# TEXTURAL STRUCTURES

## Selected Works from the South Dakota Art Museum

SOUTH DAKOTA *Art* MUSEUM

December 1, 2010 – February 6, 2011

Curator: John Rychtarik
Guest Cocurator: Dr. Leda Cempellin

SOUTH DAKOTA *Art* MUSEUM

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Cover: Martin Johnson, *Flow Her Pedal Past*, mixed media, 1982, from the Dorothy and Herbert Vogel Collection: Fifty works for fifty states, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services

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# Beyond the Surface: Articulating Post-Modern Complexities

By Leda Cempellin
Collaborative author: John Rychtarik

## Introduction: the museum objects and "the immediate visual experience"

The exhibition *Textural Structures* unites the expertise of an art historian and a museum curator in the common goals to organize a broad selection of works from the South Dakota Art Museum's permanent collection into a thematic exhibition and to present the historical and conceptual interpretation of the diverse collection. For visual art students, as well as for members of the broader community, "the immediate visual experience" described by James Johnson,[1] which can be offered only by original artworks exhibited in a museum if united with the context and concept offered by art history and art criticism as interpretative tools, allows them to effectively bridge the gap between studio art and art history.

Johnson brings his own direct experience of the Chartres Cathedral as an example of the deep insights that can be gained through the intersections between the art history theoretical domain and the practical observation of artworks. The scholar compares the experience of "visual metamorphosis" created by the transformative effects that the combinations of external light and colorful stained-glass windows have on the viewer's perception of the architectural elements inside the cathedral, as reflecting the spirituality in the Middle-Ages on one side; and on the other side, the Renaissance interiors, where direct clear light would clarify spaces and emphasize the three-dimensional forms, in a vision more concerned with the material world and the prevalence of human rationality.[2]

In a similar way, the curators of the exhibition chose the dualism of 'textures' and 'structures' to address the audience's visual curiosity towards a variety of surface qualities, or textures, and then to move beyond them and investigate the inner structures. The phrase 'textural structures' invites a dynamic travel between these layers of observation and meaning, searching for a significant unity of intent or a contemporary and paradoxical discord.

Light acts as a literal, metaphorical, pictorial, sensual, repulsive entity, playing several cords of the viewer's perception. To the trained eye, light reveals the piece's richly varied texture; when moving through the spaces in between, it allows the piece to filter the reality of other surrounding spaces and objects. Light is reflected in a small broken mirror fragment inside the body of John Peters' *Zippity Do Da*, (Fig. 1) where the scratches project decay all around it. It looks like a symbol of contemporary *vanitas*, preceded by the cracked mirror in Ed Kienholz and Nancy Reddin's' *Elle Mono-series* #23, 1989,[3] whose reflection of people and objects around it extends the space of the piece's involvement to the surrounding areas. Light hits the metal foil in Helen Morgan's *Scintillation*, (Fig 2)

1 Johnson, "Art History and the Immediate Visual Experience," 402.
2 Ibid., 404.
3 This piece is part of the permanent collection at the McNay Art Museum in San Antonio, Texas.

creating a regular rhythm alternated by the plastic fibers' opacity running horizontally and vertically through the piece and twisting all around, in a fine balance of order and chaos. Light shines through the rough and painterly surface of Mark McGinnis' *One Megaton* (Fig. 3), and absorbs both geometric constructions and the irregular flow of paint as the viewer approaches the giant structure. Light is reflected by the irregularly-shaped glass orange swelling in Julia Day's *Sucker* (Fig. 4), so that the sturdy glass structure visually seems to metamorphose into a softer, repellent-looking intestine; it is also reflected around the mouth of Tim Steele's *Smoke Head* (Fig. 5), so that under the acrylic brushes it becomes repulsive sweating.

Light reflects the object's structure onto the wall, sometimes reflecting the object's image, sometimes crafting a structure of its own. Steve Keister's *Untitled* (Fig. 6) projects a very textured and complex composition of shadows, creating a structure of its own, a drawing on the wall. The artist's deep concern for the projected shadows, an echo of Alexander Calder's wire sculptures in the late 1920s, is, however, perfectly in tune with the Postmodern idea of dissociated structures, which has been explored to its extreme consequences by artist Larry Kagan,[4] in works where the images are dissociated from their source.[5] Similarly to Keister's sculpture, Carol Hepper's *Sanctuary* (Fig. 7) casts shadows on the floor as independent entities, changing at every turn and thus affecting the way the structure is perceived. In 1988, commenting on Hepper's solo exhibition at the Rosa Esman Gallery, Michael Brenson exalted the adoption of multiple viewpoints by the artist: "The sculptures in this show do not have a front or back. They bring different orientations together. The sculptures not only change as we move around them, but they also change between near and far."[6] Shadows become active participants in *Young Man's Fancy Turning* (Fig. 8) by Stephen Henslin. As the audience walks around the sculpture, shadows cast by the metal structure seem to prolong the sculpture's plane and deeply alter the overall appearance of the piece. Such intense coparticipation of the shadows to the piece's structure, to the point of questioning reality and illusion, is found in Jeff Freeman's series *New Lost Cryptic*, especially the no. 71 (Fig. 9). In the early '80s, such pieces were challenging the previous Greenberg's minimalist tautology and purism of two-dimensional painting vs. three-dimensional sculpture. While Abstract Illusionists, such as George Green, James Havard, and Jack Lembeck were casting shadows in their painted illusions as local color, Freeman's wooden structures were casting real shadows on the painted panels behind them, all within the mature modernist vision of the painting as an object, in irregularly-shaped canvases. Kay Cheever's textiles look flat, but they are actually very solid, in the curves opened by the thick woolen thread around the borders. By crossing warp and weft, like in Cheever's rib weave in *Mort* (Fig. 10) and *Mimbres*, the weaver actually forms a structure endowed with those "visual and tactile qualities" that since Bauhaus artists such as Otti Berger, have been so appreciated as a form of modern design. "Structure, according to Berger, determines the character of a fabric, but so do the endless combinations of colour and texture and the relationship of threads to each other, whether tight or loose, rough or smooth, shiny or dull."[7] In the postmodern era, fabric "at once flat and dimensional"[8] challenges minimalist's simplicity and Greenbergian tautology.

4 Larry Kagan is represented by OK Harris Gallery in New York City, NY. http://www.okharris.com/artists/kagan.htm
5 Gatti, "Il Mago Americano delle Ombre Cinesi," 10 .
6 Brenson, "Carol Hepper, in Wood," 31.
7 Weltge, *Women's Work*, 114.
8 Ibid.

Opposite to the idea of solidity paradoxically conveyed by Cheever's weavings, the solid thought of a house is contradicted by Jeannie French (Fig. 21) through clay, a material whose paradoxical qualities of durability and fragility produces a metaphor of personal relationships and occurrences that contradict the idea of achieving life security, not to mention the pair of scissors, which is visually threatening one of the supporting columns. This house's structure is open to its surroundings, thus extending the metaphor to the audience's space and becoming a filter of reality itself. The fibers of Arthur Amiotte's *Anog Ite (Double Woman)* (Fig. 11), exhibited in the middle of the room, create a physical barrier to the audience's passage, and at the same time a filter to observe the reality behind it, transforming the viewers' perception of what lies behind it.[9] Dale Lamphere's *Meteor* (Fig. 12) is a massive drawing in space, with a treatment of the steel surface similar to David Smith's sculptures. Light activates some areas and flows through the curves of the sculpture with an energetic dynamism previously seen in August Rodin's bronze sculptures. The two porous stones seem to press against the metal structure in an attempt to visually tame the flow of energy.

This thematic exhibition predominantly features three-dimensional work, as "sculpture is by nature potentially tactile,"[10] without excluding some massive two-dimensional work, whose texture is deeply correlated with the structure, as in the act of creating the new object through weaving in the case of Kay Cheever. It is a diverse body of work, grouped together under a very wide umbrella in response to the broad intent to find interpretative strategies resulting in a deeper understanding: calling the viewer's attention to focus on the artwork for a longer period of time, to study its possible meanings, to discover relationships between the work sharing the same exhibit space, and to understand the choice of objects and their placement. Sidney Walker talks about "multiplicity, polysemy, and plurality of meaning" in modern artworks.[11] Such diverse objects are organized in a broad thematic exhibition that will create "temporary closures," to be achieved "by organizing interpretation around a central idea or unifying theme." This strategy would substitute fragmented perceptions with "coherent interpretations" that draw "disparate parts of the artwork together."[12] Therefore, a thematic exhibition under a very broad umbrella allows each artwork to retain a good degree of individualism, while at the same time its meaning is enhanced by comparison with other works present.

The broad theme has unified artists of diverse backgrounds, active locally and nationally. The artworks reflect different cultural values (with particular regard for European American and Native American cultures) but speaking the universal language of modernism and postmodernism; rough textures that are deeply tactile as well as implied and illusory textures that may involve external elements such as the light.

Given the many dualisms just listed, the theme organizes knowledge by the "opposition"[13] of two sub-themes, which relate the surface and the depth, the visible and the invisible: texture and structure. It focuses on surface qualities, while at the same time going beyond, similar to the dualism of order and chaos as described by Rudolf Arnheim: "But it is hard, perhaps impossible, to find examples in which the order of a given object or event is limited to what is directly apparent in perception. Rather, the

9 A similar effect has been achieved by the Nelson Atkins Museum of Art in Kansas City, where the 'metal drawing' by David Smith, *Wagon III*, 1964, has been exhibited in the middle of the room.
10 Rickers, "Confessions of an Intimate Artist," n.p.
11 Walker, "Thinking Strategies for Interpreting Artworks," 81.
12 Ibid.
13 Ibid., 80.

perceivable order tends to be manifested and understood as a reflection of an underlying order, whether physical, social, or cognitive."[14]

Maxine Sheets-Johnstone has defined "surface sensitivity" as a live property held by an object[15] comparable to the wider and deeper concept of texture. Johnstone's interpretation of the object's surface and tactile qualities, that can be experienced visually as mirroring the sensitivity of the human skin connects the idea of exchange between the inside and the outside. This concept can relate to Arnheim's consideration of knowledge as "perceivable order" echoing an "underlying order,"[16] which is the sense of reciprocal belonging and diverse levels of exchange between texture and structure referred to.

For Johnstone, "it is in virtue of our own surface sensitivities and flesh that we have the possibility of realizing the flesh of objects."[17] Such "aesthetic surfaces" can be transformed by being deformed in many ways, "squeezed, bent, folded, stretched." Through these actions, the integrity of these "aesthetic surfaces" is not compromised; rather, their potential is increased.[18] Additionally, these aesthetic surfaces carry a history "of both what has touched them and how they have been touched."[19] The appreciation of rich surface qualities leads to the exploration of deeper meanings, leading back to the history of these objects, to their "aura," which Walter Benjamin has defined as the work's "presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence,"[20] which is where the interdisciplinary discourse in the history of art takes place.

This interpretation of the aesthetic object's texture as echoing human skin corroborates the interpretations by Beardsley Monroe and John Dewey, as cited by Anne Wolcott, that art has the capacity to "enhance the viewer's experiences, to engage the human organism in meaningful ways," thus viewing art as "the interaction of the living organism with its environment."[21]

## Inside Out, with the Intrusion of Light: Emerging Structures, Reflecting Textures

The idea that different visual properties of one object (such as texture, light, depth, color) are processed by independent brain modules has been recently challenged by Stephen Grossberg, who states that "during visual perception, strong interactions are known to occur between perceptual qualities. . . . In particular, form and motion can interact, as can brightness and depth, among other combinations of qualities." Since cells in one processing stream of the brain can process one property, but are unable to process the complementary one (the author of the article brings as example "perceptual boundary" vs. "perceptual surface"), "the streams need to interact at multiple stages of processing to overcome their complementary weaknesses," so that the perceived visual qualities "can mutually influence one another."[22]

14 Arnheim, *Entropy and Art*, 2.
15 Sheets-Johnstone, "Surface Sensitivity and the Density of Flesh," 26.
16 Arnheim, *Entropy and Art*, 2.
17 Sheets-Johnstone, "Surface Sensitivity and the Density of Flesh," 33.
18 Ibid., 34.
19 Ibid., 36.
20 Benjamin qtd. In Harrison and Wood, *Art in Theory 1900-2000*, 521.
21 Wolcott, "Is What You See What You Get?" 70.
22 Stephen Grossberg, "The Art of Seeing and Painting," 465.

In this way, we can perceive the external light, bathing an art object's surface, as becoming part of the object's textural surface, as well as a structural property, particularly in objects turned inside out, where the structure exits its inner boundaries and emerges in the surface. The light external to the object becomes the link between texture and exposed structure.

At a perceptual level, this concept is true for the work of Dick Termes, *Solid Corners* (Fig. 13), at the exhibit's entrance.[23] By drawing the orthogonal lines to meet at six points around the sphere, Termes gives the audience the illusion to being immersed in the center of the sphere, and "see[ing] the world inside out ... painted on the inside and viewed from the outside."[24] His Termespheres aim at creating "the total environment around us,"[25] by showing "everything around the observer except for the observer, who is conceptually inside the sphere."[26] The external light bathing the sphere reveals the smooth property intrinsic to its surface, so that some of the illusory depth created through the perspective disintegrates, and the predominance of illusory structure gives way to actual texture.

In William Wold's 1972 *Raku and Chrome Duet* (Fig. 14), the actual light hits the polished surface of the spheres, where the viewer's figure is reflected, thus disrupting the magic immersion of actual people and the room space in the form of illusory reflections inside the perceived structure of the piece. The existentialist reflective qualities of art have been long exploited in sculpture, from Constantin Brancusi to Arnaldo Pomodoro[27] Anish Kapoor[28] Jeff Koons[29] and, more recently, the Gao Brothers,[30] just to name a few. Particularly, Brancusi's *Sleeping Muse* 1910[31] and *Mlle Pogany* 1913,[32] both playing with the rough surface of the black patina in the hair and the polished surface of the face, are references for Wold's exploration of textural contrasts. While reflective surfaces connect the sculpted figure with the external world reflected on it and thus temporary and changeable part of its structure, the opaque texture suggests introspection.[33]

On a more abstract level, *Meteor* (Fig.12) by Dale Lamphere contains an analogous textural dualism of rough and smooth, alternatively reflecting the external light into the polished stainless steel and absorbing it in the river rocks, which appear to have found a precarious equilibrium within the structure. The interplay of light on the steel echoes Tony Smith's minimalist sculptures, where the same surface ambiguity creates a dynamic combination of light and steel. The two complementary visual properties of "perceptual boundary" and "perceptual surface," brought in exemplification by Grossberg, reveal the radically transformative power of actual light bathing the textured surface of stainless steel, which stretches the shape of the reflecting object to its surroundings. While the ambiguity present in Smith's minimalist forms contributed to paving the street to postminimalism, Lamphere's work, whose organic qualities have long surpassed minimalism's simplicities, starts indeed from nature, which is combined into a "distilled and elegant response."[34]

23 This work was pictured in the illustrious magazine *Leonardo* in 1991.
24 Termes, "Six-Point Perspective on the Sphere," 290-291
25 Ibid., 289.
26 Ibid., 291.
27One of his *Spheres* is part of the permanent collection at the Museo Revoltella in Trieste, Italy.
28 Cfr. Sexton, "Finding Everything in the Space of Emptiness."
29 Cfr. Frank, "Jeff Koons: in His Space."
30 Their work is currently exhibited at the Kemper Art Museum in Kansas City, MO.
31 Part of the permanent collection at the Metropolitan Museum, New York City.
32 Part of the permanent collection at the Museum of Modern Art, New York City.
33 In a comparative study of Constantin Brancusi and Isamu Noguchi, Tracey Fugami suggests Noguchi's use of chrome for Buchminster Fuller, in order to represent the engineer's curiosity towards both reflective metallic surfaces, and the world around him, which is incorporated into the structure of the portrait itself, and the portrait of George Gershwin, made in black bronze to suggest the introverted character of this musician. Fugami, "Brancusi and Noguchi," 18-19.
34 Lamphere, *Dale Claude Lamphere*, n.p. http://www.lampherestudio.com/index.html

The slow-paced narrative of the night sleep activity, as represented in Martin Wanserski's 1977 *Summer Storm* (Fig. 15), is suddenly shaken by a violent thunderstorm striking outside. The abstract light pattern, passing through the window, deposits in the bottom corner as painted local color,[35] thus becoming part of the cast structure. The encounter of immediacy and stillness, of formless light and solid material, generates a feeling of psychological uneasiness on the subjects, which echo the sense of visual uneasiness in the viewer, trying to identify the clear band crossing the painted cast cement.

## Body metaphors

Light that hits Mary Selvig's 2001 *Untitled* (Fig. 16) ceramic piece, exudes from the textural surface like sweat. The sensuousness of the smooth surface, the inner structure of the piece folding outward, is made to resemble a feminine torso: "She plays with surfaces, sand blasting them, firing them again, weaving wire and branches through them. . . . Selvig textures as she goes or textures when the pot is finished, creating pattern over pattern."[36] The contrast between the smooth inner surface of this giant opulent form and the fine decorations in a fold that looks like the collar of an elegant dress transforms this piece into a subtle metaphor of femininity. Similar human body metaphors through manipulation of the core clay and decorative impressions have existed since the Neolithic era,[37] with the difference that the primitive human's tendency towards geometric abstraction, in creating very subtle metaphors that synthesize the relationship between human bodies and their environments, have become more explicitly narrative in the twentieth century.

Dick Edie's 1988 untitled piece (Fig. 17) enacts the metamorphosis of a small piece of pottery into something resembling falling flesh, or a falling dress. Ever-changing glimpses of light increase the visual metamorphosis of hardened clay into slippery internal organs, as homage to Claes Oldenburg's 1963 *Bedroom Ensemble*, where one material imitates and metamorphoses into another, all hard materials imitating soft ones, thus separating the "conventional thematic form or image from its conventional emotional content."[38]

*Flying Buttress No. 2* by Charles Evans (Fig. 18), a glazed ceramic piece, is composed of parts cast from clay, assembled to create a form similar to a butterfly. At the same time, the flying buttress is an architectural device present in Gothic cathedrals,[39] with the function of carrying part of the structure's weight. The fluctuation between ephemerality and durability within the ambivalent subject matter (butterfly vs. cathedral) reflects the particular nature of the clay material, which is as fragile (if dropped) as eternal (if well preserved). An interesting metaphor allows this butterfly to also be perceived as a human torso, thus showing how "a dialogue between abstraction and representation" allows the sculpture's structure to capture what Brancusi called the "essence" of the subject, in dialogue with the surrounding world. If Isamu Noguchi's head of *Buckminster Fuller*, made in 1929, captured the engineer's "psychology, personality, and excitement

35 Stuart, *Notes on Sculpture*, n.p. (unpublished: found in the Archives of the South Dakota Art Museum, Brookings, SD).
36 Grauvogl, "Changing Clay," 17 and 21.
37 Chinese earthenware jars from ca. 5000 to 2300 BCE, as observable at the Metropolitan Museum in New York City, combine painted decoration and sculpture in forms vaguely echoing the human face and the female body, a clue that primitive humans would craft objects in their own image.
38 Shiff, *Judd through Oldenburg*, n.p.
39 Stuart, *Notes on Sculpture*, n.p.

for new ideas" by transforming the material he was excited about (chrome nickel snd steel) and his desire for "designing for the world around him,"[40] so that the world surrounding him becomes part of his own identity and structure. In a similar way the dynamic metamorphosis of a human torso into a butterfly and vice versa, as observed in Evan's sculpture, captures the analogy between weightlessness and carrying weight that relates with the outside world.

## From the Body to its Surroundings: Skin and Membranes

A similar metamorphosis of nature into culture occurs in Helen Morgan's 1974 *Scintillation* (Fig. 2), which, like Eva Hesse's work, is made of materials not commonly associated with the idea of weaving natural fibers, as they are plastic fibers and metal foil on acrylic panel. The bright color of the shiny, but not reflective, metal structure, crossed all over by white and opaque fibers resembling cotton, creates a textural contrast that, like Hesse's work, suggests "a sense of being all outside and no inside, all surface and no interior, which invokes a commodity culture no less aggressive than those artists who addressed it more overtly."[41] Still, similar to Oldenburg's pieces, these synthetic materials bear resemblance to natural forms, like hair on a sweating scalp. Through the reflective qualities of the materials, this work engages with its surroundings.

As skin regulates the exchanges between inner organs and the outside, so the membrane perceived as shelter[42] creates an exchange between inner and outer spaces. The association "between skin and self-representation" has been emphasized by Nancy Princenthal in a wide range of possible associations: "The metonymy between skin and the surfaces of pictorial art; skin as metaphorical mediation between inside and out, the exposed and the concealed; and skin as the body's shield and its biggest sensory organ, tough, resilient, waterproof, stain resistant."[43] In Carol Hepper's *Sanctuary* (Fig. 7), 1981, the sensuous texture of the animal skin and the semi-open wooden skeleton structure become the exchange zone between the inner space of intimacy and the outer gallery space marked by the viewers' public interactions. The torn skins are like nostalgic fragments of memory.[44] When Hepper analyzes the differences between the Native American outdoor and the Christian indoor spirituality,[45] the viewer find that her sculptures deal with both the space contained within its membranes and the space surrounding the piece. Since objects contain "the remnants of a past life," the sculpture is invested of a power that goes beyond the single elements assembled into that piece.[46]

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40 Fugami, "Brancusi and Noguchi," 17-19.
41 This is how Briony Fer describes Hesse's work in the mid-Sixties, between the two poles of chromatism and achromatism, at the time in which opposite tendencies, such as Minimalism and Pop Art, were exploiting them both. Fer, "Eva Hesse and Color," 24-25.
42 "The artist treats this connection simply, by pointing out that animal and human bodies do constitute enclosure and shelter." Nadelman, "The New American Sculpture," 64.
43 Princenthal, *Carol Hepper. Wet Paint*, n.p.
44 "Her taut and supple wood constructions, drawn with branches and holding the memory of the South Dakota Indian reservation on which she was raised. . . . The craft is the pact between the artist and her past and the bond between us and her." Brenson, "Carol Hepper, in Wood," 31.
45 "Religions were very interesting to me, the differences between the Native American religion, which is based on the earth and the Catholicism, in which I was raised, that was practiced indoor, inside a Church, like this manmade structure." Hepper, Interview by Leda Cempellin, 2010 (unpublished).
46 "For me, making sculpture is something that is more than just an object: it contains concepts, a power that is beyond the singular elements that are assembled in each piece." Ibid.

Semi-open structures have also been used by Fluxus artist Don Boyd in his *Tetrahedon* (Fig.19). It was originally composed of two pyramids, where a metal, transparent structure would enclose a smaller one in sheep leather. The existence and display of only the internal structure (the only one owned by the Museum) finds explanation in Stuart's claim that, "The breaking up of assembled works to establish individual works of the parts is typical for Boyd, who does not respect the notion commonly held that there is an absolute or correct form in any given work of art."[47] By breaking up the Western notion of the art object's unity and visual integrity, Boyd adheres to a fundamental principle of Fluxus art, namely presenting a multiplicity of possible paths towards "ontological knowledge." The artwork is invested of a performative function. In traditional performance art the action resides in the body and subjectivity of the artist. On the opposite side, the Fluxus 'performative object' deeply involves the audience in "bringing the viewer into visceral and visual contact with his or her own experience of the piece."[48]

When looking at Arthur Amiotte's fabrics, the viewer notices how these pieces exit from their seeming two-dimensional consistency through multidimensional interconnectivities. Works such as *Anog Ite (Double Woman)* (Fig. 11), 1987, are the "expression of the integrated forces that tie together and unify all aspects of life."[49] The artist admits that, when moving from his native Pine Ridge Reservation to Custer, he would be confronted with a society based on individualism, rather than "on the community. On the reservation, aunts, uncles, cousins, and neighbors all shared the same value system and would help each other."[50] With a principle that parallels the Lakota expression Mitakuye Oyasin, meaning "we are all related," the weaving's structure is made of small units, like people, that are connected in space, and from their interrelation comes the overall form. Amiotte's 1987 *Anog Ite (Double Woman)* (Fig. 11) refers to the myth describing the origins of quilting. The division of this fabric into two zones, upper and lower, with very differently interwoven textures alludes to the two faces of the double-woman, one very beautiful, and one horrific.[51]

Signe Stuart sees painting as a "way of knowing; a process of search, transformation, and clarification; an alchemy between material and meaning," alluding to nature's "invisible workings and interrelationships," which are completed by viewers "by re-creating them within the context of their experience."[52] "The interplay of the physical and the psychic, visible and invisible, moves endlessly between Being and Nothing in space-time . . . Layers of transparent acrylic color suggest transience and simultaneity, while layers of sand recall permanence and materiality. [Stuart's] works contain image references to architecture . . . frameworks symbolizing man as agent of transformation between Nature within and without."[53] These work have a "deceptively simple" look. After calling the viewer's attention, they

47 Stuart, *Notes on Sculpture*, n.p.
48 Klein, "Fluxus Familias," 129.
49 Amiotte qtd. In Stuart, *South Dakota Selects*, n.p.
50 Amiotte qtd. In National Museum of the American Indian, *This Path We Travel*, 26.
51 Anog-Ite, o Double-Woman, was "the beautiful daughter of First Man and First Woman," who tried "to replace Hanwi, the Moon, as the wife of Wi, the Sun." The Sky discovered her deceit and condemned her to live permanently with two faces, one very beautiful, and one horrific. "In Oglala legends, Double-Faced woman originated the skill of quilting." Lynch, Patricia Ann and Jeremy Roberts, *Native American Mythology A to Z*, 34. One legend, connected to the Double Woman, is the attempt, by Anog Ite, to trick one of the Buffalo Woman's daughters into the tipi of the wizard Iktomi, and how the Buffalo Woman defended the daughters of the Lakota by teaching them the Buffalo Bull ceremony. The rite was used to purify young girls undergoing their first menstruation. Ibid., 18. This should explain Amiotte's use of white throughout the weaving.
52 Stuart, *Signe Stuart*. "Art for a New Century," 32.
53 Stuart, *Artist Statement*. "South Dakota Selects," n.p.

progressively reveal "that the artist's refined palette, elegant lines and subtle modulations of color result in paintings that are a distillation of both the visible world and the unseen realms of the spirit. And every viewing yields another nuance, another level of meaning, a heightened awareness, an altered perception," in a feeling of expansion that has been influenced by the "grand expanses of prairie."[54] *In Many Coups #5* the rich texture allows the viewer to consider the canvas "from being a two-dimensional surface, the flat and neutral field upon which an artist creates his or her way, to something that always calls attention to itself, to its own materiality as a woven and stretched bit of cloth,"[55] while "her commitment to sewing . . . a skill long ascribed to and relegated to the world of women ... reminds us that everything on a canvas is a kind of fiber art."[56]

*Cuttings* #32, 1979, by Mark Lazarus is made of very thick paper sheets, which are painted and then cut into strips and then reassembled. The assembled paper reveals inlays and penetration of shellac as permanent record of the creative process. Lazarus' work reveals his interest in the dynamic of chance and control as part of the creative process. John Beckelman's 1978 *Come Closer Reflection* uses clay, again as a marker of time. A clay slab has been treated with stains and glazes to create spatial ambiguities between the sculptural structure and the surface of the picture plane.

## Between Vulnerability and Protection: Structures as Homes

Since the Neolithic era, humans have learned to surround themselves with aesthetic beauty by taming and combining the primordial elements of earth, water, and fire. Brad Bachmeier's *Millennia Vessel* (Fig. 20) shows his commitment to making manifest this long-term partnership between clay and human civilization. The exquisite nuances of the glazes throughout the surface of the piece marks the changes of the elements, while a much rougher structure in the upper part of the vessel shows the structuring of human civilization and language through time.

Jeannie French's 1988 *House of Shelter* (Fig. 21), confronts the viewers with the very fragile structure of what is supposed, and reminded by the title, to be a shelter. The place, called, home, with a sense of stability and comfort, suddenly becomes unfamiliar to the viewer. French comments that "Balance is an important element in my work as I like the uneasy tension of a piece about to topple but never quite doing so. Life is so uncertain and these concerns reflect life's uncertainties. The painted surfaces give immediacy, allowing the clay to be a canvas."[57]

Daniel Packard's Batteau Noir, 1988, is one of his "vessels of memory." The boat "as a symbol and metaphor for the inner voyage and as a means to discover my relationship to nature. . . . My continued experiences on the water make the boat a vessel of memory. . . . Therefore, art becomes a medium through which I travel to explore metaphorically the conflicts and paradoxes of life in hopes of finding a path toward a way of living with energy, liberty, and grace."[58] Like French's house, this boat explores the idea of fragility and instability: structures become metaphors of life.

54 Clark, *Introduction*. "Signe Stuart: Retrospective," 6-8.
55 Yood, *Signe Stuart: An Essay*. "Signe Stuart: Retrospective," 12-14.
56 Ibid., 14.
57 French, *Artist's Statement*. "South Dakota Sculpture Invitational," 14.
58 Packard, Daniel, "Artist's Statement," *Metaphor and After*, n.p.

The dimension of memory has been explored by Jeff Freeman as well, in his series to which *New Lost Cryptic no. 76*, 1983, (Fig. 9) belongs. Moving between representation and abstraction, Freeman explores "both the basic harmony that exists in nature and that which borders on disharmony."[59] For Freeman paradoxes look like expressions of "the usual state of nature and also the place where human beings function at the highest state of awareness,"[60] since "opposing life forces" contain a "dynamic flow of energy."[61] Part of this energy resides in its work's resistance to "the easy distinctions one could make between back and foreground," with "tactile sense aided by the extension into space, so that we not only feel the rough corrugated board he uses as a ground, but also the sweep of his curved planes."[62] *The New Lost Cryptic* series, arranging a disparate set of materials, "is intended to convey a basic, primordial level of experience wherein the viewer is provoked to question what he or she is seeing." The new relationship established between the work and the viewer's "individual memory, experience and associative powers," creates "a continuous discovery of information, ideas and substance, as well as the continuous reassessment and rediscovery of those ideas and experiences that are encoded in our minds and our behavior even though time has caused us to lose conscious sight of them."[63] Freeman uses a "symbolic vocabulary"[64] stating "In my work, the post and lintel, the altarpiece, the arch and even walls themselves are devices I use that have a symbolic sense of enclosure, purposefulness, stability, protection, shelter, and/or commitment. Other forms – doors, windows, passageways, circles/ovals – speak of entry points for transition from one state to another. . . . Spirals, curvilinear forms, dotted/dashed organic shapes, fan, and propeller structures speak of the energies spent and received as the process of reevaluation occurs."[65]

## Assembled Structures: Humorous and Sarcastic Narratives

Rudolf Arnheim suggests that, until the experimentation of the twentieth century, "there was a clearly understood difference between a faithful representation of nature, especially the human figure, and its deliberate deformation."[66] Such deviation is seen in French's *House of Shelter* (Fig. 21), where a tilted vertical geometry suggests the opposite of its nature, instability instead of stability: "See a shape as a deviation from a standard, and it will be inhabited by forces that pull away from the norm or try to return to it."[67]

"The abstract expressionist portraits are textural pieces, Michael Steele said. His heavy use of acrylics transforms the pieces into figurative artworks. . . . 'Some are very specific people, but some are just ideas of people."68 The first small pieces of this kind are *Smoke Head* and *Spike Head* (Fig. 5). By the end of the '80s, his action painting

59 Freeman, *Artist's Statement*. In "South Dakota Selects," 1988-89, n.p.
60 Ibid.
61 Riddle, Mason et al, *Jeff Freeman Constructions*, n.p.
62 White, Patrick, *The Painting as Artifact*, n.p.
63 Riddle, *Jeff Freeman Constructions*, n.p
64 White, Patrick, "The Painting as Artifact," n.p.
65 Freeman, *Artist's Statement*. In Riddle, *Jeff Freeman Constructions*, n.p
66 Arnheim, *The Rationale of Deformation*, 319.
67 Ibid., 320.
68 "SDSU Art Profs Exhibit Creative Work Nationally." *The Brookings Register*, 7.

and graphic signs found aesthetic synthesis within a shaped canvas structure. The humor is provoked by what Arnheim defines as the simplest of the possible deformations, "the change of the ratio between the vertical and the horizontal dimensions,"69 in this case through the exaggerated elongation of the face, which suggests a boat, with the nostrils turned into a chimney. Michael Steele says that he was initiated to the idea of painting as an apprentice house painter. "The new coats of paint at once hid all evidences of the past, while at the same time creating a new image. As an artist, I explore paint and construction as a means to creating personal images."70

Julia Day's *Sucker* (Fig. 4) confronts the viewers with slimy textures she defined as "biological sculptures," where the society's idealizations of beauty are confronted with our "unique biological identity . . . our fleshy existence in all its messy glory."[71] As the numerous thorns repel the viewer in Steele's *Smoke Head* (Fig. 5), so the object that the figure attempts to lift is repulsive in its viscous-looking texture. "Both *Sucker* and *Systemic* represent, on one level, ridiculous or dysfunctional systems that give evidence of having been used and misused. We question the history of these contraptions, which appear simultaneously strange and familiar."[72]

William Wold's visual synecdoche *Table for Two* (Fig. 22) shows two faces of different ages (one showing the signs of an age that is both real and metaphorical through the use of the ceramic medium) facing each other in front of an empty dish. Below, a magnificently textured floor supports the structure holding the two faces one against the other. There is an evident structural connection between the two people, both anchored in solid ground, whose beauty and variety suggest how much conversation could take place, but both blocked by an empty dish right in front of them. The image suggests a potentially rich and fruitful exchange, hampered by a barrier of reciprocal mistrust.

A much more extreme consequence of reciprocal mistrust is the unappreciation of diversity, to the point of quantifying diversity as 'superior' or 'inferior,' with the detrimental consequence of intolerance and even persecution as a deep, open human wound. This is the clear message of Michael Warrick's controversial *Racist Target* (Fig. 23), which is best explained by the artist's statement "to visually explore the physical and psychological outcome of human dramas which are the results of intense domestic or political situations."[73] The wooden sculpture retains the memory of Jasper Johns' *Target with Four Faces*, 1955, where four plaster faces applied to the encaustic painting of a target can be covered up by pulling down a wooden lid.[74] John's game to decentralize the unified human vision, paralleled by Renaissance perspective, by distracting the viewer's attention from the target to the four faceless faces, each providing (or negating) a different perspective,[75] has turned back into centralizing the human being, only to receive an extremely painful negative attention. This work that in past decades would address one very specific issue, in the context of today's globalized society reveals its actuality, in addressing other forms, levels and targets of discrimination and social inequality.

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69 Arnheim, *The Rationale of Deformation*, 320.
70 Steele, *Artist's Statement*. In "South Dakota Selects," 1988-89, n.p.
71 Julie Day, *Biological Sculpture*, n.p. http://www.julie-day.com/julie.html
72 Julie Day, *Artistic Statement*, n.p. http://www.julie-day.com/juliestat.html
73 Warrick, *Artist's Statement*. In " Art for a New Century," n.p.
74http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A2923&page_number=2&template_id=1&sort_order=1
75 "This margin, where several sightless gazes perch, establishes a modern, decentralized perspective that may be at odds with the assumed centrality of a Renaissance perspective, so that the new paradigm of perspective is taken with the traditional without superseding it". Welish, *When is a Door not a Door?* 48.

Disquietingly turned 90 degrees, like Pollock's dripping paintings, the target of intolerance is now a human being. The nailed surface reveals the inward pain. The visual models of this controversial statue are the eighteenth century *nkisi n'kondi* statues from Congo, which were invested with opposite healing and destructive powers.[76]

Jerry Ross Barrish's elegant statuette, *Scarlet* (Fig. 24), is actually an assemblage of found plastic materials and a polypropylene mesh bag that the artist found on the beaches, and roads and in recycling centers near San Francisco. It is quite romantic to imagine that such an elegant figure has been found in pieces on a beach, and the artist, imagining the elegant structure, has been able to skillfully make this figure come to life, only to discover, at a second glance, that the pieces so poetically assembled belong to "the lowest caste in the hierarchy of debris."[77] The artist's inspiration and poetry consist in salvaging what has been discarded by society to produce an image of beauty and elegance. This particular use has its historical legitimization in the Nouveaux Réaliste aesthetic, as these artists discarded abstractions through the artisanal action painting in favor of solutions that took into account the new "era of mechanical reproduction," such as César's compressed and Arman's boxed "garbage and other leftovers of consumer society," or Christo's packaging of "objects of consumption."[78] Michèle C. Cone warns about the ambiguity of the Nouveaux Réalistes' philosophy towards consumerism, as for instance César's compressions of cars "deflates the euphoria or owning a car, and makes a more general comment on the economics of space by the very act of reducing large things to their minimum bulk," or as Klein's blue powder covering a flower like a poison, its powder consistency alluding at the devastating effects of pollution.[79]

## Conclusion: scale and interaction

The exhibited works engage the viewer at different levels, both from the spatial and from the content viewpoint. By exhibiting objects of varying scale, the viewer is invited to interact at different levels. As Thomas L. Rickers has observed, "Intimacy of scale requires closer proximity for viewing while great size demands space. Small scale invites physical closeness. Large size can keep you at a distance."[80] Artists have often chosen hybrid art forms, or made assemblages, in the attempt of "connecting or fitting 'things' together to create new and surprising wholes,"[81] not without a good dose of humor and surprise. Of this intimacy of scale Duane Schat takes advantage in the *Mystery Suspense* (Fig. 25) series, where the Fluxus-like aggregations of various objects in flat frames, recalling Cornell surrealist boxes, invite the viewer to draw new connections from his/her own experience, memory, and imagination, with *push-pull* dynamics between the objects in the foreground, partially exiting the boundaries of the canvas in the background. In her comment on *Museum* by Joseph Cornell, 1943 (a box enclosing fifteen bottles, each containing a different object

76 Kleiner and Mamiya, *Gardner's Art Through the Ages*, 944.
77 Barrish, *Artist Statement*. "Dames: Assemblage, Found Objects," n.p.
78 Cone, "Pierre Restany and the Nouveaux Réalistes," 60.
79 Ibid., 64.
80 Rickers, "Confessions of an Intimate Artist," n.p.
81 Badgerow, "*A Reprise*," n.p.

which is hardly recognizable below the box lining) Jeannie-Rebecca Falcetta claims that being able to identify these items is not as important as the act of collecting them. The piece becomes "a world unto itself—one which can be closed and hidden away, but one which also invites interaction and inspection, as the bottles can (theoretically) be removed and their contents examined. . . . The possibility of a personalized museum, a set of objects gathered according to one's own sense of their value—expressive, monetary, moral, or otherwise—is Cornell's subject here."[82] Similarly, Duane Schat collects a world of highly evocative objects, such as poker cards (also a recurring subject of Audrey Flack's painting in the '70s, with similar formal *push-pull* concerns).

On the opposite scale, the giant wooden sculpture *One Megaton,* (Fig. 3) by Mark McGinnis, in 1982, whose structure has been defined by the artist "table painting,"[83] reflects the artist's intent to raise "social awareness"[84] by sending a message through his artwork that is clearly understandable, to the point of writing it in his artwork.[85] Indeed, the message sent in *One Megaton* is both visual and verbal: on the side of the table painting, a sentence is carved, referring to the destructive power of one megaton blast in relation to a much more powerful 20 megaton weapons owned by the U.S. and the U.S.S.R at the time; at the top of the table painting, the expressionistic treatment of the subject matter visually illustrates the hypothetical consequences of such explosion on the urban landscape. The powerful union of words — whether carved, or written — and sculpture to raise consciousness by making a political statement is a strong legacy of the '70s: for instance, Judy Chicago's *Dinner Party*, 1974-1979, where only 39 women that had an impact through history have been awarded a plate on the table, while an additional 999 women have their names inscribed in the floor surrounded by the triangular installation. McGinnis uses art as a tool for "self-education" and discovery. Through manipulation of form and exploration of structures, he is involved in "a process of finding, digesting, transforming, and presenting knowledge."[86]

This exhibition, featuring contemporary artists, presents the dualism of texture and structure, and the different roles played by light and space, as a way to engage the viewers through push-pull dynamics among sensorial, spatial, conceptual, and mnemonic spheres of existence.

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82 Falcetta, Jennie-Rebecca, "Acts of Containment," 124-125.
83 "Then one day, as he was painting on a laid-down canvas, he thought 'I like that-I should keep it flat and put legs on it.' That was the brainchild for his first 'table painting'." Spomer, "McGinnis Expresses Concern in Table Paintings," B4.
84 McGinnis qtd. in Su Lin Yap and Dave Knox, "Exhibit Combines Politics and Art," n.p.
85 Spomer, "McGinnis Expresses Concern in Table Paintings," B4.
86 McGinnis, *Artist Statement*. "South Dakota Sculpture Invitational," 22.

Fig. 1 John Peters, *Zippity Do Da*, mixed wood, plastics, glass and dough, 2001

(detail)

Fig. 2 Helen Morgan, *Scintillation*, plastic fiber & metal foil on acrylic panel, 1974

(detail)

Fig. 3 Mark McGinnis, *One Megaton* (large version), mixed media, 1982

(detail)

Fig. 5 Tim Steele, *Smoke Head*, acrylic and wood, 1988

Fig. 4 Julia Day, *Sucker*, mixed media, 2000

Fig. 6 Steve Keister, *untitled*, galvanized wire lath, arch bead, 1992

Above: From the Dorothy and Herbert Vogel Collection: Fifty works for fifty states, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services

(detail)

Fig. 7 Carol Hepper, *Sanctuary,* mixed media, 1981

Fig. 8 Stephen Henslin, *Young Man's Fancy Turning,* steel, 1979

(detail)

Fig. 9 Jeff Freeman, *New Lost Cryptic 71,* mixed media, 1982

Fig.10 Kay Cheever, *Mort*, hand-dyed wool, 1995

Fig. 11 Arthur Amiotte, *Anog Ite (Double Woman)*, mixed fiber media, 1987

Fig. 12 Dale Lamphere, *Meteor,* river rock and stainless steel, n.d.

Fig. 13 Dick Termes, *Solid Corners*, acrylic on lexan sphere, 1981

Fig. 14 William Wold, *Raku and Chrome Duet,* ceramic, 1972

Fig. 17 Richard Edie, *untitled,* ceramic, n.d.

Fig. 15 Martin Wanserski, *Summer Storm,* cast cement with acrylic paint, 1977

(detail)

Fig. 16 Mary Selvig, *untitled,* ceramic, 2001

Fig. 18 Charles Evans, *Flying Buttress No. 2*, ceramic, 1973

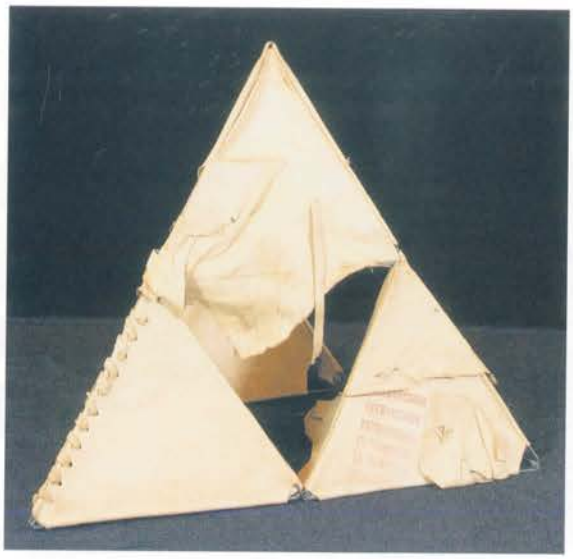

Fig. 19 Don Boyd, *Tetrahedon*, fabric, metal & sheep leather, 1976

Fig. 20 Brad Bachmeier, *Millennia*, pit fired ceramic, 2008

Fig. 21 Jeannie French, *House of Shelter*, acrylic on ceramic, 1988

Fig. 22 William Wold, *Table for Two*, ceramic, 1978

Fig. 23 Michael Warrick, *Racist Target*, paint and wood, 1989

Fig. 24 Jerry Ross Barrish, *Scarlet*, mixed media, n.d.

Fig. 25 Duane Schat, *Mystery Suspense 1*, assemblage, 1987

# List of artists, their pieces in the exhibition and their biographies

**Arthur Amiotte**
*Anog Ite (Double Woman)*, mixed fiber media, 1987
*untitled*, woven textiles, wood, beads, leather and feathers, 1970
b. Manderson, SD, 1942
BA – Northern State University
MA – University of Montana – Missoula
currently lives in Custer, SD

**Brad Bachmeier**
*Millennia*, pit fired ceramic, 2008
b. Anamoose, ND
BS – Minnesota State University – Moorhead
MFA – University of North Dakota – Fargo
currently teaches at Minnesota State University – Moorhead

**Jerry Ross Barrish**
*Scarlet*, mixed media, n.d.
b. San Francisco, CA
BFA – San Francisco Art Institute
MFA – San Francisco Art Institute
currently lives in San Francisco, CA

**John Beckelman**
*Come Closer Reflection*, terra cotta, 1978
b. Orange City, IA
BA – Hobart College, Geneva, NY
MS & MFA – Illinois State University, Norman, Illinois
taught at Coe College, Cedar Rapids, IA

**Don Boyd**
*Tetrahedon*, fabric, metal and sheep leather, 1976
*untitled*, fabric, wood, leather and ink, 1982
b. Sparta, Ohio
BFA – Ohio State University, 1956
MFA – University of Iowa, 1965
taught at South Dakota State University, 1974 to 1978
retired from Mount Vernon Nazarene University, Mount Vernon, Ohio, 2010

**Kay Cheever**
*Mort*, hand dyed wool, 1995
*Mimbres*, hand dyed wool, 1998
b. Brookings, SD
d. Brookings, SD, 2002
BFA – University of Denver
MFA – University of Georgia

**Julia Day**
*Sucker*, mixed media, 2000
BFA – University of South Dakota, Vermillion, 1991
MFA – Louisiana State University, 1996
presently a self-employed artist

**Richard Edie**
*untitled*, ceramic stoneware, 1978
*untitled*, ceramic, n.d.
b. Philadelphia, PA, 1924
BFA – Kansas City Art Institute
MFA – University of Kansas
taught at South Dakota State University, 1956 – 1987
lives in Sioux Falls, SD

**Charles Evans**
*Flying Buttress No. 2*, ceramic, 1973
b. Walla Walla, Washington, 1943
d. 2010
BS – College of Idaho
MFA – University of Montana – Missoula
taught at University of South Dakota – Springfield, 1971 – 1974

**Jeff Freeman**
*New Lost Cryptic 71*, mixed media, 1982
*New Lost Cryptic 83*, mixed media, 1984
b. Bismarck, ND
BS – Moorhead State University 1970
MA – University of North Dakota – Grand Forks, 1972
MFA – University of Wisconsin – Madison, 1980
has taught at the University of South Dakota since, 1980

**Jeannie French**
*House of Shelter*, acrylic on ceramic, 1988
b. Milwaukee, Wisconsin
BFA – University of Wisconsin – Whitewater
MFS -University of Wisconsin – Madison
currently teaches at South Dakota State University

**Stephen Henslin**
*Young Man's Fancy Turning*, steel, 1979
b. Indianapolis, IN 1943
d. Spicer, MN, 2009
Bachelor's degree - St. Cloud State College, 1969
MA - St. Cloud State College, 1970
MFA - The University of Iowa in, 1974
taught at Dakota State University, Madison, SD

**Carol Hepper**
*Sanctuary*, mixed media, 1981
b. McLaughlin, SD
BS – South Dakota State University
Professional artist in New York, NY

**Martin Johnson**
*Flow Her Pedal Past*, mixed media, 1982
b. New Jersey, 1951
BFA – Virginia Polytechnic Institute & Virginia State University
MFA – University of North Carolina – Chapel Hill
currently lives in Virginia

**Steve Keister**
*untitled*, galvanized wire lath, arch bead, 1992
b. 1949, Lancaster, Pennsylvania
BFA - Tyler School of Art, Philadelphia and Rome, 1971
MFA - Tyler School of Art, Rome, 1973
currently lives in New York City

**Dale Lamphere**
*Meteor,* river rock and stainless steel, n.d.
b. Wyoming
self taught professional artist
lives near Sturgis, SD

**Mark Lazarus**
*Cuttings #32,* cast paper, 1979
b. Chicago, 1953
BFA – Kansas City Art Institute 1975
MFA – Washington University – St. Louis

**Mark McGinnis**
*One Megaton (large version),* mixed media, 1982
b. Aberdeen, SD
currently lives in Boise, ID
BS - Northern State University, Aberdeen, SD
MFA - University of Illinois, Champaign-Urbana
Professor Emeritus of Art, Northern State University

**Helen Morgan**
*Scintillation,* plastic fiber and metal foil on acrylic panel, 1974
b. Oak Park, IL
BFA & MFAE – Art Institute of Chicago
Taught at South Dakota State University, 1965 – 2002

**Daniel Packard**
*Batteau,* cast paper and wood, 1988
b. Boston, Massachusetts, 1939
BFA – Rhode Island School of Design, 1963
MFA – Syracuse University, New York, 1965
taught at University of South Dakota, 1968 - 1998

**John Peters**
*Zippity Do Da,* mixed wood, plastics, glass and dough, 2001
BA – Augustana College, Sioux Falls, SD
MFA – University of Illinois, School of Art and Design, Champaign-Urbana
currently self-employed artist and teaches for South Dakota State University

**Tom Rickers**
*Stylus (Root),* wood, 2001
studied at Tyler School of Art, Temple University, Philadelphia
and Rome, Italy for MFA
currently lives in Lincoln, NE

**Robert Sanabria**
*untitled,* paper sculpture, 1978
b. El Paso, TX 1931
MFA – University of Maryland
Currently living in Leesburg, VA

**Mary Selvig**
*untitled,* ceramic, 2001
BA - Augustana College, Sioux Fall, SD 1999
currently lives in Sioux Falls, SD

**Duane Schat**
*Mystery Suspense 1 – 7,* assemblage, 1987
b. Rapid City 1954
studied at South Dakota State University

**Tim Steele**
*Smoke Head,* acrylic and wood, 1988
BFA – Fort Wright College of the Holy Name, Spokane, WA
MFA – Washington State University
acting head of the Visual Arts Department, South Dakota State University

**Joseph Stuart**
*untitled,* Masonite construction painted, n.d.
BFA – University of New Mexico
MA – University of New Mexico
taught at South Dakota State University and was
Director of the South Dakota Art Museum, 1971 – 1993
currently lives in Santa Fe, NM

**Signe Nelson Stuart**
Many coups #5, acrylic and sand on paper, 1988
b. New London, Ct
BA – University of Connecticut, 1959
MA – University of New Mexico, 1960
taught at South Dakota State University, 1972 – 1994
currently lives in Santa Fe, NM

**Dick Termes**
*Solid Corners,* acrylic on lexan sphere, 1981
b. San Diego, CA
BS – Black Hills State University, 1964
MA – University of Wyoming – Laramie, 1969
MFA – Otis Art Institute of Los Angeles County, 1971
currently lives near Spearfish, SD

**Martin Wanserski**
*Summer Storm,* cast cement with acrylic paint, 1977
MFA - Syracuse University, NY
Professor Emeritus, University of South Dakota

**Michael Warrick**
*Racist Target,* paint and wood, 1989
*Blood Moon,* wood, n.d.
BS – Illinois State University
MFA – Southern Illinois University
Visiting artist - University of South Dakota, 1988, 89, 90
currently professor of art and coordinator of the Sculpture and Metal Program at the University of Arkansas at Little Rock

**William Wold**
*Table for Two,* ceramic, 1978
*Raku and Chrome Duet,* ceramic, 1972
b. Duluth, MN
taught ceramics at the University of South Dakota, Vermillion

**Karen York**
*untitled,* ceramic, n.d.
Assistant to the Director, South Dakota Art Museum, 1998

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