# south dakota 90/ernors 4th biennial art exhibition

# TOURING SCHEDULE



# **BROOKINGS**

South Dakota Art Museum South Dakota State University March 19 - June 13, 2021



# SIOUX FALLS

Visual Arts Center Washington Pavilion of Arts and Science June 26 - September 19, 2021



## **VERMILLION**

John A. Day Gallery University of South Dakota October 16 - November 5, 2021



# RAPID CITY

Dahl Arts Center Rapid City Arts Council December 3, 2021 - March 5, 2022



support is provided with funds from the State of South Dakota, through the Department of Tourism and State Development and the National Endowment for the Arts

# **EXHIBITION STATEMENT**

The South Dakota Governor's 9th Biennial Art Exhibition is a touring exhibition that features artwork by 66 artists of diverse backgrounds, working in all mediums and styles, from all parts of our state. As such, it reflects the vitality of the visual arts in South Dakota. It is the art of our time and our place.

The Biennial is a juried exhibition that was first held in 2003 and has maintained a tradition of excellence over the years. The 66 works of art in the 9th Biennial were selected by a panel of visual arts professionals. The process was rigorous, it involved extensive deliberation, experienced professionals who made the final choices judged the work to be outstanding. Congratulations, Artists. Thank you, Jurors and Curators. It is an excellent exhibition.

This exhibition is also a celebration of perseverance in the face of adversity. Creating artwork is never an easy endeavor. A pandemic in a time of social unrest has increased the demands of everyday living. Some artists are looking for new "day jobs." Many children are learning from home and stay-at-home mandates mean more cooking, more cleaning, and more worry about keeping family safe and well.

In addition, the relationships that feed artists' minds and souls are now nurtured remotely, without hugs. The galleries and museums that expose artists to new ideas and ways of seeing things may be closed or have reduced hours. In spite of all these challenges South Dakota artists have continued to make art, enter it in exhibitions and pack it for shipping. Thank you, Artists; we salute you!

Traveling exhibitions are always a challenge due to the paperwork, jurying, making sure artwork is properly packed and delivered to the right place at the right time, not to mention actually hanging the show in multiple venues. Trucking the artwork around the state and scheduling volunteers at both ends can be a logistical nightmare especially during a South Dakota winter. Let's celebrate the people who took up this challenge and made this exhibition possible! Thank you Curators, Jurors, and volunteers; you have given us a beautiful, thought-provoking exhibition.

The South Dakota Governor's Biennial Art Exhibition would not be possible without the staff members and volunteers of the participating institutions. We are grateful for the donors that support those institutions; you play a pivotal role in developing and promoting the arts in our state. We are also indebted to the South Dakota Arts Council and its wonderful staff for their continued support, assistance, and encouragement. You make the arts possible in South Dakota.

Lynda Clark Adelstein Artist and Museum Professional

# JURORS' STATEMENT

The mission of the *South Dakota Governor's Biennial Art Exhibition* is to recognize and encourage South Dakota artists, to promote the artistic identity of South Dakota, to celebrate the cultural and artistic heritage and future of South Dakota, and to encourage a larger sense of community and connection across separate artistic communities within the state. The state biennial is always a celebration of artistic excellence and diversity. This traveling exhibition exposes South Dakotans and visitors to the state to the range and quality of artistic practices taking shape here and now. The 9th biennial was an entirely juried exhibition; 289 works were submitted by 102 artists for review. Four jurors, each representing one of the participating institutions, selected the 66 artworks from 66 artists for the exhibition.

In 2003, John Day talked about the prospects for a future in his statement for the *South Dakota Governor's 1st Biennial Art Exhibition*. He said "'you have to start somewhere.' Despite the inevitable challenges of timing and promoting a new event, the 1st Biennial Art Exhibition has had an auspicious start." As we were reviewing the artworks submitted for the 9th biennial, we were simultaneously watching the events unfold at the Capitol on January 6, 2021. The 9th biennial will go on display exactly one year after a pandemic shut down our museums and galleries, after many ongoing months of disruptions from the pandemic, on and off re-openings of our museums and galleries, civil unrest, and political divisions climaxing in insurrection. There is a lot to digest. Our hearts go out to all as we mourn our losses, worry about the lack of unity and peace in our shared spaces, and hope for art to be a safe and meaningful place to have deep and layered conversations about what matters and what unites as well as divides us.

Perhaps we are again at an "auspicious start," a time of healing, reflection, reimagining and resilience. Should we ask ourselves "where do we go from here as a creative South Dakota community?" How can the tradition of the biennial, the statewide traveling exhibition, continue to showcase the diversity and strength of creative voice within our state? And what does that mean, now, after all of this?

We thank all of creative individuals who submitted their work and the South Dakota Arts Council for their ongoing support for the biennial. Thank you to Lynda Clark Adelstein for your exhibition statement, and the South Dakota Governor's office for your support and letter of endorsement. The support of all involved enables this exhibition to continue and to document the broad and powerful artistic directions within our state.

#### **2020 JURORS**

Denise Du Broy, Rapid City Arts Council Amy Fill, University of South Dakota Cody Henrichs, Washington Pavilion of Arts and Science Jodi Lundgren, South Dakota Art Museum



# State of South Dakota Kristi Noem, Governor

Welcome to the Governor's 9th Biennial Art Exhibition.

I am honored to participate in this traveling exhibition for the first time as South Dakota's governor. This year's artists—and the incredible artwork that they have created—are among the best that our state has to offer. I am proud of each one of them and excited that so many across the state will soon be able to appreciate their work, too.

Every Biennial exhibition is a chance to celebrate the talented artists who call South Dakota home. Our state has a unique cultural heritage and history, and one of the best ways to learn about this history is through our exhibitors' artwork. I know that each of you who attend this year's Biennial will come away with a lasting sense of joy and pride in the work of our state's incredible artists.

Thank you to all of those who submitted their artwork to this year's Biennial. I encourage each of you to keep creating and preserving our state's culture through your work. I also want to thank the institutions and sponsors who make the show possible and ensure that communities across the state are able to appreciate local art all year round. I am proud to work alongside each of you to highlight and honor our state's artists this year.



Tail News

Kristi Noem

State Capitol · 500 East Capitol · Pierre, South Dakota · 57501-5070 · 605.773.3212

# PARTICIPATING ARTISTS

6	Tenyoh
7	Steve Babbitt
8	Byron Banasiak
9	John Banasiak
10	Michael Baum
11	Diana Behl
12	Angela Behrends
13	Amanda Boerger
14	Keith BraveHeart
15	Roger Broer
16	Dillon Bryant
17	Skott Chandler
18	Alexis Doerr
19	Nemo Dorn
20	Susan Drey
21	Bill Feterl
22	Thomas Fluharty

23	Jeff Freeman
24	Ginny Freitag
25	Carol Geu
26	Gina Gibson
27	Luke Gorder
28	Becky Grismer
29	Amber Hansen
30	Sarah A. Hanson-Paree
31	Seth Harwood
32	Liz Heeren
33	Susan Heggestad
34	JoAnn Hoffman
35	Jodi Jensen Vittitoe
36	Rick Johns
37	Thomas Jones
38	Jeremy Kendall
30	Vouna Ao Kim

40	Karen Kinder	56	Michael Ramey
41	Epiphany Knedler	57	Jessie Rasche
42	Haley Larson	58	Jerry Rawlings
43	Michele Meester	59	Anna Reich
44	Christopher Meyer	60	Tim Rickett
45	Darcy Millette	61	Erik Ritter
46	Deborah Mitchell	62	Barbara Rowe
47	Alan Montgomery	63	Joe Schaeffer
48	Safet Musinovic	64	J. Desy Schoenewies
49	Sandra Newman	65	Vickie Schumacher
50	Quintin Owens	66	Gary Steinley
51	Phyllis W. Packard	67	Altman Studeny
52	John Peters	68	Daniel Tackett
53	Paul Peterson	69	Dustin Twiss
54	Tim Peterson	70	Lynn Verschoor
55	D. George Prisbe-Przybysz	71	Anna Youngers







TENYOH
Little Buddhas of Light, 2019
ceramic clay, acrylic, stain
12.5 x 10 x 7"

Born: Katakami City, Akita Prefecture, Japan

**Resides:** Rapid City

Education: BS, Math & Computer Science, State University of New York at Binghamton, Binghamton, NY • AA,

Nursing, Oglala Lakota College, Pine Ridge, SD

**Selected Exhibitions:** Life Lines / Life Dimensions (two person, with Darrel Nelson), Dahl Arts Center, Rapid City, SD, 2018 • Shadows & Lights (solo exhibition), University Place Art Center, Lincoln, NE, 2000 • North x Northwest: Women's Work (group exhibition), Yellowstone Art Museum, Billings, MT, 2020

Let's share tenderness. In the midst of social distancing necessitated by the Covid-19 pandemic, people seem drawn toward artwork that brings out warm feelings. My "Little Buddhas" could certainly do that.

Inspiration for my art stems from my experience as a nurse with people of diverse backgrounds. In Japan, where I was born, I studied brush and ink technique. In the USA I turned my attention to oils. Since 2012, I have been pursuing a full-time career as a self-taught ceramic sculptor. In addition to exhibiting in shows, I teach clay hand-building to adults and teens in schools and non-profit organizations.



#### STEVE BABBITT

Stone Ring, 2019 photograph 16 x 20"

Born: Oakland, CA Resides: Rapid City

Education: MFA, San Francisco Art Institute, San Francisco, CA • BFA, San Francisco Art Institute, San Francisco,

CA

**Selected Exhibitions:** South Dakota Art Museum, Brookings, SD, 2012 • *Mini Print Exhibition*, Lessedra Gallery, Sofia, Bulgaria, 2020 • *Photomidwest 11th Biennial Juried Exhibition*, Madison, WI • *Finding The Light Exhibition*, Photo Place Gallery, Middlebury, VT • *Americas Paperworks*, Northwest Arts Center, Minot, ND, 2018

I have been making photographs and lens-based images for the past 45 years. I work with digital and silver in both black and white and color and more recently have been experimenting with alternative silver, digital, and encaustic processes. I received my BFA and MFA in photography from the San Francisco Art Institute and have been teaching at the college level for over 25 years. I am currently an art and mass communications professor at Black Hills State University.



# **BYRON BANASIAK**

Ruin Bar in Budapest, 2020 photograph 23 x 19"

**Born:** Vermillion, SD **Resides:** Vermillion

Education: BA, Media and Journalism, University of South Dakota, Vermillion, SD

During my travels overseas, I would find that at night, a different reality would come alive. Colors would help illuminate certain objects or people from the seemingly infinite darkness. They seem like the residue of dreams or memories. In this photograph, a couple descends a staircase in a bar in Budapest, Hungary.



#### JOHN BANASIAK

Wrapped Roses, Beijing, China, 2019 sea salt/silver on gelatin print 19 x 23"

Born: Blue Island, IL Resides: Vermillion

**Education:** MFA, Photography, The School of the Art Institute of Chicago, Chicago, IL • BFA, Art Studio, The School of the Art Institute of Chicago, Chicago, IL • Summer Master Classes, The University of Krakow, Krakow, Poland

Selected Exhibitions: The Association of International Photographic Art Dealers Photography Show (AIPAD International Armory Show), The Park Avenue Armory, New York City, NY • The Art Institute of Chicago Fellowship Exhibition, The Art Institute of Chicago, Chicago, IL • Midwest Photography Invitational, Walker Art Center, Minneapolis, MN • 30th Sydney International Exhibition of Photography, Sydney, Australia • The Joslyn 20th Biennial, Joslyn Museum of Art, Omaha, NE

This photographic print is from a larger series of sixty titled "China Journal" that I printed in the summer of 2019. The photos were taken on a six-month sabbatical trip to China. I attempted to focus on visual fragments of the cultural transition that was taking place in that country. The residue of an ancient culture seemed an undercurrent just below the skin of new technologies and new commercial structures. There was a feeling that I was in a rural environment even though I'd be in the largest of cities. With the recent push to grow into a major economic power, simple ways of life are giving way to an international rat race of endless growth and economic wealth. This older way of life seems to be slowly disappearing and fading into a past that many want to forget and not be a part of anymore.

I decided to make the prints with a hand-spread sea salt and silver emulsion that I mixed and applied to a gelatin coated sheet of cotton fiber paper.



# MICHAEL BAUM

Between The Lines, 2020 silkscreen on Arnhem 1618 paper 23 x 18"

Born: Sioux Falls, SD Resides: Spearfish

Education: MFA, Drawing & Printmaking, Washington State University, Pullman, WA • BSED, Art, Black Hills

State University, Spearfish, SD

**Selected Exhibitions:** Drawing Lines Across Mediums, Brooklyn Gallery, Brooklyn, NY • 11th Annual Open Door Exhibition, Rosalux Gallery, Minneapolis, MN • Drawing Discourse: International Exhibition of Contemporary Drawing, Tucker Cooke Gallery, UNC Asheville, NC • Dirty Fingernails IV, Foundry Art Center, St. Charles, MO • Obsession: A Juried Exhibition of Hand Pulled Prints, Light Art Space, Silver City, NM

My current studio practice investigates the complex relationship between nature and human beings through drawing, print and artists' books. The resulting work exists as an indexical record of my explorations relating to the abstract and physical facets of landscape. These works focus on drawing attention to our active role in constructing and idealizing images, while establishing a direct link to the concern for human conduct and nature's role in affecting that conduct. The final mechanically-reproduced work suggests the potential transformation and subjectively influenced framing of reality.



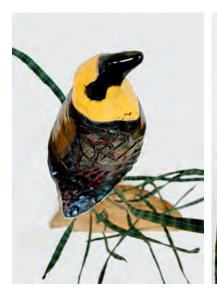
# DIANA BEHL

in fig. (e), 2019 transfer drawing and relief on Kitakata 20.5 x 24.25"

**Born:** Cleveland, OH **Resides:** Brookings

**Education:** MFA, Printmaking, The University of Iowa, Iowa City, IA • MA, Printmaking, The University of Iowa, Iowa City, IA • BFA, Two-Dimensional & Design Studies, Bowling Green State University, Bowling Green, OH **Selected Exhibitions:** Maybe Bermuda, Greenleaf Gallery, Whittier College, Whittier, CA • And Then Unfold, Dayton Contemporary, Dayton, OH • The Letter After Send-Off, Edward J. & Helen Jane Morrison Gallery, Morris, MN • ABSTRACTION: Eight South Dakotans, South Dakota Art Museum, Brookings, SD • The Contemporary Print, Flatbed Press Headquarters, Austin, TX

The everyday is a central theme within my practice. Processes of inquiry with print media, collage, and drawing are used to examine memory and my quotidian surroundings. Current projects explore the writing prompts of poet Bernadette Mayer as a mode of interpretation and approach, shaping and distilling personal narratives. My work considers the space between direct and indirect means of image making. I investigate discords formed in and around the margins of this space: circuitous and lineal, reaction and calculation, clarity and uncertainty. Print media is inherently indirect. A printing matrix is a vessel of sorts, a holding ground for history, action, erasure, and the individual quality of your hand. I create images that are transferred onto surfaces—copper, linoleum, wood—which are then carved, etched, and inked. Those surfaces generate an impression and are further transformed through direct methods of layering, cutting, and distortion.







# ANGELA BEHRENDS

Plaid Grass, 2020 ceramic, mixed media 46 x 32 x 24"

Born: Worthington, MN Resides: Madison

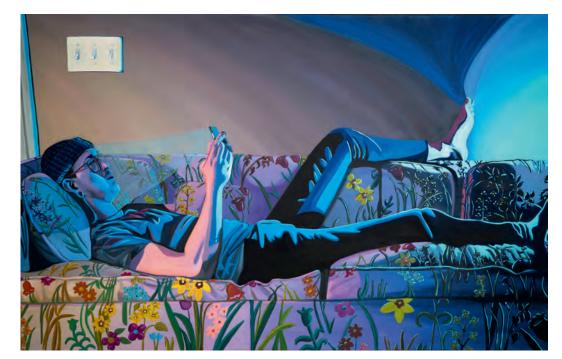
Education: MFA, Sculpture, University of Nebraska Lincoln, Lincoln, NE • BA, Sculpture and Printmaking, University of

Minnesota Morris, Morris, MN

**Selected Exhibitions:** Front (solo exhibition), Washington Pavilion Visual Arts Center, Sioux Falls, SD • SD Governor's 8th Biennial Art Exhibition (invited artist, touring), SD • I Have the Honor To Report: Hiawatha Asylum Exhibit with Blood Run Artists of the Big Sioux, Augustana University Center for Western Studies, Sioux Falls, SD

Birds and bison are prominent themes in my creative research. Their symbiotic (and restorative) relationship with the prairie grass is, for me, a heartening and invaluable example of living in harmony.

Animals, plants, soil, water, sound, light, and especially people, are intimately and inextricably tethered. My objective is that my art helps us acknowledge and attend to these connections with love and kindness.



# AMANDA BOERGER

Coping Mechanism, 2020 acrylic on canvas 44 x 69"

Born: Watsonville, CA Resides: Sioux Falls

**Education:** BA, French Studies & Studio Arts (double major), Certificate in Printmaking, Certificate in Modern & Contemporary Art History, South Dakota State University, Brookings, SD

**Selected Exhibitions:** Personae, Sioux Falls Arts Council, Sioux Falls, SD • Uncanny Valley, Coffea Downtown, Sioux Falls, SD • Proof of Life (virtual exhibition), Dahl Arts Center, Rapid City, SD • Times Like These, Exposure Gallery, Sioux Falls, SD • Storytellers, Third Eye Gallery, Sioux Falls, SD

My artistic practice is the child of regiment and experimentation. I'm committed to daily practice, which is composed of equal parts study and play. I maintain upwards of 20 open projects of disparate media, which I allow myself to weave in and out of like lanes of traffic. Because of my fast, flexible, and free approach to making art and the themes my work expresses, I often describe my style as being pop/eclectic.

I'm really preoccupied with people in both their forms and formlessness. Much of my work focuses somewhat traditionally on employing line, color, and volume to render people and their physical essence. I'm very interested in the way nuances in posture and angle change the body's shape. My work also focuses on other topics of the human mind: memories, habits, behavior, ideals, mental health, and consumer psychology. These themes are present in my larger collage work in which I aim to make fictional maps of the human mind at work.

This is a very recent piece from a growing series I am calling "Coping Mechanisms," which depicts people engaging in various forms of therapy and self-care. I assert that many consumerist tendencies are formed from a need to cope with society's demands, ie. unhealthy workloads, bureaucratic hoops.



## KEITH BRAVEHEART

South Dakota Still (Life), 2021 acrylic on canvas 30 x 40"

Born: Albuquerque, NM

Resides: Pejuta Haka "Medicine Root" (Kyle)

Education: MFA, Painting, University of South Dakota, Vermillion, SD • BFA, Institute of American Indian Arts,

Santa Fe, NM

Selected Exhibitions: The Horse Nation of the Ochethi Sakowin (touring exhibition) • Articles of a Treaty (touring

exhibition) • Creating the Significant, MFA Thesis Exhibition, John A. Day Gallery, Vermillion, SD

I create art as a practice of continuum, with sincere commitment to both western-society's art history and the unique tribal significance I find in my Lakota heritage. I believe that a contemporary artist must be actively competent and not only master of the studio. With this belief, I continue to look beyond my desires as a painter, and incorporate multiple art forms such as filmmaking, curation, and community-engagement in my creative expression. However, painting will always be my heart. I live my life as an artist, instructor, student, and viewer. I see art in my community and as my identity, and I hold a sincere responsibility in encouraging others to see it also.



# ROGER BROER

Like Sheep, 2020 enhanced monotype 8 x 22"

Born: Omaha, NE Resides: Hill City

Education: MFA, credits in painting/printmaking, University of Montana, Billings, MT • 48 years of experience Selected Exhibitions: The World From My Side, Dahl Art Museum, Rapid City, SD • Genetic Memory, Washington Pavillian Visual Arts Contant Sidux Falls, SD • Fangas Da Riogra Cardin, Paris, France

Pavilion Visual Arts Center, Sioux Falls, SD • Espace De Pierre Cardin, Paris, France

Titles on my works are meant to serve as a clue to what the work is about. The intent is to allow viewers to set about arriving at their own personal sense of truth. This is a means of personalizing the work. Once a dream is shared, it no longer is owned by the dreamer.



#### **DILLON BRYANT**

To be left wanting, 2020 archival pigment print from scanned and toned Mordançage print 12 x 15"

Born: Spearfish, SD Resides: Vermillion

Education: BFA, Photography, University of South Dakota, Vermillion, SD

**Selected Exhibitions:** Youth #4, Czong Institute of Contemporary Art Museum (CICA), Gimpo, Korea • 20-2020 Emerge, Midwest Center for Photography, Wichita, KA • Emerging Vision: Biennial Student Show (Nate Larson - juror), Colorado Photographic Arts Center (CPAC), Denver, CO • #NewVisions2020 (Nate Larson - juror), Texas Photographic Society • State of the Union: One Year Later (Grace Aneiza Ali - juror), Memorial Union Gallery, Fargo, ND

My practice explores housing inequalities, constructions of home, desire, and loss in relation to the LGBT+ experience through recontextualized imagery presented through collage and Mordançage. Collage deconstructs and queers the arranged scenes of found images. Assembling pieces by hand references the labor of building and making a space one's own. Mordançage is an alternative photographic process utilizing an acid copper chloride solution to lift and slough emulsion from silver gelatin papers. The action of slicing paper and chemically destroying image surfaces explicitly echoes the in/visible violence faced by the LGBT+ community.



# SKOTT CHANDLER

Water Closets at Glacier Lagoon, 2019 photograph, archival pigment print 16 x 20"

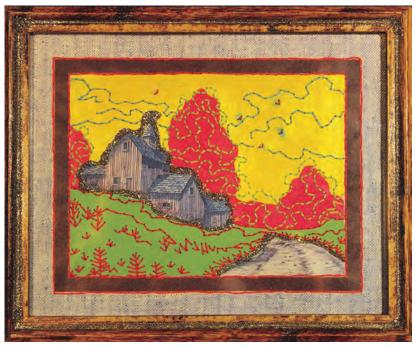
Born: Danvers, MA Resides: Spearfish

Education: MFA, Photography, Savannah College of Art and Design, Savannah, GA • BFA, Studio Art, Southern

Utah University, Cedar City, UT

**Selected Exhibitions:** The Fresh Exhibition, Klompching Gallery, Brooklyn, NY, 2011 • 50 000, Arc en rêve Centre d'architecture, Bordeaux, France • 30 Under 30: an Exhibition of Emerging Artists, Gallery 263, Cambridge, MA • Tilting the Lens: Telling the Story Of Sham Shui Po, Sara Bain Gallery, Los Angeles, CA • SCAD Museum of Art, Savannah GA

Skott Chandler's photographic work focuses on experimental film and digital photographic processes, and conceptual image-making about the concepts of human relationships with time, and the spaces and environments they inhabit.



#### **ALEXIS DOERR**

That Old Dirt Road, 2020 acrylic, embroidery, glitter, purchased print 9 x 11"

Born: Aberdeen, SD Resides: Aberdeen

Education: MA, Art History, Curatorial Studies concentration, University of Louisville, Louisville, KY • BA, Graphic

Design and Public Relations, Northern State University, Aberdeen, SD

**Selected Exhibitions:** 4th Midwest Open, Woman Made Gallery, Chicago, IL • Annual Juried Student exhibition, Northern State University, Aberdeen, SD • Artistic Utterances, Northern State University, Aberdeen, SD • SPLAT: Painting Exhibition, Northern State University, Aberdeen, SD

A few years ago, I had a reckoning with my artistic practice, an internal struggle of making more "stuff" when the world is surrounded in excess. I was using various materials and resources to make more stuff to inevitability take up more space... and this pushed me to rethink the materials I was using. I find prints from thrift shops to use as the foundation for my artwork, giving the prints a new creative path. The prints I purchase are farmscapes, which I then reimagine with a whimsical, pop art influence. Farmscapes and landscapes are a celebrated subject matter in South Dakota, and this body of work draws from that. The visible elements of the original print are common visual symbols of Midwestern history and lifestyle, outlined in gold glitter to represent value, which can mean many things: tangible, economic, emotional, or personal. This body of work reimagines farmscapes, while drawing attention to their enduring presence of depicting the Midwest way of life.

#### **NEMO DORN**

*P9*, 2019 oil on canvas 40 x 30"

Born: San Diego, CA Resides: Elk Point

Education: MFA, Painting, University of South Dakota, Vemillion, SD • BA, Graphic Design, South Dakota State

University, Brookings, SD

Selected Exhibitions: Canis Latrans, Washington Pavillon, Sioux Falls SD • Art of the Greatly Depressed (MFA thesis exhibit), John A. Day Gallery, Vermillion, SD • Fish Can't See Water, Bede Art Gallery, Mount Marty University, Yankton, SD • Local Perspectives, Sioux City Art Center, Sioux City, IA • 25th Juried Art Exhibition, MacRostie Art Center, Grand Rapids, MN



What is it about awkward family photos that draws us in? Mr. Billy-bob Jr. in a black turtleneck diddling his overfed maine coon while the wife-to-be expresses total bliss. There is a horror to it—an "I can't look away," all the while the slo-mo freight train edges towards catastrophic disaster. Maybe it says something about being human, about the struggle and messiness of daily life?

I want my work to exist in that space—to be a Keith Moon drum track teetering along an uncertain edge. The work starts out as digital images. Much like an elementary school photo day, the subjects are seated one-by-one between two softboxes, given a set of brief instructions, and told to "just act naturally." I then record.

In short, it is largely a visual journal. An experiment into the inner psyche of personhood. An introspective journey instigated through my insecurities. As a whole, I view the work as a self-portrait. A record of my thoughts, feelings, and perceptions.



#### SUSAN DREY

Elmwood Park, 2020 watercolor on paper 20 x 20"

Born: Des Moines, IA Resides: Rapid City

Education: BA, Architecture, Iowa State University, Ames, IA • One year of study in fine arts at Maryland Institute

College of Art, Baltimore, MD

Selected Exhibitions: Northern Plains Watercolor Society, 25th Annual Members Exhibit & Show (Gold medal winner), Dahl Arts Center, Rapid City, SD, 2020 • Northern Plains Watercolor Society, 24th Annual Members Exhibit & Show (Purchase Award), Dahl Arts Center, Rapid City, SD, 2019 • Northern Plains Watercolor Society, 23rd Annual Members Exhibit & Show (Richard DuBois Memorial Award, Purchase Award), Dahl Arts Center, Rapid City, SD, 2018 • Northern Plains Watercolor Society, 22nd Annual Members Exhibit & Show (Juror's Choice Award, Richard DuBois Memorial Award, Purchase Award), Dahl Arts Center, Rapid City, SD, 2017

I have always loved drawing—the feel of the pencil on the paper—the gesture of making a mark. The quality of line is fundamental to my work, and where my emotion towards the subject is most expressed. I try to allow the viewer to see a part of my creative process through my vivid lines, which often take on a life of their own as I work my way to the final composition.

I have gradually moved away from any learned technique as it seems to be a distraction from my relationship to the subject. I search for the essence, the innate structure, beauty and character of everything I paint.



#### **BILL FETERL**

Desktops and Shadows, 2020 watercolor 21 x 26"

Born: Mitchell, SD Resides: Sturgis

**Education:** BA, Fine Arts, double major in Communication Arts, Black Hills State University, Spearfish, SD • Workshops with American Watercolor Society signature artists, including Frank Webb, John Salminen, Stan Miller, Karen Knutson and Betty Carr

Selected Exhibitions: Northern Plains Water Society Annual Exhibition, Dahl Arts Center, Rapid City, SD, 2020

• Artists of the Black Hills Annual Exhibition, Dahl Arts Center, Rapid City, SD, 2019

• Black Hills Plein Aire Paint Out, Hill City, SD, 2019

• Northern Plains Watercolor Society Annual Exhibition, Dahl Arts Center, Rapid City, SD, 2018

• Artists of the Black Hills, Rehfeld's Gallery, Sioux Falls, SD, 2018

Bill Feterl is a representational artist inspired by antique images, old buildings, automobiles, and broken fences. These images bring back fond memories of farm-life as a child. When choosing a painting idea, Bill considers who and what occupied any broken down setting and when. Bill has used watercolor paints for about thirty years. He has taken part in plein aire events locally. He recently illustrated a children's book.



# THOMAS FLUHARTY

The Dogfather, 2020 oil on panel 30 x 40"

Born: Santa Ana, CA Resides: Sioux Falls

Education: AA, Classical, Dutch Flemish and Landscape Painting, Art Institute of Pittsburgh, Pittsburg, PA Selected Exhibitions: HellBoy 25 year anniversary Show, Copro Gallery, Los Angeles, CA • Der Spiegel 100 year anniversary show • Krems Vienna Sokol winner, karikatur mueseum, Vienna, Austria

I create art that moves me and excites me. I create out of passion regardless of one specific genre. The world is too small to settle on one genre. I'm convinced that if I'm moved with joy and create out of a passionate place that the work is infused with that passion and joy and able to connect and move the viewer.

This painting represents what happens when the love of Dogs crashes into the Love of the Godfather.



#### JEFF FREEMAN

Pathway Markers, 2021 oil on canvas 24 x 32"

Born: Bismarck, ND Resides: Vermillion

Education: MFA, Painting, University of Wisconsin-Madison, Madison, WI • MA, Art, University of North Dakota, Grand Forks, ND • BS, Art Education, Minnesota State University-Moorhead, Moorhead, MN Selected Exhibitions: Abstraction 100, Abstract Art in the Southern Red River Valley, Center for the Arts Gallery, Minnesota State University-Moorhead, 2010 • (Solo Exhibition) Tianjin Academy of Fine Art, Contemporary College of Fine Art Gallery, Tianjin, Peoples Republic of China, 2003 • Jeff Freeman: Constructions and Small Paintings, Gus Lucky Gallery, Minneapolis, MN, 1998 • (Solo Exhibition), Thimmesh Gallery, Minneapolis, MN, 1992 - 1993 • Midlands Invitational 1990: Painting and Sculpture, Joslyn Art Museum, Omaha, NE, 1990 (one of sixteen artists selected from a seven state area including NE, KS, IA, SD, MO, WY, and CO)

Energies ebb and flow. Renewal takes place again and again. Directions are changed and lives rearranged. Yet, to me, there is something greater than all of that. Something holds the waters in their place and prevents the mountains from collapsing into the earth. It orchestrates the changing seasons and animates the dance of life itself. One's spirit rises and falls on such persuasion. My work has to do with this dance of various entities striving to assert themselves. We are moved and directed by forces both direct and diffused. Time changes and we drift along with it. The boat is solid yet the water it is on is not solid. Water flows then freezes, melts and evaporates yet is still the same stuff. And no matter what else is going on, we have to stay afloat. This dance functions mostly in the spirit. I use art as a means of spiritual conjecture and the process of making art as a process of inquiry, prayer, and worship.

#### **GINNY FREITAG**

Equinoctial Quartet, 2019 clay, wood, gold leaf, horsehair 12 x 12 x 12"

Born: Madison, SD Resides: Madison

Education: BS, Art Eduction, Dakota State College,

Madison, SD

Selected Exhibitions: Women of Spirituality, Oscar Howe Museum, Mitchell, SD • Journey Women, Washington Pavilion, Sioux Falls, SD • South Dakota Artist Series, South Dakota Art Museum, Brookings, SD • Ginny Freitag, BrickHouse, Madison, SD • Paper/Fiber 19, Stanley Museum, Iowa City, IA



Ginny Freitag is an artist and teacher living in Madison, South Dakota. She graduated from Dakota State University in 1984 with a bachelor's degree and a major in art. She retired from teaching art in the Madison Central School District in 2018, and currently creates her art from a studio in her home.

Ginny received a fellowship from the National Endowment for the Arts in 1996, and an artist project grant from the South Dakota Arts Council in 2012. She has been in one- and two-person shows at the Oscar Howe Museum, the South Dakota Art Museum, the Firehouse Gallery, the Eastbank Art Gallery, and the Karl Mundt Library, as well as many group-shows. Ginny is also a founding member of Journey Women, a group of female artists who have had three exhibitions at the Washington Pavilion.

Ginny has taken numerous graduate classes, and lists artists Connie Herring, Hazel Belvo, and Debra Fritts as major influences in the development of her work.

"Equinoctial Quartet" was created during the long winter season we experience in South Dakota. I wanted to portray the feeling of darkness those winters bring, when one feels the birds in their head calling for light, and for spring.



# CAROL COOK GEU

Vermillion Sunset No. 1, 2020 wool 12 x 12"

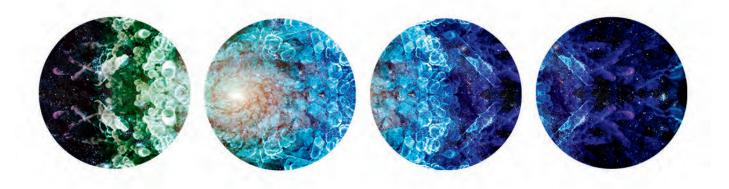
**Born:** Beatrice, NE **Resides:** Vermillion

Education: MFA, Painting, University of South Dakota, Vermillion, SD • BFA, Painting and Graphic Design,

University of Nebraska, Lincoln, NE

**Selected Exhibitions:** *Project Ms: Assembled Reformation*, University of South Dakota Art Galleries, Vermillion, SD • *Packard Group National Exhibition 2020*, Packard Group, Vermillion, SD

Time and time again, I am drawn back to the land and sky. The land is a place for peace and meditation; however, it is also filled with energy and can never be contained by humans. One day, the sunset's beauty causes people to stop and drink in its wonder; the next, it warns us of storms to come. And through it all, the horizon is there, calling us to the dawn of a new day, born anew and filled with hope.



#### **GINA GIBSON**

Phases, 2020 digital mixed media, 9 x 40"

Born: Fayetteville, NC Resides: Spearfish

Education: MFA, Studio Art, University of North Carolina at Greensboro, Greensboro, NC • BA, Studio Art, University of North Carolina at Pembroke, Pembroke, NC

**Selected Exhibitions:** Remains, Ruddell Gallery, Black Hills State University, Spearfish, SD (Solo Exhibition) • *Mirror Mirror*, First Bank and Trust Gallery, Dakota State University, Madison, SD (Solo Exhibition). • *Illuminations*, The Apex Gallery, South Dakota School of Mines and Technology, Rapid City, SD (Solo Exhibition). • *Into the Dark:* Artists Exploring Dark Matter, Lead-Deadwood Arts Center, Lead, SD (Traveling Invitational Group Exhibition in coordination with the Sanford Underground Research Facility). • *What F Word*, Cynthia Broan Gallery, New York, NY (Group Invitational). • *iV 2017 – 21st International Conference for Information Visualization*, London South Bank University, London, UK (Juried Online Exhibition/Conference).

My current artwork is based on my experience as the Sanford Underground Research Facility's first Artist-in-Residence. Sanford Lab is the deepest underground laboratory in the United States, reaching a mile below the earth's surface. It houses experiments in physics, biology, geology and engineering. It is also the home of the former Homestake Gold Mine. It is hard to put into words what grabs my attention at the Sanford Lab. As an artist, my attention is based on many factors – my personal history, my own symbol set, an interest in the old and new in juxtaposition and questions about the origins of the universe. Sanford Lab is a wonderful place to explore these ideas and more.

This digitally-manipulated image combines Hubble Telescope Image NGC 3810 with a digital image of bacteria from the 4850-foot level at Sanford Underground Research Facility.



#### LUKE GORDER

Big Thoughts #2, 2020 oil on canvas 48 x 60"

Born: Rapid City, SD Resides: Rapid City

Education: BFA, University of Wyoming, Laramie, WY • BA, Education, Black Hills State University, Spearfish,

SD

**Selected Exhibitions:** Occasional Void, (solo exhibition), Dahl Fine Arts Center, Rapid City, SD • South Dakota Governor's 8th Biennial Art Exhibition • South Dakota Governor's 7th Biennial Art Exhibition • In Passing, Ipso Gallery, Sioux Falls, SD • Lucky Number 2019, Ipso Gallery, Sioux Falls, SD

Gorder's current work draws on collected imagery from a variety of sources, that he then collages into references for large scale oil paintings. This work represents a tension between his observation of the natural world and his desire to paint the world, as he wants to see it. The interaction of human vs. animal, reality vs. arbitrary color, and landscape vs. abstract surface becomes a struggle to reconnect with primordial nature.







BECKY GRISMER banana tree, 2021 tree bark, ceramic and mixed media 23 x 5.5 x 5"

Born: Aberdeen, SD Resides: Spearfish

Education: BA, Fine Art, NSU, Aberdeen SD

**Selected Exhibitions:** Putting Down Roots, Dahl Arts Center, Rapid City, SD • Production-Process-Collaboration, Tate Exchange at Tate Liverpool, Liverpool, UK • Americas 2020: Paperworks, Northwest Arts Center, Minot, ND • The Artist Within-Branching Out, Giardini Della Marinaressa, Venice, Italy • South Dakota Governor's 5th Biennial Art Exhibition (touring), South Dakota

Becky's work focuses on themes encompassing our collective experience as humans. She is especially intrigued by our many parallels with the natural world, specifically trees. Through her work, Becky seeks to express a broad range of human emotion and is becoming more and more interested in the narrative power and capabilities of art. Becky enjoys combining and working with a variety of media, including found natural materials, ceramic, encaustic, and digitally-altered photographs.



# AMBER HANSEN

Paper Pony No. 11, 2020 graphite on paper 25 x 31"

Born: Alton, IA Resides: Vermillion

**Education:** MFA, Painting & Drawing, The University of Kansas, Lawrence, KS • BFA, Painting & Printmaking, University of South Dakota, Vermillion, SD

**Selected Exhibitions:** Feeding the World: Songs of Growing & Melting Snow (solo), Pool Art Center, Drury University, Springfield, MO • Local Earth (group invitational), City Ice Arts Gallery, Kansas City, MO • Ballad of the Farm: Then, Now, Tomorrow (group juried), Bone Creek Museum of Agrarian Art, David City, NE • Art and Magic, (invitational group), Goodbye Blue Monday Gallery, Brooklyn, NY • Learning is Remembering (solo), Lawrence Art Center, Lawrence, KS

Creating drawings and paintings in the studio allows me to access a lucid space that is beyond my own intellectual understanding, a space where thoughts and imaginings are fashioned into new symbols and meanings. I draw to learn; to understand; to remember. In the process of making work these three elements are synonymous. The drawing and paintings, themselves, are visual assessments of innate and educated modes of thinking, a layering of different states of consciousness.

The culture of my rural upbringing is rooted within patriarchal and capitalistic ideals, similar to the ideals that have shaped and perpetuated the psychology of our society. Travel and others cultures offer inspiration, yet the culture and environment of Middle America remains a primary source for my work, and its influence continues to saturate the content and imagery.



#### SARAH A. HANSON-PAREEK

At play in the fields of corona, 2020 inkjet print 23 x 19"

Born: Yankton, SD **Resides:** Vermillion

Education: BFA, Photography, University of South

Dakota, Vermillion, SD

Selected Exhibitions: The Drive By Art Gallery, Flappers Comedy Club, Burbank, CA • New Union/ Re Union: Fifty Artists, Who "Know Vermillion and/or the Area Intimately Well," Vermillion, SD • Working to

the Poetry of Cynthia Nibbelink Worley, Harlem, NYC, University Galleries and University Libraries, University of South Dakota, Vermillion, Dordt College, Sioux Center, IA • ND/SD Photography Survey (touring), South Dakota and North Dakota

I believe our entire existence, from birth to death, is a series of chance operations. Even the most earnest attempts at exactitude and intention are comprised of immeasurable chance, culminating into the landscapes we find ourselves in. My work usually begins with something I am researching, exploring, or preserving, I am ever mindful of the transcendence of subject or intended meaning. My work grows out of solitude and quiet, and seeing into the distance. I would describe myself as a reclusive and introspective artist, whose work is deeply personal, drawing heavily at times on intuition, with the common reappearing theme of "the essence of things." My preferred mediums are photography, block printing, painting, mixed media, and installation. I am interested in abstraction, conceptualism, Fluxus, and metaphysics. I am a fifth-generation and life-long resident of southeastern South Dakota.



# SETH HARWOOD

untitled, 2020 illustration 20 x 16"

Born: Spearfish, SD Resides: Spearfish

Education: MFA, Academy of Art University, San Francisco, CA • BS, Architectural Studies, South Dakota State

University, Brookings, SD

**Selected Exhibitions:** Fotofilmic 16, Monash Gallery of Art, Melbourne, Australia • Ystradgynlais Y Neuadd Les Gallery, Swansea, Wales, UK • Fall Pulp, Cabin Gallery, British Columbia, Canada • DNJ Gallery, Los Angeles, California • Rochester Contemporary Arts Center, Rochester, New York

My work is reflective of the vehicular landscape that the American Midwest was built around. The expansiveness of the American landscape is always shedding the old for the new, and in its wake leaving pockets of nostalgia and rust. It's those moments that I am always being pulled towards and drawing inspiration from.

#### LIZ HEEREN

Carbon Planet, 2020 acrylic and colored pencil on board 36 x 24"

Born: Aberdeen, SD Resides: Sioux Falls

Education: MFA, Painting, University of South Dakota, Vermillion, SD • MA, Art Theory and Art Education, University of Arizona, Tucson, AZ • BA, Double major - Studio Art, Biology, Saint Olaf College, Northfield, MN Selected Exhibitions: ABSTRACTION: Eight South Dakotans, South Dakota Art Museum, Brookings, SD 2020 • FATE 2015: National Juried Members Exhibition, Herron School of Art and Design, Indianapolis IN 2015 • Anthologies in Flux, Washington Pavilion Visual Arts Center, Sioux Falls, SD 2011 • The Tree and the Acorn, Dakota Prairie Museum, Aberdeen, SD 2015 • Magical Adventure, Ipso Gallery, Sioux Falls, SD 2019



I find that there is a harmony developing between me and my child. We are existing within the same state of mind. It is a fluid and natural state that I can observe in him, at almost any time of the day. It evidences itself as a nexus of fact and fiction, seamlessly brought together through his imagination. It fuses true science with the most elaborate visual worlds built upon observation and experience. It is a state of soft, pliable reality.

My recent work explores that state of mind, this zone that escapes concrete realities, through cosmic and terrestrial renderings that, although highly abstract, can be understood from more than one orientation. The paintings in this exhibit are reversible – created and resolved in this playful way so that I can be brought closer to an understanding or acceptance of simultaneous states, existing together. Most of all, it is freeing to redefine space and time in a way that satisfies fact without limiting itself to equations, theories or formulas.



#### SUSAN HEGGESTAD

Dissipative Structures, 2019 mixed media on paper 25 x 30"

Born: Vermillion, SD Resides: Vermillion

Education: MFA, Printmaking, SUNY Buffalo, Buffalo, NY • BFA, Printmaking, University of South Dakota,

Vermillion, SD

**Selected Exhibitions:** Variations on a Theme: Recent Print Work by Susan Heggestad, Washington Pavilion, Sioux Falls, SD • Susan Heggestad: Variations on a Theme, Reineke Visual Arts Gallery, North Dakota State University, Fargo, ND • Repositioning: Mixed-media Prints and Sculpture by Susan Heggestad, Walker Art Gallery, Department of Art, University of Nebraska, Kearney, NE • America: Now and Here, juried by Eric Fischl, Buchanan Center for the Arts, Monmouth, IL • MGNE National Monotype/Monoprint, (Juried Exhibition, juried by Judith Brodsky), the Art Complex Museum, Duxbury, MA

Susan is a visual artist, teaching artist and arts advocate drawn to printmaking, installation, found-object sculpture, community development, our physical experience of the world, and just who it is we think we are.



## JOANN HOFFMAN

Moonshine, 2016 quilt, raw edge appliqué, hand-dyed cotton fabric 33 x 29"

Born: Gardena, CA
Resides: Hill City
Education: High School

**Selected Exhibitions:** International Quilt Festival, George R. Brown Convention Center, Houston, TX, 2010 • South Dakota Governor's 4th Biennial Art Exhibition (touring), South Dakota, 2012 – 2013 • South Dakota Governor's 8th Biennial Art Exhibition (touring), South Dakota, 2019-2020

I was born and raised in California. In 1994 I moved to Hill City, South Dakota and married a cowboy. It was a huge change for a city girl. I am forever grateful to my friends in Hill City who taught me how to make a quilt. I am a longarm quilter and pattern designer. I sell wholesale to five distributors in the US, Canada, Australia, and Europe. I have been featured in many quilt catalogs and magazines like Keepsake, Annie's and Nancy's Notions. I was featured on PBS Fons and Porter show teaching design digitizing. I love the Black Hills and I love to quilt. All my inspiration comes from living in South Dakota.





#### JODI JENSEN VITTITOE

Yellow Teapot, 2020 ceramic (cone 6 clay body, glaze) 6.5 x 8.5 x 7"

**Born:** Grand Forks, ND **Resides:** Sioux Falls

**Education:** MFA, Visual, Studio Fine Arts, University of Texas, Austin, TX • BFA, Visual, Studio Fine Arts, Sculpture, Fine Arts, University of South Dakota, Vermillion, SD • Summer Printmaking Workshop, Robert Blackburn Studios, New York City, NY

Selected Exhibitions: South Dakota 8th Governor's Biennial, Brookings, Sioux Falls, Vermillion, Rapid City, Cities respective Art Centers • South Dakota 3rd Governor's Biennial, Pierre, Brookings, Sioux Falls, Vermillion, Rapid City, Cities respective Art Centers • South Dakota Higher Education Art Faculty Exhibition, Augustana University Eide Darymple Art Center, Sioux Falls, SD • Alumni Show, John Day Gallery, University of South Dakota, Vermillion, SD • Jodi Jensen (solo exhibition), The Gallery, Sioux Falls, SD

I have been a working artist for over 25 years. Beginning with graduate school, I supported myself by working in a bronze foundry. Skills learned in this position still serve me today. During my 10 years teaching ceramics, sculpture and printmaking at Sinte Gleska University, Great Plains Art Institute, I learned more from my Lakota colleagues and people I met than I can express in this brief statement. Summer workshops helped me develop printmaking techniques that I still use in my ceramics studio. Most of my ideas come from the process, i.e. working in the studio. Recently, some of the clay I use, I have hand harvested in South Dakota. Researching and developing a unique clay body is labor intensive. Testing and retesting is required. It's a labor of love and a practice in patience. Materials and creating work leads the way to inspiration.



#### **RICK JOHNS**

Hiding in the woods, 2020 acrylic, oil stick, drawing media & collage on panel 34 x 30"

**Born:** Petaluma, CA **Resides:** Vermillion

Education: MFA, painting, University of South Dakota, Vermillion, SD

Selected Exhibitions: ABSTRACTION: Eight South Dakotans, SD Art museum, Brookings • Materials, (solo exhibit), Augustana University, Sioux Falls, SD • 251,000 Trees, Maple St. Construct, Omaha NE • Selects, Sioux

City Art Center, Sioux City IA

Painting is a practice where I can create something never before seen. Through exploration and discovery they evolve through trail and error. Not knowing the endgame, that adventure is an exciting and sometimes frustrating challenge. As the paintings develop, I find value in the insignificant and unintended marks and gestures. Alone they are nothing, but together in a context they become meaningful, something with purpose. They are part of a history and a larger whole that exists in a fluid balance. Each painting creates a world within itself that talks about process, time, randomness and the delicate order and balance in which they exist.



#### **THOMAS JONES**

Surreal Door, 2020 photograph 24 x 18"

Born: Presque Isle, ME Resides: Madison

Education: MFA, Photography, Computer Graphics, Stephen F. Austin State University, Nacodoches, TX • MA, Stephen F. Austin University, Nacodoches, TX • BA, Texas A&M, Corpus Christi, TX

Selected Exhibitions: Its all here in black and white, Portfolio +30, tbellphotographic studio/gallery, Denver, CO • Set in Motion, Cultural Center of Cape Cod (international exhibition), Yarmouth, MA • Through My Lens - Cortland National Photography Exhibit (juried), Cultural Council of Cortland County, Cortland, NY • Texas National, (Mel Chin, juror), Stephen F. Austin State University Galleries, Nacogdoches, TX • National Competition (juried), Soho Photo Gallery, New York City, NY

Photography has been my passion since I was given my first Kodak 110 camera at the age of eight. Being able to capture moments in time is something that facinates me. The perfect moment of time does not wait, so I have to predict that moment and catch it. There are several times when one may say, "That would make a great photograph." This is the moment of time I am speaking of, the moment when the light and the surrounding environment come together as one. But there are also times that I do not realize the moment I have captured until I review the image. I am intrigued by the moments captured that have a sense of mystery, tell a story, or capture an event. My quest is to capture moments and present them to the public for everyone to experience.



#### JEREMY KENDALL

The Hills, The Lake, 2020 acrylic on braced wood panel 12 x 12"

**Born:** Sioux Falls, SD **Resides:** Rapid City

**Education:** MA, Mental Health Counseling, South Dakota State University, Rapid City, SD • BS, Sociology, Black Hills State University, Spearfish, SD • Associate of Applied Science, Photographic Communications, Northwest College, Powell, WY

**Selected Exhibitions:** The Things We Carry (solo), The Dahl Arts Center, Rapid City, SD • The Goods 2020, The Dahl Arts Center, Rapid City, SD • Arts Night 2020, Washington Pavilion, Sioux Falls, SD

Jeremy Kendall was born and raised in South Dakota. He began drawing around the same time we all do, but he could never really put it down. He attended Northwest College in Powell, Wyoming to study photography. While there, he took some basic drawing classes along with a 2D Design class. Soon after graduating with a photography degree, he put photography down and began teaching himself how to paint with oil and acrylic. Lucky for him he had good friends in the art community who encouraged and informed him of the basics of paint on canvas. He toyed with the idea of returning to school to follow his passion in painting, but discovered his voice in art has always led him back to primitive structures and unrefined lines that he feared would be taken from him in classical education. His themes are typically inspired from dreams, both in the day and night. Since 1999, he has been a periodic member of the South Dakota art community.

#### YOUNG AE KIM

Operation Warp Speed, 2020 acrylic on canvas 48 x 24"

Born: Seoul, South Korea Resides: Sioux Falls

**Education:** Ph.D Candidate Human Factors Psychology, University of South Dakota, Vermillion, SD • MFA, Graphic Design, Savannah College of Art and Design, Savannah, GA • MA, Human Factors Psychology, University of South Dakota, Vermillion, SD • BFA, Industrial Design, Sackmyung Women's University, Sacul Korea.

Psychology, University of South Dakota, Vermillion, SD • BFA, Industrial Design, Sookmyung Women's University, Seoul, Korea

Selected Exhibitions: WIDE OPEN 9 (National Juried Show), BWAC (Brooklyn Waterfront Artists Coalition), Brooklyn, NY • NEXT WAVE (International Juried show), Paper Gallery, Seoul, South Korea • FUTURE HISTORY, Red Gallery, Savannah, GA • EXPERIENCE, ACA Gallery, Atlanta, GA

The purpose of art and design is to discover a question that has never been asked. The challenge is to see beyond the distraction of the conspicuous to capture unique truths. The subjects of my work are serious, but they are illustrated as cute. The goal is to draw the viewer in and inspire them to look more carefully at the world around them and discover context in order to invoke the true meaning.





#### KAREN KINDER

Grazing Sheep, 2019 oil on canvas 24.5 x 36.5"

Born: Andover, SD Resides: Brookings

Education: BS, Education, Art/Painting, Northern State University, Aberdeen, SD

**Selected Exhibitions:** Inaugural Exhibit, South Dakota Gallery, Washington Pavilion, Sioux Falls, SD • South Dakota Governor's 5th Biennial Art Exhibition • 19: Women's Suffrage Centennial, Center for Western Studies, Augustana University, Sioux Falls, SD • South Dakota Governor's 4th Biennial Art Exhibition • Endless Horizons, South Dakota Governor's 1st Biennial Art Exhibition

My eyes have always been drawn to the horizon. I've watched clouds push from west to east since my earliest years on the family farm. Though I've long since left there – the images remain and I seek them out. I continue to include sheep in my landscapes because of the fun of modeling their forms with brightly colored shadows. I love the South Dakota landscape from the Coteau des Prairie of my childhood to the rugged scenes of the Black Hills. Painting in acrylics during college taught me to paint fast in an attempt to get them to blend and launched my energetic style. "Discovering" oils thirty some years ago freed me to paint the way I wanted to with layers, blending, and thick brush strokes.

Sheep have long been a favorite subject. These sheep were peacefully grazing north of Brookings.



#### **EPIPHANY KNEDLER**

Four Fathers Overlooking Tourists, 2020 archival inkjet print 24 x 32"

Born: Hays, KS Resides: Sioux Falls

**Education:** MFA, Studio Art with an emphasis in Photography, East Carolina University, Greenville, NC • BFA, Studio Art with an emphasis in Photography, University of South Dakota, Vermillion, SD • BA, Political Science, University of South Dakota, Vermillion, SD

**Selected Exhibitions:** Park Pictures, North Carolina Museum of Art, Durham, NC • 2019 North Carolina Artists Exhibition (juried by Chad Alligood), Contemporary Art Museum, Raleigh, NC • Teachable Moment (curated by Mike Calway-Fagen), Stove Works, Chattanooga, TN • Wish You Were Here (solo exhibition), Wellington B. Gray Gallery, Greenville, NC • Contemporary South (juried by Mary Anne Redding), Visual Arts Exchange, Raleigh, NC

My "Wish You Were Here" series examines the ways the Great Plains region is romanticized using legends, folklore, and histories. This history is often commodified through roadside attractions where tourists participate in rituals as experience and inclusion in these histories. Nostalgia often clouds tourist perspectives, creating complicity in continuing flawed narratives.

While the legends of the Great Plains are rooted in truth, the stories grow to overshadow some grim truths of Midwestern history. The stories perpetuate colonial ideals that shape narratives. The images highlight aspects of truth within the idyll. Images inform our histories and it is our responsibility to find the truth amongst the myths. Today's contentious social and political environment is a product of the perpetuation of these myths. With awareness of this history, the authenticity of these spaces as well as their interpretations are put into question.



#### HALEY LARSON & TIMOTHY ORME

Cladogram, 2019 video duration 2:31

Born: Auburn, NE Resides: Madison

Education: PhD, English, with Public Digital Humanities Certificate, University of Iowa, Iowa City, IA • MFA,

Poetry, Colorado State University, Fort Collins, CO • MA, English, University of Iowa, Iowa City, IA

**Selected Exhibitions:** Raindance Film Festival, London, England • STARZ Denver Film Festival, Denver, CO • Experimental Film Festival Portland, Portland, OR • Experimental Film Festival Portland Director's Pick Traveling

Series (Artist's Television), San Francisco, CA • Singularity Show, GNU Gallery, Fort Collins, CO

This experimental collaboration with Timothy David Orme translates a poem about structure into the uncertain structures of new media. As a media artist and poet, I explore the processes and processing of language in media environments. I stay curious about the way statements adjust and are adjusted by the way one accesses them—their perpetual mediation. I work with visuals, audio, and language that speaks to its own sounding, textures, and rhythms. In my multimodal work, digital actions, collaborations, generations, and collisions agitate verbal statements and, ultimately, animate rerouting.



#### MICHELE MEESTER

Poppies & Bass, 2018 screen print & watercolor 20 x 24"

**Born:** Sioux Falls, SD **Resides:** Sioux Falls

**Education:** BA, Painting/Art, University of Sioux Falls, Sioux Falls, SD • Printmaking workshop, Nancy Olive, Professor, University of Sioux Falls, Sioux Falls, SD • Printmaking course, Scott Parsons, Professor, Augustana College, Sioux Falls, SD

**Selected Exhibitions:** Armadillos, Sushi, & Mermaids, Michele Meester Senior Exhibition, University of Sioux Falls, Sioux Falls, SD • Featured artist, Eastbank Art Gallery, Sioux Falls, SD • Emerging Artists Show, Craftsman Creek Gallery, Sioux Falls, SD • Juried Exhibition, Horse Barn Gallery, Sioux Falls, SD • Petals & Poets, Horse Barn Gallery, Sioux Falls, SD

Michele Meester holds a BA in Art from the University of Sioux Falls. She is currently a framer's assistant for Mary Selvig Framing, where she works with the conservation of fine art and the execution of many framing techniques. As well as an artist's assistant, Michele is the owner of the Little Raven Design Company, an online retail shop. She frequently exhibits her woodblock prints, screenprints, and stained glass designs regionally and nationally. Michele's current work is a series of woodblock prints on naturally textured papers. Inspired by nature, she uses repetition to create a sense of unity and movement.

## CHRISTOPHER MEYER Masked Consciousness, 2020 cast iron 11 x 7.25 x 7.5"

Born: Aberdeen, SD Resides: rural Vermillion

**Education:** MFA, Visual Art/Sculpture, University of Montana, Missoula, MT • BFA, Visual Art/Sculpture,

University of South Dakota, Vermillion, SD

Selected Exhibitions: Fired: Iron (national blended juried and invitational exhibition), Arvada Center, Arvada, CO • Kinsey Institute Juried Art Show 2013 (international juried exhibition), Grunwald Gallery of Art, Indiana University, Bloomington, IN • Solid Gone (national juried exhibition), Sordoni Art Gallery, Wilkes Barre, PA • Coke Bin Installation Exhibition (national juried group exhibition), NCCCIAP, Birmingham, AL • National Iron (national juried exhibition), 4th Biennial Western Cast Iron Art Conference, University of Wyoming, Laramie, WY



"Masked Consciousness" is a body cast self-portrait depicting the artist wearing a facemask. The sculpture is wall-mounted in order to confront the viewer with a face-to-face view of the mask wearer. The casting itself is left rough to allude to the burden of wearing the mask. The work symbolizes the wearing of facemasks as a preventative measure or an action to protect us from becoming ill or infecting others. The very content of this work cannot help but recognize the politicization, by some, of the facemask as a symbol of oppression of individual liberties. Living in South Dakota in 2020 has brought far more attention than an average year with the pandemic and politics at full play. I am thankful for the freedom that I have and I choose to wear a mask to protect that freedom to live. The politicization of face coverings has divided our state, region and entire nation increasing the deadliness of the COVID-19 pandemic.



#### DARCY MILLETTE

Without the Air, 2020 acrylic, pencil on panel 14 x 11"

Born: Cheyenne, WY Resides: Sioux Falls

Education: BFA, Painting, University of South Dakota, Vermillion, SD

Selected Exhibitions: Bemis Center Benefit Art Auction, Bemis Center for Contemporary Arts, Omaha, NE • One Sioux Falls, Carver Gallery City Hall, Sioux Falls, SD • South Dakota Governor's 8th Biennial Art Exhibition, (touring) Brookings, SD

My approach to painting begins with layers of drawings and paint to push the composition and to create nuanced space. This technique often produces tranquil ghostly images that have come to represent my observation of the physical world relating with the abstract spiritual world. These mixed media paintings often depict ceremonial-like scenes with florals, creatures, human figures, and abstractions.

#### **DEBORAH MITCHELL**

Moonlight in the Garden, 2018 monotype and paint stick 30 x 26"

Born: Newton, MA Resides: Rapid City

Education: MFA, Printmaking, Utah State University, Logan, UT • Graduate Intern in Paper Conservation, The Metropolitan Museum of Art, New York, NY • BFA, Utah State University, Logan, UT • Portland School of Art (now Maine College of Art), Portland, ME

**Selected Exhibitions:** Fifth National Monotype/Monoprint Juried Exhibition, The Art Complex Museum, Duxbury, MA • Rutgers Center for Innovative Print and Paper, juror Judith Brodsky, Pennsylvania Academy of the Fine Arts, Philadelphia, PA • Dahl Arts Center

(solo), Rapid City, SD • *Izmir Biennial*, Izmir, Turkey • *The Aesthetics of Water*, Fourth International Conference on Environmental Aesthetics, University of Joensuu, Rantasalmi, Finland • *Boston Printmakers, 37th National Exhibition*, Rose Art Museum, Brandeis University, Waltham, MA

In my search for inspiration I always circle back to the natural world. I usually work in series and my most recent direction is exploring gardens and parks. I want to convey the fleeting nature of gardens by giving just enough information that a general idea comes forward yet with attention to smaller additions in the detail. Not articulating an exact likeness or specificity plays into how our memory of a certain light or climate is similar to our peripheral vision. Something is there, we know it and even though we can't see it clearly, we recognize it, and we remember it. I play with color in this way, approximating a flower, a garden, or a pathway. Mysterious, fecund, and dark in the garden.



#### **ALAN MONTGOMERY**

Umphalos with Portal Open, 2019 mixed media 8 x 6"

Born: Belfast, Northern Ireland

**Resides:** Madison

**Education:** MFA, Painting and Drawing, University of Nebraska, Lincoln, NE • MA, Painting and Drawing, Minnesota State University-Mankato, MN • BFA, Painting and Printmaking, Minnesota State University-Mankato, MN

**Selected Exhibitions:** 2019 Residents, Lucid Art Foundation, Inverness, CA • ABSTRACTION: Eight South Dakotans, South Dakota Arts Museum, Brookings, SD • Art Beyond Category, Civic Art Gallery, Matera, Italy

The inspiration for the Bog Cycle series began back in 1994 in graduate school reading the late Irish poet Seamus Heaney. Heaney's seminal pieces on the Irish peat bog is a journey through time and space and a signifier of the Irish culture. I spent the early part of my life in Belfast, Northern Ireland, during the period known as the troubles. Heaney wrote several bog poems during this time and they reflect that period, but they also answer to the metaphysical, the ancient, and the richness of the Irish language and landscape. The patterns and rhythm of Heaney's writing struck a chord in me. I see something in the writing that is profound and immense. I am not illustrating his poems, but rather I am interpreting the written text through the visual language of design and art to better understand how meaning occurs in my own work and how I can move forward with the Bog Cycle series.



#### SAFET MUSINOVIC

Enchanted Falls, 2019 oil on canvas 60 x 48"

Born: Prnjavor, Bosnia and Herzegovina

**Resides:** Sioux Falls

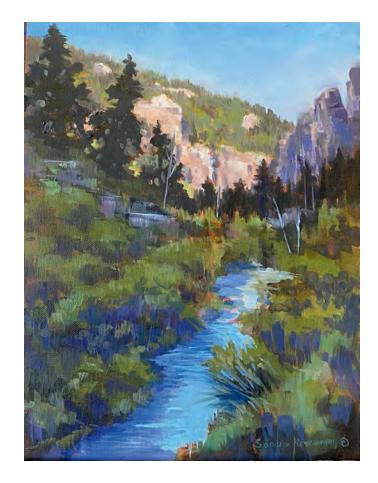
Education: Atelier training, drawing and painting, Anna

Youngers Fine Art Studio, Sioux Falls, SD • Academy of Classical Design, Southern Pines, NC • Workshop with

Joshua Larock

Selected Exhibitions: South Dakota Governor's 8th Biennial Art Exhibition (touring) • Plein Air Convention, San Diego, CA • Juried Art Exhibition, Washington Pavilion, Sioux Falls, SD • 53rd Annual Art Nights, Washington Pavilion, Sioux Falls, SD • Sanford Children Hospital commissioned works, Sioux Falls, SD

Safet is a fine artist specialized in portraiture and figurative form using a diverse range of media from charcoal to oil paint. He finds inspiration in a variety of subject matter but his greatest passion is to create works of fine art that impact the viewer both visually and emotionally. He took numerous portrait & figurative workshops with established artists but his real introduction to craft of art was provided through Anna Youngers Fine Art Studio. This training through portrait and figurative workshops has provided a deep understanding and love of drawing and self discipline. When he studied drawing with Anna Youngers for two years, he was introduced to the Baroque approach to drawing, charcoal drawing and still-life painting. Falls park is depicted by many artists as a subject, but imagination can take us to the worlds beyond our own fantasy. We can travel backwards in time or to a brand new universe and use senses we are unaware of.



#### SANDRA NEWMAN

Rimrocks and Spearfish Creek, 2020 oil on canvas 18 x 15"

Born: Deadwood, SD Resides: Rapid City

**Education:** BA, K-12 Art Education • BS, Elementary Ed • numerous hours in graphic art, speech pathology and audiology courses (no degrees in these specific areas)

**Selected Exhibitions:** South Dakota Governor's 8<sup>th</sup> Biennial (touring), South Dakota • South Dakota Governor's 4<sup>th</sup> Biennial (touring), South Dakota • Artists of the Black Hills Annual Exhibits, Dahl Arts Center, Rapid City, SD • Paint the Peninsula, Plein Air Invitational, Port Angles, WA • Plein Air Invitational, San Luis Obispo, CA

I paint because it's a passion I can't ignore. It has become a very spiritual experience for me. It's always nice when I can translate what I'm seeing and feeling to a canvas.

I grew up in the Black Hills of SD, and traveling and exploring new territory are habits I enjoy. I became involved in art after a hiatus of raising 2 kids and pursuing other ventures. We moved back to the Black Hills in 2001 after living in North Dakota and Nebraska for 20 years. My love for Plein Air Painting developed in 2008.

This oil painting was painted looking the opposite directin from Roughlock Falls in Spearfish Canyon.



#### QUINTIN OWENS

Lookout Mt Topo Lines, 2020 3-D printed ceramic 15 x 10 x 4"

Born: Rennselear, IN **Resides:** Spearfish

Education: MFA, Ceramics, Penn State University, State College, PA • BFA, Ceramics, Herron School of

Art and Design, Indianapolis, IN

Selected Exhibitions: Fusion, A Collaboration of Digital Clay and Hot Glass, APEX Gallery, Rapid City, SD • Digital Clay, Exploring Terrain Data and Topography, Ruddell Gallery, Spearfish, SD • Memory Structures, Customs House Museum & Cultural Center, Clarksville, TN

Quintin Owens is an Assistant Professor of Studio Art at Black Hills State University. He received a Masters of Fine Arts from The Pennsylvania State University and a Bachelors of Fine Arts from Herron School of Art & Design. Quintin has a special interest in exploring digital fabrication processes that connect ceramics with 2D and 3D Art production. His work has been featured in various solo and group exhibitions around the state and across the country.

"Lookout Mt Topo Lines" gives form to topographical lines found on map illustrations. Each 3D printed shape represents the seven highest topographic lines that describe the contour and elevation of Lookout Mountian in Spearfish, SD. The topo lines hang in reference to the fragility of our natural surroundings.



#### PHYLLIS W. PACKARD

Sun Setting, 2020 woven fiber 18 x 18"

Born: Wellesley, MA Resides: Vermillion

**Education:** MPA, Public Management, University of South Dakota, Vermillion, SD • Master weavers, basket weaving and blacksmithing workshops • Naples School of Arts & Crafts, Naples, NY • BFA, Fiber/Ceramics/Metals Art/Craft Emphasis, Syracuse University, Syracuse, NY

Selected Exhibitions: Three Quarters Packard - One Quarter Lockheart, Washington Pavilion, Sioux Falls, SD • South Dakota Governor's 7th Biennial Exhibition • South Dakota Governor's 8th Biennial Exhibition • Against the Wind (solo exhibition), Mount Marty University, Yankton, SD • Local Perspectives (juried exhibition), Sioux City Arts Center, Sioux City, IA • Orange City Arts (juried exhibition), Orange City, IA

Nature provides the full spectrum, texture, drama and subtlety of life. I am constantly experimenting with new avenues to express and portray my life, vision, and views. Each warp and individually placed weft thread combine into nature's life as I imagine. Life is complicated - weaving is extremely complicated. I combine layers of multi-layered pattern with texture and color into images portraying life through sky, river, sun, moon, and stars. In 2020, I moved away from my watercolor weaving series and ventured back into the tapestry world utilizing a variety of heavy and fine fiber weights, textures, techniques and dramatic bold color layered into an historic weaving pattern "Sherman's Defeat." My underlying hidden agenda is my own extreme frustration with politics and outward agenda screaming I AM HERE! ALIVE! and CREATING during this year of isolation! It is said that South Dakota Sunsets are each worth \$1000. I think more!







#### **JOHN PETERS**

Exotic Wooden
Tower, 2020
mixed woods, small cast resin
25.5 x 9 x 7"

Born: Sioux Falls, SD Resides: Sioux Falls

Education: MFA, Sculpture, School of Art and Design, University of Illinois, Champaign/Urbana, IL • BA, Art,

Augustana College, Sioux Falls, SD

Selected Exhibitions: 16th Joslyn Biennial, Joslyn Art Museum, Omaha, NE • New Artists Invitational, Zolla/ Lieberman Gallery, Chicago, IL • South Dakota Governor's 3rd Biennial Art Exhibition (touring), South Dakota Artist Series: Gary Bigbear, James Bryant, John Peters, South Dakota Art Museum, Brookings, SD • South Dakota Sculptural Invitational, Dahl Arts Center, Rapid City, University of South Dakota, Vermillion, SD

I am a mixed media sculptor. I love to explore the use of all kinds of materials and processes of construction. Sometimes my work is representative, but most often it has surreal intentions. A large portion of my work has involved the box format which I have used for 49 years. It gives me the ability to create small environments with unlimited possibilities. However, I've recently enjoyed working on a body of work that focuses on sculptural architectural structures. I often like to exhibit these with small scale figurines emphasizing the idea that these exist in a unique environment.



#### PAUL PETERSON

Dakota Landscape - Subtler Monuments, 2020 oil, topsoil, iron filings on canvas 32 x 46"

Born: Viborg, SD Resides: Sturgis Education: BS

**Selected Exhibitions:** Art On the Plains, Plains Art Museum, Fargo, ND • Summer Arts XVIII, University Art Galleries, University of South Dakota, Vermillion, SD • Advocate Valence: A Limit Case Scenario, Jerstad Gallery, Washington Pavilion, Sioux Falls, SD • In Denial of Context: Landscapes and Other Ephemera, Adelstein Gallery, Dahl Arts Center, Rapid City, SD • Endless Possibilities, The South Dakota Governor's 2nd Biennial Art Exhibition (touring), South Dakota

The title "Subtler Monuments" comes from a song I wrote while still in college. The idea of the song was that the real legacy our culture will leave behind will not be the monuments to our wars, our people, or our government. The way we have treated our land and our people will be our true legacy.

The Northern Plains have become a vast agricultural machine - a machine fueled by dangerous chemicals and unsustainable practices. The "Subtler Monuments" and "Runoff" titles are inspired by the landscape of South Dakota.



#### TIM PETERSON

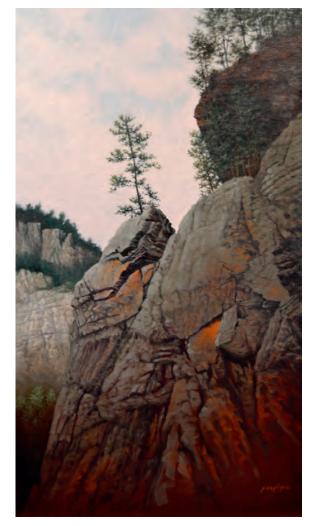
Curbside, 2018 pastel 19 x 36"

Born: Minot, ND Resides: Spearfish

Education: BS, Studio Arts, Northern State University, Aberdeen, SD

**Selected Exhibitions:** Solo Exhibition, Edward Hopper House, Nyack, NY • Solo Exhibition, Washington Pavilion, Sioux Falls, SD • Solo Exhibition, Dahl Arts Center, Rapid City, SD • Telluride Plein Air Exhibition, Sheridan Opera House, Telluride, CO

I have long been interested in the man-made environment and its various stages of decay. For reasons I am not sure I wish to understand, it appeals most strongly to me when unpopulated and dark.



### D. GEORGE PRISBE-PRZYBYSZ

Dakota Tonalism Series - Opus 91 - Sinis II, 2020 oil on canvas panel 29 x 19"

Born: Aberdeen, SD Resides: Hanna

Education: MFA, Art, Ohio University, Athens, OH • BS, Art,

Northern State University, Aberdeen, SD

Selected Exhibitions: County Lines: Images from Across

South Dakota, Washington Pavilion of Art, Sioux Falls, SD • 50 Works for 50 Years, South Dakota Art Museum, Brookings, SD • South Dakota Artist Showcase: The Bear Butte Series, South Dakota Art Museum, Brookings, SD • Consolations of Earth, Eide/Dalrymple Gallery, Augustana College, Sioux Falls, SD

I want my paintings to appeal to the mind, through the filter of the heart.

"Wherever you are born, your birthplace offers more beauty than you will ever be able to paint during your whole life." - Rembrandt van Rijn

Depicted is a scene near Bridal Veil Falls, Spearfish Canyon, Black Hills of South Dakota.



#### MICHAEL RAMEY

Belle Inn, 2020 photograph 22.5 x 30.5"

Born: Detroit, MI **Resides:** Rapid City

Education: PhD, Clinical Psychology, Wheaton College, Wheaton, IL • MS, Clinical Psychology, Wheaton

College, Wheaton, IL • BA, William Tyndale College, Farmington Hills, MI

Selected Exhibitions: 2020 Exhibition of Contemporary Photography, The Scarab Club, Detroit, MI • Salina Biennial: Contemporary Art from the Mountain-Plains Region, Salina Art Center, Salina, KS • Eros and Thanatos (national juried exhibition), Buckham Gallery, Flint, MI • Yellowstone Art Auction 52 and Exhibition, Yellowstone Art Museum, Billings, MT • The National Academy of Medicine's Expressions of Clinician Well-Being, Nationwide Art Project, The National Academy of Medicine, Washington D.C.

I am a photographer and a clinical psychologist. I am fascinated by how the unconscious shapes our creation and perception of art. In the past I have been drawn to creating images of abandoned structures and nocturnal landscapes. Ironically, during the social isolation of Covid-19, I have been attracted to creating portraits of people. I am often thinking about the integration of psychology and photography. I am interested in expressionism within photography, not through the abstract but through the reimaging of familiar forms.



#### JESSIE RASCHE

Chat Between Neighbors, 2020 oil on panel 17 x 20"

Born: Bellingham, WA Resides: Brookings

**Education:** BS, Psychology, University of Oregon, Eugene, OR • Fine Arts, Pacific Northwest College of Art, Portland, OR • numerous painting and art workshops

**Selected Exhibitions:** *Infinite Landscape* (solo exhibition), Bates Trimble Gallery, Washington Pavilion, Sioux Falls, SD • *The Spirit of Prairie Life* (solo exhibition), JFAC Gallery, Northern State University, Aberdeen, SD • *Featured artist Jessie Rasche*, SouthWind Art Gallery, Topeka, KS • *Jessie Rasche: Sail into Spring*, Art Resources Gallery, Edina, MN • *Oil Painters of America Western Juried Exhibition*, SouthWind Art Gallery, Topeka, KS

Jessie paints the people and animals of South Dakota, specializing in portraits of children and landscapes full of animals. She focuses on connection both in her portraits and in her paintings of animals in the prairie landscape.

Paintings are Jessie's way of describing the connection we have with the land animals around us. She believes that the sense of connection is part of what makes life feel meaningful.



#### **JERRY RAWLINGS**

Watermelon Sunset, 2020 photograph 16 x 20"

Born: Lexington, NE Resides: Spearfish

**Education:** MFA, Visual Arts, Vermont College of Fine Arts, Montpelier, VT • BA, Photography, Brooks Institute, Santa Barbara, CA • multiple workshops, audited college courses

Selected Exhibitions: Street Encounters, Arlington Museum of Art, Arlington, TX • South Dakota Governors 6th, 7th and 8th Biennial Art Exhibitions • Krappy Camera Exhibit, SoHo Photography Gallery, New York City, NY • Rayko's 10th Annual International Juried Plastic Camera Show, Rayko Photo Center, San Francisco, CA • Dahl Mountain Photography Exhibit, Rapid City, SD

In a sense, as a documentary photographer, I am a historian, trying to document history as it happens. My inspiration comes from photographers such as Henri Cartier-Bresson, Robert Frank, and Elliot Erwitt. The footsteps I follow in are beyond reproach, and I can only hope to learn from their successes.

Jerry Rawlings currently teaches at Black Hills State University in Spearfish, SD.



#### **ANNA REICH**

McCrossan Boys Ranch 1, 2018 archival pigment print 30.25 x 38.25"

Born: Woodland, CA Resides: Sioux Falls

Education: MFA, Photography, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY • BA, Studio Art, University of California, Davis, Davis, CA

Selected Exhibitions: No One Asked Us (solo exhibition), Washington Pavilion, Sioux Falls, SD • The Grass Outside My Home (solo exhibition), Sioux City Art Center, Sioux City, IA • Context/No Context (solo exhibition), ZARYA Center for Contemporary Art, Vladivostok, Russia • There may be more beautiful times (solo exhibition), Washington Pavilion, Sioux Falls, SD • Lithuanian Afganai (solo exhibition), Balzekas Museum of Lithuanian Culture, Chicago, IL

For nearly two centuries, the concept of the American West has been influential in constructing a national identity. Although the western half of the United States was the site for many significant and nation-shaping events, legend has elevated geography beyond its use solely as setting. The West is so well-defined both in our American vernacular and psyche that it has the illusion of existing as an historical figure, even as a character from the favored and heroic national narrative. This project looks at the American West as both the setting and lead role in this complex and contradictory western fable.



#### TIM RICKETT

Crack, tsssst, sip, ahhh cans from the grid, 2019 found object, modeling turf 12 x 24 x 24"

**Born:** Sutherland, NE **Resides:** Sioux Falls

**Education:** MFA, Sculpture, East Carolina University, Greenville, NC • BA, Studio Art Sculpture/Glassblowing, Hastings College, Hastings, NE • AA, Mid Plains Community College, North Platte, NE

Selected Exhibitions: 2020 North Carolina Artists Exhibition, Raleigh Fine Arts Society, Contemporary Arts Museum, Raleigh, NC • PREMIUM Garbage, MFA Thesis Exhibition, The Gray Gallery, Greenville, NC • Dogs of War (solo exhibition), Schultz Gallery, Visual Arts Center, Washington Pavilion, Sioux Falls, SD • 54th Annual National Drawing and Small Sculpture Show, Joseph A. Cain Memorial Gallery, Corpus Christi, TX • Recycling Retro, Drury University's C-Street Gallery, Springfield, MO

We are constantly surrounded by possessions that have been accumulated over time: toys, trading cards, clothing, magazines, figurines, books. Each of these objects brings the feeling of nostalgia and often specific memories. But what happens when we no longer want or need these items? We abandon them, ultimately giving these objects the fate of being passed around further or residing in a landfill.

Through the art of assemblage, I create whimsical sculptures that reference industrial architecture, futuristic themes, adaptations, and the Anthropocene. The medium and idea of repurposing the material as a sculptural object is essential to every work. Conceptually, I am interested in Marshall McLuhan's philosophy of "the medium is the message" with regards to waste culture. The use of these materials brings an awareness of their production and disposal to the viewers. Transforming these objects brings them into the art context, one solution to repurposing these mass-produced items.

#### **ERIK RITTER**

Alchemy 777, 2020 mixed media 37 x 24"

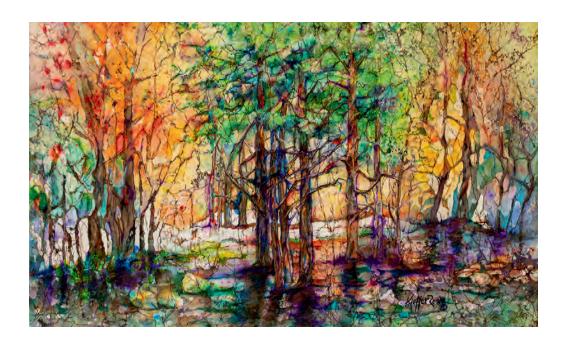
Born: Bozeman, MT Resides: Brookings

Education: MFA, Painting, San Francisco Art Institute, San Francisco, CA • Graduate Coursework, School of the Arts, Philadelphia, Via Vermont Studio School, Johnson, VT • BA, General Art, South Dakota State

University, Brookings, SD

Selected Exhibitions: ECHOES: From There to Here, Diego Rivera Gallery, San Francisco, CA • Scope New York International Art Fair, The Metropolitan Pavilion, New York, NY • Scope Miami International Art Fair, Miami, FL • Aqua Art Miami, Miami, FL • Gamut Gallery (juried exhibit), Minneapolis, MN

I feel the process of creating art is a metaphor to how we interact with our environment. Sometimes my pieces resemble an aerial view of a city. I don't think this is a coincidence. All the things that are required for a society and its inhabitants to coexist are put together in a rather intuitive way: an electric pole here, a fence post there, a telephone wire over a house. Most of this infrastructure creates a grid-like pattern. We are surrounded by an infinite number of overlapping rectangles: the room you're in, the house, the window to the street, the block, and so on. My instinctive process of aesthetic organization relates to this collective evolution of a city. As the years pass, the network of objects that I collect has become more intricate. The longer I work, the more harmonious and intricate the patterns become. Ultimately, my art is concerned with alchemy, frequency, vibration and energy.



#### **BARBARA ROWE**

The Reach to Fall, 2020 batik with acrylic dyes 26 x 39"

Born: Eugene, OR Resides: Rapid City

**Education:** MS, Paleontology, South Dakota School of Mines and Technology, Rapid City, SD • BS, Geology, South Dakota School of Mines and Technology, Rapid City, SD • BS, Art Education, Black Hills State University, Spearfish, SD

**Selected Exhibitions:** New Mexico International Art Competition, Clovis, New Mexico • National Competition, Terrance Gallery, Palenville, NY • National Exhibition, Financial Institution of Banking, Houston, TX

The ancient world and nature themes in my artwork focus on forms and events belonging to the Earth over millions of years. Advanced degrees in art, geology, and paleontology influence a wide range of imagery that incorporates intrinsic natural design. Smallest nuances of nature capture my attention, such as iridescence of ancient ammonites, light dancing on faces of crystalline minerals, and rock formations freely sculpted throughout geologic time. Artwork intuitively and personally captures the Black Hills' current beauty and ancient intrigue in innovative multimedia processes that frequently coalesce with specimens from the area's world-famous rocks and fossils. To this end, I collaborate with science to make art and invite viewers to experience each piece of artwork as an essence of discovery.



#### JOE SCHAEFFER

Friends in High Places, 2020 ink, oil, acrylic, spray paint on canvas 46 x 64"

Born: Santa Barbara, CA Resides: Sioux Falls

Education: MFA, Graphic Design, University of South Dakota, Vermillion, SD • BFA, Graphic Design, University of South Dakota, Vermillion, SD • International Urban Media Design Conference, Seoul National University, Seoul, Korea

**Selected Exhibitions:** Agents of Change, Washington Pavilion Visual Arts Center, Sioux Falls, SD • Finding Rothko (Drawing Performance), South Dakota Symphony, Washington Pavilion, Sioux Falls, SD • Seams of Form - MFA Thesis Exhibition, University of South Dakota, John A. Day Gallery, Vermillion, SD • Art in Context - International Artist Invitation Exhibition, Artlaozi Online Space • Joe Schaeffer: Works, Museum of Visual Materials, Sioux Falls, SD

Joe Schaeffer's work is grounded in his background of design. He works intuitively with ink, oil, acrylic, and various other media to create works that reference elements of calligraphy, typography, and lettering. Schaeffer's use of black ink is a primary graphic element of his compositions and a distinctive feature of his visual language.



#### J. DESY SCHOENEWIES

Ghosts...and He Realized He Would Be the Last Thing to Exist, 2020 oil and acrylic transfer on canvas 50 x 50"

Born: St. Louis, MO **Resides:** Spearfish

Education: MFA, Painting, Fontbonne University, St. Louis, MO • BFA, Studio Art, Lindenwood University, St.

Charles, MO • Missouri State Teacher's Certification, Lindenwood University, St. Charles, MO

Selected Exhibitions: SD Governor's 8th Biennial Art Exhibition (touring), South Dakiota • Figuratively Speaking (national juried exhibition), Village Gallery, Montgomery, AL • SlideShow (national juried exhibition, Best in Show), Glass Wheel Studio, Norfolk, VA • Art on the Plains XII (regional juried exhibition), Plains Art Museum, Fargo, ND • J. Desy Schoenewies, Recent Paintings at the World Trade Center (solo exhibition), St. Louis, MO

The bright colors on the catchy label designs that filled the supermarket aisle kept me amused as I stocked those shelves during my youth. The Covid-19 pandemic found me longing for familiar former grocery shopping experiences, where all I had to worry about was my budget and the calories. I began to think about the evolution of the American supermarket as a testament of abundance, yet still prone to the fickle demands of convenience. Within a single lifetime, this essential space has swelled from modest corner shops to super-giant-mega-marts stocked with endless selections. Now, we demand our basic goods to be delivered to our doorsteps, emptying the social space to instead fill our homes with cardboard boxes. My latest series of paintings is an attempt to capture impermanence, visualized as a lifetime's worth of change and framed around a familiar common space, the grocery store.



#### VICKIE SCHUMACHER

Raven Mask, 2020 cotton mask (manufactured), block printing ink 5 x 16"

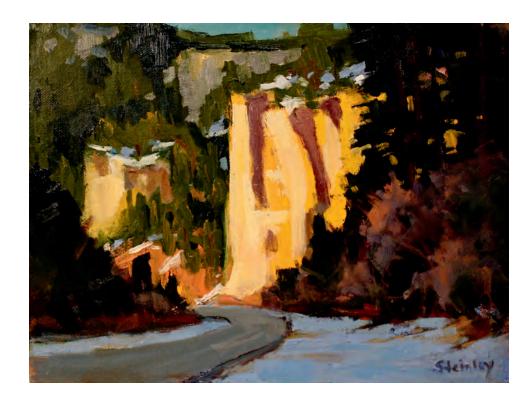
**Born:** Sioux Falls, SD **Resides:** Sioux Falls

Education: MA, Addiction Studies, University of South Dakota, Vermillion, SD. • BS, Art Education, University

of South Dakota, Vermillion, SD

**Selected Exhibitions:** Two-Woman show, South Dakota Art Museum, SDSU, Brookings, SD • Fins, Feathers, Flies and Ferns, Santa Cruz Museum of Natural History, Santa Cruz, CA • Endless Possibilities: South Dakota Governor's 2<sup>nd</sup> Biennial Art Exhibition (touring), South Dakota • Forest Lawn Art Gallery, Burbank, CA • In Touch with Nature: The Art of Nature Printing in America, Wilding Art Museum, Los Olivos, CA

I wanted to show the sadness and sense of isolation I feel during this time of the 2020 Pandemic. My raven is a mysterious and nasty animal, as is Covid-19. It waits and watches. The moon lights the trees, which are bare, making it difficult to hide. I believe we walk together in the deep darkness, and together we will fight this horrific virus.



#### **GARY STEINLEY**

Spearfish Canyon Early Morning Surprise — First Snow, 2020 oil on canvas panel 16.25 x 19.25"

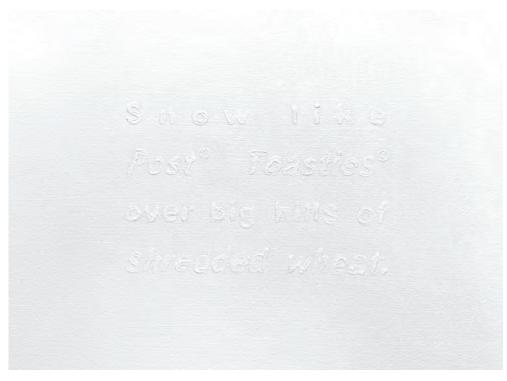
Born: Belle Fourche, SD Resides: Spearfish

**Education:** PhD, Literature/Linguistics, University of Utah, Salt Lake City, UT • MA, English, Fresno State University, Fresno, CA • BS, in Education, Black Hills State University, Spearfish, SD

Selected Exhibitions: Gary Steinley (solo exhibition), Community Cultural Center, Brookings, SD • Images of Place: Paintings and Poems, David Allan Evans and Gary Steinley (touring), South Dakota and Iowa • South Dakota Governor's 5th and 7th Biennial Art Exhibition (touring), South Dakota • 10 Year Celebration, Washington Pavilion, Sioux Falls, SD • State's 125th Anniversary (group exhibition), Center for Western Studies, Augustana College, Sioux Falls, SD

I think I'm like a lot of people who enjoy drawing and painting the physical world around them. I want to (1) provide a reasonably honest and valid representation of the place and my experience of it and, at the same time, (2) use the elements of art—design, color, line, shape, etc.—not just as tools for representing things like trees and my feelings, but also as subject matter themselves.

There's tension there: the first, taken to its extreme, could be a photograph in paint; the second, an abstraction without any apparent connection to the scene itself. But I love both—trees and shapes—and that tension is part of the thrill of painting. And, when things go right, finding the balance is even more thrilling.



#### **ALTMAN STUDENY**

Word Painting #23, 2020 acrylic 11 x 14"

Born: Wessington Springs, SD

**Resides:** Plankinton

Education: MFA, Studio Art, Maine College of Art, Portland, ME • BA, Fine Art, Northern State University,

Aberdeen, SD

**Selected Exhibitions:** Her Gypsum Cliffs, Her Marble Quarries, Exposure Gallery, Sioux Falls, SD • Grow 66:125, Governor's Grove at the State Capitol, Pierre, SD • Curator of This Season's Bright Particular: An Archive of South Dakota Visual Culture showcasing the work of over fifty artists and artisans from across South Dakota, Institute of Contemporary Art, Portland, ME • Artist in Residence, Homestead National Monument, Beatrice, NE

My practice addresses questions of Midwestern mythology and regional responsibility in cultural creation, with a strong emphasis on fostering inclusiveness through collaborative art making. Much of my education was focused on painting, but over the past years I've grown skeptical of the ability of images to communicate with the nuance and complexity of a shared experience in real time. The blank canvas is a place of unlimited potential, but the first brushstroke an artist makes begins narrowing those possibilities until they dwindle to one–often fairly predictable–result.

This body of work attempts to rectify that insufficiency and provides the viewer with an opportunity to take an active role in "completing" the painting. It is motivated by my desire as an artist to provide enough information to be able to step aside. "The nicest looking rabbit you've ever seen." You've already seen it, of course. The work is very clear in that respect. Look deeply into that nearly blank surface. Don't you see it now?



#### DANIEL TACKETT

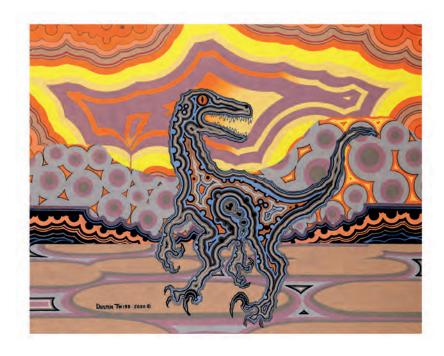
Roger Broer, 2020 colored pencil on paper 17 x 19"

Born: Washington, DC Resides: Rapid City

**Education:** BA, Art Photography, Drawing & Painting, University of Central Oklahoma, Edmond, OK **Selected Exhibitions:** South Dakota Artists Series (two-person exhibit), South Dakota Art Museum, Brookings, SD • National Print and Drawing Exhibition, Oklahoma Art Center, Oklahoma City, OK • South Dakota Governor's 5th Biennial Art Exhibition, SD • South Dakota Governor's 8th Biennial Art Exhibition, SD • The Art of Digital Imagery, The Center for Fine Art Photography, Fort Collins, CO

I have been an artist for as long as I can remember. I have enjoyed drawing and photography for years, and have more recently been exploring oil painting as well. My subject interests have included still life, landscape, and portraiture. I love the challenge of communicating luminosity and mood in my images, no matter what the subject.

Roger Broer is a Native American artist in South Dakota. I have depicted him with an integrated image of a crow because Roger has a spiritual affinity with these intelligent, complex creatures. The four sacred colors are incorporated within the image (red, yellow, black and white).



#### **DUSTIN TWISS**

Velociraptor, 2020 colored pencil on paper 26 x 32"

Born: Chadron, NE Resides: Buffalo Gap

Education: Diploma, Oelrichs High School, Oelrichs, SD

**Selected Exhibitions:** Storied Stones, Sioux Indian Museum at The Journey Museum, Rapid City, SD • Articles of a Treaty (touring), Center for American Indian Research and Native Studies, South Dakota and Montana • 51st Red Cloud Art Show, Red Cloud Heritage Center, Pine Ridge, SD • Continuing Tradition, West Nebraska Art Center, Scottsbluff, NE • People of the Plains, Racing Magpie, Rapid City, SD

My name is Dustin Twiss. I reside with my family on the Pine Ridge Indian Reservation and am an enrolled member of the Oglala Sioux Tribe. I am a working, award-winning artist.

I use the natural patterns found in the Fairburn Agate, South Dakota's state gemstone, to depict landscapes and lifeforms significant to the Lakota people and or indigenous to the Great Plains.

This is a cretaceous-era Velociraptor portrayed in the present day Great Plains of North America amid the volcanic creation of mountains.



#### LYNN VERSCHOOR

Crystal Lattice, 2020 dye, paint, thread on cotton 27 x 23"

Born: Mitchell, SD Resides: Brookings

Education: MFA, Sculpture, University of South Dakota, Vermillion, SD • MS, Instructional Design, St. Cloud State University, St. Cloud, MN • BS, Fine Arts and Art Education, South Dakota State University, Brookings, SD Selected Exhibitions: Text and Texture, Broome Street Gallery, New York City, NY • Quilt National (touring), Houston, TX • Ritual and Primitive Origins, Sarratt Gallery, Vanderbilt University, Nashville, TN • Materials Hard and Soft, Greater Denton Arts Council, Denton, TX • Solo exhibit, Washington Pavilion, Sioux Falls, SD

My first experience with textiles began in high school when I taught myself to weave. While attending art school in the 70s we were discouraged from using "craft" materials, so I pursued the study of sculpture, using approved materials like plaster, concrete, wood and metal. After school, I reclaimed my pursuit of fibers, learning to weave, felt, and dye.

Over the years I began focusing on surface design experimenting with dye, paint, thread, and clay, to study color, pattern, and texture. I am attempting to use the elements and principles of design to work through personal meditations on the organization, structures, and processes in the natural world.



#### **ANNA YOUNGERS**

Peach Trio, 2021 oil on linen panel 12 x 20"

**Born:** Sioux Falls, SD **Resides:** Sioux Falls

**Education:** Hudson River Fellowship, study with Jacob Collins, Travis Schlaht, Edward Minoff, 2010 • Scottsdale Artists School professional workshops: William Whitaker, 2006 & 2007; John Michael Carter, 2008; Rose Frantzen, 2009 & 2010; David Jon Kassan, 2012 • Pantura Atelier (presently Swedish Academy of Realist Art), 19th C. French atelier training and classical apprenticeship, 2002 - 2006

Selected Exhibitions: In Search of Beauty (solo exhibition), Washington Pavilion, Sioux Falls, SD, 2017 • Women at Work: South Dakota Artists, South Dakota Art Museum, Brookings, SD, 2017 • South Dakota Governor's 7th Biennial Art Exhibition (touring), South Dakota, 2016 - 2018 • In Passing, IPSO Gallery, Sioux Falls, SD, 2012 • Annual Non-Members Painting & Sculpture Exhibition, Salmagundi Club, New York, NY, 2011

With her deft paint handling and keen eye, Anna Youngers uses brushes and canvas to uncover a deeper knowledge and understanding of subjects. Driven by a curiosity and fascination with the natural world, her sensitive and timeless depictions reveal beauty in both the common and the extraordinary. Youngers credits her classical atelier training and apprenticeship with providing her the strong foundation in draftsmanship and the traditional craft of oil painting. Her working methods today continue to evolve but remain strongly rooted in the classical tradition.

# south dakota Overnors biennial art exhibition

