



Ashley Norwood Cooper

I was a classics major in college, and when I started out to paint I thought I would make paintings about mythology. It never really worked. The ideas always seemed stale and over-worked. I had children and became much more interested in the quotidian details of contemporary family life. Now my children are teenagers and I am almost 50. I think the big spiritual questions are weighing on me more. The mythology is starting to trickle back in, not instead of the personal, but through the personal. I am coming full circle. The heroic gave way to the ordinary and now the ordinary is starting to seem heroic.

When I was an art student, one of my professors told me that I would never be a serious artist. I would become pregnant the minute I got my degree.

I did become pregnant, soon after graduation, and it was through the portal of mother-hood that I became a serious artist. It wasn't at all what I thought it would be. I became a very specific mother of three very specific children. We live in a place and a time that is temporary. My love helps them grow, my flaws and mistakes also hurt them and impede their growth. My journey is spiritual. It is difficult. It isn't like anyone else's. It informs my art even as it devours the time and energy I have to create.



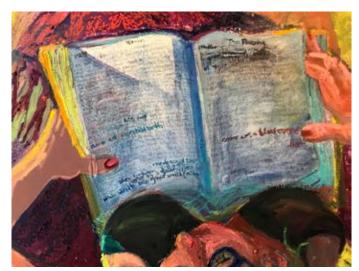


All that will remain after an apocalypse is glitter.

– British Vogue



GLITTER 48 x 60" oil on panel



Detail Inhale

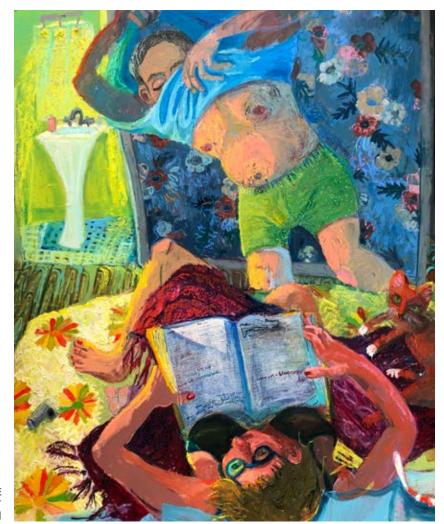
In this painting the man is big, larger than life. The woman is lying on her back in bed like a woman in a painting by a man, but the painting is from her point of view. In a sense, he dominates her, but she is reading a book-- "Ninth Street Women."

I have copied two pages out of Ninth Street Women by hand into the pages of the book in this painting. They are not really legible, though some words stand out. The writing is about Elaine De Kooning and Grace Hartigan and their discussions about motherhood. Elaine De Kooning decided not to have children so that she could paint and Grace Hartigan ended up making a very difficult decision to leave her son to be raised by her parents.

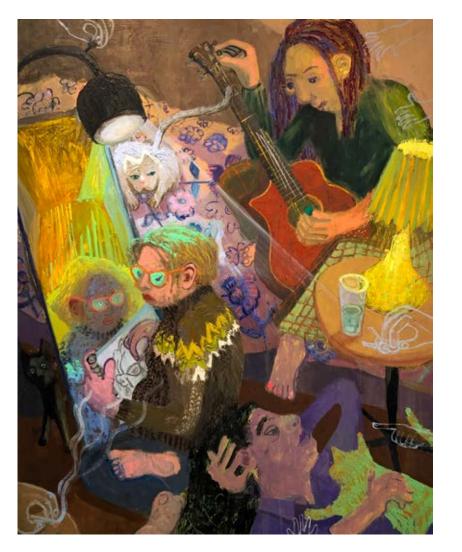
Inhalers first crept into my paintings while my husband was serving in Afghanistan. It was a stressful time and I was struggling to paint and also just to live. I got sick and my asthma got bad. I was also reading a biography of the painter Joan Mitchell. In it she is quoted "If I can paint, I can breath." This became like a mantra to get me through. The inhaler became a symbol for both breathing and painting.

INHALE
Stand up straight at the foot of your love I lift my shirt up

– The National

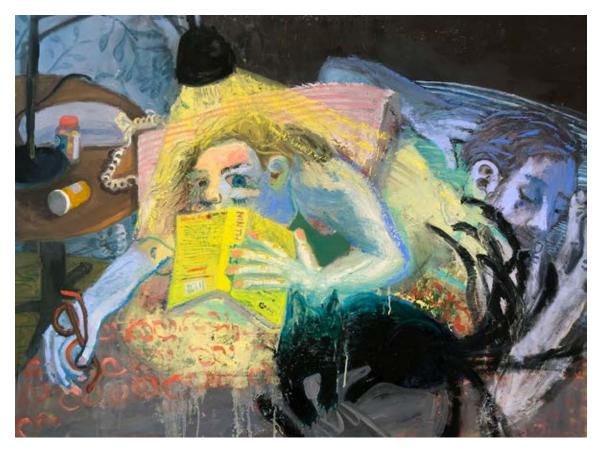


INHALE 80 x 72" oil on panel



This is a painting about being young with your girlfriends making art. The girl's room is the place where art is new and art can solve any problem. The hands are the hands that pulled us out of that room.

THE GIRL'S ROOM 60 x 48" oil on panel The woman in the painting is reading "9th Street Women." This book had a profound effect on me and many others. It made me think about how art history is a constructed story and how women are written out of it. It made me think about the extreme sacrifices women artists have made for their work and how hard I have tried to make serious work while leading a more ordinary American family life. I kind of think that is the next frontier of women in art, women with children making art. Women not having to prove their art by making it work on men's terms.



WOKE 36 x 48" oil on panel



We have long had an idea that man creates because he is made in the image of the creator God, but the first creator was the Goddess. These children become creators because they take after their mother.

TRIPLE SPIRAL 60 x 48" oil on panel

I first started thinking of paintings of crying men on the night of the horrible election. I was watching the results on tv in our dark den. I was ranting and raving (that's the kind of thing I do) but my husband was silent. I looked over and reflecting the light of the television, I could see the tears rolling down his face. I had recently visited the Picasso Museum in Paris and had become interested in Dora Maar, how she moved Picasso to a political conscience and how she inspired his crying woman paintings.

It took me a while to figure out exactly how "crying men" paintings would work. I think compassion is one of the hardest things for an artist to communicate today, but also one of the most important.

THE CRYING MEN ARE COMFORTED IN THE ARMS OF THE DIVINE FEMININE (and also a beagle) 40×30 " oil on panel





ZINC ZINCcontemporary.com

Ashley Norwood Cooper CV

Education MFA Painting, Indiana University BA Latin, University of Georgia

Solo Exhibitions

Sleepless, ZINC contemporary, Seattle, WA 2019
The Likes of Us, First Street Gallery, New York, NY, 2019
Deployment Paintings, Wilbur Mansion, Oneonta, NY, 2014
Down from the Hills, First Street Gallery, New York, NY, 2012
Homebodies, Earlville Opera House, Earlville, NY, 2011
At Home, Cooperstown Art Association, Cooperstown, NY, 2006
Interior, Exterior, Subterranean, First Street Gallery, New York, NY, 2004
Paintings by Ashley Norwood Cooper, Mary Praytor Gallery, Greenville, SC, 2001

MFA Thesis Exhibition, Indiana University, 1999

Two Person and Group Exhibitions

Indigo/Blue, Art Garage, Cooperstown, NY, 2019 Picture This, Smithy Pioneer Gallery, Cooperstown, NY, 2019 New Narrative Now, M. David & Co., Brooklyn, NY, 2019 Color Color, with Ling Chun, ZINC contemporary, Seattle, WA, 2018 Splash, Art Garage, Cooperstown, NY, 2018 68th Annual Art of the Northeast, Silvermine Arts Center, Silvermine, CT, 2018 Truth, Smithy-Pioneer Art Gallery, Cooperstown, NY 2018 No Man's Land; A Collection of Works by Contemporary Female Artists, Andrews Gallery, William and Mary University, Williamsburg, VA, 2017 Stack, curated by Debra Zlotsky, Kathyrin Markel Gallery, New York, 2017 Homeland: Paintings by Ashley Norwood Cooper, Tracy Helgeson, and Peter Edlund, Art Garage, Cooperstown, NY, 2017 Homage to David Park, Santa Clara University, Santa Clara, CA, 2017 Re-Imagining Grandma, Bennington Museum of Art, Bennington, Vermont, 2016 Lights-On, First Street Gallery, New York, NY, 2016 Faculty Exhibit, SUNY Oneonta, Oneonta, NY, 2016 Beauty, Church of St. Paul the Apostle, New York, NY, 2016 Interior Spaces, Smithy-Pioneer Art Gallery, Cooperstown, NY, 2016 Art of the Model, Smithy-Pioneer Art Gallery, Cooperstown, NY, 2016

Journeys into Mysticism, Mystery, and Spirituality, Windsor Whip Works Art Center, Windsor, NY, 2016

2016 National Show, Cooperstown Art Association, Cooperstown, NY, 2016 Hartwick College/SUNY Oneonta Art Faculty Exhibit, Hartwick College, Oneonta, NY, 2016

Eumetedotos, Novella Gallery, New York, NY, 2015

65th Annual Art of the Northeast, Silvermine Arts Center, Silvermine, CT, juried by Michelle Grabner continued (juror of the 2015 Whitney Biennial) and Brad Killiam, 2015

Made in NY 2015, Schweinfurth Memorial Art Center, Auburn, NY, 2015 Occupycommonground#, Church of St. Paul the Apostle, New York, NY, 2014 Liberalis, Novella Gallery, New York, NY, 2014

Color: Real and Imagined, College of William and Mary, Williamsburg, VA, 2014

Winter Eclectic, Carrie Haddad Gallery, Hudson, NY 2012

X Marks the Spot, SUNY Oneonta, Oneonta, NY, 2011

New Space, New Work, First Street Gallery, New York, NY, 2011

Poetic License, First Street Gallery, New York, NY, 2010

NYFA Mark10 Alumni Show, Saratoga, NY, 2010

Domestic Dramas, Albany Center Gallery, Albany, NY, 2010

Painted Cities, Carrie Haddad Gallery, Albany, NY, 2010

40th Anniversary Show, First Street Gallery, New York, NY, 2009

National Juried Exhibition, Cooperstown Art Association, 2008

Group Show, Carrie Haddad Gallery, Hudson, NY, 2007 Realism 2003 Stage Gallery, Merrick, NY, 2003

Young Painters Competition, Miami University, Oxford, OH, 2002

7th Biennial Midwest Competition, Southern Illinois University Art Museum, Carbondale, II, 2000

Regional Competition, Jasper Community Arts Center, Jasper IN, 2000 Recent Paintings by Grace Park and Ashley Cooper, Waldron Arts Center, Bloomington, IN 1999

Realism in Detail, St. Cloud Community Arts Center, St. Cloud, MN, 1999 Faculty Show, Depauw University, Greencastle, IN, 1999

Honors

Faculty Development Grant, SUNY Oneonta, 2019 Research/Creative Creative Activity Shadowing Grant, SUNY Oneonta, 2018 Builders Prize, Silvermine Arts Center Art of the North East, 2015 Kalos Visual Art Foundation Visual Art Prize, Honorable Mention, 2013 NYFA Mark Program Fellowship, 2010 Riva Shiner Award in Painting, National Society of Arts and Letters, Bloomington, IN Chapter, 1998

Press and Publications

New American Paintings: Northeast Edition, 2019

Artist Ashley Norwood Cooper: The Humanity of Being an Artist, Interview with Erika Hess, I Like Your

Work Podcast, 2019

Homeland, Reviewed by Petey Brown, deliciousline.org, 27 July 2017 Decievingly Simple, Decidedly Unplugged, by Sarah Fritchey in Big, Red and

Shiney, 2015
An interview with Ashley Norwood Cooper, by Christopher Lowrance, MW Capacity, featured on Painters Table Art Blog, 2014

Portals and Awakenings, Marly Youmans, The Palace at 2 AM blog

Ruminate Magazine, December 2013

Gathering Clouds, A Magazine of Contemporary Art, August, 2013

Ashley Norwood Cooper Talks About her Art, Albany Times Union, December 14, 2011

Snared in the Moment When things Go Awry, Marly Youmans, The Freeman's Journal, Cooperstown, NY, April 21, 2011

Deborah Zlotsky: Now & Later, Oct 4, 2019

Manuel Neri: The Human Figure in Plaster and on Paper, Aug 28, 2018

Sonic Rebellion: Music as Resistance, Dec 20, 2017

On Arrival: Pooh Kave and Cara Wood-Ginder, Nov 16, 2017

Truth is the Only Safe Ground to Stand Upon: Portraits of New York State Suffragists by Christine Heller, Aug 09, 2017

A Place at the Table. Jul 21, 2017

Material Mythos: Laura Bernstein, Ben Dowell, Heidi Lau, Sangram Majumdar, and Clintel Steed. Jul 11. 2017

Petey Brown: High Tide, Jul 03, 2017

Anselm Kiefer: Transition from Cool to Warm, May 22, 2017

Fables of the Reconstruction: Peter Burns, Mary DeVincentis, Lizbeth Mitty, Helen O'Leary, May 16, 2017 Chelsea Gibson: The Space Between, May 08, 2017 Small-Great Objects: Anni and Josef Albers in the Americas, May 01, 2017 Made in Paint. Apr 13, 2017

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Detail: THE CRYING MEN ARE COMFORTED IN THE ARMS OF THE DIVINE FEMININE (and also a beagle) 40 x 30" oil on panel