

(a)

**Jason Bly** resides in Wichita Falls, TX where he is an Assistant Professor of Art at Midwestern State University, teaching painting and drawing courses since 2017. He is a board member for TASA, the Texas Association of Schools of Art. Previous experience includes teaching at Southern Illinois University Edwardsville (2009-2017) and Lewis and Clark Community College (2009-2017). Bly also served as Director of Exhibitions at the Edwardsville Arts Center (2013-2017). His paintings have been shown in solo, invitational, and juried shows. He holds his MFA in painting from SIUE and MA and BA degrees in painting and printmaking at Eastern Illinois University.



(b)

www.jasonbly.com



(c)



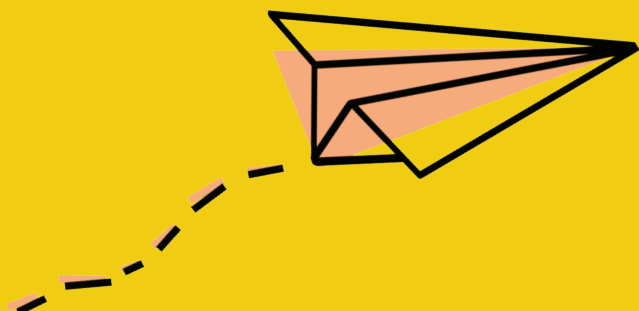
(d)

#### Images (inside left)

- (a) *Accessing the Arcology*, Oil on Panel, 36" x 36", 2014
- (b) *Immatteria*, Oil on Panel, 24" x 12", 2013
- (c) *How to Leave Earth Completely*, Oil on Panel, 5" x 7", 2018
- (d) *Climb Higher! Into the Sun!*, Oil on Panel, 14" x 11", 2022

#### Images (detail; cover)

- Miles High and Falling Fast*, Oil on Panel, 24" x 12", 2014
- Icarus Falls Again*, Oil on Panel, 24" x 24", 2012
- Transmission: Alpha Omega*, Oil on Panel, 24" x 12", 2012



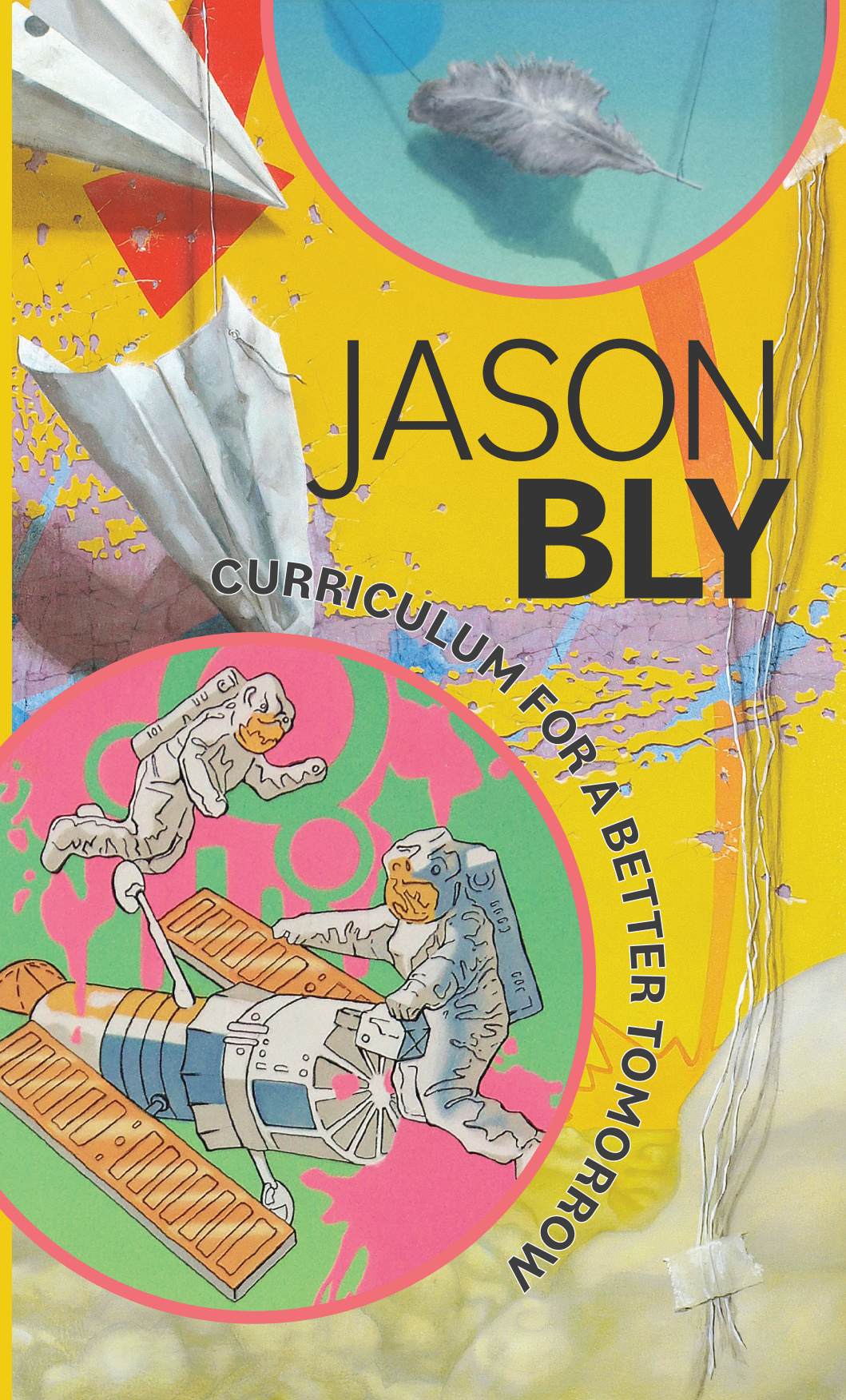
The Martin Museum of Art at Baylor University is committed to the advancement and understanding of the visual arts. The Museum offers an active schedule of exhibitions, educational programs, and special events to serve and enrich Baylor University and the public communities of Waco and Central Texas.

**MARTIN**  
MUSEUM of ART

60 Baylor Avenue. Waco TX 76706  
martinmuseum.artsandsciences.baylor.edu



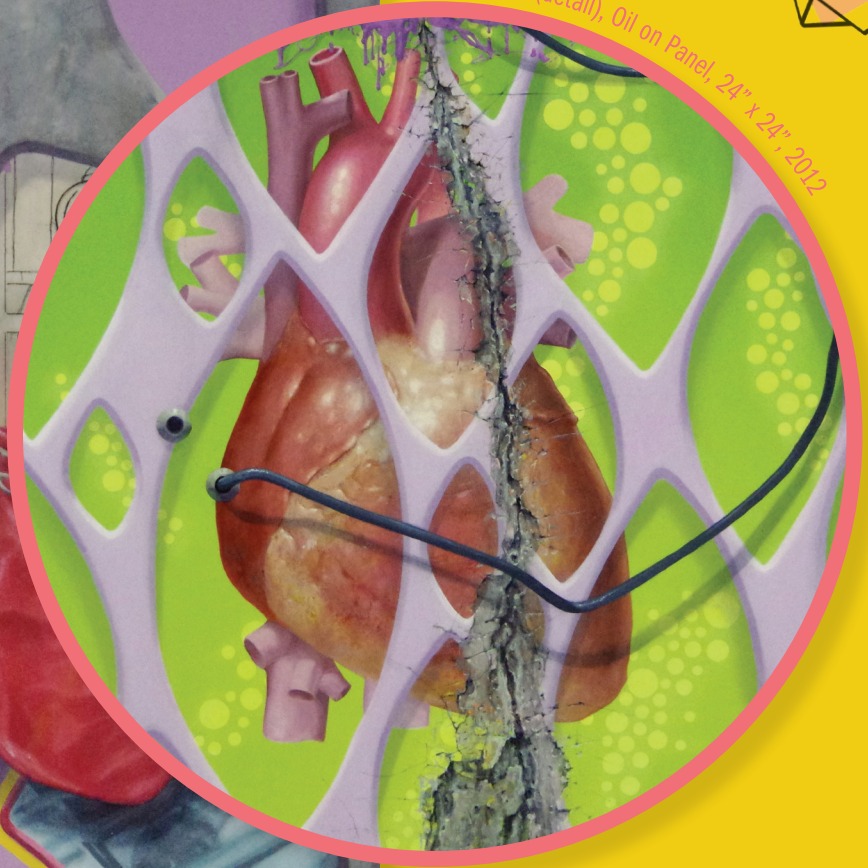
scan for information







*Bypass (detail), Oil on Panel, 24" x 24", 2012*



*Too Ambitious, Oil on Panel, 24" x 12", 2014*



however, were more critical as a possible outcome: nuclear annihilation, lack of resources, and fear of the unknown. While some of these events did take place, others did not. My current work is influenced by both sets of possible futures: the hopeful and the cautionary.

We exist within that future timeline as predicted by the early 20th century. While very few of these predictions took place directly, they set into public awareness both the dangers and positive innovations that were becoming possible during the atomic age. The hope of clean energy, security, and ability to travel to new worlds was coupled with a sense of fear through political tensions, death from an unseen attack, and lacking the ability to control our own creations.

I am interested in portraying these fantastic events alongside everyday household items that act as symbolic tokens, serving as access points to the intangible. I use several layers of oil paint in traditional methods of glazing, building at times over 75 thin layers of color to achieve both flat color and deeper realistic passages within the

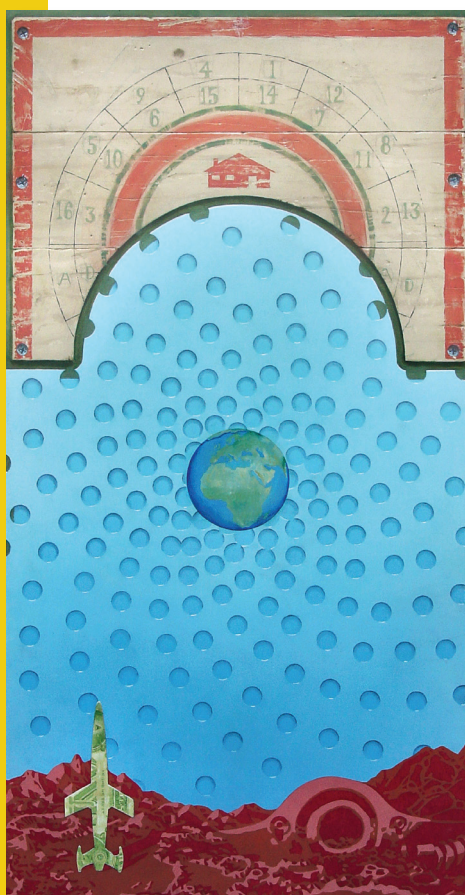
work. This traditional technique, apart from rendering color and space to a particular level, also challenges my observed process as I am required to look more deeply at various objects and imagery than the passing glance I might achieve otherwise. In turn, the act of making art using a slow methodical approach is in contrast to the subject matter itself that speaks of forward progress, multi-tasking, and mechanical processes of graphic design.

Through painting elements that are both real and unreal, I am engaged in the painting's ability to stimulate not just the sense of sight but also that of touch. Objects, along with their shadows, are rendered through trompe l'oeil sensibilities. These objects in their depiction further flatten out the space of the painting surface with otherwise deep space turning shallow. Various elements influenced by digital art, penny arcade pinball machines, video games, and religious altarpieces combine in compositions that straddle lines between the stable and the instable, the real and unreal, our grounded plane of existence and the fantastic.

-Jason Bly



*Perforator, Oil on Panel, 14" x 11", 2022*



*Project Horizon, Oil on Panel, 24" x 12", 2015*