then bringing these portraits into the studio to be color informants for invented scenes and abstract paintings built on gradations. The studio paintings are built slowly in layers and there is a density to the surfaces. Moments of deeply embedded color are preserved and fragile wings of paint form on the edges. The flatness of the surface is about the present tense. The illusion of depth implies both the future and past.