

Steve Falkenberg

**FINE ARTS:
PAINTING AND
MIXED MEDIA**



Current Series

Interstate Overpass



Spaghetti: Acrylic on Canvas 2007
Nine canvases each 43" X 64" Overall dimensions 15' X 20'



View of the installation showing scale of the piece.

Current Series

Interstate Overpass



Untitled: Acrylic on Canvas 2008
48" X 36"

Current Series

Interstate Overpass



Untitled: Acrylic on Canvas 2009
48" X 36"

Current Series Architecture



"Golden Age" Steve Falkenberg 2007
36" X 48" Oil on Canvas



"The Postmodern Viewed from the Modern"
Steve Falkenberg 2007
36" X 48" Oil on Canvas



"Richmond Towers"
Triptych: Each canvas 32" X 64" Overall size: 100" X 64"

Steve Falkenberg 2007
Oil on Canvas

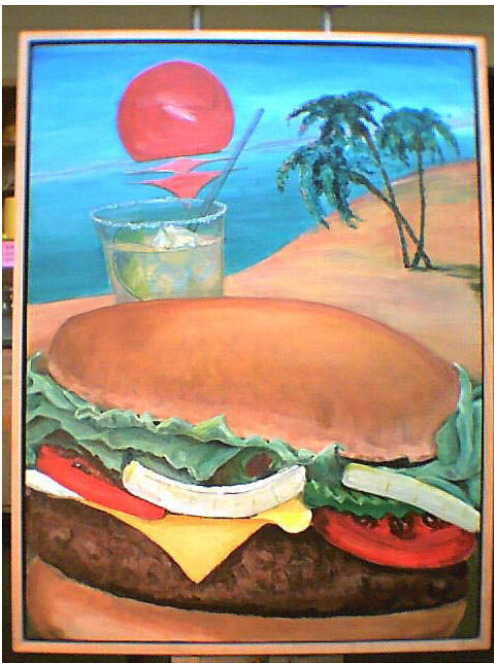
Big Food



Big Tomato, 2004, 36" X 36"
Mixed Media/ Acrylic on canvas



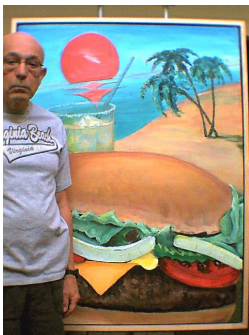
Big Carrot, 2004, 24" X 48"
Mixed Media/ Acrylic on Canvas



Cheesburger in Paradise 36" X 48"
Acrylic on Canvas, 2004



Demise of the Supersize Fry, 36" X 48"
Mixed Media/ Acrylic on Canvas, 2004



Steve with Cheeseburger to
indicate the scale of the pieces.

Drawings



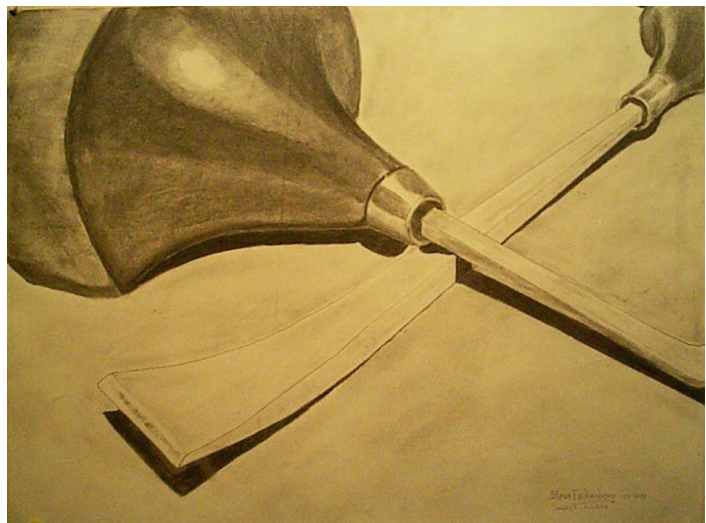
Sleeping Model
Charcoal on Paper, 18 X 24



Ash Creek
Graphite on Paper, 24 X 18



For a long time she contemplated the darkness. Then he came.
Charcoal on Paper, 24 X 18



Gouges
Charcoal on Paper, 18 X 24

Older Pieces



The New Mantels
February 2005
Oil over Acrylic
on Stonehenge
Paper
30" X 44"



Red Wine with Fish
Mixed Media
Approximately 2 1/2' X 3'

Older Pieces



Side Delivery Rake Mixed Media
2002 5' X 6'



Gravity
Charcoal on Paper
18" X 24"
2002

Artist's Statement

As a visual artist, I am captivated by the way things look. In everything I see I am interested in the way abstract properties interact to produce the visual experience and am drawn by a desire to capture that visual experience with paint. As a result, my work lives on a line between representation and abstraction.

My current series started when I became riveted by an enormous interstate interchange and the way the lines and angles of the bridges dissected the brilliant blue, perfectly clear, Texas sky into geometric shapes. I love the way the intense Southwestern sunlight creates rhythms, repeating the cast shadows throughout the structure.

Each of the paintings in this series places the viewer below, looking up at a larger-than-life structure. For me architectural structures are a metaphor for the human struggle. As the architectural elements rise ever higher against the force of gravity and stand against the forces of nature, they symbolize the struggle for human survival. They call attention to the quest for something beyond ourselves; something transcendent.

An evaluation of the sources and influences for this series begins with my study of pure abstraction. Several of these canvases, if viewed in isolation, are Mondrian-like. I took compositional inspiration from the photographs of Paul Strand whose cityscapes with dominant diagonal lines have influenced several of my paintings. I have also been captivated by the older architectural/industrial paintings of Charles Sheeler and Charles Demuth. The surfaces in my series are intended to have a post-painterly almost precisionist feel about them without being totally "hard edged," but the viewer is rewarded for approaching the piece with more painterly elements in the details.

An important inspiration for me comes from the contemporary work of German artist Eberhard Havekost whose paintings of the shiny, fast moving, mechanical, industrial, and architectural objects of modernism tread on the line between photography and painting, inviting the viewer to jump between the two perspectives. His focus on heavily cropped fragments of a much larger scene that have strong abstract properties serves as a model for some of my work. Likewise, the contemporary Dutch artist, Carla Klein speaks to me with her paintings of enormous public spaces such as interiors of parking structures and lines of fluorescent lights on the ceiling of an airport terminal. Many of her works adopt a slightly distorted perspective that humanizes what would otherwise be merely cold architecture. As in the works of Sheeler, Demuth, Havekost, and Klein, the human is only implied or seen indirectly in my series of paintings. In this series, the objects are symbolic, serving as stand-ins for the person, and the struggle.

-- Steve Falkenberg

Resume

Steve Falkenberg

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Juried Exhibitions

2007 ASA Exhibition, Giles Gallery, Eastern Kentucky University, Richmond KY
Compassion Chautauqua Exhibition, Giles Gallery
2005 ASA Exhibition, Giles Gallery
Diversity Chautauqua Exhibition
2004 War and Peace Chautauqua Exhibition, Giles Gallery
2003 ASA Exhibition, Giles Gallery, ECU
2002 ASA Exhibition, Giles Gallery, ECU
2001 ASA Exhibition, Giles Gallery, ECU
2000 ASA Exhibition, Giles Gallery, ECU

Commissions and Collections

Department of Psychology, Eastern Kentucky University (2 pieces)
Private collector, Louisville, KY
Private collector, Richmond, KY
Commissioned House Portrait, Richmond KY, 2007
Commissioned Themed Painting, Department of Psychology, ECU, 2007

Professional Affiliations

Art Student Association, Eastern Kentucky University, Richmond, KY
Richmond Arts Council
Kentucky Council of the Arts
Texas Artist's Market

Employment

I am currently a working artist in the Dallas-Fort Worth area and Professor Emeritus, Psychology, Eastern Kentucky University (retired).

Education

BFA Painting, May, 2007, Eastern Kentucky University, Richmond KY
Ph.D. Psychology, Baylor University, Waco Texas, 1973.

