



*Trusses by Bruce Warren*



*Flash back Dinner by Hubert Cole*

# CONFLUENCE OF ART ANNUAL

Juried Art Exhibition Featuring Recent Works by  
our Region and Nation's Most Talented Artists

SEPTEMBER 11 - NOVEMBER 14



*Running in the Shadows by Jeff Bucklew*

# CONFLUENCE OF ART ANNUAL

*Juried Art Exhibition Featuring Recent Works by Our Region and Nation's Most Talented Artists*

## WELCOME

Pablo Center at the Confluence welcomes you to the start of our fourth season's visual arts exhibitions. With the return of in-person programming, we welcome you to stroll through the galleries and halls of Pablo Center and discover new, expressive, and thought-provoking works around every corner. We mark the return of our annual exhibitions *Reflected Light: The Plein Air Art of GO! Paint*, *Confluence of Art Annual*, and *Fabulous Florals & Fine Art* that capture the talents and beauty of our region. Also featured this season are exhibits that give space to explore and unpack the complexities of the human experience such as *The Bias Inside Us*, *A Smithsonian Institution Traveling Exhibit*, *We See You*, and *Everyday Icons*. We turn to the future and spotlight the works of young artists in The High School Art Exhibit: *Everything You Can Imagine Is Real* and we take inspiration from works of our region's master creators, artist leaders, and teachers. Join us in the celebration of art in all forms; you'll be sure to find yourself challenged, captivated, and inspired.

## GOOD TO KNOW

### PLEASE KEEP A SAFE DISTANCE FROM ALL ARTWORK AND PEDESTALS

Be conscious of backpacks or strollers that may bump into walls, pedestals or artwork. Do not touch artwork on display unless a label tells you specifically how to interact with the artwork.

### SUPERVISE CHILDREN AT ALL TIMES

We strongly encourage children viewing the artwork on display. Please instruct children to not touch artwork on display, to not run in the gallery, and to be kind and respectful of other people viewing the artwork by viewing artworks quietly and keeping a safe distance from others. Children must be supervised by their guardian at all times.

### PHOTOGRAPHY

Pablo Center at the Confluence encourages personal photography of our exhibits and permanent art collection. Please use care both for the artwork and the people viewing it. Please no flash.

### SKETCHING

Yes, please. You may certainly sketch in our facility. We ask that you use a lapboard or clipboard. Please only use lead or colored pencils. Please do not use the walls or pedestals as supports for sketching.

## ARTWORK FOR SALE

All artwork pricing is set by the artist and is non-negotiable and non-refundable. All artwork sales are by commission with Pablo Center at the Confluence. Your purchase supports our endeavors to present quality visual arts programming that is free and open to the public. Thank you for considering.

## ARTISTS STATEMENTS & BIOGRAPHIES

Statements and biographies are written by the individual artists and are published with their permission. The views expressed are their own. Thank You.

## ROSE DOLAN-NEILL, CURATOR

*Visual & Literary Arts Manager  
Pablo Center at the Confluence*

This exhibit ushers in our fourth season in the James W Hanson Gallery at Pablo Center. Welcome to our annual juried art exhibit Confluence of Art Annual. One of the joys of this exhibit is the variety of mediums that are on view. Our patrons are treated to new works from some of the top artists in our region and beyond. Please be sure to read through the artistic statements and biographies of the artists on display, these words will add to the enjoyment and appreciation of the artwork and may give you further reason to purchase a work of art from Pablo Center. Who knows, it may even inspire you to take the next steps in your creative endeavor.

A special thank you goes out to all of the artists who submitted their artwork to our juror. It takes courage to create, to extend yourself out for the world to see. It takes even more courage to offer your work up to the scrutiny of a practiced and professional eye. Our juror, Lois Peterson, had the challenge of sifting through over 177 images to select 52 works of art that create this exhibit. Ms. Peterson spent countless hours perusing images and selecting artwork. We thank Ms. Peterson for her commitment to the arts.

# MEET THE JUROR

## *Lois Peterson*

Peterson received her MFA degree in Ceramics, Drawing, Art History, and Museum Studies from Texas Tech University and holds a Bachelor's degree in Art Education from UW - La Crosse. Peterson served as a faculty member in the Art/Art History Department at Gustavus Adolphus College, where she served as a Professor for 27 years and was the founder of the Arts Administration Program. Peterson's



art is exhibited nationally and regionally, her works having been recognized and supported through grants from the Blandin Foundation and the Minnesota State Arts Board. Peterson currently works from her private studio in Dakota, Minnesota.

## **ARTIST STATEMENT**

Prairie landscapes, flowing rivers, and night skies all provide spaces of quiet mystery for me and it is here that I search for clues of the elusive. Through drawing I attempt to make visible a belief that there exists something beyond what can be seen. My work provides for me a vehicle to research and envision the non-physical. I attempt to envision that which I hope to understand, that which language cannot explain, and what science and mathematics seek to discover, a knowing that exists beyond one's limits.

**[www.loispeterson.website](http://www.loispeterson.website)**

# JEAN ACCOLA

Stone Lake, Wisconsin

Creativity, in all its forms...painting, design, bookbinding, gardening, cooking, writing and more is what keeps me engaged in life and always awake for the next inspiration. As the spring trees and plants emerge from their winter neutrals to their chartreuse and salmon tones, once again I find the urge to share that visual beauty on canvas. As the summer progresses my studio becomes a plein air pontoon on Northwoods lake and autumn brings a new palette of hyper reds, oranges and bronze. Color is my candy.

Jean Accola paints in oil, watercolor, acrylic and other media. Her home and studio in the Northwoods of Wisconsin offers limitless inspiration. She loves to travel worldwide absorbing an array of cultural influences, often painting while abroad and other times bringing sketches home to inform her studio work. Jean has admired and studied the works of John Singer Sargeant, Sorolla, Fechin, Mary Cassatt, Tom Thomson and Wolf Kahn. Accola has also studied under Sister Barbara Cerny, Walter Williams, Margaret Mason, Holly Swift, Lee Weiss, Derek Davis, and Kevin McPherson. Accola has been actively involved with the Stockholm Art Fair in Stockholm, WI and is a co-founder of the Fresh Art Tour and the Go Paint Plein Air Event. She is a board member of Cable Hayward Arts Council and the Little Sissabagama Lake Association board.

## **Birch Reflections**

Acrylic on canvas, 36x36  
\$1200

This painting is part of a series of acrylics semi-abstractly representing the limitless shoreline reflections. Primarily, Northwoods nature subjects are painted with a liquid watercolor-like technique.

# MARK W. ANDERSON

Eau Claire, Wisconsin

My paintings are a collection of ideas through observations of things that people generally ignore in everyday life. They are based on my travels to New York, Chicago, Minneapolis, Milwaukee, and around the Eau Claire area. The theme of my work covers a wide variety of subject matter (some in a humorous manner) including calligraphic shapes, architectural forms, still life and semi abstract portraits of people and nature, and most recently children's coloring book pictures dissected and reassembled in a vast palette of colors. My work is influenced by the works of Roy Lichtenstein, Patrick Caulfield, and Valerio Adami. I have resided in the Eau Claire/Chippewa Falls area most of my life.

Mark W. Anderson graduated from the University of Wisconsin-Eau Claire in 1982 with a BFA in Painting and serigraphy (screen printing). After graduating he returned to UWEC to study Graphic Design & Illustration and ran a successful graphic design business from 1985 - 1992. His work has been in numerous ArtsWest shows and other galleries in Eau Claire. Mark has his works in the collections of UWEC, Luther Midelfort Clinic, and Luther Hospital.

## **Spaghetti Confetti, 2020**

Acrylic, 24x36

\$600

# **JEANNE ARENZ**

Bangor, Wisconsin

There seem to be two themes throughout my years of making art. One theme is “more or less.” Knowing when to stop working on a piece can be difficult, so thinking in terms of more or less helps me with that. I want to allow the viewer room to wander through the piece and bring their own thoughts to the works. Giving the eyes and the mind a place to rest is becoming more important to me all the time. The second theme, accidental/intentional, has more to do with the processes I use. Blind contour, race monotype, continuous line drawing, and unusual combinations of media often result in unexpected surprises. I love freedom of the accidental, but it can create problems that must be resolved through more purposeful decision making.

Jeanne Arenz has filled her life with art making since a young age. She has degrees in Art and Art Education and was an elementary art teacher for 26 years. She has exhibited her work in local galleries, national competitions, art fairs, and invitationals. Recently retired, Arenz lives and works in rural La Crosse County. She is currently exploring the combinations that are possible with drawing materials, watercolor paint, and printing inks. During the pandemic, Arenz has focused her subject matter on her immediate surroundings. Exploring the land she lives on, the objects in her home, and the walks she takes have provided an abundance of ideas and interpretations.

## **Of Marshes, 2020**

Monotype with Prismacolor, 30x22

\$400

## **Of Nests, 2020**

Monotype with Prismacolor, 30x22

\$400

# DANIEL ATYIM

Eau Claire, Wisconsin

Exploring the function and meaning of surfaces, I find transition implicit in facades. I am interested in the ways that surfaces describe or dim underlying structures. My recent paintings are rooted in repeated actions that embody labor and time. Each piece begins with a painting of biomorphic forms emerging from the illusion of space. The image is sublimated with circles of color extruded onto the surface creating a biased grid. The preparatory work for my paintings and drawings is done directly on the support, combining chance with expectation. Creating these lush surfaces allows for an incremental development of color and image resulting in subtle shifts of perception. The discs of color create a physical texture that enhances the underlying image while creating visual interference. The relief of the oil paint creates a micro and macro topography of points in space. This is heightened when viewed from different angles. The layers and fragments within my work create an enigmatic image that combines memory and the unconscious. At times my work is sadly funny. Originally from Southern California, Daniel Atyim received a BFA from Otis College of Art and Design in Los Angeles and an MFA from Syracuse University in Syracuse, NY. His studio is currently located in Eau Claire, WI and He teaches drawing and design classes at the University of Wisconsin-Stout. Along with participating in group shows across the country, his solo exhibitions include The Coffman Art Gallery at the University of Minnesota, Minneapolis, MN; The Class of 1925 Gallery at UW-Madison, Madison, WI; The Prairie Meadows Gallery at Grandview University, Des Moines, IA; The Heyde Art Center, Chippewa Falls, WI; Coker College, Hartsville, SC; the Everson Museum, Syracuse, NY and the Parks Gallery, Taos, NM.

## **Better Luck Next Time**

Oil on canvas on board, 36x36

\$4000

# VICTORIA BEIN

Edgerton, Wisconsin

My process begins with a simple line drawing. I just start doodling, much like the automatic drawings of the Surrealists, allowing my unconscious mind to create the content. These sketches are foundational to the development of my work and tell stories that are not necessarily in a known language; they appear to me as a puzzle or mystery to be unveiled. When I finish a work I sit and view it, as if having a dream, waking up and trying to understand its hidden meaning. I encourage the viewer to engage in this process of self discovery by creating their own story from my work.

At first glance my work may seem playful, but with a closer look you will often find a darker narrative. Using contrasting elements that project a combination of whimsy and disease, I integrate the conflicts of both my inner and outer world. Information from my dreams, imagination, and memory is gathered and organized, creating new realities and patterns, perhaps more truthful than our commonly recognized ones. My figures are often deformed, injured, vulnerable creatures with complex and difficult relationships to their environment and each other. Exposed and isolated, they reflect the struggle of their tenuous and threatening circumstances. Although the iconography is personal, the resulting images, I believe, tap into a collective unconscious. The love of drawing, together with the need to reveal my concerns on a tangible surface, is my driving force. Even the way the pencil sounds as it moves across the fibers of the paper, or the musical taps of the pastel sticks making marks, thrills me. Working with soft pastel and pastel pencils on paper allows me to emphasize linear marks, ranging from bold to barely visible, and to build a rich surface of texture and shading. Key to my vision and compositions are palette restriction, layering, and the creation of transparency within forms. Broken shapes and simultaneity reveal cubist influences, while the frequent use of outlined shapes give my work a graphic feel. Each piece reflects my journey, blending representational elements with abstraction, finding unity and harmony in the chaos of fragments.

Victoria Bein is best known for her detailed drawings reflecting the artist's unconscious mind. Influenced by the Surrealists and Cubists, her works on paper explore themes of the vulnerable, using soft pastels in a non-traditional manner emphasizing the linear marks of drawing. Although having had some formal training at the Milwaukee School of the Arts (now MIAD) she considers herself largely self-taught. Born in Madison, Victoria Bein has been a lifelong resident of Wisconsin and now lives in Edgerton where she works out of her home studio. Bein has been exhibited in numerous group and solo exhibitions throughout Wisconsin, Iowa, Illinois, and the Chicago area including the Dubuque Biennial, Rockford Biennial, Bradley International Print and Drawing Exhibition, ARC gallery, Woman Made Gallery, as well as the Racine and Vicinity, Beloit and Vicinity, and the Freeport Art Museum regional shows. She has had solo shows at the Beloit Art Center, Anderson Art Center, and Milwaukee's Upstairs Gallery. Bein most recently won the Blick Purchase Award from the Galex54 Exhibition.

## **To Catch or Carry, 2020**

Soft pastel on Stonehenge paper, 15x15.375  
\$2000

A story that explores connections and various forms of contact, most of which are difficult and burdensome.



## **Human Held, 2020**

Soft pastel on stonehenge paper, 15x15.375  
\$2000

A calendar made by humans is hung on the wall of a room where restrained and exhausted figures are held.

# **JAMIE BOWERS**

Eau Claire, Wisconsin

I am an abstract painter and have been actively painting since 2000. My interest and inspiration lie in the process of the pictures I create. Often, I paint with a particular living space in mind and choose colors and design elements to fit the space and décor, regardless of whether the space actually exists or is purely imaginary. I enjoy the process of completing a painting as each step is experimental in many ways, and each is important to the final result. It is a process of problem solving, with successes and failures along the way. I find this aspect of the work very exciting and rewarding. Primarily, I paint on wood panels. The rigidity of the wood surface allows me to aggressively scrape and sand the work as I build or deconstruct layers of paint or plaster, depending on the painting. Texture and vivid color are hallmarks of my paintings, and I am constantly experimenting with various combinations of paint, plaster, and other finishes. I enjoy creating larger scale, multi-panel paintings for corporate / commercial settings and private homes with large walls and open areas. I currently have a studio and gallery in Banbury Place.

Jamie Bowers is an abstract painter and musician (bass player). He has been actively painting since 2000 and has displayed and sold his paintings in a variety of shows and galleries in Iowa, Nebraska, and South Dakota before moving to Eau Claire in 2019. In addition to a current show at the Oxbow Gallery in downtown Eau Claire, Jamie's artwork can be found at Kelley Galleries (Hudson, WI. and Woodbury, MN.) and at his own studio/gallery in Banbury Place.

## **Confluence, 2020**

Plaster, acrylic and pastel on wood panel, 80x24  
\$485

This painting/plaster carving depicts the convergence of the Chippewa and Eau Claire rivers and the interesting twists and turns along the way. Can you see your house from here?

## **The Two of Us, 2020**

Acrylic, oil crayon and mesh on wood panel, 30x80  
\$485

This painting is about the bond between two people – friendship, romance, trust, and the comfort of being together.

[www.bowersart.carbonmade.com](http://www.bowersart.carbonmade.com)

# **DAVID BROCK**

Sheridan, Wyoming

It seems I am always drawn to quiet places, those places where you can sit, relax, take nothing and seemingly everything in, places which are easily overlooked in our busy, day-to-day grind. These are the sites where I am able to recharge, reflect, to begin anew. In the recent past, I kept going back to the agricultural landscape dotting the hills of northwestern Wisconsin as the sights of my work. It is here that I have found the vocabulary to talk about my relationship with the place I currently find myself in. I have continued this system of work as I find my place in the rugged, mostly uninhabited architectural landscape of northern Wyoming. My technique reflects the places I reproduce. By using a vocabulary of repetitive, simple shapes and flat color fields, the clutter of the details become less important while still being able to infuse the images with a calm and serenity without losing focus on the forms of the land. Either the sky or the earth dominate the canvases as the colors become scratched, worked, layered as a means to articulate the worn, rough, timeless surfaces of the landscape as it lays out before me.

David Brock graduated from the University of Northern Colorado with a BFA in Painting and Drawing and received an MFA in 2D Studies from Bowling Green State University in Bowling Green, OH. David currently is the Painting and Drawing Professor at Sheridan College in Sheridan, WY. Previously, he taught in the University of Wisconsin - Eau Claire, the University of Wisconsin - Stout, and the Bowling Green State University Art Department. He has also been the Gallery Director of the Janet Carson Gallery at the Eau Claire Regional Arts Center. Happily, David has studied, lived and taught in Fukuoka, Japan and Florence, Italy along with extensively traveling abroad. David lives in a 1960s ranch house with his wife Claire, their two wonderful children Lucy and Max, and their dog Pixie Black Francis, at the foot of the Bighorn Mountains.

## **Formation (Big Bend), 2021**

Acrylic, charcoal, colored pencil on canvas, 38x30  
\$1200

# JEFF BUCKLEW

Eau Claire, Wisconsin

Photographing or processing images in black and white has the strongest appeal to me lately. I believe in many cases it allows the viewer to get the most out of an image without the distraction of color. I primarily shoot using a digital format and capturing thought provoking images is ultimately my goal no matter the process. Photography is therapeutic for me, I can get lost in the moment and time seems to stop as if I'm in another world or dimension.

Jeff began his journey in photography as he earned a Bachelor degree in Graphic Arts Management at UW-Stout. His career was in high volume catalog and magazine printing and he continued photography outside of his day job throughout the years. Jeff recently retired from RR Donnelley and Sons and returned home to live in Eau Claire where he was born and raised. Outside of a few college photography courses he is primarily self taught. Many of Jeff's images have been published in various travel guides, books, magazines, and calendars. Currently his work can be seen at Tangled Up in Hue in Eau Claire and Seasons Gallery in Hudson, WI.

## Running in the Shadows, 2021

Photography 16x20

\$200

Spontaneous fleeting moment captured as children were running and playing at a farm wedding.

# HUBERT STEVE COLE

Menomonie, Wisconsin

My interest in photography began after attending an Ansel Adams lecture in 1978. I consider myself to be a serious amateur who makes photographs across a variety of genre. Landscapes top my list but have expanded my work to include travel, architecture abstracts, cityscapes, events, and street photography. I do not consider a photograph finished until it is printed and held in my hands. Photography has been my primary activity since retiring in 2013 from UW-Stout after twenty-three years of teaching accounting and information system courses in Tennessee, Illinois, and Wisconsin. Prior to my teaching career I spent twenty years working for AT&T in various information systems operational and financial management positions. Over the years I have utilized black-and-white films, color film, and color slides until I converted to a digital camera system in 2008. My photography since retirement is about making photographs as I roam about the United States with my bride of 55 plus years and our two "furry" kids. I am an active member of the Valley Art Association, Western Wisconsin Photography Club, Wisconsin Chapter of the Photographic Society of America, and the Red Cedar Photographers.

## Flash Back Dinner, 2019

Photography 12x18

\$200

Traveling west along Route 69 in New Mexico, we came upon this retro diner, WOW Diner, near Grants, New Mexico. While having my retro dinner (hot beef sandwich with mash potatoes/gravy) I saw this scene from my booth and made the photo. Processing as Black/White image is how I envisioned it at that time.

# NANCY ERICKSON DUTMER

Chetek, Wisconsin

Entertainment is the backbone of my art. Each piece starts with random inspiration which leads me generally to vintage photos, where colorful characters, themes and costuming commingle from various eras into my compositions. When painting, I prefer to work in oils, but the theatrics shine more through painted fabric and bead embroidered art pieces. I conceived this technique to emulate my past profession on stage in dazzling costumes. As I hand stitch each sequin and bead upon my subject, the embellished fabric takes on weight similar to a beaded gown. Fabric paints on stretched fabric became the foundation of this artistry, for the ease of sewing every bauble on by hand. My most ambitious project to date is a series I call 1960's: Fashion and Fame. These

are hand painted/bead embroidered portraits of female icons of the 60's era. My next series I've already begun is *Damsels in Style: Fashion and Fame*, which revolves around famous women throughout history who's fashion represents their particular era. Marie Antoinette is the first in this series. I continue to waffle between oil painting and bead embroidery, as they both satisfy my artistic cravings in different ways, and they both feed into my desire for audience entertainment.

Nancy Erickson Dutmer's theatrical and artistic upbringing heavily influenced her creative path through life. Most of her adulthood was spent singing, acting, directing, and choreographing in the theatre, including a costuming and choreography stint in L.A. with Christopher Lloyd, John Goodman, and Jane Leeves. While she maintained this career, she pursued a college education to become an art teacher. Nancy became discouraged with teaching before graduation, so she focused on becoming a visual artist. With several awards and art studies under her belt, she and her family left her birthplace of Illinois, and moved to Wisconsin. The Northwoods inspired paintings of lakes, fish, birch, dogs, deer, and bears. Growing tired of the local theme, Nancy longed to create theatrically staged art. She now paints with oils or works with bead embroidery to create award winning Circus themes, nudes, portraits and animals, all with a decidedly vintage flair about them.

## **Marie Antoinette, Damsel in Style**

Fabric paint on muslin/bead, sequin, baubles, & trim embroidery, 6x3

Not for sale

*Damsels In Style* is my second hand painted/bead embroidered series. Women in this series will reflect the embodiment of fashion styles of their particular eras. Each one will be hand painted using fabric paints, and hand embroidered using beads, sequins and trims in the medium most suited to their iconic personality. Next up, Stevie Nicks and Bonnie Parker (with Clyde).

# SUSANNA GAUNT

Duluth, Minnesota

My artwork is inspired by natural history. I collect natural specimens as objects and observations of nature as memories and use both to explore ideas in the studio. Working with drawing, photography, embroidery and collage, I make two and three-dimensional works that provide an interactive experience. Seen from afar, the installation is a coherent assembly of parts designed to draw in the viewer. Up close, details aim to inspire a sense of curiosity and wonder. *Almanac* is part of a larger body of works that explore the process of weaving paper and experimenting with volume by adding wire. The overlapping strips allow for more than one idea to intersect on a single plane while also disrupting the continuity of design. The wire provides a skeletal frame to hold form.

In *Almanac*, short anecdotes are written on a third layer of paper strips, warm in color and woven in to the base weaving. Each story reflects on my own or my family's interactions with the natural world during the changing seasons of 2020. Over the years, curiosity and wonder have become important components in my explorations in and outside of the studio. The curiosity encourages questions while the wonder offers some answers - or at least provides some comfort in not knowing. When possible, I steer towards discovering that wonder in the small details and moments by simply asking "what will I observe today?" It forces me to consider my relationship with the natural world and art making allows me to transfer that reflection into action.

Working with a variety of mediums such as drawing, photography, and collage, Susanna Gaunt analyzes the human condition through a philosophical and scientific lens. Inspired by historic European curiosity cabinets, natural history museums, and personal specimen collections, she tangles human anatomy with animal taxonomy, creating works that encourage curiosity and reflection. A recent graduate from the University of Minnesota Duluth, Susanna received a Bachelor of Fine Arts in Painting, Drawing, and Printmaking. She also holds a BA in Philosophy from Boston College. Susanna has exhibited her work in galleries and museums throughout the country. Regionally, this includes the Duluth Art Institute, Tweed Art Museum, and Prøve Gallery in Duluth, as well as the Minnesota Center for the Book Arts in Minneapolis, MacRostie Art Center in Grand Rapids, MN and the Kruk Gallery at UWS in Superior, Wisconsin.

Her work has been published in literary journals and trade publications such as *De Correspondent*, *Permafrost*, and *View Camera Magazine*. Susanna Gaunt has been awarded various grants in recent years, including an Arrowhead Regional Arts Council Projects in the spring 2020 to develop and install her *Integument* exhibit at Duluth Art Institute's George Morrison Gallery. She is a 2019 fiscal year recipient of the Artist Initiative grant from the Minnesota State Arts Board. Susanna also received an

Arrowhead Regional Arts Council Career Development grant in 2018 to produce her exhibit, *Reconfigure*, at the Kruk Gallery in Superior, Wisconsin. Susanna Gaunt lives and works in Duluth, MN.

## **Almanac**

Woven paper, graphite, wire, 23x62x6  
\$1850

# **KAY GERAGHTY**

Mondovi, Wisconsin

I have been doing encaustic work for about nine years. Encaustic is an ancient medium that Greek artists used. That consists of natural bees wax and dammar resin. Painting with wax quickly changes in form from liquid to solid. Most of my work has fifteen to twenty-five layers of wax or other media which include oil bar, water color, India inks, tissue paper, and even roofing tar for the soft brown color it provides. Most of my paintings include a written message at the beginning that is mostly covered by several layers of wax and often never seen.

## **Aftermath**

Encaustic, 20x20  
\$250

This piece is on a cradleboard wood panel. It depicts the aftermath of the Minneapolis 2020 uprising.

# **BARRY GRILL**

Bloomer, Wisconsin

My desire to create a thing from wood started back in 1974 when my wife came home from shopping at Ethan Allen furniture store for a new dining room set she wanted to purchase. We were farming at the time with not a lot of money so I asked how much, and she said only \$2000 and I said I will make you one. She had a picture of the set she wanted, and I said I can do that. She said well you have never done that before, to which I claimed, it can't be that hard. Well, you don't have any tools. I said my uncle has some and I will buy some. The next day I took my tractor, loader and wagon with chain saw to the woods, found three really nice birch trees, cut them down and loaded them on to my wagon. A little further into the woods I came across two nice cherry trees which I also cut down.

When I returned home my wife met me in the yard and said you were serious. I said yes, I am, it will be nice. Anything for my bride. I found a sawyer 10 miles away which he sawed down for \$35. Two years later I started making the table which still exists today. I failed at the chairs, so we bought some. When I was done with the dining room set she asked me to make me a hutch. Then end tables, a coffee table, and so on. As my the four children started getting married, they began asking, "can you make me some furniture." So being the good dad, I made dining room sets, bedroom sets, coffee tables, end tables, and homes full of hard wood furniture. After they quit asking, I got into wood turning on a lathe. Then into decorative art. This became my real passion for the last 15 years and I hope I never lose my desire to create.

## Bagel on a Stand

Wood turning, 8x9  
\$375

The bagel part of the piece is made from a cherry burl which is a growth on the tree with unusual grain and color. The stand is made from dyed birch. The bagel wouldn't stand on it's own.

# CONSTANCE HEFFERNAN

Eau Claire, Wisconsin

The sights and sounds of nature as it unfolds provides for me a rich background to create paintings that revive memories from our human condition. My passion in art is to create paintings that elicit surprise, then an awareness or delight in the beholder. Thick and creamy oil paints, rich in color and hue, combine with brushes and knives to put images on canvas to remind us of past experiences or to evoke rushes of forgotten emotion. The choreography of flamingos, the shades and hues of sunset, the antics of a barn full of llamas, all of nature is there to share with each other in art. And so with my artistic endeavors I am not only fulfilled with the creation of but also enriched when it is shared with others.

Constance Heffernan is an artist currently working with oils. Constance grew up in the lake country of Minnesota surrounded by the natural beauty of the area and the rich cool pallet of nature is reflected throughout her art. While living for a time in the Southeast, she had the opportunity to meet other artists and immerse herself in the art style and form of another part of our country. It proved to be a wonderful cultural exploration of painters, potters, jewelers, blacksmiths, weavers, stain glass artists, and all of their individual artistic methods and interpretation. Constance enjoyed and engaged



in art through her photography and stained glass design. It was during this time that she pursued the study of painting with oil at the Brushstrokes art studio with Ann Foster in Northport, Alabama. After retiring from real estate brokerage, Constance and her husband moved back to Eau Claire where she continues to be an avid photographer and oil painter.

## **Torn, 2021**

Palette knife oil on canvas, 20x16  
\$300

This painting is a combination of oil paint in brush strokes and pallet knife layers to create the emotions of anxiety, stress, and isolation that our pandemic world has created. The perceived depth of the darkness evokes the endlessness of the virus. The rich texture of the pallet knife, thick and heavy, strokes speaks to our struggle and loss and the frayed and fragmented edges to our figuratively coming apart at the seams.

# **JEFF HENRY**

Eau Claire, Wisconsin

## **Sand Point Marsh Trail**

Digital Photograph, 10X15  
Not for sale

The Lake Superior Region, in all seasons, is my favorite place for photography. This photograph, at Pictured Rocks National Lakeshore in Upper Michigan, was taken as dusk approached on a cold, late October day along the Marsh Trail. The uniform, muted light enhanced the lines and subtle colors of the marshland forest.

# **MARY HERMANSON**

Eleva, Wisconsin

I am an artist that designs and creates Kaleidoscopic Fiber Art Designs and my medium is Fabric. I believe art makes a difference in our world and that is why I have been involved in the world of art for more than fifty years; first as a student of art at UW-Stout, then as a teacher of art in three different states, and now as a working artist.

Every day is a journey as I use the elements and principles of design, combined with the symmetry of kaleidoscopic design, techniques, and materials of traditional quilting

to create complex and exciting visual images. My art comes alive through the use of a fabric palette to create new and exciting images. These images reflect my love for bright colors and my appreciation for all the beautiful fabrics that enhance my palette.

My talent to sew and my attention for details make these fiber art pieces truly an expression of my art ability and my passion for the fine arts. As I work with various pieces of fabric, new combinations and contrasts appear and this leads me to other colors and combinations that I had not anticipated. As a result, my compositions are ever-evolving as I cut, match, and sew as many as 400 pieces of fabric to achieve the final piece of art. Each time I begin to create a kaleidoscopic design, there are elements of surprise, change, and chance as to where the fabric will lead me to accomplish the desired visual image. I have a bachelor's degree in Art Education from UW-Stout, a master's degree in Professional Development from UW-La Crosse and taught a total of 40 years as an art educator in Colorado, Missouri, and Wisconsin. Now I enjoy retirement, living and working in the hills south of Eleva, WI with husband Bill, a musician.

### **Playing with Circles**

Pieced Fabric/Quilted, 22x28  
\$875

### **Coming Together**

Pieced Fabric/Quilted, 20x29  
\$850

## **LYNN HOBART**

La Crosse, Wisconsin

I was born in Milwaukee in 1951 and raised in the North, East, West, and South Side neighborhoods – home to many diverse and interesting characters. Nuns provided my early education; they instilled in me a peculiar – but beneficial – combination of respect, fear, and beautiful penmanship. The nuns highly valued drawing in those days, which was fortunate for me because that's pretty much all I did. Mentorship became a vital aspect in growth as an artist. One of my earliest mentors was Ron Routt, a high school instructor who encouraged experimentation and insisted I develop my artistic awareness. I was further influenced by my instructors at UW-Milwaukee, especially Joseph Friebert and Tom Uttech. These teachers, along with pretty much every other veteran artist on campus, expected nothing less than honesty, integrity, and perhaps most importantly, good work. After earning a BFA with a concentration in painting and drawing, I followed up with an art education certification.

Next was a long and enriching career teaching art in La Crosse, Wisconsin. Pre-K, Special Ed, The Hmong Arrival Center, middle and charter schools – there was never a dull moment! The kids always challenged and humbled me with their freedom and uninhibited approach to art production. While teaching I continued to draw and paint,

albeit in fits and starts. Family life and a career often took priority as expected, but I never forgot to follow Virginia Woolf's advice to find "a room of one's own." Over the years I have exhibited many times in La Crosse, Milwaukee, Madison and Eau Claire, among other towns in the Upper Midwest. Now, one of my primary joys includes being on the installation team at the Pump House Regional Arts Center in La Crosse. I've met so many gifted and generous people there. Most important to me are what we all affectionately call "The Nine"; nine women artists who have sustained, encouraged, critiqued, and cajoled me into making art, even at times when the urge doesn't quite strike me to do so. Without them, I'm not sure I would be producing work into my seventies. But we do – together and independently. All my thanks to them, and of course, to my extremely supportive family.

The past several years I've focused on eliminating all but the most essential lines and shapes. Clean and uncluttered individuals or compact groups seem to dominate the pieces, and if I use color, it's only to serve the narrative. When patterns emerge, they are contained or restricted. Shapes I once discarded from my previous work return as new elements in these drawings. Texture, either implied or real, create interest and depth. The drawings, of course, are figurative; I add elements from nature to drive new storylines. I always welcome individual interpretations and hope to encourage conversations among viewers. For me, that is a measure of success. Finally, the weather, culture, and my own personal environment always inform the final results. Others have defined me as an illustrator and feminine artist; to that, I can only say, "thank you."

## **Figure with Her Mouth Open, 2021**

Ink, pencil, acrylic, 9x12

\$400

# STEVE IMMERMAN

Eau Claire, Wisconsin

My glass art is abstract and is usually composed of rigid geometry – with or without additional organic and chaotic design elements; representing the uncertainty within and around us. This year’s entry demonstrates repetition and patterning using a limited palette of colors. Beauty, color, and balance are important elements in my artwork. Enjoyment of the act of making these pieces is a goal in itself.

Steve Immerman is both a practicing general surgeon and glass artist. Kilnformed art glass has been his passion for over twenty-five years, yet through those years, he has managed to navigate the delicate balance between art and medicine. His artwork is based on precision and technical skill - yet with some unpredictability and surprises - not unlike his surgical career. Immerman’s work is available in selected galleries throughout the United States.

## **A Teaspoon of Autumn, 2020**

Kilnformed glass, 15 diameter

Not for sale

# DANIEL INGERSOLL

Eau Claire, Wisconsin

While I love the conceptual potential of art, most of my work in this show is functional in nature. I love the idea of taking raw materials that are perceived to have little value and shaping these materials with heart, hand, and head into objects of beauty and pleasure. A special hand made cup can transform the everyday experience of drinking coffee into a ritualistic, aesthetic experience. The process of working with clay is both simple and complex. Simple materials of clay, minerals, and fire present endless challenges and possibilities creating a deep well of desire for greater understanding.

Dan Ingersoll spent 30 years in Eau Claire classrooms teaching students the skills that would enable them to explore the infinite possibilities for expression through art. Seventeen of his thirty years was spent teaching ceramics and sculpture at Memorial High School. Throughout his time in Eau Claire, Dan has partnered with David Caradori to Fire David’s wood kiln located on his property 15 miles north of Eau Claire. Dan furthered his ceramic skills through his association with David as well as taking workshops with Randy Johnston, Jan Mckeachie Johnston, and Mike Weber.

Dan's work has been shown regionally and nationally through his inclusion in the "Strictly Functional National" pottery show in Pennsylvania. In retirement from teaching, Dan has enjoyed writing articles for Pottery Making Illustrated and Ceramics Monthly publication.

**Past Practice, 2021**

High fire stoneware, 20x8x5  
\$600

**Standing Vase, 2021**

Woodfired stoneware, 14x11x4  
\$395

# HOLLI JACOBSON

Eau Claire, Wisconsin

Holli Jacobson is a visual artist living in Eau Claire, WI. Her abstract paintings, drawings and installation art reference the beauty of the natural world in a state of chaos due to human practices creating climate change. Colors are vibrant and acidic with dynamic motion and flow. Inspired by photography and travel, her art connects viewers to something familiar in a state of turmoil. Holli's art studio is located at Banbury Place, a former tire factory converted into studios. She paints commission artwork and teaches art classes to individuals and small groups.

**Veiled Vapor, 2021**

Acrylic on Canvas, 36x24  
\$975

This abstracted landscape asks the viewer to decide if this is a misty, peaceful landscape or a fiery, smoke filled forest. I'm interested in looking at how human consumption affects our destruction of land.

# JAKS

Chetek, Wisconsin

The *Red Rooftop Series* was inspired by the mobility of society which brings us to reside in a variety of locations throughout our lives. Whether we settle in a place for a few hours, days, or years, at a desk, in a tent, or a house; in that time we make that place our own. We let an open book stretch out next to the bed, our jacket sighs with weariness as it relaxes across a chair back, content in the knowledge that it has once again served its wearer well; a near-empty coffee mug waits patiently next to the morning's folded and refolded newspaper – pages askew. These physical props are the shingles we use to construct our red rooftops, a beacon that catches our eye and tells us we are in the right place. We are home. Jaks resides in northwest Wisconsin. Currently they are working in oils and acrylics.

## Red Rooftop 1

Oil and graphite on panel, 12x12  
\$210

## Red Rooftop 2

Oil and graphite on panel, 12x12  
\$210

# BEAU LASIEWICZ

Stetsonville, Wisconsin

My work is abstract in nature yet functional in design. I enjoy constructing things that have not been seen before, using, at times, some non-traditional mediums. I enjoy making contradictions; trees are very curvy in nature so I enjoy using angles to juxtapose the original curves of mother-nature's design. To further that contradiction, I like to add man-made elements, such as metal and epoxy, where natural defects may occur. Tables can be a common and sometimes overlooked feature in a home. I see them as a gathering place that warrants just as much attention to its' physical presence as to the people that may congregate around it.

Creating functional abstract pieces and the enjoyable challenges that accompany those unique designs are what drive Beau Lasiewicz to go beyond the idea of what contemporary furniture can look like and function as. Using his knowledge and skills as a wood worker and photographer over the last 10 years has greatly influenced his designs as well as the physical presence his pieces have within a given space.

## Un-Oh, 2020

Wood, steel, glass, 40x19x25  
\$1450

This piece has over 100 separate pieces of wood combined into an abstract shape; held together with exotic wood dowels, steel, and structural screws. The top is a parallelogram shaped of tempered glass.

## **Clio, 2020**

Wood, epoxy, steel, 63x10x20  
\$1200

A bench made out of Canary Wood from South America and powder coated industrial steel. The support underneath the bench is a reclaimed hardwood barn board.

# **KARA LASIEWICZ**

Stetsonville, Wisconsin

I enjoy combining my passion for painting, photography, and pottery when capturing images of my subjects and inspirations and then sculpting those images through the building of marks. Creating unique and challenging works that deviate from and go beyond the photo or model is all part of the narrative I wish to create through painting. Wisconsin based artist Kara Lasiewicz has been painting for the last several years, beginning as a landscape artist and evolving and honing her skills as a portrait and figurative oil painter. Combining her passion for painting, photography, and pottery she enjoys capturing images of her subjects and inspirations and then sculpting those images through the building of marks. Leaving evidence of process, enjoying the process, and getting lost within the process are all aspects of creating that she enjoys and leaves within her work.

## **Ethereal , 2018**

Oil on Canvas, 48x48x1.5  
\$6450

This work depicts a bride on her wedding day, taking a break from the hustle and bustle of the festivities. It shows a moment of calm and happiness, taking in her life changing actions. This is a former student of mine, and my husband and I were the photographers for this wedding. I knew the minute I photographed this image I needed to paint it. The composition, textures, and brilliant colors bouncing every which way were too captivating not to capture in paint. Not to mention the model is one of the sweetest human beings one could ever meet!

## **Andromeda, 2020**

Oil on Canvas, 18x24x1.5  
\$1600

This image, graciously lent to me by the model, Anja, reminded me of the title character, Andromeda, as depicted in Greek mythology. Another former, foreign exchange, student of mine, Anja, is beautiful inside and out. Her body language and expression, surrounded by subtle color and texture differences, really helps to create quite the moody piece. Light quality aids in highlighting small color changes though-out the work, lending itself wonderfully to small abstractions of surrounding areas while keeping her facial expression readable.

## JOESPH MAURER

Eau Claire, Wisconsin

The image making process started by looking backward. Working on Midwestern newspapers from the wartime 1940's, a technique was used to preserve the papers in wax. The intermingling of paint, wax, and newsprint creates a tension between the past and present, field and ground. In this way, time and space are fluid in the landscape. Many techniques of farming have modernized or changed, but the scale of the farm still represents one of the major factors in rural quality of life in Wisconsin.

Joseph Maurer has a BFA in Art from the Minneapolis College of Art and Design (1999) and a Masters in Landscape Architecture from the University of Pennsylvania (2004). Joseph draws from a deep commitment to ecology and love of place. His paintings and landscape designs have garnered wide recognition in the midwest and internationally. He lives and gardens in Eau Claire with his partner musician Deirdre Jenkins and their dogs Carlos and Carlita.

### Deutsch Family Farm

Oil, Wax and collage mounted on board, 24x36  
\$2400

A Palimpsest noun - a manuscript or piece of writing on which original writing has been effaced to make room for later writing but of which traces remain.

## PATRICIA MAYHEW-HAMM

Chetek, Wisconsin

When beginning a painting, I usually have a coloration in mind, but not necessarily a subject. I very rarely draw anything on the paper or canvas. I don't want to be limited by pre-set ideas. Some of my work ends up completely different than it started. It can go through several metamorphoses before I am happy with it. I am not at all interested in depicting a perfect likeness of nature because I feel in realism there are no surprises. I find no challenges there. What you see is always the same, whereas, in non-objective



and abstract work, there are hopefully, new things to discover every time you look at it. I want to interpret what I see and feel, by the use of design, color, texture contrast and composition. I am very interested in the creative process and how we go through it. I create what I call my three C's: color, composition and contrast, which I also stress to my students. I believe a good work of art needs all three.

For many years I've been adding various media to my work as I am no longer a purist. I use watercolor, gouache, fluid acrylic, inks, (colored, acrylic, and India, watercolor pencils, craft paints, metallic powders. I find the plethora of acrylic products that are available to be very exciting and challenging. There are products that produce textures that are crackle, stringy, thick, opaque, coarse, and slick. The textures and challenges are endless for experimentation. There are also new colors that are intense and vibrant. I love the new Yupo paper, which is actually plastic. I find it extraordinarily exciting as it is completely unpredictable and every painting is a surprise. Nature has always been my inspiration but I choose to interpret it differently. I would like the viewer to be able to go into my work, to see and feel the depth. I hope you find that my work stirs your imagination. I have been an artist all my life, and have been selling my art in galleries, or trying to (!!) for 50 years. I could no more stop being an artist, than I could stop breathing. I believe that all the art that I create is a gift from God.

## **Everything's Coming Up Rosy**

Acrylic, stenciling, markers, gouache, 22x22

\$450

# **CHRISTINE B MILLER**

Whitewater, Wisconsin

My works all seek to have a very personal and connective dialogue with the viewer. They all have a unique story to tell, inviting the viewer not just to be a spectator, but to be engaged, and to participate. In their essence, they are a kind of visual-novelle of sorts. works are stream-of-consciousness and dream-oriented. They are loosely-based-in-reality and at-times-influenced-by social, historical, as well as nostalgic contexts. Some works are comic-inspired narrative tales told in either a silent picture, or may be expressed in a written, (either cryptic, or declarative) text, in essence a talkies-style of picture.

Imagery is developed within a kind of mix-it-up hybrid stew of both figurative & abstract imagery. I enjoy building foundations, or the 'nuts and bolts' of a work. I love working the narrative development within the frame- work of a simple-to-complex composition, playing with the elements of design, as well as exploring to find creative solves for obstacles met. In all works, I hope to convey a positive thoughtful, or thought-provoking

message to the viewer. I received both my MFA and BFA in painting and drawing, from the University of Wisconsin-Milwaukee, MFA, c.1983, BFA, c.1980. I am a native of Wisconsin, originally from Milwaukee, now residing in Whitewater.

## **Angler's Dream: A.M. Fish Fry**

Graphite, 20x38

Not for sale

This narrative work is a catch me if you can, fisherman's storied-breakfast complete with fish, bacon, eggs, and bagels. One question is asked: Is this only wishful thinking, a true angler's dream, perhaps one of many in another fish-story told, or is this a fisherman's day-break culinary delight fully materialized? I am the fisherman-father's daughter after all!!

# **JANICE MORRIS**

Rice Lake, Wisconsin

Art would not exist without the ability to visually portray an idea, concept, or emotion. My work is a perpetual search for a way to show the ideas that I have about the world we live in; visually and conceptually. I enjoy working in a variety of media, including watercolor, acrylic, collage, gauche, and multi-media. I find my work is constantly changing and evolving. It is almost impossible for me to "go back" to previous methods and work. My pieces are becoming more and more abstract, which I find challenging and subject to far more thought and interpretation for the artist and the viewer. Inspiration, methods, and ideas change. Each piece I create is simultaneously an extension from the past, where I've come from and what I've learned, as well as a preview of the future. My work is constantly changing an evolving, which I treasure. "Of all the arts, abstract is the most difficult. It demands that you know how to draw well, that you have a heightened sensitivity for composition and for colours, and that you be a true poet. That last is essential." I am a graduate of UW-Eau Claire with a comprehensive art education major. I taught high school art for 33 years and have been retired since 2002. When I attended college as an art major years ago, watercolor was not considered a valid media. Since college and retirement, I have studied watercolor and mixed media with a variety of nationally recognized teachers. I am a firm believer in life-long learning and expanding my art horizons continually. I am a member of the Minnesota Watercolor Society, The Artists of MN, the NorthStar Watercolor Society, and the Red River Watercolor Society. I have exhibited and won several awards at the Artists of Minnesota, and the Wisconsin Watercolor Society shows.

## **Pondering, 2021**

Acrylic, 16x20

\$300

This is a layered technique using only acrylic. The overall design was very important to me in its composition. I used a limited palette. I am enjoying exploring the use of figures in my painting and felt this was very contemplative.

# **JEFF NELSON**

Eau Claire, Wisconsin

Our natural world, our environment, as shared experience has always served as my greatest inspiration. To be present in nature provides moments of clarity and awareness. The brilliance of the world which surrounds me is something to capture and experience again and again. I use principles of design and composition to enhance the visual image. Watercolor is my preferred medium for landscape painting. This simple medium has endless and complex applications which echo the qualities I find in nature. Along with the typical brushes used in painting I use sand paper, wire, tooth brushes, and razor blades to help capture texture, shadow, and light. After thirty-three years of teaching mathematics and history in our public schools I have, once again, re-engaged with fine art painting. Currently, I am concentrating on watercolors. In the past I have painted large back drops and installation pieces for photographers and real estate developers. My subject matter has always centered on our natural world. I find the beauty and richness of nature and events around us inspiring.

## **Extreme Thunder USA – Relay**

Watercolor, 28x32

\$995

*Extreme Thunder-Relay* is a tribute to the annual races held by the Native American community. This event is steeped in tradition and is culturally rich. This race is scheduled to be held in Eau Claire, Wisconsin in 2022.

# ELLEN B. NELSON

Eau Claire, Wisconsin

This art vessel is created from wool in the form of dyed rovings and clouds, with embellishments of silk roving and beads. Techniques include both wet and needle felting, with hand stitched beading. My inspiration came from a hollowed, wooden bowl that had a knot or fissure which I hoped to insinuate in my felted artwork.

It is with joy that I am able to indulge myself with the exploration of fiber, fabric, and thread. Early on, I realized that I did not have enough time to do everything, so I narrowed my focus. My interest began in grade school and after a career in the corporate world and raising a family, I am now free to pursue the various avenues of fiber art. My first efforts were in all forms of embroidery; then knitting; and currently my works center in art quilting. And let us throw in beading and collage work for added fun. So this felted vessel is an extension of my interests. I am excited that it was accepted in this exhibit!

## **Fully Felted, 2021**

Felting & beading, 7x7

Not for sale

# ZACH OLIPHANT

Altoona, Wisconsin

Confusing ideas are very attractive to me. I find satisfaction in examining both found and invented ambiguities through photographs. Zachary Oliphant is a long time Eau Claire resident with a fondness for photography. As an artist, his process utilizes broad photographic techniques, sculpture, and installation to create highly subjective work intended for guided, yet open-ended, personal reflection. His work often engages themes of self, cyclicity, and doubt.

## **Incubator**

Inkjet print, 24x30

\$900

# TIIT RAID

Eau Claire, Wisconsin

I became interested in painting landscapes again in 1997 after photographing natural forms to find new patterns for a series of non-objective paintings I was doing at the time. My first landscapes were of our yard in Fall Creek. When I got a kayak, the Fall Creek Pond was my main interest for about 12 years. Then, the creek area behind our house; eventually, moving in closer and closer to my subject. West Fox Lake, from 2014, is an early version of how I'm still working today.

Tiit Raid received his BA and MFA degrees from the University of Minnesota in 1964 and 1966. He taught painting, design, and basic drawing at the University of Wisconsin-Eau Claire from 1967-2002. He lives in Eau Claire. Raid is represented by the Groveland Gallery in Minneapolis, and by 200 Main in Eau Claire.

## Improvisation #3

Acrylic on Canvas, 30 x 40

\$7000

# MOISES RAMOS

Jacksonville, Florida

My work is mostly about experimentation. I like to create artwork from found objects, that have no value or meaning anymore. I play with the human condition and how it is affected by time and emotions, trying to convey that feeling in every piece, confronting the viewer with it. Metal, paper, or wood are my favorite elements to work with because they show the passing of time in my work conclusively.

Moises Ramos was born in New York in 1967. His career started during the late 1980's when his artwork was selected to be exhibited in several galleries and collective art shows. Ramos artwork was part of expositions in Puerto Rico, the USA, England, France, and Europe. Moises engravings were presented in 1993 and 1996 at the Biennial of Latin American & the Caribbean Engravings in San Juan, P.R. He has also received awards for his mixed media, prints, and black and white photography throughout his career.

Since 1993, he has been working as an art educator in Puerto Rico and Florida. He was the recipient of the Memphis Wood Excellence in Teaching Award in 2009. In 2010 he also received the Cultural Council of Jacksonville Art Educator of the Year Award for his volunteer work and community outreach projects with refugee students.

## **Punto de Partida (Point of Departure) #1, 2020**

Digital Photography printed on polyester fabric, 26x36  
\$800

I created the series because of the negative way immigrants are portrayed in the media. The work is based on portraits of people who came to the USA at the turn of the century. The goal is to spark the conversation about diversity, acceptance, understanding, and to see that immigration brings fresh ideas and unique challenges that will enrich our society. I believe that educating future and past generations to accept our differences and fight for equality help use connect with each other.

## **Punto de Partida (Point of Departure) #6 , 2020**

Digital Photography printed on polyester fabric, 26x36  
\$800

## **Punto de Partida (Point of Departure) #10, 2020**

Digital Photography printed on polyester fabric, 26x36  
\$800

# **HEIDI SCHREINER**

Saint Croix Falls, Wisconsin

I have a gut reaction to color and paint. Running through the store and loading up on art supplies? YES! Gorgeous art? Same. When I paint, I am looking for that same gut reaction. No holding back! When I connect with other people through my art, it's joyous. Sharing art captures that connection. I have found that when I'm surrounded by beauty, it elevates my spirit, and I want others to experience that, too. My subjects vary from a tiny pig sculpture to a portrait to coffee cups – in each, I have found that spark of joy. My painting style varies from careful detail to abstract, and I look for the swoosh of paint or a special color in each painting. It's both the subject and the paint that make it magical for me. Artist Heidi Schreiner paints realistic subjects like animals and coffee cups in oils. Finding beauty, humor, or drama in the everyday, she captures that magic moment where art and life come together. "We crave that deep connection with other people. That is what I am pursuing," she has said. "It's a rare and beautiful thing." In 2021, Heidi Schreiner won First Place in ArtsWest with her painting 'Gone Girl'. Her work can be seen at 200 Main Art Gallery and Artisan Forge Art Gallery. She currently resides in Eau Claire, WI.

Follow her [\*\*@Heidi\\_Schreiner\\_Artist\*\*](#) on Instagram.

## Race Car Driver, 2020

Oil on panel, 8x10

\$335

# MARCIA G. THOMPSON

Onalaska, Wisconsin

I find myself fascinated with the processes of printmaking. The images I use are based on my observations of the natural world...and more and more of the underlying structure or order of the things I observe. I love carving linoleum and then inking the carved pieces and layering them with other carved pieces and with pieces of plastic. There is a sense of rhythm and momentum in the process of inking and passing the inked blocks through the press that give me comfort. Carving is a form of meditation for me.

I am a retired art teacher. After attending the University of Wisconsin, Madison and graduating from Winona State University of Minnesota, I taught in the West Salem, WI school district for almost 30 years; primarily in the middle school, although I taught all grades, 1-12, at some point in my career. After retiring in 2007, I taught Art Education classes and supervised student teachers at the University of Wisconsin-La Crosse for an additional six years. Since retiring from teaching, I have worked in my home studio, Fishtail Studio, primarily using a variety of printmaking methods, including monotype, intaglio, and relief printing. I have had work in a number of local and regional exhibits and have had a one person exhibit at The Pump House in La Crosse, WI. I currently have work at the River City Gallery in La Crosse, WI.

## Catnap, 2021

Linoleum and Monotype Print, 12x9

\$250

This piece is the result of a series of experiments using carved linoleum pieces and plastic cut outs, layered and inked with Caligo Safe Wash Ink. Each layer was put through my etching press, Bernice (named for my grandmother). The plastic piece I used in this piece was based on an image of a sleeping cat; hence the title.

# LINDAMERRY UDELL

Eau Claire, Wisconsin

Energy ebbs and flows within all of us. What bubbles to the surface is laced with texture and nuances that reveal our true selves. Nature is my inspiration, and colors and textures drive my ongoing learning of water media. Finding techniques that allow paint to flow and blend in order to capture an atmospheric essence is my ultimate goal. Art is emotion and I continue to grow as an artist. There is much to learn.

I Graduated with a Bachelor of Fine Arts in Metallurgy from NIU. Teaching jewelry part time and continuing with adult education in fiber, photography, and pottery has allowed me to stay in the art fields while pursuing a career. Since retiring in 2012, I picked up a paint brush and immediately fell in love with watercolor. Flora and fauna fascinate my senses.

The play of light and shadow and the myriad of colors seen in nature at different times of the day and year are influential in my color mixes. Nature is a beautiful display of visual, sensory, and olfactory experiences. Life is meant to be enjoyed to the fullest.

## **Ebb and Flow, 2021**

Watercolor and ink, 36x17

\$650

# **T. OWENS UNION**

Fairfield, Pennsylvania

I am an African American woman. Through art I explore aspects of the African American cultural experience, influenced by my personal history and current and past events that have affected communities of color. I strive to provide a new voice to ancestors who too often had none; a face to those who were effectively rendered invisible by our society. The common appearance of quilts in my art incorporates a strong symbol of Black history. I acknowledge the artistry of my grandmother's quilt making by digitally deconstructing and re-imagining her quilts in portraits, while simultaneously illustrating the beauty and diversity of the African American people. Other works are inspired by those who were historically treated as something other than human, either by government agencies, medical institutions, or existing societal norms. I create digital photo-montages by collecting and photographing primarily vintage and antique materials (dolls, puppets, African sculptures, textiles, photographs, found objects) which are then digitally manipulated into storytelling composites. I am currently working on pencil drawings to potentially incorporate into new pieces. My primary inspiration as an artist is Romare Bearden.

I am a career scientist (DVM, PhD) with a lifetime interest in the arts. My interest in drawing as a child; choosing pathology as a career; and now creating visual art is to me one continuous thread, as each endeavor requires one to be able to 'see'. Recently I obtained an AAS degree in Fashion Marketing (2015) from Parsons School of Design (The New School). The primary objective for pursuing this degree was to spark my creativity (which I could do Online while still working), and I was strongly drawn to the visual art-oriented courses including fashion design (illustration), drawing, color theory, graphic design, computer assisted design (CAD), and digital layout. These courses



inspired me to experiment in creating visual art for the last several years. In 2020 I took the leap and began to submit artwork to galleries with some measure of success, spurred by the pandemic and the political and cultural crises affecting communities worldwide.

## **Just a Young Man**

Digital Photo-montage, 14x17  
\$300

## **Underground Railroad: Owen and Milly**

Digital Photo-montage, 20x25  
\$400

This piece is an homage to freedom, triggered by an actual Fugitive Slave claim document related to the Fugitive Slave Act. Two escaped slaves, Owen and Milly, were reported for seizure and return to their owner. The casual description of their physical appearances (bright, freckled, well formed, etc.) was in stark contrast to the horror of the desired action. It is said that quilts made by slaves contained hidden messages, and were hung outside to guide the escapees to freedom on the Underground Railroad. The quilt in the background was created by my grandmother.

## **Quilt Series: Ada**

Digital Photo-montage, 14x17  
\$300

The quilt is a strong presence in Black culture and history. In my *Quilt Series*, vintage quilts are digitally deconstructed and re-imagined as backdrops to the beauty and diversity of the African American people. The central figures are created by collecting and photographing antique dolls, African sculpture, and various found objects which are then digitally manipulated into portraits.

# JORI VIANA

Eau Claire, Wisconsin

I use playful watercolors and sweet imagery to create my ultimate dream scape. It's become a world of suspended reality, including the likes of soft clouds, gentle bears, and birthday cake. I want my viewers to find joy in the welcoming colors, charm and nostalgia that is sparked by my imagery. However, it is more important that they begin to suspend their own realities and start to question what has always been and what could actually be.

An Eau Claire based Fine Artist, Jori Viana, has been pursuing her art career professionally since 2019. However, her personal relationship with art goes much deeper. In 2010, she attended Viterbo University, in La Crosse, Wisconsin where she earned a BFA in Studio Art, with a concentration in Painting. There in her classes, she would realize that her passion lay in watercolor and gouache painting. She frequently combines them to achieve lifelike representational pieces. Her work has been shown in various local and international gallery shows, from Winona, Minnesota to Florence, Italy. Her biggest inspiration comes from recreating the happy nostalgia of childhood and hoping to remind others of small happy moments.

## **Box of Doughnuts, 2021**

Mixed media, watercolor, gouache, 12x12

\$350

Is there anything more thrilling than opening a box of doughnuts and getting first choice of what's inside? Your eyes dance from pastry to pastry, hoping your choice is, indeed, the right one. Recapturing those small moments of delight, is what was being recaptured here when Box of Doughnuts was painting.

# SCOTT VON HOLZEN

Eau Claire, Wisconsin

I am a self-taught artist that first saw sheet music as a seven year old taking accordion lessons in the small rural town of Arpin. In my later high school years, I played the Vox organ and sang backup as a member of a four-piece garage band covering early rock hits. In 1974, I traveled on foot and train in Europe. I wandered through the Rijksmuseum Museum, home of Rembrandt's Night Watch, Michelangelo's Sistine Chapel, the Louvre to see the Mona Lisa, and the Van Gogh museum in Amsterdam to see everything Vincent. When I returned home, I started teaching myself portrait painting. In the early eighties, for multiple reasons, I abandoned my mentors, Van Gogh, Matisse, and Picasso for photography. It was not until 2005 that I returned to painting. Months later I found a direction by returning to my seven year old musical roots: I combined my interest in music and art to become a portrait painter of music. Painting music first started with the goal of evolving written sheet music into an art form. Artworks later became constructions in their use of a variety of materials that grew to be sculptural in appearance. Today's works have now become interactive with a push of a button. These artworks represent the physical and abstract elements of a song. They each display a segment of the up and down flow of a song's pitch seen in sheet music. This art then builds on color, design, shapes, and other materials to tell a story, the history, or to connect the artwork to the artist associated with the music. A finished artwork then portrays to the viewer, through sight and sound, a multiple genre experience in the visual and in the performance arts.

## Play That Song, 2021

Interactive Constructive Sculpture, 72x46x4  
\$4000

# BRUCE WARREN

Eau Claire, Wisconsin

It has been forty-eight years since I decided to seriously pursue the art and craft of photography. Most of my work over the past twenty- five plus years has alternated between landscapes, architecture, and abstraction. Regardless of the subject matter, my primary concern has always been with the interplay of light and shadow, shapes, and repeating patterns in my images. I believe my desired outcome is best achieved using a monochromatic medium; black and white film exposed through a 4x5 view camera. I like using a view camera, because of the control it affords me in the making of a photograph, but more importantly, it forces me to slow down and carefully consider whatever is in front of my lens. Once I've gone through the "mechanics" of setting up an image, I expose one piece of film and then another as a "back up." All my negatives are then developed and printed onto photographic paper in my traditional darkroom.

Once I have decided how the final image should look, I limit the number of prints to no more than six.

When I was nineteen years old, a friend of mine's father exposed me to photography. I was a little filmy on the particulars at first, but after a while with Leica in hand, I started to filter out the aberrations and get a fix on the art and science of photography. In sharp contrast to my undergraduate experience at the University of Maine Portland-Gorham, my development as a photographer came to a sudden stop when I entered the Sociology PhD program at Washington State University. However, one of the highlights of my time at WSU was coming in contact with my future wife, Margaret Cassidy. While teaching sociology at the University of Wisconsin-Eau Claire, my latent interest in photography was replenished, prompting me to take photography classes at the University of Wisconsin-Stout. At UW-Stout my depth of the field of photography was greatly enlarged.

I explored a wide range of techniques and processes, including black and white film and color transparency developing and printing, posterization and solarization. However, it was the introduction to large format view cameras that registered with me the most and set me on my life course in photography. Since then I have dedicated myself (almost) exclusively to using 4x5 view cameras. Early on I was doing both color and black and white photographs, but one day I took stock of my images and made a resolution to do one or the other for the next year.

Relying on the toss of a coin, I focused on black and white with renewed intensity and never looked back. Around 1988, I decided to "go pro", splitting my time between teaching sociology and doing photography. Since then, I have exhibited my work extensively with other photographers and artists and have had a number of solo exhibitions. In May, 2000, I stepped down from my day job of teaching sociology to focus full time on photography.

## **Trusses , 2020**

Silver Gelatin Print, 14x16.5

\$175

I have been photographing the paper mill and dam from the "High Bridge" (sadly, now closed for repairs) that spans the Chippewa River in Eau Claire for the past few years. On this particular day, what got my attention was the way the light was filtering through the trusses, the repeating patterns of strong highlights and shadows, and the shape of the trusses themselves. From the beginning, my intention was to enhance the abstract qualities in the final image by my choice of perspective and my printing choices in the darkroom.

# RICHARD WUNSCH

Wausau, Wisconsin

As a photographer, traveling rural Wisconsin roads at sunrise and sunset excites me the most. The goal of these trips is to capture scenes that reveal the simple beauty and quite majesty of Wisconsin landscapes. My special interest is settings typically overlooked or taken for granted by those "just" passing through. The element that distinguishes my compositions is the quality of light at different times of the day. Another essential component is the sky . . . its characteristics can make or break a landscape. Working in a digital format has enabled me to create exciting panoramic landscapes utilizing multiple images. The wider sweep of the panoramic format accentuates varied terrain and draws the viewer into the scene. Since infrared is not as sensitive to green light, foliage appears white with a glowing quality. That gives my images an appealing, surreal look.

Richard Wunsch developed his interest in photography while taking a course as part of his Graphic Design curriculum at Milwaukee Area Technical College. Early on his focus was on nature and wildlife subjects. After honing these traditional skills he began experimenting with black and white infrared on a variety of subjects. Most recently he has been working with digital panoramic photography. The panoramic format expands the possibilities of the composition in documenting his rural Wisconsin landscapes. In 2007 he made the move from traditional black and white infrared film to digital infrared.

## **Under a Billowing Sky**

Photograph, 32x17  
\$275

Photographed in Wisconsin's Driftless Region. There is a large population of Amish practicing traditional farming techniques.

# JAMES WILLIAM HANSEN

A native of St. Paul, Minnesota, Mr. Hansen holds undergraduate degrees from the University of Minnesota and a Graduate degree from the University of St. Thomas. As an officer of a Fortune 500 company, CEO of a publicly traded technology business, and as an adjunct professor, Mr. Hansen is a supporter of young entrepreneurs and both civic and arts organizations.

Mr. Hansen was Chairman of the Board of Jamf Software and its first outside investor. He encouraged the company during his decade as Chair to support the community through employee service programs, started a foundation, and championed art in the office space as a vehicle for employee satisfaction and innovation. This gallery is funded in his name and his belief that service and engagement with the creative class is critical to building a sustainable community that benefits the common good.

## ON EXHIBIT ANYTIME

Through the viewing of art in our virtual exhibits on our website, we can all have a common experience. Gain an understanding of our community and our humanity by scrolling through the images of artworks that have been created by our region's top artistic minds. View our exhibits at anytime at [pablocenter.org](http://pablocenter.org).

**All gallery events are free, however you must reserve a ticket for artist receptions/talks.**

*To reserve your tickets, go to [PabloCenter.org](http://PabloCenter.org)*

# MEET THE ARTISTS'

RECEPTION AND AWARD CEREMONY

October 1 at 6 p.m.

## *Next Exhibit in the James W Hansen Gallery*

EVERYDAY ICONS

A Sideshow of artworks by Mary Catherine Solberg

November 19, 2021 - January 9, 2022

## *In the Brady & Jeanne Foust Gallery*

MUSIC MOVES ME

Children's artwork inspired by the music of the Chippewa Valley Symphony Orchestra

October 15 - October 24, 2021

## *In the Laurie Bieze Gallery*

WISCONSIN FUN NEXT EXIT

Cool off by the river shore

August 20 - October 31, 2021



CENTER AT THE CONFLUENCE

128 Graham Avenue  
Eau Claire, WI 54701

---

Exhibits are open 2 hours  
before ticketed events

---

To purchase a work of art, contact:  
Rose Dolan-Neill  
Visual and Literary Arts Manager  
[rose@pablocenter.org](mailto:rose@pablocenter.org)

---

[Visit our virtual galleries at pablocenter.org](http://pablocenter.org)