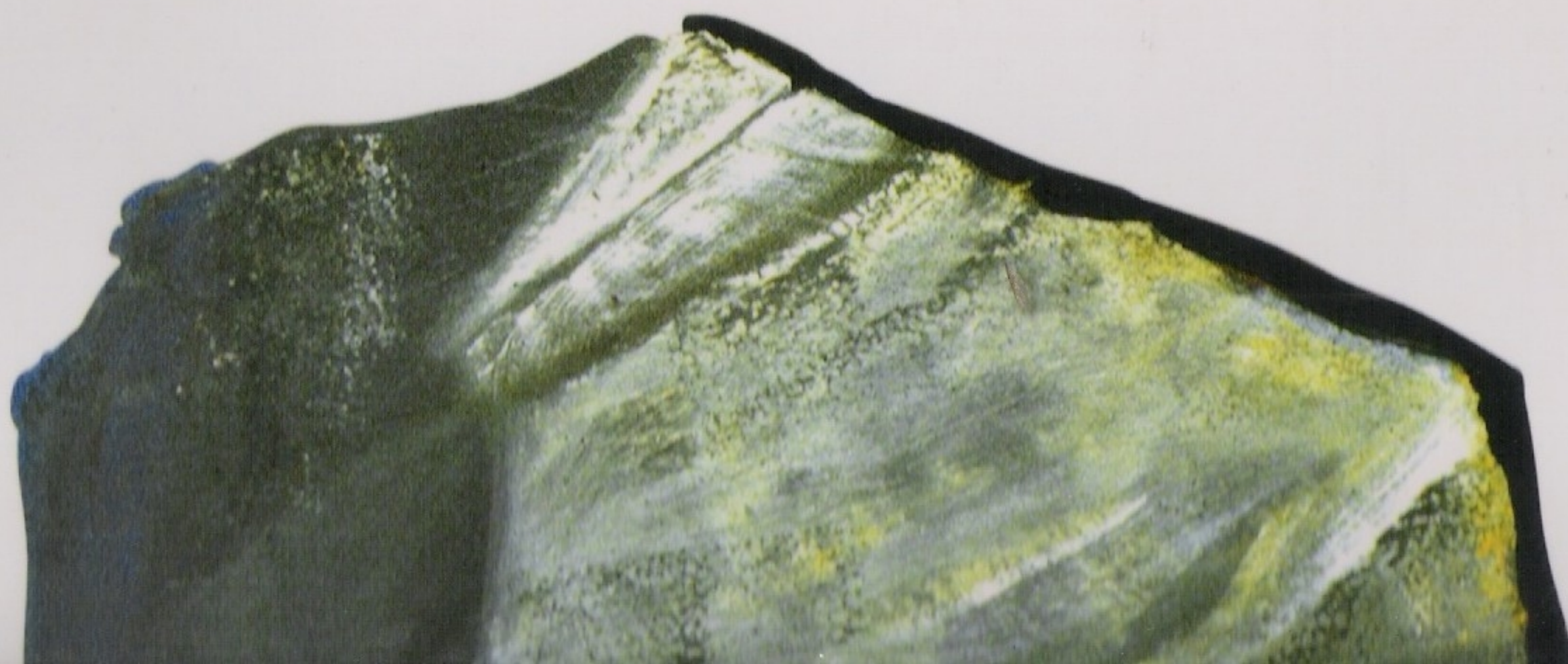




休斯頓
當代藝術

HOUSTON CONTEMPORARY ART



Pl. 37

KELLY ALISON

Wheel

Mixed media drawing on canvas

凯里·埃利森

轮

综合材料素描、油画布

60 × 45 in.

152.4 × 114.3 cm

2005



Pl. 38

KELLY ALISON

Ouch

Mixed media drawing on canvas

凯里·埃利森

呻吟

综合材料素描、油画布

53 × 36 in.

134.6 × 91.4 cm

2006



凯里·埃里森 Kelly Alison

凯里·埃里森出生于1957年，在德克萨斯州普莱恩维尔 (Plainview) 的小镇长大。她父母本身就是艺术家和收藏家，因此当她还是小孩子的时候，小凯里就有机会跟随德克萨斯中部的查尔斯·肖尔 (Charles Shore) 学习，另外，她还经常到新墨西哥州参观画廊、美术馆和画室。

凯里在位于德克萨斯峡谷的西德克萨斯州立大学跟随 David Rindisbayer 学习，并在贝勒大学，研究制陶和神学。她是参与休斯顿大学原创的莱文德尔艺术中心的学生之一，在那里，她跟随理查德·斯道特 (Richard Stout)，盖尔·斯塔克 (Gail Stack)，约翰·亚历山大 (John Alexander) 和詹姆斯·索罗斯 (James Surls) 学习艺术。作为学生，她有幸参加了在莱文德尔 (Lawndale) 艺术中心举办或由其组织的许多专业展览。

1985年，由著名的策展人芭芭拉·罗斯 (Barbara Rose) 和作家、联合策展人苏茜·卡莉 (Susie Kalil) 共同策划了“新绘画：休斯顿流派”展，埃里森成为这次展览中最年轻的艺术家，此次享有盛名的展览先休斯顿开幕，随后巡回至纽约 Alternative Space, PS1 展出。展出了两件作品《咆哮的母狗》和《星期天》，它们受德国表现主义运动的影响，显示出一种毫无遮掩的热情和直率：建筑、妓女、铁丝网、巡航导弹和吠叫着的狗充斥着巨大的画布。

埃里森在两个公共艺术项目中获奖，一件是由莱文德尔和休斯顿文化

艺术委员会主办的“李高中 (Lee High School) 壁画项目”。埃里森的家庭是她生命的欢乐源泉。从1983年以来她一直住在休斯顿南部的沼泽地区。他们自己建房子，用花园里种甘蔗，在露天烹煮食物。她的新作《让母亲怎么办？》对艺术本质的真实体验，这种体验正如表演艺术一样，包含着一些原理和观念，根植于创作他们微妙能量。

90年代，埃里森退出了“纯艺术领域”，转而参加了内希特·托普奇 (Nestor Topchy) 和吉姆·派特尔 (Jim Pirtle) 发起的社会雕塑运动，他们是休斯顿最有意思的两位艺术家。同时，她也与“橡胶艺术暴徒 (Rubber Art Mob)”，宛·齐尔博特 (Wayne Gilbert)、比尔·海利 (Bill Hailey) 和瑞姆兹·忒勒 (Ramzy Telley) 一起合作。

同时，她也开始探索国际化但还未被人觉察的集体身份和多重名称的表演者的世界。作为一个反新既定主义的新成员，她与隐形学院派 (Invisible College) 的 Luther Blissett 和 Monty Cantsin 一起合作，在许多反传统的集会中出演了许多角色，例如 I.knomore 或 Ima Knomore, www.Faust 的作品，《达达网络马戏团》中的海伦娜, www.Whale 的作品《约拿》中的狄斯卡狄亚，等等。

2005年，埃里森开始重新展出自己的作品，包括在101画廊举办的个展“优雅之地的回归”，科珀斯克里斯蒂美术馆举办的小组展“艺术狂欢节”，和在乔·迪亚兹收藏馆展出的《让母亲怎么办？》。

Kelly Alison

Kelly Alison was born in 1957 in Plainview, Texas. Alison studied at West Texas State University in Canyon, Texas under David Rindisbaucher. At Baylor University, she worked in ceramics and studied theology.

At The University of Houston she was involved with the original Lawndale Art Annex, where she studied under Richard Stout, Gail Stack, John Alexander, and James Surls. As a student she had the opportunity to participate in a number of professional exhibits at and organized by Lawndale.

In 1985, Alison was recognized as the youngest artist in “Fresh Paint: The Houston School”, curated by the highly regarded Barbara Rose and writer, co-curator, Susie Kalil. Her two works, *Barking*

Bitches and Sunday were shown. The prestigious exhibition opened in Houston, then traveled to New York to the alternative space, PS1.

Her work, then influenced by the German Expressionist Movement, exhibited an unashamed passion and directness; buildings, streetwalkers, barbed wire, cruise missiles and barking dogs filled the large canvases.

Alison was awarded two Art in Public Places projects: the Lee High School Mural Project and the Wayfinder Project, for which she won a first place award. Both remain on permanent exhibit in Houston. Alison was also the first Director of the Winter Street Art Studios during its memorable Grand Opening.

In 2005, Alison exhibited her work with the solo exhibition “Return from Graceland” at Gallery 101. She was also one of the artists exhibited in the Corpus Christi Art Museum’s “Art Caliente”, The Joe Diaz Collection” where she showed *What’s a Mother to Do?*

Her recent work is focused around the actual experience of art itself. As with performance art, there are elements and ideas but they consciously rely on a connection with the subtle energy that creates them.