

Larry Calkins

Selected Solo Exhibitions

- 2013 Feature Show, Rice Polak Gallery, Provincetown, MA
Grover/Thurston Gallery, Seattle, WA
- 2011 Feature Show, Rice Polak Gallery, Provincetown, MA
Rule of Thumb, G. Gibson Gallery, Seattle, WA
- 2009 *HARDWARE: A Love Story*, Sammamish City Hall, Sammamish, WA
- 2010 Feature Show, Rice/Polak Gallery, Provincetown, MA
- 2007 *nettles & briars*, G. Gibson Gallery, Seattle, WA
Feature Show, Rice/Polak Gallery, Provincetown, MA
- 2006 American Primitive Gallery, New York, NY
rabbit starvation, G. Gibson Gallery, Seattle, WA
- 2005 Feature Show, Rice/Polak Gallery, Provincetown, MA
Stitched, G. Gibson Gallery, Seattle, WA
- 2004 Museum of Glass Education Center: Cave Painting in the Lascaux Tradition, Tacoma, WA
Anchor Gallery, Anacortes, WA
New Sculpture, New Paintings, G. Gibson Gallery, Seattle, WA,
- 2003 *night chimes on tiger mountain*, G. Gibson Gallery, Seattle, WA
Feature Show, Rice/Polak Gallery
- 2002 *Paintings, Sculpture, Books*, American Primitive, New York, NY
- 2000 *Soot Paintings, Dress Pieces, Photographs*, American Primitive, New York, NY
- 2000 *New Work*, G. Gibson Gallery, Seattle, WA
- 2001 Feature Show, Rice/Polak Gallery

Selected Group Exhibitions

- 2014 Group Show, Grover/Thurston, Seattle, WA
New York Metro Show with American Primitive Gallery, New York, NY
Outsider Art Fair, New York, NY, with Tanner Hill Gallery, Chattanooga, TN
- 2013 Aqua Miami with Rice Polak Gallery, Provincetown, MA
ArtMRKT Art Fair, San Francisco with Tanner Hill Gallery, Chattanooga, TN
Stitchery, Seattle Art Museum Rental and Sales Gallery, Seattle, WA
Rice Polak Gallery, Provincetown, MA
Gone to the Dogs, Kirkland Arts Center, Kirkland, WA
Outsider Art Fair, New York, NY, with Tanner Hill Gallery, Chattanooga, TN
- 2012 Aqua Miami with Rice Polak Gallery, Provincetown, MA
Shift Gallery, Seattle, WA
Outsider Art Fair, New York, NY with Tanner/Hill, Chattanooga, TN
- 2011 *Wax Poetic*, Nichols/Berg Gallery, Philadelphia, PA
Gibson 20th Anniversary Exhibit – Part II : Painting, Drawing + 3D
Gallery in the Garden, Pratt Fine Arts Center at Swanson Nursery, Seattle, WA
Chair Project with Taylor Engle, Pratt Fine Arts Center/Seattle Design Center, Seattle, WA
New York Metro Show with American Primitive Gallery, New York, NY
Textile Tieton: Fresh Thread, through G. Gibson Gallery, Mighty Tieton, Tieton, WA,
Outsider Art Fair, New York, NY with Tanner/Hill, Chattanooga, TN
- 2010 G. Gibson Gallery, Seattle, WA, group show "BLOW UP"
Gallery One, Ellensburg, WA
Outsider Art Fair, New York, NY with Tanner/Hill, Chattanooga, TN
- 2009 *Flight*, G. Gibson Gallery, Seattle, WA
Outsider Art Fair, New York, NY with Tanner/Hill, Chattanooga, TN
- 2008 *Looking out, Looking in*, Kirkland Art Center, WA
Poster Design with David Simpson for Seattle Book Arts Guild
Outsider Art Fair, New York, NY with American Primitive Gallery, NY
- 2007 *Collective Works: Collective Memory*, artEAST Gallery, Issaquah WA
Outsider Art Fair, New York, NY with American Primitive Gallery, NY

- 2006 Bridge Art Fair, Miami, FL with Rice/Polak Gallery
Banned Books: "Julie of the Wolves", Kirkland Arts Center and King County Library, WA
 Poster Design with David Simpson for Seattle Book Arts Guild
Seeing Stories, University House, Issaquah, WA
 Outsider Art Fair, New York, NY with American Primitive Gallery, NY
- 2005 *Cliche Verre Photographs*, Whatcom Museum of Art, Bellingham, WA
Art of Healing, Swedish Hospital Opening, Issaquah, WA
Making Jewelry, Pucini Lubel Gallery, Seattle, WA
 Guest Works, Seattle Art Museum Rental and Sales Gallery, Seattle, WA
 Outsider Art Fair, New York, NY with American Primitive Gallery, NY

Press

- "The Fussy Eye: Dresses in Distress," *Seattle Weekly*, May 7, 2013, by Brian Miller
 "Sitting on the next great art show," *Issaquah Press*, March 15, 2011, by Laura Geggel
 "Larry Calkins' dark wit shines through his work," *Seattle Post-Intelligencer*, November 4, 2004, by Judy Wagonfeld
 "Painter Larry Calkins fractures fairy tales into art," *Seattle Post-Intelligencer Art Critic*, May 29, 2003, By Regina Hackett
 "Giddyap, Dobby, It's Off to the Hunt," *New York Times*, August 12, 2001, By Fletcher Roberts
 "'New Work' That's Old-Fashioned -- Calkins' Pieces Are Imaginative, Inspired By Memories,"
Seattle Times, March 5, 1998, by Robin Updike
 "Eclectic Show in Sturdy Surroundings," *Berkshires Week*, August 14-20, 1997, by Randall Howe
 "Northwest Visions," *New York Times*, September 9, 1997, by Ken Johnson

Collections

Microsoft, Redmond, WA
 Swedish Hospital, Seattle and Issaquah, WA

Selected Teaching Positions

Pratt Fine Arts Center, Seattle, WA
 NW Encaustic, Seattle, WA
 Kirkland Arts Center, Kirkland, WA
 Museum of Glass, Tacoma, WA
 Oil & Water, Bainbridge Island, WA
 artEast, Issaquah, WA
 Sun Valley, ID, Arts Center
 Donkey Mill Arts Center, Holualoa, Hawaii
 Sketchbook Workshop, Civita Castellana, Italy

Artist Statement

Time&place: my personal history goes back five generations in one place. My ancestors crossed the plains and homesteaded in the Harlan Valley, in Oregon, where I grew up. People in the valley depended on each other and formed a tight knit community. They raised cattle, sheep, farmed and logged trees for a living.

Many stories circulated as spoken history - some mysterious, some tragic, some encouraging, and many remain perplexing. These stories come alive in my art. For the observer they likely remain obscure, but my symbolism transcends and makes the heart of the narrative emotionally accessible. Collectors from many walks of life respond to my work. There is an underlying meaning that triggers an emotional response.

I developed my own symbols that mark my narratives: for example, the burning house represents change and disruption. Other houses stand for stability and connectedness, a place to be from or to belong. Small houses dot green mountains and each one holds a mystery unseen. Rabbits and birds that populate my imagery are interchangeably good and evil, male and female, strong or weak. Appearances can be deceptive.

I am known for my dress sculptures. They appear plain in their countenance but are elegant in their simplicity. They embody the same symbolism but are abstract nature which allows the viewer to supply his/her own interpretation. I have been told of very strong emotional responses to my work.

Looking back to my childhood in the late fifties, life in the valley still seemed like that of pioneer times when a man could hack out a little clearing - as my father did - and with his own hands build a small shelter to raise a family. They survived with a few essentials. Houses were small and the work was honest. People didn't plan to be rich, they just wanted to survive and be happy.

When you are closer to nature you are more content.
Birds replace radios. Evening sky replaces TV.
In winter the Big Elk River looks like coffee with cream.

Both parents never felt stifled by the isolation of a remote valley. My dad was very practical and my mother loved books and music. Their door was always open to young and old, to newcomers, and to the long-time residents of this ever changing community. We find that change IS inevitable when logging and farming provides a living.

My artwork is suffused with the world they opened up for me, condensed in a pictorial narrative, sometimes secretive, or humorous, or biting, sometimes dipping into the absurd and surreal undercurrent of a community steeped in personal tragedy - but also in the ever present hilarity of the unbroken human spirit.

It is dusk always in the hills of Harlan. Dusk is the color of waking dreams.

Everything happens at evening-tide. The flying rabbits come out. The bicycling crows appear. The houses catch fire and the moon glows a baleful yellow. Dead salmon litter the banks of the Big Elk and all the neighbors lock their dogs away to save them.

Jet trails crisscross the sky. A little airplane flies over, pulling a banner that says "Remember the lake".

Issaquah, WA, March 2014