

JED':
30 Years of Paintings by Jed Jackson



March 15 - September 20, 2009 Opening reception with artist talk Sunday, March 15, 2:00-4:00 p.m.



Sex life of Flowers—or Goethe, Byron and Madame de Stael in Elysium, 1986, oil on wood, 33x40 in. Collection of Jed Jackson, Memphis, TN.

To say that Jed Jackson is a painter is like saying that Ernest Hemingway was a storyteller. Jackson's paintings are modern mythological allegories, rich with subtle innuendos, political dissent, and emotional ambiguity. His subject matter is culled from his photographs, sketches, writings, and a myriad of commercial media. Inspiration is also derived from his particular blend of literary, musical, and big screen interests including: Mark Twain, Stanley Kubrick, Jack Kerouac, Gloria Swanson, W.C. Fields, Buster Keaton, Leni Riefenstahl, and Tom Waits. Jackson compares his editing process to that of a Jazz musician, "a manner of image sorting—a kind of improvisation." Jackson's painting career has taken him from P.P.O.W. Galley in New York City's lower eastside to the affluent countryside of Brittany, France; from Zurich to Chicago; and to the famed Miami Basel International Art Fair.

With such a spectrum of unparalleled influences, Jackson's visual narratives reflect his cosmopolitan interest, opportunistic

Bon-Vivant esthetic, and a genuine curiosity of social culture throughout the western world. His thirty-years of work echo a non-linear novel where past, present, and future crisscross. A gifted visual conservationist, Jackson is also influenced by the "gritty realism" of artists such as Henri de Toulouse-Lautrec, Jacques Louis David, and early Edgar Degas. Jackson also looks to the work of his contemporaries including John Currin and David Salle.

Jackson's professional career has brought him professorships at institutions including Northeast Arkansas College, Southern Illinois University-Carbondale, New York University, and his current appointment at the University of Memphis. In 1994 he authored *Art: A Comparative Study*, a critical look at art history.

In 1983 his career brought him to Medaille College and the artistically vibrant city of Buffalo, NY. During his tenure in Buffalo, Jackson was active in the local art scene with exhibitions at the Albright-Knox Art Gallery, Nina Freudenheim Gallery, and served as member of the Board of Directors at Hallwalls. It was



Courage Mon Ami le diable et mort, 1987, oil on wood, 18x21 in.
Collection of Jed Jackson, Memphis, TN.



Pre-Hip, 1996, oil on Birch plywood, 17- $\frac{3}{4}$ x 17- $\frac{1}{2}$ in.
Collection of Marshall Hyde, Corning, NY.



Untitled (*Dohányzás Tilos*), 1984, acrylic and gouache on paper, 22x29- $\frac{1}{2}$ in.
Collection of Gerald C. Mead Jr., Buffalo, NY.

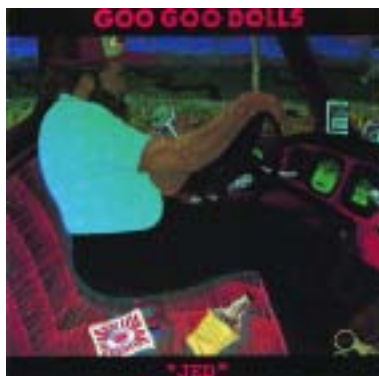


Jesus Mary and Josephine or The Portrait of Doreen Gray, 1986, oil on wood, 33- $\frac{3}{4}$ x 40 in. Collection of Nina and Robert Freudenheim, Buffalo, NY.

in Buffalo, as Associate Professor and Chairman of the Humanities Department at Medaille College, that he befriended students Robby Takac and George Tutuska, who went on to form the Goo Goo Dolls.

Jackson says, “Students like Robby and George stood out. It was clear they were rockers and edgy. I like edgy—political and questioning. Soon I began attending concerts the early band was putting on. As I was in my late 20s, I guess the band guys did not see me as the enemy but rather a co-conspirator. It was clear they saw no difference in status between the visual arts and music—that was unusual.

I remember a trip to New York City we took where the guys stayed on a friend’s loft floor. Eventually they began to play the Continental and places in the Bowery in New York City. When the



Arkansas Sunset, 1980, oil on canvas, 45x50- $\frac{1}{2}$ in.
Private Collection, AR.

first record was going to be released, they asked if they could use one of my paintings on the cover. They chose *Arkansas Sunset*, a self portrait of me as a rice farmer. That cover, from their first album *JED*, continues to be a wonderful memory in my life. When I tell my students I did the Goo Goo Dolls first cover they are awe-struck—instant street credit.”

JED’: 30 Years of Paintings by Jed Jackson was developed in conjunction with the 2009 Music is Art Festival hosted by Niagara University’s Live Music Committee. The

exhibition features works from collections in Buffalo, NY, the artist’s studio in Memphis, Tennessee, and a private collection in Arkansas.

Michael J. Beam Curator of Exhibitions Castellani Art Museum

Jed Jackson, born in Fayette, Arkansas in 1954, attended Rhodes College in Memphis and Skowhegan School of Painting and Sculpture in Maine. He received his Master of Fine Arts from Cornell University in 1980 and his Bachelor of Fine Arts from Memphis College of Art in 1980, studying under artists such as Janet Fish, Fairfield Porter, and Leland Bell. Jackson is the recipient of

numerous honors, awards, and fellowships from organizations including; ArtsMidwest, National Endowment for the Arts, Mid America Arts Alliance, Arkansas Arts Council, Cornell University, Tennessee Arts Commission, and recently concluded the Rocheforte-en-Terre residency sponsored by the Maryland College of Art in Morbihan, France. His work has been exhibited in over a hundred solo and

group exhibitions in museums and galleries from New York, Miami, and Chicago to London and Amsterdam. Jackson's work can be found in numerous public and private collections. He and his family currently reside in Memphis, Tennessee, where he is Professor of Painting at The University of Memphis.

Exhibition Checklist

Aides Memoires, 2000, oil on wood, 24 x 24 in. Collection of James E. Jackson, Memphis, TN.

Arkansas Sunset, 1980, oil on canvas, 45x50½ in. Private Collection, Lonoke, AR.

Courage Mon Ami le diable et mort, 1987, oil on wood, 18x21 in. Collection of Jed Jackson, Memphis, TN.

Elvis-Picasso, 1997, gouache on gessoed paper, 23x23 in. Collection of Marshall Hyde, Corning, NY.

Idiot's Draw, 1996, oil on birch plywood, 16¼ x 19 in. Collection of Marshall Hyde, Corning, NY.

Jesus Mary and Josephine or The Portrait of Doreen Gray, 1986, oil on wood, 33¼ x 40 in. Collection of Nina and Robert Freudenheim, Buffalo, NY.

La Civilisation du Cul, 1996, oil on wood, 28x34 in. Collection of Jed Jackson, Memphis, TN.

Master Race Bathing on the Bosphorus, 1985, oil on wood, 28 x 34 in. Collection of Jed Jackson, Memphis, TN.

Midtown, 1999, oil on wood, 18x20 in. Collection of Jed Jackson, Memphis, TN.

Milton Berle-Ernie Kovacs, 1996, gouache on gessoed paper, 23x23 in. Collection of Marshall Hyde, Corning, NY.

My Babylon, 1985, oil on wood, 33x40 in. Collection of Jed Jackson, Memphis, TN.

New World Order, 1991, oil on wood, 28x34 in. Collection of Jed Jackson, Memphis, TN.

Paris/Las Vegas, 2001, oil on wood, 18 x 20 in. Collection of Jed Jackson, Memphis, TN.

Pre-Hip, 1996, oil on Birch plywood, 17¼x17¼ in. Collection of Marshall Hyde, Corning, NY.

Sex life of Flowers-or Goethe, Byron and Madame de Stael in Elysium, 1986, oil on wood, 33x40 in. Collection of Jed Jackson, Memphis, TN.

Untitled (Dohányzás Tilos), 1984, acrylic and gouache on paper, 22 x 29½ in. Collection of Gerald C. Mead Jr., Buffalo, NY.



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www.musicisart.org

Music Is Art-Niagara University Concert

Friday- March 13, 2009, Niagara University's Kiernan Center, 7:00 p.m.-12:00 a.m. (doors open at 6:00 p.m.)
\$5 at the door, all proceeds go to the Music Is Art Foundation. Performance Schedule:

7:00	Peanut Brittle Satellite	8:40	Zak Ward	10:20	Needle Up
7:20	Bear Hunter	9:00	American Sunseekers	10:40	Abominable Killer Snowmen
7:40	Johnny Nobody	9:20	Inlite	11:00	Displaced
8:00	Type Relevant	9:40	Vision Serpents	11:20	Crooked Letta
8:20	Wenzday Atemz	10:00	Amungus	11:40	Shapes of States

Cover: *New World Order*, 1991, oil on wood, 28x34 in. Collection of Jed Jackson, Memphis, TN.



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