



J o h n O c h s
Kansas City, MO

Artist Statement

*Three things motivate and shape my work: pure pleasure, challenge, and the attempt to engage in a visual and critical dialogue with other painters, past and present. The pure pleasure I derive from painting is just that: complete and utter expressive gratification, akin to faith in its steadfastness. The challenge comes in many forms, particularly in not knowing exactly where a work is going to go. My conceptual dialogue may best be understood in the context of a child who may be structured and guided by his parents when he is young, then follows his own path, independent of his parents but still shaped by them as he grows I was shaped and guided by those before me (Motherwell, Diebenkorn, and Pollock, among others), giving me a solid foundation—studying, copying, experimenting, then working more independently. As this relationship grows, it allows me to follow my own path, all the while enjoying their continuing influence through an evolving dialogue with them, as well as with my contemporaries working in the same bent. My work is an expression of this dialogue, a spontaneous intuitive reaction that is itself a sort of conversation with my medium. I agree with Jackson Pollock when he said, “I want to express my feelings rather than illustrate them.” My physical reaction comes from my intuition, both ordinary and esthetic. Clement Greenberg clarifies that distinction in his essay *Intuition and The Esthetic Experience*: “The intuition that gives you the color of the sky turns into an esthetic intuition when it stops telling you what the weather is like and becomes purely an experience of the color.” My work challenges viewers to use their own intuition to experience the essence of these essays of a silent medium.*

Over the last several years, I have been exploring a visual and conceptual dialogue between Clemente Orozco’s, “Man in Flames,” and that of Solomon’s premise in Ecclesiastes of the vanity in living life “under the sun.” While still working with the dialogue of man’s struggle in living life “under the sun”... This latest body of work has been inspired by the railroad car graffiti culture. What has drawn me isn’t necessarily the specific “written” message but the desire or need to “voice” a message. My paintings attempt to create and capture a sense or feel of this voice.

Blue Gallery

118 Southwest Blvd, Kansas City, MO 64108

816.527.0823 BlueGalleryOnline.com

John Ochs

Kansas City, MO

Born: 1969

Lives and works in Kansas City, MO

Education

1992 B.F.A., Minneapolis College of Art & Design, MN

One-Person Exhibitions

- 2014 The Late Show, Kansas City, MO
- 2009 Preston Contemporary Art Center, Mesilla, NM
Jan Weiner Gallery, Kansas City, MO
- 2008 Davis Art, Nashville, TN
Jan Weiner Gallery, Kansas City, MO
- 2006 Jan Weiner Gallery, Kansas City, MO
- 2005 Spur Art, Woodside, CA
- 2004 Robert Steele Gallery, New York, NY
- 2003 Leedy-Voukos Art Center, Kansas City, MO
- 2002 The Wichita Center for the Arts, Wichita, KS
- 2000 Jan Weiner Gallery, Kansas City, MO
- 1997 Johnson County Community College, Overland Park, KS
- 1996 Rockhurst College, Kansas City, MO
- 1995 Gallery V, Kansas City, MO

Selected Group Exhibitions

- 2015 In War and at Peace: Artist in Practice, Restoration Arts/Gallery of CCC, Kansas City, MO
- 2012 San Francisco Art Fair, San Francisco, CA
- 2010 KC Collection, Kemper Collectors Fund, Kansas City, MO
- 2009 Summer Eyes/Summarize, Jan Weiner Gallery, Kansas City, MO
- 2008 Lyons Wier Ortt, Summer Salon, New York, NY
Summer Eyes/ Summarize, Jan Weiner Gallery, Kansas City, MO
- 2007 Spur Projects, Portola, CA
- 2006 Contemporary Art Museum St.Louis Flatfiles, St. Louis, MO
Large Scale Abstraction, Daum Museum of Contemporary Art, Sedalia, MO
Summer Eyes/ Summarize, Jan Weiner Gallery, Kansas City, MO
Abstractions From The Heartland, Daum Museum, Sedalia, MO
- 2005 Open Stables, Spur Projects, Portola, CA
Summer View, Robert Steele Gallery, New York, NY
Summer Eyes/ Summarize, Jan Weiner Gallery, Kansas City, MO
- 2004 Scope London, London, England, Curated by Anna Ortt
Summer Eyes/ Summarize, Jan Weiner Gallery, Kansas City, MO
Scope L.A. Project, Los Angeles, CA, Curated by Anna Ortt
Kansas City Flatfiles, H&R Block Artspace, Kansas City, MO, Curated by Raechell Smith
- 2003 Summer Show, Robert Steele Gallery, New York, NY
- 2002 Summer Eyes / Summarize, Jan Weiner Gallery, Kansas City, MO
Subluna, Shaw Hofstra & Associates, Kansas City, MO, Curated by James Brinsfield
- 2001 Kansas City Flatfiles, H&R Block Artspace, Kansas City, MO, Curated by Raechell Smith
Sixteenth Annual Greater Midwest International Exhibition, Central Missouri State University, Warrensburg, MO, Curated by Mark Spencer
- 2000 Beyond Bounds—Beyond Borders, Johnson County Community College Gallery of Art, Overland Park, KS, Curated by Bruce Hartman
River Market Regional Exhibition, Kansas City Artists Coalition, Kansas City, MO, Juror Terrie Sultan, Curator of Contemporary Art, Corcoran Gallery of Art, Washington, DC
- 1999 KARMA, Joseph Nease Gallery, Kansas City, MO, Curated by James Brinsfield and Robin Trafton
- 1998 Beyond Bounds—Beyond Borders, Johnson County Community College Gallery of Art, Overland Park, KS, Curated by Bruce Hartman

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- Dolphin Gallery, Kansas City, MO
1996 Recent Acquisitions, Johnson County Community College, Overland Park, KS
White Show, Gallery V, Kansas City, MO
1995 Four Men—Four Women, David Levik Gallery, Kansas City, MO

Public Collections

Advent International Corporation
American Century Investments, Kansas City, MO Anglo Irish New York Corp., New York, NY
Blue Cross Blue Shield, Kansas City, MO Columbia Bank, Leawood, KS
Daum Museum of Contemporary Art, Sedalia, MO
Gunderson Dettmer, Boston, MA
H&R Bloch Headquarters, Kansas City, MO
Imagery Estate Winery, Benziger Artist Collection, Glen Ellen, CA* Johnson County Community College, Overland Park, KS
Kansas City Business Committee for the Arts, Kansas City, MO Kansas City Collection, Kansas City, MO
LaCrosse Public Library, LaCrosse, WI
Livestock Exchange, Kansas City, MO
McDowell, Rice, Smith & Buchanan, P.C, Kansas City, MO
On Your Mark Design Group, Overland Park, KS
Polsinelli, Washington D.C.
Polsinelli, Kansas City, MO
Polsinelli, San Francisco, CA
Security Benefits Group, Topeka, KS
Shook Hardy & Bacon, Kansas City, MO
Sprint, Atlanta, GA
Sprint World Headquarters, Overland Park, KS
Sullivan and Worcester LLP, Boston, MA
Ulrich Museum, Wichita State University, Wichita, KS

*Imagery also created a wine label featuring untitled (2002) as part of a series show casing contemporary artists; they tour the collection and offer an educational speaker series.

Professional Experience

Awards Selection Committee, Kansas City Business Committee for The Arts, 2005
Panelist, Art Scene 2005, Moderated by James Brinsfield, Jan Weiner Gallery, 2005
Featured Artist Lecturer, Sonoma State University, Rohnert Park, CA, 2005
Featured Artist Lecturer, Intuition, Jan Weiner Gallery, 2000
Guest Lecturer, Intuition, Nelson-Atkins Young Friends of Art Lecture Series, 2000
Panelist, Realism vs. Abstraction, moderated by Kate Hackman, Jan Weiner Gallery
Printer's Assistant, Vermillion Editions, Minneapolis, MN

Selected Publications

Art in America, September 2004
"Artist Forum #4 Explores John Ochs Show, 'Intuition' at Jan Weiner Gallery," The Nelson-Atkins Museum of Art Young Friends of Art Newsletter, fall 2000
Donald Kuspit, Imagery: Art for Wine, Published by The Wine Apprec. Guild
James Brinsfield, Subluna, January 2002
Marcus Cain, "Re-Interpreting Worlds," Review, June 2004
Donya Dickerson, "Four Men, Four Women: Abstract Painting at David Levik Gallery," Forum Magazine, June 1995
Gentry Magazine, San Francisco, CA, April 2005 Edition
Kristen Gladsky, "Four Men, Four Women' Views Genders in the Abstract," Kansas City Star, 31 March 1995
Kate Hackman, "Using Intuition and Shellac," Kansas City Star, 1 September 2001
Kate Hackman, "Celebrating Beauty," Kansas City Star, 4 August 2000
The Las Cruces Bulletin, 2009

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Heather Lustfeldt, *Art Papers Magazine*, November/December 2000
James Martin, "John Ochs' 'From Mighty Ochs' is a Good First Step," *Kansas City Star*, 20 October, 1995
Colleen Maynard, *Review Magazine*, June 2008
New American Paintings, Open Studio Press, Western Competition Edition, 2004
Debra Peebles, "Both Sexes in Abstract," *Pitch Weekly*, 4 April 1995
Dana Self, "A Real Shellacking!" *Pitch Weekly*, 20 March 2008
Terrie Sultan, "Juror's Statement," 2000 River Market Regional Exhibition, exh. cat., 16 June 2000
Alice Thorson, "KC Art Collecting's Generation Next," *Kansas City Star*, 10 August 1997
Alice Thorson, "Abstractions, Rich in Texture," *Kansas City Star*, 27 September 1996
Robin Trafton, "New Direction," *Kansas City Star*, January 2006
Robin Trafton, "Where the Sublime Meets the Everyday," *Kansas City Star*, 22 January 2002
Robin Trafton, "Summer Eyes/ Summarize: Biennial 2004," *Kansas City Star*, 2 July 2004
Susan White and Marilyn Mahoney, "An Artists' Discussion of Scale," *Review*, December 2003
Valerie Zell, "Varnishing Point," *Kansas City Star*; 10 October 2003