

TOGETHER AGAIN

RACINE | KENOSHA





UNIVERSITY OF
WISCONSIN **PARKSIDE**

The Artists

Peter Aymonin	Dean Habegger	Daniel Martin	Susan Sorenson
Regina Baker	Kelsey Harris	Valente Mercadillo	Colleen Steenhagen
Lisa Marie Barber	Frank Heister	Christine B. Miller	Scott Terry
Jerrold Belland	Brad Holman	Ryan Miller	Marc Travanti
Lisa Bigalke	Mary Lambrecht	Gabriela Pettit	Rebecca Venn
Jon Bolton	Glen Larson	Marilyn Propp	Sheillah Walsh
Avianna Davis	Kathleen Laybourn	Julia Schiller	Jeannette White
Patricia Fallon	Jeff Logic	Dan Simoneau	Holly Wolf-Mattick
Maureen Fritchen	Deb Marett	Celia Schulz	Jennifer Zygmunt

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Forward

The People's Choice

Nearly every morning I take highway KR to get to UW-Parkside. Having lived elsewhere for most of my life, I'm often struck by the deep sense of place that each community—Racine and Kenosha—possesses. The Frank Lloyd Wright designed research tower in Racine and the iconic lighthouse in Kenosha are both fitting landmarks that reflect long histories of living and working in Southeastern Wisconsin. What also strikes this relative newcomer is how unfamiliar residents of either city can be with their neighbors just across the county line. *Together Again* aims to cross this highway to bring regional artists together for a conversation.

The College of Arts and Humanities is excited to welcome 36 artists to the second iteration of *Together Again: Racine Kenosha*. As I write this preface, hundreds of viewers have had a chance to see the exceptional works on display since February of 2022. I have overheard gallery visitors marvel at the impressive skill and creativity of the works hanging

on the walls as well as the free-standing sculptures. Viewers praise the wide range of subject matter explored by the artists from portraiture to landscape, to still life, to abstraction. Each type wins its champion.

What seems to strike many viewers, as they move through the gallery, is the sheer delight of discovery: discovering that Kenosha and Racine have such vibrant arts communities. Over and over again, I have heard patrons exclaim their surprise and pleasure upon seeing the high-quality and varied work being produced by local artists. Extended family members and friends, accompanying an exhibiting artist to the gallery, come to a greater appreciation of their talented relative or friend. UW-Parkside students spend time engaged with the work, reflecting on the variety of media and subject matter.

As visitors passed through the gallery from February through April, certain favorites emerged. Judging from the vote tallies

for the People's Choice Award (without giving anything away) folks were clearly drawn to figurative work over more abstract pieces. Highlights of the figurative work appreciated by the people's choice voters were: Scott Terry's *Prolific Ascension*, Avianna Davis' *Lady in the Mask*, and Dan Simoneau's *In the Eye of the Storm*. Two landscapes, Jeannette White's *Sun Down* and *A Fourth Floor View* by Jerrold Belland received a lot of positive feedback as well. Yet, at the same time, there was considerable enthusiasm expressed for Maureen Fritchen's abstract piece, *Pink Sheet*, a true marvel of craft and invention.

It's not surprising that viewers find themselves drawn to what is more relatable—a human figure or a landscape. These favored images bear silent witness to concerns that animate our lives today. For instance, Davis paints the bust of a young, black, female floating in a sea of pale blue, wearing a Covid mask in bloom. Simoneau's *In the Eye of the Storm* invites reflection

on the long history of the painted, male nude with its exquisite play of light and shadow—classic chiaroscuro, a technique dating back to the 16th century. Terry's *Prolific Ascension* dominates the gallery with the bold image of a god-like face of a black man. The use of a hot color palette—orange, yellow, red—evokes a feeling of warm serenity and quiet power. All three paintings resonate with our current moment—the pandemic, struggles over history and representation, and, importantly, issues of race.

It is no surprise either that landscape would speak to viewers as well. White's *Sun Down* conjures a feeling of end-of-day contentment tinged with melancholy. A wooden pier juts out into a body of ultramarine water; at its end, sits a single, empty, Adirondack chair. A golden luminosity from the setting sun hits the bluish shore rocks, the length of the wooden pier, and the solitary chair. A feeling of melancholic harmony radiates from this work—touching many a viewer. Belland's *A Fourth Floor View* offers a quintessential Midwestern urban landscape with framed houses and their highly

pitched roofs tightly packed and interspersed by the flat roofs of commercial buildings. Ubiquitous electrical wires thread together the houses like a string of magic lanterns. The autumnal colors of the trees and roofs make the scene feel familiar and homey while the perspective from the fourth floor elevates it.

Fritchen's *A Pink Sheet* grabs the viewer's attention as soon as she enters the gallery. Its size and color impress immediately and, upon closer examination, the delicacy of the disk-shaped flowers that comprise *Pink Sheet* inspire admiration. It is a beautiful piece to behold in its coral-like, organic, and almost undulating rectangular shape. Yet this beauty holds a darker secret: the flowers are made from polyethylene foam and the pistils at the center of each flower were created from plastic, expired, blood vials. The tension between this seemingly organic representation and its literal materiality—a non-biodegradable plastic and medical waste—hits the viewer forcefully. Fritchen's critique of current planet-damaging, industrial practices could not be more cogent or relevant.

The exhibition closes soon but there is still time for you, too, to discover your favorite work. Or, if that's not possible, you can peruse this catalog to engage with the exhibition's artwork and determine for yourself which pieces are worthy of praise.

UW-Parkside was founded some 50 years ago to serve the communities of Racine and Kenosha through education and community engagement. As we celebrate the 10th anniversary of the opening of the Rita Tallent Picken Regional Center for Arts and Humanities, we are thrilled to welcome such an impressive set of artists into our gallery. We could not be more pleased with the conversations about art that their work has inspired over the last few months. We look forward to hosting the third triennial exhibition of artists from Racine and Kenosha in 2025. In the meantime, keep crossing KR and getting to know your neighbors!

LESLEY H. WALKER

Dean, College of Arts and Humanities
University of Wisconsin-Parkside

We Are Here - Present, Vibrant, and Thriving

I began publishing an independent art magazine called Artdose Magazine in 2013. The goal of this publication is to become a conduit for the visual arts across the state of Wisconsin. As the publisher, my role is to meet and have conversations with artists, gallerists, curators, art directors, and so on to determine how we can mutually support one another. Regardless of where we live and work, we create our own place of inspiration, creativity, support, and artistic community and despite where I have traveled to and whom I have spoken with, we strive to make our communities better by enriching lives through art and culture.

What factors lead to flourishing Wisconsin art cities? Is it the number of venues that offer varied arts programming such as exhibition opportunities, critiques, workshops, lectures; the quantity of media received in print, or the maintenance of an active online presence via social media? How about the members of an art community that continue to make

an impact, encourage others to experience their culture, or how about developing ways for future partnerships? Let us not forget implementing ways to financially support one another professionally and artistically.

This is where Racine and Kenosha flourish and thrive.

If you were to take a minute and think about the art venues in Racine and Kenosha, places such as the Anderson Arts Center, Lemon Street Gallery, Kenosha Creative Space, Inc., Racine Art Museum, Racine Arts Council, 16th Street Studios, Charles A. Wustum Museum of Fine Arts, Carthage College, and UW-Parkside may come to mind. If you were to think about the past couple years, you would have heard of Mahogany Gallery, ArtRoot, OS Projects, and most recently, Mahogany Gallery & Cultural Center. When you realize how much is offered, there is a lot happening in the visual arts - right here. Each offering its own uniqueness to the Racine and Kenosha communities

that serves a need to their respective audiences. Through these art experiences, people are encouraged to visit, come back, participate, and become part of a larger art community in Southeastern Wisconsin. What I find gratifying is knowing how stakeholders such as artists, gallerists, curators, and local businesses are working together to embrace creativity and represent diversity and culture.

Together Again: Racine Kenosha is the second iteration focusing on artists living in Racine and Kenosha counties. As I walked into the fine arts gallery, I was greeted by a large pink wall installation titled, *Pink Sheet* by Maureen Fritchen. This piece drew me in for a closer look. As I skimmed this piece, I noticed that the flower like shapes were made from polyethylene foam, which is a durable, resilient, and lightweight material typically used for packaging. The repetition of these shapes provided me with a pause, which set the tone as I walked through the gallery.

My attention immediately was drawn to Kathleen Laybourn's ceiling installation, *Pours Forth from Grace*, and then to Lisa Marie Barber's ceramic sculpture *Viva Las Flowers*. I was immersed into these pieces wondering what it would feel like being the artists making these detailed works of art. What was their inspiration? Were these pieces conceptualized in a traditional sketchbook or via an iPad? Or how they determined its size? Lastly, the eyes rested for a bit on Daniel Martin's digital image, *Layout Deconstructions*. Due to their scale, their presence was felt. Having this in-person experience presented me the time and space to take each artwork in appreciating the varied media, processes, and range of subject matter as well as pondering what does this exhibition communicate on a larger scope of Wisconsin art.

I have always been interested in the dialogue that can exist between each artwork and the story it is telling. What do these works say about the artists' creative process? Does it look

familiar? What differentiates this work from others in this exhibition? What is the artist's intent behind the work? After all, curating and determining placement of such artworks is strategic.

As I continued to stroll with my camera in hand, I began to think back to my personal reflection of when we think about cities that are thriving in the visual arts what do they look like or better yet, what do they feel like. On the surface, art is art. But, if you begin to think about the context of that art and where it is being created, it offers something that is unique as the cities the artists live in. Their voices are heard and seen through the interplay between color, shape, and textures, and the delicacy and technical skill of their chosen medium. There is a great synergy and optimism felt in this exhibition space. The fact that this is the second survey tells me that this is an important and relevant exhibition showcasing the talents of these Racine and Kenosha artists. There is a presence of continued support to nurture

that creativity. Most of the artists' names were new to me, which is always a good thing. It piques my curiosity wanting to learn more about their work as well as wonder how many more artists are out there seeking opportunities to share their art with the broader Racine and Kenosha communities.

FRANK JUÁREZ

Publisher, Artdose Magazine
artdosemagazine.com
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Peter Aymonin

Vessel 1

Ceramic

17 x 9 x 9 in



Regina Baker
Date Night
Watercolor
42 x 30 in



Lisa Marie Barber

Viva Las Flowers

Ceramic

76 x 61 x 50 in



Jerrold Belland
Fourth Floor View – Fall
Acrylic
34 x 54 in



Lisa Bigalke

Lonely in Memorial Park

Reduction relief print

20 x 17 in



TOASTED CHEESE AND TOMATO

Jon Bolton
Tomato and Toasted Cheese
Photo
20 x 16 in



Avianna Davis
Lady in the Mask
Oil on canvas
20 x 16 in



Patricia Fallon
Artist Coffee Hour
Watercolor
14 x 11 in



Maureen Fritchen

Pink Sheet

Polyethylene foam, expired blood vials

96 x 48 x 8 in



Dean Habegger
Anthology
Acrylic with fabric collage on canvas
69.5 x 50.5 in



Kelsey Harris
Untitled 3
Monoprint
12 x 10 in



Frank Heister
Floral Vase
Ceramic
24 x 9 x 5.5 in



Brad Holman

Puente A la Isla Encanto

Oil on panel

15 x 28 in



Mary Lambrecht
Green Drip Spider
Acrylic
11.5 x 9 in



Glen Larson

Flashlight Excursion, Aged Zinnia

Photo

18 x 18 in



Kathleen Laybourn
Pours Forth from Grace
Installation
96 x 56 x 56 in



Jeff Logic
Great Grey Owl
Scratchboard
14 x 11 in



Deb Marett
Summer in the Garden
Oil on canvas
14 x 11 in





Exhibition

Together Again: Racine Kenosha
Feb 8-May 13, 2022 | Fine Arts Gallery
University of Wisconsin-Parkside
College of Arts and Humanities



Daniel Martin

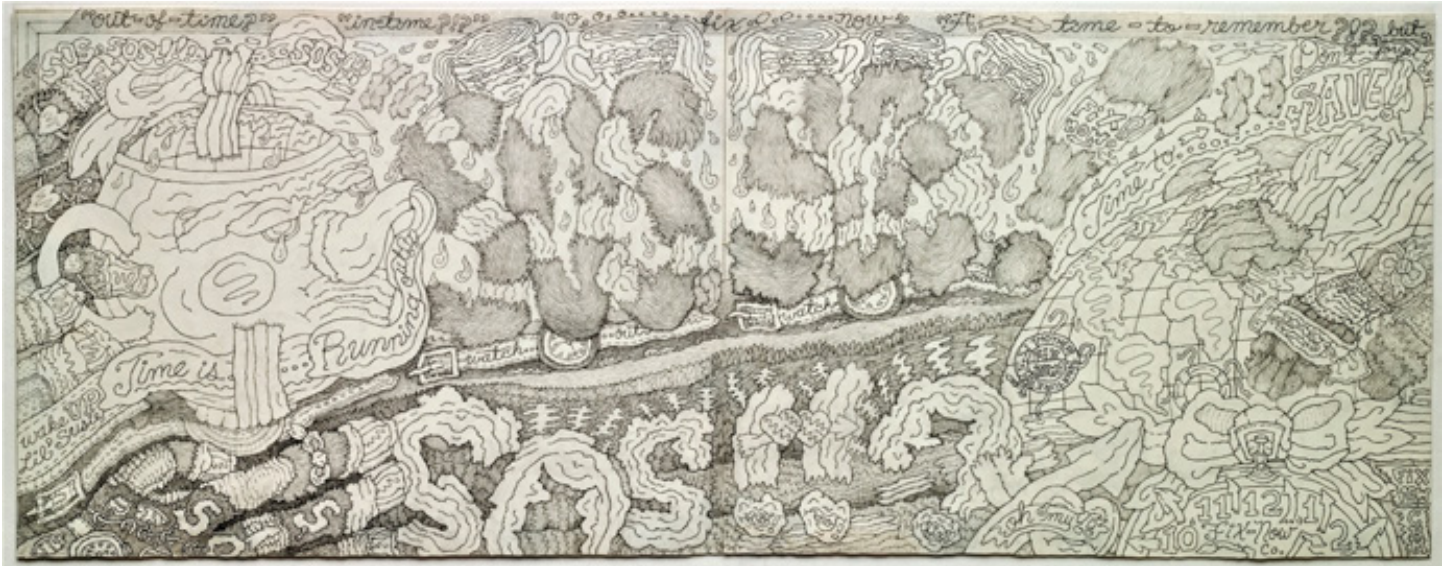
Layout Deconstructions

Digital prints

88 x 204 in



Valente Mercadillo
Self Portrait
Charcoal on canvas
40 x 30 in

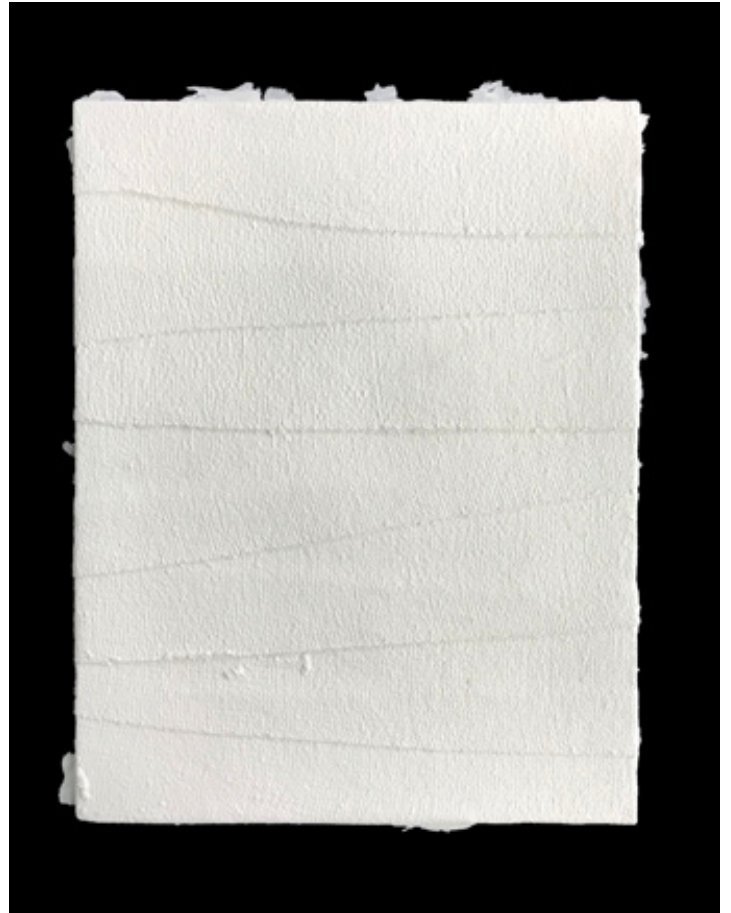


Christine B Miller

Not, Not Our Last Tea Party...Fix Now

Graphite

20 x 38 in



Ryan Miller

01 Painting has a Boo-boo

02 Painting has a Big Boo-boo

Acrylic on panel and cast acrylic paint

12.5 x 9.5 in | 12 x 9 in



Gabriela Pettit
Gravity Maze
Mixed media
13 x 13 x 5 in



Marilyn Propp

Free Fall XIII

Relief print, collage, wood on handmade cotton paper with pulp painting
38 x 38 in



Julia Schiller

Butterfly

Tintype / Wet plate collodion

5 x 7 in



Dan Simoneau
In the Eye of the Storm
Acrylic on canvas
40 x 30 in



Celia Schulz

Red Bliss

Photo

14 x 11 in



Susan Sorenson
A Ghostly Dance
Acrylic collage
20 x 16 in



Colleen Steenhagen

Storm Passage

Digital Image

10 x 10 in



Scott Terry
Prolific Ascension
Oil pastel and gesso on MDF
52 x 38 in

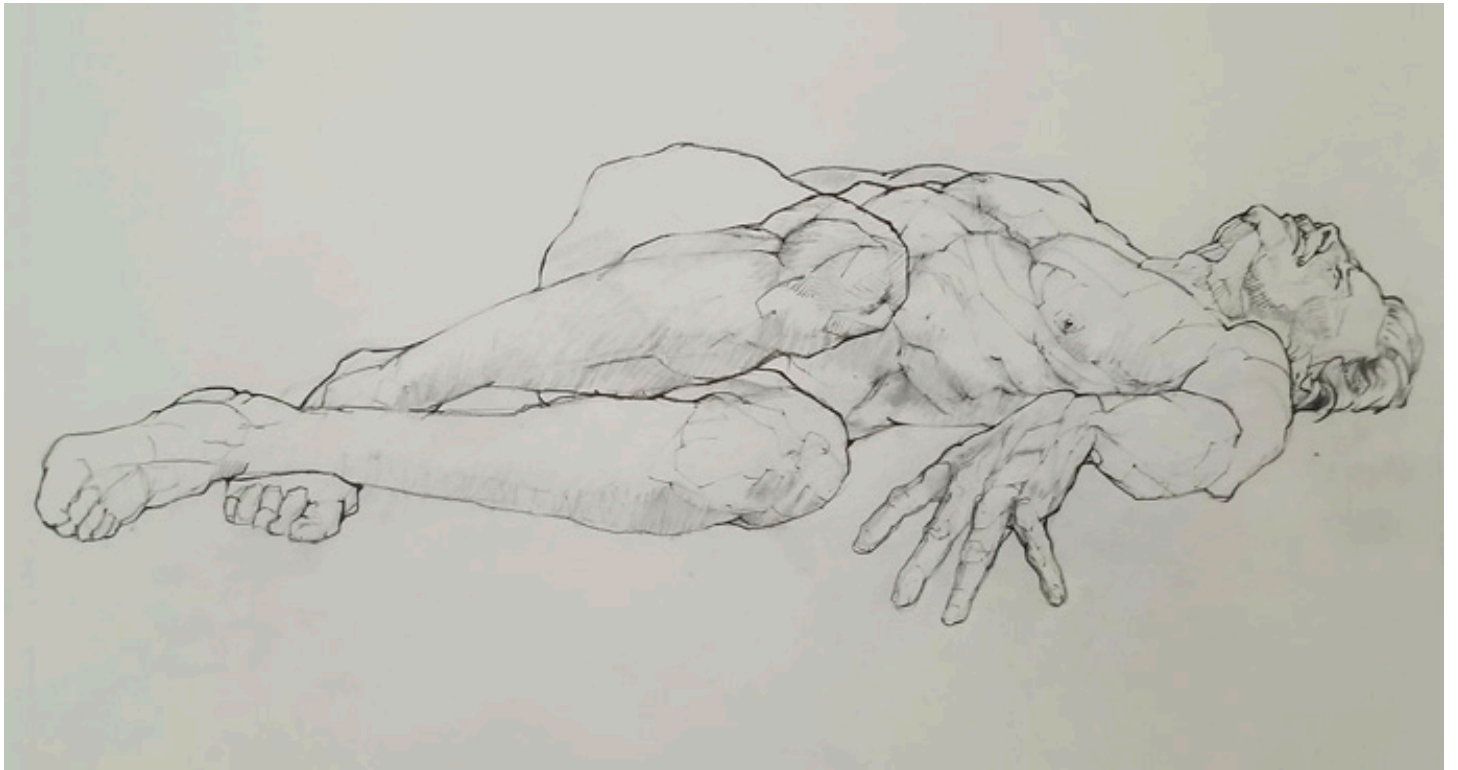


Marc Trivanti

Broadcaster (Don Lemon)

Acrylic and sand on wood

40 x 29 x 3 in



Rebecca Venn
Quarantine XI
Graphite
14 x 17 in



Sheillah Walsh

Falling

Graphite

40 x 27 in



Jeannette White
Sundown
Oil
24 x 18 in



Holly Wolf-Mattick
Blue Tubing Cube
Blown and kiln worked glass
9 x 9 x 9 in



Jennifer Zygmunt
My House
Oil
20 x 16 in

Interview with the Juror

What is your background?

I was trained as a sculptor/3-D artist. After I finished graduate school, I taught at several universities and held a few administrative positions, while also working collaboratively with my husband Brent Budsberg making sculpture, performance, photography, and film. In 2016, I became Senior Curator of Charles Allis and Villa Terrace Museums. After 5 years, I moved to working in my own art practice/business – McCaw/Budsberg Collaborations – where we work as artists/designers, doing curatorial and fabrication work for the museum world, and working with other artists on large-scale projects.

Can you tell us where you are coming from as a curator?

What are your areas of focus or interest?

I am very interested in historic objects and material culture as well as historic architecture. Along with this (and sometimes in combination) I'm interested

in minimalism and the spaces minimalist artists create, both for domestic use and within the landscape. I also try to seek out groups of artists and organizations that operate slightly outside the traditional art world, treading a line between conceptual art practice and everyday life.

What themes did you find when looking at the work of Racine / Kenosha artists?

There was a huge variety in themes. I saw material studies, still life paintings, depictions of social and political justice issues, portraits, landscapes, and abstractions. It left me with a sense that the Racine/Kenosha area is full of artists working in many ways, with a large range of ideas, perspectives, and goals.

Did you notice anything that feels unique to the Racine/Kenosha area?

When I saw artworks with imagery examining social justice, I immediately thought of the

situation that unfolded in Kenosha during the protest movements in 2020. The city became a national and world-wide focus, and I was not surprised to see artists responding to and processing these events.

What criteria did you use when deciding who to include in the exhibition?

When the artwork submitted is as varied as this was, it's a very difficult process. I tried to keep in mind some of the basics of craft like composition, color, technique, etc., but also look for a range of perspectives and approaches to media. I also look for a unique vision, of which, I'm happy to say, there were many!

Did that criteria change or evolve when deciding who to give awards to?

What I thought about when selecting awards was similar but heightened. Here, I was taking a "best of the best" approach, but also thinking about whose

work would I like to see in a solo exhibition, where I would see many more works in a similar vein. That helped me narrow down and look at the artists who would probably produce a well-developed and fascinating portfolio.

You were able to view the exhibition in person after jurying the work online. After seeing the work in person were there any surprises, revelations?

It changed a lot, and I'm glad I took the time – surprisingly, around 2 hours! – to examine all the works in person. The photographs submitted [online] were not always very clear, due to low light, glare, or background distractions. I also found it difficult to match the works with notes on their dimensions, so the scale of some of the pieces in the show surprised me. Most importantly, though, seeing the work in person allowed me to look closely at craft, media, and presentation (such as framing) – all criteria that helped me make award decisions.

You work in Milwaukee. What are the differences between the art scenes in Milwaukee and the Racine/Kenosha area?

I would say there are more similarities than differences, in terms of the wide range of styles and ideas. It was great to see so much creative energy in the Racine/Kenosha area – something I think Milwaukee may not be aware of.

What are the strengths of the Racine/Kenosha art scene?

I'm not sure how artists in the Racine/Kenosha area feel about the support structure available to them, such as local funding, exhibition venues, opportunities to create work or find professional development, and so on, but if those don't exist at the scale needed, like in so many of America's cities, I think it's commendable that such a considerable group of artists are using their own resources to continue practicing their craft. Working outside a major art center

can feel limiting, but also beneficial since it alleviates perceived pressure to be a certain kind of artist and allows artists to follow their own instincts. The work in the show is evidence of that.

SHANA McCAW

Creative Director and Co-Founder
Current Projects | Milwaukee, WI

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LESLEY H. WALKER

Forward

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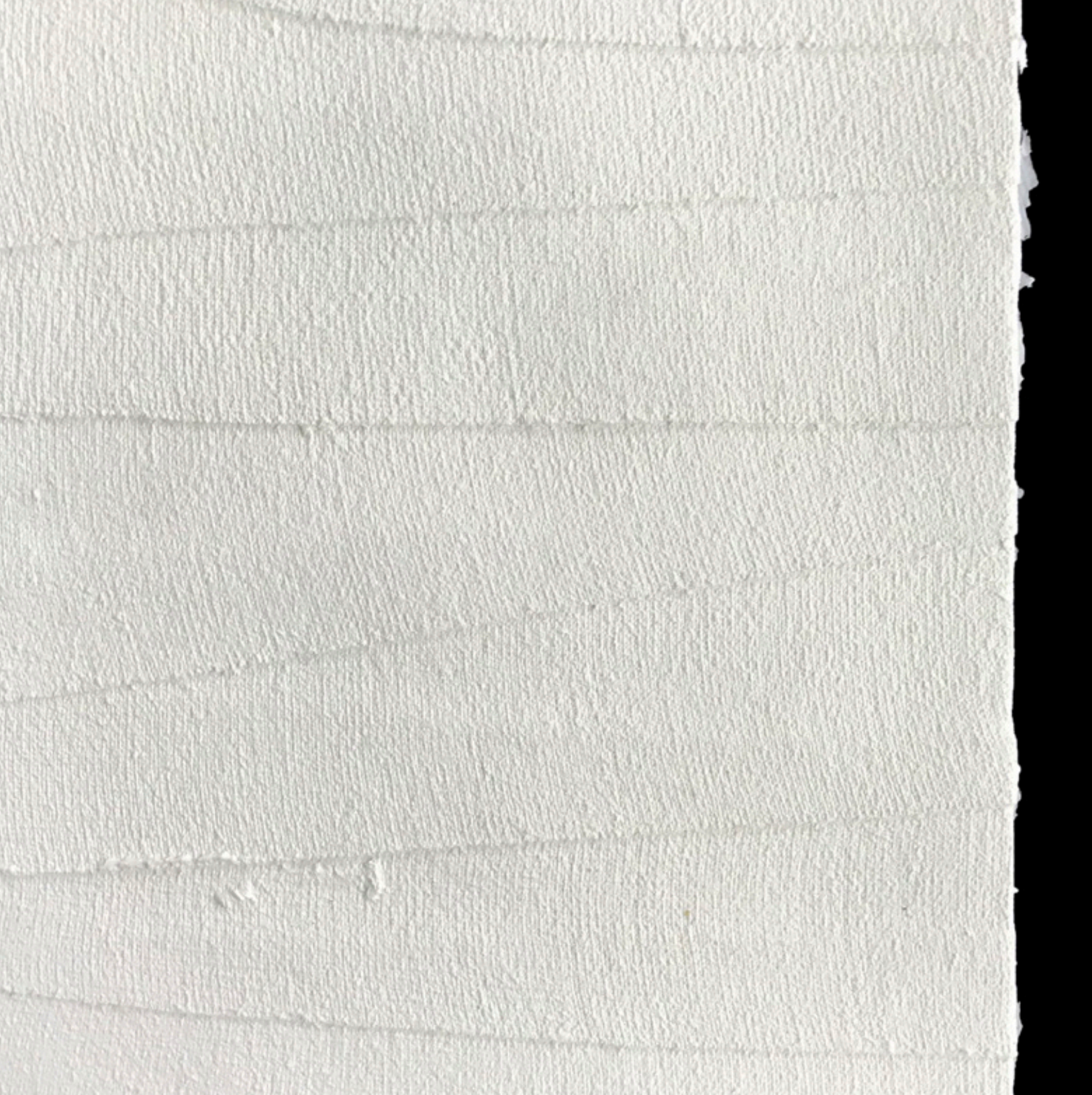
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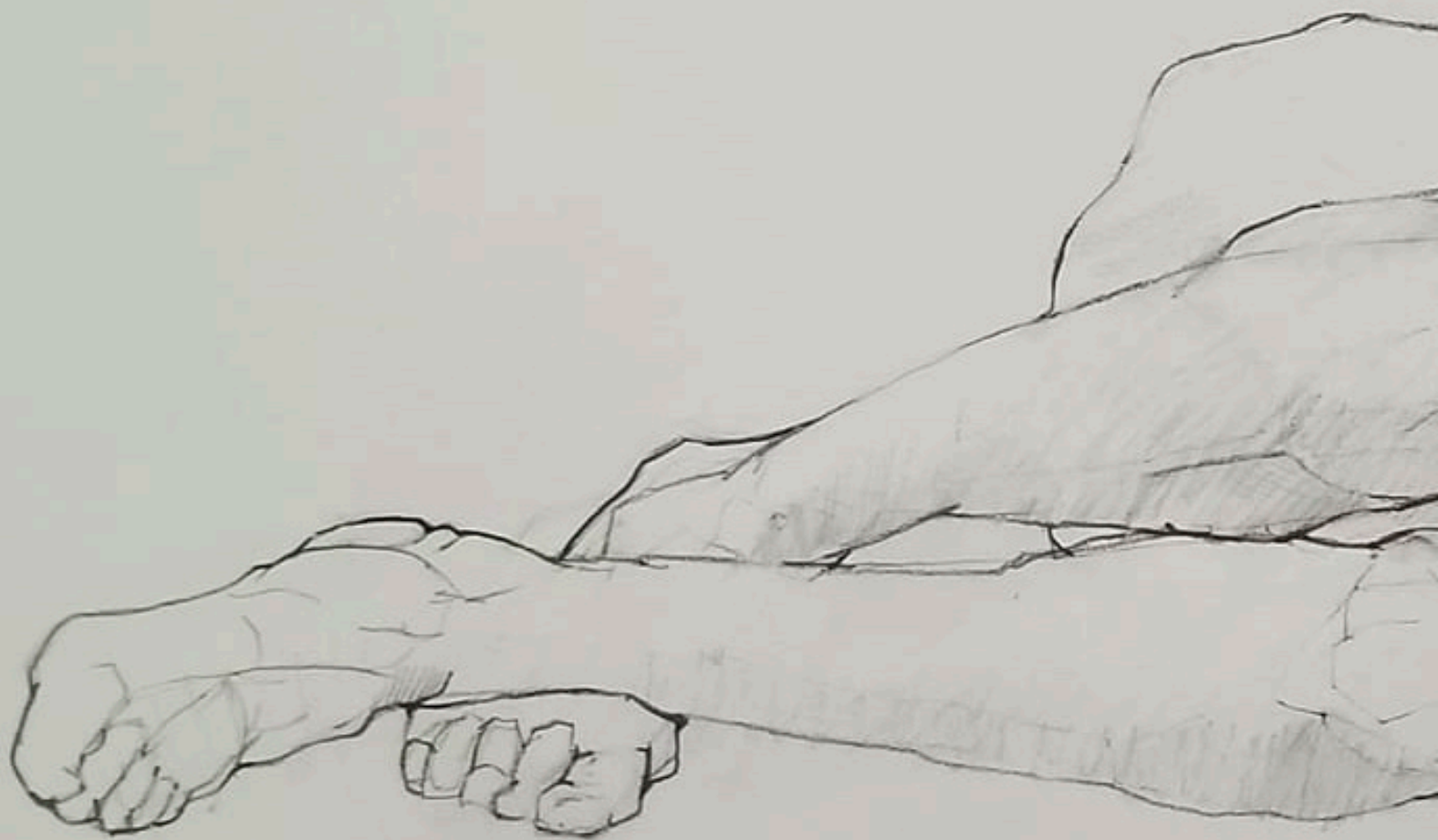
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