

Jeremy Long

Dayton, OH

EDUCATION

MFA from the American University
(studied with Stanley Lewis, Deborah Kahn and Don Kimes.
BFA, Kansas City Art Institute
(studied with Wilbur Niewald, Lester Goldman,
Michael Walling and Ron Slowinski.
Chautauqua School of Art.

REPRESENTED by Linda Warren Gallery, Chicago.

TEACHING

Assistant Professor of Painting at Wright State Univ., Dayton, OH
Assistant Professor of Painting at Ithaca College, NY.
He has taught at Assumption College, Worcester, MA,
American Academy of Art, Chicago, Chautauqua School of Art,
Chautauqua, NY, Knox College, Galesburg, IL and
Chicago Academy of the Arts, Chicago.
He has lectured at Western Illinois University, Macomb, IL and
the School of the Art Institute of Chicago.

SELECT SOLO EXHIBITIONS:

Linda Warren Gallery, Chicago
Knox College, Galesburg, IL
Grotto di Germi, Calcata, Italy.

SELECT GROUP EXHIBITIONS

Works from Perception: Paintings from The Midwest Paint Group.
Sheldon Swope Museum of Art. Terre Haute, IN
The Albrecht-Kemper Museum of Art . St. Joseph, MO
George A. Spiva Center for the Arts. Joplin, MO
Pride of Place: The Midwest Paint Group.
Ryerson Conservation Preserve. Deerfield, IL
New Works by the Midwest Paint Group.
Rose-Hulman Institute of Technology, Terre Haute, IN
Bowery Gallery, NYC, Juried by William Bailey
Art Chicago, Artboat incorporation with Bridge Magazine
645 Gallery, Chicago
Judith Racht on Lake, Chicago
Watkins Gallery, American University, Washington, DC
Kemper Museum of Art, Kansas City, MO.

COLLECTIONS

Kirkland and Ellis Law Firm, Chicago
Clay Center for the Arts & Sciences, Charleston, WV
Aramark Corporation, Schaumburg, IL.

ARTIST STATEMENT

"My position is that nature provides so many answers and questions about painting that if one were to disregard the act of looking as a mere academic activity then the opportunity of literally learning how to see would be missed. Having said that, I don't agree with Duchamp when he states that the eye is a dumb organ. Duchamp talked about the eye of the mind but I think the eye has a mind of its own and there are different ways we see. My work comes out of abstraction and is engaged with forming ideas derived from Cubism and Mondrian. I admire cubism because at its best it never got rid of the painting that came before it, instead it added something new. I am not looking backward at representation; I am looking forward to the possibilities available in modernist construction and its sensibility when applied to the motif, its form and its space. Painting should engage bodily and this relates to empathy; I need to feel myself in it."

REVIEW

This first exhibition of Jeremy Long with its assured landscapes, cityscapes and large, complex and original figure paintings is the closest thing to the First exhibition of Balthus in 1934 I have ever seen. Unlike some first shows, it does not seem as though the artist has any apprenticeship ahead of him. He arrives in full mastery of his medium with a very wide expressive range. His seriousness does not preclude puns and jokes. These often are at the height of artistic intelligence. The landscape with the negative shape of a heart is an artist's valentine. But it is painted with an interest in surface tension, which is a post abstract artist's concern as well as an homage to his love. What does post abstract mean? Nowadays some figurative painters show in their work an extremely sophisticated knowledge and love of abstract painting, and abstract construction and an awareness of metaphor. Abstract painting in the 20th century has been not only an adventure in non-representational forms, but also an adventure in metaphoric construction. Paul Klee, one of the most important artists of the period is a perfect example of this. Concerns involving the reality or unreality of images; paintings, in which representation questions representation, come naturally to Mr. Long. His figure compositions are serious studies in which each figure questions the reality of the others. He never paints as a virtuoso realist without concerns about the reality and validity of his images. This puts his paintings on an altogether different level of accomplishment than merely serious show of skilled work which shows the artist struggling with the problems of "good" representation only. These representations engage the mind, the eye and the heart in bold new ways because they challenge each other's reality and even the space in which the viewer stands.

Gabriel Laderman, 2005