

## RAM Artist Fellowship and Emerging Artist Exhibition 2021

Presented by  
the Osborne and Scekic  
Family Foundation

September 1 –  
November 27, 2021

This exhibition is a series of solo shows featuring the work of four area artists who were recipients of RAM Artist Fellowships and the first recipient of the new Emerging Artist Award in 2020. 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, **Martha Coaty**, **Nate Hunter**, **Christopher Johns** (1952 – 2021), and **Marc Travanti** as well as Emerging Artist **René Amado**, 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 2020, 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 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)

**Martha Coaty**

*Geometry* (detail), 2018

Type C color print

**Christopher Johns**

*16th Street #35* (detail), 2019

Acrylic, ink, and found paper

Courtesy of Mary Johns

Photography: Jon Bolton

**René Amado**

*Laying Low* (detail), 2021

Digital inkjet print

**Marc Travanti**

*Don Lemon drawn on*

*Female Terracotta Head* (detail), 2020

Graphite and acrylic on a

page from *Etruscan Sculpture*

**Nate Hunter**

*Evidence 2* (detail), 2021

Porcelain, wood ash, and maple

(right)

**Christopher Johns**

*Torso Trunk in Progress #2*, 2021

Acrylic, ink, conté crayon, and gouache

Courtesy of Mary Johns

Photography: Jon Bolton



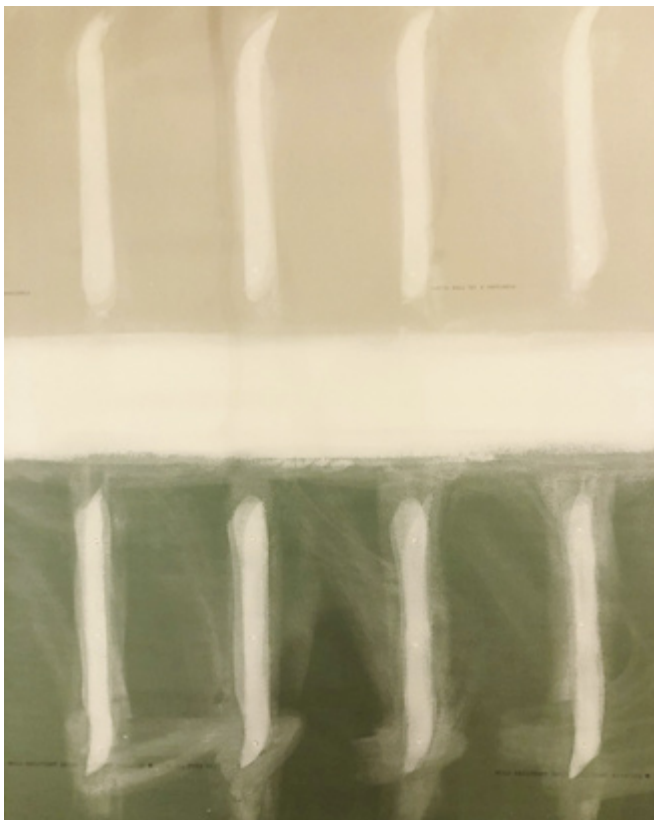




## Martha Coaty

Born in 1960, Martha Coaty lives and works in Wisconsin. Coaty received a BA with a dual emphasis in both journalism and art from the University of Wisconsin-Eau Claire in 1984. Her work has received many awards and has been featured in exhibitions at various venues including the Museum of Wisconsin Art, West Bend; Charles Allis Art Museum, Milwaukee; and Manhattan Arts, New York. Her work is held in multiple public collections including the Miller Art Museum, Sturgeon Bay and Mosaic Arts, Inc., Green Bay, Wisconsin.

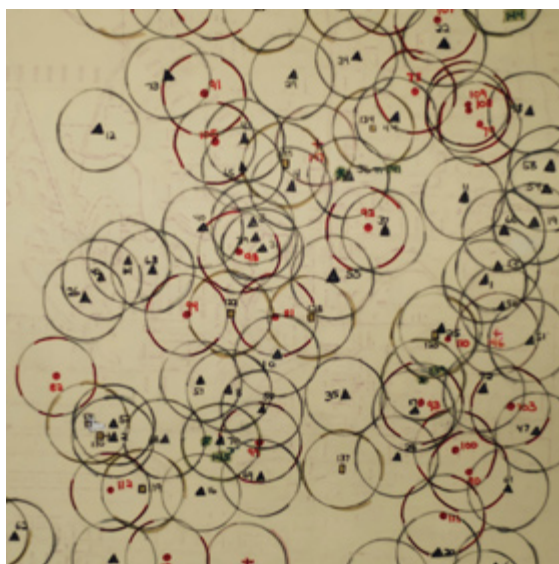
Coaty's work focuses on found subjects and scenes throughout Wisconsin and the Midwest. She states, "Simplicity narrows my approach when finding geometric shapes and color on the landscape. I use stillness to represent the quietness of my subjects. I feel connected to my images in a spiritual sense of how I got here, or why I was there to record what I saw."



**Martha Coaty**  
*Firewall*, 2020  
Type C color print



(above right)  
**Martha Coaty**  
*Blackboard*, 2021  
Type C color print



**Marth Coaty**  
*Circles, because Pi goes on forever*, 2018  
Type C color print

### Artist Statement

Photography allows me to observe in a way that takes something that is and makes something that isn't. "Out of context" best describes my focus on parts of a whole while I elevate the subject to create something new.

A background in journalism and advertising encourages me to create work that is objective and appealing. I gauge the quality of my photographs by asking myself if I would enjoy hanging them on my wall. While some images are photojournalistic with commentary on the human condition, the abstract works are simply for the enjoyment of the viewer. With them, I seek to transform details into shapes, colors, and emotional vignettes. Simplicity is my starting point—it gives the viewer an opportunity to slow down and find calm in my compositions. And stillness, when the viewer is engaged with the photograph, provides a staying power.

The Great Lakes region offers industrial and urban settings with planes of color and smooth transitions into wide open spaces of agriculture. There is never a shortage of visual stimulation. Inspiration is external while I find that my observation process comes from within, from my memories and personality. I do strive for images that are straightforward, balanced, and clean. When I am peaceful, everything takes on beauty in and of itself.



(above right)  
**Martha Coaty**  
*Apartment*, 2020  
Type C color print

**Martha Coaty**  
*Salt II*, 2020  
Type C color print



**Martha Coaty**  
*Geometry*, 2018  
Type C color print





## Nate Hunter

Ceramic artist Nate Hunter is based in Kenosha, Wisconsin. He studied at the University of Wisconsin-Parkside, where he received a BA with a double emphasis in ceramics and sculpture. Hunter spent two years after college apprenticing with ceramic artist, Chris Gustin, during which he fell in love with the process of making and firing ceramics in large wood-fired kilns.

In addition to teaching and exhibiting his work, Hunter revels in working with clay. He states: "Each piece shows evidence of the harsh environment in the kiln. Many carry scars and marks from the hot wood ash landing, and melting, on the pots. This work points out that even though the environment is harsh—the work was designed to survive, and become stronger because of the struggle." Hunter's current obsession is with building a new type of wood-fired kiln. This kiln will allow him to paint with fire and ash to produce new and "wild" effects on his ceramic pieces.



### Nate Hunter

*Evidence 2, 2021*

Porcelain, wood ash, and maple

(above right)

### Nate Hunter

*Evidence 1, 2021*

Porcelain, wood ash, 24k-gold leaf, epoxy, and chakte viga wood



### Nate Hunter

*Evidence 3, 2021*

Porcelain, wood ash, and chakte viga wood

### Artist Statement

*The process of making and working with clay is very important to me. Each step is significant, with its own meaning, its own purpose.*

*Within the Evidence Series, I have worked to capture the essence of flame and ash from the kiln. These pieces endeavor to show that what scars us can be made into something that is beautiful.*

*Every one of these works tell a story, showing evidence of the process of creation. Blemishes from the firing imbue each piece with its own character. The flame patterns show where each was placed in the kiln, as well as its proximity to the firebox. Marks appear from where material was carefully arranged to prevent sticking to the kiln shelf. The colors on the works are the result of the reaction between clay, ash, and fire.*

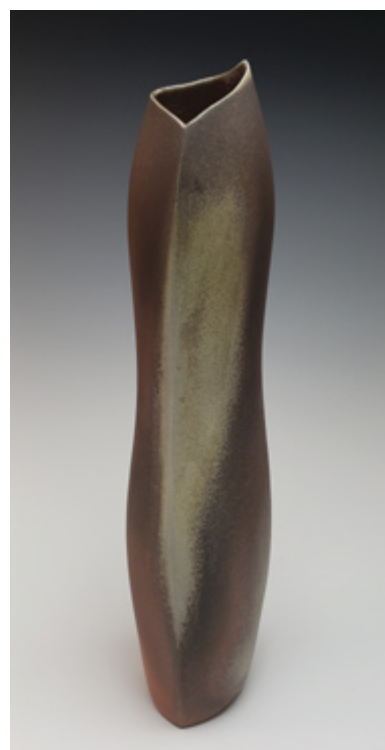


*I see each piece as evidence—proof that even though the kiln is a harsh place, it is a situation where there is dramatic and permanent change. Without it, every work would be too weak and break under its own weight.*

*2020 was fraught with difficulties and hardships. In time, we will look back and see that it was tumultuous but fruitful. It is my hope that these pieces will help the viewer gain a new perspective—to consider their flaws not as faults, but as beauty marks.*

(above right)  
**Nate Hunter**  
*Pressure 2*, 2020  
Porcelain, wood ash,  
and maple

(left)  
**Nate Hunter**  
*Perseverance*, 2021  
Porcelain, wood ash,  
and maple



**Nate Hunter**  
*Sentinel 8*, 2019  
Glazed porcelain and wood ash





## Christopher Johns

Christopher Johns was born in Racine, Wisconsin, in 1952, and passed away in spring of 2021. Johns' successful career path included teaching, artist-in-residence positions, awards, and a lengthy exhibition history.

He began his advanced education at the University of Wisconsin-Milwaukee but, after two years, transferred to the San Francisco Art Institute where he earned a BFA in painting in 1975. In 1977, he earned an MFA in painting from Stanford University, California. In the summer of 1979, he accepted a position at Louisiana State University to teach painting and drawing.

Johns had his first solo show in 1980 at Bienville Gallery in New Orleans. His work was subsequently featured in numerous solo and group exhibitions across the country. In 1999, he was an artist-in-residence at the David and Julia White Artists' Colony in Ciudad Colon, Costa Rica. Johns received various awards throughout his lifetime, including a Visual Artists' Fellowship from the State of Louisiana and a Visual Artists' Fellowship from the Southern Arts Federation/National Endowment for the Arts.



(left)  
**Christopher Johns**  
*16th Street in Progress #2, 2021*  
Gouache, pastel, and found paper



**Christopher Johns**  
*16th Street #35, 2019*  
Acrylic, ink, and found paper



**Christopher Johns**  
*Torso Trunk in Progress #3, 2021*  
Acrylic, ink, and conté crayon  
All Johns Works Courtesy of Mary Johns  
All Johns Artwork Photography: Jon Bolton

### Artist Statement

My work focuses on the space between abstraction, imagination, and reality. I am constantly searching for shapes that spark an association with an image. This association should hint at what the image is without overtly defining it.



The Torso/Trunk Series is a continuation of the work that I have exhibited for the past several years. I am interested in the visual relationship between the human torso and the trunk of a tree. This began in 1999 when I was an artist in residence in Costa Rica. It would rain each day in August at one in the afternoon. I would stand before large windows and watch as droplets ran down the trunks of the pine trees and into the ginger plants. It was mesmerizing. The work that I did at that time tried to replicate and abstract what I witnessed.

The shape that was inspired by a tree trunk then sparked my interest in the figure. I found the relationship, or perhaps the association of the trunk of a tree with the human torso, to be fascinating. This shape gives me a chance to play with the varieties of color, tone, and texture that both torsos and trunks have in common.

My method has always been to work within a limited set of shapes and marks in an attempt to discover the minute changes from piece to piece. Making art is a journey that never ceases to astound me and, certainly, never bores me.



**Christopher Johns**  
*Torso Trunk in Progress #1*, 2021  
Acrylic, ink, and conté crayon



**Christopher Johns**  
*Torso Trunk #120*, 2019  
Acrylic and ink

(above right)  
**Christopher Johns**  
*Tone Poems #1*, 2014  
Gouache, ink, and found paper



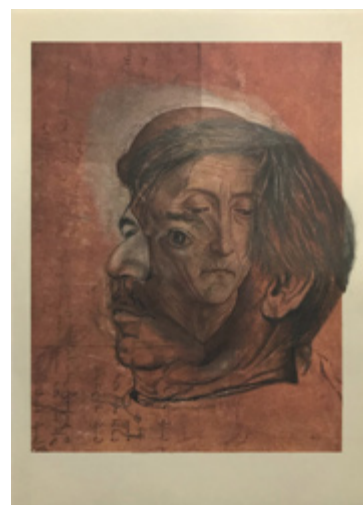


## Marc Travanti

Born in Kenosha, Wisconsin, in 1956, Marc Travanti's interest in art began at an early age. Travanti attended the University of Wisconsin-Parkside (UWP) from 1974 to 1976, transferring when he learned that the University of Wisconsin-Whitewater had just built a new ceramics facility. He received a BFA in 1978 with an emphasis in ceramics. Travanti went on to attend graduate school at the University of Colorado-Boulder where he was accepted into their sculpture program, graduating with an MFA in 1980.

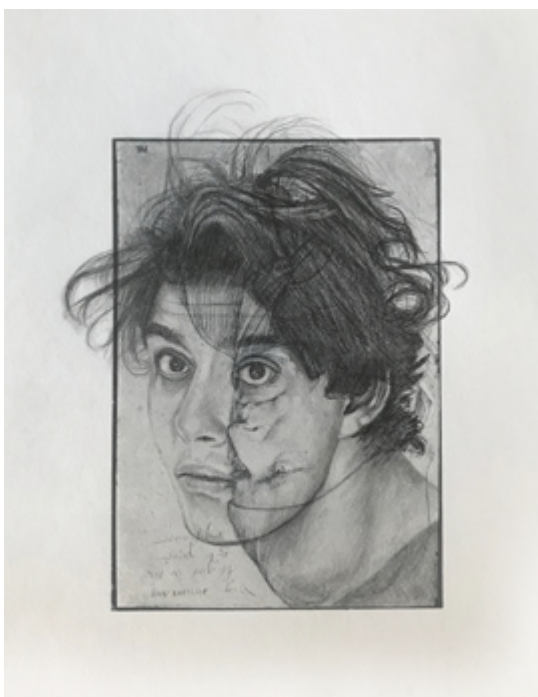
After graduate school, Travanti moved to New York City where he taught at the Nightingale Bamford School and where his work was exhibited at a variety of locations including White Columns, The Alternative Museum, and The New Museum. His work has also been shown in a variety of international locations including Prague, London, Paris, and Berlin.

Travanti moved back to Kenosha in 2018. For the past several years, he has shifted from ceramics to drawing portraits of his family, friends, and others.



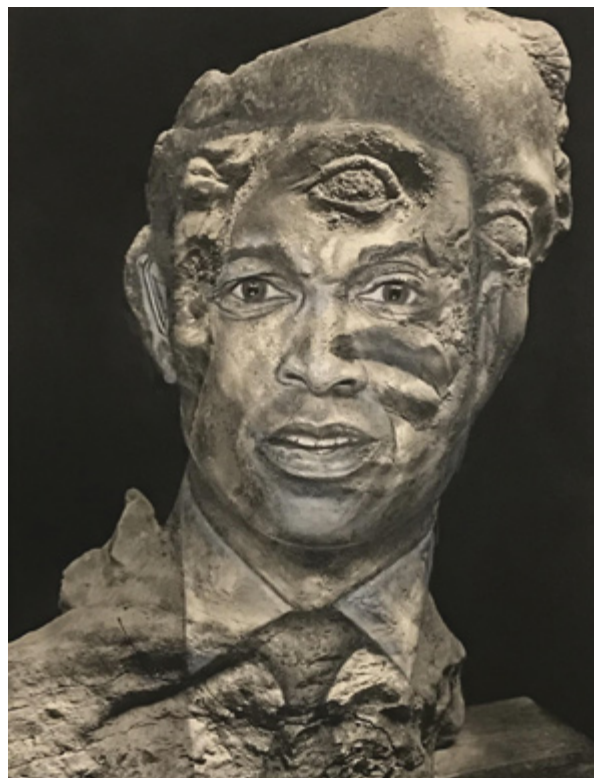
### Marc Travanti

*Jeff Bass drawn on  
Head of a Saint, 2020  
Graphite on a page from  
Drawings in the Louvre*



### Marc Travanti

*Joe Rhein drawn on Upside  
Down Portrait of a Priest, 2021  
Graphite on a page from  
Great Drawings from the Masters*



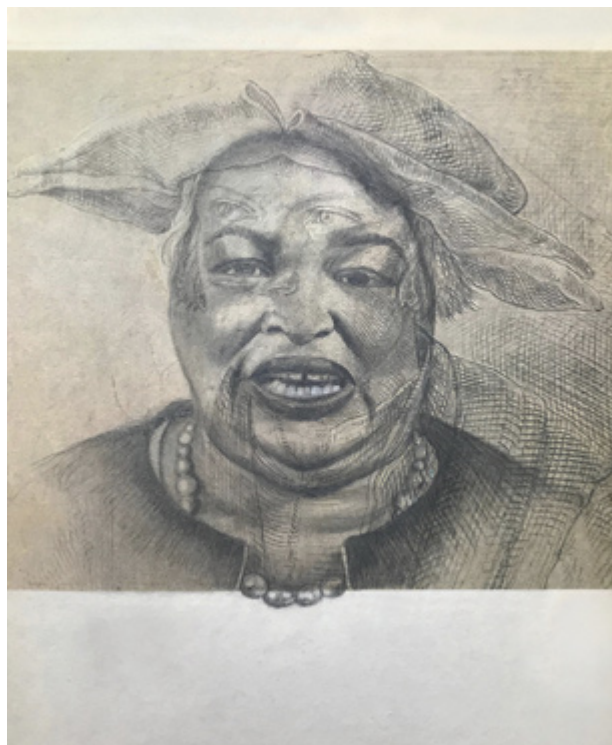
### Marc Travanti

*Don Lemon drawn on Female  
Terracotta Head, 2020  
Graphite and acrylic on a page  
from Etruscan Sculpture*

## Artist Statement

My current work is a series of portraits drawn on pictures of celebrated art, landscapes, and architecture found in used historical books. It is a process that merges contemporary imagery with moments of the past. In the merging, I look for a shared iconography between cultures and time.

Initially, I drew myself, family, and friends, and later included people in the news, such as politicians, newscasters, and actors. In addition to the recognizable subject matter in historical books, I am attracted to the worn physicality of book pages, and the somber, monochromatic quality of pictures. When drawing a person, I usually look for an unexpected facial expression that conveys something I did not know about them. My selection of whom to draw on which found picture is not calculated. Instead, I prefer random combinations leading to psychological implications. These portraits have become part of my personal biography. The individuals I have drawn are participating in my own narrative just as much as I am representing and re-situating their narratives.



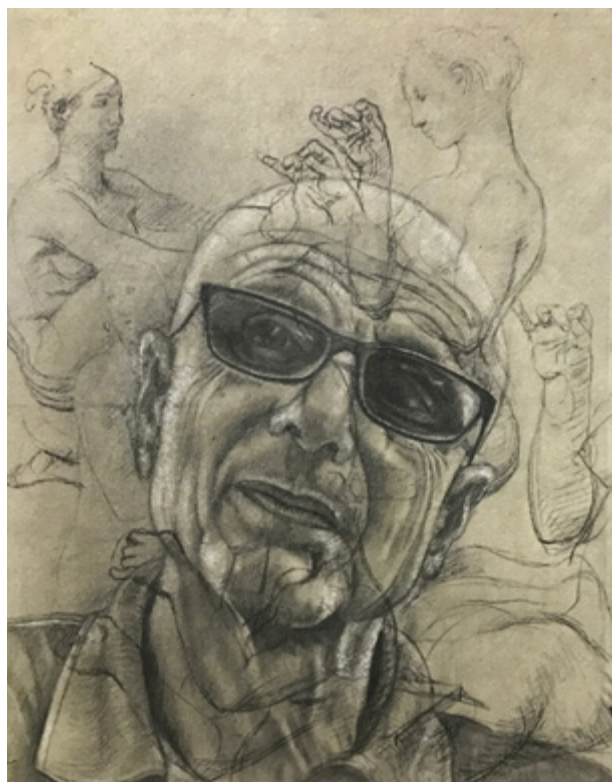
**Marc Travanti**

John Kaiser drawn on Portrait of a Young Woman  
Wearing a Headdress, 2019  
Graphite on a page from *Drawings in the Louvre*

(above right)

**Marc Travanti**

Stacey Abrams drawn  
on Portrait of a Man Wearing  
a Wide Brimmed Hat, 2020  
Graphite and charcoal on a page  
from *Drawings in the Louvre*



**Marc Travanti**

Rob Travanty drawn on  
Study of Nudes, 2020  
Graphite on a page from  
*Drawings in the Louvre*





## René Amado – Emerging Artist

Based in Racine, Wisconsin, René Amado began honing his craft around 2013, in downtown San Antonio, Texas. For Amado, walking the streets and capturing the various scenes and unique individuals he would encounter was a great way to flex his creativity while unwinding from a stressful workday. Since then, he has gone on to work in many other genres of photography including: concert and live music, photojournalism, fashion, wedding, culinary, automotive, portraiture, and documentary.

Amado's interest began in the 1980s when he was a young boy thumbing through photography magazines his father, an amateur photographer, had lying around the house. Later, he enjoyed taking photos at car shows and went on to take photography classes while in college.

### Artist Statement

*2020. I write that one word/phrase as a sentence with no accompanying verbs, adjectives, nouns, or anything else, and feel like it's more than adequate on its own to have an impact on anyone reading it.*

*The depression, solitude, and uncertainty I felt when the pandemic began were quite crippling to me. Then, as the weather warmed up and the American social climate boiled over to extreme temperatures, I made it my personal mission to do all I could to help others and push the social justice movement forward.*



*As a photographer, my camera is my tool. It is my Swiss Army knife, as it can be my key, my pen, my crutch, as well as my sword. Wielding it, while so many dramatic events and scenes unfolded across Southeast Wisconsin and our country, became an impassioned duty for me.*

*Thankfully, through all of the shutdowns and uproar, not all of what I captured was so heavy in "the feels." My days of shooting lowriders, models, and sunsets were invaluable reminders of why the hard times are worth fighting through.*

(above right)

**René Amado**

*Damaged Goods, 2021*

Digital inkjet print

**René Amado**

*America 2020, 2021*

Digital inkjet print



(from top)  
**René Amado**  
*Laying Low, 2021*  
 Digital inkjet print

**René Amado**  
*Beautiful Disasters, 2021*  
 Digital inkjet print

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

Portrait Photography by  
 Camela Langendorf, Varitay Studios

Catalogue layout by  
 Jessica Zalewski, Racine Art Museum



This exhibition is made possible in part by:

**Platinum Sponsors**

Anonymous  
 Nicholas and Nancy Kurten  
 Windgate Foundation  
 Wisconsin Department of Administration

**Diamond Sponsors**

Osborne and Scekic Family Foundation  
 Ruffo Family Foundation

**Gold Sponsors**

Anonymous  
 David Charak  
 Tom and Irene Creecy  
 David Flegel  
 Herzfeld Foundation  
 National Endowment for the Arts  
 Racine Community Foundation  
 Trio Foundation of St. Louis  
 W.T. Walker Group, Inc.  
 Wisconsin Arts Board

**Silver Sponsors**

A.C. Buhler Family  
 Andis Foundation  
 Lucy G. Feller  
 Ben and Dawn Flegel  
 Ron and Judith Isaacs

Johnson Financial Group  
 Bill Keland  
 Dorothy MacVicar  
 RDK Foundation  
 Real Racine  
 Twin Disc, Inc.

**Bronze Sponsors**

Anonymous  
 Susan Boland  
 Virginia Buhler  
 Educators Credit Union  
 Fredrick and Deborah Ganaway  
 William A. Guenther  
 Tom and Sharon Harty  
 Tony and Andrea Hauser  
 The Norbell Foundation  
 Bill and Mary Walker

**Media Sponsors**

88Nine Radio Milwaukee  
 Wisconsin Public Radio

**RAM's Wustum Museum of Fine Arts**

2519 Northwestern Avenue  
 Racine, WI 53404  
 262.636.9177  
 ramart.org

© 2021 All rights reserved.

**R|A|M**