

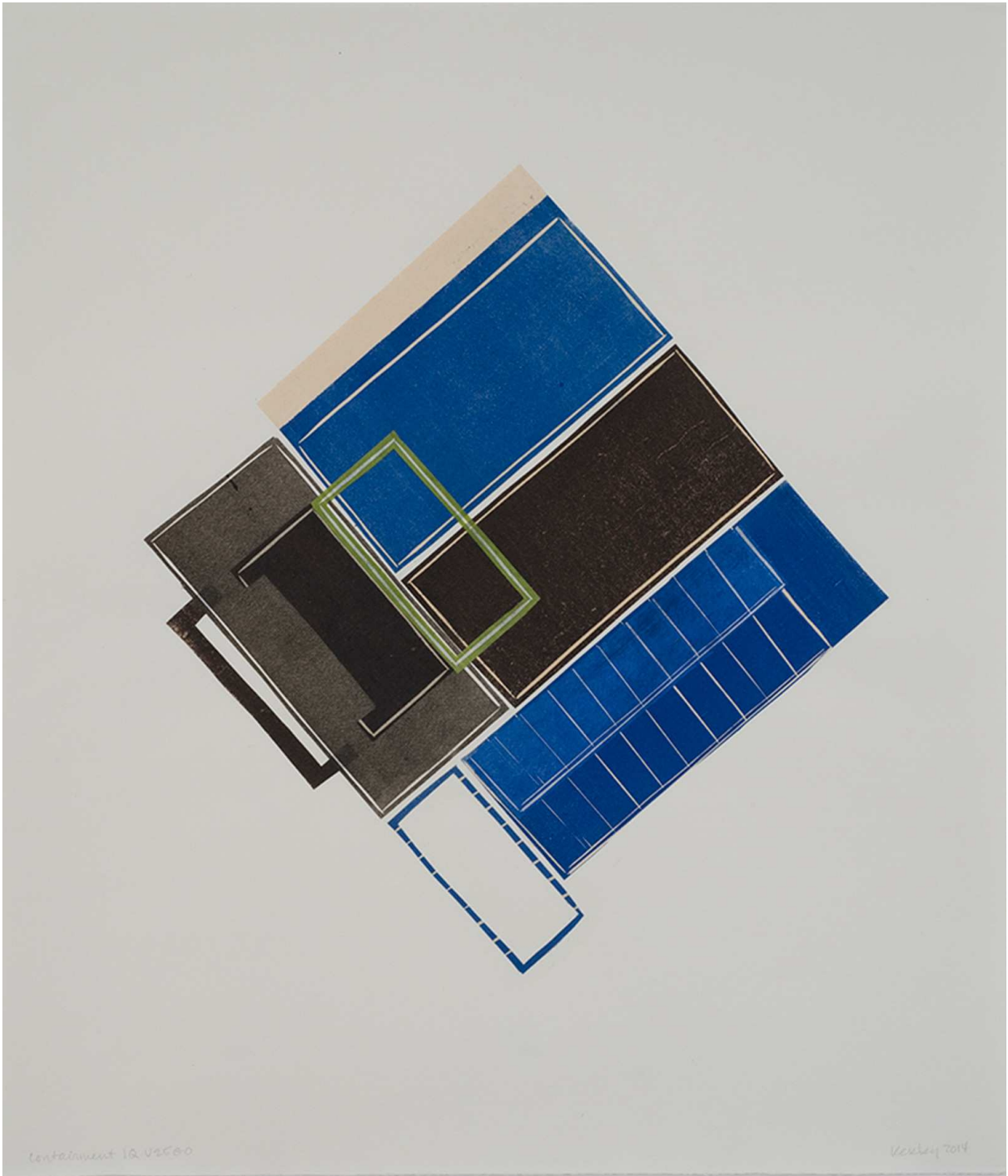


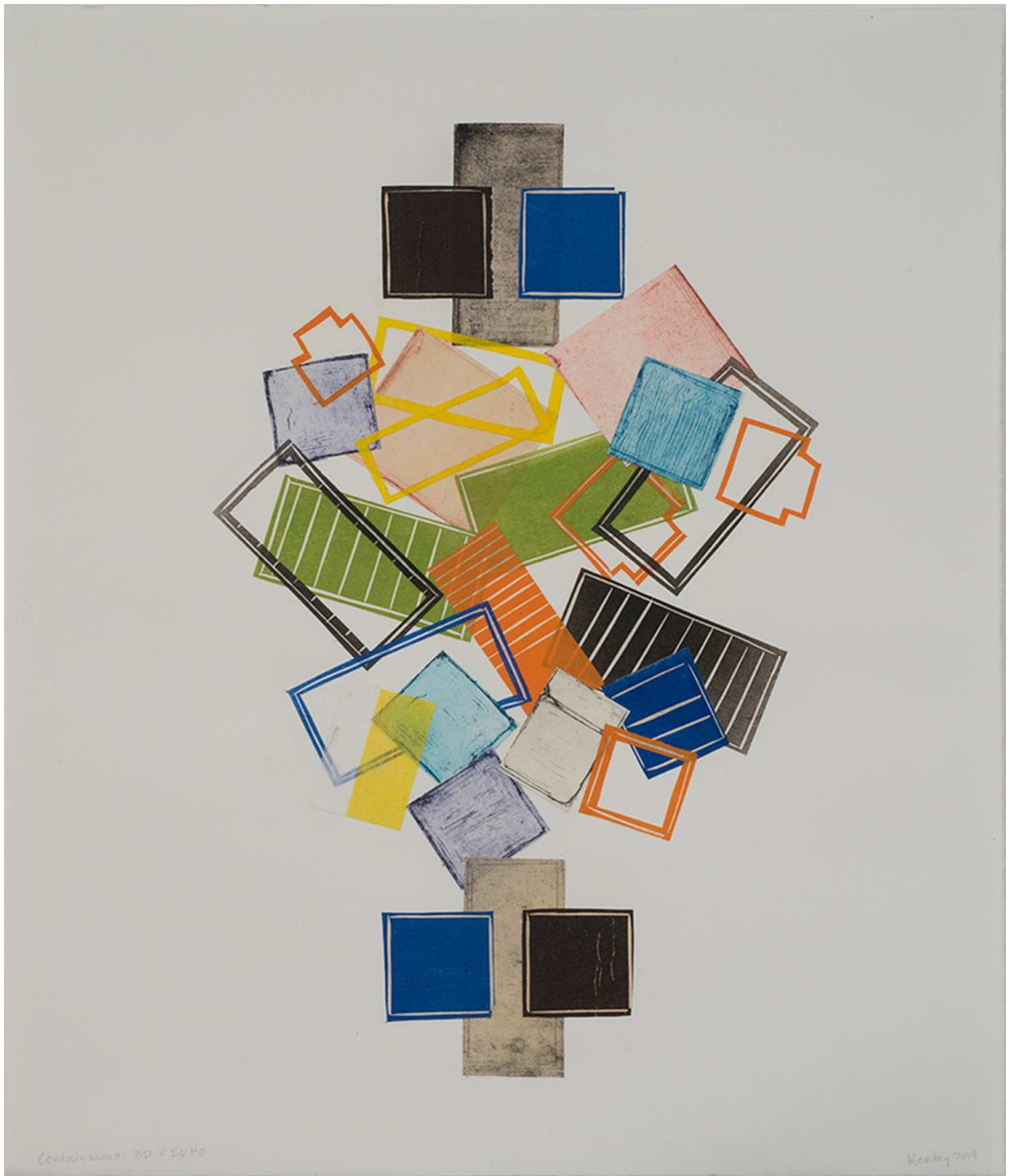
Leslie Kerby
Works on Paper

Leslie Kerby
Works on Paper

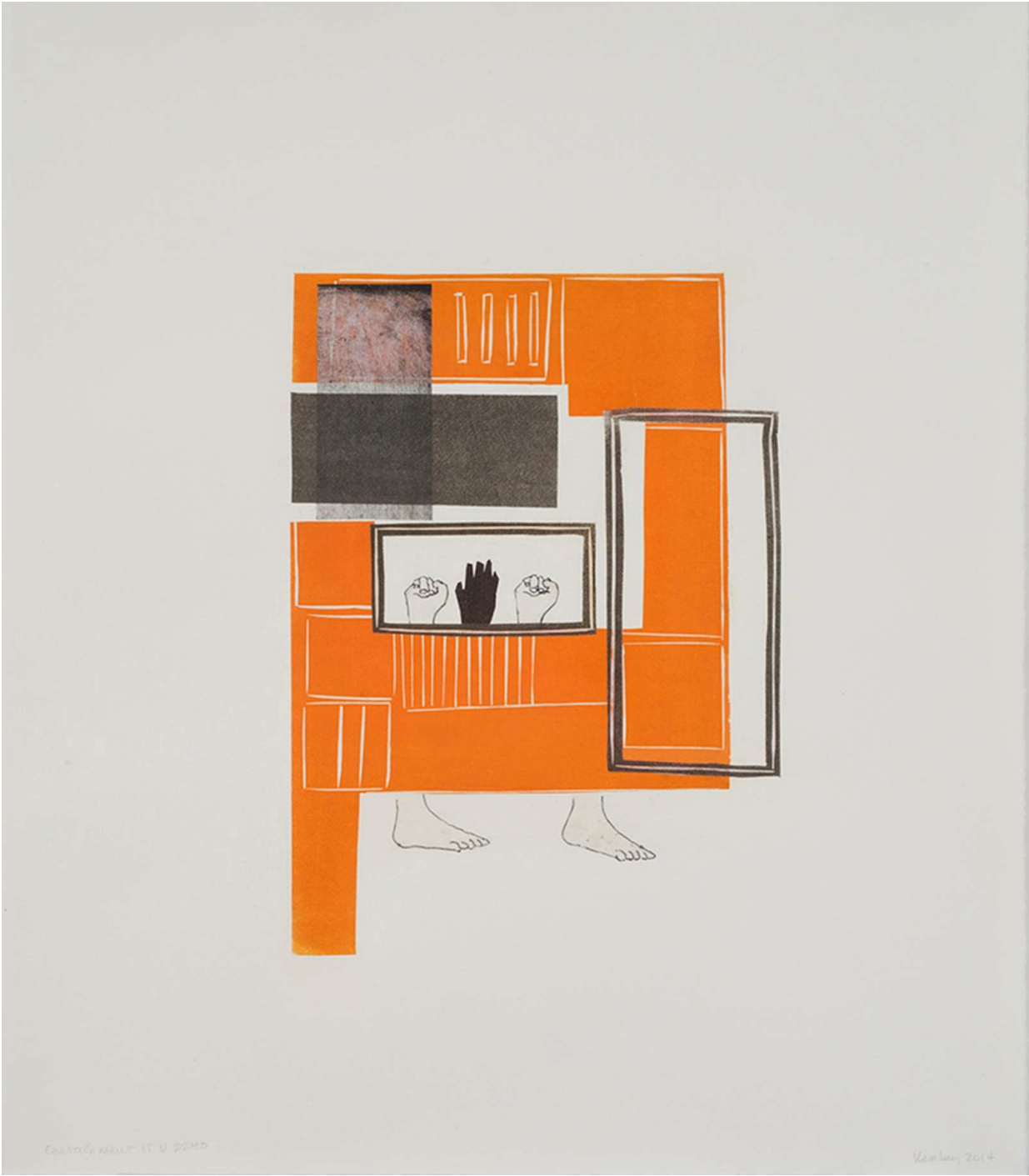
2004—2016

Containment Series







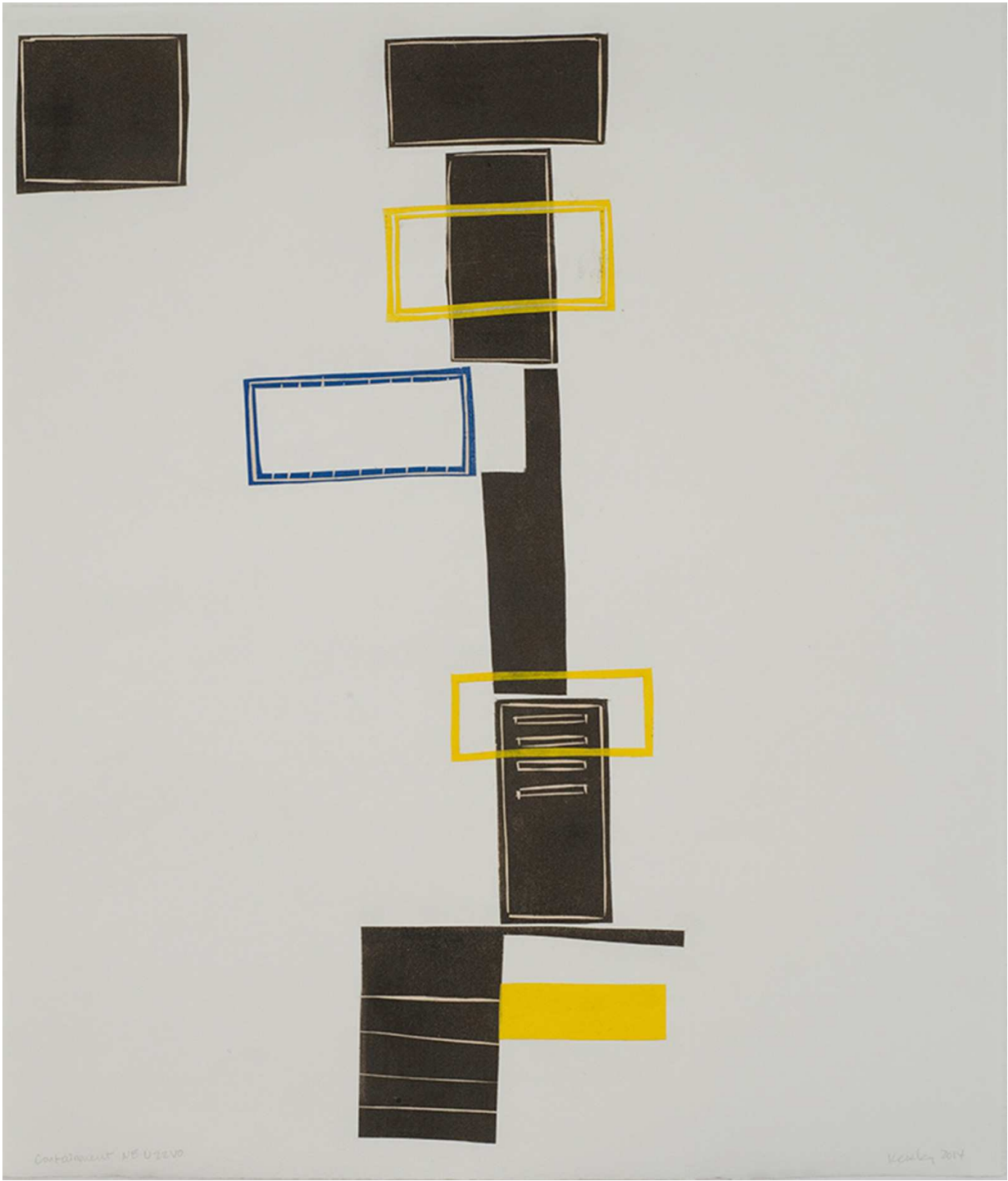


Ensemble II V 2014

Verly, 2014





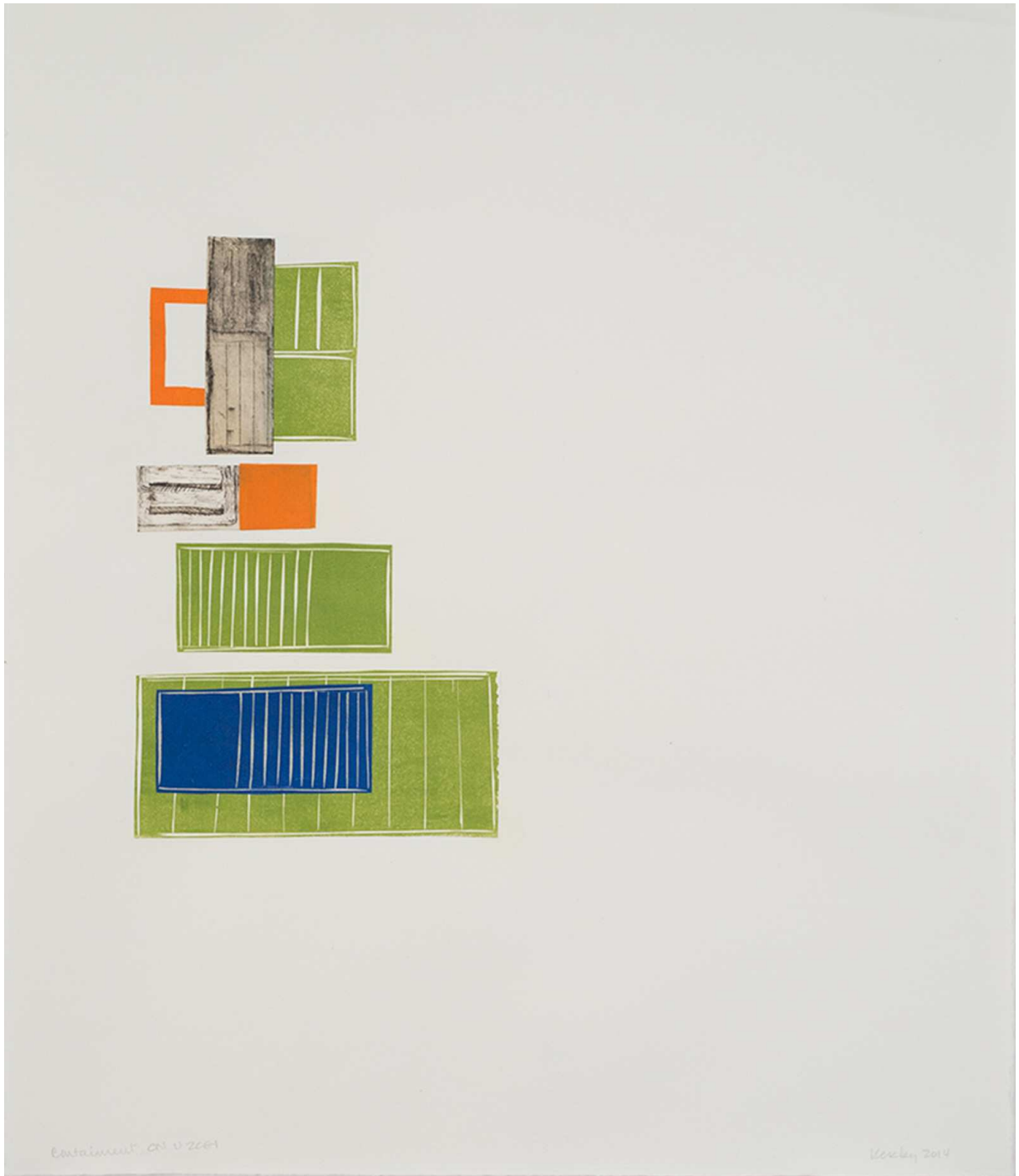


Contemporary Art Ugevo

Kentley 2014



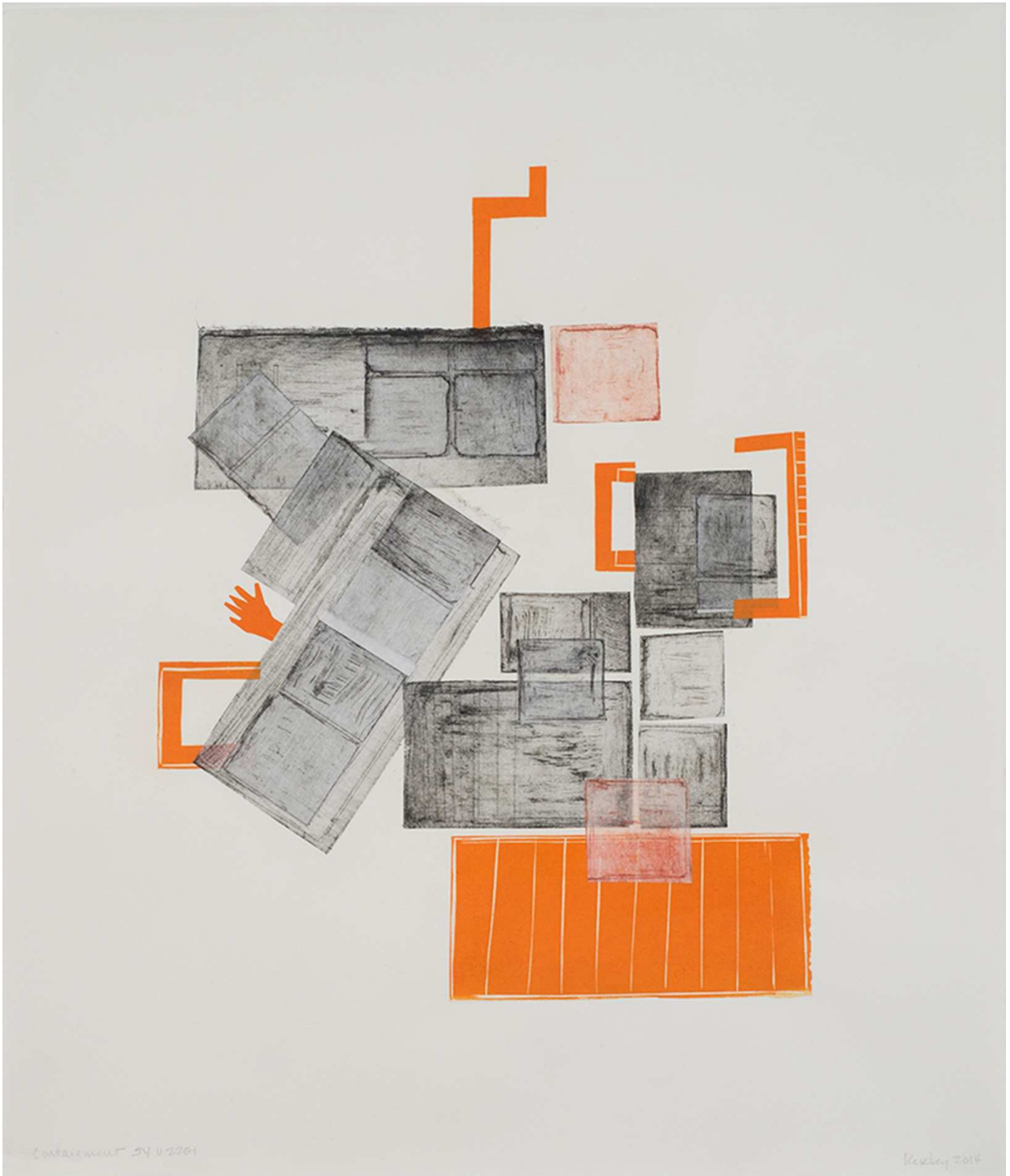






Entertainment 06.02.2014

Verleng 2014



Entertainment 54 0201

Kewley 2014

The construct for the *Containment Series* originated with two dimensional collages made from linoleum prints and etchings exploring the uses of shipping containers for permanent low-cost housing, temporary housing in tent cities and as vessels for risky voyages/passages to freedom—a concept interesting to consider since containers are typically sealed and generally used for the safe keeping of its contents. The titles of the collages are derived from the international code/numbering system used to identify the type of container and country of origin.

In a separate 3-dimensional sculpture that follows this series, I worked with laser cut cardboard, employing the same printing process with linoleum plates, to create a view to the world contained. The dimensional wall piece is an on-going project in that elements can be taken away or added to as it moves from one location and is reinstalled in another—an ongoing repetitive process of shipping and containing.

Leslie Kerby

The Laying on of Hands

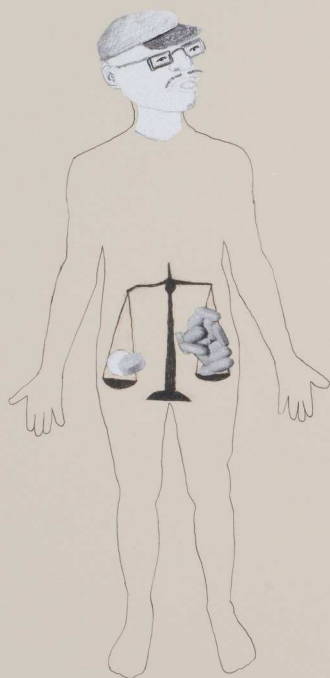


Fig 3 Lawyer

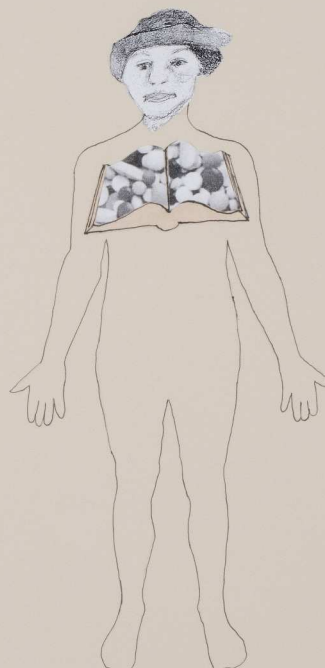
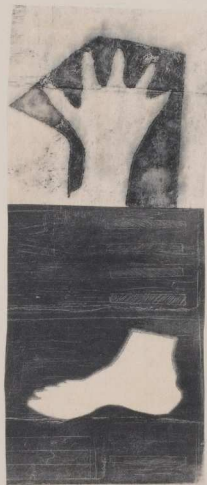
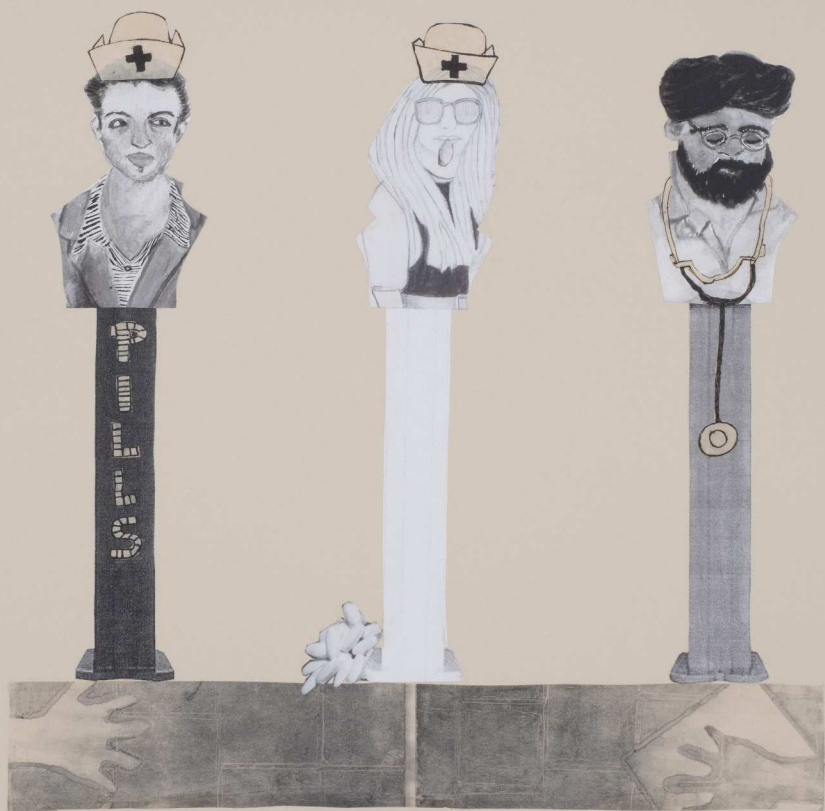


Fig 4 Librarian





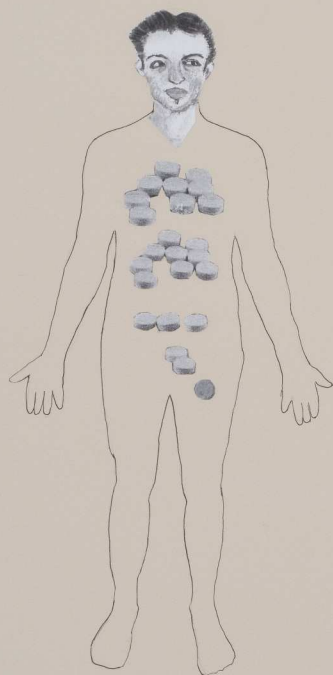


Fig 9 Banker

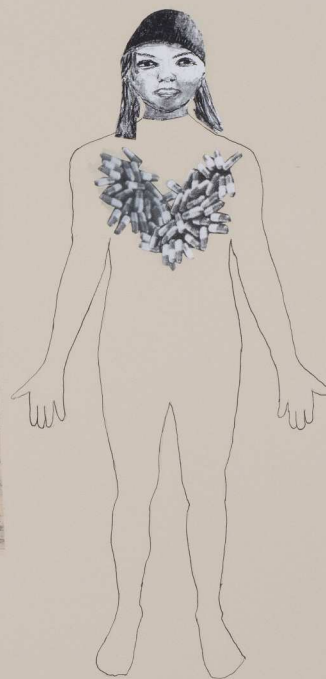
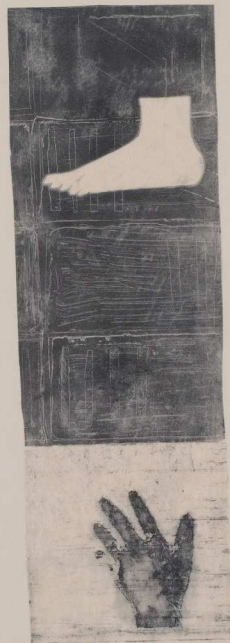


Fig 10 Artist



Fig 1 Actor

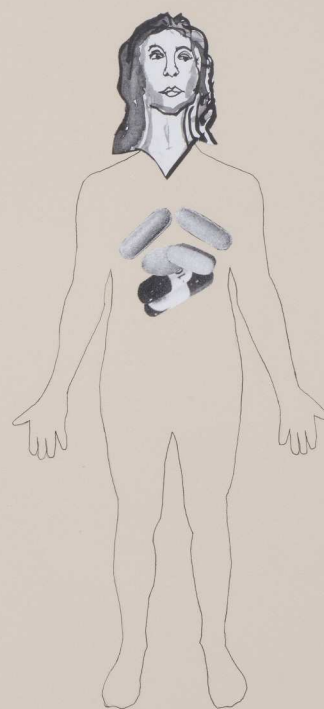


Fig 2 Model



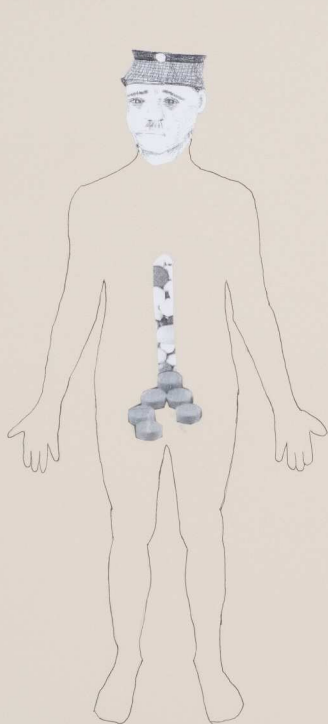


Fig 11 Plumber



Fig 12 Chef

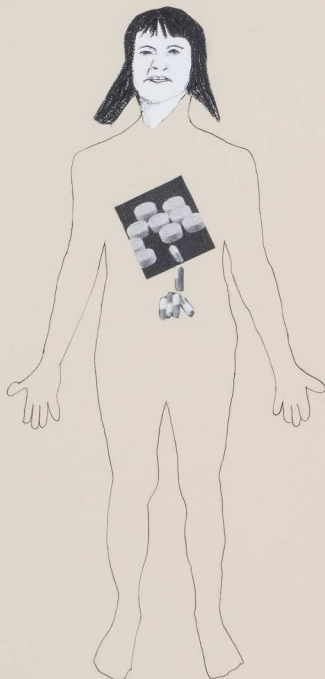


Fig 5 Student

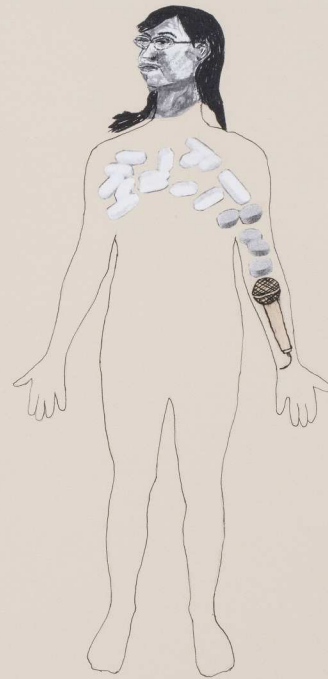
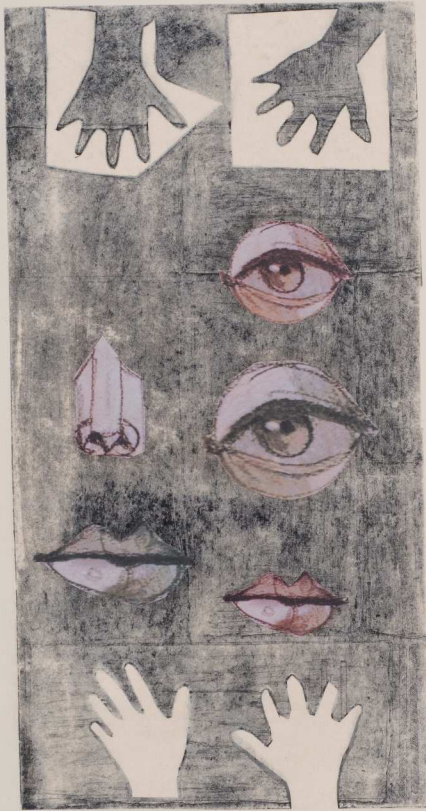


Fig 6 Journalist









The Medicinal Art of Leslie Kerby

Brooklyn-based artist Leslie Kerby's mixture of prints and drawings leap out with energy and wit. Often using the same figures—a male doctor with outsize gloves and a female nurse wearing a cap—Kerby composes mysterious works that exploit our vulnerabilities as people. The relations between disparate imageries in her art is abstract; feet and hands and eyes and surgical tables stand side by side and compete for our attention. The everyday surrealism to her work, plays with the notion that the medical can serve as a metaphor for human interactions and conditions.

This insight, too, is not without its humor. In *Shots and Ills* (P. 21), a doctor wearing a face mask, very large gloves, and stethoscope and white coat stands on the right, while a nurse in a cap, wearing eye glasses, a bandolier belt with shot glasses and very modern, non-medical dress takes up the left. In the middle there is a print with hands, a foot, a mouth, and eyes, and most importantly, a female on a gurney at the bottom. The overall impression of the composition is more than slightly unreal; the images collide with each other quite magically, but without rhyme *or* reason—distinctly humorous in its presentation.

So it happens that Kerby is commenting on the world, its volatile mixture of rationality and randomness. In *Candyland* (P. 26-27), the doctor and nurse appear again, along with other figures—among them a long-haired man with a beard, a man wearing a Western hat with a guitar, and, again, a patient on a gurney. The Candyland path snakes in and out of a complicated set of imageries; it is difficult not to see this work as an allegory, one that emphasizes varieties of objects and interactions. Most of Kerby's medical series works this way; the whole proves larger than the sum of its parts, indicating the myriad ways we can understand ourselves.

Jonathan Goodman

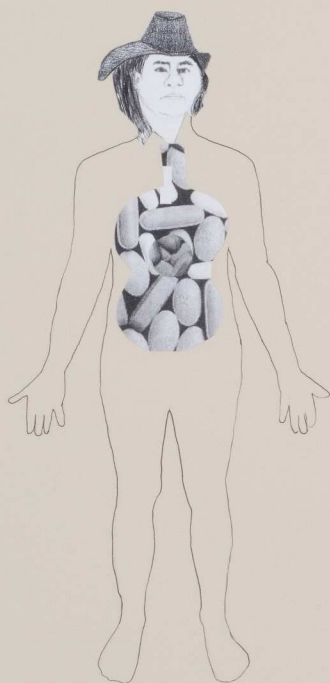


Fig 7 Musician



Fig 8 Scientist



In this series, *The Laying on of Hands*, I use the constructs of the climate, the players, the audience and industrial complex that comprises the health care system. A system that simultaneously assists, comforts, manipulates and destroys both the individuals who run the system as well as the end users. The doctors and nurses in caring positions are bit players in the "performance" as they are beholden to the drug and insurance companies who, behind the scenes, write the rules for the dissemination of products and services. As for the end user—the patient—everybody is doing it, getting a little help and it's easy, when all one has to do is "ask your doctor." The collages combine pen and ink, oil, graphite and paper.

Leslie Kerby

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Biography

Leslie Kerby is an artist living and working in Brooklyn, New York. Kerby's work focuses on the life of social narrative and explores how it changes when experienced in either a personal or collective perspective. Echoing the vast changes of her subject matter, she utilizes collage, drawing, painting and printmaking to capture how individuals use their identity as a form of cultural currency.

Kerby's art has been shown at the Masur Museum of Art in Monroe, Louisiana; the Chelsea Art Museum in New York City; the Loyola College Crown Center Gallery in Chicago, Illinois; the Arkansas State University Bradford Gallery in Arkansas State, Arkansas as well as Kunsthalle Galapagos, Storefront Gallery, Norte Maar Collaborative Projects for the Arts, Lesley Heller Workspace, Kentler International Drawing Space, Matteawan Gallery, Brooklyn Fireproof, and at Spring Break Art Fair and Verge Art Fair in New York, among others. She was recently featured as a gallery artist at Object Image Gallery in Brooklyn (2003-2009), received a solo exhibition at St. John's University (2012) and was invited to collaborate alongside several other artists on a series of unique variant woodblock prints with publisher Totemic 17 (2013).

Kerby has been awarded residencies at the Virginia Center for the Creative Arts in Amherst, VA and School of Visual Arts, in New York, NY. She has received the Daniel J. Reeves Purchase Award and President's Purchase Award at Arkansas State University Fowler Center of Fine Arts. She has studied at the Arts Students League, the Robert Blackburn Printmaking Workshop and the Lower Eastside Printshop.

Her work is in several permanent collections across the United States and numerous private collections in the United States, England and the Netherlands. As a curator, Kerby has consistently worked with Project ARTspace and BRIC Arts | Media, both in Brooklyn. She is a member of the Contemporary Art Advisory Council at BRIC Arts | Media and is on the board of Norte Maar for Collaborative Projects in the Arts. She is a past board chair of Kentler International Drawing Space and Core Collaborator at Proteus Gowanus Interdisciplinary Gallery.

Additional Notes

All text was written by Leslie Kerby, unless otherwise noted.

"The Medicinal Art of Leslie Kerby" by Jonathan Goodman was written in December 2015. Jonathan Goodman has worked as an art critic for over 20 years and is a regular contributor to *Sculpture Magazine*, *Artcritical*, *The Brooklyn Rail* and *Art in America*. He has worked as the International Reviews Editor at *ARTnews* and has taught at Pratt for 17 years.

This book was designed by Ariel Hahn.

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