

RAM Artist Fellowship Inaugural Exhibition

Presented by the Osborne and Scekic Family Foundation

August 30–November 30, 2013



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This exhibition is a series of solo shows featuring the work of four area artists who were recipients of the inaugural RAM Artist Fellowships. Meant to showcase the diversity and vitality of the Racine/Kenosha visual arts community, the biennial fellowships provide support for the professional development of the community's artists. Additionally, establishing the fellowship program distinguishes the region as a place that values the arts and enhances the area's desirability as a place for artists to work and live.

Representing a diverse range of styles and media, these four fellowship recipients—**Jerrold Belland**, **Doug DeVinny**, **Kimberly Greene**, and **Kathleen Laybourn**—won their individual awards based on the quality of the artwork submitted for review. Funds could be used for any expenses that would assist in the development of new work and advance their artistic careers.

Comprised of work already in existence, as well as work newly created since the fellowship period began in January 2012, this exhibition offers a sampling of the dynamic visual arts scene in this corner of southeastern Wisconsin.

Further information about RAM Artist Fellowships, including details about the next application period, is available at the museum's website, ramart.org.



(right)
Jerrold Belland
Symbol Chart 2, 2013
Acrylic and ink

(opposite right)
Jerrold Belland
Untitled 8, 2012
Digital inkjet print on wood

(opposite far right)
Jerrold Belland
Untitled 9, 2012
Digital inkjet print on wood



Jerrold Belland

Jerrold (Jerry) Belland was born in 1947 to a farm family near Lake Geneva, Wisconsin. His earliest and most enduring artistic influence was the Sunday comics section of the *Chicago Tribune*. Belland graduated with honors from UW-Madison. A Master's Degree followed from UW-Milwaukee.

A public school art teacher for 34 years, Belland stayed involved in the art world and for decades kept long studio hours. Today, he maintains a studio at the Racine Business Center where he cultivates a creative life that is, in his own words, "by turns, maddening, cruel, and emotionally fulfilling."

Artist Statement

After years of art school training, exhibiting, and turning every corner I could to discover a new slant on my creative endeavors, I have come back to the place that I started. I make paintings that tell a story. In the postmodern art lexicon this could be viewed as retrograde stuff. However, there you have it. I feel that I'm part of a tradition of storytellers that ranges from Giotto to Max Beckmann. I have a special fondness for the era of Germany between the wars.

The work tends toward the sad, perhaps, or sometimes the mystical: a young girl examines her flaws in a mirror; devils bound about in a room during a family fracas; God swirls helplessly in the air as a young Lethario phones an interested female. The young and the beautiful act out the time-old patterns of narcissism, hubris, and self destruction while the old person's wisdom goes unheeded.

I have been told that there is a comic element in my work. If there is, then fine. Maybe it is my inner mind throwing water on the super-heated subject matter I often use. Beyond the absurdity, the Joker is at work.





Doug DeVinny

Born in Montrose, Colorado, Doug DeVinny has a BA in painting from Colorado State University. After a brief military hiatus and tour of Vietnam, he returned to academia, receiving his MFA in printmaking from Indiana University.

For 40 years, DeVinny taught at various colleges across the country including Skidmore College, Indiana University, Mesa State College (now Colorado Mesa University), and UW-Parkside, from which he retired in 2009. In 1979, he moved to Racine from Colorado. Along with his wife Lana, DeVinny raised three daughters: Erika, Gabby, and Alex.

DeVinny's work has been shown in over 150 exhibitions, including 13 solo shows, 42 regional and national group invitational exhibitions, 47 national juried exhibitions, seven national invitational exchange portfolios—which have been widely exhibited, including at the *Venice Biennale*—and 17 *Watercolor Wisconsin* exhibitions. His work is in national collections, including Indiana University, the Spencer Museum of Art at the University of Kansas, University of Colorado, and the Racine Art Museum.

Artist Statement

When I began working on pieces for the fellowship, my intention was to create a body of urban images that evolved from the casual observation of familiar architectural nuances. Ideally, these images—which I would fragment and stylize—would create a visual context that would be simultaneously familiar and foreign. Technically, my goal was to create pictures in both digital and traditional mediums, hoping to allow them to complement each other. The resultant work satisfies many of my objectives and is visually very much about Racine—and a bit of Milwaukee—from a perspective not singly perceived.



(right)
Doug DeVinny
City Serendipity II, 2012
Mixed Media

(opposite right)
Kimberly Greene
Model for a New Landscape:
Equilateral Brick Series 1 (detail), 2013
Glazed porcelain
Photography by Rik Sferra



(above left)
Doug DeVinny
Face Swirl, 2012
 Digital inkjet print

(above right)
Doug DeVinny
Curves/Arches, 2012
 Digital inkjet print



Kimberly Greene

Kimberly Greene lives in Kenosha, Wisconsin, and is an Assistant Professor of Art at Carthage College. Previously, she taught at Michigan State University, Southeastern Louisiana University, and Baton Rouge Community College. Greene received her BFA from the New York State College of Ceramics at Alfred University and her MFA in Ceramics from Louisiana State University. In addition, she received a BS from Northwestern University in Electrical Engineering. Greene has participated in numerous exhibitions—upcoming and recent examples include *The Wisconsin Triennial* at the Madison Museum of Contemporary Art and *R. U. R.* at the Soap Factory in Minneapolis.

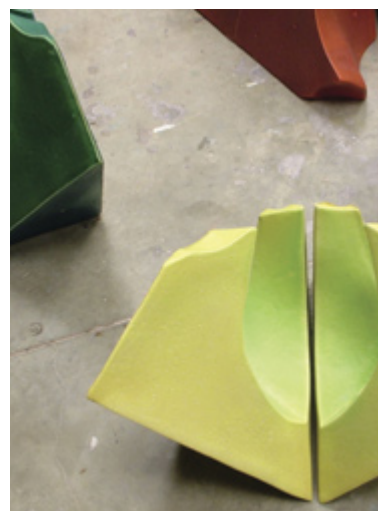
Artist Statement

My work is a model for a building project. It is a re-visioning of space and architecture. In this work, I create the beginnings of a new landscape. The bricks, based on an equilateral triangle, evoke a built environment of faceted spherical spaces rather than ordinary rectangular cubes.

The imagined landscape is disorienting, the spherical spaces conflict with the rectangular spaces of daily life. Spaces are re-built and re-humanized. These are difficult spaces, not flat, convenient or practical.

As the viewer experiences the space, the industrial history of brick making is reflected in the multitude of building blocks, each a result of laborious, obsessive, repetitive making. Questions of handmade verses industrial reproduction are brought into the fore.

The nature of the loose, interchangeable and interlocking elements invites the viewer to mentally rearrange and rebuild the space creating an ever changing and evolving landscape.





Kimberly Greene

*Model for a New Landscape:
Equilateral Brick Series 1 (detail), 2013
Glazed porcelain
Photography by Rik Sfera*



Kathleen Laybourn

The last child of a Catholic working class family, Kathleen Laybourn grew up in Kenosha and attended local area schools. A childhood of constantly drawing, and learning how to draw by tracing the outlines of pictures in coloring books, encouraged an intense desire to make pictures, and to eventually study art.

In 1979, Laybourn moved to California and met classical artist, Ra Aryamitr. Through years of study with him, she received the formal training she desired and began to understand what it meant to be an artist. Laybourn received her MFA in Drawing and Painting from the University of New Mexico where she was awarded the Raymond Jonson Fellowship for artistic and academic excellence. Currently, she is involved in community art education and participates in numerous exhibitions.

Artist Statement

More Than An Icon

Culture creates its definition of who is to be considered "iconic" by assigning value that is based on physical attributes, talent, social status, or desirability. As definitive representations of the time in which they lived, iconic persons become larger than life and oftentimes lose their humanness in the process. Their emblematic status prompts us to forget their victories, struggles, and pain.



Kathleen Laybourn

A Murder of Crows, 2012-2013

Mason line, metal, modeling clay,
and acrylic

Kathleen Laybourn

A Murder of Crows (detail), 2012-2013

Mason line, metal, modeling clay,
and acrylic

Various subcultures have a way of manipulating the meaning of these lives to advance a particular point of view. For example, religious traditions will focus on attributes that vastly vary from the media, whose pursuit of "news" may willfully misrepresent an individual in order to influence the public's perception. And, trends are created by "experts" to guide behavior and influence almost every aspect of our lives.

This body of work is an invitation for the viewer to ponder more than the immediate and fixed conceptions about the four women represented in this exhibition. It is an effort to reconnect with the vulnerable and fragile nature of flesh and blood in light of the brave, tragic, or triumphant lives lived.





RAM's Wustum Museum of Fine Arts
 2519 Northwestern Avenue
 Racine, WI 53404
 262.636.9177
 ramart.org

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RAM¹⁰

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Catalogue layout by Jessica Z Schafer, RAM

(left)

Kathleen Laybourn

In Memory of Joan, 2010

Paper, vinyl, acrylic, charcoal, and found objects

(cover images, clockwise from top left)

Jerrold Belland

Ironing Board Sketches, 2012, Acrylic and ink

Kathleen Laybourn

A Doe (detail), 2013, Encaustic on wood

Doug DeVinny

City Serendipity I, 2012, Mixed media

Kimberly Greene

Model for a New Landscape: Equilateral Brick Series 1

(detail), 2013, Glazed porcelain, Photography by Rik Sferra