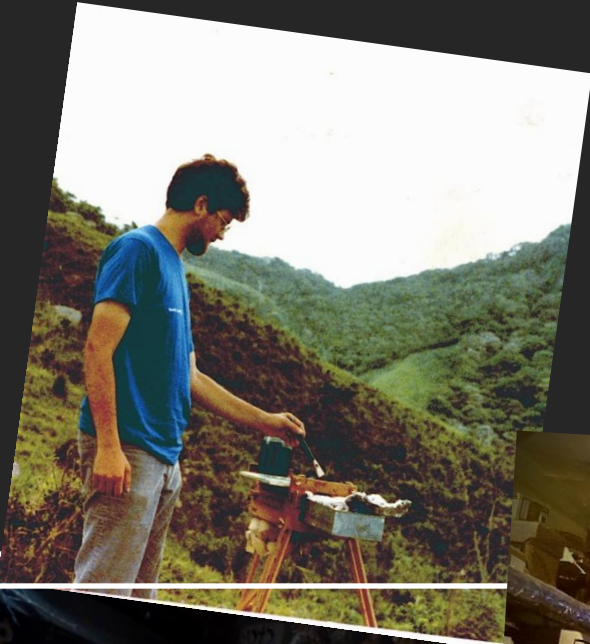


Mark Nelson: exploring the world through the arts





Jesus Lizard 18 x 6 ft Synthetic Polymer on stretched canvas © Mark Nelson 2007 US Embassy RP



Arte con nostalgia e influencia panameña

Para Mark Nelson, el artista, a través de su trabajo puede tener un impacto en las temáticas políticas y sociales.

«Vivir en la tierra de otros» ha ampliado su perspectiva cultural y social, y también, influenciado su trabajo.

Tamara Del Moral
tamara@latribuna.com

Era un lugar callado. De pronto, le sobresalieron los boricueros que pasaban corriendo frente a él, mientras pescaba con su familia en aguas de la antigua Zona del Canal. La imagen le quedó grabada al artista Mark Nelson para siempre y le sirvió de inspiración para una de sus obras, un mural de 18 pies (5.48 m) de largo llamado "Jesus Lizard on the Banana channel", pintado en acrílico. Recientemente estuvo en Panamá para instalar en la nueva embajada estadounidense esta obra, que forma parte de la colección de unos 20 artistas que adornarán la sede diplomática.

Hace 15 años que Nelson vive en Chicago, Estados Unidos, donde tiene su estudio, al que llama "Ningolandia" (www.gringolandiastudio.com). Nelson, quien estudió en el Instituto de Arte y en la Universidad de Illinois, ambas en Chicago, pinta, hace esculturas y además enseña arte en una escuela pública en el barrio de Pilsen, donde se concentra la mayor comunidad hispana de esa ciudad.

En su trabajo destacan las figuras de peces y algunos símbolos representativos de Estados Unidos. Considera que la producción de un artista puede ser crítica e impactar en los asuntos políticos y sociales. También ha hecho algunos trabajos en video. En 2005 hizo un documental llamado Vedinas, en el que incluyó a varios artistas latinos de Chicago y su trabajo admira.

MURAL. La obra "Jesus Lizard on the Banana channel" fue instalada en la Nueva embajada estadounidense.



Mark Nelson, artista y embajador.

LA TRIBUNA/REPORTAJES

VIDA EN PANAMÁ

Su padre era militar, por lo que viajó a varias voces. Vivió en Hawái, Japón y California.

«Llegué a Panamá cuando tenía 13 años, y estuve aquí casi 20 años. Incluso, recorrió el país y llegó hasta Darién. Panamá es el único lugar donde me siento como en casa. Amo Panamá por su gente, el ambiente, la cultura... dice en un español bastante claro, y añade que le gustaría regresar a vivir aquí.

sólo aquí. El haber vivido en "la tierra de otra gente" como dice, enriqueció su visión del mundo y de los aspectos culturales y ha influido en gran medida en su trabajo.

Entre 1981 y 1982, Nelson estudió un año de diseño gráfico en la Facultad de Arquitectura de la Universidad de Panamá y asistió a la Escuela Nacional de Artes Plásticas, donde estuvo bajo la enseñanza del profesor Emilio Torres.

No se considera un capitalista y dice que su labor como educador le permite vivir como artista sin tener una presión comercial.

Cuenta que decidió seguir el ejemplo de su maestro en Panamá, quien enseñaba a niños de escasos recursos. "La mayoría de mis alumnos son muy pobres y muchos son inmigrantes y refugiados de guerra. El arte les ayuda a mejorar su autoestima y confianza en sí mismos, y no importa que algunos apenas están aprendiendo inglés, porque el arte es una lengua universal".





El Valle
 Mural apprentices
 50 x 12 ft
 2008
 Republic of Panama





- *Marion and Southport, Oak Park, IL*
- Viaduct Mural "Tamarindo" (c) Mark Nelson
- Commissioned by Oak Park Civics Art Council

'Hog butcher' turns into cow town

by Cara Glatt
On June 15 the sophisticated City of Chicago will be turned into a cow town, with 300 full-sized plastic cows scattered around the city. One of the artists who will present his vision of the virtual reality cow is Mark Nelson.

Currently, Nelson's work is on view in the lobby of Builder's Bank at 1660 North LaSalle Street. He calls his work a product of Gringolandia which he likens to Disneylandia, with both words referring to the United States as a big amusement park. Nelson uses the amusement environment to address more serious issues.

On view are a maze of huge oil and enamel works mounted on metal backs. These four by eight foot pieces, with their sectioned-off portions, have a decidedly urban look. They appear as landscapes viewed from a satellite, a generic aerial view. Nelson sees them as evoking landscapes from the 20th to the 21st Century. The works have white target circles with

one or two fighter planes moving around the targets.

In addition, Nelson shows a drawing and a small maquette of his mechanical cow. His cow is sponsored by A-Net Internet Solutions and it will be ensconced in front of the John Hancock Building at the appropriate time.

Says Nelson, "The cow is a wonderful image. It is female and it creates a substance which our society is dependent on. My cow

is a refined metallic aerodynamic form alluding to a jet fighter.

Also on view in this exhibition are several desk-set pens in their holders, with small planes attached. The pens are intended to be satirical. They are diplomatic pens for senators and cabinet members—perfectly suited for them to sign off on an act of war, or anything else that requires their official signature.

Mark Nelson was raised in a military family and lived many of his formative years abroad, particularly in the Panama Canal

zone. His perspective of the world comes from growing up in a variety of cultures. He sees Disneyland as a metaphor for our 'greater society.' "I can see the United States from the outside yet I have the feeling of a native son," he explains.

The Art Institute brought Nelson to Chicago. He studied there and he now teaches art at Stone Academy, introducing his pupils into creating such diverse things as limestone monuments and Blues murals.

Mark Nelson's exhibitions at the Builder Bank continues to May 11. Parking is available in the rear of the building. Viewing hours are 9 a.m. to 5:30 p.m., Monday through Fri-

"The cow is a wonderful image. It is female and it creates a substance which our society is dependent on."

day and 9 a.m. to 1 p.m. on Sat. For more information contact artmaze@worldnet.att.net.

Smart Museum closes for \$2 million renovation

The University of Chicago's David and Alfred Smart Museum of Art is preparing to undertake a \$2 million renovation and reinstallation project.

The renovation has been designed by noted Chicago architect John Vinci of Vinci/Hamp Architects, Inc. Vinci has undertaken renovations of other Barnes buildings and recently



Cows on Parade Public Art Project
F22 Dairy Air Enforcer – © Mark Nelson 1999



Prospectus Art Gallery
Art
Contemporary and Latin
American Art since 1991
1210 W. 18th street,
Chicago, Illinois 60608



-
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*Art and War: the
artists voice
2004*

Aldo Castillo
Gallery,
Chicago



open



OPEN Center for the Arts - 2214 S Sacramento Ave, Chicago, IL, , Illinois









PROJECT ONWARD



THE ART ON
CARDBOARD
SHOW
GALA RECEPTION
NOVEMBER 17, 2023
6 PM - 9 PM
YOU'RE INVITED!
ARTIST SUBMIT DEADLINE: OCTOBER 15, 2023 - 11:59 PM
ALL ARTISTS MUST BE 18+ AND RESIDE IN THE U.S.
ALL WORK MUST BE FOR SALE AND UNIQUE

POLICY OF TRUTH

Sept 20 - Nov 1, 2024
4th Floor Gallery
Curated by Marci Rubin

OPENING RECEPTION
Sept 20, 2024 7-10pm

Policy of Truth: an exhibition featuring political art commentaries. The role of a political artist is to express and expose different points of view referencing global politics and social justice standards.

Included in a wide range of media, the art works selected for Policy of Truth call attention to conversations regarding the political global climate of our past, present and future. Peaceful protest banners & demonstration art; portraits of activists & key figures involved in government & social change; dedications & depictions of social movements created by artists enlighten and inspire us.

"Should art be political? All things considered, it might not have a choice in the matter, but a more important question to be asking - in the context of an increasingly censored, commodified, and corporate-led world - might be whether we can really afford for it not to be."
-Dickon Stone

Image: "Cultural Reckoning" by Mark Nelson, 2020



1200 W. 35th Street
Chicago, IL 60609



Bridgeportart.com
773.843.9000

POLICY OF TRUTH

SEPT 20 - NOV 1, 2024
4TH FLOOR GALLERY

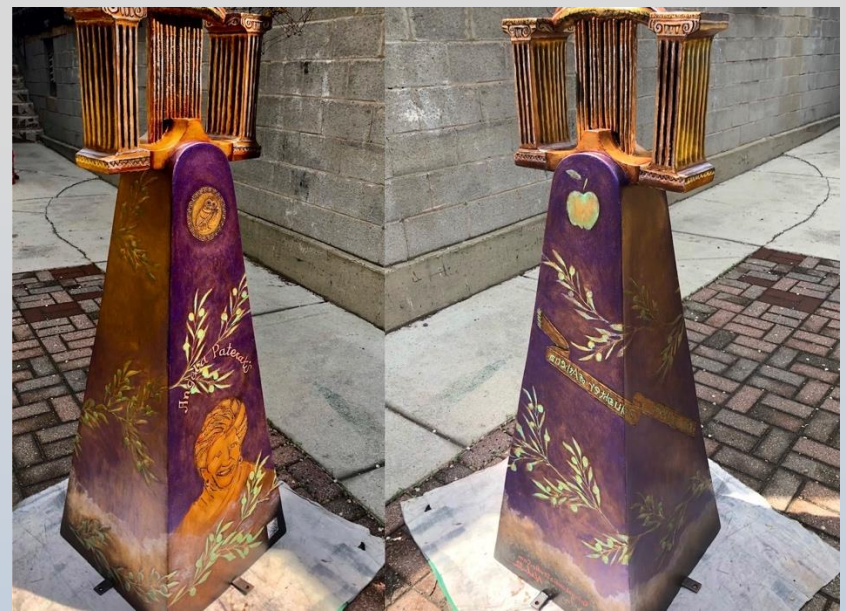


"Gaza," Synthetic Polymer on
Plexiglass 55 x 44 inches framed





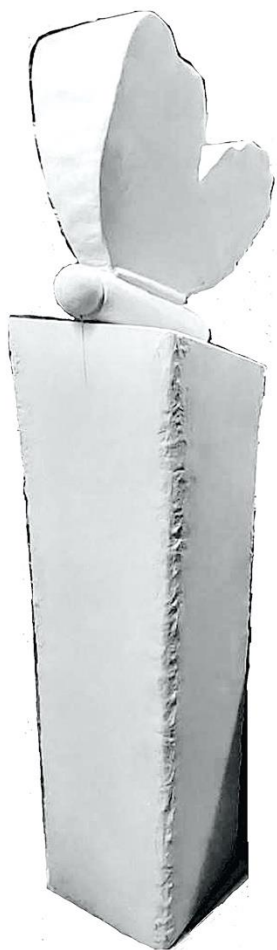




greektown
CHICAGO

2022






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2023




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2024




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2024




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2025





"Capitol Offense," 106 x 66 inch synthetic polymer and oil painting on canvas.





- Prospectus Art Gallery
- 1210 W. 18th street, Chicago, Illinois 60608
- Mixed media construction
- © Mark Nelson GringolandiaStudio.Com



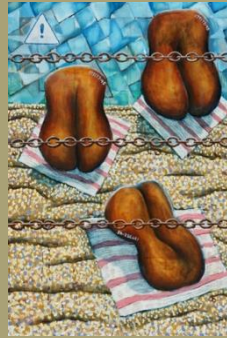


"2020"

Mixed media construction

© Mark Nelson GringolandiaStudio.Com





"Humanity Amorphic"

*Solo Exhibition at
Evanston Art Center*

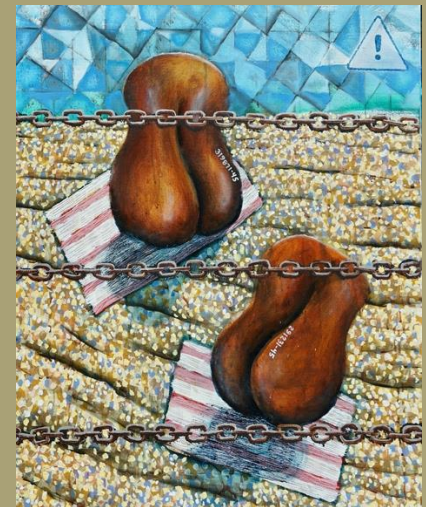
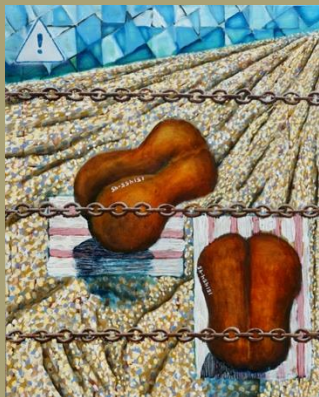
Synthetic polymer and oil on
canvas

Varied sizes

12 of 42

Canvases

© Mark Nelson



EVANSTON **ART**
CENTER



Prospectus Art
Gallery
1210 W. 18th
street, Chicago,
Illinois 60608



Auction – Benefit For
Francisco G. Mendoza



Air and Water

Synthetic polymer and oil on canvas 36 x 24 inches

© Mark Nelson GringolandiaStudio.Com

Dia de los
Muertos
2012 & 2015



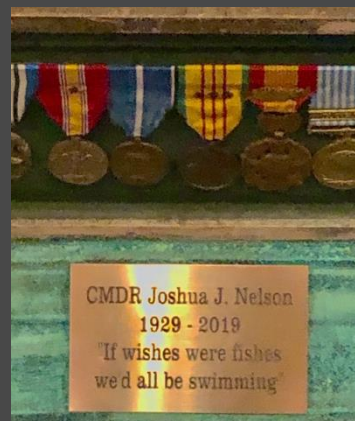
Solaris Maximus

Synthetic polymer & oil on canvas 36 x 24"



TeleMuerto

Mixed media 38 x 42 x 5" on board



“Ofrenda for my father”
Dia de los Muertos
Exhibition 2020



Prospectus Art Gallery

Art

Contemporary and Latin American Art since 1991

1210 W. 18th street, Chicago, Illinois 60608



Cultural Reckoning
synthetic polymer and oil
on
8 x 4 ft stretched canvas
© Mark Nelson 2019
GringoLandia Studio.Com



Insurrection

synthetic polymer and oil on 8 x 4 ft stretched canvas

© Mark Nelson 2021

GringoLandia Studio.Com





"Seeds"

synthetic polymer and oil on 8 x 4 ft stretched canvas

© Mark Nelson 2022

[GringoLandia Studio.Com](http://GringoLandiaStudio.Com)



"El Hood Nuevo"
synthetic polymer and oil on 9 x 6 ft stretched canvas



Digital Media Studio – digital graphics and video production



