

Janus Lee, Featured Artist
American Dreams: Lost and Found

Price List

1. **“American Dreams”**, Watercolor on Aquabord, 36” x 24”: \$1550

Here, a baby happily sets a course across the front lawn, pushing her low-rider into the foreground of a mid-century American scene. Self-determination is implied by the background, with evidence of a sign painting business and the family’s automobile pressed into service.

2. **“Mystery Train”**, Acrylic, 18” x 24” (plus frame): \$650

The second in my series on women & trains, ‘Mystery Train’ continues where ‘What Arrives? What Departs?’ leaves off. Here, there is compositional tension & other hints of a developing situation which highlight an ongoing theme for me — one of interplay between what is known & the unknown.

3. **“What Arrives? What Departs?”**, Graphite/Acrylic on canvas, 36” x 36”: \$1550

The title, ‘What Arrives? What Departs?’ is taken from a meditation on impermanence. The image is derived from a B&W photo taken in 1960, when my older sister was sent to live elsewhere. This image speaks of being present to impermanence and to uncertainty, in the dance of what is known and the unknown.

4. **“The Silence Between”**, Acrylic on canvas, 40” x 30”, \$1950

5. **“New to This Planet”**, Watercolor on Gessobord, 36” x 24” \$1250

Chairs float in a foreground of deep space, as a newcomer turns to regard us. Late afternoon of an already-dark northern Michigan winter finds starry hats worn in solidarity with an unknown cosmic cause. Mysteries abound, but one thing is certain — there is birthday cake!

6. **“Radish Dance”**, Acrylic, 19” x 16” (framed): \$440 (*Judge’s Choice Award 2020, annual Americana Show, Art House Gallery - Flower Mound, TX)

7. **“Death of a Citizen — Quantum Entanglement”**, Acrylic on canvas, 30” x 40”:
\$1550

History is like digging in the dirt — no telling what will surface. And it repeats — as in subversive collectivist weed-like proliferations, with domination of individuals and of culture. Here, 1930’s Communists from the Spanish Civil War are juxtaposed with the Dying Gaul. Statues fall, and history cycles and recycles.

8. **“Like Water Loves the Shore”**, from ‘The Man Who Made War on Chicago’ Watercolor, (matted, framed): \$440

'Like Water Loves the Shore' illustrates a scene from my upcoming graphic novel 'The Man Who Made War on Chicago'. This painting was one of less than 20 finalists in the 2016/17 Atlas Society entrepreneurial-themed international art contest.

9. **"All This Land Out Here is My Land - I Made It"**, from 'The Man Who Made War on Chicago', an upcoming graphic novel: Limited Edition prints only: \$65

10. **"Top of the Hill"**, Watercolor on rice paper, 18" x 27" (matted, framed): \$425, or Limited Edition Prints: \$65 each

11. **"Papoose"**, Watercolor on rice paper, 18" x 25" (matted, framed): \$425, or Limited Edition Prints: \$65 each

12. **"Aerialist Dreaming"**, Acrylic on canvas, 48" x 36" (framed): \$800
Action and dream become one in the life of the Aerialist. Feet, head, and hands are all slightly exaggerated to emphasize their importance in the postures the aerialist assumes - even in her dreams.

13. **"Universe Held"**, Acrylic on Masonite, 48" x 36" (framed): \$1250
Sacred geometry comprises the background of the second painting in this Celestial Orientation series

14. **"Between Heaven and Earth"**, Acrylic on repurposed signboard, 19" x 76": \$1250.
With the third painting of the Celestial Orientation series, our Aerialist is suspended between Heaven and Earth as she pauses to look upwards. The previous life of the signboard shines through in semi-visible letters reminding us of past purpose, thus adding a layer of meaning, and also compositional complexity as letters and aerialist interface.

15. **"Poppies for Remembrance"**, Acrylic on canvas, 28" x 24" (framed): \$800
It is said that poppies are for remembrance. The delicacy of this poppy flower contrasts with the solidity of well-structured and almost monumental quality of the subject's features. Her eyes are inscrutable with no clue as to what is remembered, only that she looks where we cannot see.

Contact art@lostpinesartcenter.org for inquiries or private viewing, or call 512.321.8055.