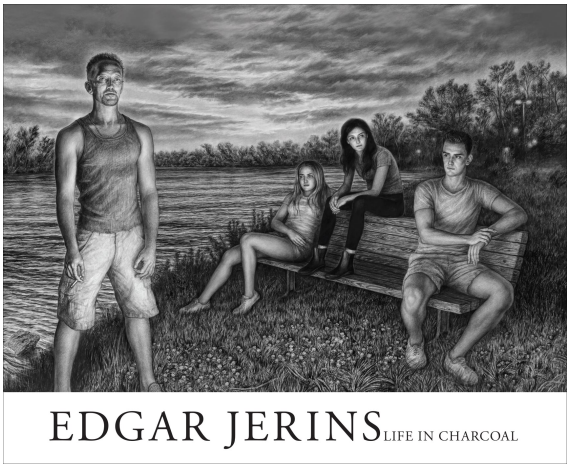
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Edgar Jerins

Life in Charcoal

Edgar Jerins

ISBN	9781957183374
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- Endorsing this book is Robert Cozzolino, who is the Patrick and Aimee Butler Curator of Paintings at the Minneapolis Institute of Art. He has curated more than 30 exhibitions, ranging from World War I and American Art to surveys of Peter Blume, David Lynch, Elizabeth Osborn, and George Tucker
- Edgar Jerins has had public collections exhibited at: Minneapolis Institute of Art, Minneapolis, MN, The Global Center for Latvian Art, Cesis Latvia, Arkansas Art Center, Little Rock, AR, Museum of Nebraska Art, Kearney, NE, Moravian College, Bethlehem, PA, Adjunct Faculty New York Academy of Art

"Edgar's largescale drawings reflect American life as it really is – he does not flinch!" —**Kosmo Vinyl**

Forged in the crucible of family tragedy, Edgar Jerins' monumental charcoal drawings are a towering achievement of contemporary American art. Arthur Miller commanded "Attention must be paid" and in these meticulously observed images, the artist does exactly that.

His middle American subjects have been buffeted by a sea of troubles, sometimes of their own causing. Jerins brilliantly and movingly captures friends and family members at a moment when all denial has been stripped away. There is no irony here, no flippant art world in-jokes, no smug condescension and certainly no sentimentality. Jerins shows us the redemptive power of suffering, the quiet heroism of the American spirit, and our refusal to give up no matter the odds against us.

The difficulties his subjects have with relationships, money, health, aging, substance abuse, violence, and death are part of the human condition that we Americans all know too well.

With unflinching honesty and the kind of empathy only known by fellow travellers, Edgar Jerins brings a new realism to American art. His art is not just about life, it is life.

Edgar Jerins was born in Lincoln, Nebraska in 1958. He graduated from the Pennsylvania Academy of the Fine Arts in 1980. His primary focus was always portraiture, whether the subject was clothed or nude. In 2001 he began a series of large-scale narrative drawings of his family and friends in crisis. The drawings received considerable attention in the form of grants, reviews, and museum exhibitions and purchases.

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