



RAM Artist Fellowship Exhibition 2017

Presented by
the Osborne and Scekic
Family Foundation

August 18 –
November 25, 2017

This exhibition is a series of solo shows featuring the work of four area artists who were recipients of RAM Artist Fellowships in 2016. 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—**Tim Abel**, **Martin Antaramian**, **Kristen Bartel**, and **Lisa Bigalke**—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 March 2016, as well as existing pieces, this exhibition offers a sampling of the dynamic visual arts scene in this corner of southeastern Wisconsin.

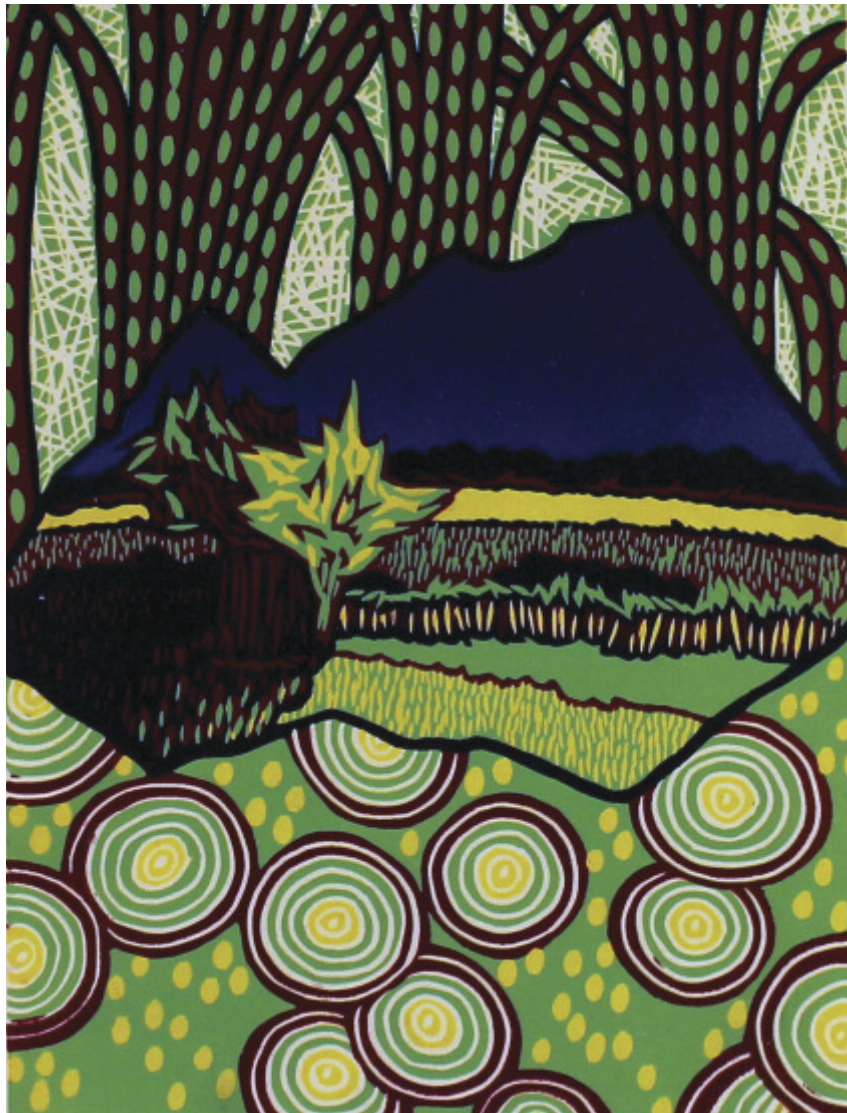
Further information about RAM Artist Fellowships, including details about the next application period, is available at the museum's website, ramart.org.

(right)
Lisa Bigalke
Crivitz (detail), 2017
Reduction linocut, edition 5/9

(opposite left)
Tim Abel
pattern in accumulation (detail), 2013 – 2017
Paper, plastic, fabric, paint, thread, yarn, and
found photographs

(opposite top right)
Tim Abel
pattern in accumulation (detail), 2013 – 2017
Paper, plastic, fabric, paint, thread, yarn,
and photographs

(opposite below right)
Tim Abel
pattern study, 2017
Acrylic paint, chalk, marker, paper, and thread





Tim Abel

Tim Abel uses paper, found fabrics, and fused plastic to create process-based and material-focused works that embrace the repetitive and tactile quality of sewing. Abel has exhibited his paper based-works and installations in soap factories, man-made lagoons, and window-front galleries throughout the United States. He is the recipient of numerous grants and has extensive teaching experience.

Abel has his MFA from Minneapolis of College of Art and Design and his MA from New York University. He has lived numerous places including near lakes, cemeteries, mountains, railroad tracks, and transformed paper manufacturing warehouses. He just recently re-located from the Racine area to Tulsa, OK, with his wife and two children.

Artist Statement

The world is dictated by change, always becoming something other: day to night; seasonal shifts; growth to decay, etc. Welcoming this constant change as a routine, I actively try to find patterns. With my current body of work, I have been using the term "lookforpattern" to define my impulse to organize and my attempt to find temporary order. I am keen to use found materials, such as packing plastic and shopping bags or heavily treated papers, that can be cut down into new forms or used to create new patterns. These papers and fused plastic fabrics are used to create process-based and material-focused works that embrace the repetitive and tactile quality of sewing.

As a starting point, these works borrow vocabularies of order by translating found pattern from natural and man-made structures, ranging from quilting patterns to geology maps to honeycombs. However, in the making, the patterns that emerge come from long moments of trial and error and revision. A work can take anywhere from one day to many months, depending upon how many times it has been rearranged before the final pattern develops.





Martin Antaramian

Martin Antaramian is a sculptor from Kenosha who specializes in furniture design. A 2011 graduate of University of Wisconsin-Parkside, Antaramian uses his work to draw attention to the construction, function, and form of all objects. His recent works have been inspired by the movement of fabric. While entirely wood-carved pieces are his primary focus, he also enjoys metal work, sometimes incorporating cast bronze accents into his designs.

Antaramian exhibits his work regularly and has won numerous awards, with special attention coming to recent furniture pieces that explore movement. He and his process for creating sculptural tables were featured on *Handcrafted America* in 2016.

Artist Statement

What makes something real? This question is what drives my artwork. We created words so that we may label and describe what we observe. The creation of a formal language completely changed the way in which we perceive our world. Our realities have become constructed around objects or ideas that we can label and understand.

The inspiration for my artwork comes from the desire to make objects that break down people's preconceived notions of what things should look like. For me, every single object in our world is sculptural, and I encourage people to see them as such.

Most of my work is wood carving—I like to make furniture that is sculptural in order to point out that just because something serves a purpose does not mean it cannot also be a work of art. For this past year, inspired by

the movement of fabric, I have been pushing the concept of wood-carving to new limits as I craft a Victorian dress out of cherry wood.



(left)
Martin Antaramian
Victorian Dresser (work-in-progress), 2017
Cherry



(above right)
Martin Antaramian
Waitomo Burl, 2015
Maple, resin, and bronze

(below right)
Martin Antaramian
Lily, 2013
Padauk and maple



Kristen Bartel

Originally from the Southwest, Kristen Bartel is a multi-media artist, interested in the American West, ecology, consumerism, and duplicable media. Her current work combines traditional print techniques with drawing and photography. Bartel draws inspiration from her personal and family history, and travels regularly to seek new influences.

With her BFA from the University of Texas, Austin, and her MFA from Southern Illinois University, Edwardsville, where she studied printmaking, she exhibits nationally and has work in several public collections. Bartel is an Assistant Professor of Printmaking and Digital Photography at University of Wisconsin-Parkside and was recently Visiting Artist-in-Residence at St Michael's Printshop in Newfoundland.

Artist Statement

My most recent body of work, American Dreaming, takes a hard look at how we gauge ourselves against one another and the consequences these relationships have on landscapes, environment, and climate. The artworks I am creating explore the impact of consumer culture on natural resources within the context of the "American Dream." I am compelled by the cost of this idea, both large and small.

Using print and digital media, I create paper-based works that seek to understand constructs and signifiers embedded in the classic definition of the "American Dream." I seat related, yet incongruous, images next to one another to better see hidden aspects of their relationships. Photographs shown upside down suggest something disconnected. My use of cookie-cutter shapes references mass production which relegates landscape to a thing that is consumable. I consciously call into question my use of duplicable media in relation to mass production. For me, print media is innocent and democratic, yet also suspect, and an accessory to the collective building of "bigger, better and more" thinking.



Kristen Bartel

*American Dreaming Near
Ten Mile Canyon, CO (detail), 2017
Lithograph, digital inkjet print, acrylic,
brass, maple, and sand*



Kristen Bartel
American Dream Lid with Timber, 2016
 Lithograph and digital inkjet print



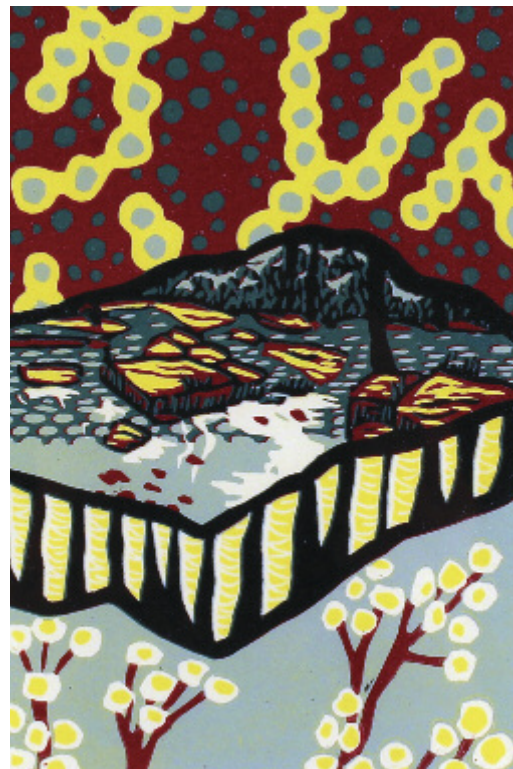
Kristen Bartel
Last Drop at Big Bend, TX, 2016
 Cyanotype and etching



Lisa Bigalke

Lisa Bigalke currently teaches art at Carthage College in Kenosha. Bigalke received her BA in Art from the University of Wisconsin-Parkside in 1996 and her MFA in Studio Art, with a concentration in printmaking, from Louisiana State University in 2000. Since then, her work has been featured in over 15 solo exhibitions. Bigalke's artwork is also regularly shown in regional and national group shows.

Bigalke formed Rudbeckia Press, an artist bookbinding business, with her sister Rebecca in 2007. They create hand-bound journals and sketchbooks from archival and eco-friendly materials. In addition to printing services, Rudbeckia Press prints a series of travel images inspired by recent vacations to Alaska, the Bahamas, Jamaica, and Mexico.



(right)
Lisa Bigalke
Jumping Stones, 2017
 Reduction linocut, edition 1/5



(left)
Lisa Bigalke
Highly Permeable High Falls
 from the *Marinette County Series*, 2017
 Reduction linocut on fiber board

(below right)
Lisa Bigalke
Sage Path, 2017
 Reduction linocut, edition 1/10

All Works and Artwork Photography
 Courtesy of the Artists

Portrait Photography by Camela
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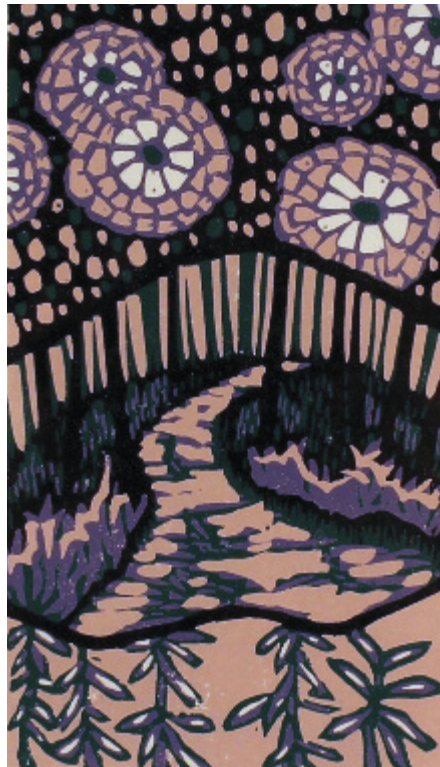
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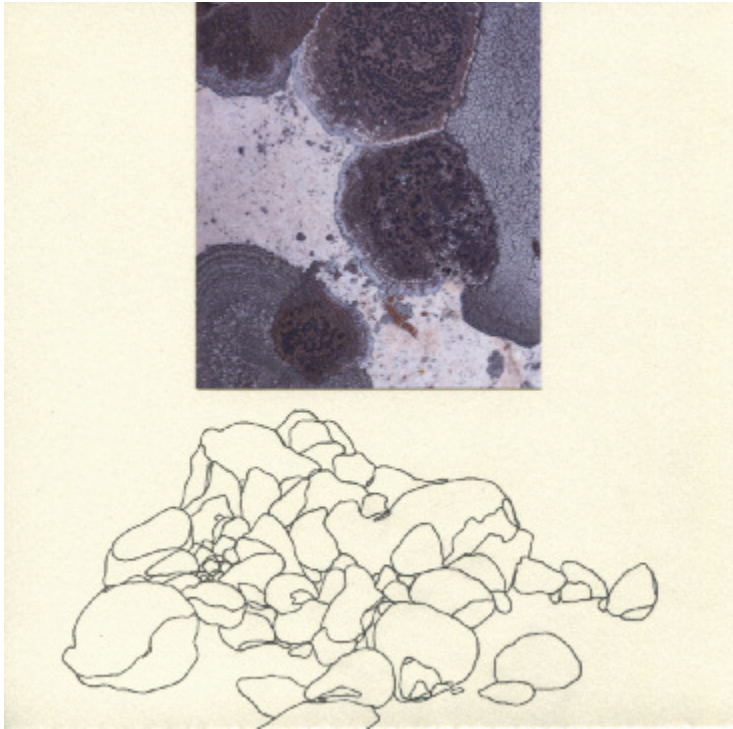
Artist Statement

Most people have a place that makes them feel alive. For me, this is being outside with my feet in the grass. The bulk of my imagery has come from places explored with friends. This body of work began on a trip with my sister and mother exploring places found in my father's notebooks. He died on a hunting expedition when we were children and this was a way to feel close to him.

Traveling through these places, being able to document through photos, drawings, and notes, gives me the opportunity to reinterpret and organize. I include maps, statistical information, and personal letters in my final work to indicate reality, the actuality of these places, and my relationship to them.

The spirit of the place comes through in the color and texture. Abstracting from nature allows me to create decorative patterns and visual texture in both the macro and micro of the landscape. I include a readable landscape with an enlarged abstracted fossil, flower, or water pattern. The overlapping and concentrated use of the pattern puts the viewer into the realm of my journey.





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(above left)

Kristen Bartel

Rocks at Medicine Bow Forest, WY, 2014

Digital inkjet print and pen

(left)

Martin Antaramian

Andromeda Galaxy, 2016, Purpleheart and stainless steel

(cover images, clockwise from top left)

Kristen Bartel

American Dream: Drive Thru, 2016

Lithograph and digital inkjet print

Lisa Bigalke

Cashew Crevasses at McClintock from the

Marinette County Series (detail), 2017, Reduction linocut

Tim Abel

lookforpattern: aggregate quilt-top (detail), 2017

Plastic, marker, paper, and thread

Martin Antaramian

Cherry Waltz II, 2015, Cherry

RAM's Wustum Museum of Fine Arts

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ramart.org

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