

4 ARTISTS 4 VISIONS

ACKNOWLEDGEMENTS

This is an invitational exhibition, organized in conjunction with the Augustana Art Department. Special thanks to Kelvin Mason, Rowen Schussheim-Anderson, Megan Quinn, and Peter Xiao for their efforts in making this exhibition and programming a success.

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#4Artists4Visions

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CHECKLIST

All works courtesy of the artist, unless otherwise noted.

Oscar Jay Gillespie

1. *Apple Keep*, 1982, Engraving and chine collé
2. *Twins: Becoming*, 2012, Engraving
3. *Cardinal: Shrike*, 2008, Engraving and color aquatint
4. *Cardinal: Rose*, 2008, Engraving and color aquatint
5. *Blind Crow 2*, 2005, Engraving and color aquatint
6. *Tripoli: Beast*, 2011, Engraving
7. *Final Red Dog Fetish*, 1989, Engraving and soft-ground etch
8. *Final Crow Fetish*, 1999, Engraving
9. *Bayou: Twilight Moon*, 2012, Engraving, mezzotint

Claire Hedden

10. *prairie horizon*, 2013, Earthenware, wood, fabric
11. *hold up*, 2016, Earthenware, wood, foam, paint
12. *third leg*, 2016, Earthenware, wood, paint
13. *tina*, 2017, Earthenware, wood, paint

14. *good grief*, 2017, Earthenware, wood, fabric, buttons, thread
15. *hands across the ocean*, 2017, Earthenware, wood, fabric
16. *cypress tree and cypress knees*, 2017, Earthenware, wood, mirror, acetate

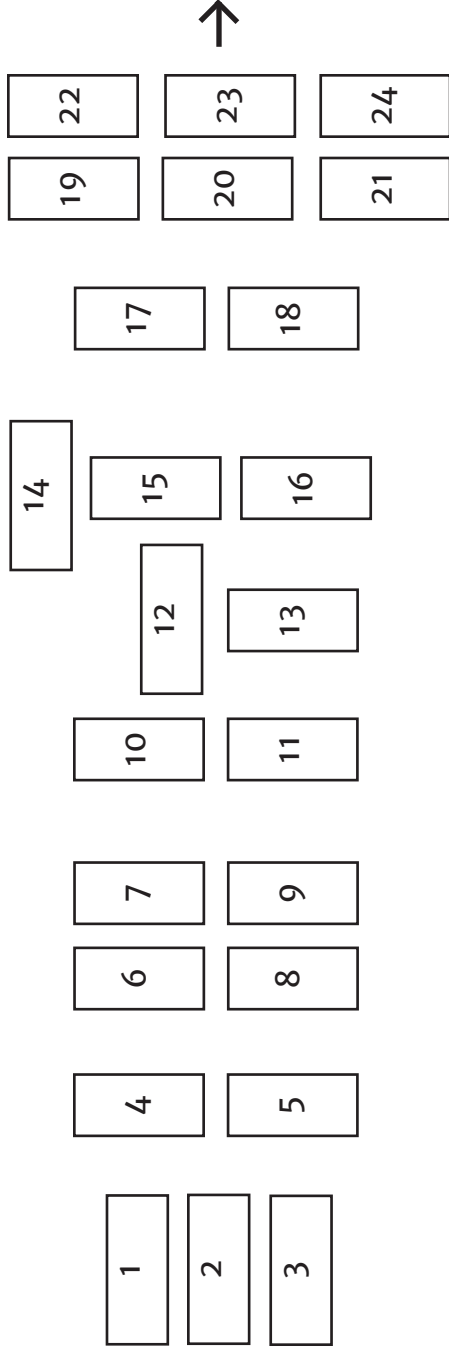
Tom Lundberg

17. *Summer Vortex*, 1997, Cotton and silk threads on cotton
18. *Red Pruning Shears*, 1999, Cotton and silk threads on cotton
19. *Narrow Escape*, 2001, Cotton and silk threads on cotton
20. *Yellow Basket*, 2009, Cotton and silk threads on wool
21. *Dormant Season*, 2009, Cotton, silk, rayon, and metallic threads on cotton
22. *Dark Hours*, 2009, Cotton, silk, metallic, and rayon threads on rayon velvet and painted cotton
23. *Lucky Charm*, 2011, Cotton, silk, rayon, and metallic threads on rayon velvet and cotton
24. *Shirt Fragment*, 2012, Cotton, silk, and polyester threads on cotton fabrics
25. *Crosscut*, 2011, Cotton and silk threads on linen fabric. Courtesy of Mobilia Gallery (Cambridge, MA)
26. *Flare*, 2011, Cotton, silk, rayon, and metallic threads on rayon velvet and cotton. Courtesy of Mobilia Gallery (Cambridge, MA)

Joseph Patrick

All works are mixed drawing media

Grid 1: Iowa City



Grid 1: Iowa City (continued)



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Grid 1: Iowa City

1. Ann + Jane Gilmor, 12/21/15
2. Ann Gilmor, 12/21/15
3. Ann + Jane Gilmor, 12/21/15

4. Rudolf Kuenzli, 11/18/14
5. Rudolf Kuenzli, 11/18/14

6. Fidencio Martinez, 2014
7. Fidencio Martinez, 9/16/14
8. Fidencio Martinez, 9/9/14
9. Fidencio Martinez, 9/30/14

10. Brien Hemann, 7/15/14
11. Sayuri Hemann, 7/22/14
12. Sayuri Hemann, 7/22/14
13. Brien Hemann, 7/15/14
14. Brien Hemann, 7/15/14
15. Sayuri Hemann, 7/22/14
16. Brien Hemann, 7/15/14

17. Judy Polumbaum, 10/24/15
18. Judy Polumbaum, 10/24/15

19. William Klink, 12/10/15
20. William Klink, 12/10/15
21. William Klink, 12/10/15

22. Spencer Fidler, 11/8/14
23. Spencer Fidler, 11/8/14
24. Spencer Fidler, 11/8/14

25. Jackie Blank, 8/26/14
26. Carl Klaus, 8/26/14
27. Carl Klaus, 8/26/14
28. Jackie Blank, 8/26/14

29. David Dunlap, 12/15/15
30. David Dunlap, 12/8/15
31. David Dunlap, 12/15/15
32. David Dunlap, 12/8/15
33. David Dunlap, 12/15/15

34. Matthew Arndt, 10/28/15
35. Matthew Arndt, 10/28/15
36. Matthew Arndt, 10/28/15

37. Steve Hendrix, 9/2/14
38. Karen Copp, 8/19/14
39. Karen Copp, 8/19/14
40. Karen Copp, 8/13/14
41. Steve Hendrix, 8/13/14
42. Steve Hendrix, 8/13/14

43. Anita Jung, 11/15/15
44. Anita Jung, 11/15/15
45. Anita Jung, 11/15/15

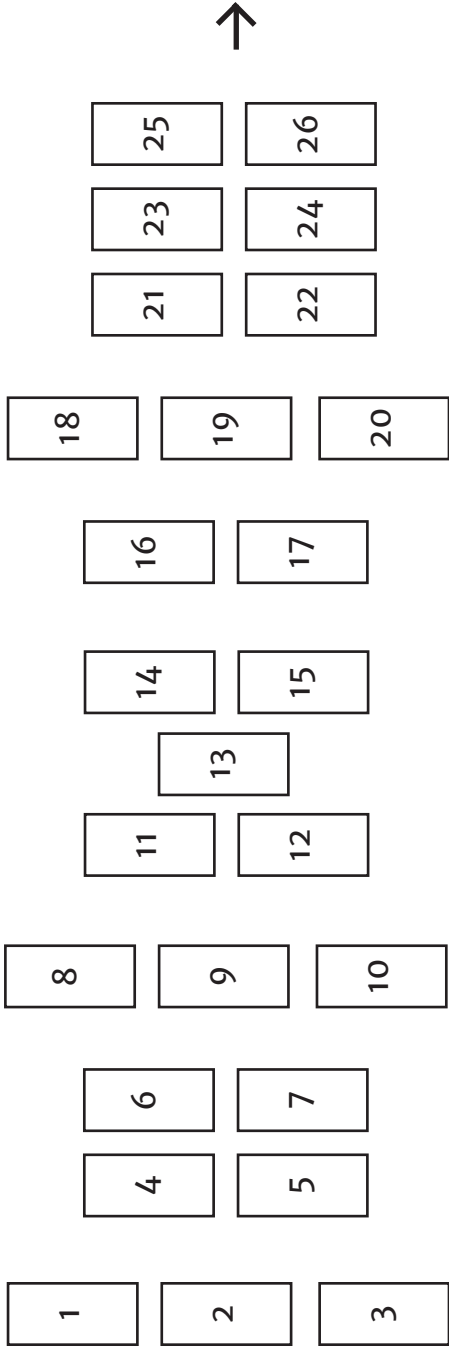
46. Howard Rogovin, 10/10/14
47. Howard Rogovin, 10/10/14
48. Howard Rogovin, 10/10/14

49. Jan Friedman, 10/2/14
50. John Kramer, 10/2/14
51. John Kramer, 10/2/14
52. Jan Friedman, 10/2/14

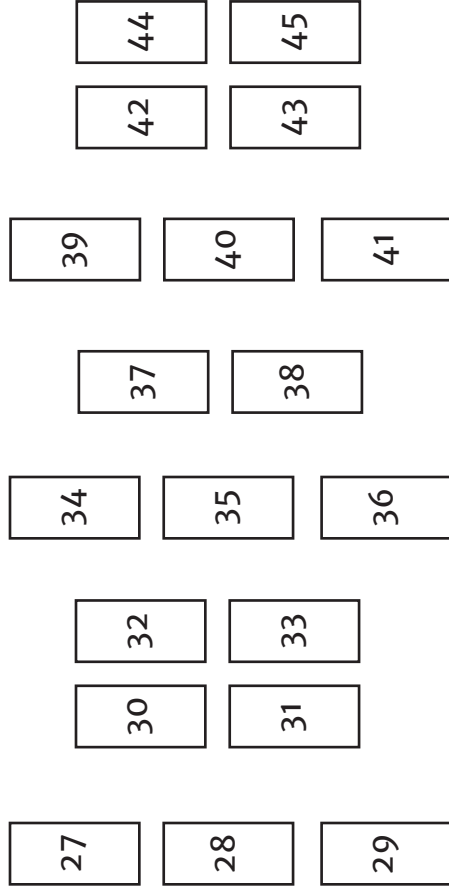
Joseph Patrick

All works are mixed drawing media

Grid 2: Oaxaca



Grid 2: Oaxaca (continued)



Grid 2: Oaxaca

1. Omar Hernandez, 4/8/15
2. Omar Hernandez, 4/8/15
3. Omar Hernandez, 4/8/15

4. Carole Turkenik, 4/15/16
5. Carole Turkenik, 4/15/16
6. Ron Waterbury, 4/15/16
7. Ron Waterbury, 4/15/16

8. Janet Van Arsdale, 10/3/15
9. Janet Van Arsdale, 10/3/15
10. Janet Van Arsdale, 10/3/15

11. Gail Pellett, 3/23/16
12. Stephan Van Dam, 3/23/16
13. Gail Pellett and Stephan Van Dam, 3/23/16
14. Gail Pellett, 3/23/16
15. Stephan Van Dam, 3/23/16

16. Lazaro Montesinos, 4/1/15
17. Lazaro Montesinos, 4/1/15

18. Gretchen Wirtz, 10/3/15
19. Gretchen Wirtz, 10/3/15
20. Gretchen Wirtz, 10/3/15

21. Joanne Moeschl, 3/23/15
22. Richard Moeschl, 3/12/16
23. Richard Moeschl, 4/1/16
24. Richard Moeschl, 3/12/16
25. Joanne Moeschl, 3/23/15
26. Richard Moeschl, 3/12/16

27. Rene Bustamente, 3/10/15
28. Romina Hierro, 4/7/15
29. Romina Hierro, 4/7/15

30. Christopher Hodge, 3/17/15
31. Christopher Hodge, 3/17/15
32. Christopher Hodge, 3/17/15
33. Christopher Hodge, 3/4/15

34. Monsterrat Hernandez, 4/19/15
35. Gustavo Hernandez, 4/19/15
36. Gustavo Hernandez, 4/7/15

37. Elizabeth Rickert, 2/7/16
38. Elizabeth Rickert, 2/7/16

39. Tom Benenson, 4/7/16
40. Judith Benenson, 4/6/16
41. Tom Benenson, 4/7/16

42. Tami Gold, 4/28/16
43. Tami Gold, 4/28/16
44. Tami Gold, 4/28/16
45. Tami Gold, 4/28/16

STATEMENTS + BIOS

Oscar Jay Gillespie

Statement

Marginalia:

Clues, Hints, Memories, Recognitions, & Ideas on the Edges & Boundaries of Things.

Over a period of more than 30 years I have collected fragments of imagery. Some are drawn in the pages of my sketchbooks, others are held in clippings and scraps from unfinished works. Lately, there are even some intrinsic bits and pieces of things that I have deposited in digital files.

Each of these fragments, viewed again and again to the point of being imprinted on my unconscious, contains clues to feelings, ideas and moments in time. They are bits of marginalia, written on the edges of life's pages. Many are so familiar to me that I can retrieve them in my mind's eye, and this often occurs spontaneously while creating.

I hope that my work provides the sense that I have been dancing on the borders of consciousness while I make it. I am imposing things together but outside of their normal circumstances. In doing so, I am finding things that exist in secret and silence until I allow them to be expressed, triggering memories and recognitions to bubble to the surface.

Bio

Gillespie is a Professor of Printmaking and Drawing at Bradley University (Peoria, IL). He received his MFA from Arizona State University in printmaking. He has been a part of over 200 solo and group exhibitions across the United States, as well as international exhibitions such as the 2011 Venice Biennale (*State of the States Portfolio Exhibition*). His work is part of numerous public collections including the Nelson-Atkins Museum (Kansas City, MO),

the Plains Museum (Fargo), and the Fogg Museum at Harvard (Boston). He also has a long history of artist residencies, including at Oxbow, Frogman's Print Workshops, and Carleton College.

Claire Hedden

Statement

A logic of uncertainty

My work captures and animates moments in which objects, beings, emotions, and place are interconnected and in flux. I am interested in postmodern abstraction of amassing information, our contemporary domestic lifestyle, and figurative gestures connection to emotion.

I build with clay, wood, fabric, foam - common materials of our domestic environment. Clay in my work is referential to our humanity revealing physical characteristics of the body and emotional states. I utilize wood furniture and construction lumber supportively to provide context of domesticity or landscape. Fiber materials counteract the density of the wood and clay while referring obliquely to their domestic roles. By interworking these media, a dialogue emerges portraying physical and metaphorical spaces in our lives.

Bio

Hedden received her MFA from Alfred University in Ceramics, and is currently the Curator of the McLean County Arts Center in Bloomington, IL. She has been a part of exhibitions across the United States, including the Lohin-Geduld Gallery (NYC), The Clay Studio (Philadelphia), and a juried exhibition at NCECA (National Council for Education for the Ceramic Arts). She has held artist residencies at Archie Bray Foundation (Helena, MT) on multiple occasions, and her work is in several private collections across the United States.

Tom Lundberg

Statement

To stitch is to continue a practice handed down through time. Needlework carries memories of mending, comfort, and persistence. As an expressive medium, embroidery often embodies the subject of time itself. Ritual textiles mark the seasons and stages of life. Wishes from earlier generations come to us in family heirlooms; those quilts, table runners, and gifts stitched with leaves and little flowers. Even in a scrap of cloth we hold threads of the world's expansive rhythms and patterns; details can suggest a bigger picture.

My embroidered pictures contain fragments of memory and glimpses of everyday life. These small textiles often take the form of swatches, badges, and cuffs—shapes that follow the movements of people.

Bio

Lundberg is a Professor at Colorado State University, where he coordinates graduate and undergraduate programs in fibers and teaches courses in weaving and surface design. Lundberg has lectured and taught workshops in the United States, England, and New Zealand and teaches in Colorado State University's Italy study-abroad program. He received his MFA from Indiana University in textiles. He has participated in 50+ solo and group exhibitions, both in the United States and internationally, including exhibitions at the Museum of Fine Arts (Boston), the Musée national des arts et traditions populaires (Paris), the American Craft Museum (New York), and The Textile Museum (Washington, DC). His work is part of numerous public and private collections in the United States. He has participated in several artist residencies including at the Oregon College of Art and Craft (Portland) and ZSK (Krefeld, Germany).

Joseph Patrick

Statement Portrait Drawings

Everybody has a story---in fact, multiple stories to tell.

A few years ago, not long after 2004 when I retired from teaching, I felt the loss of my custom of having mutual portrait drawing sessions with my students. Of course they were all youthful, in their 20's and 30's, and it seemed unlikely that I would again find a similar group of subjects for me to have these drawing experiences. For some time I invited people to my studio to sit for me so that I could continue the practice. After some years of these efforts I struck on the idea of drawing old friends---older friends, people nearer to my own age. First, in my Iowa City studio I launched a series of drawings of mostly retired folk. I realized that all our ex-pat friends in Oaxaca fell into that same category, so in 2015 I continued making portrait drawings there of our "old folk" friends. Often these drawing sessions involved couples who would come to my studio, together or separately. I work quickly and intuitively, never with a planned stylistic agenda. My habit is to draw from life, observing, working on each drawing for fifteen or twenty minutes, aiming to stick with each image until it has some resonance, some sign of life, perhaps even a likeness, and certainly some indication of that person's physiognomy and spirit. I also work until the marks and shapes have energy and rhythm and some visual distinctiveness that may hold ones attention and linger in the memory. I love it when a drawing may suggest that the sitter is present, alive, and thinking.

These drawing sessions are not silent and solemn. We talk and laugh, tell stories, get to know each other better, listen to music, gossip. We try to forget the idea of "making a portrait" or of being "rendered for posterity." We aim to have some fun. And I aim to have the "finished product" show all of this process---and to include the look of how it was done. I want the starts and stops to

show. I want the viewer to see that I change my mind, that I make mistakes, that I enjoy the dance, the movements, the improvisation, and that I take chances. But I also hope the result is in some way like the person being drawn as well as the artist doing the drawing. I see these as joint efforts.

Looking back at these drawings, showing them to others, I find myself telling stories about the subjects. Of course, I want the drawings to do this on their own, but I am a story teller. I want to share some of the enthusiasm I experience while drawing and being engaged with the individual sitter. I always want to tell more. All these drawings are made on 22x15 inch Stonehenge paper. And they have employed a range of drawing materials, singly and in combination---graphite, charcoal, pastel, ink and ink wash, and occasionally some gesso or acrylic.

Iowa City Friends, Old And New, generously came to pose in my G Street studio in Iowa City. Usually they came singly, but sometimes with a partner. Many of them were well known to me, but others I got to know only while drawing them, talking and sharing our stories. Most of us, it seems, are connected to each other through our association with The University of Iowa.

My Oaxaca Subjects, for the most part, have settled into retirement in a foreign country. We share many common enthusiasms for this life but our backgrounds are vastly divergent. Their biographies are rich and varied.

Bio

Patrick is an Emeritus Professor at The University of Iowa's School of Art and Art History, where he taught courses on painting and drawing. He received his MFA from the University of Colorado, Boulder. His work is in a number of public and private collections, including the Figge Art Museum, Arizona Museum of Art, and the Museo de Arte Moderno (Mérida, Venezuela). He has received numerous portrait commissions, and is represented by the Olson-Larson Galleries (Des Moines) and Hudson River Gallery

(Iowa City). He has participated in numerous group and solo shows, including the recent solo exhibition *Parallels: the Architecture of Impermanence* at the Brunner Art Museum (Ames), as well as over 75 additional solo and group exhibitions.



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