



KENEALY

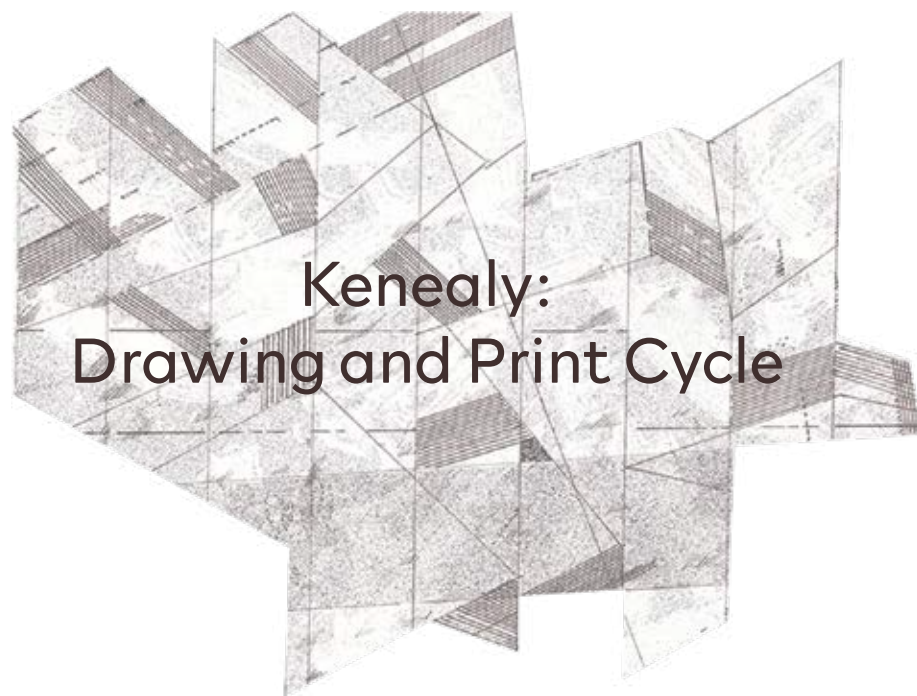
Acknowledgements

I wish to thank Mary Kenealy for helping open my eyes to the small, overlooked beauty surrounding us.

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Designed and edited by Charlotte May

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Kenealy:
Drawing and Print Cycle

Hugh Merrill is an artist, educator, writer and community activist. In 1985 he had a solo exhibition at the Nelson Atkins Museum, and his work is collected in over 50 museums including the New York Museum of Modern Art, Kansas City Kemper Museum, Cranbrook Art Museum, Nelson-Atkins Museum of Art and the Poland National Museum of Poznan. He is a long time professor at the Kansas City Art Institute. In 1996, he collaborated with French artist Christian Boltanski on the city-wide community arts project Our City/Ourselves: Portrait of Community at the Kemper Museum. Hugh was the president of the Southern Graphics Council International from 1992 to 1994. He developed Chameleon Arts and Youth Development as a resource for disenfranchised youth communities which provided over 1 million dollars for community arts and youth development programming during its 25 years. Merrill was selected as one of 42 international artists for Richard Noyce's book *Printmaking At the Edge* published in 2006. Hugh has been awarded multiple grants including 2 NEA grants, Melon Foundation, Yaddo Fellowship, and the 2007 Distinguished Education Award from the Southern Graphics Council International. The Nelson Atkins Museum invited Hugh to curate *Print Lovers at 30: Celebrating Three Decades of Giving* in 2008. In September of 2010, his retrospective *Divergent Consistencies* was exhibited by the Leedy Voulkos Art Center.

Hugh is the author of:

Divergent Consistencies: 40 years of studio and community artwork

Shared Visions: Thoughts and Experiences in Social Arts Practice

Preaching to the Choir: thoughts on contemporary printmaking

Learning Journal: Teaching in Foundation

Nomadic, published by 39 West Press in 2016

Dog, published by Stubborn Mule press in 2018

Whiteout: Journey of Privilege, published by Spartan press in 2019

Making and Collaboration, published by Chameleon Press

Kenealy: Drawing and Print Cycle, 2021

The story of my time, my generation's moment on stage, always returns to our collective relationship to nature, the profound changes and loss of harmony. I grew up, individuated in this world prior to understanding it. Without conscious intent this became the subject of my work beginning in 1972 with the Western Garden series of etchings. The disharmony of humans to nature has not only made an ecological impact, leading to the mass extinction of many species, climate change and the vast economic inequity that is our world's capitalist culture, but this external reality also affects our internal realities. The involuntary poverty of the soul, our inner life, our inability to find harmony, peace, love and compassion while competitively participating in the drive to succeed in mainstream cultural economics. Our creation of a toxic external environment polluted with sexual exploitation and violence, lies and hate, and economies of theft and greed is mirrored in our unbalanced internal worlds. Without candid realization we live our lives in this reality, so it often comes to the fore in creative expression. Often our creative expressions mirror the unbalanced world we travel through. When asked what my work is about, I often shrug and say, "Drawing." The reality is too much to consider in mere conversation.

The motif of the landscape, once so easy to comprehend in its restorative beauty for our inner peace, seems long past. Landscapes are no longer pastoral scenes but ecological, political, and social constructs. When I hike in nature's amazing beauty, I am also aware that it may be gone in the blink of time's sly eye.

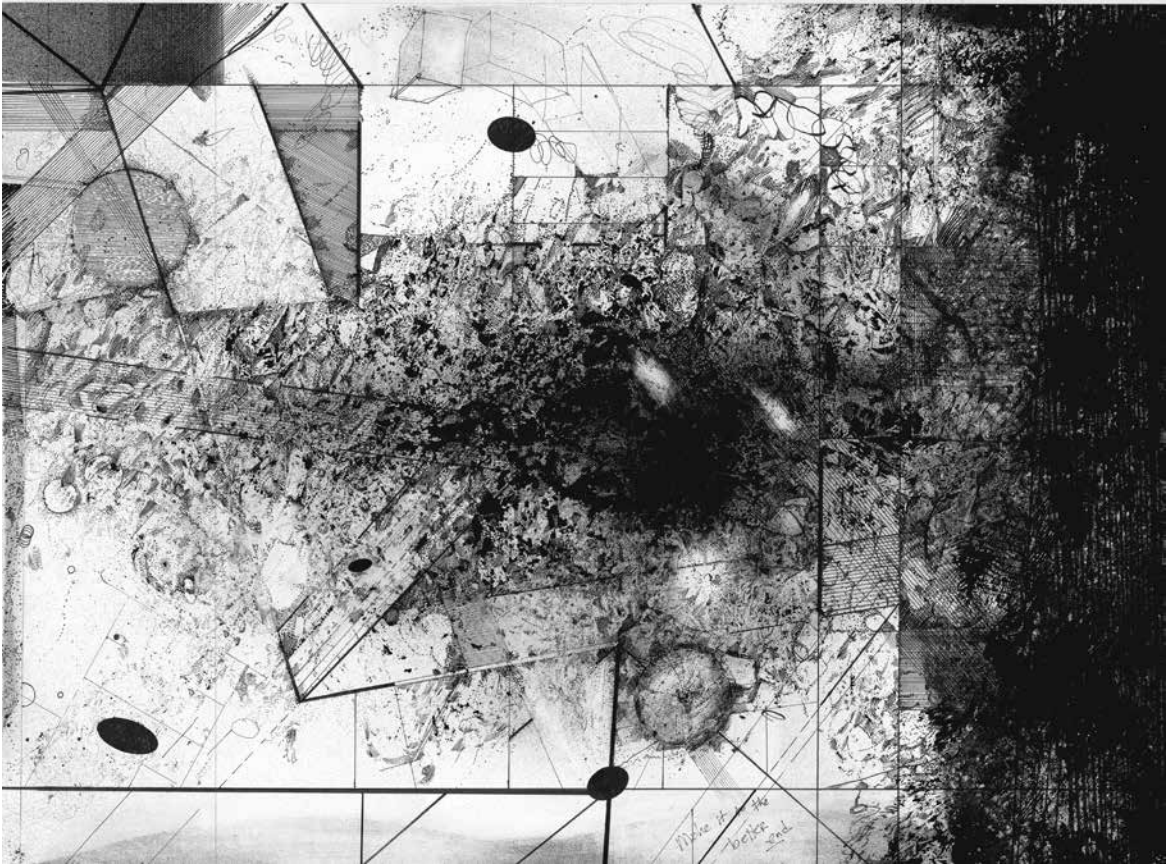
About the work

Mary Kenealy lives and works in Connecticut. She has exhibited widely throughout the United States and is the recipient of numerous awards including a fellowship from the National Endowment for the Arts, a Pollock-Krasner Foundation Grant and an Individual Artist's Grant from the Connecticut Commission on the Arts. Her work can be found in public collections including at the Wadsworth Atheneum and the Yale University Art Gallery. She is a graduate of the Maryland Institute College of Art and a Masters in Fine Art from the Yale school of Art and Architecture.

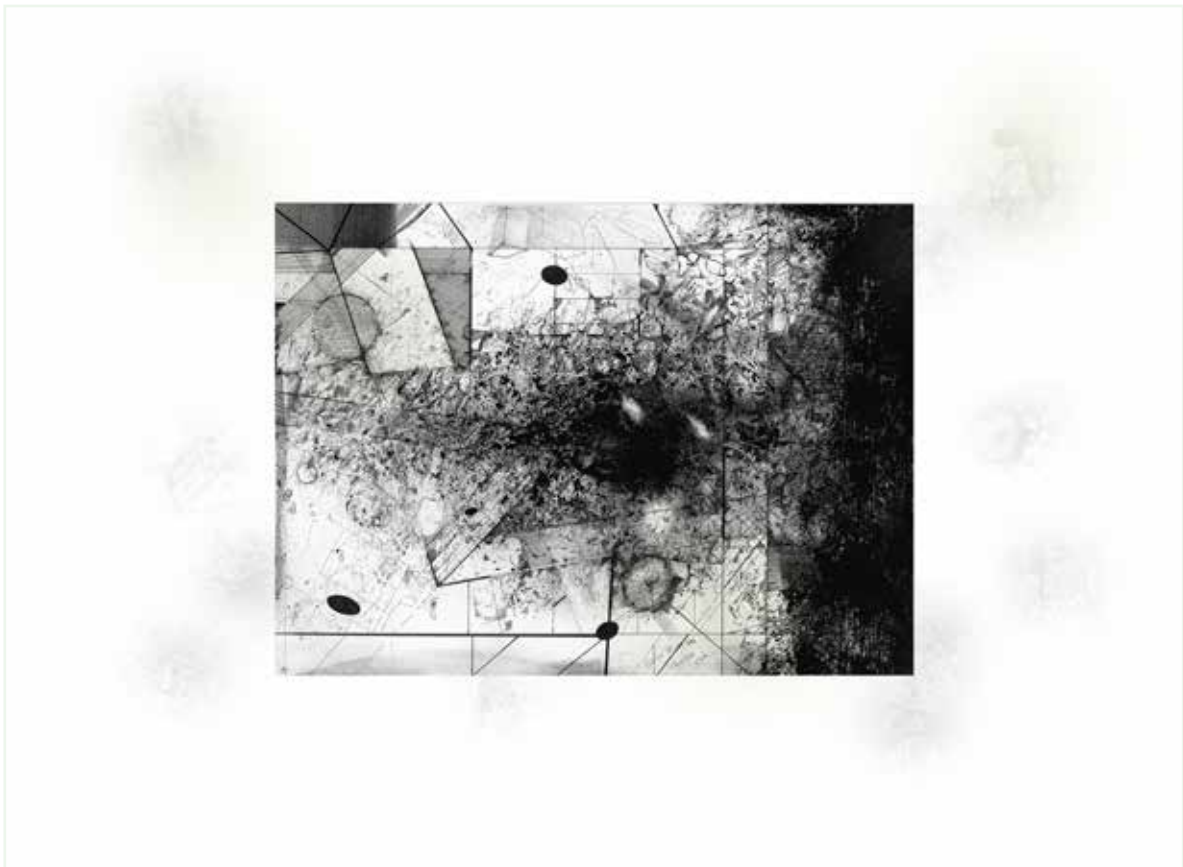
We were young art students in 1970 at the Maryland Institute College of Art in Baltimore. We were both attracted to printmaking, especially etching. She produced a series of prints based on ledgers of gridded paper with abstract drawings of dead and decaying biological matter. These images haunted me for decades and the present series of drawings and prints, Kenealy Cycle, is dedicated to Mary and those amazing works.

For over 50 years I have returned to these core concepts related to nature, the built environment and the simultaneous emotional imbalance I feel so deeply directs my studio work. Presently, Kenealy Cycle is a return to these earlier etchings, but I no longer have access to the facilities to make etchings. These new works are created by drawing with the sensitivity of my past etchings and aquatints. The series is a combination of analogue drawings scanned and reworked as digital images. The resulting digital images are printed on Stonehenge paper that I then work back into by hand. I make two variations of the first drawing, one slightly scaled down and the second significantly reduced. The canvas size remains 30 by 22 inches for all pieces.

In the end what are these works about? I am not sure. I go into studio and draw. This is the result of 50 years of studio work, musing, playing and memory. Nothing more.



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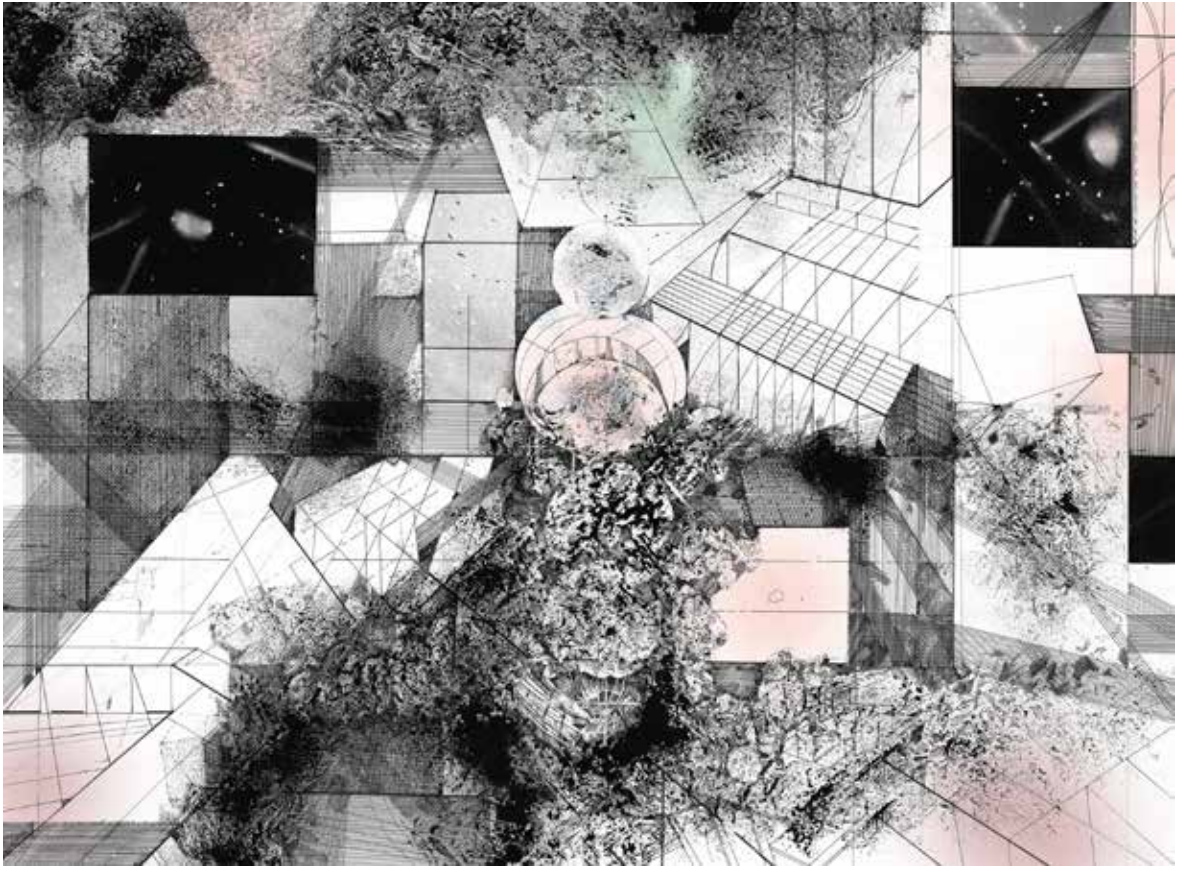
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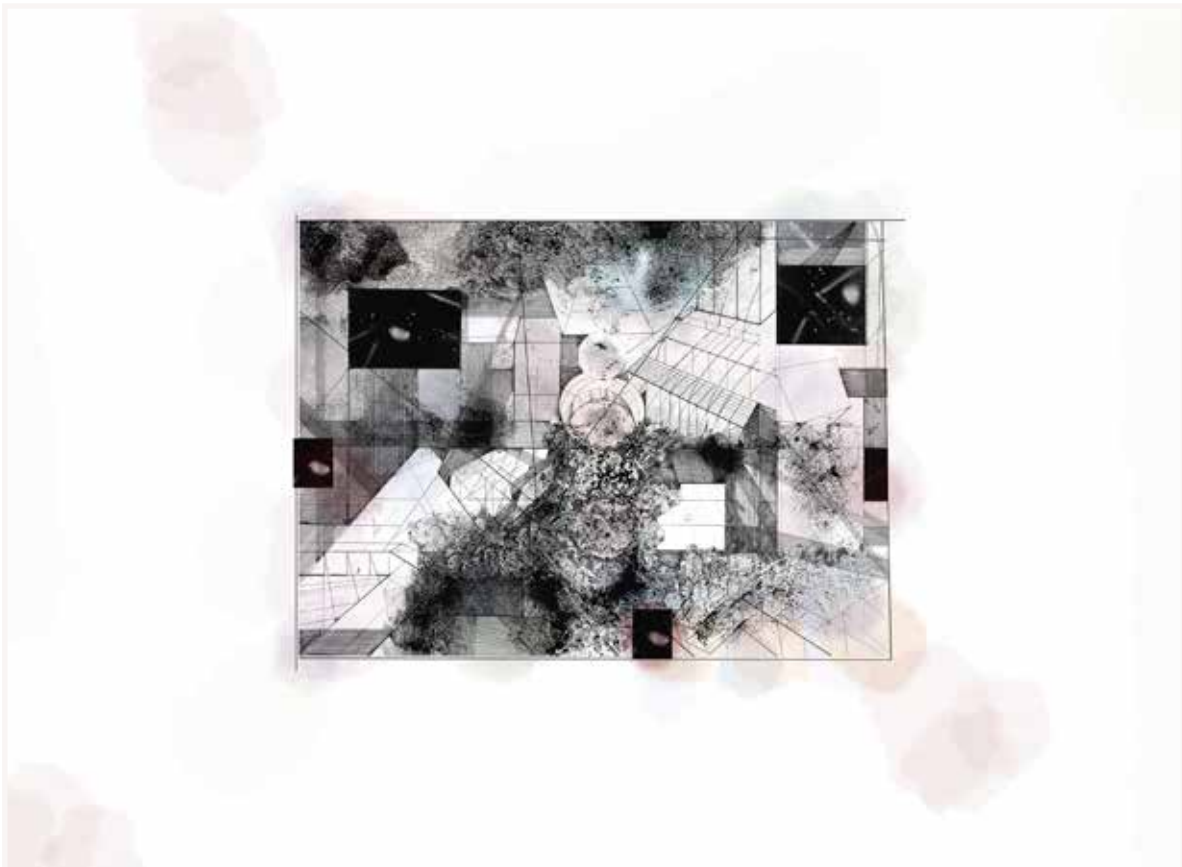
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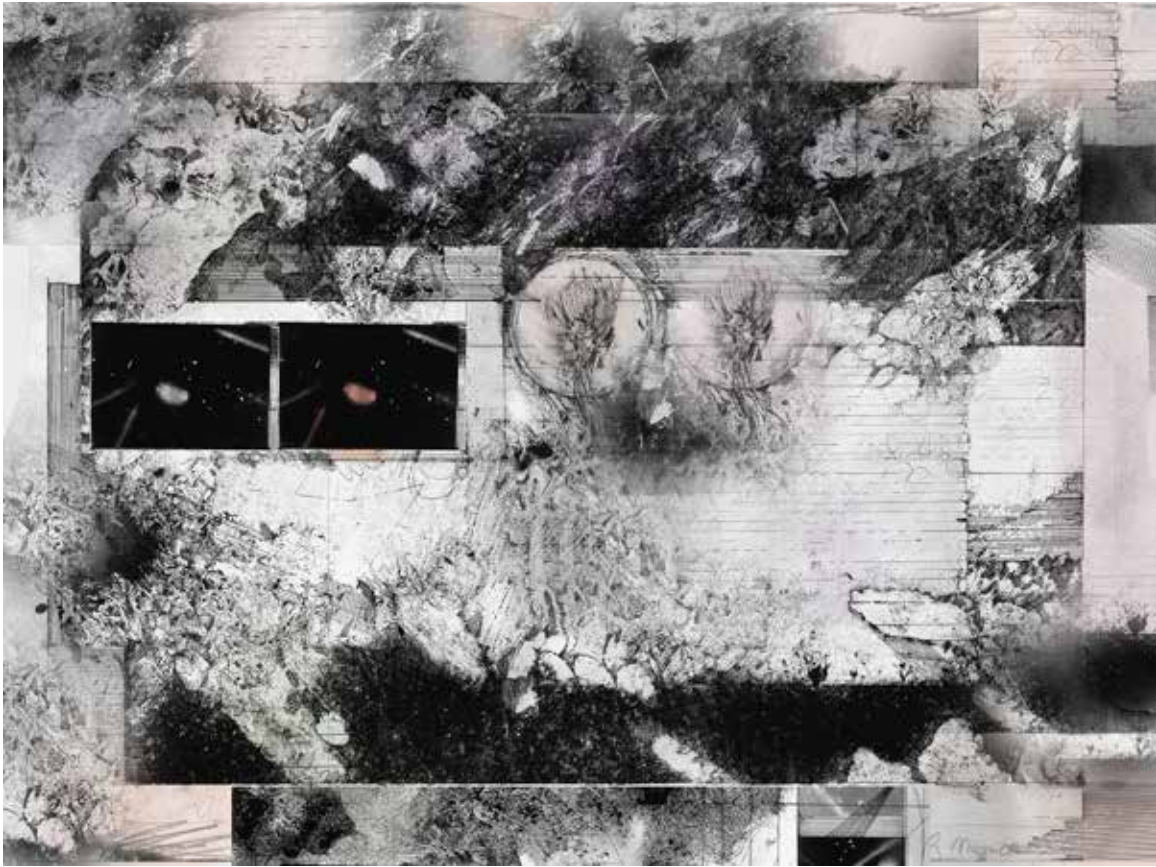
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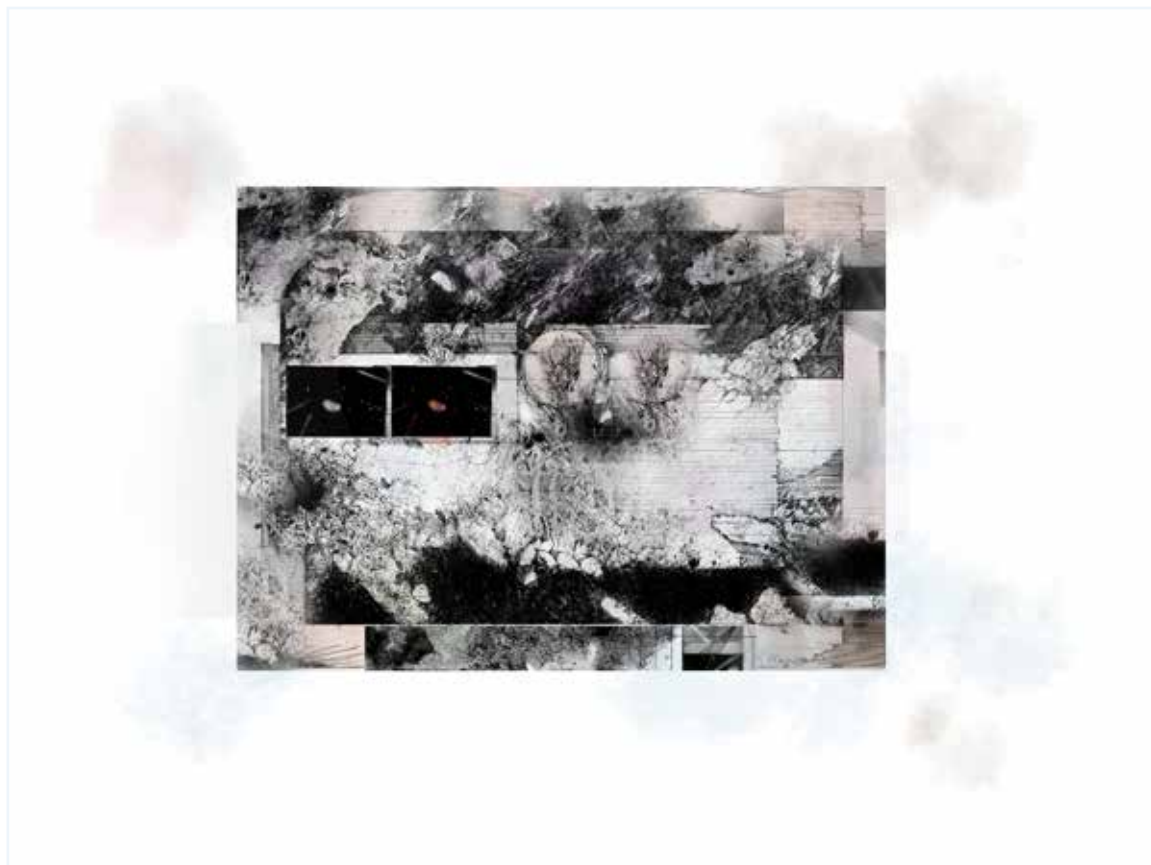
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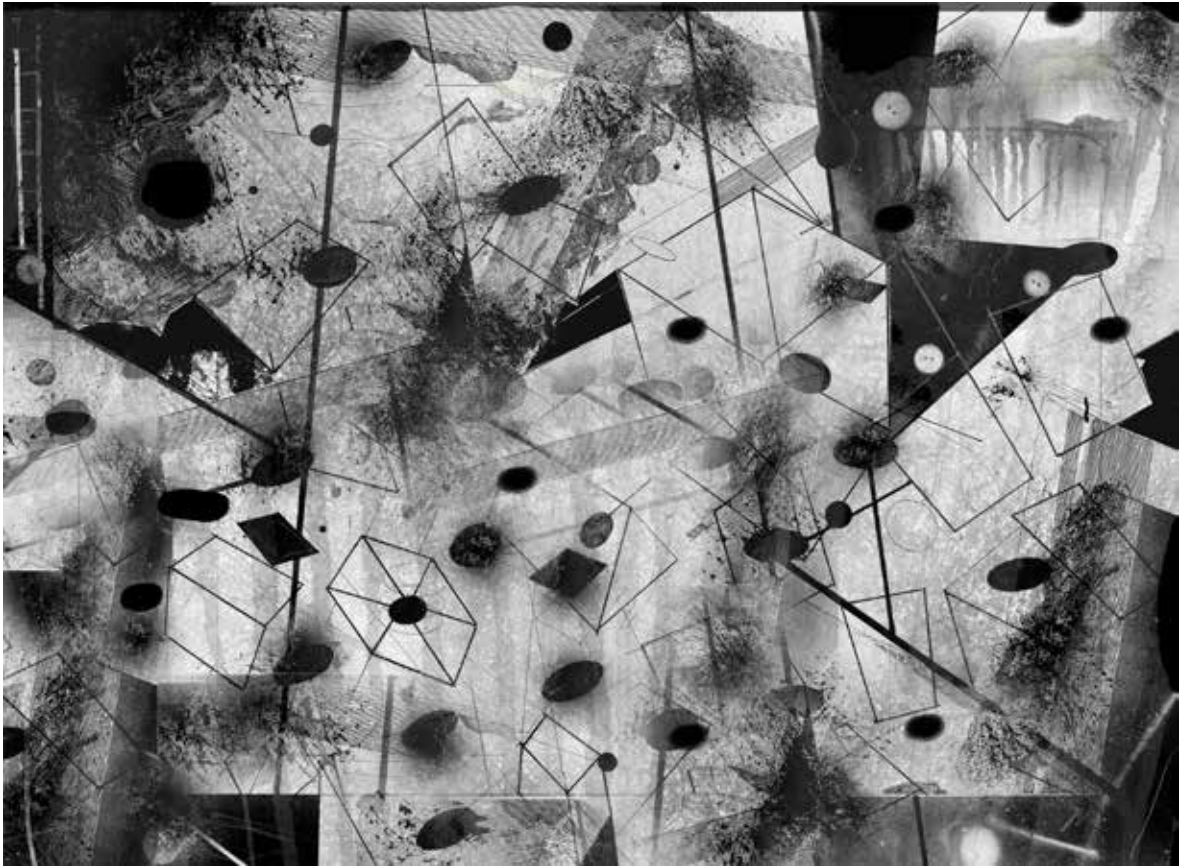
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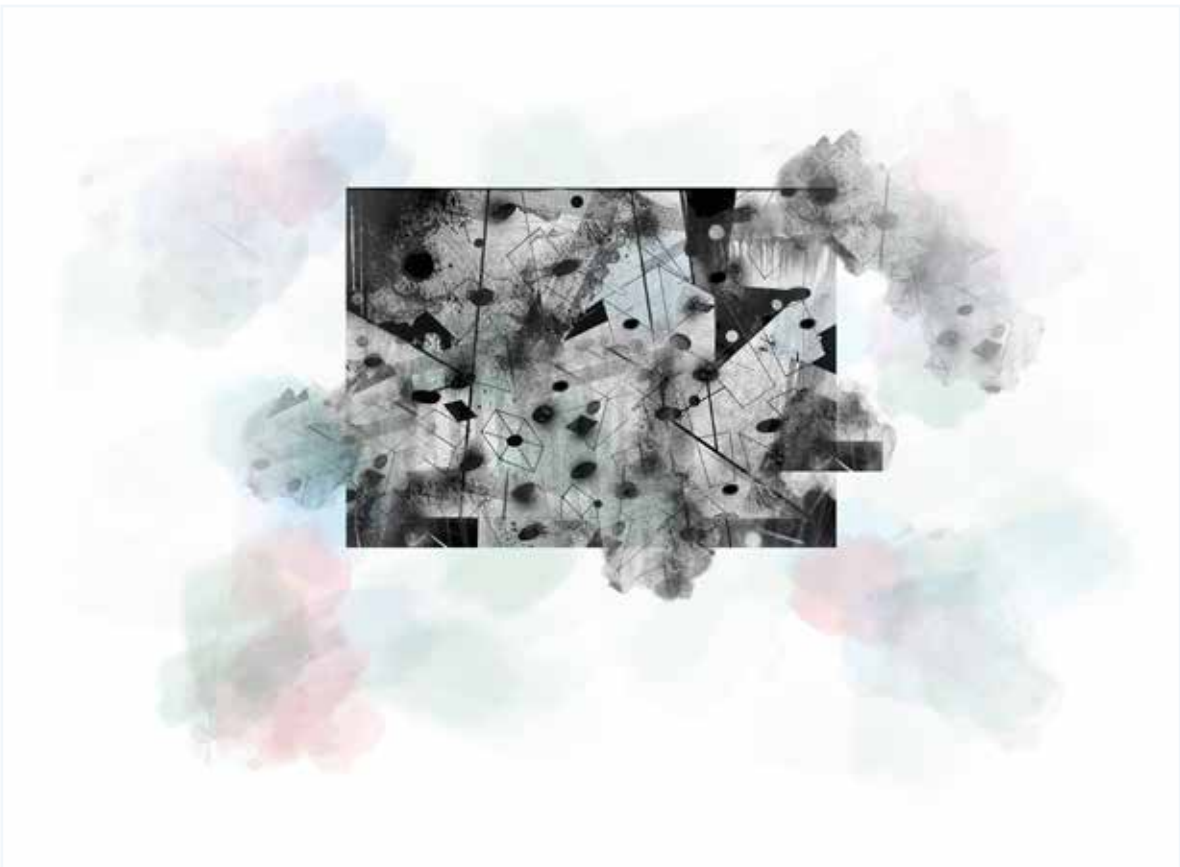
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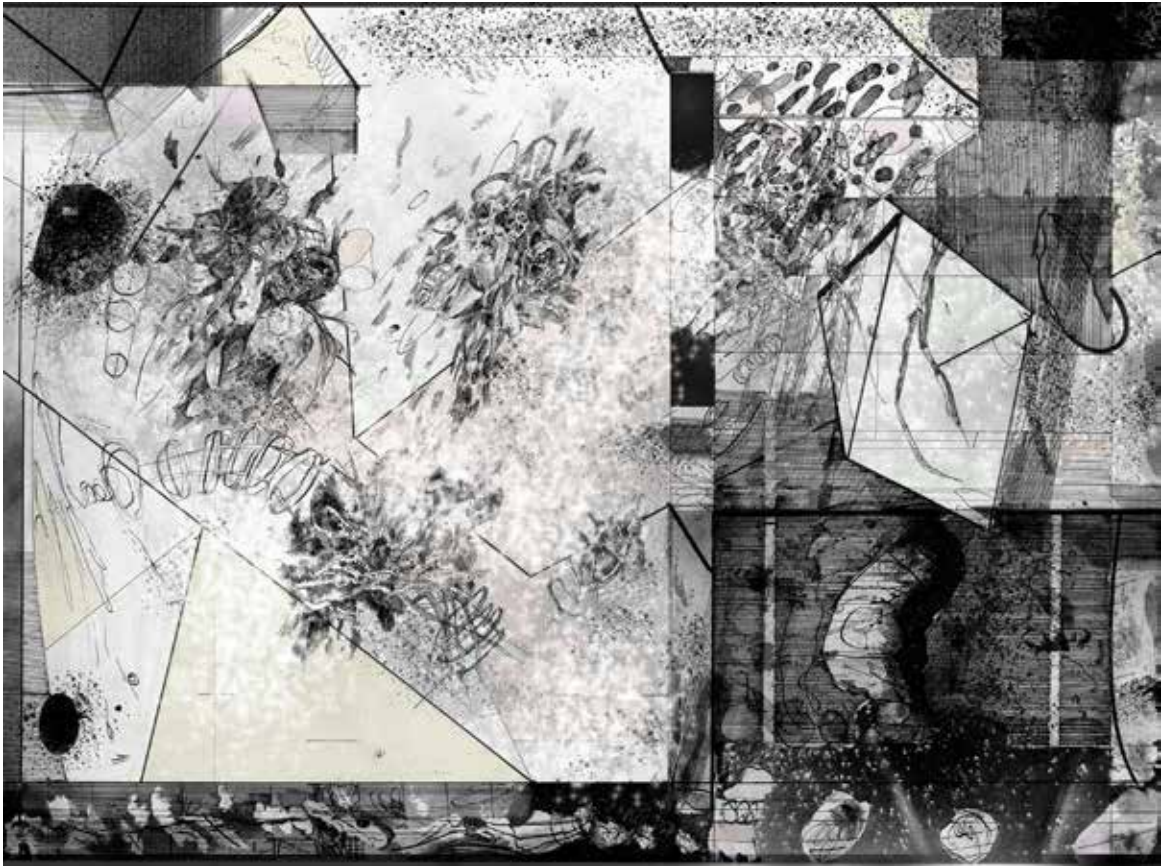
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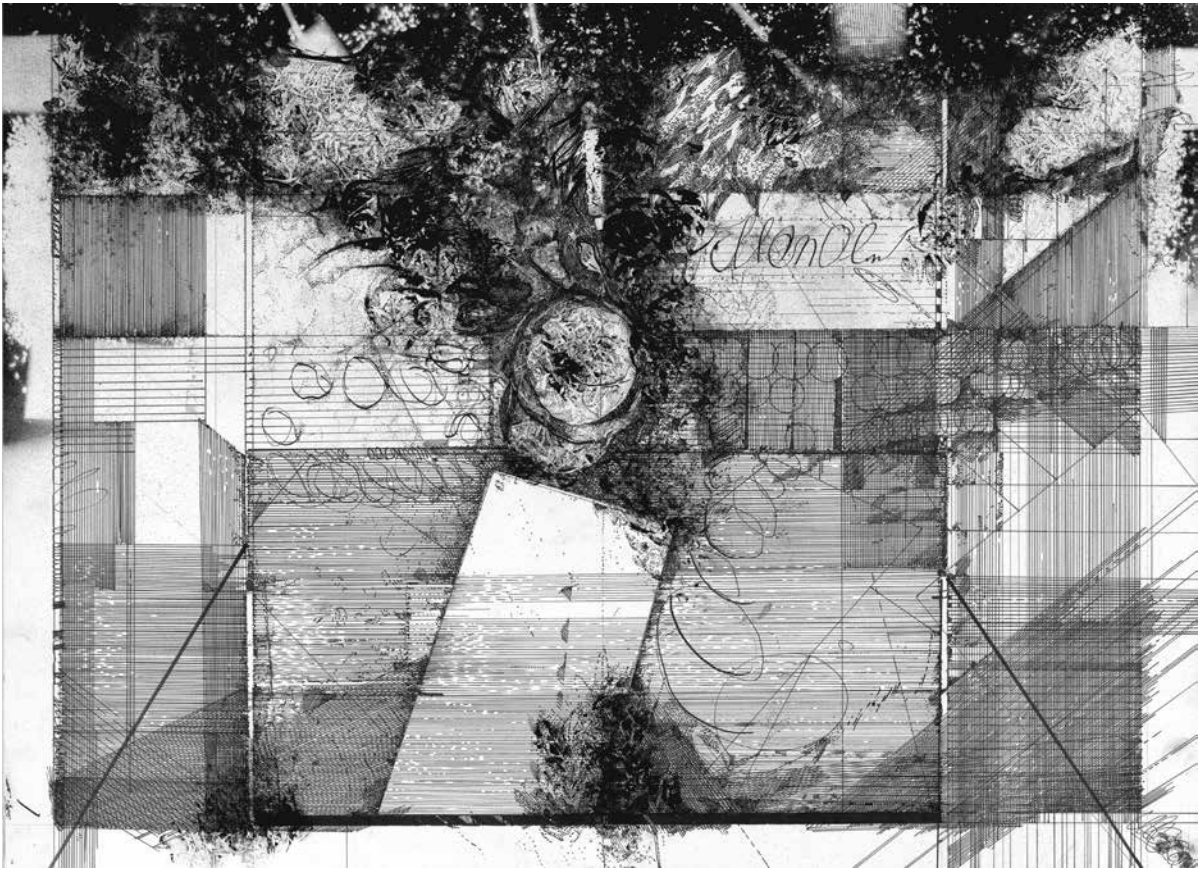
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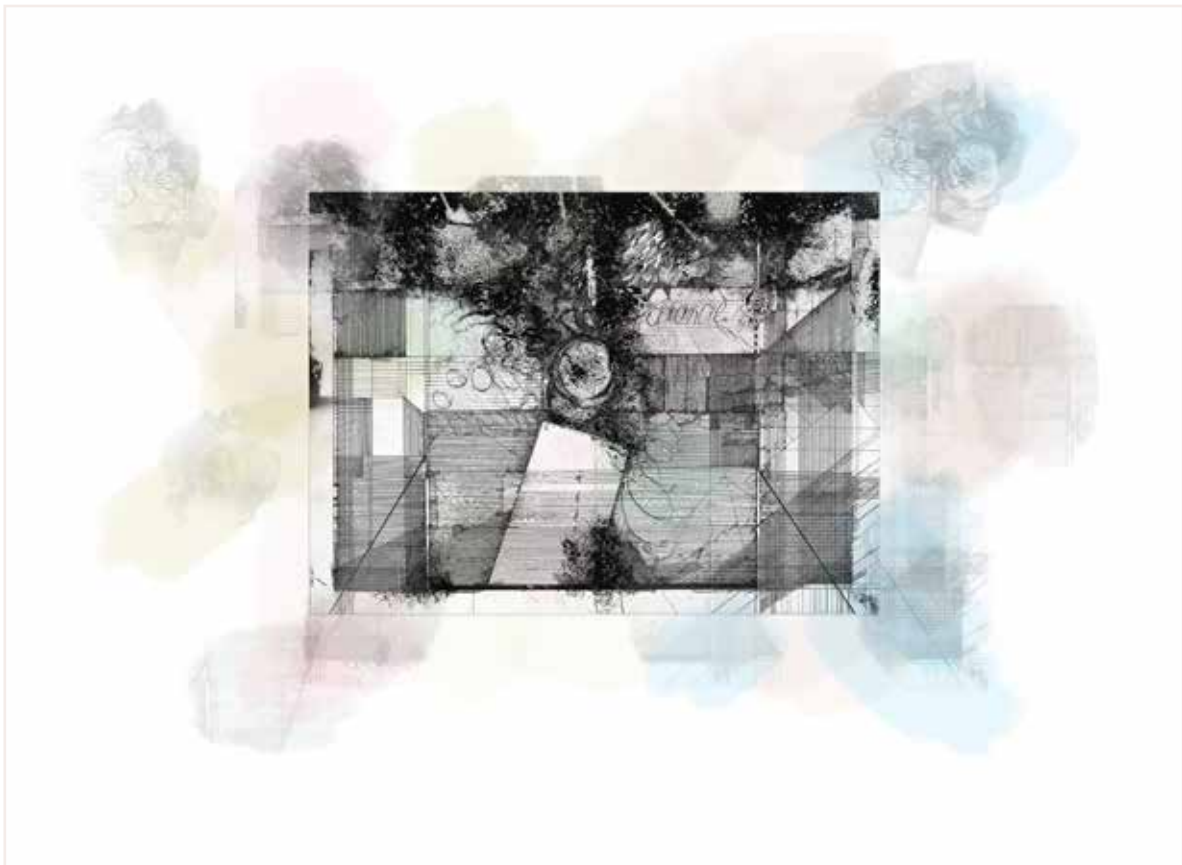
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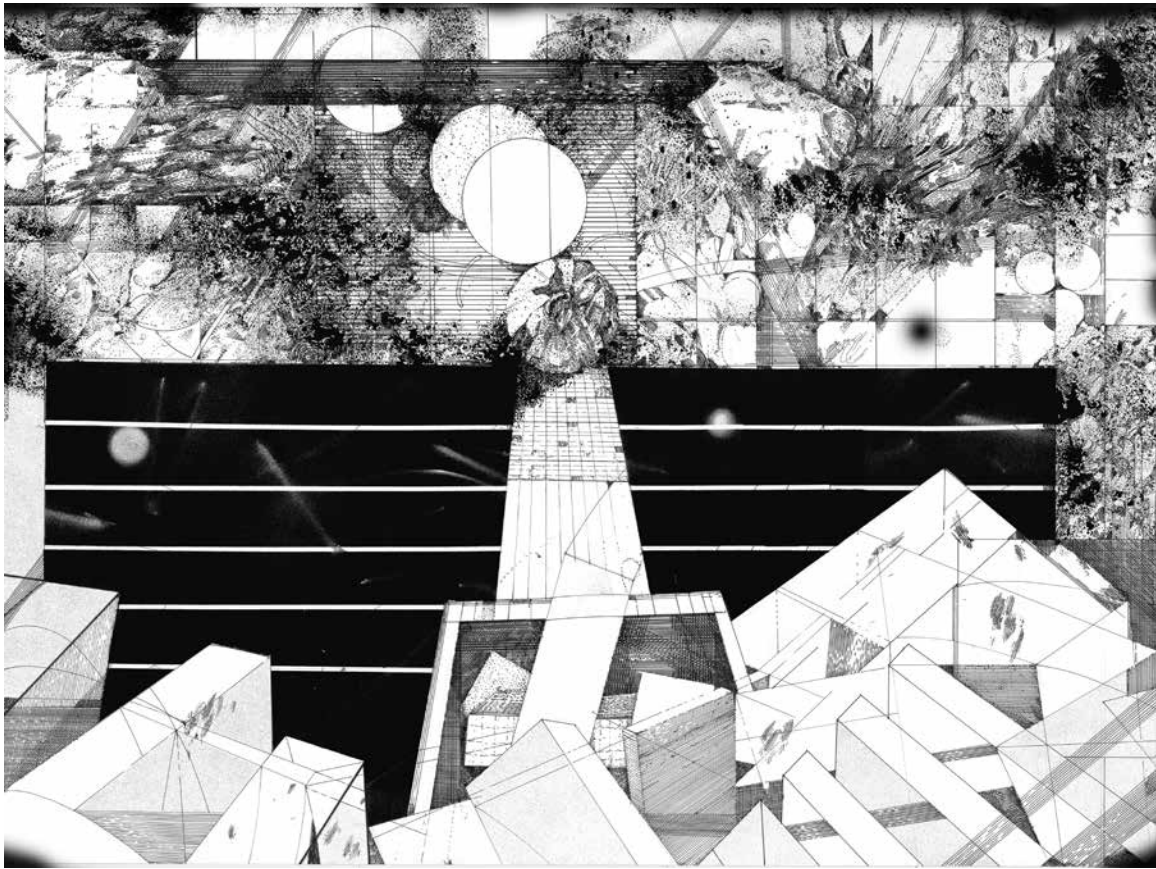
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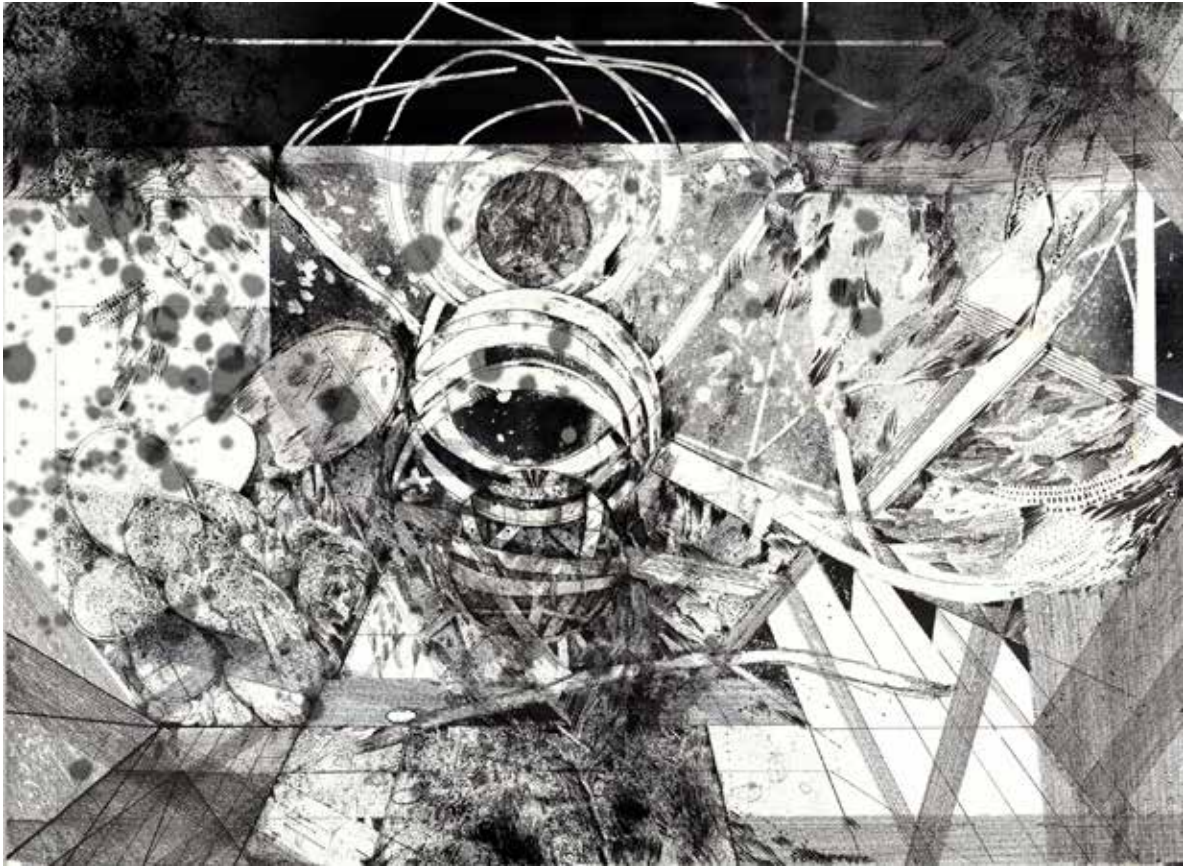
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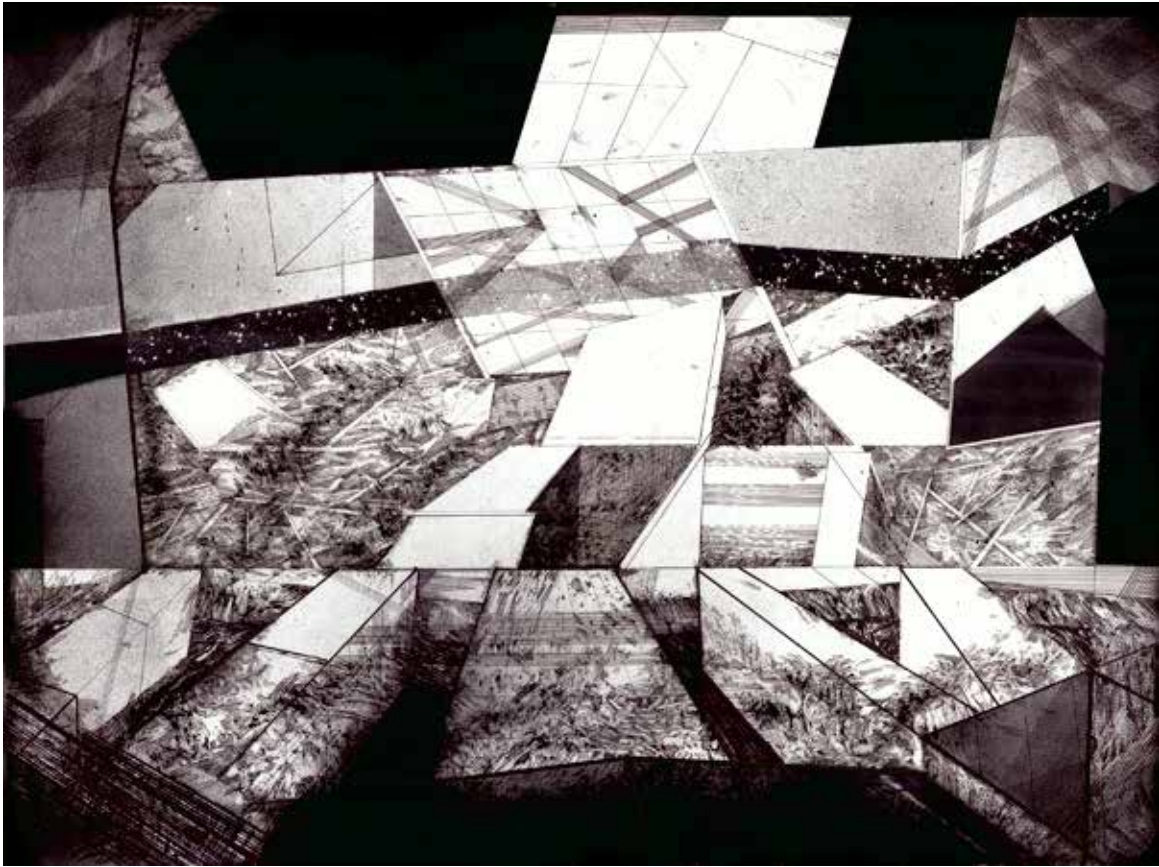
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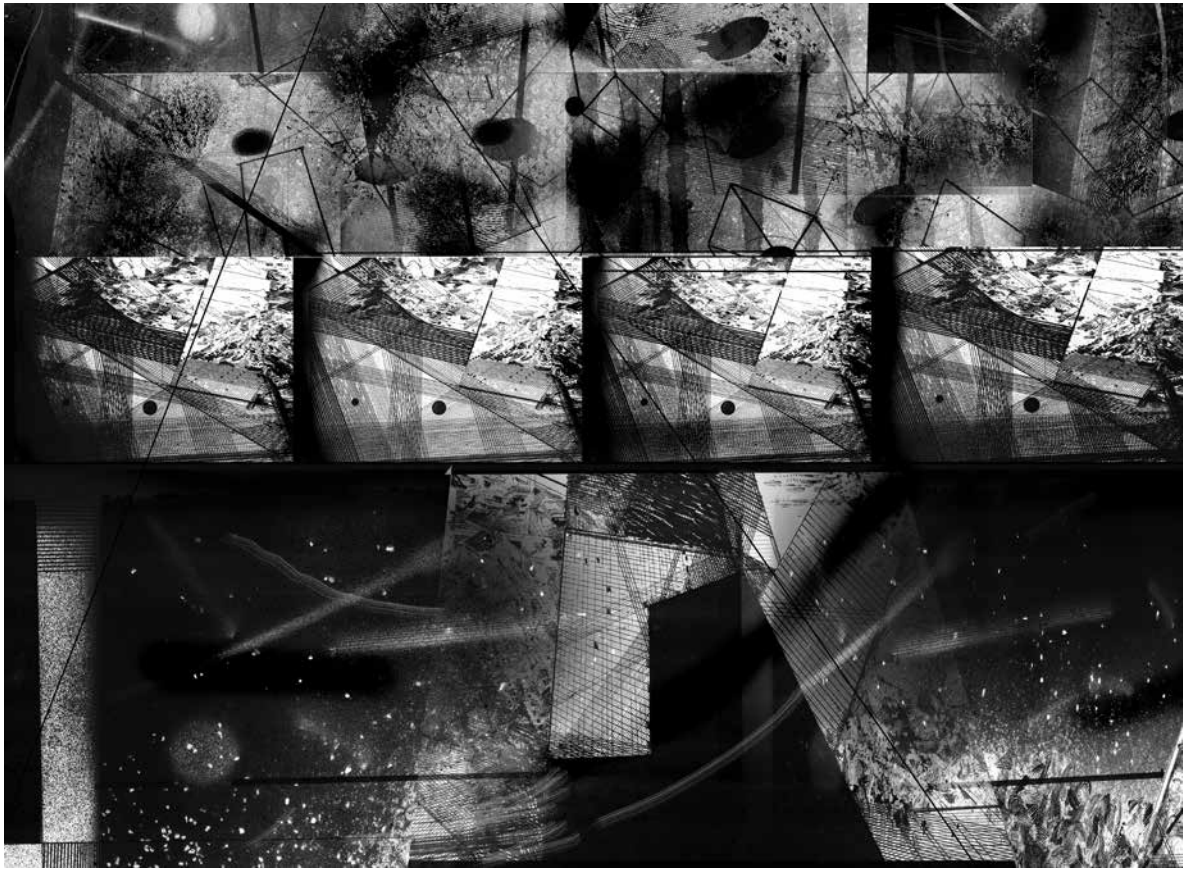
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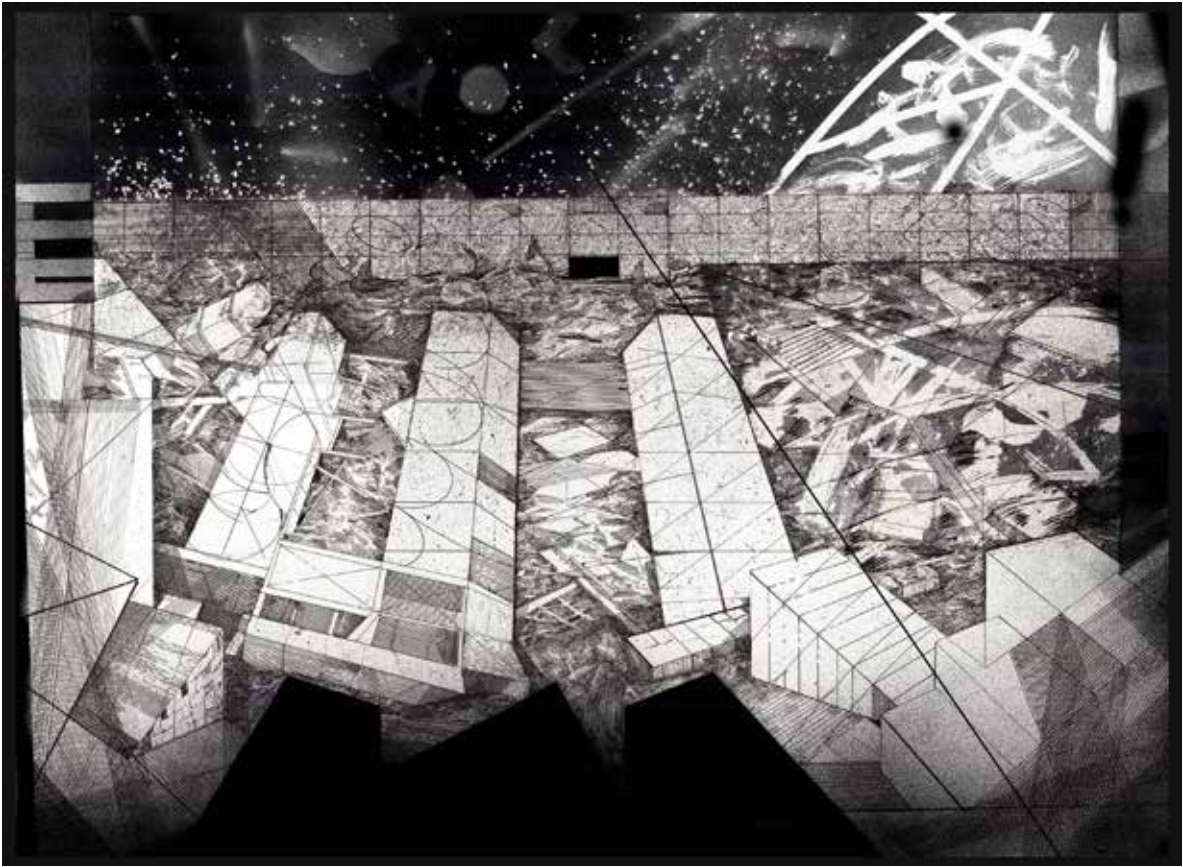
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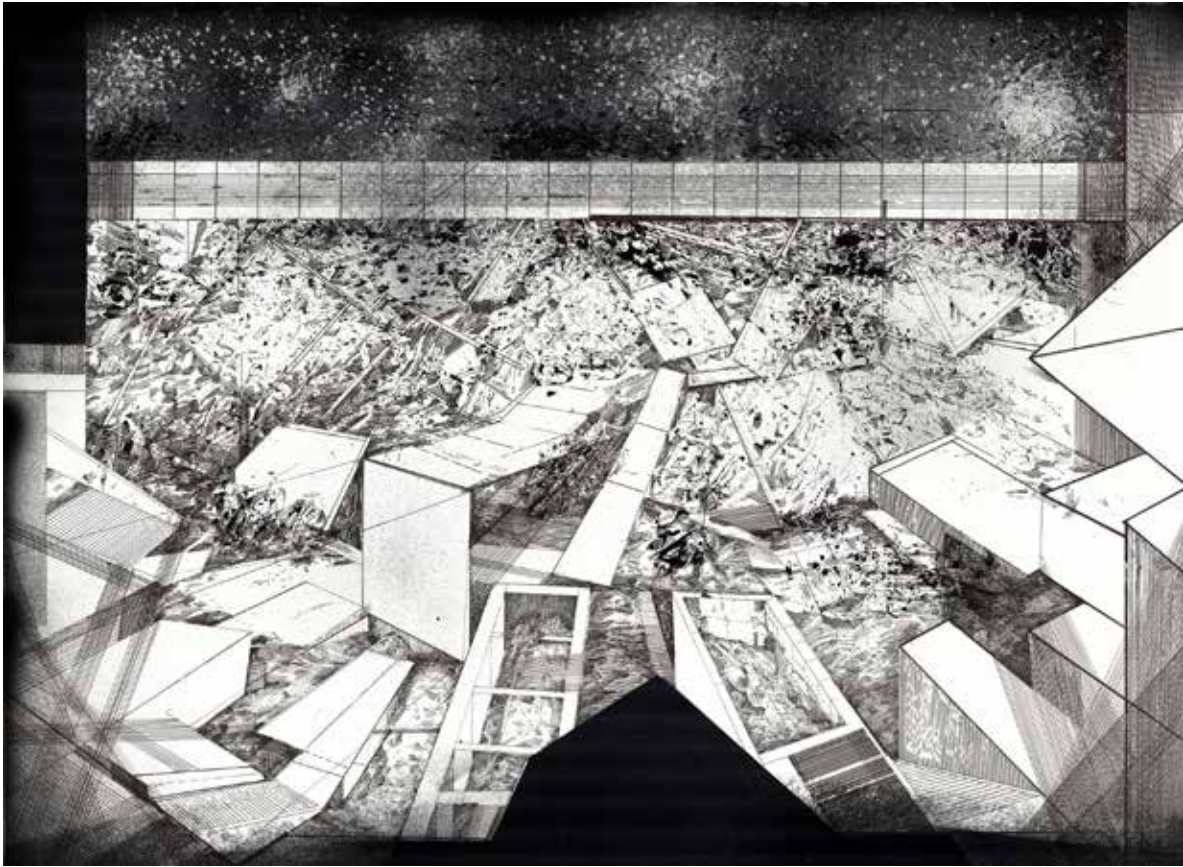
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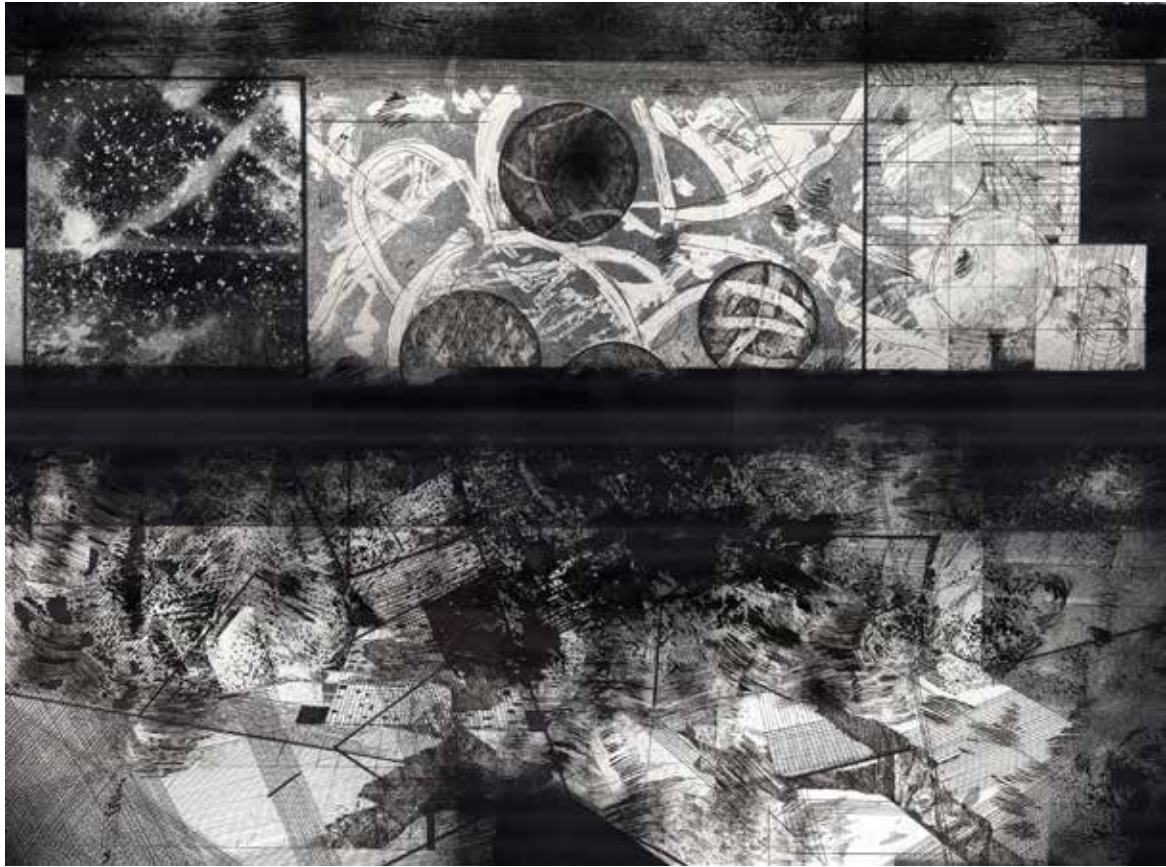
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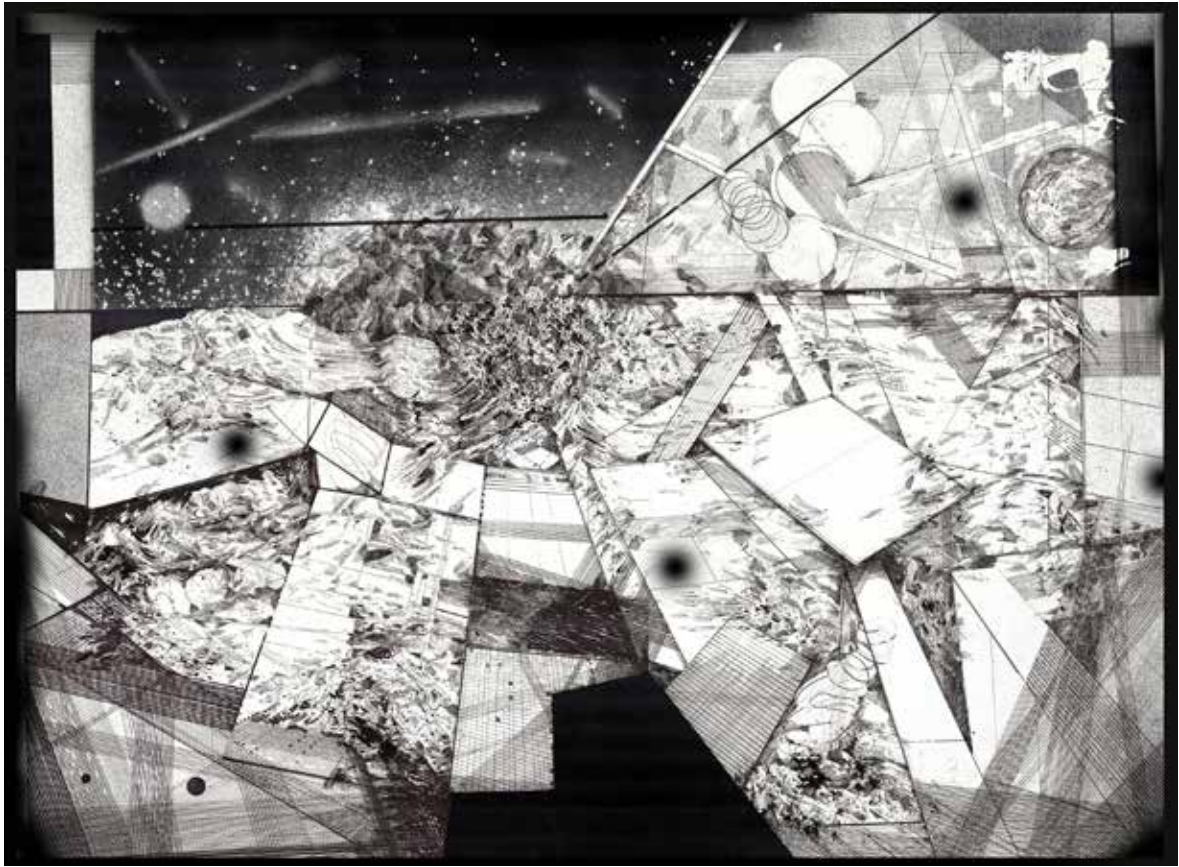
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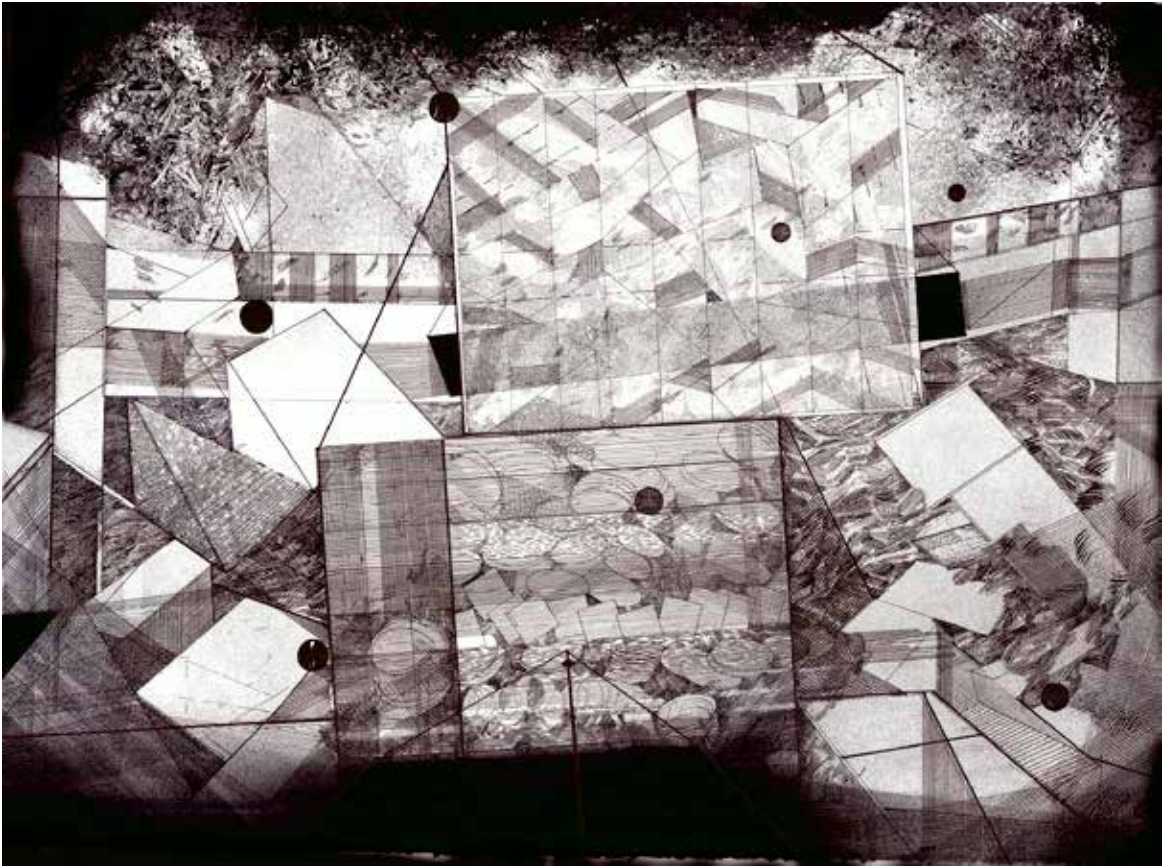
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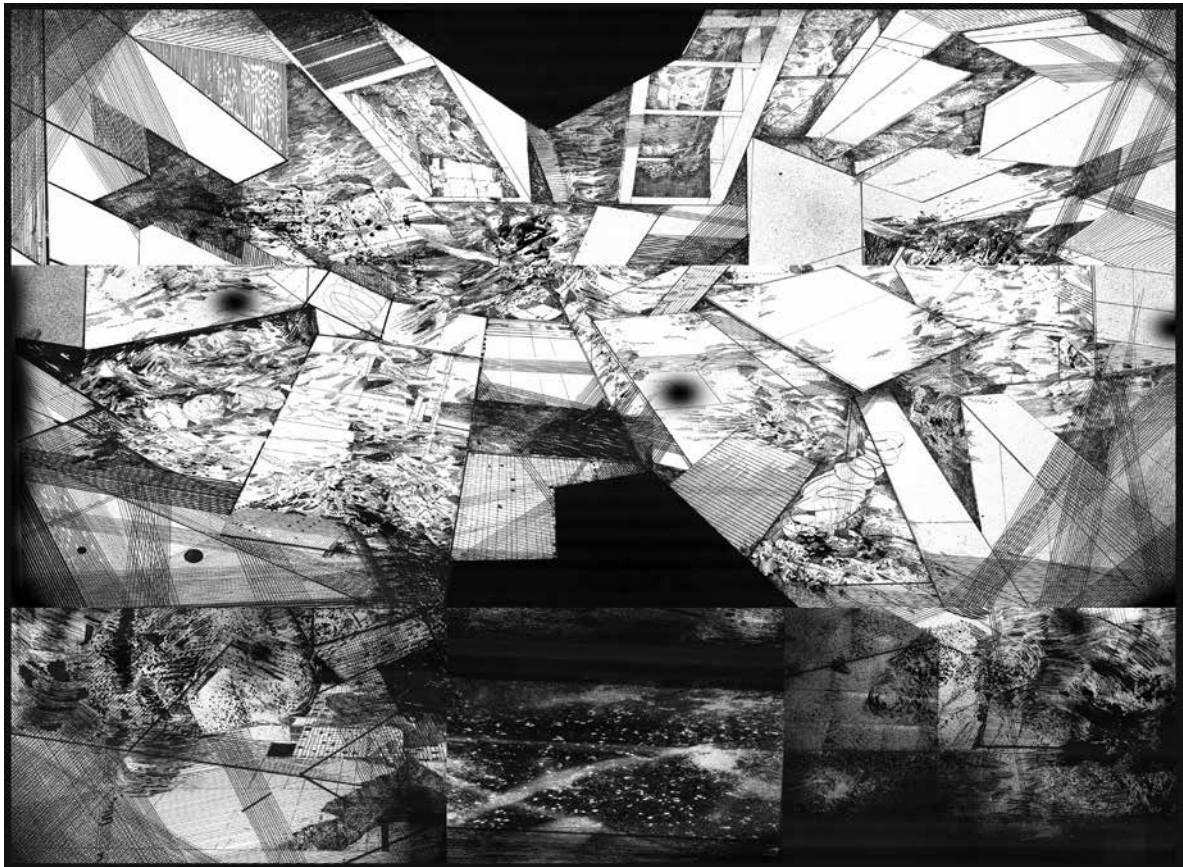
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