

WISCONSIN  
**ARTISTS**  
BIENNIAL | 2018

On View  
February 3 — April 8  
WVA | MOWA—West Bend, WI

# ARTISTS

Rande Barke

Jerrold Belland

Lois Bielefeld

Lisa Bigalke

Stacy Blint

Marna Brauner

Keven Brunett & Kristen Thielking

Amy Cannestra

Valerie J. Christell

Sandra Cipollone

Patrick Doughman

Kelly Thorn Dulka

Waldek Dynerman

Sarah FitzSimons

Maureen Fritchen

Jenie Gao

Sharon Garrison

Ben Grant

Stephen Hilyard

Robin Jebavy

Mark Klassen

Michael Knapstein

Landes Sullivan  
Barbara Landes and Paul Sullivan

Helen Lee

Claudette Lee-Roseland

J Myszka Lewis

Jim Liedtke

Chris Maddox

Marjorie Mau

Sarah O'Farrell

Nicholas Perry

Christopher Priebe

Janet Roberts

Lisa Beth Robinson & Kristin Thielking

SPOOKY BOOBS COLLECTIVE  
Amy Cannestra, Myszka Lewis and  
Maggie Snyder

Victoria Tasch

José Carlos Teixeira

Wendi Turchan

Michael Velliquette

Shane Walsh

Carey Watters

John Whitney

Glenn Williams

Rina Yoon



### **About Wisconsin Visual Artists**

Wisconsin Visual Artists (WVA) is a not-for-profit juried membership-based organization made up of visual artists working in a wide variety of media and supporters of Wisconsin art since the year 1900.

The purpose of the WVA is to promote, develop and encourage the creative visual arts in Wisconsin. WVA produces a quarterly magazine that features two Wisconsin artists in each issue. WVA sponsors the Wisconsin Artist Biennial, an exhibit open to all artist over 18 living in Wisconsin. This is a showcase of some of the best contemporary art in Wisconsin. WVA manages this website, where artist members and gallery/museum members may post their exhibits and events. WVA is one of the co-sponsors for the Wisconsin Visual Art Achievement Award. WVA has a growing endowment that will help to preserve our future.

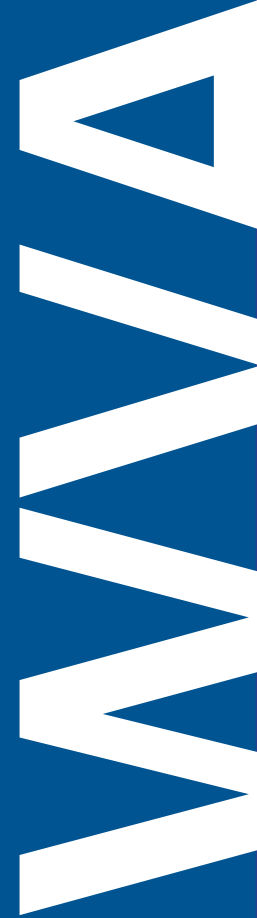
[www.wisconsinvisualartists.com](http://www.wisconsinvisualartists.com)



### **About MOWA**

Museum of Wisconsin Art (MOWA) explores the art and culture of Wisconsin. Founded in 1961, MOWA is a top museum of regional art in the United States, with over 5,000 works of contemporary and historic art by more than 350 artists. The museum houses five permanent collection galleries and four temporary exhibition spaces, as well as classrooms, visible art storage, a shop, and a large atrium for public events. Through rotating exhibitions and educational programs, MOWA fosters an innovative forum for the culturally engaged and provides access to the visual arts of Wisconsin for all. [www.wisconsinart.org](http://www.wisconsinart.org)

[www.wisconsinart.org](http://www.wisconsinart.org)



Wisconsin Visual Artists (WVA) is proud to organize and support the 2018 Wisconsin Artists Biennial at MOWA. 1,070 works by 385 artists entered and 53 works by 46 artists were selected. This is a highly competitive juried exhibition and we appreciate all the efforts of those who entered.

We thank the jurors, Katherine Chang Liu (CA), Scott Zieher (NY) and Graeme Reid (WI), for spending the necessary time to view the works entered. It was not an easy task and hard choices were made.

We congratulate all the artists whose work was selected to be included in the 2018 Wisconsin Artists Biennial. To be selected is always an honor. To be selected to receive one of the awards is an even greater honor. Over \$10,000 in cash was awarded.

The Biennial is a long-standing, highly competitive statewide visual artists juried exhibit that WVA has organized for over 50 years. We were honored to lead the 2018 Biennial team and we thank them for their support, expertise and assistance. We are all volunteers and WVA is fortunate to have such unselfish and hard-working artist volunteers working to enhance and improve the visual arts in Wisconsin. We thank all the artists who entered the Biennial; we were very pleased with the number and quality of the works entered, which prove that the visual arts are alive and well in Wisconsin. While we tried to make the entry process as stress-free as possible, we realize that our online system had issues and we apologize for that. We took lots of notes and improvements will be made. It is not always easy for artists to emotionally enter works into juried exhibits — why one is selected or declined is often hard to communicate. Many strong works were not selected and different jurors may have resulted in different selections.

WVA thanks Laurie Winters and Graeme Reid for their leadership in inviting the 2018 Wisconsin Artists Biennial to once again be exhibited at MOWA. Wisconsin artists are fortunate to have such a forward thinking and outstanding museum for Wisconsin art and artists. We thank MOWA for their support for the award they funded as well their exhibit and marketing expertise.

WVA is also fortunate to have the long-time support of Robert Ragir and the foundation he manages in memory of his parents. The Meyer & Norma Ragir Foundation has helped WVA significantly grow the WVA Endowment with the Greater Milwaukee Foundation. We are now to the point that WVA can use the funds to help create this book and further advance WVA programs. Thank you Robert Ragir.

Thank you all. If you are not a WVA member, we hope you consider becoming one.

WVA hopes you enjoy this book that features the art works juried into the 2018 Wisconsin Artists Biennial. A free PDF of this book is available at [wisconsinvisualartists.com](http://wisconsinvisualartists.com) or a print on demand book may be ordered from [blurb.com](http://blurb.com).

**Christine Style & Victoria Tasch**  
**2018 Wisconsin Artists Biennial Co-Chairs**

# 2018 Biennial Jurors' Statements



## Graeme Reid

Director of Collections and Exhibitions, Museum of Wisconsin Art.

*I am delighted to have participated in the 2018 Biennial selection process along with guest jurors Katherine Chang Liu, a painter and teacher residing in California, and Scott Zieher, an artist and gallery owner in New York City.*

*This year, the jurors' selections skew toward emerging artists, with a significant number hailing from Madison and smaller communities pocketed throughout the state. For the first time, several collaborative projects and a collective are included, pointing toward newer and less conventional ways of artmaking. Diversity is also found in a wider range of media that varies from digital video and performance to food coloring, glitter, and embroidery. Paper is arguably the dominant medium in the 2018 Biennial; while used with great finesse in an art book, architectural constructions, and several collages, paper is also a bold and unexpected material in monumental abstract and figurative sculptures.*

*Another salient feature of the Biennial is the level of social commentary. From nontraditional families, remembrances of repression and destruction, drug abuse, urban violence, mental illness, and the function of language, artists are addressing current social issues.*

*The Biennial is installed in three of MOWA's galleries, the largest space to date for this exhibition. The Hyde and Horicon Bank Galleries and the WBMI Atrium give the works the breathing room they need to be appropriately situated and appreciated.*

## Katherine Chang Liu

*We had an exhilarating and challenging task to jury an entry of 1,070 to an acceptance of 53. During the initial viewing, I realized this would be daunting as the general level of the entries was exceptionally high. My "possible" folder had over 150 entries. We could have had two high-quality Wisconsin Biennials. We had a laborious two days to go through the entries a few times in long conference calls. We were guided by Graeme for the museum space and when we reluctantly trimmed several artworks to fit the space in our final round, I felt like I had to give up some newly made friends and suffered grief over them.*

*As a juror and a viewer, I am always drawn to artwork which came from freshly engaging and personally significant ideas expressed through well-considered visual tools and culminated in images which take my breath away. We found many entries which were conceptually strong, methodically executed, and impressively innovative.*

*It was an honor and a privilege for me as a visual artist to be put in the position to make the judgment of fellow artists. We jurors were amazingly in sync in our views, we believe the resulting Wisconsin Biennial well represents the currency and the vitality of art made in Wisconsin at this moment in time.*

[www.katherintchangliu.com](http://www.katherintchangliu.com)



## Scott Zieher.

*Being a contest juror is akin to a lucky kid being given the Sears catalog with instructions to pick out 55 favorite things and if they don't fit into your bedroom, cut five. If one has an awareness of current trends, the milieu in which these new treasures will frolic and an over-riding concern for the elaborate toy that is Art, making such choices should be easy and fun. This could surely be complicated if another person gets equal say, but we were lucky to remain on the same page throughout the process. Art, like a toy, is make-believe. Katherine and I got the easy part. Graeme has the less enviable task of making room and sense of it all. I look forward to seeing it installed. But for now, let's play with all this cool stuff.*

*Being a Waukesha native, displaced to New York City now half my life, I was beholden only to attempting to satisfy the many aspects of Wisconsin by way of the submissions themselves, as I understand it. Therefore, a warm, traditional blanket covers half of this coterie, like the snow of winters long gone. A careworn, folksy portrait in oil then becomes my metaphorical action figure, seeking a true and narrow road. Large, bright, conceptual installation work becomes the banana seat bicycle ready to explore the more experimental byroads provided by an ambitious three channel film, and... yes, kid, the Minimalist Jungle Gym does fit in your bedroom.*

[www.ziehersmith.com](http://www.ziehersmith.com)



# AWARDS

Awards for the 2018 Wisconsin Artists Biennial

**MOWA Prize | \$5,000 and Exhibition at MOWA**  
Sponsored by Museum of Wisconsin Art

**Mark Klassen**  
*Air Conditioner*

**Second Place Award | \$2,000**  
Sponsored by WVA Southeast Chapter

**Glenn Williams**  
*Prosthetic Bike*

**Third Place Award | \$1,250**  
Sponsored by WVA South Central Chapter

**Sarah O'Farrell**  
*Skin Horse (Becoming Real)*

**Fourth Place Award | \$750**  
Sponsored by WVA Northeast Chapter

**Stephen Hilyard**  
*Kamioua (Katyusha)*

**Merit Award | \$500**  
Sponsored by WVA State

**Keven Brunett and Kristin Thielking**  
*Voices: A Tribute to the Dictionary of  
American Regional English*

**Merit Award | \$300**  
Sponsored by WVA State

**Michael Velliquette**  
*Untitled 4 (Sankhara)*

**Honorable Mention | \$200**

**Helen Lee**  
*Words Are Not Things*

**Honorable Mention | \$200**

**Sandra Cipollone**  
*Anonymous Iconic*

THE  
**ARTWORKS**



**Metropolitan**  
collage, gouache, canvas, wood, 29"x 73", 2016

**Rande Barke**  
Brookfield

*My work is an accomplished effort of juggling composition and improvisation. The construction of these 2 elements take shape in a semi trance. After this absorption, three quarters of the way through this "process" the critical phase occurs when I must make the whole piece come together. I must use whatever facility comes to play during this circumspect analyses in an attempt to finish with a positive ending. This final personal satisfaction is achieved with a certain amount of luck along with my 27 years of experience, accumulated living and exhibiting in NYC.*

- 2017 Gallery 2622, Milwaukee, WI
- 2016 Wantoot Gallery, Mineral Point, WI
- 2013 Parisifal Mercedes Boutique, Milwaukee, WI
- 2008 Schiavone Edward Fine Art, Baltimore, MD
- 1997 Anderson & Anderson Gallery, Minneapolis, MN
- 1995 E M Donahue Gallery, New York, NY
- 1991 Anderson & Anderson Gallery, Minneapolis, MN
- 1987 Gabrielle Bryers Gallery, New York, NY
- 1983 Hewlett Gallery, Carnegie Mellon University, Pittsburgh, PA
- 2013 Anderson Arts Center, "Winter Juried Exhibition," Kenosha, WI
- 2012 Gingrass Gallery, "Yonkers, NY Gallery Artists," Milwaukee, WI
- 2002 A Special Place, ARENA, Brooklyn, NY
- 2001 Stockholm Art Fair, Stockholm, Sweden
- 1982 The Collection of Elaine de Kooning,

www.randebarke.com

Gallery representation: Wantoot Gallery



**Fight on Memorial Drive**  
ink, colored pencil, paper, 22" x 27", 2016

**Jerrold Belland**  
Racine

*Each day as I drive to my studio, I travel two miles down Memorial Drive. Memorial Drive has become my Walden Pond. Each day brings a small revelation, some dramatic, some mundane. Over the years, this daily drive has increased my respect and compassion for life.*

I have been an exhibiting artist in Wisconsin for 50 years. My work sits in many private and public collections. I have been known as a poet and have been published in a number of small anthologies. Much of my recent work has assumed a comic tone and format. I have published three books of my humorous illustrations, the last being "Scott Walker in Hell and Other Delights."

www.jerrybellandart.net

Gallery Representation: Re:Vision Gallery, Kenosha WI





**Tyler, David, and Jada - Maple Terrace. 2017**  
C-print, 20" x 30", 2017



**Paul, Andrea, Benjamin, Analisse - Cambridge Woods. 2017**  
C-print, 20" x 30", 2017

## Lois Bielefeld

Shorewood

*Since June of 2015 I have been working on a series of portraits, "Neighborhood", centered around people and the immediate walk-able space from their homes. Currently there are 101 portraits in the series. Within our neighborhoods we have a small portion that we curate: we create a presentation to our liking, but we only have so much control beyond the little parcel that is our house, grass plot, or apartment stoop. Much of the presentation is beyond our reach – our neighbor's lawn, city infrastructure, and existing structures and landscapes impact how others perceive the area outside our home. This is what I want to explore in "Neighborhood," the things beyond our control that we find curious, irritating, or admirable.*

Lois Bielefeld is a series based artist working in photography, audio, video, and installation. Lois lives in Milwaukee, WI with her daughter and wife. Lois has her BFA in photography from Rochester Institute of Technology afterwards moving to New York City until 2010. Besides photography, she feels passionate about traveling, swimming, urban gardening and bicycling adventures. Her work is in the permanent collections of the Leslie-Lohman Museum of Gay and Lesbian Art in New York City, the Museum of Wisconsin Art, and The Racine Art Museum in Wisconsin.

[www.loisbielefeld.com](http://www.loisbielefeld.com)

Gallery Representation: Portrait Society Gallery



**Rui James and Marie - Fairfield/Eden Park. 2017**  
C-print, 20" x 30", 2017



**Wisconsin Smalls**  
reduction relief prints, various dimensions, 2017

### Lisa Bigalke

Kenosha

*This body of work began on a trip with my sister and mother exploring places found in my father's notebooks. He died when we were children on a hunting expedition and this was a way to feel close to him. Traveling through these places, being able to document through photos, drawings, and notes, gives me the opportunity to reinterpret and organize. I include in my final works maps, statistical information, and personal letters to indicate reality, the actuality of these places and my relationship to them.*

Lisa Bigalke graduated from the University of Wisconsin–Parkside with a B.A. in art in 1996. She received her MFA in Studio Art with a concentration in printmaking from Louisiana State University in 2000. She teaches at Carthage College in Kenosha, Wisconsin. Her artwork has been exhibited in many regional and national exhibitions. Since 2000, she has exhibited her work in over 14 solo exhibitions and 10 permanent collections. 2017 was a busy year, with exhibitions in Portugal and England, the Parkside National Small Print Exhibition, and a RAM Fellowship exhibition at RAM's Wustum Museum in Racine, WI.

[www.lisambigalke.com](http://www.lisambigalke.com)



**Voices: A Tribute to the Dictionary of American Regional English**  
bronze steel (installation altered to fit space), 3" x 4" x 3" each, 2016

### Keven Brunett & Kristin Thielking

Amherst Junction

*"Voices" is inspired by The Dictionary of American Regional English and celebrates the idea that America's strength and potential lies in its rich diversity of ethnicities and cultures. The cast-bronze tongues are mounted on waist-high rods bent to resemble wheat blowing in the wind. Each tongue is engraved with a word selected from the dictionary. As each individual, a vessel of language themselves, move through the piece, they share associations with the words, memories, and histories while crossing paths with other further referencing the idea that language is alive, continually evolving and connecting us.*

Interdisciplinary collaboration and working with language as a sculptural material are at the root of Thielking's studio practice. She has created numerous public art projects with Keven Brunett including for Wisconsin Percent for Arts Waukesha State Office Building, Marshfield Clinic, Magee-Gerrard Museum of Art in Oklahoma, and Olbrich Botanical Gardens, Madison, WI. She has been an artist-in-residence at John Michael Kohler's Arts/Industry program, and the Vermont Studio Center. She received a BA from Brown University, RI and an MFA from University of Wisconsin, Madison. Thielking has taught sculpture at the University of Wisconsin, Stevens Point since 2001.

[www.thielkingbrunett.wordpress.com](http://www.thielkingbrunett.wordpress.com)

Gallery Representation: K Allen Gallery



**Exterior: Hiroshima Memorial**

digital print on mulberry paper, interfaced, machine stitched, 5" x 2" x 2", 2017



**Interior: Pinkas Synagogue, Prague**

digital print on mulberry paper, interfaced, machine stitched, 5" x 2" x 2", 2017

**Marna Brauner**

Shorewood

*I digitally print photographs of walls, taken while traveling, onto interfaced mulberry paper to create representations of space and site. I'm drawn to the visually fragile, seemingly temporal nature of paper, yet treat it as fabric that is pieced and stitched. These works are part of a series entitled Memory Walls, walls that no longer serve their original purpose, but serve as markers of historical memory. Although I've taken photos of various ruins that represent similar intention, the Hiroshima War Memorial's exterior and the Pinkas Synagogue's interior, with the names of 77,297 Jewish victims of the Shoah, demanded their own special spiraling space.*

Marna Brauner is Professor Emerita of Art and Design at the University of Wisconsin-Milwaukee. She received her MFA from California College of Arts and Crafts, her BFA from the School of the Art Institute of Chicago. She exhibits her work nationally and internationally in solo and group shows, most recently in Oaxaca, Mexico; Hyderabad, India; Hangzhou, China; Jeonju, South Korea and Kaohsiung, Taiwan. Grants include National Endowment for the Arts, Wisconsin Arts Board and Milwaukee Artists Foundation. Her work is included in The Surface Designer's Art, Celebrating the Stitch: Contemporary Embroidery of North America, Fiberarts Magazine, and The Surface Design Journal.

[www.marnabrauner.com](http://www.marnabrauner.com)



**Vestiges**  
photomontage, 13" x 19", 2016



**Decay and Compost**  
photomontage, 13" x 19", 2016

## Valerie J. Christell

Burlington

*Christell's photomontages explore the transitory and symbiotic relationship between human beings and the natural environment while they present visual metaphors about the psychology of human existence through figures in alternating states of being. These pieces within this coexistence framework build layers of information that reference shifting states of identity and the sense of displacement or unease prevalent in society today.*

*At the foundation, she's inspired by overlapping lines and textures in nature and views them as representations of the inner workings of the human body and the mental energy expended by humankind's engagement in the world.*

Valerie J. Christell maintains a studio in the greater Milwaukee area and continues to show her artwork commenting on existential issues in solo and group exhibitions. Christell's travels abroad, including places of the Holocaust in Eastern Europe and twice participating in the International Study Academy in the Auschwitz, Poland Death Camps, inform her social statements.

Christell has taught art history and studio art in Alverno College's Art Department for 20 years and is Alfons Gallery's Director and Curator, leading its mission to explore cultures and advocate for social justice, peace, and the environment through the arts.

[www.vjchristell@net](mailto:www.vjchristell@net)



**Separated by Privilege and Glitter**  
food coloring and glitter on paper, 20" x 16", 2017

## Amy Cannestra

Wind Lake

*This series is created with food coloring, graphite, glitter, and chance.*

*Multicolored islands are created by melting ice over paper. I encircle the droplets with ink. Proximity dictates which drops are grouped and which are singled out. With these arbitrary groups established, a silhouette emerges and glitter enhances the figure while separating islands.*

*Chance can give us privilege. Identity is complex and finding a language that moves beyond the binary will open up a world that caters to a spectrum of differences while being inclusive. I defy simplistic categorization and this body of work is exploring the multitudes of self.*

Amy Cannestra, an interdisciplinary artist from Wisconsin, combines common household items, and found objects in ways that challenge the divisive nature of politics and language. Using body and personal experience as a starting point, her practice-based research comes to life as multimedia sculptures and two-dimensional works encouraging meditation, introspection, and hopefully an uncomfortable awareness of one's own privilege and place.

Cannestra's works have shown internationally including the 2017 TRIO: Three Dimensional International Rio Bienal and the 2016 Transart Triennial in Berlin.

[www.amycannestra.com](http://www.amycannestra.com)



**Anonymous Iconic**  
oil on canvas, 16" x 20", 2017

## Sandra Cipollone

Milwaukee

*My painting, Anonymous Iconic, comes from my current series of oil paintings. I am taking imagery from found antique photographs. These photos of strangers reminded me of the confusion and unease I feel when looking at my own family photographs. I often don't recognize who is in those family photos. I am left to find connections and information solely through what I can glean from the photographs. I'm attracted to photos with expressive faces, or mysterious circumstances in the frame. Since the photos I find are usually monochromatic, I have chosen to express my emotions through the color scheme.*

Sandra Cipollone grew up in Waukesha and Hartland, Wisconsin. She received her BFA from UW-Madison in 1996, and currently lives in Milwaukee. Her paintings and prints have shown in Madison, Milwaukee, and Austin, Texas. She took a break from art for nearly a decade to focus on writing. Her poem, *Confession*, was published in the 10th anniversary anthology of the Austin International Poetry Festival. In 2014, she was offered studio space, and decided to restart her art career. She recently participated in the Milwaukee Artist Resource Network's Mentor program, where she was mentored by Della Wells.

[www.sandracipollone.com](http://www.sandracipollone.com)



**Vanity**  
egg tempera, 18" x 26", 2016

## Patrick Doughman

Cedarburg

*"I paint very much like I would print; separating colors, like plates or blocks, overlaying them, one color at a time, and letting the eye blend them together to create new colors and textures."*

*Doughman's work is largely narrative. The figures in his compositions draw in the viewer to ask questions such as: "what just happened?"; "will this be resolved?"; or possibly "where do they go from here?"*

*Patrick believes that there should be an internal relationship between making a piece of art and the artist. It is important however, that the work draws in the viewer to complete this visual process. "Images need to emotionally engage both maker and viewer."*

Being born in Oshkosh and moving to Cedarburg in the early 60's gave Patrick Doughman's art strong Midwest roots. Being the son of an artist and educator instilled a passion for the arts at an early age. Patrick received a BA in Art Education from UW- Platteville. He went on to proudly teach high school art for 35 years. While at Platteville in the 70's he studied the work and lives of Regionalist Artists Grant Wood and Thomas Hart Benton. Their dedication to technique and recording the passion of Midwest life strongly influenced Doughman's art.

Finding and exploring new and unique ways to express his ideas have always been important to him. His work is constantly evolving. His art emphasizes, not only the relationship of figures in the composition, but also painting technique and application of color. His interest in revitalizing the historic techniques of egg tempera now makes up the bulk of his new work over recent years. Doughman is a skilled printmaker, focusing on relief cuts. He was privileged to earn his MFA at UW- Madison in the 80's and trained under the guidance of accomplished Wisconsin printmakers Warrington Colescott, Bill Weege, Fran Myers and Raymond Gloeckler.

The "line making" quality of printmaking carries over into Patrick's painting technique.

[www.patrickdoughman.com](http://www.patrickdoughman.com)



**The Awakening**  
colored pencil, white gold, and gold leaf, 30" x 33", 2016

## Kelly Thorn Dulka

Muskego

*"Prayer for Peace, to Mary, the Light of Hope" by St. John Paul II, sentiments of my drawing.*

*"The Awakening" represents humanity's struggle, birthing new ideas, new generations and struggle; good and evil (sea snakes) in an ever-changing world. Purple mountains & golden sky hold the focal point, circle within a square, God. Circle - "no beginning/end". Square "boxes in" sovereign omnipotence of God as humanity tries to define it's Creator.*

*Christ (fish), "comes into the picture" overlapping humanity, interceding & claiming world with His merciful love.*

*Sea creatures bathed in a sea of gold. Water symbolizes power, life & mystery. The tears, or sorrow of God.*

*The shell represents Mother Mary interceding a broken world and for the children she loves.*

*My media of choice is Prismacolor colored pencil and 23K gold leaf. Proficiency also in oil and acrylic painting. I design and build stained glass windows.*

[www.fineartamerica.com/profiles/kelly-dulka](http://www.fineartamerica.com/profiles/kelly-dulka)



**Pills**  
cement, paint, found objects, 4" x 4", 2017



**Black stone**  
cement, paint, found objects, 12" x 12", 2017

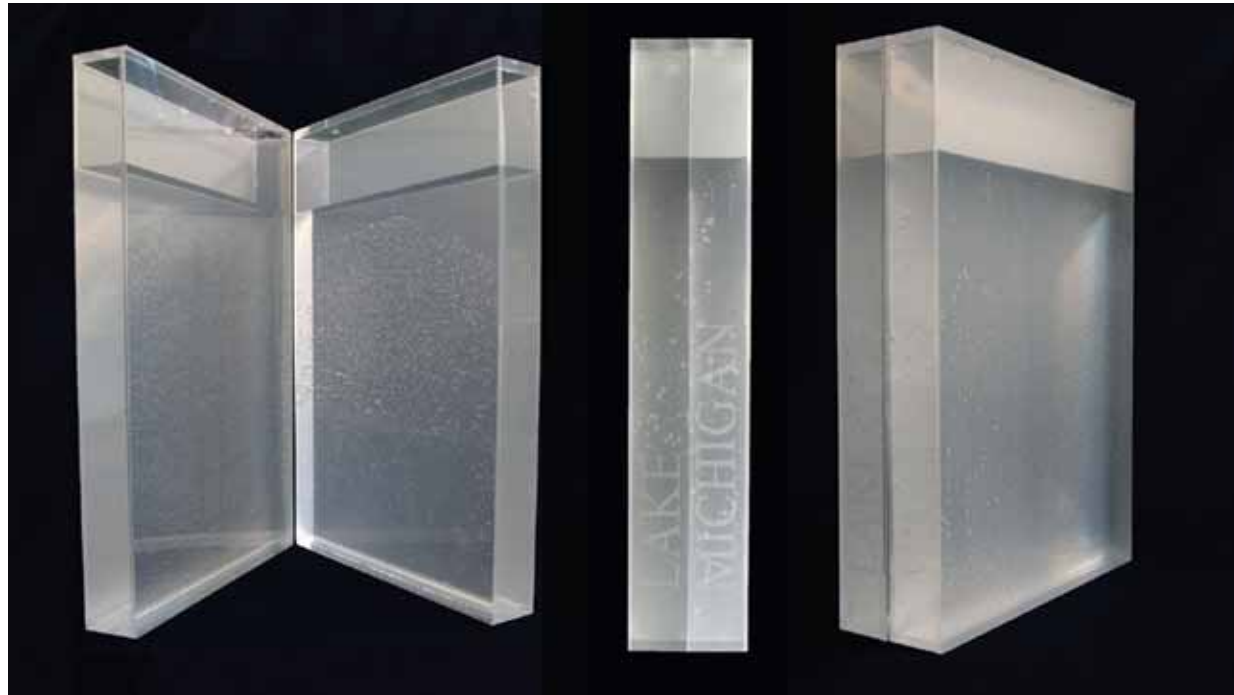
## Waldek Dynerman

Milwaukee

*"Cement Paintings" stem from my long standing interest in combining autobiographical narratives with a strong emphasis on the physicality of an art object. A delicate balance between representation and its "being" as an object is at the center of my attention.*

Dynerman works across all media including video, installation art, and sound. His most recent body of work entitled, "Cement Paintings" was shown at the HOAX Gallery in Milwaukee through December 2017.

[www.dynerman.com](http://www.dynerman.com)



**Book for Water Library (2)**  
acrylic, collected water, 9" x 6" x 2", 2017

### Sarah FitzSimons

Madison

*I'm interested in using these books to think about global water circulation (both natural and bottled), the meaning of place, the emotional connections we develop to particular bodies of water, and the knowledge and poetry embedded in material, as opposed to text.*

*What does it mean, and how does it feel to open a book that's made of water? There are many publications on Lake Michigan, but none composed of its actual substance. What type of information could this offer?*

Sarah FitzSimons exhibits internationally and in cities across the U.S. Recent solo projects include large outdoor sculptures developed for the Chicago Architecture Biennial (2015), and the Djerassi Foundation in Woodside, CA (2014). FitzSimons has been awarded grants from the Efromson Foundation (IN) and the Ohio Arts Council, in addition to funding from art residencies such as the MacDowell Colony (NH); I-Park (CT); Vermont Studio Center (VT); and Wadden Art Foundation (Denmark). She received her MFA from the University of California, Los Angeles, and currently teaches as Assistant Professor of Sculpture at the University of Wisconsin-Madison.

[www.sarahfitzsimons.org](http://www.sarahfitzsimons.org)



**Foreshore**  
dry wall tape, acrylic, 60" x 40", 2017

### Maureen Fritchen

Racine

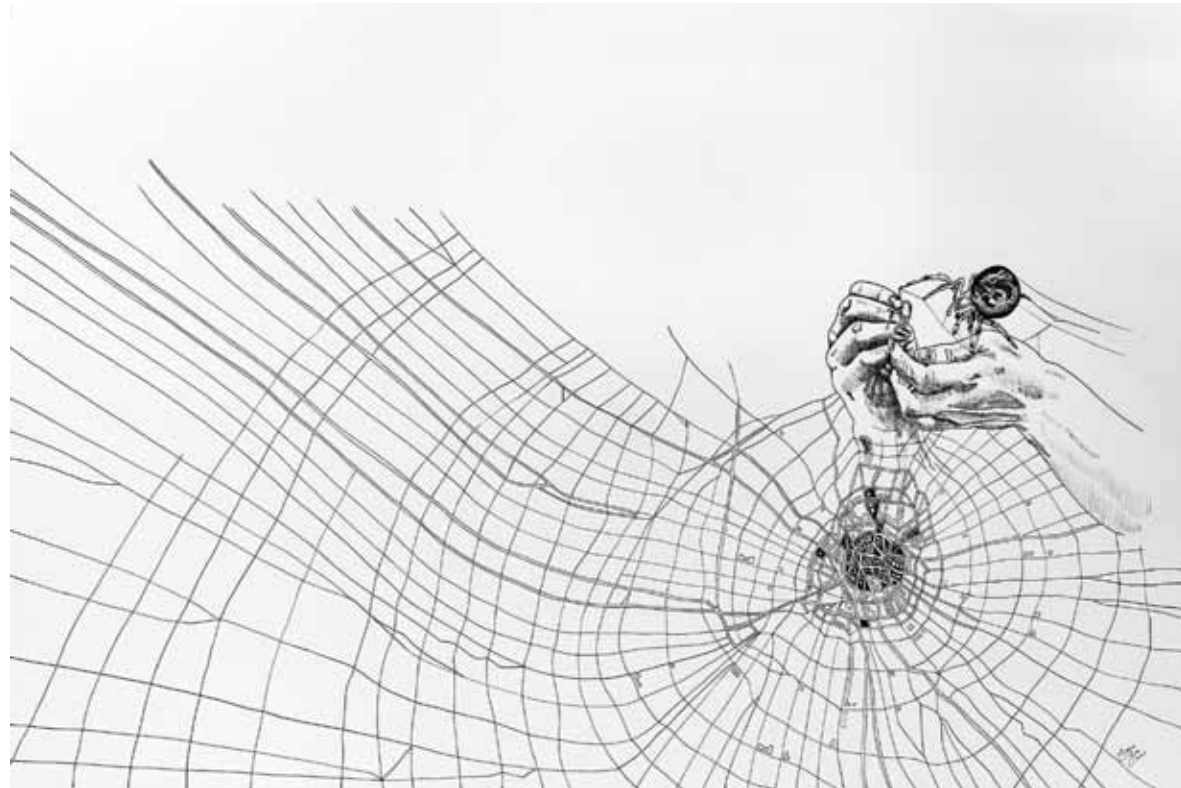
*My work has the emotive capacity to arouse strong associations of place-real, imagined, or lodged in one's subconscious. Unidentifiable markings become familiar landmarks, and the shifting boundaries of what is seen and what is felt merge into subtle multilayered events that occur on and below the surface on my paintings. In search of equilibrium through asymmetrical compositions, place is represented by color, pattern and texture.*

*I work intuitively using a reductive process to simplify forms, minimize activity and reduce tension. Working on multiple pieces simultaneously allows me to stay relatively detached, thus avoid the predictable from happening. This reductive process encourages experimentation and is conducive to accidental outcomes.*

Highly inventive and process orientated, Maureen Fritchen's mixed media abstractions evoke a strong emotive capacity to arouse association of place. A Chicago native, Fritchen lives and works in Racine, Wisconsin, where she is a resident artist at the 16th Street Studios. Fritchen studied art at the American Academy in Chicago, University of Wisconsin-Whitewater and Boise State University. Solo exhibits in 2015 include the Robert T. Wright Gallery of Art-College of Lake County, Grayslake, IL and Re:Vision Gallery in Kenosha, WI. Recent group juried shows include Freeport Art Museum Tri-State 2017 annual exhibition, 2016 Midwestern Biennial, Rockford, IL and FORWARD 2016: A Survey of Wisconsin Art at the Charles Allis Art Museum in Milwaukee, WI.

[www.maureenfritchen.com](http://www.maureenfritchen.com)





**City Planner, Globe Weaver**  
ink on paper, 20" x 30", 2017

**Jenie Gao**  
Madison

*My artwork is a teaching tool. I create modern-day allegories, combining familiar images to flip old narratives and challenge how we see ourselves in the environments that have shaped us. Each image emphasizes exactness and unexpected dichotomies. The depicted world is black and white, or selectively colored. The permanence of ink feels decisive and immutable, yet fluid and morphing. There is something old and retold about the stories in my work, yet renewed. There are conflicts and questions of coexistence that every generation encounters, and repeated opportunities for familiar characters to meet again and create new stories together.*

Jenie Gao is an artist, curator, and entrepreneur who believes that art has the power to transform the spaces we share with one another. She specializes in drawings, printmaking, murals, and installations. Her work connects the health of nature's ecosystems with human relationships and histories. Before building her own business, Gao worked across multiple fields, including education and manufacturing. She believes creativity is key to building integrated, sustainable societies. Gao studied at Washington University in St. Louis before moving to Milwaukee and Madison. Her artwork has been collected and published in the United States, United Kingdom, and Argentina.

[www.jenie.org](http://www.jenie.org)



**Reason Meets Reality**  
livestock marker, cardboard, 38" x 30", 2017

**Sharon Garrison**  
Malone

Sharon Garrison is an oil painter specializing in the portrait. Her loose, visceral approach often echoes Alice Neel and Lucien Freud. Shape and value are of primary importance. Her colors tend to be realistic, even somewhat monochromatic in nature. Although primarily a painter, her recent work is a series of portraits entitled, Friends and Family, created with Sharpie markers. These linear drawings are a combination of realism and caricature that examine the human condition. She currently explores the livestock marker as an artistic medium. Sharon lives in rural Wisconsin and earned a B.F.A. from the University of Wisconsin–Oshkosh.



**Untitled #109**

acrylic automotive paint, ball point pen, colored pencil, enamel, graphite, oil, and spray paint on canvas over panel, 43"x 43", 2016

## Ben Grant

Milwaukee

*In my paintings, combinations of shapes, patterns, and textures serve as a kind of syntax; rigidly composed blocks filled with patterns of geometrically precise stripes form shifting relationships as their colors and spatial orientations coexist with and resist one another. Occasional blocks allow room for the more organic seeming vocabulary of staining or marbling, their randomness at deliberate odds with their more severe neighbors. Still others seek a middle ground by foregrounding a less hard edged, handcrafted technique. The colored bands in my paintings are applied using a myriad of different techniques including rolling, brushing, spraying, sanding, drawing, and tearing. Each application and its resultant visual effect carries echoes of every day material objects such as fabrics, custom cars, game boards, and carnival rides. By manipulating the panels' surface qualities I am not only forming what I intend to be a stimulating visual experience, but am also managing a range of vernacular references that add up to a legible, but semantically complex whole.*

Born in Canton, NY, Grant now lives and paints in Milwaukee, WI. His work explores the potential for meaning in simple, bold, and colorful combinations of shape and dimension. The paintings' colored bands are created using a myriad of different techniques including brushing, rolling, tearing, spraying, sanding, and drawing. Grant received a BFA from The Cooper Union in New York City in 2002 and an MFA at The University of Wisconsin Madison in 2013. He has had exhibitions in New York, Chicago, and Wisconsin. Grant is currently a Lecturer of Art at University of Wisconsin Oshkosh and is represented by Tory Folliard Gallery in Milwaukee and Parlor Gallery in Asbury Park New Jersey.

[www.bengrantart.com](http://www.bengrantart.com)

Gallery Representation: Tory Folliard Gallery and Parlor Gallery



**Kamюwa (Katyusha)**

still from video, three-channel digital video, 2017

## Stephen Hilyard

Middleton

*"Kamюwa" is a three channel experimental movie based on material collected at Pyramida, a show-case community established by the Soviet Union in the Svalbard territory in the high Arctic. At its peak Pyramida was home to more than 1000 coal miners and their families. It was evacuated in two days in 1998 leaving a ghost town. "Kamюwa" presents three characters who personify different aspects of Pyramida - The Guide (a gray sea bird) & two Lovers (a basketball player and a ballet dancer). The lonely voice of a Soviet "numbers station" recites the names of the missing.*

*Stephen Hilyard creates artwork in a wide range of media. A common theme in his work is the paradoxical nature of our impulse towards the profound – at once both sincere at an emotional level whilst remaining wholly mediated by our culture.*

Hilyard's work has been exhibited internationally, including galleries in New York City, Los Angeles, San Francisco, Chicago, Seattle, Minneapolis, London, Berlin, Shanghai, Hong Kong, Dubai, Sao Paulo, Riga, Perth and Sydney. Hilyard's practice has been supported by The Huntington Library, The Harpo Foundation, The American Scandinavian Foundation, The McKnight Foundation, The Wisconsin Arts Board and the Minnesota State Arts Board.

[www.stephenhilyard.com](http://www.stephenhilyard.com)

Gallery Representaion: Platform Gallery



**Plate with Wreath (Forest)**  
acrylic on canvas, 85" x 90", 2017

## Robin Jebavy

Brookfield

*In my paintings, I experiment with glassware imagery—a reference to our fragile and often precarious human condition—to ask questions about our intimate relationship with the external world. I use simple vessels that are at once functional containers, symbols of poetic thought, and conduits into liminal, ecstatic states of being to explore the fusion of our inner world's intuitive, unbounded expanse with domestic, private experience. The complex, structured edifices that emerge tend to read as illusory, groundless fragments of experience—like elemental, mystical utopias that hover before our eyes.*

Robin Jebavy has been exploring glassware imagery in painting for many years, drawing inspiration from still life artists including the 17th century Dutch Masters, Paul Cézanne, Giorgio Morandi, Janet Fish and Beth Lipman. She first experimented with the representation of glass at Bennington College where she received her BA in Visual Arts and Philosophy in 2004; and later at the University of Iowa where she earned her MFA in Painting and Drawing in 2008. Jebavy has since shown her work at the Lynden Sculpture Garden, Portrait Society Gallery, and Haggerty Museum in Milwaukee; and Iowa Contemporary Art in Fairfield, IA.

[www.robinjebavy.com](http://www.robinjebavy.com)

Gallery Representation: Portrait Society Gallery



**Air Conditioner**  
wood, 24" x 18" x 13", 2016

## Mark Klassen

Milwaukee

*Advertising that your space is, "air conditioned" once had some cache to draw people in the door. The lure of cool air is now an expected luxury and WiFi has taken it's place as an added amenity. The work is made out of wood but convincing enough to be real. In the end it's still just a forgettable thing hanging on the wall, however, if John Kerry is right, the air conditioning just might pose a bigger threat to humanity than...*

Mark Klassen is a Milwaukee-based artist and curator of the Ski Club, an artist-run contemporary art space in Milwaukee Wisconsin. Klassen has a BFA from Minnesota State University and an MFA from University of Wisconsin-Madison. Klassen has exhibited at the Socrates Sculpture Park and Amory Show in New York, High Desert Test Sites in Joshua Tree, California and Mount Airy Contemporary in Philadelphia. Klassen has had work mentioned or reviewed in Sculpture Magazine, The New York Times, The New Yorker and Artforum

[www.markdklassen.com](http://www.markdklassen.com)

Gallery Representation: The SKI Club



**After the Storm**  
archival pigment print, 30" x 30", 2017

## Michael Knapstein

Middleton

*There is a certain magic to the Midwest.*

*Honest. Modest. Understated. Sometimes unappreciated. Often overlooked.*

*This photograph is part of a larger body of work I call "Midwest Memoir." I created these images as a way to help others see the Midwest in a whole new light. The Midwest in which I was raised. The Midwest that shaped my experiences and my artistic aesthetic. The Midwest the way I will always remember it, even though it continues to change and disappear around me. I hope my images will give people everywhere a sense of what makes the Midwest so memorable.*

Michael Knapstein is a fine-art photographer who has earned international recognition for his insightful and nuanced visual exploration of the American Midwest. A Wisconsin native, he now lives in Middleton, Wisconsin with his wife Annette. Michael's work has been recognized with more than 250 awards in some of the world's most prestigious photography competitions. His photographs have been exhibited domestically in major galleries and museums in New York, Los Angeles, San Francisco, San Diego, Carmel, Santa Fe, Albuquerque, Portland and Naples. Internationally, he has exhibited in London, Paris, Arles, Moscow, Berlin, Belfast, Sydney, Barcelona, Malaga, and Buenos Aires.

[www.knapsteinphotography.com](http://www.knapsteinphotography.com)



**No monument to Us vs Them**  
cotton and abaca papers, insulation foam board, wood, paint, nails, cable ties, 11' x 6' x 5', 2017

## Landes Sullivan – Barbara Landes and Paul Sullivan

Madison

*The irregular armature of 2"x2"s is by turn hidden and left exposed by a cladding of brightly colored papers with different textures and forms.*

*We created the paper objects to be unique, but not stand alone works. They need other objects to make an artistic impact.*

*We want viewers to walk around the piece to see how the piece shields, then reveals the paper objects on the far side. What varies is the degree of coherence of the viewers' changing vantage point.*

We are husband and wife making art together in Madison. Our work grows out of our studio experiments/tribulations with paper fibers. For 20+ years, we have shared a studio, collaborating occasionally.

Two years ago, we started collaborating full time. Our works are abstract. Meaning is what the pieces resonate as we create them and live with them. What does a piece contribute to the dialog of our lives? That's what we try to capture in our titles and offer to the viewer as one possible way into the works.

[www.LandesSullivan.com](http://www.LandesSullivan.com)



**WORDS ARE NOT THINGS**  
glass, 30" x 40" x 4", 2015

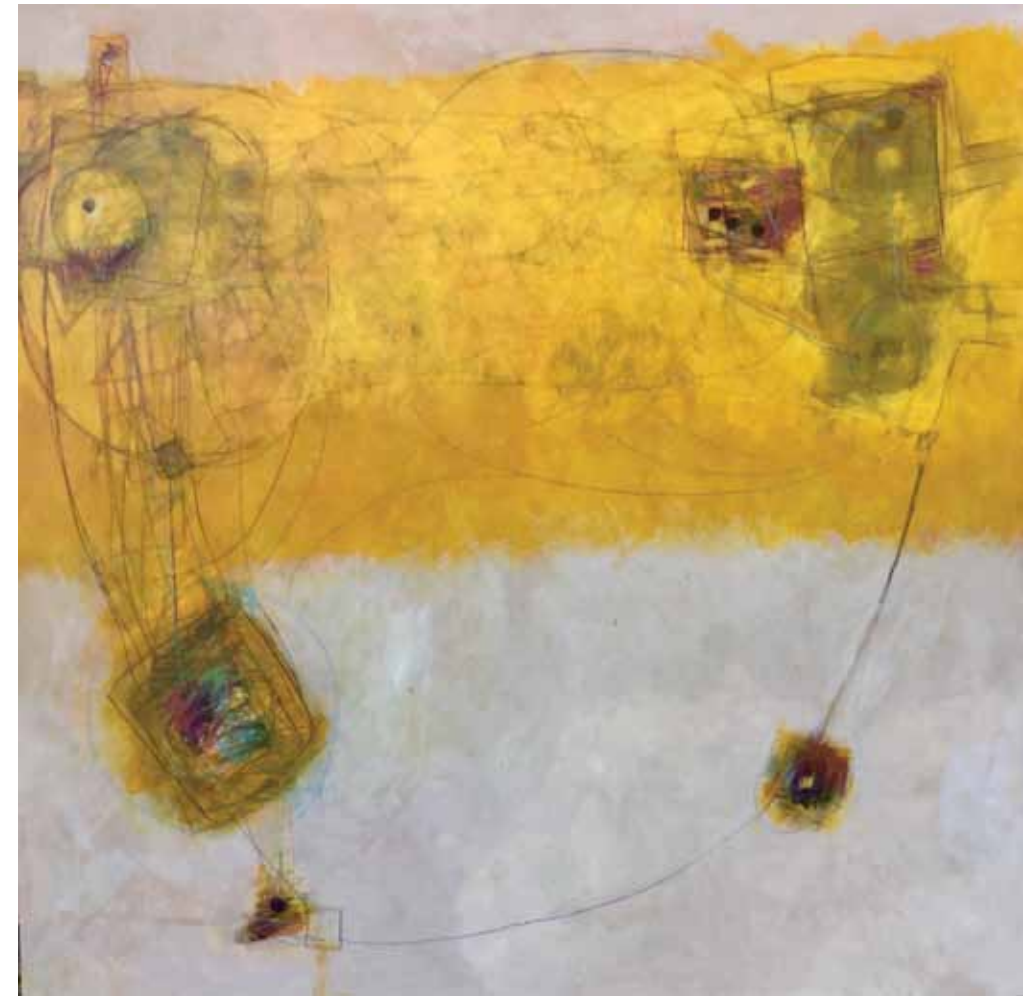
## Helen Lee

Madison

*My studio practice investigates the morphological nature of language as words traverse a circuit of relationships through glass, design, and the body. I use glass to think about language as a somatic experience. My work examines issues of boundary, duality, and transformation—dwelling on the moments in which breath becomes sound, sound becomes spoken, the spoken word turns written, and the written word is shaped into dimensional form by my own breath. Light- and shadow-play activate the confluence of objecthood and semiotic units in my work.*

Helen Lee is an artist, designer, educator, and glassblower. She holds an M.F.A. in glass from the Rhode Island School of Design and a BSAD in architecture from the Massachusetts Institute of Technology. She's taught at Rhode Island School of Design, California College of Art, Toyama City Institute of Glass Art, Pilchuck Glass School, Haystack Mountain School of Crafts, the Chrysler Museum Glass Studio, and the MIT Glass Lab. She is currently an Assistant Professor and Head of Glass in the Art Department at the University of Wisconsin–Madison.

[www.pink-noise.org](http://www.pink-noise.org)



**Goldenrod**  
acrylic, crayon, 54" x 54", 2017

## Claudette Lee-Roseland

Cedarburg

*As a painter, I see beauty in the abstract relationships of shape, line and color. I love the process of starting from a mark on the support and moving to an image that was never seen before. While painting, I am conscious of how the color, line, shape and balance of the painting are communicating within the restriction of the edges of the support while creating a new world. The completion of the painting comes with the viewer who becomes a part of the process with their enjoyment and interpretation. I love it when you love it!*

My artistic career includes many years of painting and teaching art. I am productive in acrylics, oils and encaustics. Acrylics involve large format abstracts and crayon/pencil. Oils include small format oil and cold wax as well as plain air landscapes. Encaustics revolve around collage. I am an incurable creative who pursues other avenues such as metalsmithing, knitting, drawing, etc. Currently, I am represented by Idea Contemporary Gallery in Door County and The Pink Llama Gallery in Cedarburg. Education includes BA-Ripon College, MS-University of Wisconsin plus many workshops.

[www.claudetteleeroseland.com](http://www.claudetteleeroseland.com) [www.lee.roseland@fineartstudioonline.com](mailto:www.lee.roseland@fineartstudioonline.com)

Gallery Representation: IDEA Gallery and The Pink Llama Gallery



**Brick 151**  
cross stitch embroidery on cotton mounted to panel, 5" x 9", 2017



**Brick 155**  
cross stitch embroidery on cotton mounted to panel, 5" x 9", 2017

## J Myszka Lewis

Madison

*My work prods at the distinctions between what it means "to make" and "to build". Making often implies a lowered level of seriousness, functionality, or necessity in the produced item, while building is utilitarian and purposeful, yielding something greater than the sum of its parts. My studio practice is preoccupied with these individual parts – beams, bricks, words, fibers – separated from their mass. I make and remake images of hard objects through soft materials such as fabric and thread. Borrowing from the languages of making, crafting, and building, my work critiques the traditionally gendered connotations of these distinct modes of production. My subject matter, material choices, and time intensive working processes expose the tension between the industrial and the individual, addressing conceptions of certainty, familiarity, stability, and labor.*

J Myszka Lewis is a visual artist working primarily in printmaking and fiber arts. Lewis completed her BFA in 2010 at the University of Wisconsin-Milwaukee and her MFA in 2015 at the University of Wisconsin-Madison. She has participated in exhibitions at the International Print Center New York in New York City, the Charles Allis Art Museum in Milwaukee, and the Soap Factory in Minneapolis, just to name a few. Lewis has been a resident artist at the Jentel Foundation and will be a resident at the Kimmel Harding Nelson Center for the Arts in Spring 2018. She has been published in Studio Visit magazine and has been a finalist for a Luminarts Cultural Foundation Visual Arts Fellowship. J Myszka Lewis is based in Madison, Wisconsin and is currently a curator at Tandem Press.

[www.myszkalewis.com](http://www.myszkalewis.com)



**Brick 154**  
cross stitch embroidery on cotton mounted to panel, 5" x 9", 2017



**Great Grandad: Homo Heidelbergensis, Direct Forefather of Modern Man**  
 Basswood, 16" x 8" x 10", 2017

**Jim Liedtke**

Madison

*I learned to carve early on from ethnic artists (Scott Jensen, Israel Shortridge and Norman Tait) living in the Pacific Northwest. Although my interests have largely refocused since those early years, the principles learned from these mentors, together with their detailing techniques and choice of hand tools (chisels, gouges, knives, adzes and saws) have remained invaluable constructs to my work. My primary inspirations derive from nature, history, and origins (how things began) not infrequently over lain with a gentle touch of humor. My present work for this biennial emphasizes the transient nature of life and the humble origins of our species.*

I was born and raised in western Pennsylvania, received degrees in engineering and medicine from the University of Pittsburgh, and took advanced training in Cardiology at Harvard Medical School. My academic career was spent at Pennsylvania State University and the University of Wisconsin, Madison. Upon retiring in 1997 I began carving/ sculpting in wood (largely self taught) shortly thereafter and what started as a hobby quickly turned into a delightful and undying passion. I began showing in galleries in the Pittsburgh area, Los Angeles and Madison in 2001 and entered curated exhibitions and juried shows beginning in 2005 (listings and awards available on request).



**‡ (Antiparallel)**  
 hardbound book, vintage typing paper, 9" x 15" x 1", 2017

**Chris Maddox**

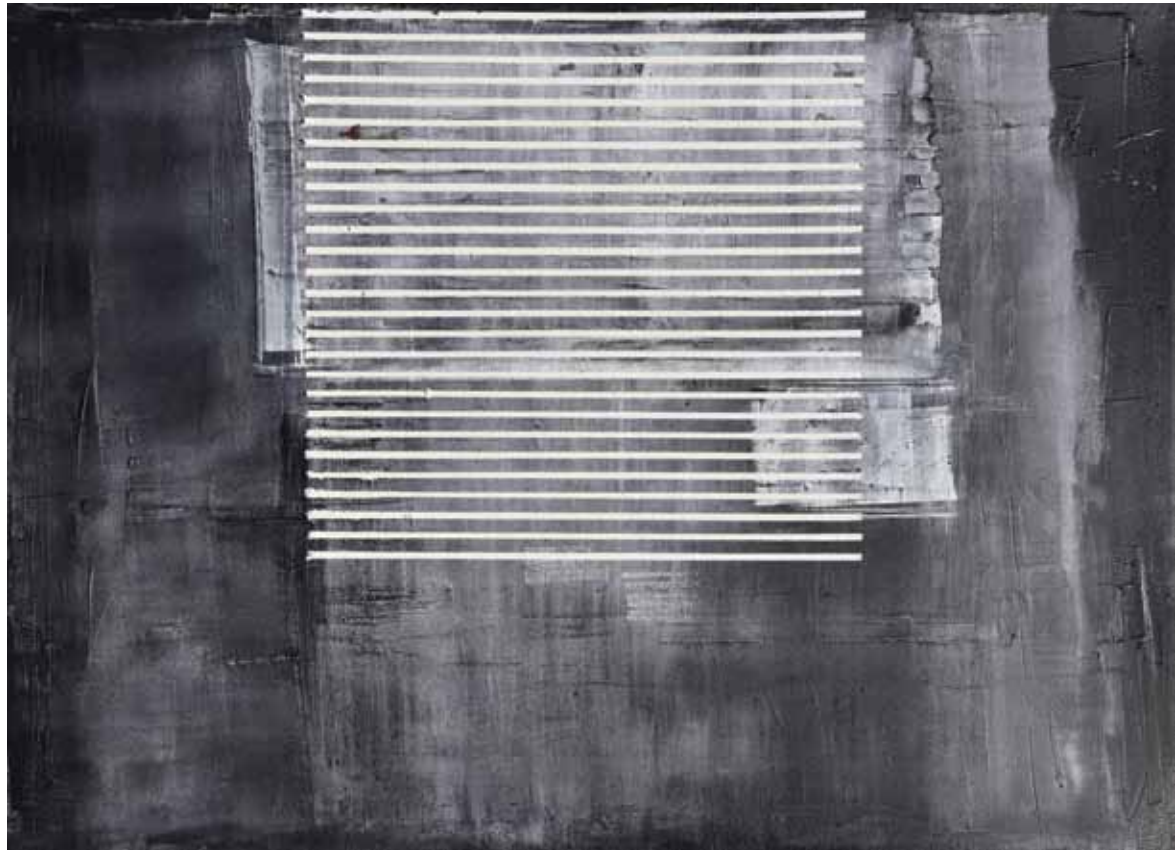
Madison

*‡(Antiparallel) investigates shifts of meaning that occur when prose is translated. This analytical and poetic study is built from two versions of The Garden of Forking Paths by Jorge Luis Borges: a version translated by Borges and his creative partner in translation Norman Thomas di Giovanni, and a more recent Penguin Classics edition, translated by Andrew Hurley. Borges' surviving wife, Maria Kodama, allegedly conspired to cut di Giovanni out of a royalties contract that up to that point had granted him 50% of the royalty proceeds from works the two had co-produced for the English-speaking market.*

*The book featured at the entrance to the gallery presents a line-by-line analysis of the two translations of Forking Paths in their entirety. This piece reveals the complete body of discrepancies between the two translations, and in so doing provides access to difficulties inherent to translation. It is at the same time a concrete poem, embodying concepts embedded in the texts through its own typographic form of two parallel lines of text that are paradoxically equal and not equal.*

Maddox received his M.A. (2015) and M.F.A. (2016) from the University of Wisconsin–Madison. His first solo exhibition was at Terra Obscura in Madison. Since that time, he has shown his work in several solo and group exhibitions, and his work has been acquired by museums and private collectors in the United States, Italy, and Japan. Maddox currently focuses on book art projects and installation work. His art books are represented by Vamp & Tramp artist book dealers, the Visual Studies Workshop in Rochester, and Printed Matter in Chelsea, New York City.

chrismaddox.com



**Truth Upon the Ledge/r #4**  
oil, cold wax, wax pencil on paper 30" x 42" 2017

## Marjorie Mau

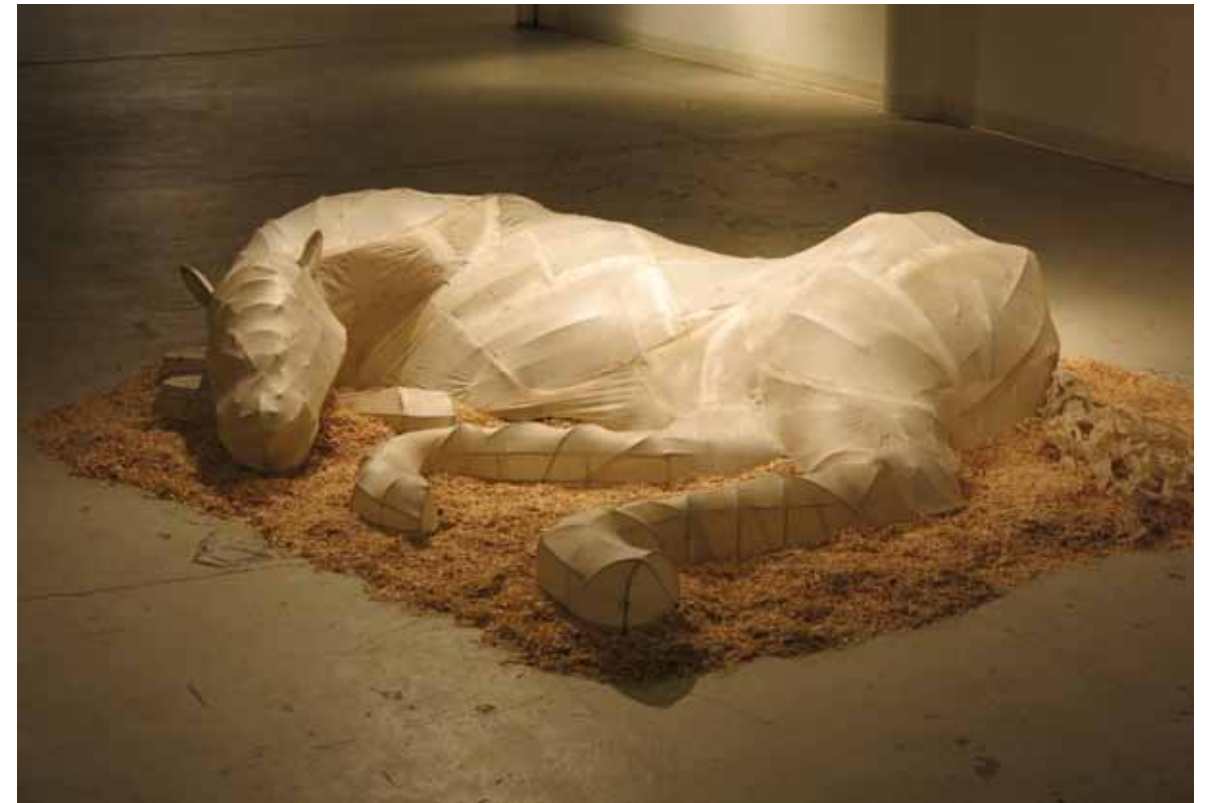
Green Bay

*I believe in a work that has to find its own way through the language of art making. The Niagara Escarpment is ever present in my paintings, speaking of place and time in relation to my experience of living on the ledge. Stacks and layers of line, volume and structure honor placement and boundaries. Memory fits into this mix. Symbols in word form ask for an exchange between thought and mystery. I affirm a studio practice that trusts the familiar so as to make room for what is to come*

A Bachelor of Arts degree from the University of Wisconsin system led me to advanced study residencies. Artists of national and international significance conferred on to me what I consider an equivalency master of fine arts degree, both in the practice of painting and in affirming my minimalist approach to the process. Gallery experiences have played a role, from professional curatorial opportunities to exhibitions of my own work, featured regionally as well as nationally. Teaching on university campuses has reinforced for me, and students alike, the value of art making as a meaningful way to engage with the world.

[www.marjoriemaustudio.com](http://www.marjoriemaustudio.com)

Gallery Representation: Idea Gallery



**Skin Horse (Becoming Real)**  
welded steel, handmade abaca paper, pine shavings , 20" x 74" x 94", 2017

## Sarah O'Farrell

Madison

*My work considers nostalgia's impact upon re-lived experiences of memories formed during adolescence and periods of profound loss. Nostalgia facilitates fond recollection; it also presents a solitary vortex from which one may be unable to emerge.*

*My practice begins with personal reflection and is driven by a desire for connection with others who maintain relationships with their pasts. This movement between introspection and extroversion allows me to recognize a moment's beauty, while acknowledging underlying threads that fray and reveal other aspects of the story. It shifts the narrative from a monologue to a dialog, releasing nostalgia from its isolated roots.*

Sarah O'Farrell is a Madison-based artist intrigued by the overlapping realms of memory, place, nostalgia, and human-animal relationships.

Sarah earned her MFA in Printmaking from the University of Wisconsin-Madison in 2017. She has received Chicago Artists Assistance Program (CAAP) and Albert K. Murray Fine Arts grants, was a 2016 Horse and Art Research Program resident (Barnag, Hungary), has work in the Skidmore College Permanent Art Collection, and was a featured artist in the University of Wisconsin-Madison Visiting Artists' Colloquium in 2017. She currently teaches Continuing Education Printmaking courses at the University of Wisconsin-Madison and Madison College.

[sarahofarrell.businesscatalyst.com](http://sarahofarrell.businesscatalyst.com)





**Sick on a Tuesday**  
oil on canvas, 24" x 18", 2017

## Nicholas Perry

Milwaukee

*I make figurative paintings that utilize collage for its playful way of making. For me, collage is a space to propose questions of representation and abstraction. The various elements in my paintings are a result of my research into art history, using my own photography, and other visual languages. My exploration into these numerous forms is one of humor, absurdity, and anxious excitement. The figure and collage act as a sort of playground to resolve these responses as I try to discover and represent something in the act of painting.*

A painter based in Milwaukee Wisconsin, Nicholas Perry will be receiving his BFA from the Peck School of the Arts this Spring of 2018. His figurative paintings utilize collage to show his responses of humor, absurdity, and excitement towards visual language and art history. His work has been exhibited by the Union Art Gallery at UW-Milwaukee and is now a part of their permanent collection. His work has been published by Columbia New York University's literary journal, *The Cream City Review*, and University of Boulder Colorado's journal *Timber*.



**Marcella**  
digital print, 24" x 29", 2017

## Christopher Priebe

Middleton

*I love images with impact and balance.*

*I strive for strong inter-play between viewer and pictorial space and search for drama through scale, spacial tension, and tone.*

*Generally, I love the power of black and white. I am attracted by the mystery and emotion that it provides. Lately, I have been shooting in the West Indies with an emphasis on portraiture. I attempt to render the inner strength, grace and nobility of my subjects.*

*I search for a certain gestalt that captures my attention and keeps me engaged.*

As a young man, I attended the University of Wisconsin where I was awarded an MFA in electronic sculpture. After receiving my MFA, I yielded to my technical side and worked in the computer industry before restarting my efforts in the fine arts.

Currently, travel, photography and French studies dominate my time. In addition to the United States, I have called the West Indies and France my home. Exposure to these places has broadened my appreciation of their unique geographies, culture and heritage of design.

I am often "on the road" and my studio is in Middleton, Wisconsin.

[www.christopherfineartphotography.zenfolio.com](http://www.christopherfineartphotography.zenfolio.com)

## Janet Roberts

Brookfield

*I've been making art in some form for over fifty years, and have run the gamut from Impressionistic landscapes to using vintage paint by number paintings as a background for my new takes in oil. But the thread that has run consistently through all those years of creating is my love and fascination with the human figure and face. I sometimes use models, but often have been in places where a person--a personality--is so compelling to me that I try and get permission to take a photo, and later to do a painting. Happily, the excitement I felt at the moment of discovery seems to remain and expand during the painting process. I am always aware that there exists a complex being behind the face, and my goal is to create a painting that not only tells a story but makes a comment on humanity that everyone can relate to.*

Janet Roberts holds a degree in Fine Arts from Indiana University, with further studies at the Camden Arts Center in London, England, Milwaukee Institute of Art and Design, and Cardinal Stritch University. While living in London, Janet juried into the Royal Academy of Art's 200th Summer Exhibition. She has exhibited widely throughout the U.S., winning numerous awards. Janet's paintings are in many private and corporate collections, including West Bend Mutual Insurance Company, West Bend, WI; Northwestern Mutual buildings, Milwaukee and Franklin, WI; Waukesha Public Library, Waukesha, WI; and the Rehabilitation Hospital of Wisconsin, Waukesha, WI. Janet is a member of Wisconsin Visual Artists, where she served four years as Program Chair, and Co-chaired three Wisconsin Biennials.

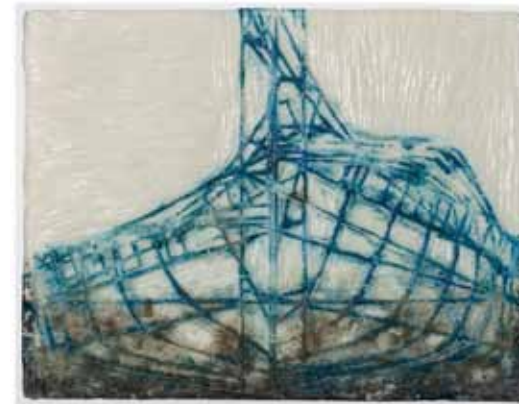
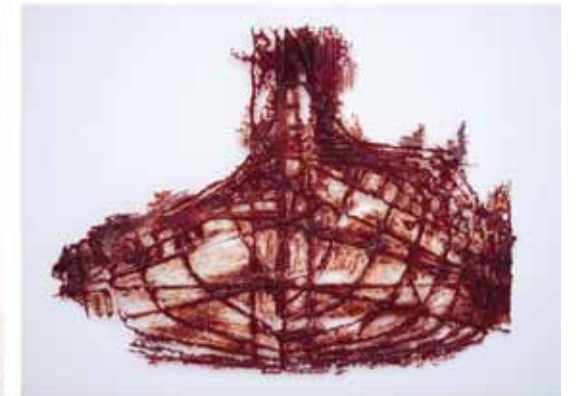
[www.janetmroberts.com](http://www.janetmroberts.com)

Gallery Representation: Vision Art Gallery, Kenosha, WI



**Birdman of St. Germaine**

oil on canvas 36" x 18" 2016



**Rising series**

pâte de verre glass, each panel 7" x 10", 2017

## Lisa Beth Robinson & Kristin Thielking

Amherst Junction

*We have been working on a series that explores the shapes and textures of shipwrecks and have found that casting a lino-cut block into glass is an ideal way to illustrate these structures. We are intrigued with the way the form and shape of the original vessel deconstructs itself when below the surface of the water, while still keeping a shadow of its former self. In this underwater environment, the shipwreck evolves into something*

*new with an entirely different purpose. We see the shipwreck as a representation of the self and how significant life experiences can transform a person.*

Lisa Beth Robinson is the proprietor of Somnambulist Tango Press where she makes artists books, fine art, and collaborative chapbooks and broadsides. Her media include handmade paper, letterpress printing, linoleum carving, and fused glass. Robinson's research focus includes colony collapse disorder, primarily as a metaphor for global sociopolitical acts, and wave science and shipwrecks as a reflection of the human condition. She is extremely interested in the interconnectedness of things. Robinson is an assistant professor at East Carolina University in Greenville, NC. Recently, her work has been purchased by institutions such as Emory University and the New York Public Library.

[www.LisaBethPress.com](http://www.LisaBethPress.com) / <https://thielkingbrunett.wordpress.com/>

Gallery Representation: 23 Sandy and K Allen Gallery



**You have the right to remain a \_\_\_\_\_.**  
digital photography with performance, 24" x 36", 2017

## SPOOKY BOOBS COLLECTIVE

**Amy Cannestra, J Myszka Lewis and Maggie Snyder**

Wind Lake / Madison

*SBC is a feminist collective that visualizes the trivialization of women's experiences. Formed in 2014, SBC produces public artworks with a mission to halt the perpetuation of sexism in our culture. Situating themselves within the history of women's arts activism, SBC draw attention to language that fosters disrespect towards women, initiate community interaction to support the sharing of experiences, and instigate progress towards the eradication of misogynist language from our collective vocabulary. SBC's work is manifested through art installations, performances, social interactions, and social media campaigns.*

*SPOOKY BOOBS COLLECTIVE is a collaboration between artists Amy Cannestra, J Myszka Lewis, and Maggie Snyder. Since SBC's formation in 2014, they have mounted three solo exhibitions, participated in group exhibitions nationally, and given lectures at Universities in Mississippi and Wisconsin. In 2016, SBC received the People's Choice Award for work exhibited in Peoria, IL, and a special recognition award for work exhibited in San Jose, CA. In 2018, SBC's work will be included in the Wisconsin Artists Biennial at the Museum of Wisconsin Art, and they will have their fourth solo exhibition at the Arts + Literature Laboratory in Madison, Wisconsin.*

[www.spookyboobscollective.com](http://www.spookyboobscollective.com)



**Bed of Nails**  
screenprint pedestal, prints on paper book,  
plexi house, 28" x 12" x 12", 2016

## Victoria Tasch

Hartland

*The monument series books are mixed media assemblage. Working in paper, fabric, and other fibrous materials, I appropriate traditional practices of printmaking and bookmaking, using them toward my own ends. Papers are covered with screen print and transfer print processes including altered book pages, often discarded books.*

*The results are collections of objects that combine the intimate details of books, the dynamic form of sculpture, and the community engagement of social practice. Each book is a process containing layers of information that the viewer is invited to sort and sift through in the hopes of discovering hidden meaning.*

Tasch has supported artists as a mentor resident at RedLine Milwaukee for 7 years and has taught at St. Bruno's Parish School 10 years. In addition, Tasch has been a resident artist at the Lynden Sculpture Garden and OSUMA. Participating in residency programs allows her to fulfill the need to work in the studio with the need to be involved. Tasch is currently State Board President of Wisconsin Visual Artists. Through WVA she supports the arts by engaging in the organization's efforts to present exhibitions, programs and workshops by/for artists and the community.

[www.toritasch.com](http://www.toritasch.com)



**Forever Unfinished (Library)**  
inkjet pigment photograph, 80" x 14", 2017

## José Carlos Teixeira

Madison

*José Carlos Teixeira's research-based work involves video, installation, text and photography. Through performative and participatory structures, he examines notions of language, locational identity, exile and displacement, addressing the limits and overlapping of personal and socio-political territories, physical and psychological spaces. The relationship with, and the representation of Otherness occupy a central role in his ethical and aesthetic materializations. In his socially-engaged practice, Teixeira is concerned with generating an encounter and framing the moment without absolute control of the outcome. He is open to what the situation and the participants have to offer, and interested in creating moments where co-authorship might occur.*

Born in Portugal, Teixeira holds an MFA from UCLA. His work has been shown internationally in venues and festivals such as the Hammer Museum, LACE (Los Angeles), Armory Center for the Arts (Pasadena), Museum of the City of New York, R.U. (NY), SPACES, MOCA (Cleveland), Peter B. Lewis Center for the Arts (Princeton), Württembergischer Kunstverein (Stuttgart), DAZ (Berlin), Rencontres Internationales Paris/Berlin, 104 Cent Quatre (Paris), National Center for Contemporary Art (Moscow), M. K. Ciurlionis National Museum (Kaunas), Hélio Oiticica Art Center (Rio de Janeiro), S. P. Cultural Center (São Paulo), Oriente Foundation (Macao), Gulbenkian Foundation CAM, Carmona e Costa Foundation, Carpe Diem (Lisbon), to name a few. Upcoming solo shows at MAAT Museum (Lisbon), and MMOCA (Madison). Teixeira is represented in several art collections, and he has been the recipient of a Fulbright Grant, Gulbenkian Foundation Grant, and FUSO Video Festival Jury Prize 2011. He was an artist-in-residence at the Akademie Schloss Solitude (Germany), MacDowell Colony, and the Headlands Center for the Arts. Currently, Teixeira is Assistant Professor at UW-Madison.

[www.josecarlosteixeira.com](http://www.josecarlosteixeira.com)



**Lift**  
oil, cut paper collage, 46" x 36", 2017

## Wendi Turchan

Greenville

*My current work is an exploration of time and place utilizing small, temporary forms within the landscape. I wander and observe shapes, movement and changing qualities of light. Removing these small moments from their original context, I draw, paint and cut marks. As I work, the boundary between reality and memory become intertwined. Colors, forms, and edges act as a hinge between real and imagined conditions. Shapes are repeated and layered depicting levels of concealment and revealing unexpected forms. Through various methods of transparency and overlap, I reflect on a ghostly, illusive, and nonrepresentational space of distance and longing.*

Wendi Michelle Turchan is a Northeast Wisconsin-based visual artist and lecturer. Turchan received her BFA in painting from the University of Wisconsin-Oshkosh in 2009. She took one year off before graduate school; during that time she started an artist-run studio and gallery space in Oshkosh. Turchan completed her MFA in painting at the University of Oregon in 2013. In the spring of 2014 she was one of the featured artists in issue 111 of the magazine New American Paintings. Her work has been exhibited nationally and internationally.

[www.wendimichelleturchan.com](http://www.wendimichelleturchan.com)



**Untitled 1 (Rupa)**  
paper sculpture, 25" x 25" x 3", 2017

## Michael Velliquette

Madison

*Michael Velliquette is a mixed media artist known for his works with cut paper. These works engage the nature of matter, sensation, perception, reaction, and consciousness. Velliquette hand-cuts paper shapes and assembles them into complex forms akin to sacred architecture and three-dimensional mandalas. The formal symmetry, balance, and order of these works are meant to evoke a sense of visual equanimity. Beginner's Mind is the title of his recent monochrome series, and refers to an approach to living without preconception—a sensibility that characterizes the skillfully simple posture Velliquette brings to this new work.*

Michael Velliquette's exhibitions include the Tory Folliard Gallery, Milwaukee, David Shelton Gallery, Houston, the Museum of Art and Design, New York, the Weatherspoon Art Museum, Museo di Roma, Palazzo Braschi, Rome, and the Fuller Craft Museum. His work is in the collections of the Art Museum of South Texas; the Museum of Wisconsin Art; the Racine Art Museum; The John Michael Kohler Art Center; The Microsoft Collection; and the San Antonio Museum of Art. He is a Faculty Associate at the University of Wisconsin-Madison.

[www.velliquette.com](http://www.velliquette.com)

Gallery Representation: Tory Folliard Gallery



**Untitled 2 (Vedana)**  
paper sculpture, 25" x 25" x 5", 2017



**Untitled 4 (Sankhara)**  
paper sculpture, 25" x 25" x 6", 2017



**Untitled 3**  
acrylic on canvas, 54" x 48", 2016

## Shane Walsh

Milwaukee

*Shane Walsh's paintings are the result of his involvement with collage, both in a literal sense and as a conceptual framework for understanding the legacy of abstraction.*

*Walsh's overall approach allows him to treat the history of abstraction as a storehouse of moments from which to copy, paste, and sample. This cutting, copying, and pasting, however, owes as much to the punk and hip-hop posters of the artist's youth as it does to modernist collage traditions, providing him with the opportunity to re-construct an image of abstraction that feels appropriate to his time and place.*

Walsh works in both New York and Milwaukee, where he teaches in the Painting and Drawing area at the University of Wisconsin-Milwaukee. His work has been included in solo and group shows in New York, Los Angeles, Seattle, St. Louis, and Miami.

[www.shanewalshpaintings.com](http://www.shanewalshpaintings.com)

Gallery Representation: The Alice Wilds



**Jettatura #2**  
marbled, letterpressed, found cut paper, 48" x 36" x 4", 2016

## Carey Watters

Milwaukee

*I am a collector of the past, an alchemist and artisan of contemporary craft. In my work, I meticulously cut, fold, sew and adhere many small parts and recontextualize my collected content to create new narratives. Each piece that I create is laborious and obsessive, but created out of materials with ephemeral qualities. The intent is to encourage viewers to look with a sense of curiosity and wonderment. My current body of work is a direct result of my residencies and travels to Southern Italy and my research of Byzantine architecture, design, and religious reliquaries.*

Carey Watters, is associate professor of graphic design and typography at the University of Wisconsin-Parkside. She received her MFA from the University of Wisconsin-Madison. She has been a practicing graphic designer for over 20 years. As a paper and book artist, she explore the intersections between traditional techniques and contemporary aesthetic concepts. Her current book and collage work weave together concepts regarding memory, historic map making and religious and pagan symbolism, and the theme of the reliquary as a container of cultural and personal artifacts.

[www.careywatters.com](http://www.careywatters.com)



**HMS Creed 1924**  
mixed metals, 12" x 9" x 13", 2017

## John Whitney

Baileys Harbor

*I think artists need to look for answers even if they are uncertain of the questions.*

*Influences: The Midwestern Prairie; the Boy Scout Merit Badge; DeKooning, the Bauhaus, and DuChamp*

B.A. Studio Art, Grinnell College, Grinnell, Iowa

M.F.A. Silversmithing, School for American Crafts, Rochester Institute of Technology, Rochester, N.Y.

36 years, Professor of Art, University of Wisconsin - Baraboo/Sauk County

Professor Emeritus, University of Wisconsin Colleges Art Department



**Prosthetic Bike**  
medical bandages, cast plaster, wood, steel, 36" x 36" x 12", 2016

## Glenn Williams

Madison

*In my work I explore various social constructs. I deconstruct, reconstruct and sometimes simply reflect various accepted mores in an effort to expose and on occasion question their impact on varying social realities. I am interested in how these constructs shape our understanding of the world around us as well as influence our human interactions on a social, political, and environmental level. I am also intrigued by how slight interruptions or uncalculated variables in these perceived societal rules can cause us to take pause and pay closer attention to, or in some instances reassess, our accepted value systems.*

## Rina Yoon

Milwaukee

*Anishinawbe grandmother, Josephine Mandamin, known as the “Water Walker,” has travelled by foot around the entire Great Lakes shoreline. “As women,” Mandamin says, “we are carriers of the water. We carry life for the people. So when we carry that water, we are telling people that we will go any lengths for the water.” Her story is the story of water, told by her feet. As earth shifts, it makes room for water, from tiny creeks to raging rivers and seas, above and below the earth, flowing into every crevice and seeping deep below. My recent work, entitled Mulgil: Waterway—pays homage to the wisdom of water. Mulgil is a Korean word for waterway with more poetic connotations than its English equivalent, including songs and poems about walking along the waterway and letting go like water. As a Korean-American and a Buddhist, my water works address the interconnectedness of nature and the human body. The water that flows through the earth runs through our bodies. As an immigrant of 35 years, I have searched for my rootedness and belonging. The Buddhist teachings remind me that our identity is not a static thing or a one thing. My sense of self does not need to be defined by nationality, geography. Understanding that “I” am not an autonomous entity but a part of a whole, I draw the parallel between nature and human body, both in fragility and resilience. I continue to challenge myself by pushing the boundaries of traditional printmaking, exploring installations and learning new technology.*

Rina Yoon is a Korean-born print artist and a professor of printmaking at the Milwaukee Institute of Art & Design, Wisconsin where she has been teaching printmaking since 1999. Yoon received a B.F.A in studio art from the Southern Methodist University in Dallas, TX, and an M.F.A in printmaking from Washington University in St. Louis, MO. Over the past 20 years, Yoon has focused on non-traditional printmaking methods including large scale prints, installations, and combining video and sculptural elements with printmaking. Rina Yoon’s work has been exhibited widely in the United States, South Korea, Poland, India and Italy.

[www.rinayoon.com](http://www.rinayoon.com)



**Mulgil: beneath**  
drypoint, 48” x 36”, 2016