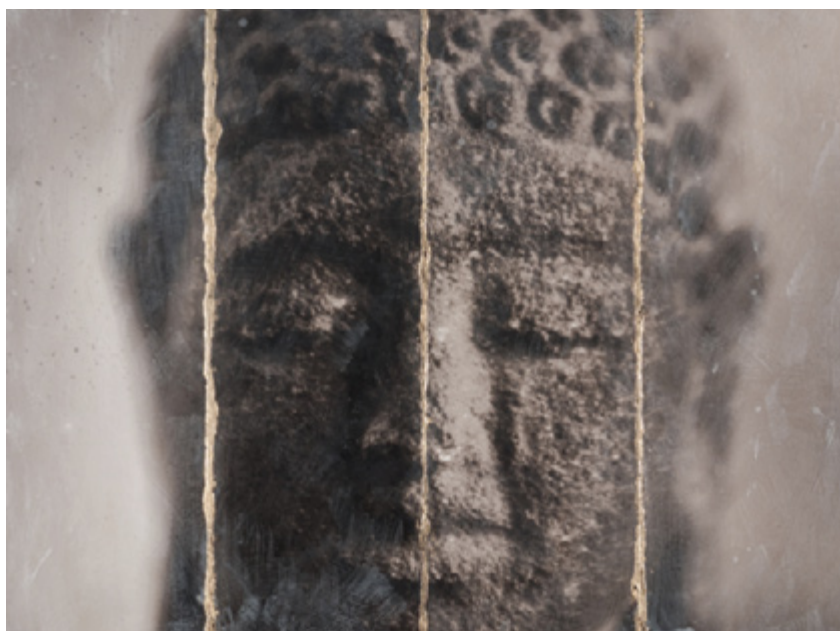


RAM Artist Fellowship Exhibition 2015

Presented by the Osborne and Scekic Family Foundation

August 28–November 28, 2015



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and Sceikic Family
Foundation

This exhibition is a series of solo shows featuring the work of four area artists who were recipients of RAM Artist Fellowships in 2014. 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, the 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, these four fellowship recipients—**Lisa Marie Barber**, **Diane Levesque**, **Bill Reid**, and **Jim Sincok**—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 newly created since the fellowship period began in January 2014, as well as existing pieces, 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)
Lisa Marie Barber
Lisa's House, 2015
Fabric with appliques, thread,
beads, ribbons, and buttons

(opposite left)
Lisa Marie Barber
Wish, 2013
Glazed recycled ceramic

(opposite right)
Lisa Marie Barber
Urban Garden (detail), 2015



Lisa Marie Barber

Originally from Tucson, AZ, Barber received her MFA from the University of Texas at Austin. Currently Associate Professor and Art Department Chair at the University of Wisconsin-Parkside, she has been teaching there since the fall of 2003.

Barber has participated in group and solo exhibitions at a variety of institutions including Gallery 221, New York; the Leedy-Voulikos Art Center, Kansas City; and Northern Clay Center, Minneapolis. She received the Emerging Artist Award from the National Council on Education for the Ceramic Arts (2002) and the internationally competitive 2006-2007 McKnight Artist Residency Award, and has been featured in *American Craft Magazine*.

Artist Statement

For most of my professional career, I've created large-scale ceramic installations where passive figures occupy dense arrangements as if centerpieces to improvised shrines. While my aesthetic and process have stayed the same, I have cropped down the work over the years, making it easier to transport, install, and store—the mundane practicalities most artists have to consider.

These smaller assemblages and all my recent artwork, encompass my imagined, decorative conceptions of home, gardens, peacefulness, playfulness, and celebration. These themes occupy my days either as literal realities or as philosophical musings on what may encapsulate the simpler, yet more evolved life.

My aesthetic sensibility is rooted in Central American Folk Art and the Mexican Catholic shrines of my heritage and upbringing. For most of my childhood in Southern Arizona, this was the artwork I knew and I practiced making creations in similar ways. Whether it was through my novice interpretation or some forgotten informal training I received as a child, I came to believe that ornamentation and excess denoted value and importance. Materials weren't required to be "fine" and tools were expected to be simple. Evidence of "the hand" (the maker) was never something to be self-conscious of or craftily removed.





Diane Levesque

Diane Levesque earned her BA at State University of New York (SUNY) at Plattsburgh and her MFA in Painting at the University of Chicago. After graduating, she established a studio in Chicago and exhibited at Artemisia, Hokin Kauffman Gallery, NAME Gallery, Struve Gallery, The Art Institute of Chicago, and The Chicago Cultural Center. After moving to Kenosha, Levesque continued to exhibit her work at numerous locations, including the James Watrous Gallery, the Madison Museum of Contemporary Art, Rockford Art Museum, and RAM's Wustum Museum of Fine Arts.

She has received several grants for her work including an Illinois Arts Council Grant (1987), the Gradiva Award from the National Association for the Advancement of Psychoanalysis in recognition of the psychologically based imagery in her work (1999), and a Wisconsin Arts Board Fellowship Grant (2000).

At Carthage College, Levesque is an Assistant Professor of Art and is currently also serving as Director of the H.F. Johnson Gallery of Art.

Artist Statement

As far as stories go, I have always felt a connection to inanimate objects. Seeming to possess both magical and provocative powers, objects stir up an insatiable and repetitive desire to possess. As a child I watched my father, who practiced the strange art of taxidermy, transform dead animals into the facsimile of the living creatures they had once been. Consequently, the narrative structure in my paintings has evolved through many stages. The objects I depict function as screens for psychological projection. The selection of each object follows the art of memory in which random things trigger associations to arise in the viewer's mind.

*The RAM Artist Fellowship exhibition features part of a body of work titled **The Lonely Man Adventures**. It begins with a portrait of my father—who passed away in 2013—and explores his identity beyond the archetype of the “father.” One of the objects in this painting is a plastic cup of Roy Rogers, whom my father greatly admired. While working on this painting I became fixated on the Roy Rogers figure as a symbol of “everyman” which I reconfigured into “the lonely man.” **The Lonely Man Adventures** evolved further into a larger questioning of our mortality, the need for self-awareness, and redemption in the presence of beauty.*





(opposite left)
Diane Levesque
Some Sweet Oblivious Antidote, 2015
 Acrylic on canvas



(opposite right)
Diane Levesque
Yellow Bird, 2015
 Acrylic on paper

(left)
Diane Levesque
Dissolution of His Complexities, 2015
 Acrylic on canvas

(right)
Diane Levesque
Cruel Mouth, 2015
 Acrylic on paper



Bill Reid

Artist-in-residence at The Prairie School in Racine, WI, Bill Reid is recognized internationally as “one of the leading fabulists in a fabulously world.” He has been making painted steel sculpture for over 30 years. An attendee of the Tulsa Welding School in Tulsa, OK, Reid has his BFA from the Kansas City Art Institute, MO, and his MA from Cranbrook Academy of Art, MI.

Reid’s lively and animated work has been featured on television programs, including Milwaukee Public Television’s *The Arts Page*, and in numerous group and solo exhibitions. His work is included in private and public collections such as the Cornell Institute of Ornithology, Ithaca, NY, and the Racine Art Museum.

Artist Statement

My process of working is elemental; using only a few hand tools and the heat of an oxyacetylene torch, I build my creatures out of thin sheets of metal and steel rods. Even as a young boy, I was drawn to the siren call of fire. Like a detective, I turn on the heat until the steel talks. After construction, the painting process brings the work to life. Painting has become an increasingly important aspect of the work. My sculptures are built around stories and word-play.

*Often, the works become moving experiences with the addition of mechanical movement activated by turning wheels or hand cranks. Some beasts become working attendants who can serve you in your bathroom or kitchen and others become messengers of light. My most ambitious work to date is a highway legal vehicle I call the **Bee Bomb**. Formerly a Ford Escort, I fully reconstructed it into a bumblebee-suited convertible.*

Like the dodo bird of long ago, I have come to represent things that do not exist. My sculptures require us to erase our perception of what is, and ask ourselves what could Bee?



Bill Reid

(clockwise from top left)

Museum of Rayscene, 2015

Painted steel

Sartre Museum, 2015

Painted steel

Driving Holes from Pileated Forest Under Anvil Sky, 2014

Painted steel



Jim Sincok

A native of Wisconsin, Jim Sincok studied at Milwaukee Center for Photography and Milwaukee Institute of Art & Design. After living in Colorado for almost 20 years, he returned to his home state of Wisconsin in 2013.

While he has worked as a publication graphic designer and a web designer, Sincok ran his own commercial photography studio in both Milwaukee and Boulder, Colorado. He has received numerous awards for his fine art photography including Best in Show at the Midsummer Festival of the Arts at the John Michael Kohler Arts Center, Best in Photography at the Golden Fine Arts Festival, and Best Landscape Photography at the Lens on Lakewood Exhibition. Sincok's work has been featured in *View Camera Magazine*, *Landscape Photography Magazine*, and other publications.



(right)

Jim Sincok

Trikaya, 2015

Carbon ink on panel, beeswax, Damar resin, tar, shellac, and powdered silver pigment



(left)

Jim Sincoc

Mind, 2015

Archival pigment print on panel,
beeswax, Damar resin, tar,
shellac, powdered silver pigment,
and gold metal leaf

(below left)

Jim Sincoc

Shadows of the Past, 2014

Argotype print, tacks, and wood



Artist Statement

My work for the RAM Artist Fellowship exhibition explores "Quiet Places." Some of these are physical spaces, such as in nature or an empty room. Others are places in one's mind. Each step of the creative act is like a meditation for me—composing the image, taking the photograph, processing the film or print, and creating the final piece. The process allows me to quiet my mind and find a deeper connection with my subject matter and the final piece.

The techniques used for this work range from historic traditional photographic methods to modern digital methods. I mainly use large format cameras to produce 4 x 5 inch or 8 x 10 inch negatives or tintypes which are then printed as traditional silver-based or modern carbon inkjet prints. Several pieces also use encaustic and mixed media layered over photographic prints. My goal with these pieces is to step beyond the tradition of framed photography and print editions, and to create unique one-of-a-kind pieces which blur the lines between photography and painting.



This exhibition is made possible in part by:

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 Catalogue layout by Jessica Z Schafer, RAM



(above left)

Jim Sincock

Kensho 2014, 2014, Silver gelatin print, tacks, and wood

(left)

Bill Reid

Museum of Albunnia, 2015, Painted steel

(cover images, clockwise from top left)

Bill Reid

Wack Ray, 2015, Painted steel

Jim Sincock

Prajna (detail), 2015, Archival pigment print on panel, beeswax, Damar resin, tar, shellac, powdered silver pigment, and gold metal leaf

Lisa Marie Barber

Urban Garden, (detail), 2015, Glazed recycled ceramic

Diane Levesque

Pluck From the Memory A Rooted Sorrow (detail), 2015, Acrylic on canvas

RAM's Wustum Museum of Fine Arts
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 ramart.org

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