

Mary Ann Strandell

Floating Steps

About the Exhibition

J. Yuan & Associates llc is pleased to present *Floating Steps*, a solo exhibition by American artist Mary Ann Strandell. Strandell is known for her lush paintings of architectural structures and nature subjects, at times combined with objects circulated along ancient and modern trade routes. Presented as a virtual exhibition, the selection of works in *Floating Steps* reveals the fluid and mediated configuration of the observed reality with a certain level of fidelity to appearance. The liminal presence of these painted environs, both the interiors and cityscapes, connote a fractured space-time continuum embodied by the pictorial plane. Experiencing these works against the backdrop of quarantine as a new normal possesses silent omnipotence.

Strandell frequently denotes architectural wonders in New York City, such as the three-story glass staircase in the Apple Store, Chelsea, and construction sites, including the Hudson Yards development project on the west side of Manhattan. Her vibrant and dynamic representation of these locations evokes the melancholic beauty of empty cityscapes while simultaneously invites re-imagination of one's experiences related to the place. Her painting *56 Leonard Street* depicts the shell construction of Herzog & de Meuron's masterwork in Tribeca. Its off-kilter design, painted with Strandell's loose brushwork, poses a visual dialectic between a descending dissolution and an upward construction in process.

In her paintings of modern living rooms, the mid-century sunken couch—also called the “conversation pit”—collides with icons from other eras and cultures, such as a sputnik lamp, a 15th-century Chinese vase, cocktails, and kitsch porcelain. The amalgam alludes to the long-existed, complex process of global exchange. By engineering her paintings and drawings into 3D lenticular media, Strandell disassembles spatial rendering to a cumulation of transitory imageries, interweaving multiple layers of visual narrative. The optical lens surface of the lenticular prints becomes an allegory of the computer screen, where hand adjustment is replaced by the virtual layers, activated by the viewer.

About the Artist

Mary Ann Strandell's works are a movable terrain between image, media and their myriad histories. Her ideas of perception and time explore the paradox of mediated images through painting, 3d lenticular, moving-image and installation. Using imagery of cultural memes, she brings into the minds-eye a query of location, placement and source. Drawn from the internet and her own photography, the works arc to include a mash of notable mid-century and modernist buildings, New York City construction sites, renditions of period rooms and porcelain objects from the ancient and contemporary trade routes. There is a constant process of visual translation in her work. From the site-made photo documenting oil paintings, to the 'staged for the archive' internet image, or the casual note of found photography, these speculative transcriptions are set in motion. Her primary sources of traditional oil painting and drawings are often re-engineered from single planar views into the multivalent 3D lenticular media.

Mary Ann Strandell lives and works in the New York City area. Her works are widely collected by museums, public institutions, and corporations. She received notable public art and corporation commissions, such as the ones for Art in Public Places, Polsinelli Law Firm, and Stowers Institute for Medical Research. She is the recipient of NEA Visual Artist Fellowship Award, Geraldine R. Dodge Foundation Fellowship Award, and Arts and Humanities Council Grant. Writing on her work has been published in *The New Yorker*, *The New York Times*, *The Village Voice*, and so on. Among the others, Strandell has taught at Washington University in St. Louis, Kansas City Art Institute, and New York Institute of Technology. She has lectured at the School of Visual Arts, Pratt Institute, San Francisco Art Institute, The Nelson-Atkins Museum, and many other institutions.



Mary Ann Strandell, *Apple Stairs Green*,
2019. Oil on canvas. 60 x 48 in
Image courtesy of the Artist



Mary Ann Strandell, *Neutra Palm Springs*, 2010. Oil on canvas. 24 x 24 in
Image courtesy of the Artist

KC STUDIO

COVERING KANSAS CITY'S PERFORMING,
VISUAL, CINEMATIC AND LITERARY ARTS

Mary Ann Strandell has always been a time traveler, with specific interests in architecture, nature, animals and the decorative arts. All these subjects are part of “Conversation,” and they all chatter together, regardless of their respective timelines, and even if their dialogues seem hermetic.

Strandell’s migrations take the form of memory journeys and are thoughts forms as much as actual reproductions of places and things. Some bring pleasure, some are strange, and others make us wonder what came before and what will follow. There’s really no such thing as time or space in Strandell’s art; she creates the constancy of nature and beauty while also showing the beginning of everything human-made while hinting at its ultimate demise.

Elisabeth Kirsch, “‘Hung Liu: Seedlings,’ ‘Anne Austin Pearce: Path’ and ‘Mary Ann Strandell: The Conversation,’ Sherry Leedy Contemporary Art,”
KC Studio Magazine (Visual Art Reviews), July 6, 2020.



Mary Ann Strandell, *Duo Metro with Sevres*, 2015-2020. Oil and acrylic on canvas. 48 x 60 in
Image courtesy of the Artist



When these artists retreat from the world, they do so only to bring us back into contact with it in renewed new ways. Mary Ann Strandell's dedicatory piece "For Baudelaire" (2017) exemplifies this. One of the show's more figurative works, Strandell's wall installation is an experiential gestalt schematized into sort of mixed-media monogram. An opulent, quasi-Victorian scene drawn on the wall portrays birds in bowers. Juxtaposed with this are four lenticular prints that flicker with pastel hues. As I decipher this homage, Strandell's piece reduces Baudelaire's poetry to a pattern of metallic colors, which are then reconstructed to warp the connotations associated with his name.

Jeffery Grunthaner, "The pop-up group show 'Solace' has the aura of hallowed ground," *White Hot Magazine*, November, 2017.

Mary Ann Strandell, *Hudson Yard 33rd Street*, 2018.
Oil on canvas. 60 x 48 in
Image courtesy of the Artist



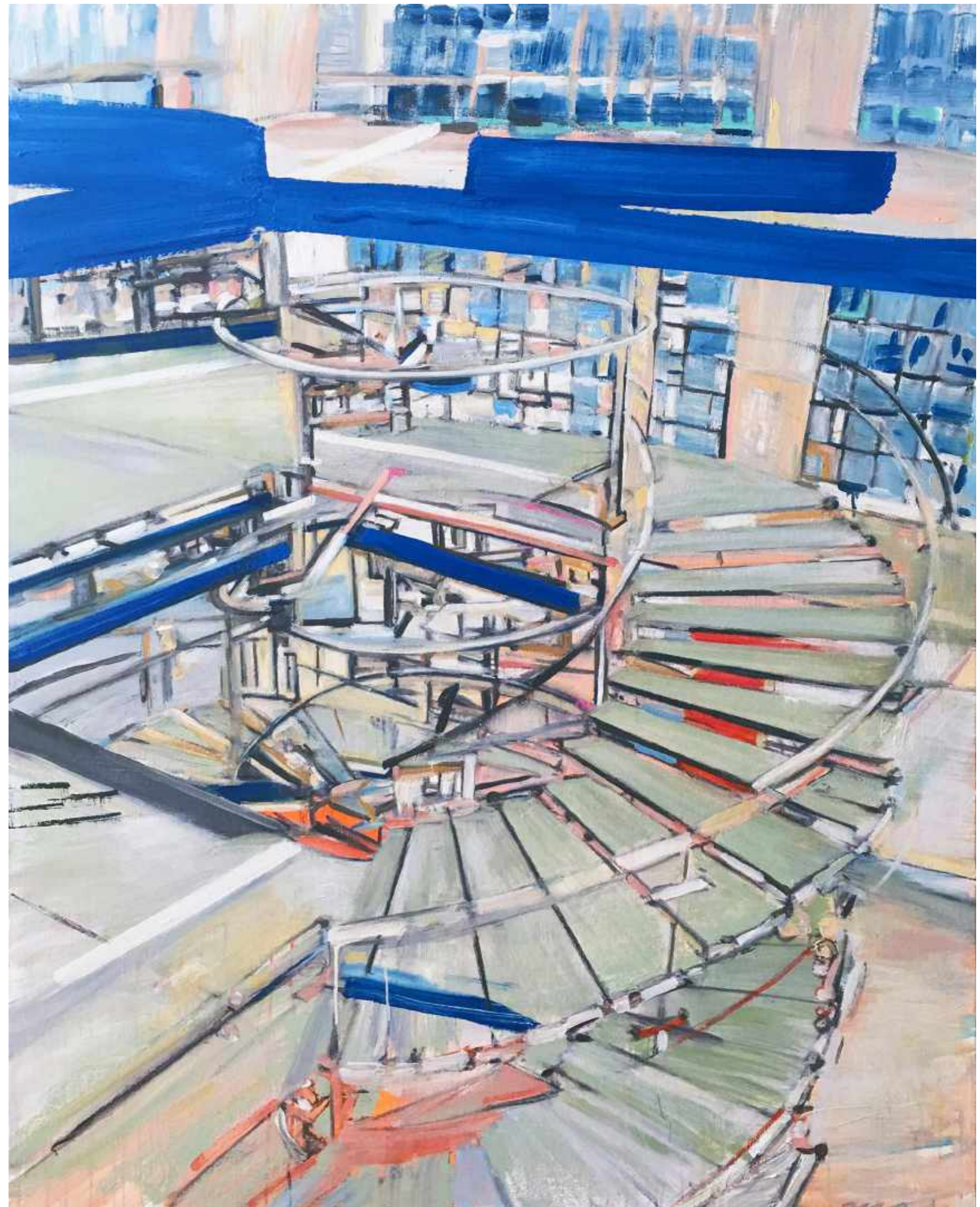
Mary Ann Strandell, *Hudson Yard Tower (Tower with Shed)*, 2018.
Oil on canvas. 60 x 48 in
Image courtesy of the Artist





With pink and orange curves defined by flowing black shadows, Strandell lends her architectural views the weight of Francis Bacon's dissolute portraits. Her figures, sometime bushily blurred like bad TV scan lines, recall Gerhard Richter; David Salle is channeled through outlined illustrations of plants or human couch potatoes layered over lushly modeled passages. Yet Despite these homages to 20th-century painting, Strandell's judicious color contrast and intelligently dissonant compositions are her own.

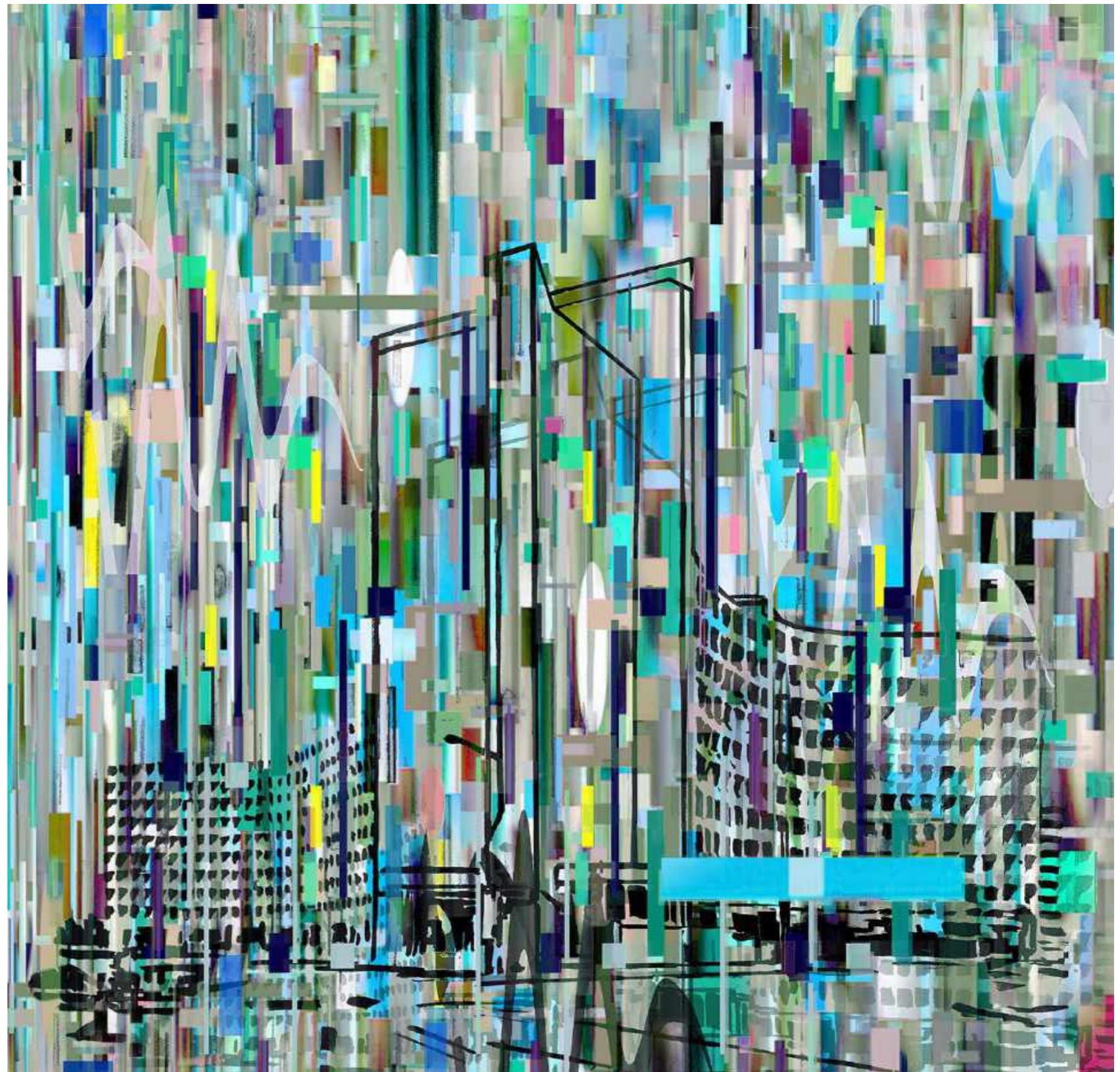
R.C. Baker, "Best in Show," *The Village Voice*, May 12, 2006, p.23.



Mary Ann Strandell, *Scope Royal*, 2015.
Oil on canvas. 60 x 48 in
Image courtesy of the Artist

Mary Ann Strandell,
56 Leonard Street, 2019/2020.
Oil on canvas. 40 x 30 in
Image courtesy of the Artist





Mary Ann Strandell, *Transit Space/Unesco Paris I*, diptych, 2019.
3D lenticular media. 42 x 44 in
Image courtesy of the Artist

THE NEW YORKER

Luxe decor magazines - “house porn,” as they are sometimes called—offer more than just guilty pleasure for [...] and Strandell. [...] Strandell’s paintings are more interesting—California modernist bungalows rendered in gummy dirty pastel, with grossly enlarged bits of Chinoiserie splashed across them like kitschy household gods.

The New Yorker, Goings on About Town, May 15, 2006, p.15.



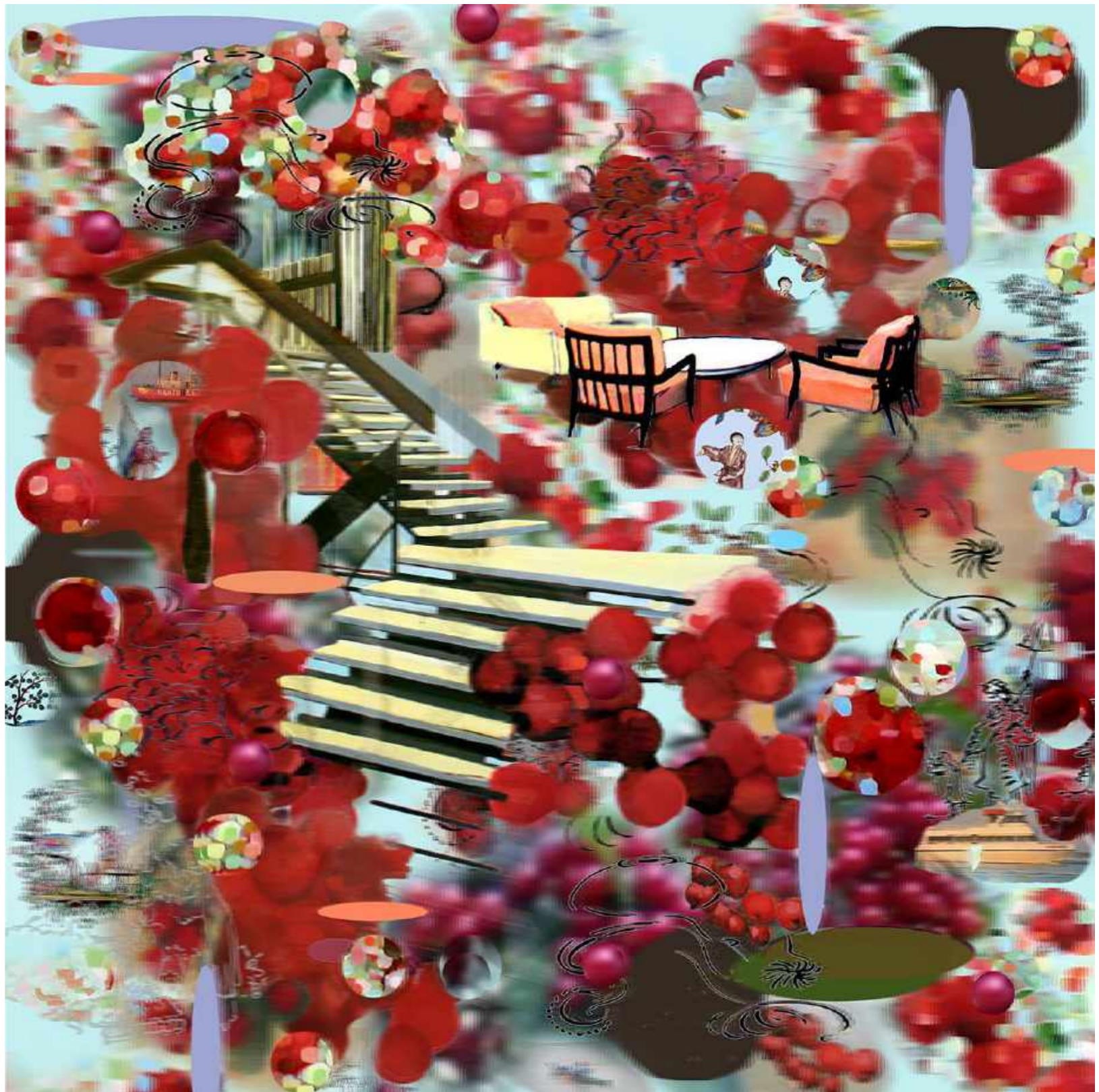
Mary Ann Strandell, *Conversation Pit I*, 2019. 3D lenticular media with Interference Gold.
Each work is unique the hand painting under the optical lens. 32 x 48 in
Image courtesy of the Artist



Mary Ann Strandell, *Conversation Pit II*, 2019. 3D lenticular media with Interference Gold. Each work is unique the hand painting under the optical lens. 32 x 48 in
Image courtesy of the Artist

The sumptuous hypertextual collision of the postmodern and the Rococo is Mary Ann Strandell's contribution to Symbiotaxiplasm... A large ink drawing applied directly to the wall traces in appropriately feathery and ephemeral strokes the period room of the same title at the Frick Collection and forms the backdrop to what the artist identifies as "the hyperspace worlds" of her 3D Lenticular prints.

David Cohen, "Mary Ann Strandell: Pick of the Week,"
Art Critical Magazine, February 12, 2012. p.1.



Mary Ann Strandell, *Cherry Stairs III*, 2010-2017.
3D lenticular print. 32 x 32 in.
Image courtesy of the Artist



Mary Ann Strandell, *Cherry Nuetra*, 2010-2017.
3D lenticular print. 32 x 32 in
Image courtesy of the Artist

Selected Press

- Elisabeth Kirsch, “‘Hung Liu: Seedlings,’ ‘Anne Austin Pearce: Path’ and ‘Mary Ann Strandell: The Conversation,’ Sherry Leedy Contemporary Art,” *KC Studio Magazine (Visual Art Reviews)*, July 6, 2020.
- Jeffery Grunthaner , “The pop-up group show ‘Solace’ has the aura of hallowed ground,” *White Hot Magazine*, November, 2017.
- Elisabeth Kirsch, “Mortals become Goddesses.,” *The Kansas City Star*, April 26, 2015.
- Jamie Wiebe, “Is This The Chicest Shipping Container You’ve Ever Seen?” *Elle Decor Blog*, July 1, 2015.
- Paul Laster, “‘Miami Nice’ A Visual Diary”, *White Hot Magazine Blog*, December, 2014.
- David Cohen, “Mary Ann Strandell: Pick of the Week,” *Art Critical Magazine*, February 12, 2012. p1.
- The New Yorker, *Goings on About Town*, May 15, 2006, p.15.
- The Village Voice, *Best in Show* by R.C. Baker, May 12, 2006, p. 23.
- The New York Times, *Making (Brain) Waves: Neuroscience Meets Art at a Westport Exhibition* by Benjamin Genocchio, May 7, 2006, p.10.
- James Kalm, “Art /Carol Salmonson, Jae Hi Ahn and Mary Ann Strandell,” *The Brooklyn Rail*, April, 2005, p.16.
- Time Out New York, Art Reviews, Don’t Miss: “Touch and Temperature: Art in the Age of Cybernetic Totalism”, July 22-29, 2004, p. 51.

Selected Public Collections - Institutions

The Nelson-Atkins Museum, Kansas City, MO, USA

The Nerman Museum of Contemporary Art, Overland Park, KS, USA

The di Rosa Preserve Foundation, Napa, CA, USA

The Albuquerque Museum, Albuquerque, NM, USA

The Bradbury Art Museum, Arkansas State University, Jonesboro, AK, USA

The Spencer Museum of Art, Lawrence, KS, USA

Kansas City Museum, Kansas City, MO, USA

Beach Museum of Art, Kansas State University, Manhattan, KS, USA

Jewish Museum of Contemporary Art, Kansas City, MO, USA

Art Omi Collection, New York, NY, USA

Sioux City Art Center, Sioux City, IA, USA

The Amity Art Foundation, Woodbridge, CT, USA

The Visual Arts Center, Washington Pavilion of Art, Sioux Falls, SD, USA

NYU Medical Center, New York, NY, USA

NYU Comprehensive Epilepsy Center, New York, NY, USA

New Mexico State University, Las Cruces, NM, USA

University of Houston Law Center, Houston, TX, USA

University of Kansas Medical Center, Kansas City, KS, USA

Washington University School of Medicine, St. Louis, MO, USA

University of New Mexico Printmaking Collection Albuquerque, NM, USA

Southern Graphics Council Archive, University of Mississippi, USA

Selected Public Collections - Corporations

The Federal Reserve Bank, Chicago, IL, USA

Fidelity Inc. Albuquerque, NM, USA

Federal Home Loan Bank, Topeka, KS, USA

Brooklyn Dermatology, Brooklyn, NY, USA

Heilbut, Radin + Cho, P.C., New York, NY, USA

American Express Corporation, Omaha, NE, USA

National Indemnity, Omaha, NE, USA

Tenaska Corporation, Omaha, NE, USA

Time Equities Inc., New York, NY, USA

Brandes Investment Partners, Del Mar, CA, USA

The Intercontinental Hotel, Kansas City, MO, USA

Dunham and Associates, La Jolla, CA, USA

The Westin Cupples Station Hotel, St. Louis, MO, USA

Kearney Commercial Bank, Kearney, MO, USA

Blue Cross / Blue Shield, Kansas City, MO

Polsinelli Law Firm, Kansas City, MO; Los Angeles, CA; San Francisco, CA, USA

Deloitte & Touche LLP, Kansas City, MO, USA

Hallmark Corporation, Kansas City, MO, USA

What Works Inc., Saint Paul, MN, USA

Vesom Corporation, The Netherlands

HelloMaaS Corporation, The Netherlands

Fidelity Inc, London, UK

Selected Commission Projects



Mary Ann Strandell, *The Moving Wall*, 2013. 3D lenticular print. 74 x 336 in.
Commissioned by The Polsinelli Law Firm, For the Executive Lobby, Kansas City, MO.
Image courtesy of the Artist

Selected Commission Projects



Mary Ann Strandell, *Moving Wall West*, 2015. 3D lenticular print. 30 x 192 in.
Polsinelli Corporate Collection, Beverly Hills, CA. Image courtesy of the Artist

Selected Installation Projects



Mary Ann Strandell, *For Baudelaire*, 2017.
15 x 15 x 2 ft, acrylic ink drawing with 3D lenticular media Installation
Lenticular: four panels, each 30" x 32", mounted on Sintra PVC board.
Image courtesy of the Artist

Thank you for your interest!

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