Touring Schedule

Brookings
South Dakota Art Museum
South Dakota State University
February 11 — May 14, 2023

Vermillion
John A. Day Gallery
University of South Dakota
June 19 — August 4, 2023

Sioux Falls
Visual Arts Center
Washington Pavilion
August 25 — November 12, 2023

Rapid City
Dahl Arts Center
Rapid City Arts Council
December 15, 2023 — March 30, 2024

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

When I began my position at the South Dakota Art Museum in June 2021, I was fortunate to start during the South Dakota Governor’s 9th Biennial Art Exhibition. It was the most wonderful greeting I could imagine as I was welcomed to the state by more than 60 talented South Dakota artists! Immediately, I was impressed by the quality and diversity of the work, the intriguing and important ideas on display, and the organization and history of the exhibition itself. Specifically, I was amazed that several institutions and so many artists combined their resources, time, and talent to create an incredible exhibition that travels around the state, making the art accessible to people across South Dakota. The exhibit provided me with a wealth of valuable insight into the art and the people of my new home. I am now deeply honored to be welcoming the commencement of the 10th Biennial’s two-year journey across the state and I humbly offer gratitude to the staff, volunteers, and supporters of the participating exhibition organizations and the South Dakota Arts Council for making this anniversary exhibit possible. Additionally, I extend hearty appreciation and congratulations to all the participating artists!

The Biennial Art Exhibition was founded in 2003, twenty years ago, as an ongoing effort to promote the importance and excellence of visual art in South Dakota. As participating artists and arts organizations, this exhibition is our tool for sharing concepts and artistic voice, as well as advocating for support of visual art at the highest levels. Through the Biennial, South Dakota leadership and constituents across the state glean appreciation for the incredible talent, ingenuity, and craftsmanship that is consistently present in the arts of South Dakota. Indeed, an important testimony to the success and significance of this exhibit is the continuing support it receives from the South Dakota Arts Council, as well as the applications of 128 artists to this year’s highly competitive exhibition!

This exhibition also presents incredible opportunities for connectivity. Not only do audiences across the state connect with the work of South Dakota artists during the Biennial, but these artists also connect with one another. Professional and emerging artists show together and, through corresponding events, converse, share, and learn from one another, thereby strengthening their networks and their practices. Further, the participating exhibition institutions learn of emerging artists and grow their relationships with artists across the state. Finally, all the participating exhibition institutions purchase work directly from the exhibit for public collections, making it possible for our public arts institutions to continue sharing the story of South Dakota visual art, to continue connecting South Dakota art with people for generations to come. Thank you to all who are part of this incredible, enduring story.

Donna L. Merkt,
DIRECTOR, SOUTH DAKOTA ART MUSEUM
Jurors’ Statement

The mission of the *South Dakota Governor’s Biennial Art Exhibition* is to encourage and recognize South Dakota Artists working today and to promote the artistic identity of South Dakota. This show celebrates the cultural and creative heritage of the state, and encourages a larger sense of connection across separate artistic communities within the state. The state biennial is intended as a celebration of artistic excellence and diversity. This traveling exhibition exposes South Dakotans and visitors to our state to the quality and range of artistic practices currently taking place.

This 10th and largest biennial was juried by representatives from each of the participating institutions. Each juror viewed images individually before we spent a day together going through all the submissions. We eventually agreed on 74 works representing 69 artists from across the state. Selecting this final group was not an easy decision, but in the end we agreed that the lengthy jurying time was well spent and necessary as we arrived at the most inclusive and representative group from all 128 submitting artists. We jurors wanted to represent the diverse approaches, mediums and styles of works that were submitted. The artworks represented in this exhibition include drawing, sculpture and painting as well as 3D printed ceramic forms, plastic assemblages, fabric landscapes, and various forms of photography, mixed media, collage and printmaking. This 10th *Biennial* is a nostalgic cross section of works exploring the landscape, the body and perceptions of self. There are numerous strong connections to the natural world, some quite solitary images, some ghostly, some humorous and experimental while others seem cast in a dreamlike state.

Without such a large and varied group of submissions to select from, we wouldn’t be able to document the wide ranging and insightfully creative directions being pursued within our state today. We thank all those artists who submitted their work and the South Dakota Arts Council for their continued support of this traveling biennial. We all appreciated seeing the work of artists we were not familiar with as well as being excited to experience new works by more established artists. As we navigate this post-pandemic climate, we are grateful for the resilience and commitment of our South Dakota Artists.

**2023 Jurors**

Denise Du Broy & Jeannie Larson, Rapid City Arts Council  
Amy Fill, University of South Dakota  
Cody Henrichs, Washington Pavilion of Arts and Science  
Taylor McKeown, South Dakota Art Museum
Welcome to the Governor’s 10th Biennial Art Exhibition.

It is my privilege to be part of this traveling exhibition for the second time as Governor. This year’s artists have created a tremendous quality of artwork that showcases the great talent and skill of South Dakotans. I am proud of each of these artist, and I am looking forward to individuals across the state viewing and appreciating their pieces of art.

The Biennial Art Exhibition is the premier showcase for South Dakota’s impressive artists. The unique history and culture of our state is oftentimes best demonstrated through art, and the work of our exhibitors’ will educate others on the rich heritage of South Dakota. I hope that every person who visits this year’s Biennial will feel a sense of pride in the work of our state’s accomplished artists.

Thank you to each and every individual who submitted their artwork to the 10th Biennial Art Exhibition. I appreciate the hard work that you all put in to preserving South Dakota’s culture and history through art, and I encourage you to keep creating. Finally, I want to thank the institutions and sponsors who work tirelessly to put on this show. You all make it possible for our communities to appreciate local art year-round, and your efforts are greatly appreciated. I am proud to work alongside each of you to shine a spotlight on our state’s artist this year.

Sincerely,

Kristi Noem
Governor
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70  Daniel Tackett
71  Lindsay Twa
72  Emilia Van Ert
73  Matthew Whitehead
74  Erin Wohletz
75  Anna Youngers
76  Tonna Zieske
Little Buddha: Peace, 2022, ceramic clay, wood, stain, and acrylic, 6.25 x 14.25 x 10”

Born: Akita, 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: Take Me To Your Moon: Journeys Into the World of Dementia (two-person, with Kit Watson), Prairie Arts Center, North Platte, NE • Life Lines / Life Dimensions (two-person, with Darrel Nelson), Dahl Arts Center, Rapid City, SD • Shadows & Lights, University Place Art Center, Lincoln, NE • Sculpture in the Park, Loveland High Plains Arts Council, Loveland, CO • Juried Clay National VI, Red Lodge Clay Center, Red Lodge, MT

My Little Buddha is an expression of tenderness and serenity. It was created with my hope to warm viewers’ hearts. 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.
John Banasiak

When Light Dreams - Mojacar, Spain, 2022, photograph, titanium dichromate print, 11 x 14"

Born: Blue Island, IL
Resides: Vermillion
Education: MFA, Photography, The School of the Art Institute of Chicago, Chicago, IL • BFA, Photography, The School of the Art Institute of Chicago, Chicago, IL • Summer Semester, History & Culture, The University of Krakow, Poland

Selected Exhibitions: The Association of International Photographic Art Dealers Photography Show, Park Avenue Armory, New York, NY • The Fellowship Show, The Art Institute of Chicago, Chicago, IL • Photo LA - Annual International Photographic Art Exposition, Civic Auditorium, Santa Monica, CA • The Print Center’s 77th Annual International Competition, The Print Center of Philadelphia, Philadelphia, PA • The 36th Annual Sydney International Exhibition of Photography, Sydney, Australia

This is part of a series of eighty photographic prints titled “When Light Dreams.” They present what I feel are magical occurrences of light as I came upon them while wandering along the borders of night and day. They are printed with a light sensitive emulsion mixed with titanium powder, ammonium dichromate, and gum arabic, coated onto sheets of black watercolor paper and exposed using sunlight.
My current studio projects focus on experience as a means to examine the convergence of adventure, art, and place. The drawing, print, and artist book works I create are influenced by various outdoor activities, ranging from long distance cycling trips to backcountry ski tours and extended wilderness treks. The resulting work exists as an indexical record of my travels relating to the abstract and physical facets of landscape. This practice engages the human body as a vehicle for expression, while exploring ways nature and the landscape can potentially influence me both visually and physically. Given the long history of artists who have created work about nature and the environment, part of my artistic practice is centered on finding new ways to respond to nature today.
Within the confines of the page, my drawings create portals for the viewer to enter the space sculpturally. I layer several ideas, histories, and emotions with direct bold strokes of the brush. The scale of the drawings allows me to purge personal anxieties and freeze them in other worlds. The drawings attempt to transport the viewer to a very weird black and white elsewhere - a place where I don’t have to logically edit ideas and cannot lie. I can instead create a psychological visual balance honestly. This placates the pain of never being in control. It helps for a little while to know that one person can explore alternative realities with ink. My art reveals the complex intersections between place, mark-making, object, and action. I am compelled by the architectural restlessness when two- and three- dimensions collide.
Diana Behl

**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:** Lane/Line, Metropolitan Community College, Omaha, NE • Lonely Hearts/New Prints, International Print Center - New York, New York, NY • And Then Unfold, Dayton Contemporary, Dayton, OH • 24th Drawing Show: Feelers, Mills Gallery, Boston Center for the Arts, Boston, MA • Maybe Bermuda, Greenleaf Gallery, Whittier, CA

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.

*X and, 2022, screen print, relief, graphite, gouache, and spray paint, 20 x 15”*
Born: Worthington, MN
Resides: Madison
Education: MFA, Fine Art & Sculpture, University of Nebraska - Lincoln, Lincoln, NE
• BA, Sculpture & Printmaking, University of Minnesota - Morris, Morris, MN
Selected Exhibitions: Art for State Buildings, State of South Dakota Permanent Collection, Pierre, SD • Front (solo exhibition), Washington Pavilion, Sioux Falls, SD • I Have The Honor To Report, Augustana University Center for Western Studies, Sioux Falls, SD

We have a lot to learn by listening to nature. Making sculpture is my best way of illustrating that.
Chris Benson

Born: Buffalo, NY  
Resides: Rapid City  
Education: AA, Advertising Art & Design, The Art Center of Tucson, Tucson, AZ • Coursework for Darkroom/Printing, Pima Community College, Tucson, AZ • Numerous Workshops, such as Nude Photography, Studio and Lighting, Portrait Photography, The Tucson Museum of Art, Tucson, AZ  
Selected Exhibitions: 50 Portraits, Dahl Art Center, Rapid City, SD • 60 Portraits, Washington Pavilion, Sioux Falls, SD • Inspire, Dahl Art Center, Rapid City, SD • Dying Towns in SD (two-person), Dahl Art Center, Rapid City, SD • Ballet Dancers in the Black Hills (group), Dahl Art Center, Rapid City, SD • Models with Reptiles (group), Dahl Art Center, Rapid City, SD

From the moment I picked up my first 35mm camera, I fell in love with every part of photography. Living in Arizona was endless backdrops to explore. I went to school to learn the technical part of the art. I became bored with school and found mentors to follow around and other artists to learn from. Forty years later, I have covered a huge amount of ground. I know I am a portrait photographer, but I am an artist first. I owned and operated an active studio for fourteen years, but at the same time I always worked on my personal projects. People have called my work whimsical, real, heartfelt...
Paul Boerboom

Born: Marshall, MN
Resides: Hartford
Education: BA, Architecture, University of Minnesota, Minneapolis, MN • BA, Environmental Design, University of Minnesota, Minneapolis, MN • Mark Mehaffey Workshop “Experiment for Fun-Design for Success”, Great Plains Watercolor Society, Sioux Falls, SD
Selected Exhibitions: Everything I See (solo exhibition), Washington Pavilion, Sioux Falls, SD • untitled (solo exhibition), Marshall Area Fine Arts Council Gallery, Marshall, MN • Pandemic: The Art of Survival, Augustana University Center for Western Studies, Sioux Falls, SD • Raising Up, Augustana University Center for Western Studies, Sioux Falls, SD • Stallions and Mares: Legends of the Plains, Augustana University Center for Western Studies, Sioux Falls, SD

After a forty year career in architecture, Paul Boerboom returned to one of his first artistic interests: painting. He benefits from his professional architectural design experience and expertise of preparing hundreds of sketches and artist’s renderings for his projects. Boerboom enjoys exploring how built objects interact with the landscape. He uses camera and sketchbook to capture a subject before creating a final painting in watercolor or acrylic, his favorite mediums.

Family Tree, 2021, watercolor, 12 x 9”
Amanda Boerger is a multimedia artist living and working in Sioux Falls, South Dakota. She received a Bachelor’s degree in French Studies and Studio Arts from South Dakota State University as well as two respective certificates in Modern & Contemporary Art History and Printmaking.

Boerger uses collage, sculpture, and painting to explore psychological phenomena, American culture, and the human condition more broadly.

Amanda Boerger

**Pass You By**, 2022, acrylic paint and charcoal on stretched canvas, 15 x 30”

**Selected Exhibitions:** Matresence (solo exhibition), Gallery 110, Vermillion, SD • South Dakota Governor’s 9th Biennial Art Exhibition, SD • Benefit Art Auction Exhibition, Bemis Center for the Arts, Omaha, NE • Doing Okay (solo exhibition), University of Sioux Falls Art Gallery, Sioux Falls, SD • Personae, Sioux Falls Arts Council, Sioux Falls, SD

**Born:** Watsonville, CA

**Resides:** Sioux Falls

**Education:** BA, Fine Arts & French Studies, South Dakota State University, Brookings, SD
Emergence of Spring comes to mind. As I spent time at Sylvan Lake in May it appealed to me - all the new vegetation flourishing along the pathways and around the lake. It has been exciting and so inspiring to spend weeks at different times of the spring, summer and autumn in this location.
Dillon Bryant

Great American Desert, 2022, archival pigment print, 16 x 20”

Born: Spearfish, SD
Resides: Spearfish
Education: MFA (candidate), School of the Art Institute of Chicago, Chicago, IL
• BFA, Photography, University of South Dakota, Vermillion, SD
Selected Exhibitions: We like small things vol. 5, 2022 Filter Photo Festival, Chicago, IL • PhotoMidwest 12th Biennial Festival, Promega Corporation Gallery, Madison, WI • South Dakota Governor’s 9th Biennial Art Exhibition, SD • Bemis Benefit Art Auction and Exhibition, Bemis Center for Contemporary Art, Omaha, NE • Youth #4, Czong Institute of Contemporary Art Museum, Gimpo-si, Korea

Presently, my practice reorients archival, found, and taken images to examine the constructed nature of family mythologies and the American West with the archive as a place of departure. I have turned to the family archive as a response to great personal tragedy, to make sense of the loss that comes with the passing of loved ones in recent years. Constructed landscapes and scenes draw attention to the act of photographic image making and assumptions of reality through the interplay of obscured and revealed information.
Luke Bryant

Born: Victorville, CA
Resides: Sioux Falls
Education: MFA, Ceramics, Cranbrook Academy of Art, Bloomfield Hills, MI • BS, Studio Art, South Dakota State University, Brookings, SD
Selected Exhibitions: Fireworks, Ipso Gallery, Sioux Falls, SD • Thesis Exhibition, Cranbrook Academy of Art, Bloomfield Hills, MI • Agents of Change, Washington Pavilion, Sioux Falls, SD • Field Trip, Ipso Gallery, Sioux Falls, SD • MEGA, Urban Institute for Contemporary Arts, Grand Rapids, MI

I consider my work as research, an attempt to understand the materials/processes I create with. I see a potential in each condition, a space for manipulation in both conventional/unconventional approaches. Taking this approach redefines what I know already possible about ceramic conditions, allowing me to discover new interactions within my work. Tactility, functional perception, surface expression, and non-hierarchy of objects are main threads of thought that continually revolve around my practice.

The finished state of my work attempts to echo an experiential moment I fixated on during the research, whether that be a simple gesture or the process itself. I see the work to exist in a space of clarity, where the subtly/reservation allows for the object to live without distraction and speak from itself. I value an “honest” material approach, allowing it to be present in way that is not concealed.

Crater Moon Jar, 2022, stoneware, 7 x 7 x 7”
Skott Chandler

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: Fresh, Klompching Gallery, Brooklyn, NY • 50,000 NOUVELLES MANIÈRES D’HABITER LA MÉTROPOLE, 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, (touring): Los Angeles, CA, Savannah, GA, Hong Kong, China • PhotoMidwest 12th Biennial Exhibition, Promega Corporation Gallery, Fitchburg, WI
Skott Chandler is a photographic artist and educator at Black Hills State University in Spearfish, South Dakota. His photographic work focuses on experimental film and digital photographic processes. His inspiration is the concept of photographic truths, how a photograph can mislead and misrepresent because of the choices made by the creator. Skott’s imagemaking is about the perception of truth, the human relationships with time, spaces, fear, night, the unseen, and the unknown.
Wyatt Dickson

"Stood up on the Second Date", 2022, quilt with hand stitched elements, 16 x 18.5"

In general, I am focused on the purpose behind something. I would rather someone ask, “why create this,” and not “what’s the meaning?” Despite making thousands of art pieces, I have only shown a small percentage. Why I choose to only show certain pieces is more interesting than why I make them.

Artistically, I am interested in “pretending”. This ranges from stories about certain pieces or series, to performative works that I act in. I do understand the separation of fiction and reality. I do not think my pieces are “real.” I do not think my performances show myself. This brings me to my main point of discussion — intent.

It is far too common for people to pretend to be something they are not; I have been guilty of this more than once. You just can’t always tell one’s motive, can you?

Born: Brookings, SD
Resides: Sioux Falls
Education: BA, Art & German, Augustana University, Sioux Falls, SD
Selected Exhibitions: Drawings I Don’t Show (solo exhibition), Brookings Art Council, Brookings, SD • Art Sounds, Ipso Gallery, Sioux Falls, SD • Square Mileage, Untitled.10, Sioux Falls, SD • 47th Annual Fine Arts Exhibition, Brookings Art Council, Brookings, SD • New Heights, Untitled.10, Sioux Falls, SD
Susan Drey

**Born:** Des Moines, IA  
**Resides:** Rapid City  
**Education:** BA, Architecture, Iowa State University, Ames, IA  
**Selected Exhibitions:**  
- 2 Women, 2 Ways (two-person, with Lynn Thorpe), Dahl Arts Center, Rapid City, SD  
- Stallions and Mares: Legends of the Plains, Augustana University Center for Western Studies, Sioux Falls, SD  
- Northern Plains Watercolor Society Members’ 25th Annual Celebration of Light Exhibition, Dahl Arts Center, Rapid City, SD  
- 2022 Art For State Buildings, South Dakota Arts Council, SD  
- Minnesota Watercolor Society Spring Show 2022, Minnetonka Center for the Arts, Minnetonka, MN

I have always loved drawing – the feel of the pencil on the paper and 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.

*Crane Dance, 2021, watercolor on paper, 27 x 19"*
Jordan Eaton

Born: St. Paul, MN
Resides: Sioux Falls
Education: BFA, Sculpture, University of South Dakota, Vermillion, SD
Selected Exhibitions: Western Cast Iron Juried Exhibition, University of South Dakota Galleries, Vermillion, SD • Situational invitational, Western Cast Iron Alliance, Vermillion, SD • Art Maze, Exposure Gallery and Studios, Sioux Falls, SD

I try not to limit myself by material, or by subject matter. I have many bodies of work that I’ve been working on simultaneously for years. I primarily work in cast iron because I enjoy the labor intensive and tedious process. Material significance, and craftsmanship is important in my work. I’m drawn to sculpture because I believe objects hold memory and a history of their interactions. In my latest series, I use found objects and materials that hold significance to me. I manipulate them, then mold them and cast them in iron. This transmutes the material, and conceptualizes the use of said material adding to the objects importance. My work is deeply personal, but it also emphasizes problems with our government and/or our culture as Americans.

PFD, 2022, cast iron, 28 x 18 x 6”
My work as a whole is eccentric and exploratory: mixing and matching new and familiar media, styles, techniques, and imagery. To the extent that my work has running themes, they’re pretty straightforward: bold, evocative, sometimes demanding images with a focus on the fundamentals. My ultimate goal is this - all of my work gathered together, though individually unique, would somehow make sense when viewed collectively.

My current work incorporates repurposed materials which, for me, encourages a more casual approach; adding whimsical elements and celebrating imperfections. Integrating elements that are, to some extent, still recognizable from their previous purpose without destroying their essence provides layers of context and a shifting perspective enhanced by different levels of abstraction depending on your distance from the subject.
A collaboration between photographer Tom Dempster and Molly Fulton is an effort to express what we may not see, but sense in the land. The land across South Dakota is rich and full of variety. This is our attempt to capture it, in still frame as it presents itself to our naked eye, and then engage with that landscape through the senses of what is really there. Created through the collaborative process first of Tom’s own photographic sense, and second through Molly’s illustrative additions in acrylic gouache and acrylic marker, we have contemplated the essence of the place and space as we understand it and entered into to it to find what lies beneath.
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

Timber Waves, 2021, digital media printed on metal, 16 x 21"

Born: Fayetteville, NC
Resides: Spearfish
Education: MFA, Studio Art, University of North Carolina – Greensboro, Greensboro, NC • BA, Studio Art, The University of North Carolina - Pembroke, Pembroke, NC
Selected Exhibitions: Seeking the Unseen: Sanford Underground Research Facility Artist-in-Residence Exhibition (solo), University of Michigan Museum of Natural History, Ann Arbor, MI • Seeking the Unseen: virtual exhibition (solo), Fermi National Accelerator Laboratory, Batavia, IL • South Dakota Governor’s 9th Biennial Art Exhibition, SD • Jewels: An Exhibition of Distinguished Alumni from UNCG School of Art (group invitational), University of North Carolina, Greensboro, NC • The F-Word (group invitational), Cynthia Broan Gallery, New York, NY

My recent body of artwork is the result of my experience as the 2020 Sanford Underground Research Facility Artist-in-Residence (SURF AiR) in Lead, South Dakota. Although my time as the SURF AiR has ended, I am still producing artwork inspired by SURF’s unique location, history and science. SURF is the deepest underground laboratory in the United States, reaching nearly a mile below the surface. It houses experiments in physics, biology, geology and engineering. As an artist, I believe important connections are made through interdisciplinary work. Curiosity and creative problem solving are shared in science and art (and often so are the questions we ask). Where did we come from? How did we get here? How does all of this work?
I was raised in the mountains of Wyoming and moved to South Dakota after attending college at Black Hills State University, where I minored in art. I have lived in South Dakota since 1974. My father was a sketch and ink artist; I grew up watching and learning from him. A friend and fellow artist introduced me to watercolor in 1993, and I fell in love with the medium. Since that year I have painted continuously. I am now retired and spend at least part of everyday painting.
Luke Gorder

Born: Rapid City, SD
Resides: Rapid City
Education: BFA, University of Wyoming, Laramie, WY
Selected Exhibitions: Rattlesnake Summer (two-person, with Christopher Vonracek), Ipso Gallery, Sioux Falls, SD • Occasional Void (solo exhibition), Dahl Arts Center, Rapid City, SD • 3 time participant in the South Dakota Governor’s Biennial Art Exhibition, 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.

Inner World, 2022, oil on canvas, 65 x 48”
Sharon Gray

Born: Kansas City, MO
Resides: Vermillion
Education: MSS, Instructional Technology, University of South Dakota, Vermillion, SD • BS, Psychology, Composite Fine Arts Minor, University of South Dakota, Vermillion, SD
Selected Exhibitions: South Dakota Governor’s 6th Biennial Art Exhibition, SD • Juried Exhibition, Washington Pavilion, Sioux Falls, SD • River, Hills, and Prairie: Watercolors by Sharon Gray, Dahl Arts Center, Rapid City, SD • Prairie Light (solo), Augustana University Center for Western Studies, Sioux Falls, SD • A Sense of Place: South Dakota Watercolors (solo), Yankton Area Arts Center, Yankton, SD

Selected Exhibitions:
South Dakota Governor’s 6th Biennial Art Exhibition, SD • Juried Exhibition, Washington Pavilion, Sioux Falls, SD • River, Hills, and Prairie: Watercolors by Sharon Gray, Dahl Arts Center, Rapid City, SD • Prairie Light (solo), Augustana University Center for Western Studies, Sioux Falls, SD • A Sense of Place: South Dakota Watercolors (solo), Yankton Area Arts Center, Yankton, SD

Sharon Gray’s vivid watercolors have been called “portraits of places.” A skilled colorist, her subject matter consists primarily of landscapes, particularly of Southeastern South Dakota and the Missouri River basin. She began painting late in life through a serendipitous close-out art supply sale at Augustana University, where she is the Director of Instructional Technology. After purchasing a large number of high-quality art materials at an extremely discounted price (Arches watercolor paper, sable brushes, and an extremely limited color palette of tube paints), she began painting. She has developed a rather unconventional style of minimal water use, resulting in densely saturated colors.
Born: Aberdeen, SD
Resides: Spearfish
Education: BA, Fine Art, Northern State University, Aberdeen, SD
Selected Exhibitions: Putting Down Roots, Dahl Arts Center, Rapid City, SD • America’s 2020: Paperworks, Northwest Arts Center, Minot, ND • Production-Process-Collaboration, Tate Exchange at Tate Liverpool, Liverpool, United Kingdom • The Artist Within-Branching Out, Giardini Della Marinaressa, Venice, Italy • South Dakota Governor’s 9th Biennial Art Exhibition, SD

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 very 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.

Tapped (out), 2022, ceramic, tree bark, polyurethane, and mixed media surfaces, 22 x 6 x 6”
Bonnie Halsey-Dutton

Born: Winner, SD
Resides: Spearfish
Education: PhD, Art History & Education - Art & Visual Culture, University of Arizona, Tucson, AZ
• MSCI, Black Hills State University, Spearfish, SD • BA, Fine Art, Minnesota State University - Moorhead, MN
Selected Exhibitions: Art in Mind, The Brick Lane Gallery, London, United Kingdom • Cultures Intertwined (solo exhibition), Lionel Rombach Gallery, Tucson, AZ • Artists of the Black Hills Annual Exhibition, Dahl Arts Center, Rapid City, SD • Watercolor on the Plains, Washington Pavilion, Sioux Falls, SD

The interplay of pattern, color, and visual texture are common threads in my art. I paint complex interwoven forms and ideas, choosing subjects symbolic to my life as an artist and as a woman. My work reevaluates barriers that I experienced, represented through healing forms from nature. Life experience can be shaped by personal perception; thus, my paintings reframe the ways that I experience the world. I utilize watercolor on either Ampersand Claybord or Yupo paper, painting with AQUA-Fix by Schmincke. This allows me to apply vibrant color in multiple layers. I find my technique conducive to creating a glassy surface through layering of multiple colors. Art history and world culture are my artistic muses and also compel my life experiences. My artwork is represented in numerous public and private art collections, both nationally and internationally.

Barriers Reimagined, 2022, watercolor and ink on Yupo paper, 34 x 24"
Exit, 2021, acrylic on canvas, 30 x 40”

Amber Hansen is a muralist and visual artist who creates socially engaged and community-based artwork throughout the middle of the U.S. Hansen’s studio work is a dialogue between her formal education and her rural upbringing. She promotes creative engagement for all ages while raising questions about the ethics of animal welfare and our relationship with food.

Hansen is the co-director & co-editor of the feature documentary Called to Walls. She is an Assistant Professor at the University of South Dakota where she teaches painting, and is the President of the Board of the Community Built Association.

Born: Iowa
Resides: Vermillion
Education: MFA, Painting & Drawing, University of Kansas, Lawrence, KS • BFA, Painting & Printmaking, University of South Dakota, Vermillion SD
Selected Exhibitions: How to Say Goodbye (solo exhibition), Washington Pavilion, Sioux Falls, SD • Paper Ponies (solo exhibition), University of Colorado Boulder, Boulder, CO • Feeding the World: Songs of Growing & Melting Snow (solo exhibition), Pool Art Center, Springfield, MO • What You Will Be Eating for Breakfast Tomorrow (solo exhibition), The Show Room, Spartanburg, SC • Local Earth (invitational group exhibition), City Ice Arts Gallery, Kansas City, MO
My work is reflective of the vehicular landscape that the American Midwest was built around. The road culture that comes with the expansiveness of the American landscape is always shedding the old for the new, and in its wake, leaving these pockets of nostalgia, rust, and comfortable stillness.
Born: Aberdeen, SD  
Resides: Sioux Falls  
Education: MFA, Painting, University of South Dakota, Vermillion, SD • MA, Art Theory & Art Education, University of Arizona, Tucson, AZ • BA, Studio Art & Biology, Saint Olaf College, Northfield, MN  
Selected Exhibitions: Anthologies in Flux, Washington Pavilion, Sioux Falls, SD • ABSTRACTION: Eight South Dakotans, South Dakota Art Museum, Brookings, SD • Recent works by Liz Bashore and Bruce Preheim, South Dakota Art Museum, Brookings, SD • Magical Adventure, Ipso Gallery, Sioux Falls, SD • The Tree and the Acorn, Dakota Prairie Museum, Aberdeen, SD

In recent years, as a component of navigating a stranger world, my art practice shifted to focus on grids and information. I began to appreciate order and repetition, organized through imperfect grids and charts, drawn and painted by hand. I wanted a space where I could explore evenly divided vacant spaces, and likewise similar spaces that include representation of ambiguous, uninterpretable data – facts and quantities that have no true use and no application. I’m interested in the simultaneous order and disorder of these works, and the simultaneous order and disorder of information.
Susan Heggestad

Born: Vermillion, SD
Resides: Vermillion
Education: MFA, Printmaking, State University of New York - Buffalo, Buffalo, NY • BFA, Printmaking, University of South Dakota, Vermillion, SD • Arts in Healthcare, Clinical Practice Intensive, University at Buffalo, NY
Selected Exhibitions: On Her Temple’s Ruin’s (solo exhibition), First Dakota Coyote Gallery, Vermillion, SD • South Dakota Governor’s 9th Biennial Art Exhibition, SD • Because (solo exhibition), Dahl Arts Center, Rapid City, SD • MGNE National Monotype/Monoprint Juried Exhibition, The Art Complex Museum, Duxbury, MA • America: Now and Here, Buchanan Center for the Arts, Monmouth, IL

I am an artist drawn to print and papermaking, fiber, embroidery, beading, installation, our physical experience of the world, and just who we think we are.

Embellishments: Winged/Weighted, 2021, cast paper, handmade paper, embroidery, and beading, 72 x 30 x 8”
As a ceramic artist, for me, the clay body is everything. The process of creating work is a journey as unique as the clay body itself. The journey of South Dakota clay begins on site outdoors harvesting, then in my studio processing clay by hand. It is a labor of love. My heart races driving by construction sites where clay has been moved from its resting place. Sometimes I find it on a leisurely walk through the countryside. I look at the mounds of raw clay and think, “Beautiful. I wonder if I could use it in the studio?” Catalogued in my head are mental notes of where to return some day.

For this work, “Earth To Table,” the minimalist forms are meant to encourage the viewer to focus on its earthly origin. As the title implies, I saw the clay body literally transform from earth to table. The clay body is the soul of the work.
Thomas Jones

Born: Presque Isle, ME
Resides: Madison
Education: MFA, Photography & Computer Graphics, Stephen F. Austin State University, Nacogdoches, TX • MA, Stephen F. Austin University, Nacogdoches, TX • BA, Texas A&M, Corpus Christi, TX
Selected Exhibitions: It’s All Here in Black and White, Terri Bell Photography Studio, Denver, CO • Set in Motion, Cultural Center of Cape Cod, Cape Cod, MA • Through My Lens: Inaugural Cortland National Photography Exhibit, Cultural Council of Cortland County, NY • Texas National, SFA Galleries, Stephen F. Austin University, Nacogdoches, TX • SoHo Photo National Photography Juried Competition, 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 of time is something that fascinates 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.

Float Your Boat, 2022, cast paper, darkroom photograph, 14 x 11"
Don Kates

Born: Litchfield, IL
Resides: Sturgis
Education: PhD (ABD), Psychology, University of Wisconsin, Madison, WI • MS, Psychology, Illinois Institute of Technology, Chicago, IL • BS, Psychology, University of Illinois, Chicago, IL
Selected Exhibitions: South Dakota Governor’s 8th Biennial Art Exhibition, SD • Dahl Mountain Art Exhibition, Dahl Arts Center, Rapid City, SD

Capturing light is everything. Along with composition, these two elements of photography are the main ingredients of great images and provide the guidelines for my work. I prefer to work in the early morning/late evening light to capture shadows and textures of the land and wildlife. Using modern equipment with old school, tried and true photography principles that haven’t changed over the years, and a bit of patience has always paid off, and is reflected in my work.

KING OF THE BADLANDS, 2022, photograph, 26 x 22”
Epiphany Knedler

*Night Rider, 2022*, archival pigment print with cyanotype and embroidery, 12 x 12”

**Born:** Hays, KS  
**Resides:** Aberdeen  
**Education:** MFA, Studio Art - Photography, East Carolina University, Greenville, NC • BFA, Studio Art - Photography, University of South Dakota, Vermillion, SD • BA, Political Science, University of South Dakota, Vermillion, SD  
**Selected Exhibitions:** *Wish You Were Here*, Washington Pavilion, Sioux Falls, SD • *PhotoMidwest 12th Biennial Festival*, Promega Art Showcase Corporation Gallery, Madison, WI • *Teachable Moment*, StoveWorks, Chattanooga, TN • *Critical Distance, FotoFocus Biennial*, Rich Street Gallery, Columbus, OH • *Conversations with the Archive*, SE Center for Photography, Greenville, SC

My creative practice uses the archive, history, and social contexts to create conversations through images. My style is firmly rooted in a theoretical approach to the documentary photographic tradition, working in the moment with larger concepts as the driving force. The work explores ideas of memory, place, and the mythology of the West, investigating how nostalgia can cloud our perspectives and continue the repetition of flawed narratives. My image meanings are shifted in exhibition using installation techniques influenced by regional aesthetics and mixed-media approaches. While creating imagery, my work is strongly rooted in research, whether it’s in the community, through travel, or my own history. The work challenges the preconceived notions we have about place, people, and the stories we tell.
Through the use of physical metaphor and implied narrative, it is my intention to shed light on the frequent and mundane oddities of an all too often complacent public consciousness. Themes that have remained consistent in my work include the influence of the corrupt over the unsuspecting, the hilarity and whimsical nature of the human psyche, environmental catastrophe and the function of the individual in relation to their culture or surroundings. Frequently I attempt to translate these themes or particular narratives with a perceivably naive or childlike use of allegorical symbolism in order to establish certain contradictions in subject that may lead the viewer to question the imagery even further. I choose printmaking due to its tactile nature and the accessibility of the multiple. The historical implications of printmaking and an interest in history in a broader sense often inform my work.
Born: Kadoka, SD  
Resides: Mellette County  
Education: BLA, Landscape Architecture, Iowa State University, Ames, IA • BS, Animal Science & Agronomy, South Dakota State University, Brookings, SD  
Selected Exhibitions: Two-time participant in the South Dakota Governor’s Biennial Art Exhibition, SD • Artists of the Black Hills, Great Small Works V, Prairie Edge, Rapid City, SD • Solo Exhibit, Perfect Hanging Gallery, Rapid City, SD • Western Exposures III Exhibit, Dahl Arts Center, Rapid City, SD  

Curiosity, a love of nature and a deep interest in the art of composition drive my efforts in photography. Surrounded by the natural beauty of the Badlands of western South Dakota I use this outdoor laboratory to search for artistic representations of native plants, scenic vistas and unique landforms. I am constantly searching for the essence of my natural surroundings by trying to find greater meaning in the things that I encounter on a daily basis. I strive to create works of art that satisfy my sense of purpose as an artist and is also a meaningful piece of work for the viewer. My hope is that the viewer is interested enough in the image to spend time contemplating what the image means to them.
Born: Newark, OH  
Resides: Rapid City  
Education: MFA, Art History, Bowling Green State University, Bowling Green, OH • MA, Painting & Sculpture, Bowling Green State University, Bowling Green, OH • BFA, Art Education, Painting & Sculpture, Ohio State University, Columbus, OH  
Selected Exhibitions: Stallions and Mares: Legends of the Plains, Augustana University Center for Western Studies, Sioux Falls, SD • National Veterans Creative Arts Festival, Saint Petersburg, FL • Red River Watercolor Society National Juried Watermedia Exhibition, Red River Watercolor Society, Fargo, ND • Pikes Peak Watercolor Society International Watermedia Exhibition, Pike Peaks Watercolor Society, Colorado Springs, CO • Northern Plains Watercolor Society Annual Exhibition of Light, Northern Plains Watercolor Society, Rapid City, SD

Dennis Linn has a wide range of experience in academia and was a Professor of Art at the Air Force Academy. He has won many regional and national art awards. He is a two-time recipient of an Artist Career Development grant from the South Dakota Arts Council. He has won over 20 Gold Medals and many Best of Show Awards at the National Veterans Creative Arts Festivals. He has won many awards competing in the Northern Plains Watercolor member shows. He is a signature member of the Red River Watercolor Society and the Northern Plains Watercolor Society. He has won Best of Show and many People's Choice Awards and First Place Awards at the Dakota Masterworks Shows in Sioux Falls. His favorite accomplishment is the completion of 23 murals for the Pediatrics clinic at the Rapid City Monument Hospital.

Reflection, 2022, acrylic on canvas, 30 x 24”
Christopher Meyer

*Conflagration, 2019, cast copper, 7.5 x 6 x 8”*

**Born:** Aberdeen, SD  
**Resides:** Vermillion  
**Education:** MFA, Visual Arts & Sculpture, University of Montana, Missoula, MT • BFA, Visual Arts & Sculpture, University of South Dakota, Vermillion, SD  
**Selected Exhibitions:** *Fired: Iron, Arvada Center for the Arts and Humanities, Arvada, CO* • *Kinsey Institute Juried Art Show, Grunwald Gallery of Art, Indiana University, Bloomington, IN* • *National Iron, Western Cast Iron Art Alliance and The University of Wyoming, Laramie, WY* • *Solid Gone, Sordoni Art Gallery, Wilkes-Barre, PA* • *Coke Bin Installation, NCCCIAP, Sloss Furnaces National Historic Landmark, Birmingham, AL*

My work is centered on making, whether producing objects for the gallery or for public sculpture, installation or performance art casting. I love building things with my hands; for me there is no more intimate way of creating work. I am interested in materials and processes, craft and formalism, physicality, experimentation and the elemental paired with concept and intent.

My intent is to create compelling artwork that confronts the viewer with observations, reflections, questions and spectacle. Regardless of the individual nature of the work, my objective is to create art that is humanist in nature, to create work that elevates the banal to the sublime through thoughtfulness, fine craft, absurdity and a bit of humor.
Mikayla Meyer

Born: Sioux Falls, SD  
Resides: Sioux Falls  
Education: BFA, Graphic Design, University of South Dakota, Vermillion, SD  
Selected Exhibitions: 50/50/50, Governor’s Biannual Banquet, Pierre, SD • New Heights, Untitled.10, Sioux Falls, SD • Stilwell, University of South Dakota Art Galleries, Vermillion, SD • Evidence of Being, University of South Dakota Art Galleries, Vermillion, SD • Juried Student Exhibition, Cottey College, Nevada, MO

My designs are the sum of my experiences, passions, and explorations. They can be read as self portraits as each design contains identifying factors. My biggest inspirations come from things that I connect with: nature, animals (especially my dog), and everyday objects. I enjoy applying texture as an abstract representation for underlying emotion in my work. Creatively, I appreciate both graphic design and fine art. I blur the lines between the two which can be seen in my digital illustrations.

Morning Brew, 2021, digital illustration, 20 x 16”
Darcy Millette

Born: Cheyenne, WY
Resides: Sioux Falls
Education: BFA, University of South Dakota, Vermillion, SD
Selected Exhibitions: Bemis Benefit Art Auction, Bemis Center for the Contemporary Arts, Omaha, NE • South Dakota Governor’s 9th Biennial Art Exhibition, SD • One Sioux Falls, Carver Gallery, Sioux Falls, SD

As human beings we are a part of nature, but we also seek to control it, and in that heavy-handed effort often disrupt it. We are unique from the other animals in that we have the power to drastically change our environment. We tend to want order and find the chaos of nature inconvenient and dangerous, so we try to remove nature from ourselves and our environments. This strains our ecosystem and causes our world to change.

In thinking about transitions and what it means to change. I know that I can change my point of view by taking in new information. I can transform my surroundings by walking through a doorway into a new space. Transitioning is the act of change, the process of shifting between one characteristic or circumstance into another. We are in a constant state of change in big ways and in small. Time passes, change happens.

"It’s Probably Fine," 2022, acrylic and graphite on paper, 21 x 17"
Allen Morris

SDND MP 1, 2022, polylactic acid 3D print, variable dimensions

SDND MP 13, 2022, polylactic acid 3D print, variable dimensions
Along the invisible line that divides North and South Dakota lies a string of quartzite monuments, obelisks engraved with symbols and glyphs that separate a land that was once united under a singular name. A landscape bearing the name of the indigenous inhabitants from whom the land was stripped, bifurcated, and sold off parcel by parcel.

This line of stone monuments to politics, separation, and territoriality is documented and explored in the body of work titled “Silent Sentinels,” a series of photographs, digital models, and 3-D sculptures.

Removed from the context of the landscape that they divide, these individual markers become impotent reminders of the power that these borderlines have socially, politically, and economically not only between the two states named “Dakota,” but all of the borderlines within and outside of the United States.

**SDND Fallen Section Corner, 2022**, polylactic acid 3D print, variable dimensions
Darrel Nelson

**Born:** Emporia, KS  
**Resides:** Rapid City  
**Education:** MFA, oil painting & wood block printing, Soodo University, Seoul, Korea • BA, Studio Art, Bethel College, St. Paul, MN  
**Selected Exhibitions:** *Life Lines* (two-person, with Tenyoh), Dahl Arts Center, Rapid City, SD • *What Am I Doing Here?* (solo exhibition), Dahl Arts Center, Rapid City, SD • *Faculty Exhibition*, Sioux Falls College, Sioux Falls, SD • *Faculty Exhibition*, Augustana University, Sioux Falls, SD

The objects I am currently making might best be called three-dimensional meditations. They do not grow from the need to embody exterior themes. They are not responses to contemporary issues. I build them to stay sane or maybe become so. Making them helps me remain grounded in a very complicated perceptual world. That’s why the objects are highly reduced and concentrated, even Zen-like. I try to use materials found in the Black Hills because of what they are, not what they mean. I am more astonished and grateful because of this practice. If this happens in other viewers, so much the better.

*Column of Trajectories, 2022, mixed wood, 23 x 11 x 5”*
Quintin Owens

Quintin Owens

Crow Peak Tag, 2022, gravel on wood panel, 24 x 24 x 1.5"

Born: Rennselear, IN
Resides: Spearfish
Education: MFA, Ceramics, The Pennsylvania State University, State College, PA • BFA, Ceramics, Herron School of Art and Design, Indianapolis, IN
Selected Exhibitions: Topo (solo exhibition), Washington Pavilion, Sioux Falls, SD • Memory Structures (solo exhibition), Customs House Museum & Cultural Center, Clarksville, TN • Aesthetic Predicaments (solo exhibition), Space 204, Vanderbilt University, Nashville, TN • South Dakota Governor’s 9th Biennial Art Exhibition, SD • Fireworks (group exhibition), Ipso Callery, Sioux Falls, SD

I am reflecting on Crow Peak as an object of wonder. Crow Peak is represented by its seven highest topographic lines utilizing topographical contour maps. Measuring is an act of abstraction. By turning to the language of maps and data to create form, I am joining a long history of constructing and distorting place and scale. Crow Peak Tag is an effort to traverse between documentation of place and everchanging encounters of immediate experience.
I am inspired to paint, sometimes in glass, sometimes with mosaic, and sometimes simply on paper. The Tonka Toy piece reflects my interest in unhinging the serious, as often the most fleeting glimpses from our experience remain far more vivid and indelible, touching upon the joyful and mysterious.
My work is inspired by a connection to the Midwest's rural landscape and my desire to interpret that landscape through a personal lens. Not long ago, much of the rural Midwest was tall grass prairie. Modern farming practices have transformed the prairie into a machine designed to efficiently produce cash crops. This machine is fueled by chemicals and fossil fuels depleting the topsoil's natural nutrients and razing shelter belts planted decades ago to guard against erosion. Returning to us a questionable food supply and a changing climate, the machinery of big ag depopulates the rural landscape. Most of my canvases are meditations on this change. The choices I make in my work reveal a spirit and truth often at odds with the appearance of things.

I live in Spearfish with my wife and daughter where I keep a studio and paint.
Tim Peterson

*Exit Wyoming*, 2021, pastel, 12 x 30”

**Born:** Minot, ND  
**Resides:** Spearfish  
**Education:** BS, Studio Arts, Northern State University, Aberdeen, SD  
**Selected Exhibitions:**  
*Solo Exhibition*, Edward Hopper House and Museum, Nyack, NY  
*Night and Day* (solo exhibition), Dahl Arts Center, Rapid City, SD  
*Theatrum Mundi* (solo exhibition), Washington Pavilion, Sioux Falls, SD  
*South Dakota Governor’s Biennial Art Exhibition* (multiple), SD  
*Boulder Plein Air Festival*, Boulder, CO

*The Nocturne continues to hold my fascination as a source of the unknowable.*
James Pollock

Born: Pollock, SD
Resides: Pierre
Education: BS, Art, South Dakota State University, Brookings, SD
Selected Exhibitions: *Art of the American Soldier* (group exhibition), National Constitution Center, Philadelphia, PA • *The Art of Combat* (group exhibition) Indianapolis Art Center, Indianapolis, IN • *The Last Waltz* (group exhibition), The Greek Cultural Center, Stockholm, Sweden • *James Pollock Originals of Prints and Illustrations* (solo exhibition), Robinson Museum, Pierre, SD • *High Tech Art Exhibit* (solo exhibition), Sturgis Area Arts Council, Sturgis, SD

Creating small free-form drawings with no forward plan is one of my favorite ways of producing art. I have hundreds maybe even thousands of small drawings like this. It is surprising and a mystery what a pen and hand can produce when guided only by intuition.
Nick Poppens

Born: Sioux Falls, SD
Resides: Sioux Falls
Education: EdD, University of St. Thomas, St. Paul, MN • MEd, University of Sioux Falls, Sioux Falls, SD • BA, Media Studies, University of Sioux Falls, Sioux Falls, SD
Selected Exhibitions: On the Edge (three-person with Ceca Cooper & Joe Schaeffer), Washington Pavilion, Sioux Falls, SD • Agents of Change (group exhibition), Washington Pavilion, Sioux Falls, SD • Going Metro (group exhibition), Washington Pavilion, Sioux Falls, SD

Dr. Nick Poppens is an Assistant Professor of Media Studies at the University of Sioux Falls. He teaches courses in Audio/Video Production, Digital Photography, Social Media Marketing and Photojournalism. Prior to entering the education field, Poppens worked professionally in a variety of media-related fields including print and television news, photography and graphic design. His artistic works are typically photography, audio/video, and mixed-media, and are heavily influenced by film and travel.

The Mattress, 2020, framed lustre photo print, 36 x 24"
James Quigley

Born: Omaha, NE
Resides: Vermillion
Education: MFA, Graphic Design, Savannah College of Art and Design, Savannah, GA • MA, International Policy Studies, Monterey Institute of International Studies, Monterey, CA • BA, Political Science & Spanish, Macalester College, Saint Paul, MN
Selected Exhibitions: Letterpress: From industry to art, University of South Dakota Art Galleries, Vermillion, SD • 10x10 Invitational, Pyramid Atlantic Art Center, Hyattsville, MD • wa sa wak pa’la—Works from the University of South Dakota Faculty, Washington Pavilion, Sioux Falls, SD

I like making work that amuses me and that can repurpose materials from my field. I happened upon a printer’s cut of a small dental chart a few years ago. As soon as I saw it, I knew what had to be done—develop a design and smash some ink into paper. Using antique technology to create contemporary artwork allows me to build a bridge between past and present. While there is modern technology involved in creating the photopolymer plates used as a form, the physical act of printing remains the same it has always been. I love knowing that I’m part of a relatively small community and that I’m contributing to it through my work.

My country, ‘tis of teeth, 2022, letterpress printing, 6.5 x 8”
Looking Out Over It All, 2020, oil, 10 x 8"

Jessie is a professional artist who paints “out in the field” and in her South Dakota studio. The main theme of her work is personal connection: between people, between animals, and with the land. Through a painterly use of oils, she expresses a love of the materials as well as the subject matter.

Her work has shown in fine art galleries and museums throughout the United States. She has paintings in public collections, and has wonderful collectors in over 30 states, Canada, and overseas. She also teaches oil painting to artists from across the country in her online painting workshops. Jessie is an exhibiting member of Oil Painters of America, an award-winning member of the American Impressionist Society, and is named a 2022 “Artist to Watch” by the Southwest Art Magazine.
Jerry Rawlings

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, Black Hills State University, Spearfish, SD
Selected Exhibitions: Street Encounters, Arlington Museum of Art, Arlington, TX • South Dakota Governors’ 7th, 8th, 9th Biennial Exhibitions, SD • Krappy Kamera International Exhibition, SoHo Photography Gallery, New York, NY • Rapid City Regional Airport (solo exhibition), Rapid City, SD • The Plastic Camera Show, Rayco Center for Photography, San Francisco, CA

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 Elliott Erwin. The footsteps I follow in are beyond reproach, and I can only hope to learn from their successes. Jerry Rawlings recently retired from teaching photography at Black Hills State University in Spearfish SD.
Anna Reich

**Washroom, Sunrise, Wyoming, 2022, archival pigment print, 30 x 40\"**

**Born:** Woodland, CA  
**Resides:** Sioux Falls  
**Education:** MFA, Photography, Bard College - Annandale-on-Hudson, NY  
- BA, Studio Art, University of California - Davis, Davis, CA  
**Selected Exhibitions:** The Grass Outside My Home, Sioux City Art Center, Sioux City, IA  
- Context/No Context, ZARYA Center for Contemporary Art, Vladivostok, Russia  
- Lithuanian Afgani, Balzekas Museum of Lithuanian Culture, Chicago, IL  
- No One Asked Us, Washington Pavilion, Sioux Falls, SD  
- There May Be More Beautiful Times, Washington Pavilion, Sioux Falls, SD  

My artistic practice is based on the belief that the process of creating a visual record is as valuable as the existence of one. I use the camera as a tool to translate experience and meaning, often being both celebratory and critical of photography. Much of my work from the last ten years has been socially engaged; first, investigating issues relating to cultural trauma and post-traumatic stress and second, questioning the use of land and development of unsustainable communities in the western half of the United States. My photographic and social practice have a strong overlap; images often serve as a record of encounters, relationships, and observations. It is my goal to make photographs that raise questions about how identity is shaped, memory is developed, and forces outside of our control impact our fate.
Peter Reichardt

Born: Round Rock, TX
Resides: Brookings
Education: MFA, Printmaking, Washington State University, Pullman, WA • BFA, Drawing, The Cleveland Institute of Art, Cleveland, OH
Selected Exhibitions: No More Nothing, Ruddel Gallery, Black Hills State University, Spearfish, SD • South Dakota Governor’s 8th Biennial Art Exhibition, SD • imPulse: Peter Reichardt and Andres Torres, South Dakota Art Museum, Brookings, SD • Use | Everything, Washington Pavilion, Sioux Falls, SD • Hi Hello: Some Works, Ipso Gallery, Sioux Falls, SD

My studio practice revolves around image making: connecting play and discovery into focused (and sometimes intentionally unfocused) visual comments on the theme of pictorial conventions of collage through drawing. Subject matter within my body of work pulls fragments of our collected visual past from popular culture, cultural antiquities, sublime landscapes, to the banal every day.

I face the challenge of constructing imagery that embodies the qualities of human experiences, emotions, and perceptions by navigating the physical manipulation of preexisting imagery. Alterations to my sources can be subtle or intentionally apparent and are used as a subversive act that allows me to expose the complexities of image making and depiction. Relationships are celebrated and exploited to create a fresh dialogue between different parts and its newly constructed whole. By altering the original and its operational nature, I produce an alternative answer to that challenge.
I employ the art practice of ‘bricolage’, a French term recently popularized and mockingly employed that uses found objects and discarded material transformed into art objects. This allows me to bring a different level of abstraction to the tradition by working with discarded toys that are cut-up, re-sculpted and repurposed. The inherent cultural references that the toys lend each sculpture is actually where the symbolic subtext of the work is most apparent. The quirky, macabre artworks reference industry, architecture, politics, social issues, and the Anthropocene through a variety of narratives that tend to obscurely reference our society. 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 Dogs of War series in particular pairs this context of materiality with our current societal folly.
Camille Riner

Born: Wichita, KS
Resides: Custer
Education: MFA, Graphics, University of Wisconsin - Madison, Madison, WI • BFA, Fine Art, University of South Dakota, Vermillion, SD • Multiple Workshops
Selected Exhibitions: 2021 Distinguished Miniature Book Competition, Miniature Book Society, OH • Small Works 2021, Main Street Arts, Clifton Springs, NY • South Dakota Governor’s 8th Biennial, SD • Women At Work, South Dakota Art Museum, Brookings, SD • Fifth National Juried Exhibition, San Diego Book Arts, Geisel Library, University of California, San Diego, CA

Camille Riner incorporates papermaking, relief printing, and digital collage as well as her interest in poetry, nature, and design into her artist’s books. Riner taught art & design at Southwestern Michigan College until moving to the Black Hills of South Dakota to start a publishing business with her husband and partner. She shares her enthusiasm for artist books with viewers on her YouTube channel and sells her work as well as patterns in her Etsy shop under her name.

Camille has exhibited her work nationally and was awarded the Miniature Book Society Distinguished book award in 2020. Her books can be found in the collections of the Miniature Book Society Archive, Indiana University; Cleveland Institute of Art; Massachusetts College of Art and Design; Savannah College of Art and Design; Toronto Reference Library; and Johns Hopkins University.

Golden Breath, 2020, linocut pop-up artist book, edition of 30, 3 x 3 x .25”
Camille Riner

*Four Horses*, 2021 linocuts, papercutting, accordion book, edition of 30, 2.5 x 4.25 x .25”

*Saint Lucia* 2019, altered petal fold book, 2 x 2 x .25”
Erik Ritter

Propane Britannia or Sappho Kardashian & the Neurotoxic Lyre, 2021, mixed media, 12 x 12 x 3"

Born: Bozeman, MT
Resides: Brookings
Education: MFA, Painting, San Francisco Art Institute, San Francisco, CA • BA, General Art, South Dakota State University, Brookings, SD • Graduate Coursework, School of the Arts, Philadelphia, PA
Selected Exhibitions: Scope New York International Art Fair, The Metropolitan Pavilion, New York, NY • Scope International Art Fair, Miami, FL • Echoes, From There to Here, Diego Rivera Gallery, San Francisco, CA • Aqua Art Miami, Miami, FL • copy.right?, 33 Contemporary Gallery, Zhou B. Art Center, Chicago, IL

My instinctive process of aesthetic organization relates to the collective evolution of a city. As the years pass, the network of objects that are collected become more intricate. The same goes for the art, and the longer I work, the more harmonious and intricate the patterns become.

My work is concerned with alchemy, frequency, vibration and energy. Somewhere inside every toothbrush is the memory of you brushing your teeth, the way you brush your teeth, and the way you hold your toothbrush. You might see MY toothbrush in the work, but in a way it becomes the YOUR toothbrush. No matter what I try to communicate about something, I don’t think I can compete with that sponge-like quality of objects. So I don’t try to; I just put stuff together and let it speak for itself.
Elvis Rosendo's work never points to a conventional beauty and aims at producing a visual shock in its viewers. Characters that seem to have fallen from nowhere emphasize a feeling of loneliness. His drawing is strong and markedly dark, leaving no space for complacency. His characters are dense, inscrutable, and mysterious; they force us to construct an imaginary world, which may be marked by pain. Still, this fragmentary imagery, comes together to achieve a visual balance.
Joe Schaeffer (b. 1990) is a graphic designer, artist and educator. Schaeffer maintains his own art and design practice and is an Assistant Professor of Graphic Design at the University of Sioux Falls.

His 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 Graffiti. Schaeffer’s use of black ink in his painting compositions is a distinctive feature of his visual language. He continues to investigate ways in which elements of his paintings may translate to other output such as digital design, sculpture, furniture and clothing.
J. Desy Schoenewies

Ghosts...and they seemed to have it easier than we do, 2021, oil and transfers on canvas, 40 x 40"

Born: St. Louis, MO
Resides: Spearfish
Education: MFA, Studio Art, Painting, Fontbonne University, St. Louis, MO • MA, Studio Art, Painting, Fontbonne University, St. Louis, MO • BFA, Studio Art, Painting, Lindenwood University, St. Charles, MO
Selected Exhibitions: We’re Doing it All Wrong (TM), Edward A. Dixon Gallery, Dayton, OH • South Dakota 9th Governor’s Biennial Art Exhibition, SD • South Dakota 8th Governor’s Biennial Art Exhibition, SD • Art on the Plains XII, Fargo Art Museum, Fargo, ND • The Slide Show, Glass Wheel Studio Gallery, Norfolk, VA

My work is about the conjecture between memory and place, where feelings tend to be more honest than faulty images in our minds. I attempt to evoke the warmth of nostalgia but drape it in the unease we have with change.

In the Covid-19 pandemic, I longed for familiar experiences such as visiting the grocery store. In isolation, I thought about the evolution of the American supermarket as a testament of abundance, yet 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 be available for delivery to our doorsteps, emptying our social spaces to instead fill our homes with cardboard boxes. Ghosts are an attempt to capture impermanence, visualized as a lifetime’s worth of change framed around a familiar common space, the American grocery store.
This body of work is about my relationship with animals; or moreso, my pursuit to form a connection. The items depicted in my work come from years of documenting or collecting animal remains. Sometimes I find the pieces, and other times they are gifted to me - the body of a bird in my yard, a deer jaw from a friend, the fur of a beloved cat now passed away. Each animal part takes on new meaning through how it arrived to me, while still holding onto its previous self. I find these pieces to sometimes be attractive (such as a feather), or interesting (such as the shape of a bone), but I’m mostly intrigued about who the animal once was.
I am an artist living in South Dakota influenced by time and the landscape. My work suggests the ever present South Dakota horizon. The texture of the landscape is represented through encaustic and oil on paper. The prairie is my home; these works explore the idea of home through iconography.

Born: Spokane, WA
Resides: Brookings
Education: MFA, Painting, Washington State University, Pullman, WA • BFA, Drawing, Fort Wright College of the Holy Names of Jesus and Mary, Spokane, WA • Professional Art Degree - Advertising Design, Spokane Falls Community College, Spokane, WA
Selected Exhibitions: Chicago Art Fair, Chicago, IL • Home Furnishings and Art for Your Apartment, South Dakota Art Museum, Brookings, SD • South Dakota Collects, South Dakota Art Museum, Brookings, SD • Landscapes, Design Center, Sioux Falls, SD
Born: Watertown, SD
Resides: Brookings
Education: MFA, Painting, University of South Dakota, Vermillion, SD • BS, Visual Art, South Dakota State University, Brookings, SD
Selected Exhibitions: *Everything is Ordinary* (solo exhibition), Washington Pavilion, Sioux Falls, SD • *59th Chautauqua Annual Exhibition of Contemporary Art*, Chautauqua Institution, Chautauqua, NY, 2016 • *It’s All Speculation* (solo exhibition), Eppley Gallery, Morningside College, Sioux City, IA • *Mark Stemwedel and Erik Ritter*, South Dakota State Art Museum, Brookings, SD • *USD Art Department Alumni Exhibition*, University of South Dakota Art Galleries, Vermillion, SD

*This Is Not My Party,* 2020, oil on canvas, 16 x 16”

My artistic practice is grounded in representational and observational painting, through which I often explore a few different ideas at any given moment. In this body of work, I am interested in creating images that hover somewhere between the imagined and the remembered. The paintings are informed through vernacular photography and evolve from an intuitive and direct painting approach, welcoming unintentional and spontaneous opportunities to materialize. A process of asserting, negating, and reasserting my observations invites the possibility of unexpected moments to emerge. The suggestion of a larger narrative or a shared history is often implied but remains veiled and elusive.
Born: Washington, DC  
Resides: Rapid City  
Education: BA, Commercial Art, Central State University, Wilberforce, OH  
Selected Exhibitions: South Dakota Artist Series (two-person), South Dakota Art Museum, Brookings, SD • National Print and Drawing Exhibit, Oklahoma Art Center, Oklahoma City, OK • The Art of Digital Imagery, The Center for Fine Art Photography, Fort Collins, CO • Two time participant in the South Dakota Governor’s Biennial, SD

I have been a photographer since college, where I worked in the photo lab, and also helped to set up the lab in the art department. My main thrust in recent years has been landscape, still life, and portraiture, using high resolution medium format techniques. I am currently using a medium format Fuji GFX 100 digital camera. My choice of color versus black and white imagery is dependent on the subject. I work on the images in Photoshop, then print them myself using archival media and inks on an Epson p7000 professional printer.

Sunflower, 2022, digital pigment archival print, 24.75 x 19.5”
Lindsay Twa

Little Plastic Horses, 2022, pencil and oil pencil, 21 x 28"

Born: Mankato, MN
Resides: Sioux Falls
Education: PhD, Art History, University of North Carolina - Chapel Hill, Chapel Hill, NC • MA, Art History, University of North Carolina - Chapel Hill, Chapil Hill, NC • BA, Studio Art & Music, Concordia College, Moorhead, MN
Selected Exhibitions: A Garden Conversation: Prints and Drawings by Lindsay Twa, Washington Pavilion, Sioux Falls, SD • Stallions and Mares—Legends of the Plains (group exhibition), Augustana University Center for Western Studies, Sioux Falls, SD • South Dakota Governor’s 8th Biennial Art Exhibition, SD • Pandemic: The Art of Survival (group exhibition), Augustana University Center for Western Studies, Sioux Falls, SD • Faculties of Fine Arts (group exhibition), Northwest Arts Center, Minot, ND

Working in the studio is a way for me to be mindfully present in the world. The processes of watercolor, intaglio, lithography, and engraving force me to tackle problems by breaking them into smaller steps. By moving step by step, a little every day, I arrive at a place on a much longer journey. The results are always a blend of what I intended in dialogue with the uncontrollable aspects of my techniques and materials. In this way, I open myself up to discovery through struggle. Many of my current images are close-up studies of the natural world and the human form—images that tell me stories of resilience and imagination.
I started at Augustana University as a music major, then switched to art in my junior year with an emphasis on photography. I had a love for capturing portraits with my camera and started to explore ways to manipulate photos. By using Photoshop, I discovered I could create the effect of brush strokes on my photos, which ended up looking more like watercolor paintings.

In 2017 I went through something extremely traumatic, and at that point, I was looking for something that I could immerse myself in and would take more time and focus. I was struggling with my bipolar disorder, and I’m also on the autism spectrum. I needed to find something that would calm me down when I’m feeling overwhelmed, and painting has done that for me. It’s my favorite thing to do and it has been my creative safe haven. I plan to create more still life’s in the future.
Matthew Whitehead

*Quiet Light*, 2021, mixed media collage, 24 x 30"

**Born:** Virginia Beach, VA  
**Resides:** Rapid City  
**Education:** MFA, Painting & Drawing, University of Florida, Gainesville, FL  
BA, Visual Arts – Painting & Photography, Flagler College, St. Augustine, FL  
**Selected Exhibitions:** *Quiet Light* (solo exhibition), Ruddell Gallery, Black Hills State University, Spearfish, SD  
*Faces of Santa Fe* (solo exhibition), Presidents Hall Gallery, Santa Fe College, Gainesville, FL  
*SOURCEBOOK* (solo exhibition), APEX Gallery, SDSMT, Rapid City, SD  
*Fermenter Residency Program* (group exhibition), Studio Artist Residency, Gainesville, FL  
*Not Nothing, Everything* (two-person, with Kyle Novak), Santa Fe Gallery, Santa Fe College, Gainesville, FL

Matthew Whitehead creates paintings, drawings, photographs, collages, and three-dimensional objects based on the subtleties of personal life experience. He often uses found or reclaimed imagery and objects in his work, acting intuitively, and sometimes in reaction to a specific gallery or studio space. At times, this format offers no hierarchy between the created work of the artist and the found object or imagery, raising issues of appropriation, consumption, and the relevance of images and art in contemporary society.
Erin Wohletz

**Born:** Las Vegas, NV  
**Resides:** Vermillion  
**Education:** MFA, Printmaking, University of Tennessee - Knoxville, Knoxville, TN • BFA, Printmaking & Painting, University of Nevada - Reno, Reno, NV  
**Selected Exhibitions:** Unfinished: New Prints 2022/Winter, International Print Center New York, New York, NY • Two Friends (solo exhibition), North West Arts Center, Minot, ND • America’s 2021: Paperworks, Northwest Arts Center, Minot, ND • Master Pieces, Manifest Gallery, Cincinnati, OH • Works on Paper, The Long Beach Island Foundation of the Arts and Sciences, Loveladies, NJ

My current body of work consists of a series of visual essays about my battle with nonbinary queerness. My self-discovery of queerness has come through a lot of internal struggle and argument. I found myself at a crossroads, an x/y axis if you will. On the x axis I have gay/straight, on the y male/female. As things stand, I’ve sat myself down somewhere in the middle. This is the point from which I investigate and I argue with myself. The argument? Am I, or am I not a liar?

Notebooks are spaces for private argument and discovery, a context where problems are worked out before being finalized. I lay each of these pages out for the viewer to investigate, analyze, and decode. As the argument is multifaceted, it requires a multi-pronged approach. Each piece in this series approaches this debate from a different angle in order to come to a conclusion which takes into account; history, memory, risk, deception and feeling.

*Breeze, 2021, gouache and colored pencil on handmade paper, 29.5 x 25"*
Anna Youngers

*The Storyteller: a Portrait of Carl Grupp, 2019, oil on stretched linen canvas, 24 x 30”*

**Born:** Sioux Falls, SD  
**Resides:** Sioux Falls  
**Education:** Hudson River Fellowship, Hunter, NY • Scottsdale Artists School • Four-year classical atelier training and apprenticeship, Pantura Studio, Simrishamn, Sweden  
**Selected Exhibitions:** BLOOM (solo exhibition), Pearson Lakes Art Center, Okoboji, IA • In Search of Beauty (solo exhibition), Washington Pavilion, Sioux Falls, SD • 2011 Salmagundi Art Club Annual Non-Juried Exhibition, New York City, NY

Anna Youngers (b. 1985) is a contemporary representational painter and teacher. Her sensitive and timeless depictions reveal beauty in both the common and the extraordinary. She credits her traditional apprenticeship and training in the methods of 19th c. French Academy (2002-2006) with providing her the strong foundation in draftsmanship and the craft of oil painting. Her working methods today continue to evolve, but remain strongly rooted in the classical tradition.

Notable awards and honors for her work include the Hudson River Fellowship, and the South Dakota Artist Fellowship Grant. Her work has been in exhibitions around the United States, and has also been featured in major national publications including American Art Collector.
Tonna Zieske

Along the River, 2022, fabric, 13 x 17”

Born: Fargo, ND
Resides: Rapid City
Education: High School Diploma, Fargo Central High School, Fargo, ND
Selected Exhibitions: Emerging Artists, Dahl Arts Center, Rapid City, SD

I am largely a self-taught artist; my favorite medium is fabric. Technically, my work can be called a quilt… three layers of fabric stitched together. The landscape design on the quilt top is created using raw edge appliqué with mostly batik fabrics, sewn with monofilament thread.
South Dakota Governor’s 10th Biennial Art Exhibition