

미국으로부터 온 페이퍼

Works on Paper

from the American Midwest

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May 12–June 29, 2014

gail art  museum

1549 Bukhangang-ro, Cheongpyeong-myeon
Gapyeong-gun, Gyeonggi-do, 477-813 Korea

www.gailart.org

content

6	introduction
9	work
33	artists statements
42	acknowledgements

Greetings from the Third Coast

6

When considering American art, one's thoughts go almost immediately to works produced on the coasts, and to the great American cities along the eastern and western seaboards: Boston, New York, Philadelphia, and Washington, DC; Los Angeles, San Francisco, Portland, and Seattle. Vaguely, one might recall that America also has a third coast composed of the cities and towns clustered around the massive, fresh-water, inland seas that constitute the Great Lakes (this is not to diminish the artistic accomplishments of America's fourth coast that spans the Gulf of Mexico in the south, or any other region of the U.S.—but those are topics for other introductions). There is a quality, I submit, that seems to distinguish art produced here that I believe is tied to the Midwestern regional character. It is perhaps gentler and more contemplative than its coastal cousins, but no less potent or effective. There is something about the very land of this region that informs the work—its fertile soil, its many lakes, its distinctive landscapes that move from gently rolling, forested hills to endless expanses of flat, rich croplands.

Perhaps I'm just immersed in the myth of the American Heartland, but that's what I see when contemplating the works in this exhibition, and yet several of the artists are not even native to this place. Some come originally from the East, the West, the South, and even from other countries, yet all their works seem to speak of the rhythms of this land. That's just the way it happens: no matter where you're from, the Midwest earth tends to get under your nails and into the work. As a transplanted Easterner who has lived here for 20 years, I can attest to this personally. That all the works

are on paper is especially appropriate, as the Fox River Valley, very near to where all these pieces were created, is a center of the American paper industry—the Dard Hunter Museum had its home here for many decades, the Dard Hunter Society was founded here in 1981, and several of the artists in this show are highly accomplished hand papermakers, especially Caren Heft, Jeffrey Morin, and Brian Borchardt.

It should be noted that although the title of this exhibition is "Works on Paper from the American Midwest," they are in reality all from one very specific place in the Midwest—the small city of Stevens Point at the very heart of the State of Wisconsin on the beautiful banks of the Wisconsin River. In fact, all the pieces were produced by artists who work in a very specific place in that small city, the University of Wisconsin-Stevens Point. This may not seem very representative, but because of the diversity of the artists and their experiences, I believe that it is. And of course, because they live in the same vicinity, they also collaborate extensively, and share techniques and approaches. Nevertheless, their themes have a strong Midwestern flavor that epitomizes the entire region.

These themes may be parsed into three general, overlapping categories: the interest in language, encoding, page-space, and book as form and metaphor (Borchardt, Brueggeman, Brunett, Heft, Hoover, Jo, McKee, Morin, Noble, the Sittlers, Stolzer, Thielking); the deep concern for human condition, emotions, and motivations (Borchardt, Brunett, Chapman, Gary, Heft, Jo, Morin, Morris, Morrison,

Peñafiel, Julie Sittler, Stolzer, Sullivan, Thielking); and the centrality of place--the serenity and majesty of the landscape, the interaction of earth, sky, and water, and the perennial Midwestern preoccupation with both travel and home (Brunett, Canfield-Bywaters, Erickson, Gary, Hoover, Sullivan, Thielking).

For example, Brian Borchardt, Caren Heft, Jillian Noble, and David Sittler demonstrate, among other things, an engaged exploration of typography and letterforms as connections to identity, abstract shape, and architectural form. Book structure itself is evident in works by Borchardt, Heft, Bill McKee, and Jeffrey Morin. Sculptor JinMan Jo explores his hopes for humanity by presenting his paper sculpture in the familiar form of a book, perhaps the penultimate expression of human relationships within civilization. Even Keven Brunett and Kristin Thielking intend their glass, metal, and paper collaborations to function as book works.

Concern for humanity is central to most of the works on display. Some deal with human mediatization: Jon Chapman's print and the photographs of Guillermo Peñafiel with human constructions; music in Mark Brueggeman's prints; Julie Sittler's interest in how information is transformed by its media environment. Others address human pathos, such as presence and absence, or loss and despair in the works of Stuart Morris and Susan Morrison. The rich dynamic of human relationships and issues of human frailty are explored poignantly in the drawings of Rob Stolzer and Sheila Sullivan.

But it is the real and psychic Midwestern space that weaves itself through all the works on display, several dealing directly with issues of place, such as the wheat-field expanses of Brunett's and Thielking's installation "Voices," or the interplay of land and water in the exquisite prints of Diana KB Hoover and Bob Erickson, or the Midwestern expression of travel to American parks and foreign countries in the monotypes of Diane Canfield-Bywaters and the collage paintings of Anne-Bridgett Gary. All are authentically evocative of the complexity of America's heartland in this show of works on paper from the American Midwest.

Max Yela

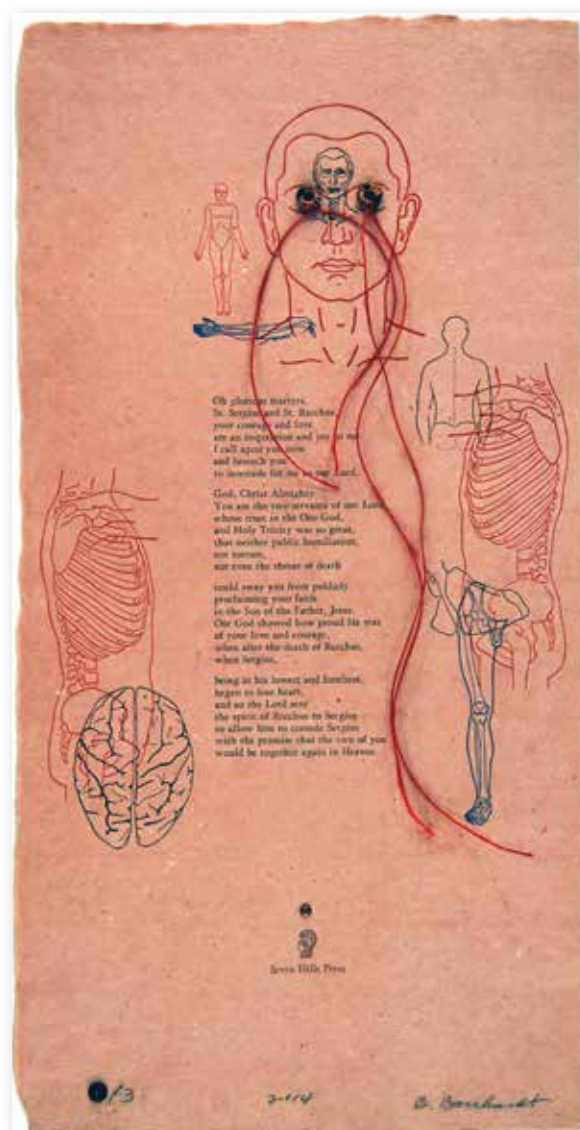
Max Yela is Head of Special Collections in the Golda Meir Library at the University of Wisconsin-Milwaukee, where he also teaches courses in the book arts and in the history of books and printing.

works on paper 9

Brian Borchardt	Jeffrey Morin
Mark Brueggeman	Stuart Morris
Keven Brunett	Susan Morrison
Diane Canfield-Bywaters	Jillian Noble
Jon Chapman	Guillermo Peñafiel
Bob Erickson	David Sittler
Anne-Bridget Gary	Julie Sittler
Diana Hoover	Rob Stolzer
Caren Heft	Sheila Sullivan
JinMan Jo	Kristin Thielking
Bill McKee	

Brian Borchardt

Artist, Curator
Scarabocchio Art Museum, Stevens Point, WI



11

Two Saints, 18" x 9", letterpress printed on handmade paper with collage elements, 2014

Mark Brueggeman

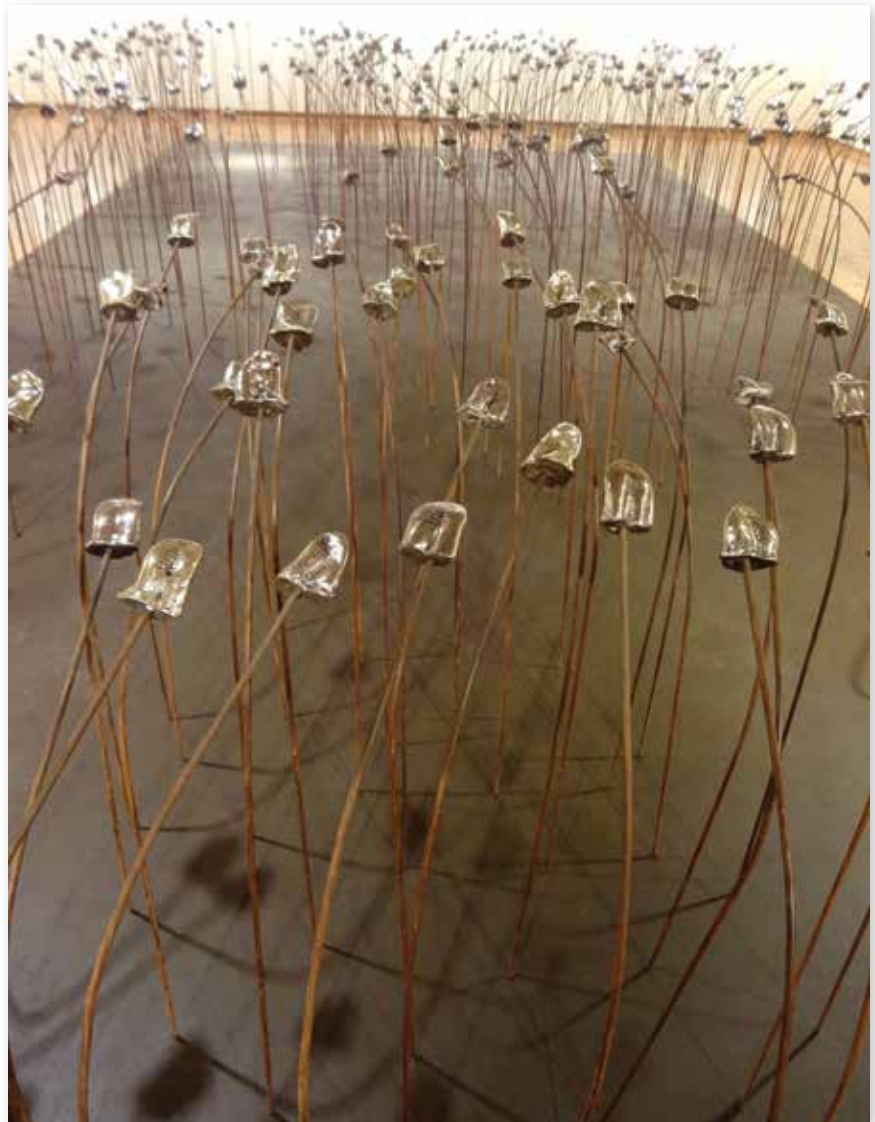
Senior Lecturer—Drawing, Foundation
University of Wisconsin-Stevens Point



J.S. Bach G Major Suite for Solo Cello/Sarabande, 16" x 20", intaglio, 2014

Keven Brunett

Senior Lecturer—Foundation 3D
University of Wisconsin-Stevens Point



Voices: Tribute to D.A.R.E., collaboration with Kristin Thielking, 20" x 30", installation view, 2014

Diane Canfield-Bywaters

Professor—Painting

University of Wisconsin-Stevens Point

14



Fields and Sky, 22" x 30", monotype, 2012

Jon Chapman

Visiting Artist, Lecturer-Glass
University of Wisconsin-Stevens Point



Mesh I, 20" x 30", rust print on wrinkled paper, 2014

Bob Erickson

Professor—Printmaking

University of Wisconsin-Stevens Point

16



Where Water Meets Land I

19.5" x 28.5", inkjet, graphite powder/wash on Mulberry paper chine colle, 2013



Collage Painting 06
10" x 13", mixed media on board, 2014

Diana KB Hoover

Associate Professor—Graphic Design
University of Wisconsin-Stevens Point

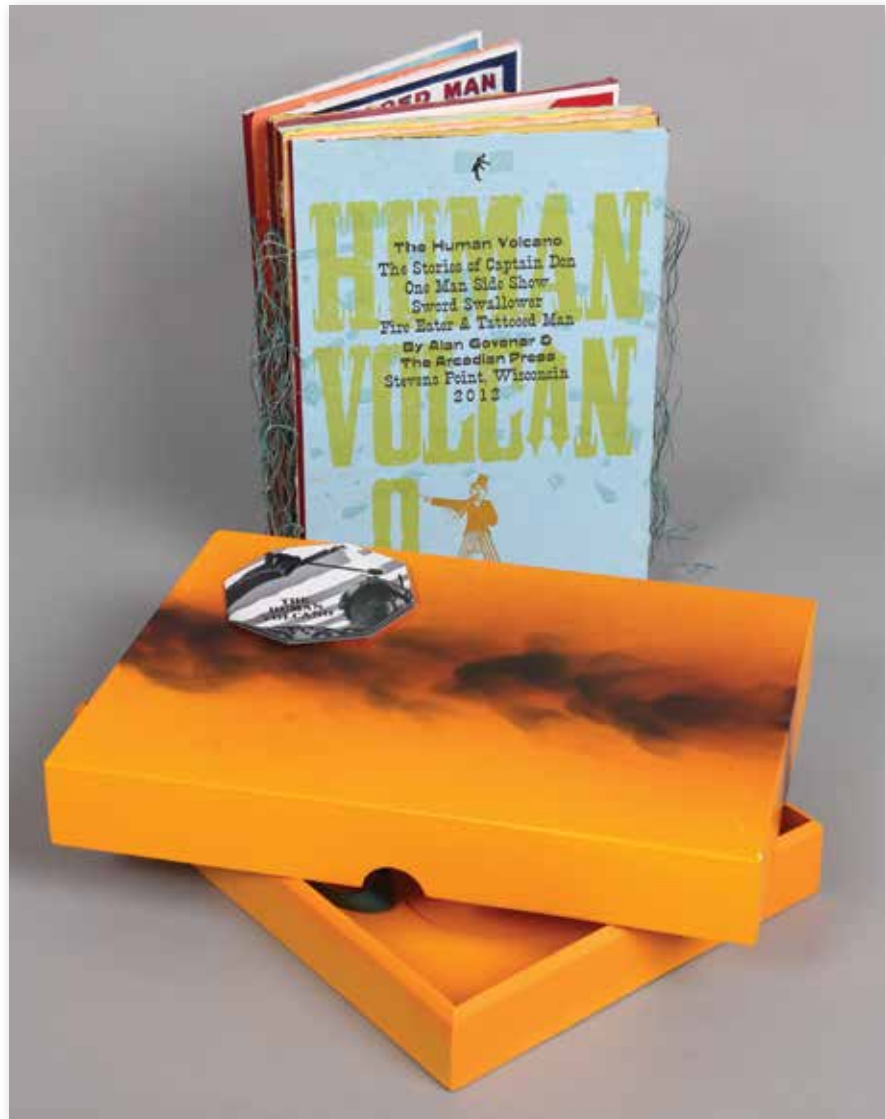
18



Ludington, Michigan / Area of Concern, 22" x 16", digital print, 2013

Caren Heft

Senior Lecturer—Book Arts, Letterpress
Director, Edna Carlsten Art Gallery
University of Wisconsin-Stevens Point



The Human Volcano: The Stories of Captain Don, One Man Side Show, Sword Swallow, Fire Eater and Tattooed Man, Letterpress using various metal and wood type, 2012

JinMan Jo

Assistant Professor—Foundation, 2D and 3D
University of Wisconsin-Stevens Point



Self-Consciousness 032214, 19" x 16" x 31", paper, 2014

Bill McKee

Senior Lecturer—Foundation 3D
Wood Shop Supervisor
University of Wisconsin-Stevens Point



Elder Futhark , three wood tablet columns each 4" x 53", wood, paper, string, 2010/2014

Dean, College of Fine Arts & Communication
Professor—Graphic Design
University of Wisconsin-Stevens Point

22



Remember Me, 14" x 18", ink, fabric, found paper artifacts on paper, 2014

Stuart Morris

Associate Professor—Graphic Design
University of Wisconsin-Stevens Point



23

Loaded, 15" x 20" (detail, 9 piece installation), graphite, paper, turmeric, steel, 2014

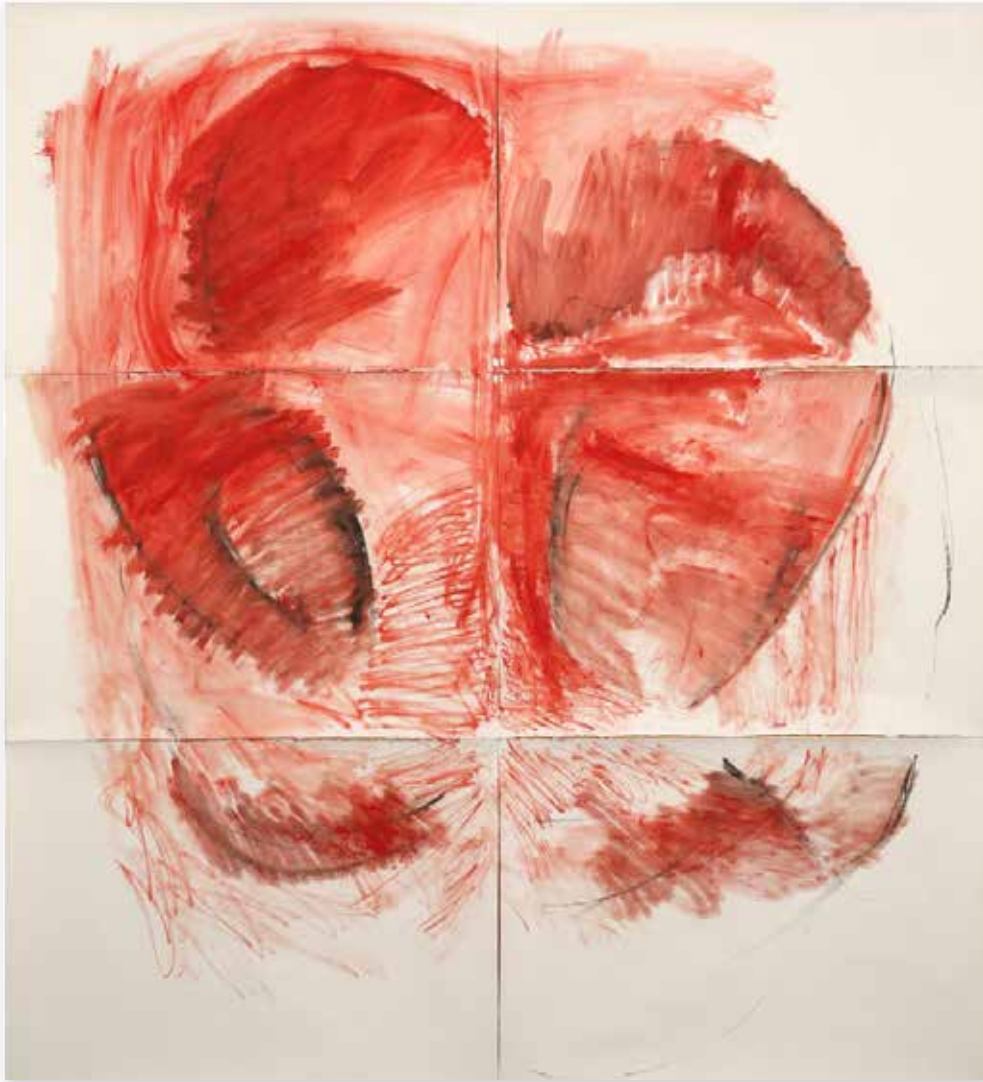
Susan Morrison

Professor—Foundation Studio

Coordinator, Foundation Program

University of Wisconsin-Stevens Point

24



Seven Pieces of My Heart (detail of triptych, *Wings of Despair-Coming Into This World- Seven Pieces of My Heart*)
66" x 192", Oil and Charcoal on Paper, 2014

Jillian Noble

Associate Professor—Graphic Design
University of Wisconsin-Stevens Point



25

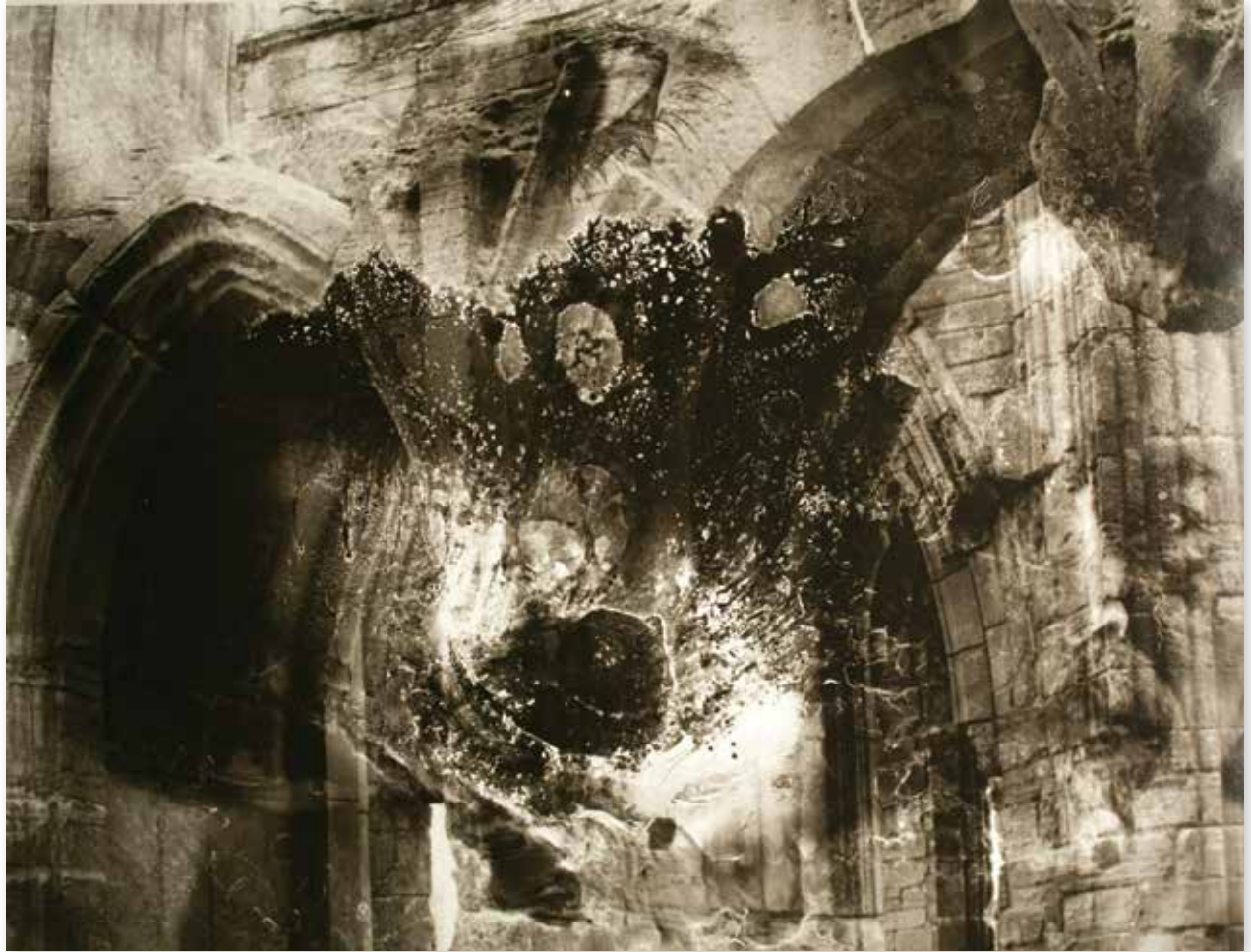
#051, woodcut, 38 cm x 51.5 cm, digital: 10.15.13, printed: Feb 2014

Guillermo Peñafiel

Professor—Photography

University of Wisconsin-Stevens Point

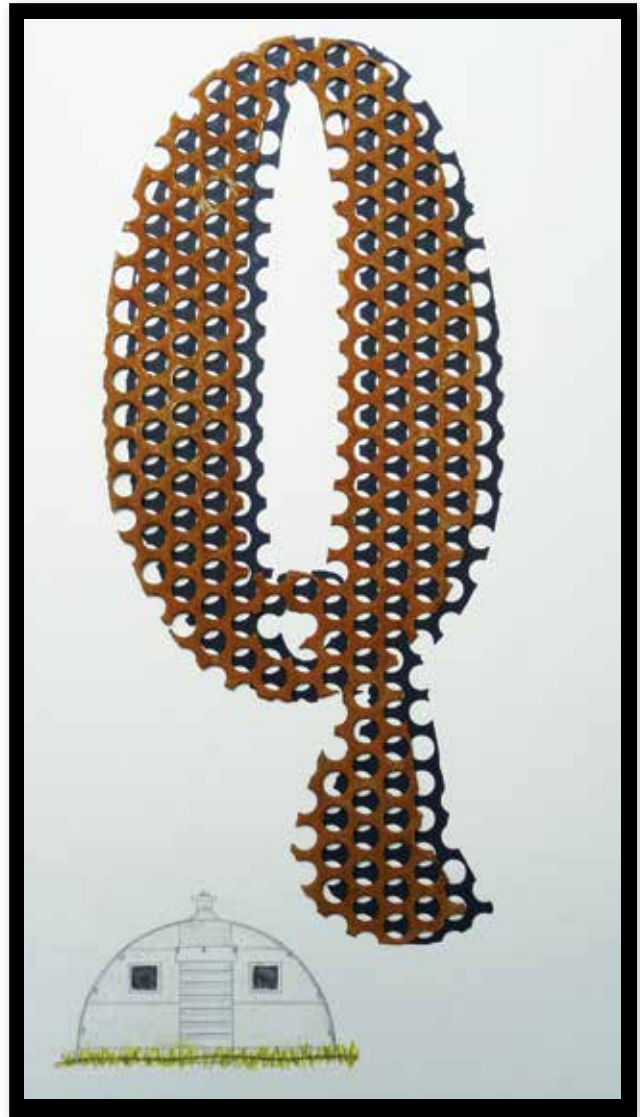
26



Witness, 24" x 18", Silver Gelatin Print, July 2013

David Sittler

Artist, Sculpture Studio Assistant
University of Wisconsin-Stevens Point



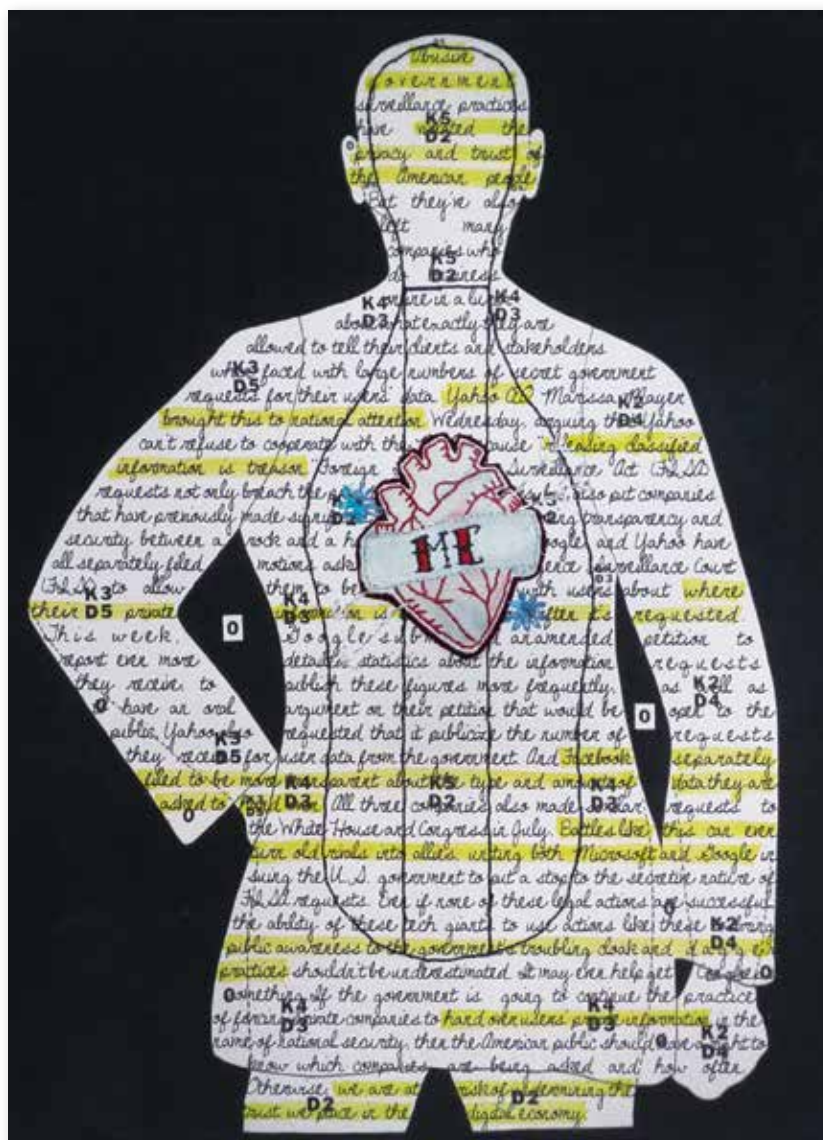
27

Q, 15.5" x 26", paper, letterpress, steel, 2014

Julie Sittler

Artist, Assistant Director, Design Center
University of Wisconsin-Stevens Point

28



Heartless-Me

22" x 26", paper, felt, embroidery thread, 2013



Paranoid Schizophrenia, 30" x 19.5", ink, colored pencil, acrylic, watercolor, 2013

Sheila Sullivan

Associate Lecturer–Drawing
University of Wisconsin-Stevens Point



Tinker, 8" x 5", oil crayon drawing, 2013

Kristin Thielking

Professor—Sculpture
University of Wisconsin-Stevens Point



31

Journey: Woman, collaboration with Keven Brunett, 18" x 18" x 5", cast glass boat, bronze base, wire extensions with paper leaves, 2014

artists

33

Brian Borchardt

Brian Borchardt is the Curator of the Scarabocchio Art Museum (SAM), a UW-Stevens Point and City of Stevens Point joint venture. Borchardt makes letterpress books and has works in many public collections including the Library of Congress, the Brooklyn Museum, Harvard University, the Joan Flasch Artist's Book Collection at the School of the Art Institute of Chicago, and the Kinsey Institute for Research in Sex, Gender, and Reproduction.

"My work combines my passion for books, reading and printing. The physical nature of books is strongly ingrained in my desire to create pieces that are tactile, intriguing and accessible. From the act of setting type, to operating the press, to folding the papers and binding, all elements touch upon the physical nature of the book. And all work together to fulfill my desire to add my personal

contribution to the world of books. My press name—Seven Hills Press—was inspired by my first trip to the wonderful city of Rome."



Additional Work On Exhibition

Types of Beauty, artist book, 2013

Essay, artist book in collaboration with Jesse Albrecht, 2012

Crossing the Tigris, artist book in collaboration with Caren Heft and Jeff Morin, 2011

Mark Brueggeman

I am continuing an exploration of J. S. Bach's Six Suites for Solo Cello. I began working on the suites 18 years ago and they have been a recurrent source for me for image making and continue to be so. The first iteration was a series of paintings in liquid acrylic ink and soft pastel on layered paper. Suite One was comprised of 10 paintings, PRELUDE, ALLEMANDE 1, ALLEMANDE 2, COURANTE1, COURANTE 2, SARABANDE, MINUET 1, MINUET 2, GIGUE 1 AND GIGUE 2. This was my initial exploration into the structure of the suites, and attempting to integrate aural musical experience into visual presentations of my understanding of the music.

Suite Four is 6 oil paintings, one for each movement. The Second Suite is a series of monoprints, 24 in all; each is 22x26 inches.

The series shown in this exhibit are the First or G Major Suite. This iteration is developed using 2 solarplate intaglios for each print; the manuscript printed in color with manipulated plate tone in colors; the drawing plate is printed over the manuscript image in a deeply modified black. This series of prints is a 20 impression edition.



Additional Work On Exhibition

JS Bach G Major Suite for Solo Cello/Prelude, intaglio, 2014

JS Bach G Major Suite for Solo Cello/Allemande, intaglio, 2014

JS Bach G Major Suite for Solo Cello/Courante, intaglio, 2014

JS Bach G Major Suite for Solo Cello/Minuet, intaglio, 2014

JS Bach G Major Suite for Solo Cello/Gigue, intaglio, 2014

Keven Brunett

Keven Brunett and Kristin Thielking are sculptors who often work collaboratively. Their work addresses language, identity, place and the human condition. They have worked together on projects ranging from permanent public and private commissions, site-specific installations and smaller sculptural work. Their work explores the contradictions and tension achieved when unlike materials are combined such as paper and iron, glass and steel, or a poem and stone.

The sculptural installation "Voices" is inspired by The Dictionary of Regional American English. The piece explores the idea that America's strength and potential lies in its rich diversity of ethnicities and cultures. This installation functions as a sculptural book, whose pages consist of more than 500 cast-bronze tongues mounted on waist-high rods bent to resemble

wheat blowing in the wind. Each tongue is engraved with a word and its definition selected from the dictionary.



Additional Work On Exhibition

Journey: Man, cast glass boat, bronze base, wire extensions with paper propellers, in collaboration with Kristin Thielking, 2014

Journey: Woman, cast glass boat, bronze base, wire extensions with paper leaves, in collaboration with Kristin Thielking, 2014

Diane Canfield-Bywaters

My artwork captures a sense of light or fleeting moment in time. Since these works exhibited here are monotypes they are studio pieces run through a press, however typically I paint on location so on these monotypes I used my paintings from direct observation for inspiration. I enjoy an energetic brush stroke to capture the sense of place. In my years of working on location (en plein air) in various state and national parks—I have the honor of being selected to more artist-in-residencies than any other artist including twelve U.S. National Parks—I know people find the painting process fascinating. While on location painting, it is not unusual to be interrupted by the public, I thrive on the challenge of remaining artistically focused yet socially interactive. I believe there is a responsibility for the artist to be a positive, productive member of society. It is then that the visual arts will remain an integral part of society. I am an award-winning landscape oil painter with over 35 years of



painting experience and a Professor of Art at the University of Wisconsin--Stevens Point with almost 30 years of full-time teaching experience.

Additional Work On Exhibition

Inlet Sunset, monotype, 2012

Farmland, monotype, 2012

Ocean and Beach, monotype, 2012

Jon Chapman

Various objects and scenarios trigger unique associations in individuals. These associations develop from the individual's past and dictate their personality. A person's history prescribes how they react, relate, and empathize with objects around them. These evoked emotions and memories intrigue me and compel me towards further consideration

I draw upon similarities between mechanical processes and human emotion. The monotony, persistence, and self-wear evident in working mechanics strongly represents human traits that allow me to relate and reinterpret.

By closely examining these movements and interactions of mechanics, I intend to create works of curiosity that invite the viewer to explore their associations with each object.



Additional Work On Exhibition

Mesh II, rust print on wrinkled paper, 2014

Mesh III, rust print on wrinkled paper, 2014

Bob Erickson

Where Water Meets Land

In this work, Erickson gives us something that can never be finished or could be there forever, that is always becoming something else or will never change. He gives us the concrete and the ephemeral, the thing itself and its emotional resonance. It is now a part of him, and a place he will return to again and again with his body as he makes art, and with his spirit as he tries to



snag his memories of all that is ancient, fading, reappearing and stubbornly persisting through the ages.

— Lesley Wright,
Grinnell College

Additional Work On Exhibition

Where Water Meets Land II, inkjet, graphite powder/wash on Mulberry paper, chine colle, 2013

Where Water Meets Land III, inkjet, graphite powder/wash on Mulberry paper, chine colle, 2013

Where Water Meets Land IV, inkjet, graphite powder/wash on Mulberry paper, chine colle, 2013

Where Water Meets Land V, inkjet, graphite powder/wash on Mulberry paper, chine colle, 2013

Where Water Meets Land VI, inkjet, graphite powder/wash on Mulberry paper, chine colle, 2013

Where Water Meets Land VII, inkjet, graphite powder/wash on Mulberry paper, chine colle, 2013

Where Water Meets Land VIII, inkjet, graphite powder/wash on Mulberry paper, chine colle, 2013

Anne-Bridget Gary

Professor Gary has traveled extensively in Japan, China and Korea, working with fifth and sixth generation potters in the areas of Yixing, southern China, Kongju City, Korea and central and northern Japan, Tokoname and Fukushima. Her work has been exhibited in numerous galleries internationally and is in many prestigious collections including Transco Corporation in Houston, Texas and Kavik Corporation in Amsterdam, Holland. She has taught at Oregon School of Arts and Crafts, Portland, Oregon and the Lutheran University, Tacoma, Washington.

Fellowships Anne-Bridget has received include a Core Residency at the Glassell School of Art, Museum of Fine Arts, Houston and has received several foundation grants from the University of Wisconsin System to study in Asia.

Recently she has reviewed and edited texts on ceramics for two major publishers. She presented her work at the International Conference for the Arts in Society at New York University, teleconferenced her work at The International Conference for the Arts in the Humanities at the American University in Paris, France, and traveled to Xian, China for several weeks for research at several sites and to also present her work to the International Ceramic

Editors Conference at Xian, Peoples Republic of China. In 2009, she was a Fulbright finalist for an international scholar award.



Additional Work On Exhibition

Collage Painting 02,
mixed media on board, 2014

Diana KB Hoover

Water is life. Where water goes, we go. Waves of migrations have been drawn to the American Midwest because of water. The Great Lakes hold a fifth of the world's fresh water. Lake Michigan—a place I know as home—is the second largest of these, and has 1,638 miles of shoreline, and is 923 feet at its deepest sounding. Surrounded by states Michigan, Indiana, Illinois and Wisconsin; and Tribal Nations of Ojibway, Potawatomi, Oneida, Menominee, Stockbridge-Munsee, Ho-Chunk, Sauk, Fox, Miami and Odawa, this lake affects many millions of people.

When water is endangered, so are we. Invasive species, chemical pollutants and an increasingly thirsty human population threaten all of our fresh water. Each of us can change the health of the Lakes by changing how we view them and water. I am interested in our complex relationship with nature, place and home.

My work is built with layers of visual information collaged digitally and printed archivally. These pieces are from a series of



twelve documenting a physical journey circumnavigating the northern portion of Lake Michigan and a spiritual journey finding my connection to home.

Additional Work On Exhibition

Frankfort, Michigan / Flush-O-Meter,
digital print, 2012

Leelenau, Michigan / Scale of Magnitude,
digital print, 2012

Eponfette, Michigan / Authentic (Mind Map),
digital print, 2012

Caren Heft

The Arcadian Press is the voice of the unheard, the voice of few choices, the voice of lost opportunities.

The first of these books was about Osceola Mays. She was a woman whose dreams were not realized; she told her grandmother that she did not need to learn to do laundry, as she would be a teacher. Sadly, she spent her life washing other people's clothes, cleaning houses and watching others' babies.

Lavada Durst was the first (probably) African-American disk jockey in the US, KVET, Austin, Texas, and early 1950s. He played jazz and talked jive on his Saturday morning program. To enlighten the uncool, he published a pamphlet of jive terms included in the book.

James Farmer was a giant in the freedom movement. Detine Bower's text is a small glimpse of him in old age, blind and crippled, with his indomitable spirit intact.

These three portraits reflect the individual as the subject of each title. The books also function as a sort of history of racism in the 20th century as racism was certainly the driving force in the lack of opportunity for Mays, Durst and Farmer.

As a printer, I feel my responsibility is to provide a vehicle for those who had little voice. As an educated woman my responsibility is to pay



homage to those for whom formal education was not an option, though still lived their lives with grace, style and generosity of spirit.

Additional Work On Exhibition

Crossing the Tigris, artist book in collaboration with Brian Borchardt and Jeff Morin, 2011

JinMan Jo

I have been motivated to explore and interpret identity and self-consciousness in society, and to express this in my sculptural works. Our modern world seems to be consumed with an appetite for economic expansion that can never be fully satisfied. This global value manifests itself in the degradation of human interaction and communication. On an individual level, we see that people have lost their own identity while becoming more and more alienated from one another. I have great concern and distress as I view the world in this current condition.



I take the energy of these feelings and use them to express my hope for humanity, for others, and for myself.

Bill McKee

Art is about making honest and intelligent work. The object is secondary to the making. My activities include direct carving in wood and stone, and assembly/constructing, often by stacking objects into totems or columns. Recent work is installation oriented and ephemeral. To give voice to the dumbness of the physical world is my goal as an artist.

I have lived 67 years. My Bachelor degrees are in English and Psychology from UW Stevens Point. I have been interested in and making sculpture for over 40 years. I supervise the Wood Studio and am an Senior Instructor in the Department of Art & Design at UW Stevens Point. I have made and shown work



in Wisconsin, Michigan, Maine and Washington State.

Jeff Morin

Great art should haunt one like an unrequited love because they are one and the same. To make art seems like a natural thing, yet, if we do not want to draw attention to ourselves, making art is truly unnatural. If one wants to have an honest dialogue with the viewer, one has to drop all cares away. One's work reflects who one is. If not, it is a lie and a lie is often simply easier though fundamentally wrong.

In my work, I cannot help myself. It is like talking to oneself while others listen. It is compelling to listen but there is also that discomfort because of the sense that these are not public conversations. I do feel like a fool at times as I search for meaning through materials or a narrative. It is such an antiquated way to think that is perhaps naively quaint.

I repeat the conversation over and again. It never gets old but does become exhausting. Others might think that the work is about love, sex, and desire but it is probably also about intrigue. Is it possible to create



enough intrigue even in the simplest drawing to hold one's attention and haunt?

Additional Work On Exhibition

Adam and Eve, relief print, ink on paper, 2013

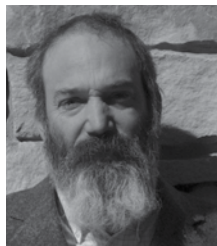
Jerome unghosted, ink on paper, 2012

Crossing the Tigris, artist book in collaboration with Caren Heft and Brian Borchardt, 2011

Stuart Morris

Stuart Morris was born and raised in New York City and Maine. After attending college for music and philosophy in Massachusetts he worked in the metal fabrication and industrial design trade. He returned to finish his education at the University of Iowa, receiving graduate degrees in design and sculpture as an Iowa Arts Fellow in 1997. Following graduation he worked in the design industry as a creative director for Video Post and as principle and owner of Conjure Design. For the last twelve years he has been creating public art projects nationally and internationally while teaching design at the University of Wisconsin-Stevens Point.

His work uses many materials and media to interact with human nature. Loaded and Good | Bad use rubbings to explore presence and absence. They have been soaked in water and turmeric to treat them herbally and dye them



yellow. "Loaded" and "Good | Bad" are a meditations on the gun and all of the things that become associated with it.

Additional Work On Exhibition

Good | Bad, graphite on paper, tumeric, steel, 2014

Susan Morrison

My art is an intrinsic statement of the constant flux of motion, emotion and pounding resonance of existence. The line leaps, grabs and descends pulling at the tangled pile of unspoken thoughts that emerge and submerge. A work becomes a melody with each specific note a critical turning point in the flow of sound. Sometimes, the silence invades like a fog, softening, dampening until a new image appears. Through the layers of time, the substance of thought is grounded. Color and form dance, rage and discover a new place. In



that place, the work begins to speak, a visual dialogue. In this dialogue, passion and pain become a singular understanding.

Additional Work On Exhibition

Wings of Despair, first panel of tryptich, oil and charcoal on paper, 2014

Coming Into The World, center panel of tryptich, oil and charcoal on paper, 2014

Jillian Noble

These four prints are a selection from more than one-hundred ampersands created as part of a personal hand-lettering experiment. Beginning September 12th, 2013 I challenged myself to draw, digitize, and publish one ampersand each day via a website titled, am.persand.me.

As a designer, I work best within certain given limitations. Because of this, I set very specific parameters, the most important was that the focus be on form. I limited myself to only black and white, and insisted that all be displayed in a similar format.

On December 20th, 2013 I hit one-hundred days and one-hundred ampersands. Since then, I am still drawing ampersands, but no longer on a daily basis. I have shifted my focus to the



transformational process of moving the finished digital form back to a physical form using various printing techniques.

Additional Work On Exhibition

#034, woodblock print, 2014

#057, woodblock print, 2014

#115, woodblock print, 2014

Guillermo Peñafiel

I have referred to my work as the record of non-events. The idea behind this label is that our understanding of reality comes from a combination of actual and pseudo experiences—events we have read or heard about, imagined or empathized with, and that now have become part of our memories. Memories are as solid as thoughts of possible future occurrences and are often as real as current experience. The feeling of a child's first nightmare is as strong and as relevant in adulthood as it was the morning after the episode. History lessons, novels read, stories by firelight, blend. I focus on my ability to extract information from my memories and transcribe it into images that, although based on specific observation, are not literal translations or descriptions of one isolated incident.

My work is a reflection of how I perceive reality, and it contains evidence of both a struggle and a balance between the need for control and an urge for spontaneous disorder. The pieces I consider successful establish connection to my intellect and to my senses; they exhibit a

synergistic effect beyond my control. They reaffirm my belief that our shaping of reality is concurrent to reality's shaping of ourselves.



David Sittler

My sculptural work explores the historical and temporary nature of letterforms used as security. I experiment with size, depth and exaggerated angles of the architecture of letters. Using new and reclaimed steel, I sculpt individual characters for use in various combinations of expression resembling the random use of characters in a CAPTCHA (an acronym "Completely Automated Public Turing test to tell Computers and Humans Apart").

I have been fabricating and creating custom work for more than 20 years, and have received an award of excellence in 2013. I am a fabricator, designer, and team member of DJKK



Sculpture which recently installed a 20' x 20' x 12' commissioned piece at the Marshfield Clinic in Marshfield, Wisconsin.

Julie Sittler

I am a designer, glass and mixed media artist, sculptor and educator. I create experimental and political work. I am involved with DJKK Sculpture (www.djsculpture.com) and Sittler Design (sittlerdesign.com).

My work is grounded in current events that could change lives permanently. With a daily barrage of information coming at us in many different forms and directions, there stands a chance that important life-changing things could be overlooked. Depending on where you choose to find your current information, you may be subjecting yourself to a biased one-sided source.

As a designer it can be quite hard, if not impossible to present information on neutral ground, without the possibility of it getting lost, going unnoticed, or being ignored. Through the use of unusual materials and formats, I distilled and transformed the information. I let the subject matter dictate



the medium. It was my goal to present each topic in a noticeable, thought-provoking and (hopefully) memorable way.

Additional Work On Exhibition

Past Present, silver gelatin print, 2013

Additional Work On Exhibition

Heartless-You, paper, felt, embroidery thread, 2013

Rob Stolzer

Rob Stolzer received his BFA from the Mason Gross School of Art at Rutgers University, and his MFA from the Tyler School of Art at Temple University. From 1985 to 1987, Stolzer took part in the two-year artist residency at the Core Program, part of The Museum of Fine Arts, Houston, in Houston, Texas. He attended the IWCAT (International Workshop of Ceramic Art in Tokoname) Summer-long residency in Tokoname, Japan, right before the start of graduate school. Stolzer has been in residence at the Vermont Studio Center twice, in 2001 and 2008.

From 1985 to approximately 1996, Stolzer worked as a free-lance illustrator, with illustrations appearing in *The Progressive*, *The Chronicle of Higher Education*, *The New York Times Book Review* and *Houston City Magazine*. Over the past few years, he has concentrated on his studio painting, still life drawings and on-site landscape work.

“Paranoid Schizophrenia” is a biographical mixed media narrative work related to the



artist’s brother’s struggle with schizophrenia for the last 30 years.

Sheila Sullivan

I received my B.F.A. (1981) and M.F.A. (1985), both with an emphasis in painting and drawing, from Northern Illinois University. Since 1998, I have been an Associate Lecturer at the University of Wisconsin-Stevens Point, teaching basic drawing and figure drawing. My work has been exhibited widely both regionally and nationally, reproduced in the *New York Times*, and is currently held in several private and corporate collections.

My work was always more purely subjective and expressionistic than representational. However, as I watched my daughters produce art, I became fascinated by the combination of intense observation and whimsical world-building that each displayed

Both *Tinker* and *Playground* are prompted by work produced by my younger daughter, Grace, who is autistic and non-verbal. As I try to understand the ways in which she reads the world, I also find that her images evoke deep-seated memories of my own childhood—in this case, of the tinker who would hawk his wares in my old neighborhood, so burdened with the items he carried he was barely visible beneath them, and a dandelion-littered playground at the end of the street where I grew up. Grace’s



work has changed in unpredictable and exciting ways and it remains a constant inspiration to me as we continue this journey together.

Kristin Thielking

Keven Brunett and Kristin Thielking are sculptors who often work collaboratively. Their work addresses language, identity, place and the human condition. They have worked together on projects ranging from permanent public and private commissions, site-specific installations and smaller sculptural work. Their work explores the contradictions and tension achieved when unlike materials are combined such as paper and iron, glass and steel, or a poem and stone.

The sculptures in the series “Journey” reference a passage from one world to the next and explore what of that life may continue to exist in both worlds. The boat form evokes the sense of balance between two immense spaces: the sky and the sea. These works are two of a series



that incorporates text that is derived from memories of spending time growing up or near large bodies of water.

41

Additional Work On Exhibition

Playground, oil crayon drawing , - 2013

Additional Work On Exhibition

Journey: Man, cast glass boat, bronze base, wire extensions with paper propellers, in collaboration with Keven Brunett, 2013

Voices: Tribute To D.A.R.E., photograph of installation, in collaboration with Keven Brunett, 2013

acknowledgements

We are enormously privileged to participate in reciprocal art exhibitions between the Carlsten Art Gallery in Wisconsin, USA and the Gail Art Museum in Gapyeong-Gun, Gyeonggi-Do, Korea.

Our newest faculty member in the Department of Art & Design at the University of Wisconsin-Stevens Point is JinMan Jo, who is also a Korean national citizen. He proposed that artists from Central Wisconsin assemble an exhibition to show at the prestigious Gail Art Museum. In return, the museum is sending exhibitions of work by Korean artist to show in the Edna Carlsten Art Gallery. This exchange of exhibitions, and with it, ideas, is a wonderful opportunity for artists from the two countries to expand their horizons and to become familiar with other ways of working. We, artists, curators and viewers, look forward to learning about Korean art and artists by seeing their work here, and to having Korean artists, curators and the viewing public learn about us from seeing our work.

We acknowledge this exchange of art as a gift that we accept with great honor and present with happiness and deep appreciation.

A handwritten signature in black ink, reading "Caren Heft". The signature is fluid and cursive, with the first name "Caren" written in a larger, more prominent script than the last name "Heft".

Caren Heft
Director, Edna Carlsten Art Gallery



Department of Art & Design
College of Fine Arts & Communication
University of Wisconsin-Stevens Point



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