



## RAM Artist Fellowship and Emerging Artist Exhibition 2023

Presented by the  
Osborne and Sceik  
Family Foundation

August 23 –  
November 25, 2023

This exhibition is a series of solo shows featuring the work of four area artists who were recipients of RAM Artist Fellowships and one area artist who was the second-ever recipient of the Emerging Artist Award in 2022. Showcasing the diversity and vitality of the Racine/Kenosha visual artist community, the biennial fellowships support the professional development of the area's artists. Additionally, establishing this fellowship program distinguishes the region as a place that values the arts and enhances the area's desirability for artists to work and live.

Representing a range of styles and media, Fellowship Artists **Peter F. Aymonin**, **Lisa Bigalke**, **Maureen Fritchen**, and **Jojin Van Winkle** and Emerging Artist **Kelly Witte** won their awards based on the quality of their artwork submitted for review. In addition to the solo exhibitions, each artist receives a stipend to assist in developing new work and advancing their artistic careers. Comprised of work newly created since the fellowship period began in March 2022 alongside existing pieces, the exhibition offers a sampling of the dynamic visual arts scene in this corner of southeastern Wisconsin.

Further information about these awards, including details about the next application period, is available at the museum's website, [ramart.org](http://ramart.org).

(cover images, from top)

**Jojin Van Winkle**

*Karuna Meditations 3* (detail), 2023

Still from digital HD video  
shot on iPhone, 32:9  
3:30 minute duration

**Lisa Bigalke**

*Kirtland's Warbler Rises  
from the Ashes* (detail), 2023  
Reduction relief and embroidery floss  
12 x 12 inches

**Maureen Fritchen**

*Obsession* (detail), 2023  
Polyethylene foam  
33 x 36 x 14 inches  
Photography: Trace Chioldo

**Peter F. Aymonin**

*On The Sea, Barnacle* (detail), 2022  
Glazed stoneware  
12 1/2 x 7 inches  
Collection of the Artist  
Photography: Frank Heister

**Kelly Witte**

*I'd Rather Laugh With the Sinners  
Than Cry With the Saints* (detail), 2023  
Linocut and watercolor on paper  
12 x 12 inches

(right)

**Lisa Bigalke**

*A Shrine to Lost Causes*, 2021  
Intaglio, lithograph, relief print,  
and embroidery floss  
20 x 16 inches





## Peter F. Aymonin

Peter F. Aymonin is originally from Miami, Florida; presently he lives in Sturtevant, Wisconsin. He received his BFA in 1991 from the Rhode Island School of Design. Much of Aymonin's professional career was spent in journalism where he worked as a reporter for the *Chicago Tribune* in Illinois and the *Sun Sentinel* in Fort Lauderdale, Florida. His articles covered topics such as art, culture, and law. Ultimately, Aymonin advanced to serve as a junior level editor.

Exhibiting throughout Wisconsin and Florida, Aymonin was recently honored in 2022 with a First Prize award from a national juried exhibition

in Coral Gables, Florida. He also received an honorable mention in 2022 for a piece included in University of Wisconsin–Parkside's exhibition, *Together Again*. Aymonin's work is included in Marquette University Neuro Recovery Clinic's collection as well as several private collections.



**Peter F. Aymonin**  
*On The Sea, Barnacle*, 2022  
Glazed stoneware  
12 1/2 x 7 inches  
Collection of the Artist  
Photography: Frank Heister



**Peter F. Aymonin**  
*Mercury, Azrael*, 2023  
Glazed porcelain  
18 x 12 inches  
Collection of the Artist  
Photography: Frank Heister



### Artist Statement

I have always worked with a variety of media. In early pieces, I addressed political, personal, and technical themes. A stroke in 2018 changed my life, leaving an imprint on my artwork. Now, with the use of one hand, I create miniature organic ceramic towers that reference coral reefs, flowers, and mountainous landscapes. My work is, ultimately, about process, healing, and hope.

Through an additive process of layering multiple pinches of clay on top of one another, I challenge the concept of "complete." A single tower is its own form. Yet, I always wonder if it is truly only complete when joined with partner towers. When assembled together, a dreamlike landscape emerges. I imagine creatures—some real and some fictitious—navigating their way through these mountains.

I, too, am navigating the aesthetic and the meaning of these towers. I am determined to make them beautiful, compelling, and complex as I grow in hope through my new life.

(left, top)  
**Peter F. Aymonin**  
*Balance, Rust*, 2018  
Glazed porcelain  
4 x 5 1/2 inches  
Collection of the Artist  
Photography: Frank Heister

(left, bottom)  
**Peter F. Aymonin**  
*Aqua Marine, Dazzling*, 2022  
Glazed stoneware  
5 x 8 inches  
Collection of the Artist  
Photography: Frank Heister

(right)  
**Peter F. Aymonin**  
*Bleed, Orange and Red*, 2022  
Glazed stoneware  
15 x 7 inches  
Collection of the Artist  
Photography: Frank Heister



## Lisa Bigalke

Throughout her career, printmaker Lisa Bigalke has exhibited her work in 17 solo, 99 national, and four international exhibitions. In 1996, Bigalke earned her BA from the University of Wisconsin–Parkside, Somers. In 2000, she received her MFA in studio art, with a concentration in printmaking, from Louisiana State University, Baton Rouge. Currently, she teaches printmaking and crafts at Carthage College, Kenosha. In both 2016 and 2022, Bigalke was awarded a RAM Artist Fellowship. For the last six years, she has co-organized *Full Steam Ahead*, an annual steamroller printing event that occurs at RAM's Charles A. Wustum Museum of Fine Arts. Bigalke formed Rudbeckia Press, a bookbinding business using archival and eco-friendly materials, with her sister, Becky, in 2007. 2022 career highlights included being interviewed for the ArtSpace podcast hosted by Lemon Street Gallery, Kenosha.



**Lisa Bigalke**  
*Reintroduction of the Whooping Crane*, 2022  
Reduction relief and embroidery floss  
12 x 12 inches



**Lisa Bigalke**  
*Kirtland's Warbler Rises from the Ashes*, 2023  
Reduction relief and embroidery floss  
12 x 12 inches

### Artist Statement

When a species dies off, biologists say that the species has become extinct. There have been five mass extinctions in Earth's history and each event has wiped out between 75–90% of existing species. Many believe we are in the middle of a sixth mass extinction. Is the Anthropocene period coming to an end? I don't know. What I do know is that human activities such as pollution, overfishing, illegal hunting, habitat degradation, and deforestation are changing ecosystems. During my own lifetime, I have been seeing a rise in natural disasters and disease that are leading to the global decline of biodiversity and death.

The *Extinct Animal Series* focuses on species loss in North America over the last 200 years. I am specifically focusing on extinction by human actions. Each story I tell is with an accurate rendering of the species at the center of the imagery and patterns of its history radiating out. Some of the images are portraits of loss, as the species are extinct. Some of the images are endangered species on the edge of survival. And, some of my works depict the lucky few that are in recovery, highlighting success stories in nature conservation.

It's overwhelming being at a crossroads between destruction and preservation. Between life and death. The process of making keeps my hands busy while my mind focuses on the evolution of life. It's fascinating to consider that the demise of dinosaurs allowed mammals to thrive.



(above)

**Lisa Bigalke**

*The Plight of the Snow Trillium*, 2021  
Relief print, serigraph, lithograph,  
and embroidery floss  
20 x 16 inches

(left)

**Lisa Bigalke**

*The Common Least Tern  
Fights with Cats*, 2023  
Reduction relief and embroidery floss  
12 x 12 inches



## Maureen Fritchen

Born in Chicago, Maureen Fritchen currently lives and works in Racine, where she has had a studio at the 16th Street Studios for the past 15 years. Fritchen took a self-directed approach to art scholarship, focusing on painting at various institutions including the American Academy of Art in Chicago, Illinois; the University of Wisconsin–Whitewater; and Boise State University, Idaho. She regularly shows in regional juried, invitational, and biennial exhibitions such as the Wisconsin Artists Biennial at the Museum of Wisconsin Art, West Bend, and the Midwestern Biennial at the Rockford Art Museum, Illinois.

Most recently, beginning in 2022 and extending into 2023, her work was featured in the Museum of Wisconsin Art's exhibition *Magical Wilderness*.

Fritchen's community art activism has spanned the last 25 years, earning her the Volunteer of the Year Award for Art and Culture from the Volunteer Center of Racine County, Inc. She was founder and co-chair for ArtSite and Get Behind the Arts Studio Tour and the chairperson for the 16th Street Studios annual open house. Fritchen served on the Racine Arts Council board as the gallery chair and on the University of Wisconsin–Parkside Arts and Humanities Advisory Board. She is currently involved with ArtRoot, a Racine organization building arts infrastructure and community connections.



(left, top)  
**Maureen Fritchen**  
*Obsession*, 2023  
Polyethylene foam  
33 x 36 x 14 inches  
Photography:  
Trace Chiodo



(left, bottom)  
**Maureen Fritchen**  
*Beloved [Tubes in Pink]*, 2021  
Polyethylene foam  
and salvaged  
MDF board  
20 x 12 inches  
Photography:  
Jon Bolton



(right)  
**Maureen Fritchen**  
*Untitled in Aqua and Black*, 2023  
Polyethylene foam  
48 x 30 inches



### Artist Statement

*See Foam*

The impact of consumerism on our environment is ever present in my art. Exploring industrial waste material as my principal medium has drastically changed my approach. Currently, my focus is on repurposing polyethylene foam, a material used in packaging that is not biodegradable and is a threat to our planet. In contrast, the biomorphic forms created are beautiful and sensuous. They are as alluring as they are disturbing.

Play is vital to my process; it allows me the freedom to fail. Materials that come my way also play an important role because they can dictate form and lead me to surprising outcomes. Both have influenced my current interests and for the first time in my career, I'm exploring 3-D forms.

(above)

**Maureen Fritchen**

*True Blue*, 2022

Polyethylene foam and salvaged MDF boards

13 pieces, size varies 14–22 x 18 inches

Photography: Trace Chiodo

(left)

**Maureen Fritchen**

*Untitled [Pink Sheet #2]*, 2022–23

Polyethylene foam and diabetic needles

96 x 48 inches





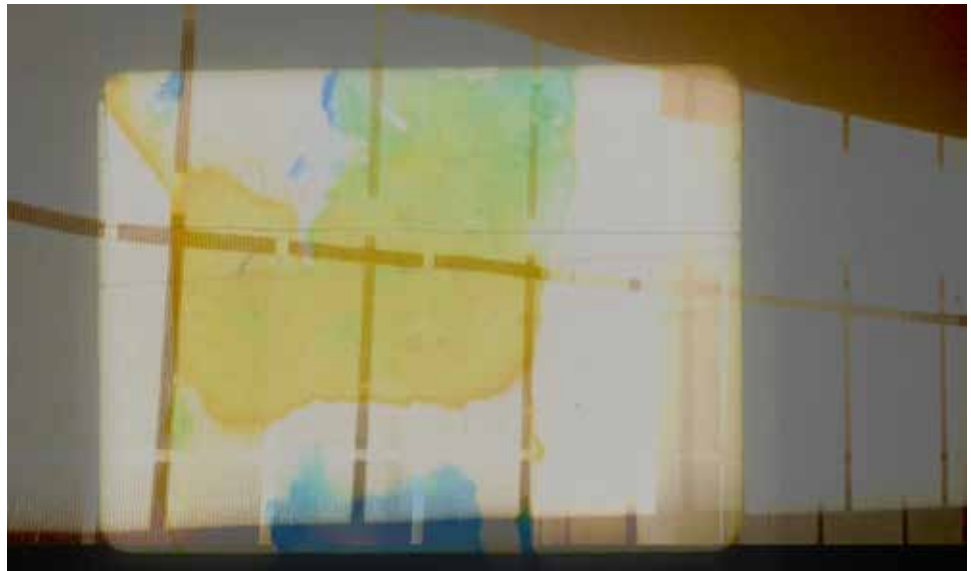
## Jojin Van Winkle

Jojin Van Winkle is a multimedia artist, experimental filmmaker, and screenwriter based in southeastern Wisconsin. As Assistant Professor of Art at Carthage College, she directs the Photography and Film + New Media Programs. She has a BFA from The School of the Art Institute of Chicago, Illinois, and an MFA and MA from the University of Wisconsin–Madison. Van Winkle is also a National College Art Association's Professional Practices Committee Member.

Van Winkle has undertaken international and national artist residencies and received numerous grants and awards, including Chicago's *Community*

*Arts Assistance Program (CAAP)*, WAICU's 2019 *Equity in the Classroom*, and faculty research grants. She has had multiple solo exhibitions and work screened globally at festivals and museums.

Van Winkle worked on the 2016 Liberian land rights documentary titled *The Land Beneath Our Feet* as the Associate Producer with additional camerawork. She was the United States-based cinematographer for the 2015 PBS/Independent Lens documentary, *In the Shadow of Ebola*. Both award-winning documentaries were screened at international and national festivals.



(above)  
**Jojin Van Winkle**  
*co-rising*, 2023  
Still from digital HD video  
and Super 8 film transfer, 16:9  
7:00 minute duration

(left)  
**Jojin Van Winkle**  
*widening circles*, 2023  
Still, digital HD, 16:9  
5:00 minute duration



**Artist Statement**

My current art is experimental, grounded in the cinematic. I use 16mm and Super 8 film cameras, high-definition video cameras, DSLRs (digital single-lens reflex cameras), and smartphones to make films, videos, and photographs. In my documenting and editing processes, slow-motion, fast motion, and layered imagery recur.

My lens-based research centers around my evolving practice of listening—emphasizing resilience and the human condition. This focus on listening both with my eyes and my ears stems from and supports my own meditation practice and cultivated dream-life. I document everyday life. I like to find the theatrical within everyday experiences. Light, shadows, and vibrant colors play a role in transforming average existence into iconic moments. It is about consciously being present in the moment, sort of like being at the right place at the right time.

During the Covid-19 pandemic, my moving image practice transformed to include performance in which I am moving the camera with concentrated emphasis or I am in front of the camera as the subject. I also began to incorporate my writing into my films. Text is now both a narrative and visual component of my new work. Text acts as a silent character, adding a voice in time and space.



*Listen more.*

(top)  
**Jojin Van Winkle**  
*karuna meditations 2*, 2021  
Still from digital HD video  
shot on iPhone, 32:9  
5:30 minute duration

(center)  
**Jojin Van Winkle**  
*hidden ocean*, 2023  
Still from digital HD video  
shot on iPhone, 16:9  
3:00 minute duration

(below)  
**Jojin Van Winkle**  
*karuna meditations 4*, 2023  
Still from digital HD video  
shot on iPhone, 32:9  
4:00 minute duration





## Kelly Witte—Emerging Artist

Racine-based artist, Kelly Witte, graduated from the University of Wisconsin–Parkside, Somers, in 2010 with a BA in studio art with concentrations in printmaking and painting. Witte takes a maximalist approach—creating kitschy and vividly colored pieces inspired by vintage clothing, classic television sitcoms, and frequent excursions to thrift shops and flea markets.

Witte has volunteered her talents to public art exhibitions and large-scale mural projects in the Racine and Kenosha communities. In addition to exhibiting extensively in Southeastern Wisconsin, she has exhibited across the United States and

in international venues, including the United Arab Emirates, the Netherlands, Sweden, Poland, and Australia. Witte’s artwork is held in several private collections throughout the United States and she has had her artwork featured in publications such as *Teen Vogue*, *Huffington Post*, and *The Columbia Chronicle*.

### Artist Statement

My series, *Decade Daydreaming*, is a vivid and excessive celebration of my interest in vintage clothing, hairstyles, décor, and sitcoms. In my work, I use various combinations of linocut and serigraph prints, watercolor, and transparent acrylic inks. Each piece consists of decorative patterns and sweet hues partnered to create kitschy compositions of glamorous women adorned in fashions of bygone eras.

The love I have for vintage items began early. I grew up in a 1963 ranch style home that had all of its original fixtures and décor. I adored wandering down to the basement to rummage through the collection of vinyl records, admiring their album covers. During these years I was enthralled with classic sitcoms such as *I Love Lucy*, *Leave it to Beaver*, and *The Dick Van Dyke Show*. My repeated exposure to these throwbacks of a by-gone era had me yearning with nostalgia for what I was never able to experience firsthand.

Through my suite of prints, I am able to combine my favored media with my love of vintage attire.



(top)  
**Kelly Witte**  
*Sweet Deceit*, 2023  
Watercolor on linocut  
12 x 12 inches



(bottom)  
**Kelly Witte**  
*I'd Rather Laugh With the Sinners  
Than Cry With the Saints*, 2023  
Linocut and watercolor on paper  
12 x 12 inches



(top)  
**Kelly Witte**  
*All Dressed Up With  
 Nowhere to Go, 2023*  
 Linocut and watercolor  
 on paper  
 12 x 12 inches



(bottom)  
**Kelly Witte**  
*For Tomorrow May Rain  
 So I'll Follow the Sun, 2023*  
 Linocut, silkscreen,  
 watercolor, acrylic ink, glitter,  
 and rhinestones on paper  
 9 3/4 x 7 1/4 x 1/2 inches

All Works and Artwork  
 Photography Courtesy of  
 the Artists, except as  
 otherwise noted.

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 Racine Art Museum

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