



# Bobbie Moline-Kramer

## Painting



Blueline, 2012, 36 x 27 inches, gesso, acrylic, graphite, oil on archival paper



California Surge  
2017  
34 x 34 1/2 inches  
colored gesso, graphite,  
oil on paper



Fukey-ga #3  
2016  
25x25 inches  
gesso, graphite, ink  
on paper



Pink and Golden Smallness  
2015  
28 x 20 inches  
colored gesso, graphite, oil  
on paper



Disdainful Autumn Orange  
2015  
35 x 25 inches  
colored gesso, graphite, oil  
on paper



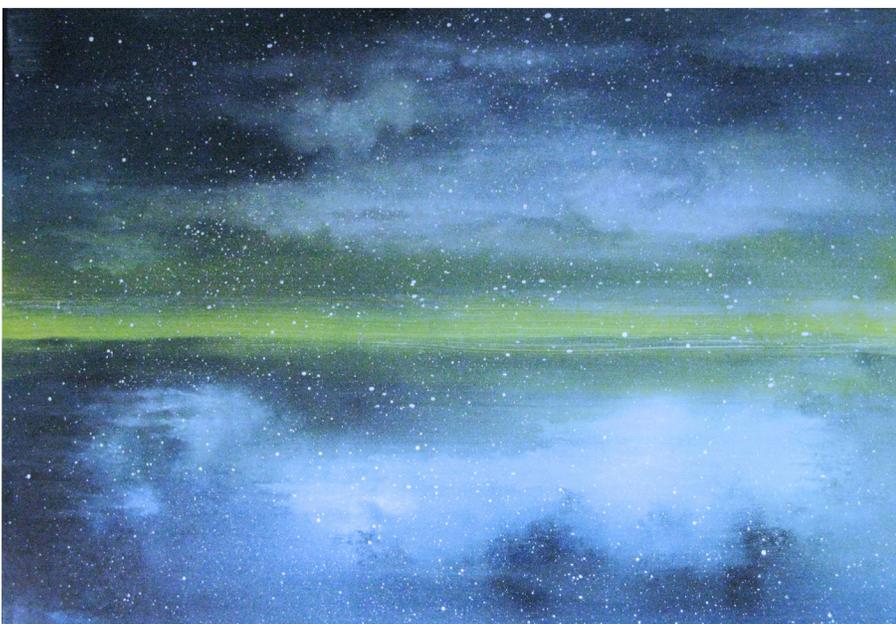
In The Clouds  
2015  
12 1/2 x 21 inches  
graphite, colored gesso,  
ink, oil on paper



Incredible Journey  
2016  
21 1/2 x 29 1/2 inches  
graphite, colored gesso,  
oil on paper



Peeking Out  
2016  
34 x22 inches  
graphite, colored gesso,  
oil on paper

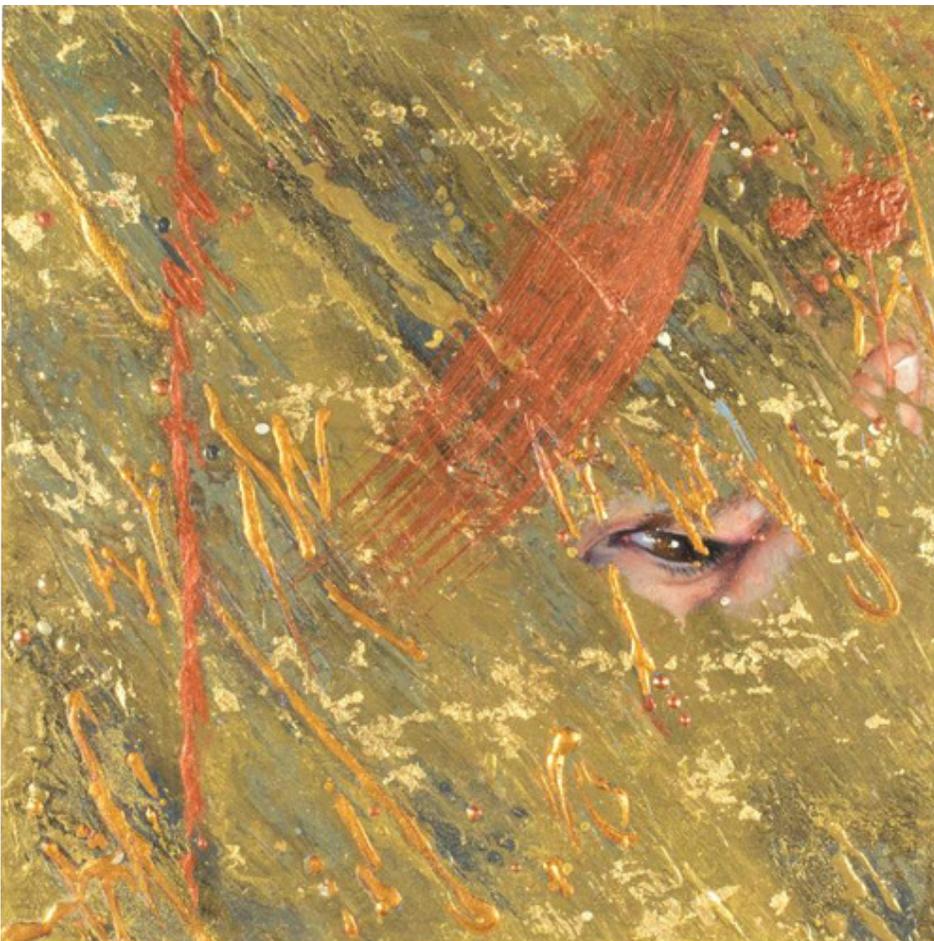


First Snow  
2017  
30 x 22 inches  
monoprint, oil on handmade  
paper

*As Above, So Below*



Passage  
2012  
25 x 50 inches  
gesso, acrylic, ink, graphite,  
oil on wood



Ennui  
2012  
6 x 6 inches  
gesso, oil, metallic paint,  
gold, acrylic on wood



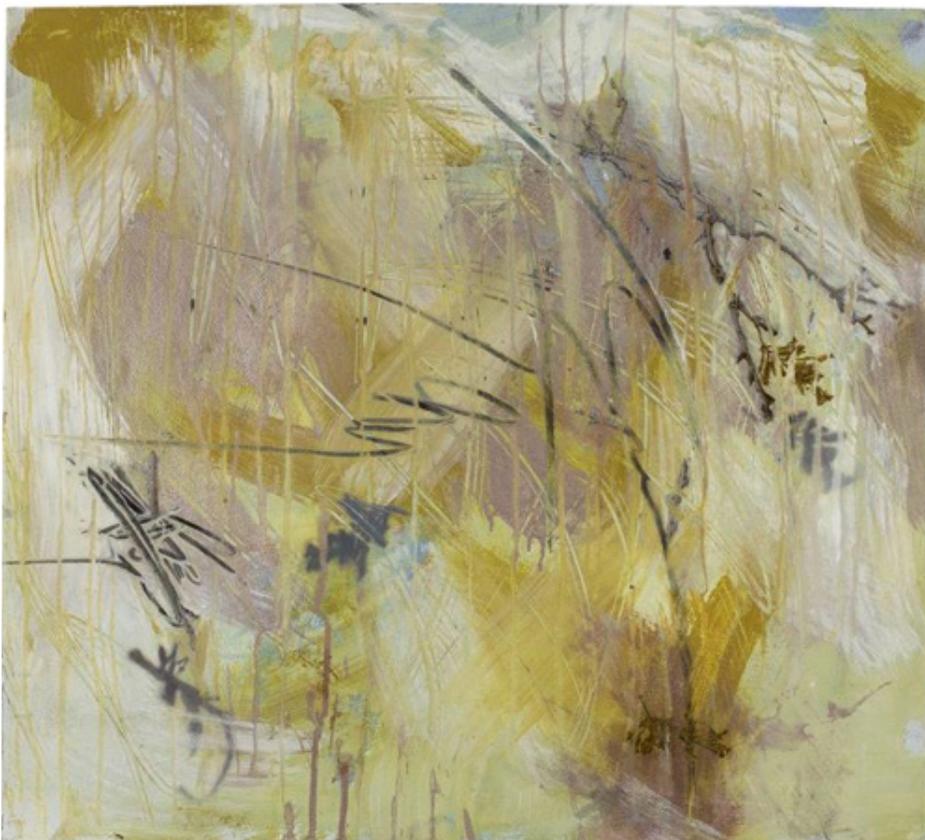
Fury  
2012  
28 x 27 inches  
gesso, graphite, oil, acrylic,  
thread on archival paper



Homage to Munch  
2013  
35 x 26 inches  
gesso, acrylic, graphite,  
mineral spirits, spray paint  
on heavy watercolor paper



Angst  
2012  
6 x 6 inches  
oil, gesso, acrylic on wood



Changing  
2013  
20 x 20 inches  
gesso, graphite, oil and  
acrylic spray paint on  
heavy watercolor paper



Turmoil  
2013  
24 x 24 inches  
gesso, graphite, acrylic, oil  
on wood



EC  
2012  
17 x 17 inches  
gesso, oil, acrylic on board



Joie de Vivre - part I  
2013  
18 x 22 inches  
gesso, oil, graphite on  
archival paper



Unraveling Triptych  
2013  
30.5 x 12 inches  
oil, graphite, gesso on  
wood board



Silvered Black Trace  
2013  
27 x 36 inches  
gesso, graphite, acrylic, oil  
on archival paper



Shrouded Silence  
2013  
15 x 15 inches  
gesso, graphite, acrylic, oil  
on wood

*All That Remains*



All That Remains 1  
2009-10  
10 x10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 2  
2009-10  
10x10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 3  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 4  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 5  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 6  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 7  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 8  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 9  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



All That Remains 11  
2009-10  
10 x 10 inches  
mixed media: oil, gold,  
gesso on wood



Curious  
2009  
24 x 35 1/2 inches  
colored gesso, oil stick,  
graphite on paper



Maternal  
2009  
36 1/2 x 24 inches  
colored gesso, oil stick,  
graphite, gold leaf on paper



Juvenile  
2009  
35x24 inches  
colored gesso, oil stick  
on paper



Lost  
2009  
18x15 inches  
colored gesso, oil stick  
on frosted mylar



Gentle  
2009  
18x15 inches  
colored gesso, oil stick  
on paper



Paternal  
2009  
28 x 15 inches  
colored gesso, graphite, oil  
stick on paper



Bird-in-a-Box, Unmasked  
2010  
4 1/2 x 4 1/2 x 1 3/4 inches  
mixed media:  
bird skeletons, cloth, wood



Bird-in-a-Box, Unflown  
2010  
4 1/2 x 4 1/2 x 1 3/4 inches  
mixed media:  
bird skeletons, cloth, wood



Bird-in-a-Box, Unshod  
2010  
4 1/2 x 4 1/2 x 1 3/4 inches  
mixed media:  
bird skeletons, cloth, wood



Bird-in-a-Box, Undressed  
2010  
4 1/2 x 4 1/2 x 1 3/4 inches  
mixed media:  
bird skeletons, cloth, wood

# Bobbie Moline-Kramer

## Commentary

A sense of intimacy runs through Bobbie Moline-Kramer's art, revealing itself both visually and materially. We are brought close-up to her images and there is no escaping their emotional effect, whether direct or subliminal.

In her most recent intimate mixed media paintings, *Color-Coded Emotions*, Bobbie Moline-Kramer moves us from clear representation to non-objective art utilizing veils of transition and transcendence. We see in each piece, a symbolic conversion that varies in intensity and emotion depending on the expression of the previously painted portrait and the intensity of the ensuing abstraction. Upon close inspection, we become more engaged as the interactivity of the two schools of thought, which overlap, effect and heighten the eyes of the underlying faces. This 'looking back at us' makes the work somewhat interactive and engaging on a more personal level while the abstract element brings us pause. Sometimes with worry, other times with defiance and surprise, each of the embedded characters attempts to foil the transition with equally bold emotions that form a sort of delicate dance within the picture plane, while the colorful, sweeping abstractions overrun each of the painting's surfaces. In the end, Moline-Kramer strikes a balance, a carefully constructed play between perception and pure imagination in the coalescing of two parallel and contrasting fields.

*As Above, So Below* is an on-going series of complex, layered paintings. In these highly energetic works, moving fields arise directly from worked pigment – flowing, gestural, and dripped. Within this abstract turmoil, we see the vestiges of the human form and the tightly rendered eyes of monkeys and birds, and glimpses of their bodies. Images appear mysteriously, like a memories, persisting through an atmosphere charged with emotion. The shifting presence of signal and noise suggests the artist's intimate knowledge of their workings as a unified field that is our lives.

*All that Remains*, a series of square panels, displays crows who occupy bare branches, sometimes sharing them with images of fragmented photographs. The birds are painted with an incisiveness that sets them off like specimens against monochromatic expanses. In some works, the leafless branches are matched by desiccated crows, while in others, the birds are in full feather. The groupings of the crows, as well as the antique images, suggest an extended family portrait, played out as a nature study. Like Audubon, Moline-Kramer is devoted to the kind of keen observation that suggests a preternatural closeness to the living world, and an obligation to tell the truth about it. This work evokes a deep personal history and with this intimacy conveys the mystery of family, with all its sense of loss and continuity. The series also includes a group of raw, fluid drawings of crows, alternately feisty and ghost-like presences, who seem to be valiantly making their way in a difficult world.

**John Mendelsohn**

# Bobbie Moline-Kramer

## Biography

Bobbie Moline-Kramer was born in Fort Madison, Iowa in 1946. She moved with her parents about every three years, and lived in seven locations by the time she was sixteen. She was fascinated by art as a child, and went on to take her first community college art class with the noted conceptualist John Baldessari. Moline-Kramer was part of the circle of artists working with Allan Kaprow, the inventor of Happenings, and participated in an art commune in San Diego from 1964-74. She went on to study illustration at the Art Center College of Design in Pasadena, CA, and later earned a double degree in biology and illustration at California State University, Long Beach, graduating with a BFA in 1981.

After college, Moline-Kramer worked as an artist in the bio-medical field for eight years, then switched to food and product illustration, and later to editorial work. In 1984, she was elected president of the West Coast branch of the Society of Illustrators. While engaged in commercial work, Moline-Kramer was creating her own art, and in 2006, she turned to painting full time, progressing from high realism to her current abstract work.

Early on, Moline-Kramer was drawn to representational painters such as Maxfield Parrish and Andrew Wyeth. In the 1970s, her job as a flight attendant gave her the chance to travel abroad and visit many museums and art galleries. The range of her artistic influences expanded to include Monet, Turner, Twombly, Keifer, and Japanese woodblock prints, which she prized, in her words, "for their use of flattened space combined with tightly rendered realism." This combination of qualities revealed themselves in her paintings of the mid-2000s.

In 2002 Moline-Kramer created the paintings for the sold-out exhibition *Imprints*, which captured peoples' reactions to the events of September 11, 2001. *Face to Face* was series of paintings which focused on the close-up visages of actors and comedians hired by the artist to display a spectrum of emotional states. This group of photo-realist works was followed by *All That Remains*, a series that focused on birds on tree branches, which constituted a symbolic family history. The series *As Above, So Below* combined flowing and dripping paint with images of monkeys and crows. These are layered, complex works that often develop intuitively in unpredictable stages. The artist has described the process as, "the ghost of realism coming through the abstraction. And through this, the emotion of the piece begins to emerge.

Moline-Kramer's solo exhibitions include the Carnegie Museum of Art, Oxnard, CA in 2012 and 2005; Scape Art Gallery, Laguna Beach, CA; LGL Gallery, Studio City, CA; Red House Gallery, Venice, CA; Patricia Correia Gallery, Santa Monica, CA; and Diane Nelson Gallery, Laguna Beach, CA. Her group exhibitions include the Museum of Contemporary Art; Los Angeles, Santa Monica Museum of Art; and Long Beach Museum of Art.

# Bobbie Moline-Kramer

## Artist Statement

*As Above, So Below*, is a series of works that began with a gessoed support of either paper or wood, and then gestural strokes were used to render parts of nudes drawn from life. Paint was applied until a complex background was created. The painted field was viewed by the artist until she was able to “find” the image – the eyes and bodies of monkeys or birds – in the abstraction. She proceeded to paint fragments of the animals as realistically as possible. The paintings can work on various levels; superficially they are visual puzzles, but emotionally they evoke the artist’s response to constant metamorphosis, and a sense of personal loss. Her intention was to create a mystical entity on the peripheral edge of consciousness, a ghost of the images that float around us.

The series *All That Remains* is a group of both drawings and seventeen sequential paintings on 10 by 10 inch mahogany panels, which constitute a family history – a symbolic family tree in which birds take the place of the artist’s relatives. The work is a response to her elderly mother’s decline due to Alzheimer’s Disease, and how her family began to fade and crumble upon losing the glue that kept everyone together. The artist’s intention was to work more spontaneously and emotionally. The paintings were done using melted graphite, with the tree branches burned into the wood panels, and gesso rubbed on them to create the bark. This work was a catharsis, a letting go of illusions, and a way to understand the long, slow process of acceptance.

In her most recent intimate mixed media paintings, *Color-Coded Emotions*, Bobbie Moline-Kramer moves us from clear representation to non-objective art utilizing veils of transition and transcendence. We see in each piece, a symbolic conversion that varies in intensity and emotion depending on the expression of the previously painted portrait and the intensity of the ensuing abstraction. Upon close inspection, we become more engaged as the interactivity of the two schools of thought, which overlap, effect and heighten the eyes of the underlying faces. This ‘looking back at us’ makes the work somewhat interactive and engaging on a more personal level while the abstract element brings us pause. Sometimes with worry, other times with defiance and surprise, each of the embedded characters attempts to foil the transition with equally bold emotions that form a sort of delicate dance within the picture plane, while the colorful, sweeping abstractions overrun each of the painting’s surfaces. In the end, Moline-Kramer strikes a balance, a carefully constructed play between perception and pure imagination in the coalescing of two parallel and contrasting fields.

# Bobbie Moline-Kramer

## Selected Resumé

(for a complete resumé see <http://www.molinekramer.com/resume>)

### SOLO EXHIBITIONS

- 2019 Peggy Notebaert Nature Museum, "As Above So Below", Freedom Park, Chicago, IL  
Quincy Arts Center, "As Above So Below", Quincy, IL
- 2018 Waterloo Center for the Arts, "As Above So Below", Waterloo, IA
- 2017 Hardin Center for Cultural Arts, "As Above So Below", Gadsden, AL
- 2016 Moorpark College Art Gallery, "As Above So Below", Moorpark, CA
- 2015 Red Pipe Gallery, "As Above So Below", Chinatown, Los Angeles CA  
James R. Reynolds Art Gallery, Texas A&M University, Solo Exhibit, College Station, TX  
The Goddard Center, Solo Exhibit, Ardmore, OK
- 2012 Carnegie Museum of Art, "All That Remains", Oxnard, CA
- 2010 LCG Gallery, "All That Remains", Studio City, CA
- 2007 Red House Gallery, "Face to Face Continued", Venice, CA
- 2006 Paul Kopeikin Gallery, "Face to Face", Los Angeles, CA
- 2005 Carnegie Museum of Art, "All That Remains", Oxnard, CA  
LCG Gallery, "All That Remains", Studio City, CA  
Red House Gallery, "Face to Face Continued", Venice, C  
Paul Kopeikin Gallery, "Face to Face", Los Angeles, CA  
Carnegie Museum, "Master Exhibition", Oxnard, CA
- 2003 Patricia Correia Gallery, LAAA, "The Sins", Bergamot Station, Santa Monica, CA
- 2002 Diane Nelson Fine Art Gallery, "Imprints", Laguna Beach, CA
- 2001 Diane Nelson Fine Art Gallery, "In The Mind's Eye", Laguna Beach, CA
- 2000 Carnegie Museum of Art, "In The Mind's Eye, 2000", Oxnard, CA

### SELECTED GROUP EXHIBITIONS

- 2016 Gabba Gallery, "Cratediggers: The Lost Art of Album Art, Los Angeles, CA  
Carnegie Museum of Art, "It Speaks to Me", Oxnard, CA  
Venice ArtWalk, Google Headquarters, Venice Beach, CA
- 2015 Carnegie Museum of Art, "The Art of TRAC, 2015, Figurative Art", Oxnard, CA
- 2012 Museum of Contemporary Art, "Fresh", Los Angeles, CA  
Santa Monica Museum of Art, "Incognito", Santa Monica, CA  
Venice ArtWalk, Bergamot Station, Santa Monica, CA  
Frederick R. Weisman Museum of Art, Pepperdine University, "Malibu", Malibu, CA  
Carnegie Museum of Art, "Splash", Oxnard, CA  
Long Beach Museum of Art, Art Auction IX, "Where Imagination Takes Flight" Long Beach, CA
- 2011 Santa Monica Museum of Art, "Incognito", Bergamot Station, Santa Monica, CA  
James Gray Gallery "A Window Between Worlds" Bergamot Station, Santa Monica, CA  
Santa Monica Museum of Art, "Incognito", Bergamot Station, Santa Monica, CA  
Venice ArtWalk & Auction, Venice Beach, CA
- 2010 Frederick R. Weisman Museum of Art, Pepperdine University, "On Location in Malibu 2009", Malibu, CA  
Venice ArtWalk & Auctions, Venice Beach, CA

### EDUCATION

California State University, Long Beach, BFA  
Art Center College of Design, Illustration Major

# Exhibition Fact Sheet

## Bobbie Moline-Kramer

### *When the Universe Has Handed You a Gift*

In her most recent intimate mixed media paintings, *Color-Coded Emotions*, Bobbie Moline-Kramer moves us from clear representation to non-objective art utilizing veils of transition and transcendence. We see in each piece a symbolic conversion that varies in intensity and emotion depending on the expression of the previously painted portrait and the intensity of the ensuing abstraction. This 'looking back at us' makes the work somewhat interactive and engaging on a more personal level while the abstract elements create uncertainty. *As Above, So Below* is an on-going series of complex, layered paintings. In these highly energetic works, moving fields arise directly from worked pigment – flowing, gestural, and dripped. The shifting presence of signal and noise suggests the artist's intimate knowledge of their workings as a unified field that is our lives. *All that Remains*, a series of square panels, displays crows who occupy bare branches, sometimes sharing them with images of fragmented photographs. This work evokes a deep personal history and with this intimacy conveys the mystery of family, with all its sense of loss and continuity. The series also includes a group of raw, fluid drawings of crows, alternately feisty and ghost-like presences, who seem to be valiantly making their way in a difficult world.

#### NUMBER OF OBJECTS:

41 paintings, works on paper and mixed media. Sizes, dates, media featured on pdf presentation ([www.ktcassoc.com](http://www.ktcassoc.com), Curators, Artists' PDFs).

#### SPACE REQUIREMENTS:

180-200 running feet depending on installation.

#### PARTICIPATION FEE:

Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.

#### INSTALLATION:

Work will be sent ready to hang; standard 2D wall hanging apparatus required.

#### TRANSPORTATION:

The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.

#### COMPLEMENTARY SUPPORT MATERIALS:

Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

# Exhibition Fact Sheet

## Bobbie Moline-Kramer

### CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

### CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

### Contact and additional information:

Katharine T. Carter 518-758-8130

Katharine T. Carter & Associates fax 518-758-8133

P. O. Box 609, Kinderhook, NY 12106-0609

ktc@ktcassoc.com



**For exhibition inquiries contact Katharine T. Carter & Associates**

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