

## Jack A. Krueger, Biography

1941-

Born Appleton, Wisconsin.

1957 -

When I was in high school and living in a small college town in the Midwest, I had already chosen something about the arts even though I hadn't ever or didn't take any art courses. The small college in that town had an art department, which I would often visit, mostly for handouts in the form of paint and also to be around the college girls.

There would, at times, be small traveling shows hung in the main area and entrance. Some were from MOMA and other places. On a very unusual snowy day, a 'no school weather' day, I made my way there. When I say 'made' my way there, it was difficult to see, there were huge snowflakes and no wind at all. One could not see more than a couple of feet in that white thick quiet. It was a struggle to see the side walk while moving along.

When I finally got to the building I was surprised to see there in fact was a show hung. A Van Gogh, a Modigliani, etc, and a beautiful small Mondrian near the door. No one was there, no students or faculty, or security of any kind.

I wanted something about that Mondrian so I snatched it off the wall, put it under my parka and left. Outside about a half a block away in the white silence of the heavy snow, flakes gently coming down, I took the painting out and held it out above me. The snow was so thick I couldn't see the edges of the canvas. All I could see were the bright colors of the Mondrian bursting before me.

Inside I felt a deep life decision nonverbally surfacing and there was a confusing desire to have what that painting was about. In all that white silence I heard loud and clear in my mind as if from some other place, "You already have this yourself, you don't need to steal the painting."

I immediately returned the painting and rehung it without anyone ever knowing. Many years later at the Mondrian show in NYC, I was touched standing again in front of that painting.

1959-

Graduated from Appleton Wisconsin High School and headed to NYC. Stopped in Madison Wisconsin, University of Wisconsin for summer. Head of Art Dept. and other professors encouraged me to go to NYC since I had no interest in an MFA for teaching. They said that I had what it would take to make it there.

1960-

NYC, always with a sketchbook under arm and drawing constantly. Lived in subway and flop houses, had odd jobs, hung out at the Cedar Tavern to talk with Franz Kline, Willem de Kooning, Mark Rothko and the others. They gave me their encouragement, insights and a feeling of community - a community of Mentors. Finally got a studio loft on Warren St. and painted nights and worked during the day at the John Boyle Canvas Co., where Kline, Rothko and others got their canvas.

1961-

Returned to Madison Wis. for summer where I continued to paint and draw. Took a sculpture class in welded steel, taught by Leo Steppit and Italo Scanga, who became a life long friend until his death. Was in a Minneapolis's Bank show at the Walker Art Center with

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Jimmy Rosenquist, judged by James Brooks. I took top prize.  
Jimmy and I used to laugh at those days of our beginnings.

1962-1967

Headed back to NYC by way of Providence R, where I married my first wife. Back in NYC, I got a loft down on Front Street, which allowed me to make sculpture. During this time, and until my being taken on by the Leo Castelli Gallery, I did welding and mechanical animation design for display houses in the NYC area. I connected with the artists of the Park Place Gallery and found a community that shared and encouraged my ideas in sculpture. Mark di Suvero, Forrest Meyers, Edwin Ruda, and the others became my endeared peer group. At the end of 1967, I was approached by Leo Castelli and asked to sign an exclusive contract with the gallery.

1968-1971

With this new prosperity and acclaim, while being a Castelli artist, my father-in-law gave me a building at 310 Spring Street in SOHO to live and do my work. In 1971-72 I stopped showing at the Castelli Gallery. Over the years, until Leo's death, we talked of doing things together again, and somehow it never happened. This was a major disappointment for me, which haunted me for a long time.

1972-1973

Needing to make a living I returned to use my welding and machine shop skills in industry, I worked in ship/yacht yards and the dock building industry in the NYC water front area. Then, as a result of doing a large number of large 4'x5' water colors, I thought of using people and places for 3-dimensional performance ideas and I was given a New York State grant to produce a piece at the Brooklyn Museum. During this time I also published 2 artists books, which were a part of the new wave of artists' books as a recognized medium. Some are at the library of MOMA.

1974-1977

During this period I, with my wife at that time, Paula Barr, created the Collation Center, in NYC, which produced a weekly cable television show in the arts. I also published artists' book titles that included the work of Laurie Anderson as well as many others - now well known artists. And the Center produced many performance art works, besides a major play by Jack Smith. The Center was a large facility designed and constructed by myself and the many artists who were interested in its idea. It had a large stage for performance and video, many rehearsal studios and offices.

1978-1980

Funding for the center ran out and we moved to Mobile AL, where I got involved in directing and film production. During that period I directed industrial films while working on my own art film ideas until returning to NYC at the end of 1980. The Television programs I produced at the Collation Center are now in the collection of the Getty Museum.

1981-1983

Back in NYC I was able to work as a production designer on 2 feature films and theater works as a director. I maintained a livelihood during this time designing and building sets for the TV commercial industry. Also, during this time, I had the opportunity to be the stage director of the American Spanish Dance Theater, to direct and create set designs for the Magic Circle Opera Company. I did the virtual reality sets for a successful production of

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Carmen at LaMama's 1000 seat theater. All the work with theater led me to investigate language and how it impacts human behavior. I did exhaustive research and testing in this area.

1984-1990

I created Freedom's Laboratory, Inc., which successfully managed two training programs: the Creative Intelligence Program and Spatial Think. I trained 300 people one-on-one, from many divergent fields, who achieved great success in their lives. During this time I ran into Ronnie Bladen just before his death - a dear friend and important sculptor. And he asked me, "Jack are you really happy doing what you are doing?" How I had to think about my answer made it clear to me that the core of my being was the sculptor and from that moment on I began to face that and bring that out of me again.

1991-1998

I continued to educate and train people while slowly working my thinking to a more formative self-awareness and the sculpture. Soon after, I stopped training others and focused on my art. To support myself, I took advantage of my technological talent with computer arts and graphics in the publishing industry doing pre-press work and commercial design. By the end of 1997, I was divorced and had a brilliant son doing poorly in private school. His mother said, "I heard about this great public school out in PA with great statistics, and your son really needs a father right now. Why don't you move out there for both of you?"

I said yes, we did it, and now, August John Krueger, my son, a brilliant budding physicist, is back in NYC, being hotly pursued by different graduate schools.

1999-2006

My single parenting out of the way I've continued to work my art, mostly in the form of drawings and small models, while living and working out of boxes, small rooms and small apartments. In order to make a living out here, I found that I had natural pruning skills with shrubs and trees. I learned to professionally climb trees and have since been regarded as a master pruner. At the end of 2006, I found the greatest studio I've ever had. After sending jpegs of my drawings and small models to a number of my old peers, I got a call from my old friend Frosty, Forest Meyers, who has just been rediscovered. "Jack" he said, "your work is great, and all this little stuff ... What do you need to get set up to really start building?" Well, I gave him the minimum amount it would take to start and he said, "the check is in the mail, some day if you can pay me back OK, or do the same for someone else."

2007-2009

I'm working again with vigor on bright new work that I think is pushing the envelope of dimensional thought.

### Exhibitions:

#### One Man Shows:

1968 Leo Castelli Gallery, NYC

1969 Leo Castelli Gallery, NYC

#### Group exhibitions:

1960 Walker Art Center, Minneapolis, MN

1962 Wisconsin Salon of Art, U of WI, Madison

1964 Castellane Gallery, Provincetown, MA

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Allen Stone Gallery, NYC  
1966 New York University, NY  
1967 "Line and Light", Park Place Gallery, NY  
1968 "Hemisfair" 68, San Antonio, TX  
"Three Young Americans" Allen Art Museum, Oberlin, OH  
Jack Krueger, Bruce Nauman and Alan Serat  
Beyond Literalism, Moore College of Art, Philadelphia\*  
Tony d'Alessandro Gallery  
1973 The Museum of Modern Art  
1992 Carla Panicalli Gallery, NYC  
1997 MC Gallery, Easton, PA

### Collections:

Smithsonian Institution  
Hirschhorn Museum and Sculpture Garden  
Museum of Modern Art, NY  
New York Public Library.  
Getty Museum,  
David Pincus and other private collections.  
Private collectors and fellow artists continue their interest and collect my work.  
Recorded data was destroyed over the years.

### Grants:

1971 CAPS grant for producing "Three scenic views of a Dusie", Brooklyn  
Museum, NY  
1972 Grant from the Gordon Matta Clark Foundation  
2000 Change Foundation grant  
2002 MCORE grant to continue active work

### Lectures:

Parson School of Design  
New York Glass Workshop, Brooklyn, NY  
Oberlin College, OH  
Moon College of Art, PA  
The Tylor of Art, Philadelphia, PA  
University of Rhode Island, Providence, RI  
School of Visual Arts, NYC  
Art Student's League, NYC.

### Art Advisory:

Magic Circle Opera Company, MCORE, NYC  
The American Spanish Dance Co. NYC  
Site Images, and the Choices Theatre Project  
(I developed this as an experimental theatre facility, still operating today in NYC,  
under the direction of Tom Noonan.)

### Publications:

Art Forum - "The Frontiers of Zero" by Edwin Ruda  
Art In America - review of Castelli show  
New York Times - Grace Glueck, review  
Success Magazine - Freedom Laboratories, Inc.

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Video Art Anthology