

Michael Neary

St. Louis, MO

EDUCATION

MFA, from Indiana University
BFA, the Kansas City Art Institute.
Skowhegan School of Painting and Sculpture
Art Institute of Chicago
Montgomery College, Rockville, MD.

TEACHING

Indiana State University, Corrections Education Program and
Vincennes University, IN.

SELECT SOLO & DUO EXHIBITIONS:

Halcyon Contemporary Art, Terre Haute, IN
Bicentennial Art Center, Paris, IL
33 Visual Art, Terre Haute, IN
Rose-Hulman Institute, Terre Haute, IN
Diekhoff Gallery, Indianapolis, IN.

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
New Works by the Midwest Paint Group.
Rose-Hulman Institute of Technology, Terre Haute, IN
Bowery Gallery, NYC
Swope Art Museum, Terra Haute, IN
Post Abstract Figuration: Paintings of the Midwest Paint Group
Zhou B. Center, 33 Collective Gallery, Chicago
Vincennes University, IN
Bradley University, Peoria, IL
Indiana State University
Woodburn and Westcott Galley, Indianapolis.

LECTURER, JUROR AND PANELS

Sullivan Art League
Bicentennial Art Center, Fairfield Arts Council
Indiana State University
Swope Art Museum and Indiana Arts Commission.

ARTIST STATEMENT

"I do my best work when I feel some kind of a connection with the site where I set up my easel. Terre Haute's becoming so alive and vibrant. I've lived in the city for 12 years and have never experienced it being as exciting as right now. I look at how the whole scene ties together as it comes into my field of vision. I use multiple focal points to energize the space of a painting. Being on the street in the natural light is important to me. As light patterns change, almost infinite numbers of possibilities can appear from the same point of view, but things don't reveal themselves at once. It takes a while. By working outside in the weather, I've learned to be patient while I try to get closer to painting how things really look to me. Like a camera with a very slow shutter speed, I need a lot of exposure time. People move around so quickly that they rarely show up in my work. The only person in my recent work was a friend who posed for me on his motorcycle. I've learned to like painting on cloudy days because colors stay more constant. On sunny days I rarely spend more than two hours at a time on a particular canvass before changing to another canvass I keep stored in my truck's cab while it's in progress. A few famous outdoor artists like Monet actually changed canvasses hourly as the sun crossed the sky."

REVIEW

Mike Neary had the same pictorial education that his friends had. This can be seen in "Lawn Mower on Arleth Street." On the other hand most of his work combines humor and story telling with forming. His work reminds me of that earlier Midwesterner, Lionel Feininger. Feininger did a comic strip called Wee Willie Winkie before he left for Germany before WW I. It influenced his later paintings. In them the character of the objects, the cars, buildings and people were all distorted in order to improve the fun. His work also became more cubist, nonetheless, humorous proportional relationships between figures and settings, and small intensification of details cant the picture towards one full of wit as well as of form. I think Mike Neary is a partisan of a similar response to the motif in his paintings. We have had very few good poetic, and witty artists in this country. But Europe boasts not only Feininger, but also Klee, Andre Mas-son, the Balthus of the first Street painting, Seurat, and Odilon Redon. Do note that several of these artists are abstract pioneers as well as being poetic and witty. Mike Neary is on the same limb of the tree of art that they are found upon.

Gabriel Laderman, 2005