

AUTUMN ART AUCTION

VOLUME 21, 2019



NORTH DAKOTA MUSEUM OF ART

*The North Dakota Museum of Art
is grateful to our sponsors who have
given generously to guarantee
that the arts flourish*

The 2019 Autumn Art Auction is dedicated to

LUISE BERINGER
and
BRYAN HOIME

with appreciation for years of support and volunteer time.

Front cover: Frank Sampson, *Bear-Time*, 2019.
Acrylic on Arches paper mounted on gator board.

Back cover: Cyrus Swann, *Pine River, Minnesota, Wood Watchman*, 2019.
Mixed media, salvaged wood, reduction fired stoneware, 23 x 9.75 inches



NORTH DAKOTA MUSEUM OF ART

AUTUMN ART AUCTION

SATURDAY, NOVEMBER 16, 2019

Wine and hors d'oeuvres at 6:30 pm

Auction begins at 8 pm

AUTUMN ART AUCTION
is sponsored by the following
businesses, not-for-profits,
and individuals:

AUCTION PREVIEW

Thursday, October 20, until the auction in the Museum.

Hours: 9 to 5 pm weekdays and 1 to 5 pm weekends.

All works to be auctioned will be on display.

AUCTION WALK-ABOUT

Laurel Reuter, Auction Curator, will lead an informal discussion about works in the Auction

Thursday, November 14, 7 pm, in the galleries.

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Urban Stampede 67



DAVID GORDER, AUCTIONEER

AUCTION COMMITTEE

DAVID GORDER was born in Grand Forks. He is an alumnus of Grand Forks Central High School and the University of North Dakota where he received his BS in Business Administration, Management, and Entrepreneurship in 2013. He is an auctioneer for The Farm Agency, a farmland real estate company that he and his wife, Annie, started in 2018.

David's gateway to the arts was music. He picked up the guitar at age fifteen after attending a B.B. King concert on December 7th, 2005 at the Chester Fritz Auditorium. A few years later, he named his first band *Towering Smile Trio*, inspired by piece of art he purchased from the North Dakota Museum of Art Auction: *Your Smile Has Left Town* by Punchgut.

David's art preference is true to his farming and farmland real estate background. You will find him bidding on landscape-inspired works of artists like Kelly Thompson, Matthew Anderson, and RJ Kern.

Annie and David have two children, Ophelia (4) and Thor (3) with whom they already share many interests with (most notably dessert and sharks). Annie is a North Dakota Museum of Art Trustee.

In his volunteer life he serves as Director and President of Land of Hope LLC where he oversees budget and operations of the Grand Cities Mall. His charge is to manage the property and ensure a safe environment for patrons and a profitable environment for tenants.

Brian Baier

Anna Hagge

Bill Macki

Abby Wilfert

Matt Wallace from the Museum Staff
and those Trustees who worked with them



RULES OF THE AUCTION

- Each registered guest will receive a bidding card as part of the price of admission. Upon receiving the bidding card each guest will be asked to sign a statement vowing to abide by the Rules of the Auction listed in this catalog.
- Absentee bidders will either leave their bids on an Absentee Bid Form with Museum personnel in person or by phone, or arrange to bid by phone the night of the Auction. Absentee bidders, by filling out the form, agree to abide by the Rules of the Auction.
- Each bidder will use his or her own bidding number during the Auction.
- All sales are final.
- In September 2002, the Office of the North Dakota State Tax Commissioner determined that the gross receipts from the sales made at the Auction are subject to sales tax of 7.25%. This does not apply to out-of-state buyers who have works shipped to them.
- In the event of a dispute between bidders, the auctioneer shall either determine the successful bidder or re-auction the item in dispute.
- Purchasers may pay for items at any point following the sale of a work but must pay for all artwork before the conclusion of the evening unless other arrangements are in place. Absentee bidders will be charged on the evening of the Auction or an invoice will be sent the next business day.
- Proceeds from the sale of works of art will be split between the Artist and the Museum 50/50. At times, the House will bid if representing absentee buyers. The range indicates artist's established price for similar works.



FROM THE MUSEUM DIRECTOR

Welcome to North Dakota's Autumn Art Auction. The Museum originally started the auction hoping to build a support system for artists who live in our region. Galleries were few and far between; there wasn't an established market. Thankfully, this has changed in North Dakota, especially in Grand Forks and its surrounding communities. Auctions and sales have become commonplace. Original art is the norm in locally owned restaurants. Young people are filling their homes with art from our own artists. The event has grown into the Premier Art Auction in North Dakota, replicated by many.

We never ask artists to donate art—although some do.

Others in the region have adopted our policy of paying artists. Instead of always asking them to donate, artists can expect actual income from auctions sponsored by art entities. And, bless you buyers for not forgetting that this is also a benefit for the Museum. We notice and value your generosity.

Remember, when you buy through the Auction, the price includes frames, which are often custom made by the artists or commercial shops who use archival materials. This adds significant value to most artworks, often as much as \$400 in the Grand Forks market but considerably more elsewhere. Please note that sales tax is charged on all art that stays in North Dakota. This catalog is underwritten by our sponsors. Please take your business to these companies and thank them. Note that most are locally owned and operated. Sometimes they say, "I don't care if I get an ad, I just want to give to you guys." Supporting cultural life is not in the interest of most chains but rather has become the business of the butcher, the baker, and the keeper of bees: that is, those who live among us including individuals. Thank you.



Museum Commissions and Collections. This exhibition opens October 27, 2019. It will include final bodies of commissioned batiks by the Museum’s Art Maker Vernal Bogren Swift’s “The Meadowlark Buries Her Father.” Donovan Widmer, “Western Ideals of Beauty and the Role of Body Adornment” sculptural jewelry is also the result of Art Maker’s funding. Permanent Collection Gifts include Seventeen new African sculptures from Sarah Watts and eighty-four drawings of vase forms by ceramic artist Robert Archambeau which will augment the Museum’s large collection of his ceramics.

THE MUSEUM

In the meantime, the Museum collection continues to grow through commissions, gifts, and occasional purchases. Currently, Rebecca Norris Webb and Alex Webb are photographing out in the State, funded by the National Endowment for the Arts. A body of photographs will stay with the Museum.

Traditional Native artists from North Dakota are creating works that “Move the Tradition into the Future.” This project was funded by the Windrose Fund, The Colombian “Puntos de Encuentro” Foundation, and many individuals.

All thirteen Vernal Bogren Swift’s commissioned batiks are now in the Museum’s permanent collection. The publication about her work is funded by Dr. William Wosick through the Museum’s Art Makers Program. An anonymous Minneapolis donor buys art for us yearly. Another recent gift is a significant body of paintings by Frank Sampson from his retrospective.

Upcoming exhibitions include “Children of Chaos,” “Drones,” and a photo exhibition as part of a multi-state initiative “EXTRACTION: Art on the Edge of the Abyss.” This is a multimedia, multi-venue, cross-border art intervention that will investigate extractive industry in all of its forms (from mining and drilling to the reckless exploitation of water, soil, trees, marine life, and other natural resources). The brain child of Californian Peter Koch, the Museum is pleased to participate.

We look forward to seeing you on November 16 at the Autumn Art Auction.

—Laurel Reuter, Director

THE ARTISTS

Listed by lot number

- | | |
|------------------------------------|--|
| #1. Gillian Bedford | #33. Adam Kemp |
| #2. Paul Gronhovd | #34. Gretchen Kottke |
| #3. Madelyn Camrud | #35. Kelli Nelson |
| #4. Elmer O. Thompson | #36. Ingrid Lincoln |
| #5. Sarah Christianson | #37. Ingrid Lincoln |
| #6. Sarah Christianson | #38. Ingrid Lincoln |
| #7. Pirjo Berg | #39. Arvin Davis |
| #8. Zoe Powell | #40. Robert Archambeau |
| #9. Vernal Bogren Swift | #41. Brian Paulsen |
| #10. Daniel Sharbono | #42. Emily Williams-Wheeler |
| #11. Daniel Sharbono | #43. Emily Williams-Wheeler |
| #12. Don Knutson | #44. Aleksander Hettich |
| #13. Marlon Davidson & Don Knudson | #45. Aleksander Hettich |
| #14. Takashi Iwasaki | #46. Carl Oltvedt |
| #15. Marley Kaul | #47. Mariah Masilko |
| #16. Heidi Goldberg | #48. William Charles Harbot
aka Billy Chuck |
| #17. Heidi Goldberg | #49. Shaun Morin |
| #18. Heidi Goldberg | #50. Duane Perkins |
| #19. Michael Conlan | #51. Duane Perkins |
| #20. Butch Holden | #52. Jessie Thorson |
| #21. Butch Holden | #53. Chris Pancoe |
| #22. Butch Holden | #54. Ned Krouse |
| #23. Butch Holden | #55. Walter Piehl |
| #24. Kimberly Benson | #56. Frank Sampson |
| #25. Cyrus Swann | #57. Frank Sampson |
| #26. Cyrus Swann | #58. Iosefa Faiai |
| #27. Melanie Rocan | #59. Iosefa Faiai |
| #28. Guillermo Guardia (Memo) | #60. Iosefa Faiai |
| #29. Richard Tsong-Taatarii | #61. John Colle Rogers |
| #30. Roxi Homelvig-Mathis | #62. Mollie Douthit |
| #31. Elizabeth Woods | #63. Jessica Matson-Fluto |
| #32. Matthew Anderson | |



Lot #1

GILLIAN BEDFORD

Bemidji, Minnesota

Backyard #1, 2019

Acrylic on canvas

16 x 20 inches, framed

Range: \$300 - 600

GILLIAN BEDFORD is a versatile artist who paints in watercolor, oils, and acrylics. She uses watercolor for small studies on watercolor paper and then later paints oil or acrylic on canvas for the final work. For the last year Bedford has used quick-drying acrylics because she has been on the road, across the United States, painting scenes from Michigan, Wisconsin, Iowa, Oregon, Washington, California, Arizona, and in her studio in Huntingdon Valley, Pennsylvania.

She draws directly on the canvas and builds up her paintings. Using acrylic paint, as in this painting, has helped her be able to change up what she is doing quickly so that there can be better and better iterations before she settles on her final painting. The paintings, full of color and emotion, have an expressive quality and also an abstract nature, yet usually refer to a discernable image or scene.

Recently, Bedford moved to Bemidji, Minnesota where her new studio is nestled into a grove of red pines. She has been struck by the way Minnesotans celebrate summer with endless music, art, and water festivals. She feels a new sense of confidence in this place where she can recreate her life according to her own vision of wholeness while also pushing forward and deeper into her artwork.

Bemidji Backyard #1 expresses the joy of a summer afternoon in Bemidji while also hinting at the slivers of darkness that are being pushed out of her life and into the

past. That darkness can be seen at the edges of the painting where they frame and intensify the brightness of the center. Here, water connects the sky and the land, drawing all the elements of landscape together just as it has drawn Bedford's family from Philadelphia to their new home in Minnesota.

Bedford is from an artistic family that dates back to Daniel Burnham, who was the chief architect who designed the city of Chicago after the great fire of 1871. The Great Chicago Fire burned from October 8 to October 10. It destroyed thousands of buildings, killed an estimated 300 people, and caused an estimated \$200 million in damages.

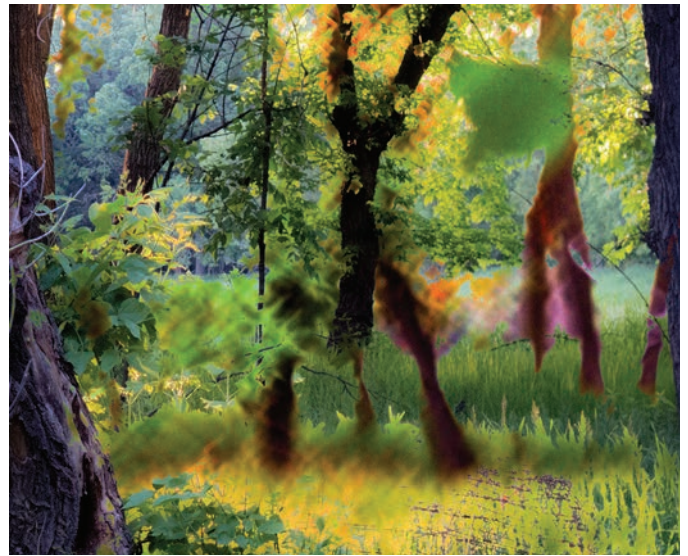
At Bryn Athyn College, Bedford studied social science and history. Later, she studied painting at Philadelphia's Tyler School of Art and began to develop her signature style to understand human emotion through her paintings. She is an artist who has deftly described loud and quiet passion. According to the artist, "While each painting 'speaks for itself,' there is an underlying significance that speaks to the interactions of the human heart and the landscapes we inhabit."

Lot #2

PAUL GRONHOVD
Grand Forks, North Dakota
Evening Light

Digital archival print, intentional camera movement and
composit images
12 x 12 inches, framed 22 x 21.75 inches
Range: \$350 – 500

*Paul Gronhovd donated this painting to the
North Dakota Museum of Art*



PAUL GRONHOVD: *Born and raised in Grand Forks, North Dakota, I first gained exposure to photography from my father, an avid photography enthusiast and history buff. My relationship to art, however, really began in my late twenties when, seeking a better path through life, I returned to college. I had tried engineering in my first college career, and while I learned many things, chief among them was that I was not drawn to the sciences.*

During my time at Minnesota State University-Moorhead, I was determined to pursue the arts. I took classes from Jack Youngquist, a master draftsman who showed me how to look “stronger”—to look better—at ordinary things. I also took a course in graphic arts, where the instructor pushed us really hard and taught me the value of hard work. Graphic arts training was where I started, but it was the freedom of the fine arts that drew me in. I pursued drawing, sculpture, watercolor painting, and photography, the latter being my favorite. Printmaking was the media that covered my interests. One of the takeaways from printmaking was how much I liked luscious black tones—a preference that has persisted to this day. And, because printmaking gives me the freedom to work with a wide variety of formats, from woodcuts to lithography to photography, I earned my BFA in printmaking.

For the next 30 years, I worked for the University of North Dakota (UND) Energy & Environmental Research Center (EERC) as a photographer and, ironically, a graphic artist. While at UND, I pursued my MFA, again in printmaking but this time using photography as my primary source.

After retiring in 2012, I pursued a more personal style of expression: primarily black and white landscape photography. After a 2013 trip to Death Valley National

Park, UND’s Archives Coffee House held a show of my prints. It was a great experience and so rewarding to communicate my ideas and feelings to viewers. In my photography, I like to be grounded in reality, yet play with what I see there. The end result is often abstract but always clearly “real” at its core.

In retirement, I operate a small farm and take cycling journeys to far off places whenever I can. These outdoor activities influence my photography and worldview. While I’m not a full-time artist, opportunities to capture memorable, striking, or simply beautiful qualities present themselves to me unexpectedly and I try to be open to that. My emotions and thoughts are in response to what I am looking at, and I try to capture those in my work. When I love what I am seeing, I select it for display. I believe it’s probably most essential to seek out the unusual, as it is in making sense of that display that the qualities make themselves known as “art.” As landscape photographer Chuck Kimmerle says, “there is no eye in cliché.”

My recent experiments in photography have to do with intentional camera movement (ICM) and compositing. I was particularly intrigued with Lynn Geesaman’s photo exhibit at NDMOA in 2018. Her photos did not stress sharp focus or extreme detail, and, because of that, other aspects of the photos became more pronounced. I think it is fun to have an image that looks somewhat realistic from a distance but turns into marks and patterns of colors on closer inspection. While I hope viewers like the photo I’ve selected for this show, what keeps me growing as an artist is the opportunity to live a creative life and focus on the beauty of my homeland.



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Lot #3

MADELYN CAMRUD

Grand Forks, North Dakota

The Hazards of Excess, 2019

Mixed media

19 x 21 inches, framed 26.5 x 29 inches

Range: \$450 - 650

MADELYN CAMRUD: *I make art and write poems; they feed each other, and in the work process they feed me. I begin with the idea that both practices rely on spontaneity to complete. I work with what surrounds me. If I were to name an influence it would be Adam Kemp. We met in UND's Art Department in the 1980s with a shared interest in sculpture. I liked that he found materials for sculpture in junk yards. It seemed sensible. My early sculptures were female figures made of dirt mixed with plaster applied to welded rebar. Recycling was and still is a part of my work. For collage and mixed media, I select from hoarded materials: magazines, paper scraps, tissue, bits of nature, stones, ash, dirt, etc. In this piece it's a swatch of used fabric—a scarf; the fabric wound tight as our fast-moving world is filled with technology that spills word: texts, dings, recorded voices constantly in our hands and at our fingertips. Our world of excess is one of messy politics on twenty-four hour news and a changing climate that negatively affects the natural world we depend on for sanction.*

"The Hazards of Excess" could at times be a title for my life—I admit to "doing too much." But does an overload of information have to be hazardous? Can excess make us more productive? I attempt to make art and poems from my sense of the world around me. I trust what I'm currently doing, but like Gretchen Kottke I keep saying I want to make "big abstract art." We'll see what happens.

received a master's degree in English from the University of North Dakota in 1990. A minor in Visual Art introduced her to sculpture which left her with a desire for "grabbing space," but making large sculptures was too labor-intensive for her everyday life. Now she is satisfied with collages, mixed media, and small constructions though a sculpture garden in her front yard is a work in progress. Her art education continues at the North Dakota Museum of Art. Fortunately for all of us, we have a world-class art museum in our midst.

Because I Can't Forget How It Was

Mornings I rush to the window,
and I don't know if I want to keep it coming
or stop it—I'm speaking of light,
how it begins, breaks the blue wash

We call it dawning. But this is not only about light.

I try to catch or hold. It's more about failing,
never finding what I've rushed to see.
it's about not even knowing everything washes
white in the end, leaves only blue shadows.

— Madelyn Camrud

Lot #4

ELMER O. THOMPSON
(1891-1984)

North Dakota and New York City
Elmer's Brother Fred with Kitten

Digital archival print of scanned glass plate negative

Printed by Paul Gronhovd, Grand Forks

16.75 x 12.25 inches, framed 25 x 21.25 inches

Range: \$300 - 400



ELMER O. THOMPSON (1891-1984)

The inventor Elmer Thompson was raised in Osnabrock Township in North Dakota's south-central Cavalier County, where he graduated from a one-room schoolhouse. Paul Gronhovd who printed *Fred with Kitten*, says *Thompson was a self-taught photographer, mostly learning through a Sears and Roebuck book and by trial and error as he shot the scenes around him, including his family. Educating himself in matters of staging, lighting, and processing, Mr. Thompson quickly became an expert in the use of his 5 x 7 camera. His early photographs show the development of a talent that would lead him first to the State Normal and Industrial School in Ellendale, where he served as the official school photographer. He went on to earn an electrical engineering degree at the University of California, served in the Signal Corps in Paris in WWI, and then moved to the center of technological innovation in New York City.*

Mr. Thompson earned the first six of his ultimate thirty patents at the AT&T Headquarters at 195 Broadway. From there he moved to RCA Victor, then spent several decades at Philco, where he earned two dozen more patents, including the first wireless radio remote control (Philco's "Mystery Control") and a phonograph that transferred the signal from record to the amplifier by means of an optical sensor (the "Beam of Light" system).

Mr. Thompson's progress—from the prairies of North Dakota to the technological heartland of the early radio and television age—illustrates the marriage of artistic elements with technological innovation. The North Dakota

Museum of Art exhibited his photographs in February 2019. The exhibition illustrated his career with large framed prints of his photographs, many of which were taken in and around Ellendale and near his home in Cavalier County. These include individual portraits, landscapes, buildings, and staged trick photographs.

Paul Gronhovd's father interviewed Thompson in 1980 when the photographer gave the elder Gronhovd his glass negatives, which he passed on to his son, a photographer himself. Gronhovd printed the images for the Museum exhibition, now touring throughout North Dakota under the Museum's Rural Arts Initiative. One of the most striking images is a portrait of Thompson's young brother, Fred, holding a kitten. *While the photographer uses a sheet as a backdrop, he wouldn't have had lights to illuminate the subjects, other than being resourceful and using sunlight from a window.*

He learned how to make use of window light, directional light, really well. That's why some of his portraits are so successful — they show the personality of these people, Gronhovd explains.



Lot #5

SARAH CHRISTIANSON
 Oakland, California
Shale Shaker Street, July 2015
 C-print
 20 x 24 inches
 Range: \$900 – 1,300

SARAH CHRISTIANSON: From the series “When the Landscape is Quiet Again: North Dakota’s Oil Boom” *Since 2012, I have been documenting the legacy of oil booms and busts in my home state of North Dakota. My photographs bear witness to the transformation of its quiet agrarian landscape into an industrialized zone dotted with well sites, criss-crossed by pipelines, illuminated by natural gas flares, contaminated by oil and saltwater spills, and fracked beyond recognition.*

Everyone wants a piece of the action, including my family. Since the Bakken Boom began, we have been profiting from oil wells drilled on land my great-grandparents homesteaded in 1912. Although many other families are doing the same, I started this project to reconcile our involvement with the hidden costs of this prosperity.

In 1973, Governor Art Link envisioned: We do not want to halt progress We simply want to insure the most efficient and environmentally sound method of utilizing our precious resources for the benefit of the broadest number of people possible. And when we are through with that and the landscape is quiet again . . . let those

10 *who follow and repopulate the land be able to say, our*

grandparents did their job well. The land is as good and in some cases better than before.

Unfortunately, his hope for the future remains a fantasy: Our grandparents did not do their job well. I examine the scars from prior boom-and-bust cycles and the new wounds being inflicted upon my home because the status quo must change: something needs to be left for the next generation, not the next quarter.

The two pieces I’ve entered in this year’s auction are not the sensationalized images one typically associates with North Dakota’s oil boom. Rather, they are more mysterious, emphasizing the subtle changes and psychology behind this new oil landscape. Both photographs were made within two miles of each other on U.S. Highway 85, one of the main arteries in the Bakken. In Thunderstorm near Alexander, July 2015, oilfield traffic zips along in the foreground while a summer storm amasses overhead, dwarfing a well site on the horizon. In Shale Shaker Street, July 2015, a smear of red, white, and blue rushes through the frame at the posted intersection, created by using a slow shutter speed and being in the right place at the right time for this patriotically painted oil tanker truck to pass.



Lot #6

SARAH CHRISTIANSON
 Oakland, California
Thunderstorm near Alexander, July 2015
 C-print
 20 x 24 inches
 Range: \$900 - 1,300

Lot #7

PIRJO BERG

Grand Forks, North Dakota

Up to the Mountain, 2019

Oil on synthetic paper mounted on board

12 x 12 inches

Range: \$300 – 450



PIRJO BERG'S paintings depict her experiences of spaces she has absorbed. Rather than re-creating her experiences "literally," she is discovering and inventing their abstract and emotional content. She paints stripes that often seem to be fragmented landscapes. They are in motion, as if she is seeing a strip from a long series of photos or photo negatives, which she can slide backward and forward in time and space.

Finnish rag rugs and woven wall hangings inspire her paintings, particularly the stripes in them, which were traditional and typical decorations in Finnish homes in the last century. They filled the floors and walls of her childhood home in Finland. Today, those striped designs remind her of her childhood. As an immigrant, she has brought with her these early landscapes. One can leave one's native home, but the landscape is forever a part of one's identity, as much as an accent, or culture. The landscapes produced with paint accentuate her longing for the old places and times that largely do not exist anymore except in memory. This evokes the nostalgic, romantic feeling of the life lived and times left behind; like foggy memories of a place that one may have visited but of which one cannot quite recall the details. Thus, the lines in her work often take on a mirage quality, a murmur wavering between here and there.

The stripes and repetition she finds are not only in the textiles of old but also in geological formations. Over the years she traveled with her geologist husband all over the world as his field assistant (Nepal, Greenland, Arctic Spitsbergen, Baja California, Alaska, America's southwest canyonlands, Sierra Nevada and so on). The landscape, especially the sedimentary rocks, and layers (or beds as geologist call them) are elements which have become familiar to her. In geological formations such as canyon walls, she sees familiar striped patterns, but on an enormous scale and representing a length of time that is

difficult to comprehend, a visual record of what was, reminding us of the transitory nature of what is.

Her recent paintings have layers (or beds) of landscapes, which are squeezed and flattened by time. One can recognize the landscape in them, but they are in motion all the time as if you were watching a movie where you can slide back and forward in time and space.

Berg was born in Helsinki, Finland. She received a Master's degree in Regional Planning at the University of Tampere, Finland, before moving to the USA in 1991. In 1996 she moved back to Finland to attend the School of Art and Media in Tampere and to concentrate on painting. The years at the Art School meant considerable traveling, not only between Tampere and Seattle, but also painting trips to Norway, Estonia, Italy, and Nepal. She moved back to Seattle in 2000 and established her studio. In 2005, she graduated from the Artists Trust EDGE-Program. She moved to Grand Forks in 2008 to join her husband.

In 2018, she was awarded a North Dakota Council on the Arts Individual Fellowship Grant. It supported her solo show at Mercer Gallery, Monroe Community College, Rochester, New York. Over the years she has won many artist residencies and participated in juried exhibitions around the nation. Other career highlights include shows at Nordic Heritage Museum in Seattle, Third Street Gallery in Grand Forks, Gallery 63Eleven in Seattle, and at Gallery Jangva, Helsinki, Finland. She has been awarded full membership in the Finnish Painters Union.



ZOE POWELL: *Many of my sculptures represent two forms pulling away from, or compressing against, each other. They act as metaphors for human relationships that are based on impending separation or forced attachment. Many people find the development of relationships to be a source of anxiety, and I attempt to express this interactive struggle through the physical movement of the clay.*

My ceramic sculptures serve as conceptual explorations of human emotions. Themes that work on both the material and ideological scale appeal to me; themes like tension, fragility, and imbalance are especially attractive. I'm concerned with how internal factors, like psychological and physical sickness, influence the body's external appearance. I have a fascination with biological development and strive to incorporate a feeling of skeletal

structure in all my pieces. The figurative additions are abstractions that manifest themselves in small sections of my work, but do not form a whole, traditional figure. I emphasize certain areas with false bones, tendons, and veins to give my sculptures the appearance of gauntness and stress. I find great beauty in underlying structures pushing through to the surface of the skin. In all my work, the clay is finessed and often driven to extreme levels of attenuation.

Born in Chicago, Illinois and raised in Richmond, Virginia, Zoe Powell has had many opportunities to live all over the United States. She is a former wood-fire resident of both the Cub Creek Foundation in Appomattox, Virginia, and the Cobb Mountain Arts and Ecology Project in Northern California. She holds a BA in Ceramics and a BS in Biology from The College of William & Mary, and continues to find ways to bridge the two curricula in her ongoing work. At present, she is conducting research for a new collection that has been generously funded by the a 2019 Jerome Ceramic Artist Project Grant.

Lot #8

ZOE POWELL

Saint Paul, Minnesota

Divided Form — Silk Collection, 2018

Minnesota clay blend, cone 5 oxidation

8 x 15 x 19 inches deep

Range \$800 - 1,2000





Above: Lot #9

VERNAL BOGREN SWIFT

Bovey, Minnesota and Haida Gwaii, British Columbia

Earth Was Thus The Mother Of All Thing. . . Lucretius, first century B.C. From the Meadowlark Buried Her Father Series.

2018

Batik and shinshi sticks. 16 x 66 inches

Range: \$1,000 – 1,400

VERNAL BOGREN SWIFT: *This batik is sister to one in the Meadowlark Buried Her Father Series. The sister piece is similarly titled, using words of Lucretius. I made the batiks in honor of tiny horses whose fossils have been found in North Dakota. These prehistoric horses from the Eocene epoch were no bigger than small dogs.*

I focused on the Eocene epoch because, for one thing, the word means “Recent Dawn” which is charming in itself. Also, small animals flourished in this time and the air became sweet with the scent of flowers and grasses. Dragonflies were bigger than the horses. I do not know how big the bees were, but much of what began those millions of years ago has continued into modern time, with sizes varying. Refreshing after an age of dinosaurs.

Vernal is a batik-maker and story teller. Her choice of art forms, her fascination with pattern, and her receptivity to the myths of many cultures originated from years she lived in Africa and Papua New Guinea. She explores the

relationship of geology and perception. Living and working part of the year in Bovey, Minnesota, and part-time in Haida Gwaii, an island off the coast of northwest Canada, the artist has been deeply influenced by the way people see things depending on where they live.

She created the work in the Auction as part of a multi-year commission from the North Dakota Museum of Art. The only stipulation was that the art somehow relate to North Dakota. She postulates about the work: *Meadowlark Buried Her Father is 13 batik horizontal panels inspired by my consideration of life on earth, and especially on the prairies, from the Eocene epoch (35 to 56 million years ago) to the present Anthropocene epoch, considered to have begun in the 1950s. I needed a fresh look at the terrain of the prairies of Northern Minnesota and North Dakota, so a friend and I traveled the region to see fossilized tiny horses, crocodiles, plants, and a remnant of the K-T Boundary line, the event heralding in the Eocene epoch. We headed to missile sites in North Dakota, as well, in a gesture acknowledging nuclear fallout, which environmentalists say is the marker to the present epoch. The completed series is currently on view.*

A graduate of the Cranbrook Academy of Art (MFA, 1996) in Bloomfield, Michigan, she received a Bush Foundation Artist Fellowship in 1998 and a Jerome Foundation Travel and Study Grant in 1999 for an Australian trip to visit Shark Bay where ancient stromatolites, considered to be “the mother of iron ore,” are still found.



Lot #10

DANIEL SHARBONO

Minot, North Dakota

Untitled Lamp, c. 2014 - 2018

Mixed media including wood, wire mesh, LED lights, plastic plants, ceramics

14 x 12 x 12 inches

Range: \$200 – 350

DANIEL SHARBONO: *Between dumpster-diving adventures, curbside rescue missions, scavenging and collecting art supplies, I work as a freelance artist in Minot. Dan is also a painter/assemblage artist and a jack-of-all-trades who makes sculpture, furniture and lamps/lights with found materials, like small kitchen appliances and old power tools.*

My lovely wife, Alyssa, and I started 62 Doors Gallery and Studios in Minot with a small group of friends in 2005 as a way to foster a sense of creative community that we felt was missing. The walls of our space were created using salvaged doors, which is where the name “62 Doors” originated. We currently have eight studio spaces full of crazy art people in downtown Minot. 62 Doors also houses a communal printmaking/art facilities studio, a gallery, and a common area. We work collaboratively to highlight art and music from local and regional artists with 14 events that are open to the public.

We’re lucky to have such an amazing arts community in such a small Midwest town. . . it keeps us busy, makes us crazy, and keeps us all making art.

Alyssa taught art for eleven years before “retiring” and now we do art stuff together full time. Art is our full time job. We work together as “Couple of Artists” to make a variety of hand-bound journals. Additionally, we continue to work together as owners/co-managers of 62 Doors Gallery and Studios.

According to Alyssa, our hands are without question our most essential tools. However, Dan also has a tool collection (obsession!), so we have a plethora of power tools, hand tools, etc. He also really loves to make his own Franken-tools to help us out in our various processes.

Dan is from Fairview, Montana and his wife Alyssa is from tiny Ray, North Dakota. They both moved to Minot to attend MSU, which is where they met. They have been married for fifteen years and have three dogs, Madeline, Hank and Crash!



Lot #11

DANIEL SHARBONO

Minot, North Dakota

Logom, c. 2017

Mixed media and embroidery

21 x 25 inches

Range: \$300 – 400

Lot #13

MARLON DAVIDSON
& DON KNUTSON

Bemidji, Minnesota

Spring Birds, 2019

Wood, acrylic, canvas

Diameter 42 inches x 2 inches deep

Range: \$650 – 850



Below Lot #12

DON KNUTSON

Bemidji, Minnesota

Trees, 2019

Wood, acrylic on panel

18 x 36 x 2 inches

Range: \$350 – 550



MARLON DAVIDSON AND DON KNUTSON are collaborative artists who have lived in the Bemidji area for three decades. They have individual art careers but have been producing collaborative work for about thirty years. Their art is in private and public venues and they are represented in collections across the United States and Europe. Their collaborative wall work, *Great Wave*, hangs in the commons area of the University of Denmark. Both artists were educated at Bemidji State College (now Bemidji State University), and at the Minneapolis School of Art (Minneapolis College of Art and Design).

Marlon has had a long history in the area of art education, as a teacher in the public schools of West St. Paul and later as a fixed-term instructor at Bemidji State University. Don worked for some years as a display artist for the Emporium Department Store in St. Paul. He is also a furniture maker

and sculptor who makes assembled works for the wall as well as standing objects.

The artists once owned and operated a bed and breakfast, Meadowgrove, in the Bemidji area, but they now devote full time to art production. They are life partners who have lived together for fifty-eight years.

The artists feel that their primary inspiration derives from nature. They attempt to combine natural elements with contemporary design concepts. They both are perpetual students of art history. They read and listen, they travel and they look at art. Marlon says, *We are a collection of influences from our mentors, from other artists, and from the wide world of fine arts. The artist must absorb and then select, finding a voice that speaks for him, hoping to achieve some universal truth in seeking perfection throughout a lifetime.*

According to the artists, *We are especially grateful to the North Dakota Museum of Art, to the director, and to the community which offers us an opportunity to have our work seen. We have gained new friends, and have been thrilled by the warm reception our collaborations have received among area people.*



Lot #14

TAKASHI IWASAKI

Winnipeg, Manitoba

Oh, Victoria, 2019

Magazine paper, holographic sheet,

glue on paper

9 3/16 x 7.25 inches, framed 12 x 10 inches

Range: \$700 - 1,200

TAKASHI IWASAKI: *Instead of writing diary entries, I usually use my visual language to create my visual diary in the collage format. Oh, Victoria is a representation of the time I spent at a lake beach in the prairies, where I live. The name Victoria derives from Victoria Beach in Manitoba, Canada. Cottage goers, families with children, cooler boxes, and loons are a common site on a balmy relaxed day at the beach.*

Iwasaki was born in 1982 in Hokkaido, Japan. He moved to Winnipeg to study Fine Arts at the University of Manitoba in 2002, where he earned his BFA. Attracted to Winnipeg's vibrant and supportive arts community, he gained permanent resident status and now lives and works

16 in his new hometown, Winnipeg.



Iwasaki's art practice diverges into diverse media from embroidery, paintings, collages, to sculptures; all are inspired by things and events which surround his daily life.

Most of his recent works are either visual recordings of his daily life or visualizations of his imaginary worlds. Most shapes and colors have meanings and origins that are significant to him in the way he feels them, therefore they represent and reflect his state of mind. In reality, the collage paper is much shinier and the colors more intense whereas the framed work is quite small, almost miniature.

In his words, *Things that I feel are never the same in the next moment because the world around me and I are constantly changing. Capturing moments and sharing my visions with others has been my recent obsession and pleasure. I want viewers, including myself, to feel joy and positivity when they look at my work. The media often reports negative events and tragedies partly because happy stories aren't as sensational; and it is true that there are those things out there in the world. It's easy to be trapped in such negative thoughts and feel anxious especially when we're exposed to them so often. Positive thinking is as important as thinking about and solving negative events. I want to present a more positive side of the world for this reason (with some dark twists at times).*

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Minnesota Public Radio

Lot #15

MARLEY KAUL

Bemidji, Minnesota

Looking at the Overlooked, 2018

Acrylic on canvas, cherry frame

57 x 41.5 inches

Range: \$4,000 – 5,000

MARLEY KAUL: *This painting had its origin while discussing food preparation with my wife Sandy. We had invited several people to share an Easter meal and I recalled experiences when I was a child, living on the farm.*

My mother would arise with the sun to begin preparation for a noon meal. On the farm, dinner was at noon and supper at 6:00. I would awake inhaling wonderful smells coming from the kitchen. I would anticipate what we would have to eat, where I would sit, and what would be served for dessert.

As an artist I thought about these memories and began to sketch ideas for a painting. I started drawing serving bowls, cooking utensils, table cloths, glassware and dinnerware. My mother had a rhythm to her work and seemed confident in her selections. This work is part of a series that included several paintings and a lecture titled "Table Culture." I like to draw upon visual experiences that are self-identifying, often with anecdotal references.

Born and raised on a farm in Good Thunder, Minnesota, Kaul earned a MFA at the University of Oregon. From 1967-1997 he taught painting and



drawing at Bemidji State University. His paintings are in most regional collections including the North Dakota Museum of Art.

Kaul has published two books: *Letters to Isabella* contains seventy-seven egg tempera paintings and the letters that accompany them. He has just completed a second book of works on paper, *We Sit: Paintings by Marley Kaul and poetry by Taiju Geri Wilimek*. The egg tempera paintings in the book were completed between October 2016 and June 2017. The paintings started as preludes to prayer or meditation as the artist faced illness. Taiju Geri Wilimek, Kaul's collaborator, is an ordained Buddhist monk who wrote the accompanying poems.

According to Museum Director Laurel Reuter, *Kaul is a master of the ancient craft of egg tempera painting and a leading artist from the northern plains and woodlands. We are fortunate to have him in our midst. His paintings are embedded in Minnesota and North Dakota history.*



Left, Lot #16

HEIDI GOLDBERG

Walcott, North Dakota

Deep Snow Study in Blue, 2018

Intaglio and monotype on mulberry
with linen and ink. Woven on the loom.

51 x 18.5 inches

Range: \$900 - 1,200

Right, Lot #17

HEIDI GOLDBERG

Walcott, North Dakota

Deep Snow Study with Ice, 2018

Intaglio and monotype on mulberry
with linen and ink. Woven on the loom.

54 x 18.5 inches

Range: \$900 - 1,200

HEIDI GOLDBERG: *As wetter conditions produced heavier precipitation over recent winters, I first considered the convergence of the disparate sentiments of joy in the beauty of snow cast in winter's filtered crystalline light, with discomforts of dealing with winter weather and its longevity. These personal, short-lived reactions were surrounded by deeper feelings of uncertainty of the effects of climate change, and the sedimentation of time and events in the larger scheme of geological and atomic time measured in vibrations of energy.*

In general, through exploration of nature and our relationships to it, I enjoy developing interpretations of places and experiences through series or suites of mixed media works. Combining source material from observation, memory, association, and imagination to build works that are multi-layered in concept and technique.

Heidi Goldberg is a Professor of Art and Chair of the Art Department at Concordia College, Moorhead, Minnesota, where she has taught since 1995. She graduated with a BA from Hamline University in 1990, and earned her MFA in printmaking and works on paper from the University of Michigan, Ann Arbor in 1993. Inspired by topics regarding the natural world and human relationships to it, Goldberg works in mixed media, fiber, and printmaking. She lives in the sand hills near the Sheyenne National Grasslands in North Dakota.

Regarding Enclosing Ourselves (right): Consciousness about our geographical borders pervades political dialogs in recent years. Who belongs as one of "us?" Where does the reflective individual fit in, and what is offered to this dilemma? Our minds include and exclude ideas based on logic and emotion in a complex latticework of interwoven thought, memory, and desire. Maintaining balance of structural strength in knotted gridwork and gauging the space of the less tangible experiences in between, the practice of tightening and unraveling will lead to reconciliation.

Sponsored by
William F. Wosick, MD

Lot #19

MICHAEL CONLAN
Grand Forks, North Dakota
Prairie Mountains, 2019
Archival pigment photographic print
40 x 40 inches, framed 41.25 x 41.25
Range: \$450 - 650

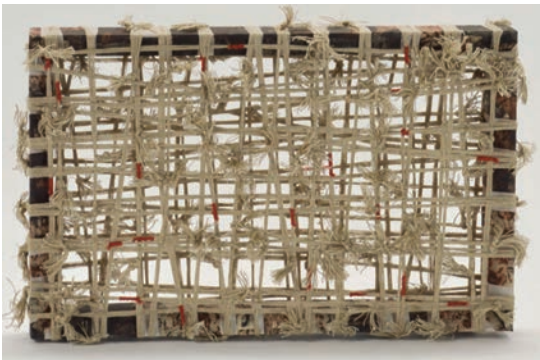


MICHAEL CONLAN is a visual artist whose work focuses on the exploration of the idea of place, primarily the “prairie” of the Northern Plains. His work references the historical use of the American Landscape and its many layers of meaning from the Hudson River School to contemporary artists. Conlan’s work continues the tradition of exploring the landscape as a visual motif to confront current social and environmental issues.

Conlan, originally from Williston, North Dakota, received his BFA from Portland State University, Oregon, and his MFA from the University of North Dakota. He has exhibited his work both nationally and internationally. He recently returned to North Dakota to raise his family and to have greater access to the landscape that inspires his work.

The *Prairie Mountains* series is ongoing and is centered around abstracting the banal parking lot snow pile into a romantic version of itself. All images are shot on expired color negative film and processed at an extreme high temperature, basically “cooking” the film. The results are distorted colors and high film grain that add to the painterly quality of the works.

Conlan works for the North Dakota Museum of Art as Registrar and Exhibition Coordinator. He and his family live in Grand Forks.



Above Lot #18

HEIDI GOLDBERG
Walcott, North Dakota
Enclosing Ourselves, 2019
Wood frame, intaglio on paper, linen
10 x 15.5 x 2 inches
Range: \$250 - 350



BUTCH HOLDEN: *A lot of people think art is not a useful thing. I make pottery, and you can use it. But paintings, drawings, everything communicates. It is useful. It builds community. It makes connections. I knew from very early that I like making stuff, whether it was a chalk drawing or a sculpture. Today, my inclination toward sculpture and painting find form in clay and glaze, transformed by fire.*

I made the painting back in 2003 when the soybean or Japanese beetle had infested our buildings that fall. They were unwanted visitors.

Butch Holden holds a BA in art from the University of Minnesota, Minneapolis, and an MFA in ceramics from Indiana University, Bloomington. He recently retired as professor in Minnesota's Visual Art Department at Bemidji State University, where he has been on staff since 1983. In addition to his frequent service as an exhibition juror and art grant panelist, the artist has shown his work in local, regional, and national competitions, and he has also enjoyed several solo exhibitions. He is also known for his unorthodox and remarkable home garden.

He says, *The possibility to use these forms to serve food and drink is a bonus. For me, pottery is the making of containers for ideas! Enjoy.*

Lot #20

BUTCH HOLDEN

Bemidji, Minnesota

Visitor, 2003

Oil stick and oil pastel on paper

50 x 38 inches framed

Range: \$500 - \$1,000

Right Lot #21

BUTCH HOLDEN

Bemidji, Minnesota

Basket, 2019

Stoneware

11 x 10.25 inch diameter

Range: \$400 - 800



Above Lot #22

BUTCH HOLDEN

Bemidji, Minnesota

River Platter, 2019

Stoneware

12 x 24 x 3 inches

Range: \$200 - 400

Below Lot #23

BUTCH HOLDEN

Bemidji, Minnesota

Bowl, 2019

Stoneware

6 x 14.5 inch diameter

Range: \$150 - 300





Lot #24

KIMBERLY BENSON
Minneapolis, Minnesota

Wild Flowers in Pasture (Vanitas), 2019

Oil on canvas on panel

17 x 10.5 inches

Range: \$375 - 600



KIMBERLY BENSON: *This painting comes out of my interest in the 17th and 18th Century Dutch Still Life genre, in particular the vanitas, which refers to the cyclical nature of life, time passing, and death. I am equally interested in the process of painting where areas of thick impasto built up and taken back over time to become a mysterious and hopefully enigmatic representation of life. I hope that my work speaks to the ideas of disorder, decay, beauty and transformation.*

The artist received her MFA from the University of Wisconsin, Madison and her BFA from the College of Visual Arts in Saint Paul, Minnesota. Her paintings have been exhibited widely in both solo and group shows, including MANA Contemporary Chicago; Museum of Wisconsin Art in West Bend; Plains Art Museum in Fargo, North Dakota; Bockley Gallery and HAIR+NAILS in Minneapolis; and Brooklyn, New York.

Benson has attended residencies at Adams State University in Alamosa, Colorado, McCanna House, the North Dakota Museum of Arts Artist-in-Residence compound, and Jentel Foundation in Banner, Wyoming. She is an adjunct professor at Minneapolis College of Art and Design. Benson attended a residency at La Macina di San Cresci in Tuscany, Italy in June 2019.

She is exhibiting in October 2020 at HAIR+NAILS in Minneapolis.



Lot #25

CYRUS SWANN

Pine River, Minnesota

Botanical Bottles, 2019

Reductive stoneware

15.5 x 24 inches

Range: \$450 - 550

CYRUS SWANN is a multimedia artist focusing on functional and decorative stoneware and porcelain pottery, mixed media assemblage, sculpture, drawing, and painting. Often his work overlaps and he combines materials and crosses media to create installation, wall art, and sculpture along with an ongoing line of usable ceramics from dinnerware to large jars and bottle sets.

Swann received his BFA degree from Bemidji State University in 2002 where he is currently an adjunct instructor in the Technology, Art and Design Department (TAAD), Ceramics Division.

Swann adds, Substantiality and salvage are ideas that fuel my work, I'm interested in using materials that would otherwise be discarded. In my functional ceramics I'm attempting to make work that will ultimately be part of day to day rituals and routines of eating, drinking, and homemaking.



Lot #26

CYRUS SWANN

Pine River, Minnesota

Wood Watchman, 2019

Mixed media salvaged wood,
reduction fired stoneware

23 x 9.75 inches

Range: \$150 - 200

MELANIE ROCAN: As a painter I am strongly influenced by my surroundings and images that accumulate as I work. In the early stages, initial images spark the process of painting. During the making of the work there is a constant shifting between building and re-building within the framework of memory, allowing for new territory to be explored. Using suggestion to build the image allows me to reinvent, to magnify, dissolve, or make it disappear while I am painting. I often let the painting linger between movement and stillness, and this is captured in the final product. I am also mindful of contradictions, which I find interesting—the dualities that are in constant flux, the oppositions and harmonies within the human condition. There exists a dichotomy between the inner emotional condition and the psychological unease with the environment depicted in the paintings.

*Sponsored by
Altru Health Systems*

Lot #27

MELANIE ROCAN
Winnipeg, Manitoba
Rouge, 2010
Oil on canvas
42 x 36 inches
Range: \$3,000 - 3,750



Melanie Rocan cont.

I make paintings because it allows me to communicate and create in visual form the things that I think about, things that bother me, move me and that I find mystifying. I paint from the perspective of a mother, a wife, an instructor, a mentor and an artist. I find that painting is a cathartic experience and challenging as well. In my work I want to bring balance to the paintings and often let the paint speak for itself without over-controlling the outcome, this is why I often embrace the awkwardness and clumsiness of paint and try to showcase it in the best way I can. Paint, the medium itself and my experience with painting informs the work as well, I have often created works that speak of the state of painting and the “death” of it, my relationship with painting and how it has in some way consumed me and is so part of my life.

I often speak of the devolution in nature and the fragility of human beings and the reality of the subconscious state, while exploring the relationships between the physical and the spiritual. In my work I often bring forth feelings of foreboding in our existence, our memories and in living. While evoking an inconsistency of emotions, my paintings often linger in between a place of darkness and

playfulness, with the ability to affect and give sensations.

Mélanie Rocan was born in 1980. Her artistic activities include having a survey exhibition organized by Ann MacDonald at the Doris McCarthy Gallery in Scarborough, England in 2012. Her work has also been included in numerous group exhibitions: *Crossing Natures* at Tom Thomson Gallery in Owen Sound, Ontario in 2016; *My Winnipeg* at La Maison Rouge in Paris; and *Carte Blanche* painting survey at the Museum of Contemporary Art in Toronto (MOCCA) in 2008. Rocan has exhibited in venues in Scotland, France, the United States, and many others.

She was a three-time semi-finalist in the Royal Bank of Canada (RBC) painting competition exhibition which traveled to galleries across Canada including the Power Plant in Toronto, the Contemporary Museum in Montreal, and the Contemporary Art Gallery of Vancouver. Her work has been reviewed in *Bordercrossings* magazine, *McClean's* magazine and the *Globe and Mail*. She is the recipient of numerous awards and grants from the Canada Council, and the Manitoba and Winnipeg Arts Councils.



Lot #28

GUILLERMO GUARDIA

St. Paul, Minnesota

Untitled, 2019

Stoneware, underglazes, clear glazes

22 x 17 across x 8 inches deep

Range: \$2,750 – 3,500

and began to draw some lines over the surface. Eventually those lines crossed each other and became patterns. It made the figure look as if it was built of individual pieces, becoming the inspiration for his puzzle piece series.

Most of us have felt the sensation of something missing and not knowing what it is. We have felt that uncomfortable feeling of emptiness and are unable to describe it. Life is difficult and complex. The puzzle pieces represent those little parts of everyone's life that shape us as human beings.

Guillermo Guardia received his BFA in industrial design from Pontifical Catholic University of Peru in Lima, and both his MFA in ceramics and MS in industrial technology from the University of North Dakota in Grand Forks. He worked at the North Dakota Museum of Art as artist in residence until 2015 when he received his green card and resigned to become a full time studio artist.

Guardia currently lives and works in St. Paul, Minnesota. He creates figurative sculptures, integrating pattern and form, which are influenced by art history, his upbringing in Peru, Catholicism, his transition to living in the United States, and political events.

Guardia has exhibited nationally. His work is featured in the permanent collection of North Dakota Museum of Art, and Fundación Puntos de Encuentro in Bogota, Colombia. In 2019 he exhibited his work during the National Council on Education for Ceramics (NCECA) conference in Minneapolis. Also this year Guardia was awarded a McKnight Foundation fellowship for ceramics artists.

GUILLERMO GUARDIA (MEMO): *Untitled* is the newest sculpture of Guardia's Puzzle Pieces Series. He started this series during his time as a graduate student at the University of North Dakota. Guardia has always admired Renaissance art, with the human body as its main subject. He also perceives a stronger connection of his art with his Peruvian heritage: ancient pre-Columbian cultures like Mochica, Wari, or Inca; and to his Japanese heritage (his maternal grandfather was Japanese).

Around 2003, and after building numerous human figures in clay, Guardia concluded he was failing at creating the figure he had envisioned. This was very frustrating. It left him unsure of what direction to take his artwork. His frustration was compounded by the fact that it was his first time in the United States, and his first time out of Peru. Everything was new for him. He had problems communicating with his peers. Some days he went home with painful headaches.

Back then Guardia sat in front of one clay figure he finished, contemplated for a while, took a carving tool,

*Sponsored by
C&M Ford*

Lot #29

RICHARD TSONG-TAATARII
Minneapolis, Minnesota
Oglala, South Dakota, 2013
Archival pigment print
12.25 x 18.25 inches
framed 20.75 x 26.5 inches
Range: \$400 - 700



RICHARD TSONG-TAATARII wrote about the photograph in the Auction: *In the village of Oglala on the Pine Ridge Reservation in South Dakota, Devin Runs Above eats uncooked ramen for breakfast because his mother was out drinking in White Clay, Nebraska. She returned the next morning determined not to fall prey to the temptation of her addiction.*

From 2013-2016, photojournalist Richard Tsong-Taatarii visited the expansive Pine Ridge Reservation and documented the trials and tribulations of life of the Lakota people there. In 2016-2017, he made numerous trips to Standing Rock to witness the opposition to the Dakota Access Pipeline (DAPL) from going under the Missouri River, which would potentially threaten the reservation's only source for drinking water.

DAPL protests began in the spring of 2016 when local Lakota teens from a youth council demanded that the pipeline be stopped. This new consciousness in the Native American diaspora is part of the seventh generation prophecy whereby the current generation would be able to tackle the demons that have plagued Indian country: poverty, loss of sovereignty, drug addiction, and cultural shame. The Pine Ridge and Standing Rock Reservations are intrinsically linked as part of the Lakota nation.

In April 2019, Richard Tsong-Taatarii opened his resulting exhibition "Lakota Resistance: the Bison, the Horse, and the River." The *Oglala, South Dakota* photograph in the Auction was included in this important body of work. According to Museum Director Laurel Reuter, *this is one of the most arresting photographs I have come across in a long time. Government houses populate all northern reservations identifying the place, but the lovely child resides in my heart.*

Tsong-Taatarii is a photographer for the Minneapolis Star Tribune. He also enjoys covering communities within the larger society that escape the attention of the mainstream media.

He has an MA in visual communication from Ohio University and BA from U.C. Berkeley. He received an Award of Excellence in Newspaper Portfolio in 2017. He also received third place in Portrait Series and first place in Picture Page in NPPA's (National Press Photographers Association) Best of Photojournalism in 2017. He has received the NPPA Short Grant, the Puffin Grant, and third place in Portrait Series and first place in Picture Page in NPPA's Best of Photojournalism in 2017. In 2018 he won a World Press Award, third place in single portraits.



Lot #30

ROXI HOMELVIG-MATHIS

Minot, North Dakota

Tree Lightning I, 2013

Work executed in 2018

Acrylic on canvas, 20 x 20 inches

Range: \$250 - 350

ELIZABETH WOODS was born in New Haven, Connecticut in 1928, and continued to live in that state for the next forty-four years. She then moved to Utah, and resided there for the next eleven years. In 1983, she found her way to North Dakota.

Concentrating on art late in life at the age of 66, Elizabeth made up lost time by graduating from Minot State University Cum Laude with a Bachelor of Arts degree in painting. With the beauty and solitude of the prairie, my desire to paint surfaced.

Life has been an adventure. It still is, but now it is tempered by an aging body and the dos and don'ts and responsibilities of adult life. I still want to leave a legacy and a history for future generations.

Elizabeth's folk-style works harken back to the past decades of the twentieth century, of her life, and preserving events and landscapes gone by.

ROXI HOMELVIG-MATHIS spent her childhood growing up on a ranch in the badlands of Amidon, North Dakota. The influence of nature and ranch life makes itself known in her artistic style. Animals, landscapes and organic imagery is prevalent. She received her BFA in Graphic Design at Minot State University and worked in a print shop for three years. She now works at the Minot State publications and design office and continues to work as a freelancer. She has illustrated three published children's books, with more in the works. She is married to another artist, Dan Mathis, who is an endless source of motivation and inspiration.

A few years ago, she had a harrowing experience when the retina in her left eye detached, requiring several surgeries to fix it. This provided her with unique inspiration, particularly relating to light, reflection and visual anomalies that come with the healing process. These components have been incorporated in this piece in the geometric patterns and lightning, the drawn patterned elements in the sky, and some other hard-to-notice details. As a North Dakota native, she often lays these components over landscapes typical of the area.



Lot #31

ELIZABETH WOODS

Minot, North Dakota

Minot Hills, 1992

Watercolor on paper

15 x 22 inches, framed 19.25 x 26.25 inches

Range: \$250 - 350

Lot #32

MATT ANDERSON
Emerado, North Dakota
Manipura, 2019

Watercolor with Maimeribu pigments on wood,
Sennelier India Ink, using Kafka scripting brushes
36 inch diameter
Range: \$1,200 - 1,600



MATT ANDERSON:

Intent is the most powerful force in the universe
—unknown

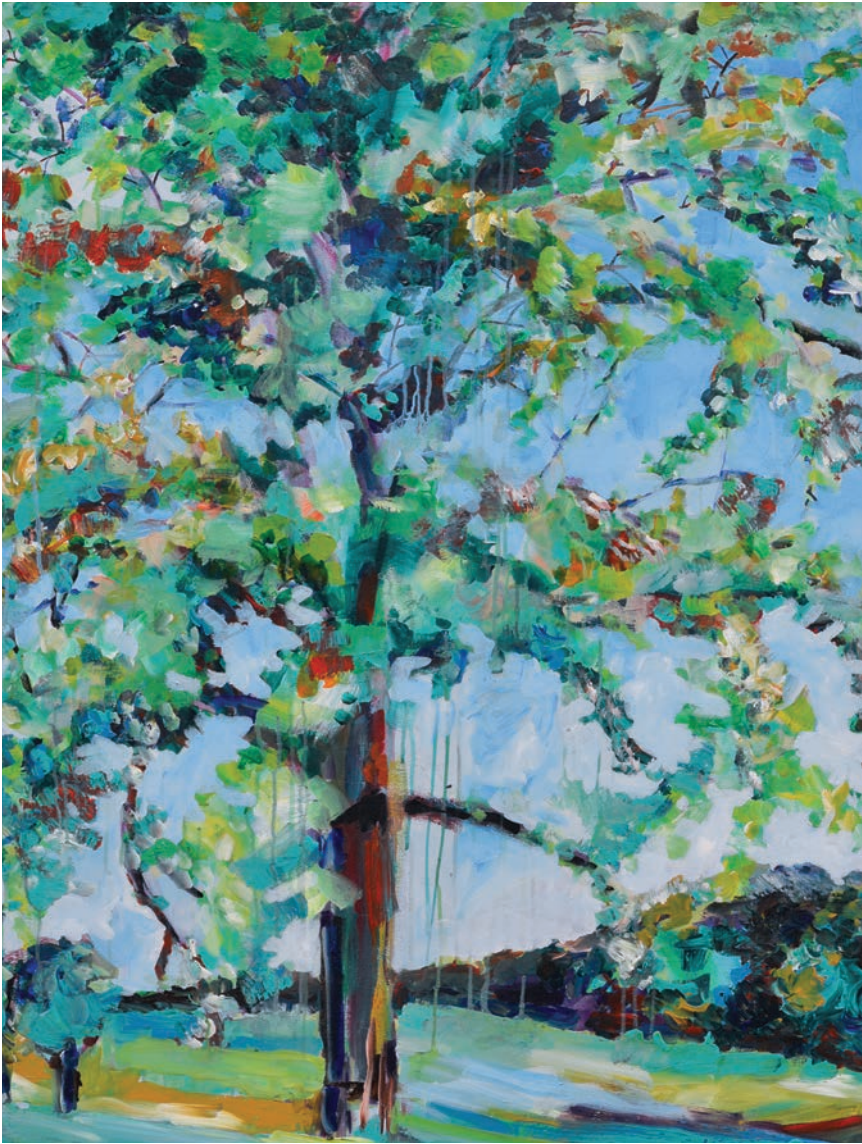
This piece is a visual representation of Manipura, the third primary chakra according to Vedic tradition. Located above the navel or slightly below the solar plexus, Manipura translates from Sanskrit as “resplendent gem” or “lustrous gem.” Manipura is often associated with the colors yellow, blue in classical tantra, and red in the Nath tradition.

Manipura is associated with fire and the power of transformation. Manipura is considered the center of dynamism, energy, willpower, and achievement, which radiates energy throughout the entire human body. It is associated with the power of fire and transformation. Through connecting with Manipura, one is said to attain the power to save, change, or destroy the world.

The colors are made with Maimeribu watercolor paint. Maimeribu pans are still made by hand in order to ensure that the product is not adulterated with additives or artificial processes which would alter its genuine quality. Colors are pure, consisting of a single pigment bound with

authentic gum arabic from Kordofan, Sudan, which is an almost completely clear and elastic medium, totally soluble in water, yielding pure and brilliant tones. Pans are hand-filled, left to dry, wrapped in gold aluminum foil, lined with wax paper and finally labeled. The clear, fresh tone of the watercolor painting is the result of the exceptional clarity of the Maimeribu pigments.

I used Sennelier India Ink. Extremely rich, these inks are manufactured with shellac gum giving unique brilliance, darkness and vibration under light. I used Kafka scripting brushes, designed by master pinstripping legend Steve Kafka. Kafka is primarily known for his work on custom motorcycles and hot rods. The brush hairs are extremely long and designed in such a way that they turn without splaying or rolling out. In other words, the brush dances across the paper responding to the slightest movement of my hand. Knowing the material is part of being present with the experience of this drawing.



*Sponsored by
Hugo's Family Market Place*

Lot #33

ADAM KEMP

Grand Forks, North Dakota

Lincoln Park, Are There Trees in Space, 2019

Acrylic on canvas

48 x 36 inches

Range: \$1,500 – 2,200

ADAM KEMP's paintings are highly biographical. He paints the landscape because he is out-of-doors much of the time. He also paints buildings and bridges in Grand Forks because that is where he lives. Some years he paints swimmers because he and Hanna swim all summer long. Hanna is the little girl he took under his wings when she was tiny and in need of him.

I primarily paint straight from the tube rather than mixing paint. Or I will mix on the canvas. It is a fair criticism to say I could be a more accomplished painter if I went back to mixing paint on the pallet. I like the elasticity and urgency of painting direct from the tube with acrylic paint. If I make a mistake, I can paint over it in fifteen minutes. I like painting fast and painting messy.

Adam is a natural painter with rigorous European schooling under his belt. He is also Grand Fork's unofficial

painter-in-residence: teaching workshops and passersby, working with special needs kids, talking about their art with younger artists, giving paintings away, fighting with the powers that be whenever he finds too many rules and regulations for his version of a proper life, selling a painting whenever he can, and turning friends and strangers into collectors. He is particularly praised for his work with troubled and disabled youngsters. *Our region is blessed to have such a vibrant force living among us*, according to Museum Director Laurel Reuter.

Kemp was born in Ugley, Essex, England. In 1986, he received a BFA from Newcastle-upon-Tyne where his development was based in the intense study of technique and art history. He came to Grand Forks to cast the sculpture located on the southwest corner of University Park, having studied bronze casting in Italy. He stayed to earn his MFA from the University of North Dakota (1989).



Lot #34

GRETCHEN KOTTKE
Cooperstown, North Dakota
Sound of Silence, 2019
Oil on canvas
18 x 36 inches
Range: \$1,500 – 2,200

GRETCHEN KOTTKE: . . . *that in the dark there is no bluff only me and the noise of the bluff, the huff of the end and the bellow of something else beginning. The inspiration for The Sound of Silence is my memory of the wind which Ralph Waldo Emerson described beautifully. I remember so vividly all those years ago, when the wind would rage across the prairie huffing and puffing through the trees and across our beautiful prairie, making patterns with the snow and the branches.*

I remember stopping just to listen to that sound and the rare sound of a footfall on the frozen ear. . . of twinkly lights from a distant window that made everything safe: a place of divine solitude, a place for contemplation.

Upon returning to North Dakota, I refused to believe that the sound of human noise would irrevocably change our prairie and our North Dakota . . . that it even could. I now know that it could and it did and my art continues to

reflect our need to hold Nature holy and question those footprints that we are leaving.

Kottke was born in Bemidji, Minnesota and raised in Cooperstown, North Dakota. After attending Jamestown College and the University of North Dakota, she left the state and lived in different cities across the United States, receiving additional education for a career in the medical field. Even though her career was in the medical field, as long as she can remember she has made time for art.

Twenty years ago, Gretchen returned to North Dakota and opened a small but fabulous fine art gallery in Cooperstown while working as a partner with an engineering firm. She resigned her position this past year and is finally in her studio dedicating her life to art. She lives with her cairn terrier, Kilty, who commands all her attention.



Lot #35

KELLI NELSON

Minneapolis, Minnesota

Transmutation, 2018

Oil on canvas

30 x 24 inches

Range: \$1,200 - 1,400

KELLI NELSON'S auction painting is from her 2018 exhibition, "The Other Side of Nowhere," held at Silverwood Gallery in St. Anthony, Minnesota. The paradoxical title of the series pays homage to one of her favorite musicians and songwriters, Kris Kristoffer. Nelson's work has many influences, from books read to films watched, from everyday life lived to fantastical landscapes imagined.

In *Transmutation*, she works solely from memory and invention to create a place somewhere between reality and abstract fantasy. Chimerical qualities of the unreal and the hybrid come to mind as the distinctions blur between one plant species to another. What may be a large tree or an arrangement of flowers becomes unclear, resulting in a confusion of perception and a wavering sense of scale. Nelson uses ideas of metamorphosis, transformation, and hybridity in an attempt to expand the boundaries of emotion and thought, and reality and consciousness.

Kelli Nelson is a Minneapolis-based painter and educator. She is a Grand Forks native and holds a BFA from the University of North Dakota and an MFA from the Minneapolis College of Art and Design. Nelson's work is in numerous private collections as well as the University of North Dakota Permanent Art Collection, and has been exhibited at the State Capitol Building in Bismarck, North Dakota. She spent two summer seasons as artist-in-residence at the North Dakota Museum of Art's artist compound, McCanna House. She has taught at the Minneapolis College of Art and Design, the College of Saint Benedic in Collierville, Minnesota, and currently teaches drawing at St Paul's Metropolitan State University. She is a mentor in the graduate department at the Minneapolis College of Art and Design. This year she was a recipient of the Minnesota State Arts Board Artist Initiative grant, which allowed her to travel through the state's scientific and natural areas to research and create a new body of work.

Lot #36-37

INGRID LINCOLN

Winnipeg, Manitoba

Pair Corn Pieces, 2016

Corn fiber, machine stitched

17.5 x 22 inches framed

Range: \$400 - 450 pair

\$300 - 400 each



Lot #38

INGRID LINCOLN

Winnipeg, Manitoba

Corn Piece, 2016

Corn, machine stitched

17.5 x 10.5 inches framed

Range: \$200 - 275

In the work in the Auction she uses corn for her thread. Corn fabric is a fairly new concept in the world of eco-friendly textile. The fabric conceptualizes the idea of using fermented plant sugars derived from corn. The initial production stage involves making plant sugar from maize.

INGRID LINCOLN is a textile artist who is interested in color and texture on fabric. Her works are mainly abstract and convey a mood. As a textile artist she works mainly with stitches, both hand and machine.

I work on fabric which I have dyed or made myself such as silk paper. The fabric is also often painted, foiled, stamped, burned or otherwise manipulated in addition to the stitching. I am interested in discovering the shapes that the material suggests and often work in abstract shapes. I am also interested in discovering what lies under the surface, so often layer and cut or burn back.

She was born in Germany and came to the United States as a child. Ingrid holds a BA in English and German from Montclair State University, New Jersey and a LIL B (Masters of Law) from the University of Manitoba, Winnipeg. She spent twenty years working in the legal profession. For the past fifteen years Ingrid has been a practicing textile artist. She holds certificates in Design and Embroidery from the City & Guilds of London Institute and continued her BA (Honors) studies in Embroidered Textiles with Middlesex University, London, England, graduating in June 2012. She has exhibited throughout Canada, the United States, and Europe.



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Lot #39

ARVIN DAVIS
Minot, North Dakota
Cuban Today, 2019
Acrylic, smoke bombs, firecrackers
20 x 16 inches
Range: \$700 - 1,200

ARVIN DAVIS: *I am a 33 year old, self-taught, mixed media artist and a father of three children living in Minot, North Dakota for the past fourteen years. I teach small-group art lessons at my studio, named LRL Studios. The space is set up for fostering art education in Minot for both school-aged youth and adults. I service students who are looking to develop, or advance, their technical skills and personal style. Educating in multi-media and various techniques allows individuals to grow at different levels of confidence and skill while exploring what they want their expressive voices to become.*

Davis, or Little Red Liar, is known for his use of bright colors, strong brush strokes, detailed line work, paint and ink splatters; it's controlled chaos.

Arvin has created everything from concert flyers for touring acts, event posters, album artwork, to traditional animation. He is a diverse illustrator. He works in mixed media, predominantly in watercolors, inks, fluid, and regular acrylics. At the start, he uses purposeful mistakes often collaborating with his children. His children name their collaborative work, either when they finish their part or when the whole work is complete.

By relinquishing control he allows himself to further explore his overwhelming inner monologue while taking away enough of that initial fear of beginning, or better yet making a mistake. Enjoying the energy of abstract painting and the technical skill of realism, such as in *Cuban Today* in this Auction, results in a combined effort to create art works in a wide range of subjects.

Lot #40

ROBERT ARCHAMBEAU

Winnipeg, Manitoba

Vessel, c. 2015

Stoneware

11 x 9.5 inch diameter

Value: \$1,000



ROBERT ARCHAMBEAU: Washed in stillness and beauty, this artist's work speaks of an intensely lived life. Having celebrated his eightieth-fifth birthday in the spring of 2018, this unretired artist spends endless hours in his clay studios at the University of Manitoba or up-country in northern Bissett, Manitoba. Driven by a passion to create, across time, Mr. Archambeau has refined his art by repeating the same forms thousands of times by firing and refiring until the surfaces satisfy him in new ways.

His stoneware is scattered across several states and Canada. Endlessly working, he threw two hundred pots in the six weeks before a recent exhibition. Once bisque-fired in his Winnipeg studio, he completes the final firings in the nearby wood-fired kilns of friends, or in Iowa City, Moorhead, Minnesota, or Edwardsville, Illinois, where colleagues and former students own or run large wood-fired kilns. Sometimes Archambeau throws and fires new work in those same across-the-border kilns for direct shipment to exhibitions in the United States. Occasionally he diverts his travels to Kalona, Iowa to cast lids for his covered jars at the Max-Cast Foundry.

The forms of Mr. Archambeau's ceramics are timeless, stretching across eons and cultures. The finished pieces are strong and sturdy, projecting great stature. They have both heft and mass, and, like the architect Marcel Breuer's Whitney Museum, demand to be reckoned with. The outside of each pot is varied by repetitive sculptural markings made during the throwing process with any number of conventional and unconventional tools such as combs, saw blades, or a Norwegian leather worker's knife.

His glazes of grays, whites, greens, and blues, and the pinks and golds of sunset are transformed as the wood ash shifts onto and around the pots during firing, or as the fire itself dances about and across the pots. If the artist throws common salt into the kiln during the highest temperatures of the firing process the stoneware takes on a translucent and slightly orange-peel-like texture—sometimes even that is sand-blasted away.

Mr. Archambeau's processes are multifaceted, for this master craftsman possesses an extraordinary and highly developed aesthetic sensibility driven by beauty. No wonder Robert Archambeau is the only artist from Manitoba, and only one of two Canadian artists working in ceramics to ever have won the nation's greatest artistic prize, the 2003 Governor General's Award in Visual and Media Arts in Canada.

—Laurel Reuter, North Dakota Museum of Art, 2013

Robert Archambeau was born and raised in Toledo, Ohio. Following four years in the Marines, he attended undergraduate school at Toledo University, the Toledo Museum of Art School, and Bowling Green State University, Ohio, graduating with a BFA. He received his MFA degree from Alfred University, Alfred, New York in 1964. Mr. Archambeau taught four years at the Rhode Island School of Design before accepting a teaching position at the University of Manitoba in Winnipeg where he headed the ceramic program until his retirement in 1991 and holds professor emeritus status. A frequent guest artist at colleges and institutions, he has traveled extensively throughout the world. He exhibits internationally and his work is in several notable public and private collections.



Lot #41

BRIAN PAULSEN

Grand Forks, North Dakota

London Memories, 2019

Ballpoint pen on paper

13 x 9 inches

Range: \$600 - 900

BRIAN PAULSEN: *The ballpoint drawing in this auction was/is part of a series of images taken from a 1946 National Geographic magazine article on the rebuilding of London following the Nazi bombing and inherent destruction of World War II. President Dwight Eisenhower allocated quonset huts to the English people made homeless by the air raids. The other images in the drawing are of people adapting to post war changes.*

In 2008, the North Dakota Museum of Art published the book *Brian Paulsen* to accompany a solo exhibition.

The following are excerpts from that book.

—This is an artist who delights in visual games, in word games, in whimsy. He is well-schooled in the principles of design, in art history, in color theory and formalism, all of which he freely puns. The surreal coupling of images remains, the whimsy and make-believe as well.

—Since Brian's earliest memories, he was always keenly aware of his living spaces, peoples differences, their odors.

His grandfather was a sign painter and a muralist. His father was an inventor and builder of houses, cabinets, and boats. Because his studio was in the same space as his father's wood and tools for many years, he lived with those smells and noises. His early years became the stocked cabinet of memories that feeds his art.

Brian Paulsen earned his BA at the University of Washington in 1963 and his MFA in 1996 from Washington State University. His teaching career began at Chico State College in California and continued at the University of Calgary. In 1973, he and his family moved to the University of North Dakota where he retired in 2007. Paulsen, one of North Dakota's important painters, was named Chester Fritz Distinguished Professor, UND's highest honor, in 1990. He has been a visiting artist at dozens of colleges and universities. His work has been shown in more than 100 juried exhibitions, eighty solo shows, and 200 North American invitational exhibitions.



Lot #42

EMILY WILLIAMS-WHEELER

Moorhead, Minnesota

Dust Storm, 2018

Acrylic, graphite on canvas

36 x 36 inches

Range: \$800 - 1,000

EMILY WILLIAMS-WHEELER: *As I painted Dust Storm, I was completely encompassed by the feeling of being wrapped up in the wind. The action of the painting and mood created by the twisting and turning of the dust particles is vivid and real. I moved quickly in order to capture the effects of the wind. I painted a base of white then began my dance with the graphite. Finally, I took a large palette knife and applied the bisque color. Feel the movement.*

Early Winter by the River is an encaustic and oil stick painting. The layers are deep, starting with reds. In early winter, as I walk along the Red River near my home, I notice the layers of earlier days. The reds, deep browns, yellows, and weathered greens are on the bottom. Rime and light snow make a coating, but not enough to hide the past life lying there. The river is still open and has a good current, but the sky has become a uniform cloud that hints of colder days to come. Encaustic is ancient and sculptural. It has stories to tell and tales to reveal.



Lot #43

EMILY WILLIAMS-WHEELER

Moorhead, Minnesota

Early Winter Along the River, 2018

Encaustic and oil on canvas

24 x 24 inches

Range: \$500 - 700

I find intimacy in the pull of broad paint strokes and the delicate, thoughtful line-work. I playfully use color, lines, and drips. Mark-making leaves a trail of my thought process as each piece develops. Acrylics are paired with graphite. Encaustics (pigmented beeswax and natural resin) are sculptural. When creating 3-dimensional works, I use wire and mulberry paper, concrete, or clay. I sketch. I paint. I carve. I scrape. I build. I reveal.

Emily Williams-Wheeler is a self-taught artist. She graduated with a BA with distinction in interior design from Iowa State University, Ames. Known for her whimsical style and interesting mark-making, Williams-Wheeler plays in many media, including acrylics and graphite, encaustics, and wire and paper sculptures. Her work is found in medical, educational, corporate, and residential installations.

She has an active exhibition career. For example, in 2018, she toured "Lint in My Pocket" through the North Dakota Art Gallery Association. Williams-Wheeler has a studio in Moorhead. She has been offering creative thinking and art appreciation classes to children of all ages for nearly fifteen years, and leads workshops in mixed-media, encaustic painting, and creative problem solving.



Lot #44

ALEKSANDR HETTICH

Grand Forks, North Dakota

Immersed, 2019

Oil on canvas

24 x 18 inches

Range: \$400 – 700

home, with bitter cold in the winter and pesky mosquitoes in the summer—not unlike in North Dakota—he struggled. The work on the collective farm was challenging. His thin jacket from Tajikistan was not warm enough, and in the post-Soviet days, there was no store where he could buy warmer clothes. Becoming friends with an artist became his escape. He learned the pragmatics—how to work with old Soviet paints, how to stretch a canvas—and then how to put his nostalgia into the painting. The mountains were calling, but he could not go. That was the start of his artistic journey.

Sasha Hettich and his family moved to Grand Forks in 1999 when his wife Bella was offered a Teaching Assistantship in the English Department at the University of North Dakota. It wasn't long before the Museum staff and Sasha found each other. Each year he is invited to participate in this auction; each year he brings in two pieces, one as a regular entry into the Auction and a second to be sold to benefit the Museum.

According to Museum Director Laurel Reuter, *Sasha's paintings always please me. His observant eye, loose handling of paint, and sense that the paintings were quickly and spontaneously executed give them a freshness that I admire. The Grand Forks community is enriched by his and his family's presence.*

Today, with violence and turmoil behind, he lives in Grand Forks. He has not grown to love the cold or the mosquitoes, but he treasures North Dakota's fields ready for harvest, the solitary trees that are fighters against the wind, the vast skies with hues of pink, and the lakes and woods of neighboring Minnesota. They give inspiration for his ongoing artwork as does his memory of pomegranate trees growing everywhere.

Sasha also works at Altru Health System as a data analyst. His three boys love the North Dakota Museum of Art and over the years have spent many days in the summer camps as students, volunteers, and, later, paid assistants.

ALEKSANDR HETTICH, Sasha to family and friends, was born in 1971 in Dushanbe, Tajikistan, a former Soviet republic in Central Asia, which in its glory years was known for a network of trading posts on the Silk Road. On the southernmost boundary of the Soviet Union, Tajikistan was the destination of many deported citizens such as Sasha's father's family. Following WW II they had to move to Tajikistan because of their German ancestry. He grew up in a happy family of all boys—rocks, sticks, dogs, snakes, and pigeons filled his childhood pursuits in the place that is often called the Roof of the World for being the home of the Pamir Mountains where the peaks reach well above 22,000 feet.

The collapse of the Soviet Union caught Aleksandr as a teenager. Economic, political, and religious disagreements in the republic led to a war. To escape violence, Sasha's family moved to Belarus, where they could find a place to live if they worked for a collective farm. Because of war, the only payment they could get for their apartment in Tajikistan was a bicycle, which they took, and put with their other belongings on the train to a new home.

36 It was not easy to start a new life in Belarus. In this new



Lot #46

CARL OLTVEDT

Bloomington, Minnesota

Yellow Headed Blackbird IV, 2019

Pastel and charcoal on hand-toned Annigoni paper

34 x 26 inches framed

Range: \$1,200 - 1,500

CARL OLTVEDT: Birds have been included in works throughout his career, principally those he had observed in his surroundings in the Red River Valley and the lakes district to the east of the Fargo/Moorhead area. Red Wing and Yellow Headed Blackbirds were always in his scope of interest due to the beautiful flashes of high intensity color and sound and patterns they bring into the surrounding landscape. In the spring of 2015, it was the latter group in particular that initially inspired a series of pastel and charcoal drawings created in his studio from site photographs that he took in the field. That series continues on, which includes this piece in the NDMOA auction and a large-scale commission that he is working on for a family in the Twin Cities. *Yellow Headed Blackbird IV* was completed in soft pastel and charcoal on hand-toned Annigoni rag paper made in Italy. Carl uses a diluted acrylic color mixture that is washed onto the paper surface to tone the paper, which gives him control over the specific hue and transparency/opacity of it.

Oltvedt works full-time as an artist in Minneapolis. He retired from Minnesota State University Moorhead in May of 2015 but continues to teach classes and workshops. His work is currently available through the Groveland Gallery in Minneapolis. He maintains a studio in Northeast Minneapolis Arts District and welcomes visitors on second Saturdays and by appointment.

His paintings and drawings are included in numerous collections, including the Minneapolis Institute of Art, the North Dakota Museum of Art, the Plains Art Museum, and the Rourke Art Museum.

Awards include Minnesota State Arts Board Artist Initiative Grants in 1991 and 2014, plus a Lake Region Arts Council, McKnight Artist Fellowship in 2002.

Below Lot #45

ALEKSANDR HETTICH

Grand Forks, North Dakota

Pomegranates, 2019

Oil on canvas

18 x 24 inches

Range: \$350 - 650

Sasha donated
Pomegranates to the
North Dakota
Museum of Art





Left: Lot #47
 MARIAH MASILKO
 Minneapolis, Minnesota
Fox and Poplars, 2019
 Watercolor
 6 x 6.25 inches, framed 10 x 10 inches
 Range: \$200 - 300

MARIAH MASILKO: *Fox and Poplars* is the first in a series of small watercolor paintings of foxes in different settings. For this series, Mariah moved away from her usual realistic technique, going for more of an illustrative feel. She says, *The fox is a guide through my visions, and in this piece the fox is sitting in a row of Lombardy poplars, the trees that lined the alley behind my childhood home. I loved the sound they made in the wind. I felt they were whispering amongst themselves. Maybe the fox is suggesting that I listen more closely to what they are saying.*

Mariah Masilko grew up in Grand Forks, and graduated from Central High School. At the University of Oklahoma, she studied architecture for two semesters before moving to Minneapolis where she earned her BA in Studio Arts from the University of Minnesota (1997). She participated in many North Dakota Museum of Art auctions. In 2006 she and photographer Mike Mohaupt exhibited *Forgotten North Dakota* at the Third Street Gallery in Grand Forks followed by the Heritage Center, Bismarck (2007). Other works were included in "Foot in the Door 4," Minneapolis Institute of Arts; Artifex Manuum Spa & Gallery, Minneapolis (2010-2011); Minnesota State Fair (2012); and the Third Street Gallery, Grand Forks (2012). She won first place for her photograph of Island Station in the "Reflections on Ramsey" exhibit, Landmark Center, St. Paul (2014); Springboard for the Arts, Fergus Falls, "Essence of Memory & Space: Art Inspired by the Kirkbride" (2014), and "Beauty is Therapy" (2015). In 2016 she had three pieces in the show "Art of Darkness: Inspired by the Paranormal" at the Banfill-Locke Center for the Arts in Fridley, Minnesota.

Lot #48

WILLIAM CHARLES HARBORT
 aka BILLY CHUCK
 Minot, North Dakota
I Did It or Three Wishes, 2019
 Mixed media collage with cast resin
 20 x 16 inches
 Range: \$250 - 450



WILLIAM CHARLES HARBORT
 also known as BILLY CHUCK, a pseudonym taken from his first and middle names.

Bill Harbort is best known for his pop art, mixed-media collages that celebrate calendar girls, clip art, advertisements, and ephemera from pop culture. He has long exhibited at lowbrow art galleries. His success in NDMOA's auctions forced him to raise his lowbrow prices.

Lot #49

SHAUN MORIN

Arnes, Manitoba

Send in the Clowns, 2015 - 2019

Oil on canvas

38.25 x 41.25 inches

Range: \$2,000 - 2,800



SHAUN MORIN graduated from the University of Manitoba School of Art in 2004. His art work ranges from oil paintings on canvas to mixed media on paper as well as handmade booklets and street art. Shaun is also known as The Slomotion.

Harbort builds his collages with torn paper, ephemera, kitsch objects in shallow relief, paint, airbrush, rediscovered frames and various adhesives. He is a professor in the Art Department at Minot State University. Harbort teaches foundation art classes, graphic design and illustration courses. He is a co-founder and co-organizer of NOTSTOCK, Minot State University's signature live arts event that spotlights the arts at MSU and in the community.

Prior to teaching, he worked as a package designer for a major cosmetics company, an art director for a children's educational software company, and built a reputation as an award winning automotive artist. He currently exhibits in galleries and museums and is best know for his pop art collage paintings.

The artist has completed two monumental mixed media installations for the North Dakota Museum of Art's exhibition *Songs for Spirit Lake*, now in the collections of the Spirit Lake Cankdeska Cikana Community College and the North Dakota Museum of Art.

Morin has been exhibiting his art work nationally and internationally since 2002, including galleries such as the Winnipeg Art Gallery, the Plug-In Institute of Art in Winnipeg, J Johnson Gallery in Florida, MOCCA in Toronto, and recently at La Maison Rouge in Paris. His work has been included in art fairs in North America and Europe, including Paris, Miami, New York and Los Angeles.

In 2007 his work was chosen as one of the fifteen semifinalists for the Royal Bank of Canada Painting Competition and, in 2013, his work was part of the "Painting Project," a Canadian painting survey exhibition at the Galerie l'UQAM in Montreal.

Known on the streets of Winnipeg as graffiti artist Slomo, Morin is among the most prolific painters in Winnipeg. He counts as one of his influences the Canadian-born American painter Philip Guston.



Below Lot #51
 DUANE PERKINS
 Winnipeg, Manitoba
Untitled, 2019
 Porcelain
 15 x 6 inches
 Range: \$400 – 800



Lot #50
 DUANE PERKINS
 Winnipeg, Manitoba
Untitled, 2019
 Porcelain
 10 x 10 inch diameter
 Range: \$400 – 800

Duane Perkins donated this porcelain vessel to the North Dakota Museum of Art

DUANE PERKINS has been working as a full-time studio artist for thirty years. Born in 1947 in Chicago, he lived there until he moved to St. Paul, Minnesota, to attend Bethel College where he majored in art and philosophy. During his last year he needed another credit so he enrolled in his first ceramic class. A few months later he graduated and moved to Winnipeg with his future wife and immediately set up his ceramic studio.

In the summer of 2007, the Winnipeg Art Gallery celebrated Perkins' sixtieth birthday with a large exhibition about which they wrote: *The vessel form is a constant within Perkins' production. Wheel-thrown and then reduction-fired, the works are beautifully composed both*

formally and decoratively. The firing technique leads to muted and subtle colour variations within the glazes, skillfully worked into abstracted designs recalling vegetation such as scattered leaves, twisting vines, and unopened buds. In other instances. . . the rich colours and patterns of oriental fabrics are suggested.

Over the last decade, the dimensions of Perkin's work have increased as he creates broad-rimmed platters, flared bowls and vases of soaring heights. In contrast to their considerable sizes, they mirror the delicacy of the porcelain body, prompting one writer to characterize his work as "noble vessel forms decorated with lush surfaces."



Lot #52

JESSIE THORSON

Grand Forks, North Dakota

Bird Brained, 2019

Oil on canvas

60 x 48 inches

Range: \$2,000 – 2,500

JESSIE THORSON is a Grand Forks artist who has been creating art since she was a child. She focuses on animals as well as an array of other topics all the while adding wit and humor. She graduated with a Graphic Design Degree from the University of North Dakota. Jessie has been creating professionally since 2009.

She has been involved in a handful of exhibitions in the Grand Forks area, such as TAG (The Art of Giving) from 2000-2016, a solo show at Third Street Art Gallery in 2014, and has shown at the North Dakota Museum of Art Winter Auction in 2016 and 2017. Jessie has also shown artwork at local businesses in downtown Grand Forks and Fargo, participated in the Grand Forks Art Fest in 2016,

displayed work in downtown Detroit Lakes, Minnesota, and has had her artwork purchased by collectors across the United States. Her practice is focused on using materials such as acrylic, watercolor, pen, marker, pencil and charcoal to create her images. She enjoys using a lot of color and texture.

Some art evokes emotion, some art is serious and should be viewed as serious. According to Jessie, hers is not.



Lot #53

CHRIS PANCOE
Winnipeg, Manitoba
Untitled (coffee pot), 2017
Stoneware
10.5 x 7.5 x 5 inches
Range \$125 - 175

Right Lot #54

Right, NED KROUSE
Haslett, Michigan
Prairie Spring, 2017
Wheel thrown, slip decorated, raku fired
10.5 x 7.5 x 5 inches
Range \$350 - 450

CHRIS PANCOE is a multi-media artist with a profound interest in clay who has been making functional pottery for fifteen years. He fires his work using wood and atmospheric firing techniques because of the unique surface qualities it provides.

His interest in functional pottery stems from the need to make comfortable and beautiful pots for the home that enhance the pleasure of food and the nourishment of the soul. In a world that typically severs the connection of object (or food) and maker (or grower/cook), Chris finds it necessary to produce functional pottery that is both ergonomic and efficient in form and helps remind us of our earthly surroundings and our ability to create and enjoy the handmade and homegrown in our daily lives.

The work in this Auction came about when he happened to break the family “pour over” coffee pot. He was going to buy one but just decided to make it himself. The coffee pot is ubiquitous to every kitchen so it didn’t even merit an “art name.” It is just a coffee pot — and it works.

The artist’s intention in much of his ceramic work is to unite sculpture and utility while imparting a sense of place. *Inspired by the rusty carcasses of the industrial vessel, my intention is to bring the aesthetic of a weathered, well-used utilitarian object to the home and bring it back into everyday use.*

NED KROUSE: *Prairie Spring* is from a series I call *Refired*. I use colored slips (liquid clay) to decorate my pottery. I cover the surface with numerous layers of slip and carve and etch through the layers. During one of my work sessions I had a container of slip that was mislabeled and caused the layers to crack and peel away. What first looked like a complete disaster turned into an unlikely discovery. After a year or more, I decided to reglaze and refire the pieces to see if I could repair the mistake. The fired result was a wonderful textured surface. At the beginning of the disaster I threw out the mislabeled slip without knowing the reason for the happy accident. Now I’m working to figure out the mistake and try to recreate the result.

Ned Krouse has been doing raku for thirty plus years and calls himself a contemporary American raku artist. Today he is a studio potter in Haslett, Michigan and has been a part of the teaching staff at the Potters Guild since his move to the Lansing area in 2000. Since receiving an MFA from the Tyler School of Art at Philadelphia’s Temple University, Ned has taught at numerous college, universities—including Minot State University—and art and craft centers throughout the country. His work has been included in national juried shows and solo exhibitions, and it is a part of many corporate and private collections.

Chris Pancoe continued

He received his MFA at the University of Minnesota. Pancoe attended a year-long residency at Pueblo Espanol in Barcelona, Spain and has taught ceramics in Winnipeg, Minneapolis, and Inver Hills, Minnesota. He has exhibited his work both nationally and internationally. Currently, he is the Studio Technician for the Ceramics and Sculpture area at the University of Manitoba. He lives in the West End neighborhood of Winnipeg with his wife Jennie O — a splendid artist who has shown at NDMOA many times —, daughter Lucie, and his dog Sipi.



Lot #55

WALTER PIEHL
Minot, North Dakota
Bison Skull #3, 2018

Acrylic on canvas with collage images
by George Catlin and Karl Bodnar
36 x 24 inches
Range: \$3,200 - 3,600



WALTER PIEHL: *I have always been fascinated by skulls, what they now are and what they have been.*

Walter Piehl, born into a family that raised rodeo stock, rode horses as a matter of course. When he arrived at graduate school at the University of Minnesota in 1969, Bill Goldstein, now the Director of Universal Limited Art Editions but then a fellow student, commented that from the beginning Walter drew with great confidence and skill. We were beginning students and he arrived full-blown. He put his hand to paper and the lines flowed. And he drew horses. He also began to paint the “stuff” of the West, including skulls.

In *Bison Skull #3*, Piehl collaged in scenes from the Old West by historic painters, Karl Bodnar and George Catlin. He integrated them into the overall work by allowing his loosely applied paint to drip over the collage elements.

Piehl grew to love horses, the rodeo, and the West at an early age when he would assist his father, who was a horse dealer and part-time rodeo producer. Having tried his hand at riding, Piehl later worked as a rodeo announcer for thirty years.

Before that, at the beginning of his experience with the world outside of Marion, North Dakota, Walter went to Concordia, a small Lutheran college in Moorhead, Minnesota, enrolling in 1960. Cy Running was his teacher. Walter was the skittish colt. I was so used to calendar art, to illustration, to cowboy art as it appeared in the magazines, I had a hard time. Running steered him away from early “insipid paintings of landscape” to that which he loved: horses. By drawing, overdrawing, and re-drawing, Piehl could leave the traces of movement on the paper or canvas.



Lot #56

FRANK SAMPSON

Boulder, Colorado and Edmore, North Dakota

Bear-Time, 2019

Acrylic on Arches paper mounted on gator board

26 x 37.5 inches

Range \$3,000 - 4,000

FRANK SAMPSON: Inspired by a love of story-telling and a fascination with animals and art history, Mr. Sampson, 92, is a native of rural Edmore, North Dakota but moved to Boulder, Colorado where he became a twenty-nine year professor of art at the University of Colorado.

In general, I like a sense of mystery, almost a little surreal. Animals figure prominently in his paintings — sometimes appearing as fantastical human-like figures — which he attributes to his early experience on his family's farm. I was very attracted to animals from the beginning, more than some people perhaps. I enjoyed them, and I participated with them in the sense of taking care of the pigs now and then, milking the cows and gathering eggs from the chickens. I found them beautiful in a strange way, and,

44 *when I went off to college, I took art and before too long I*

realized that animals appealed to me a lot, and, in my subconscious, they came forward and influenced quite a bit of my subject matter.

Born and raised on a farm near Edmore, Sampson was the fourth of five sons. For his first eight grades of school, he attended a two-room country school, where he had no art instruction. But that didn't fetter his urge to create. *I would copy art on calendars — usually they were paintings — and Christmas cards, he recalled. His imagination was also fueled by the vivid adventure stories his mother told. Her wonderful tales were full of fantasy, and frequently animals played major roles. She would make up stories that included wild animals like foxes, bears and wolves, but a lot of them were pigs and chickens, too. More than some people, I responded to that.*

Sampson remembered that, after he fell and cracked a shoulder bone, his father bought him a watercolor paint set, an unexpected luxury for a farm family struggling to make ends meet in the nineteen-thirties. *I think he felt sorry for me, but I was so intrigued by the paints I didn't really feel pain from the injury.*

After graduating from Edmore High School, Sampson



attended Concordia college in Moorhead, Minnesota, where art teacher Cyrus Running became an important mentor. *Running was so sympathetic*, Sampson said. *He was working in a different artistic direction but he didn't try to make me go in that direction.*

As a college student, Sampson saw an exhibit of Dutch painters at a Minneapolis art gallery. Running used the still-life paintings and landscapes to explain the technique of building up layers of paint to depict transparency. *The light seemed to come from underneath. I've done it ever since to some degree.*

Sampson blends the immediate or careful description with the out-of-focus or unusual in the same painting. He feels that it creates more mystery. The technique has been dubbed "magic realism" by a Denver art critic, Michael Paglia. Sampson went on to enroll in the Master of Fine Art program at the University of Iowa and spent three years of post graduate work studying with Mauricio Lasansky. He was awarded a Fulbright Scholarship to study the paintings of Flemish artists for eighteen months in Belgium.

Coming up with an idea for a new painting, a product of

Lot #57

FRANK SAMPSON

Boulder, Colorado and Edmore, North Dakota

Animals Are Coming to Town, 2019

Acrylic on Arches paper mounted on gator board.

26 x 33 inches

Range \$3,000 - 4,000

the intellect, is the most difficult aspect. The important part is the idea — what to paint. Once you've clarified the idea, you're halfway there. Then intuition comes into play. I leave the door open to let Mother Nature take a part . . . In the creative process, intuition may prompt changes from the original concept, but I don't want to offer further explanation. You lose the magic if you try to put it into words; you let some of the life out.

Sampson is well schooled in the practice of art and he has looked at a lot of art. He is deeply knowledgeable about art history as well as skilled technically. His exhibition was one of the most beloved we have ever mounted, among both the general public and trained art people, said Museum director Laurel Reuter.



Lot # 58



Lot #59



Lot #60

Lot #58, Lot #59, Lot #60

IOSEFA FAIAI

Minot, North Dakota

Dread Series, 2009

Mixed media on three panels

Each 48 x 12 inches

Range: \$300 – 400 each

IOSEFA FAIAI, an American Samoan, was born in San Diego, California in 1981. He discovered his love for drawing at age nine and pursued art throughout his junior high and high school years. He started college at Minot State University in 2000 and graduated with a BA in Graphic Design in 2005. Shortly after graduation, he joined Minot's 62 Doors Gallery and Studios as one of its original members. He has been employed as a conductor for Burling Northern Santa Fe (BNSF) Railway since 2010 and divides his time between railroading and freelance work. Faiai currently resides in Minot with his wife Cassie and their three children, Sefa, Aisi and Teia.

I have been fortunate over the years to be supported in these artistic endeavors by my awesome family and friends. I am lucky to have such a strong support system; I

work everyday to make them proud. They inspire me to work hard and become better at what I do, he says.

The three pieces submitted are part of my "Heroes and Villains" (later renamed Dread Series) made for an exhibit at Minot State in 2009. Being a fan of comics since I was a kid, I was excited at the chance to showcase some new work influenced by my love of these characters. There were thirty pieces done in the first run with plans to complete more in the future. All were made with acrylic and ink on wood.

In 2009, Faiai illustrated the children's book *The Life of Rhiney: the Rhino Goes to School* which was awarded five stars on Amazon followed by *Rhiney Goes to The Dentist: The Life of Rhiney the Rhino* (2011).

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Lot #61

JOHN COLLE ROGERS

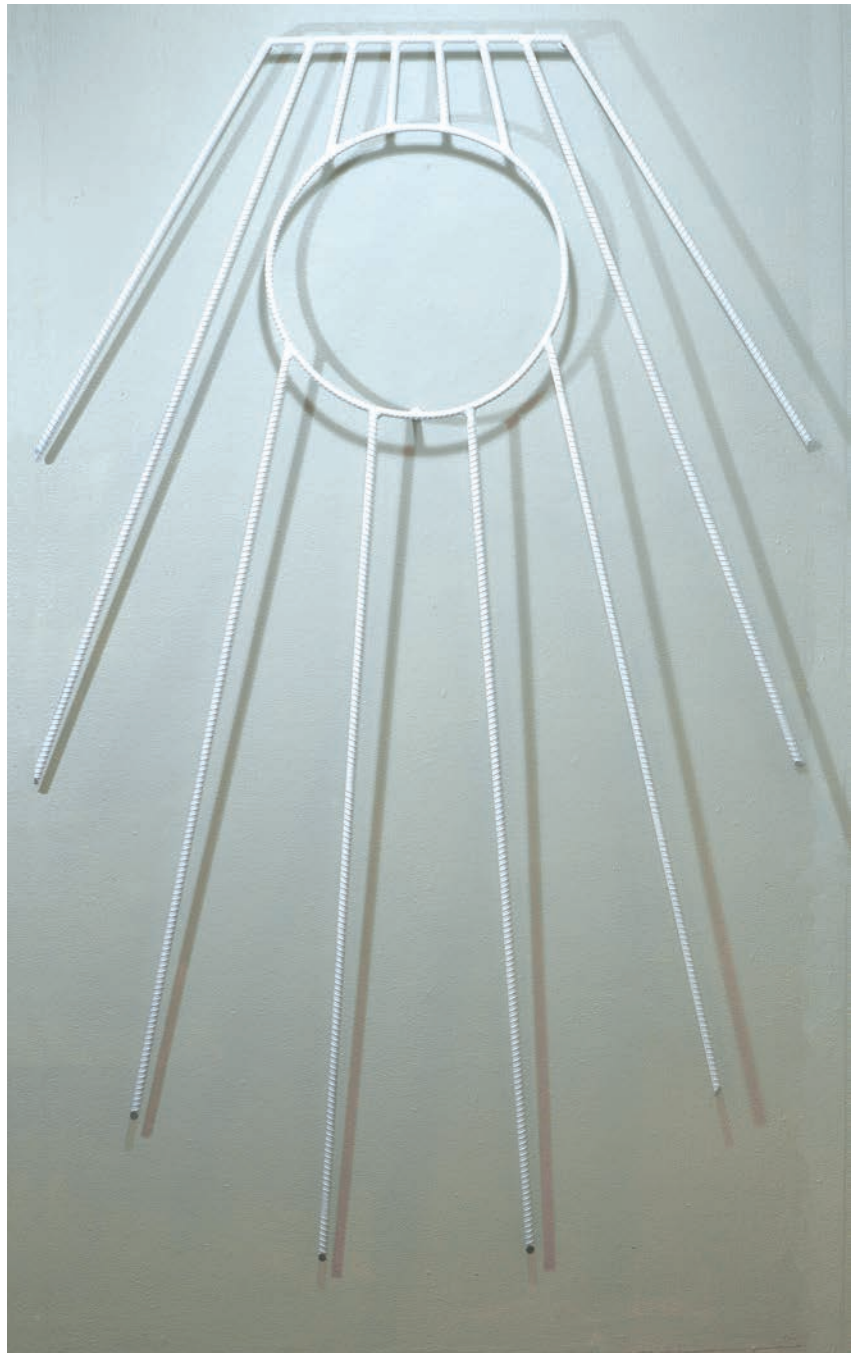
Oakland, California

Nekoma, 2019

Steel, shadow

72 x 48 x 3 inches

Range: \$600 - 1,000



JOHN COLLE ROGERS: In his recent exhibition at the North Dakota Museum of Art he continues his exploration of iconography of power. Rogers examines the extensive history of human conquest over the environment and others. Rogers can be seen examining human relationships with friction and power, and the will to usurp those elements.

As part of this exploration Rogers pays homage to the missile fields of eastern North Dakota and the giant pyramid in Nekoma, a fixed radar array built in the early part of the 1970s as a defense against incoming nuclear missiles. The ghostly visage of the Nekoma Pyramid still rises above the surrounding fields as a reminder of the ominous chess game played out on the American Great Plains where the installation never opened despite building costs of six-billion dollars.

Rogers was born Bathesda, Maryland in 1969. He moved to North Dakota with his family in 1974 and spent most of his childhood there. His father was named the first dean of the University's Fine Arts College. He took a BA in Japanese Studies, Earlham College, Richmond, Indiana in 1991. A year later he and his father John H. Rogers, had a two-person exhibition in the North Dakota Museum of Art. In 1993 he moved to Oakland, California, and in 1997 he received his MFA in Sculpture from the California College of Arts, Oakland. He continues to live in Oakland where he supports himself as an artist and blacksmith making high-end architectural ironwork.



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Lot #62

MOLLIE DOUTHIT

Grand Forks, North Dakota

Lab Partner, 2017

Oil on Linen, 10 x 12 inches

Range: \$900 – 1,100

MOLLIE DOUTHIT painted *Lab Partner* while living in Ballyvaughan, Ireland. She explained, *Walking home one day I saw a wren lying dead on the road. The wren's eyes were still open, so I knew the death was recent. I laid him gently in my bag and moments after I did so, a black lab came walking around the corner. I was so grateful for the timing, as this lab did not get to the wren before I did. When I came home I wanted to paint him before burying him in my garden.*

Irish art historian Catherine Marshall questions Douthit's choices: *"Why, then, would Mollie Douthit choose, at the very start of her career, to invest her formidable creative energies and passion in that "silent kingdom," not just of painting, but of figurative painting. It is hard to imagine anything more silent, more ordinary, less attention-seeking than her subjects — small isolated objects, such as a pair of sunglasses, a piece of candy, a familiar chair. What can a painting of a chair seat tell us, or a few straggly potted plants on a windowsill? Quietly, silently, they can tell us everything, about the process of making and of looking. What at first sight appeared to be paintings of nothing become potent cocktails of feeling, form, judgment, and*

48 *experience — ours as well as the artist's.*

According to Irish gallery owner Catherine Hammond, *Mollie Douthit's oil paintings are small, both in scale and in subject matter. Their intensity of gaze, however, is large, and as a result, they are hugely contemplative pieces. Single or small groups of ordinary objects take on a satisfying importance.*

Mollie Douthit was born in Grand Forks in 1986 and grew up there. After graduating from the University of North Dakota in 2009, Mollie Douthit earned a Post Baccalaureate Certificate from the Boston Museum of Fine Arts (2011), followed by an MFA from Burren College of Art, Ballyvaughan, Ireland. During the year following she was in residence at the Ballinglen Arts Foundation.

She returned from Ireland for the opening of her solo exhibition "*Mollie Douthit: Paintings*" at the North Dakota Museum of Art. The exhibition was the fourth in the Museum's Art Makers Series underwritten by Dr. William Wosick of West Fargo. Art Makers funding allows artists to create new bodies of work based in a singular idea or theme followed by a public presentation. This might entail an exhibition, a film screening, performance, reading, or a public participatory event.

Mollie Douthit has received both public and critical acclaim. Her work has been published in *New American Paintings*, *The Irish Arts Review*, the *Irish Independent* and the *Grand Forks Herald*. Reviews of Douthit's work have been published in the *Irish Times*, and *Sunday Times Culture*.

*Jessica Matson-Fluto donated this
monotype to the
North Dakota Museum of Art*

JESSICA MATSON-FLUTO is known for her figurative work focused on the female form. This particular print in the Auction stems from a body of work that consists of monotypes created during Jessica Matson-Fluto's artist residency in the Hannaher Print Studio, Fargo.

Through experimentation, the artist's concept transpired through process. As the instruction of materials was presented by the print manager, this concept took shape. The artist's intention was to depict generic embodiments of females as well as images of herself.

Role-playing is established as these beings become voyeurs due to their obscured faces, body language, and positioning within the picture frame. The effect of concealing these female forms has led to a state of isolation from others as well as from one's own physical persona.

Due to color psychology and the rendering of space, the environment in which females are placed is telling a visual story as a state of mind. The layering or juxtapositioning of these images creates repetition or relation yet the individual figures seem to be disconnected from one another amplifying the sense of isolation.

Her paintings, drawings and prints have been included in group and solo exhibitions nationally and can be found in public and private collections throughout the US. Active in the Metro's arts community, Matson-Fluto teaches as an adjunct professor at Minnesota State University Moorhead. She received her MFA from the Pennsylvania Academy of Fine Arts and continues her artistic education by partaking in workshops and master classes nationally. She resides in West Fargo with her husband and twin sons.



Lot #63

JESSICA MATSON-FLUTO

West Fargo, North Dakota

Squall, 2016

Monotype

7 x 14.5 inches, framed 17.5 x 24.5 inches

Range: \$300 - 400

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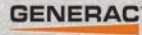
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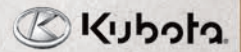
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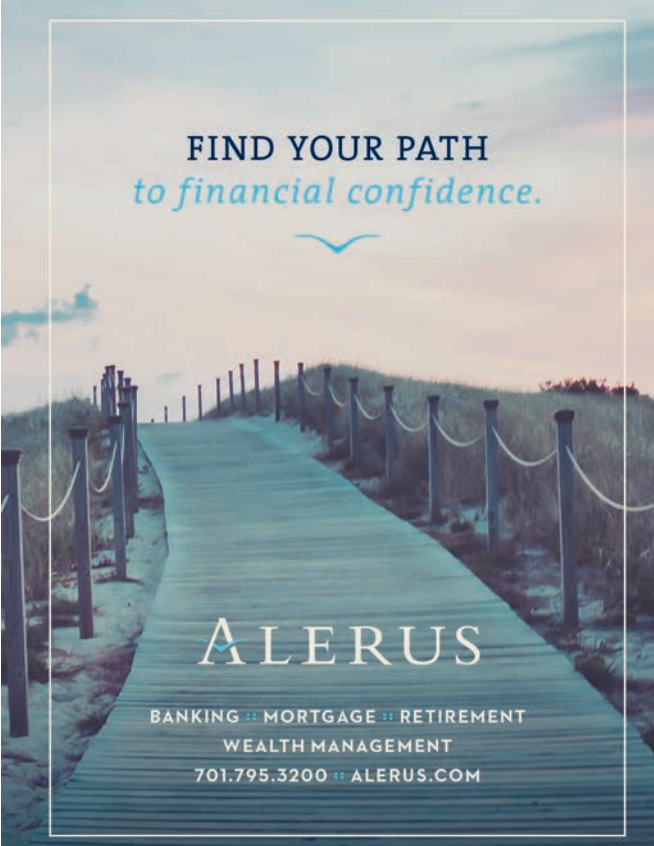
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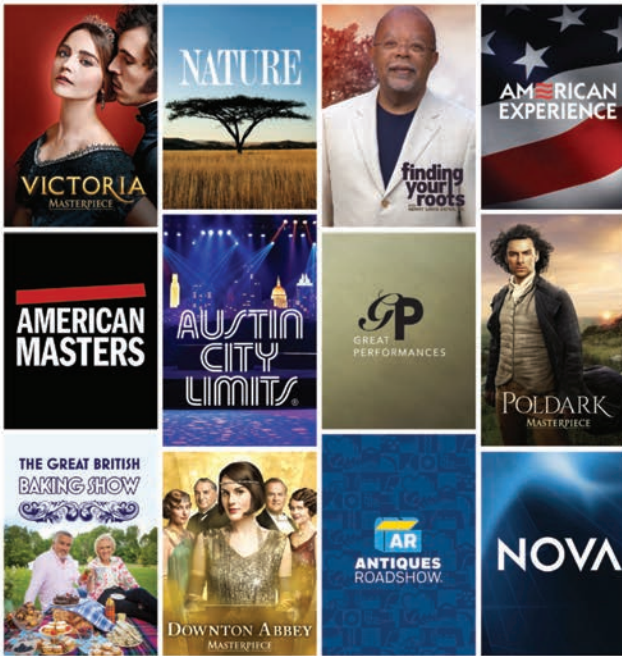
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
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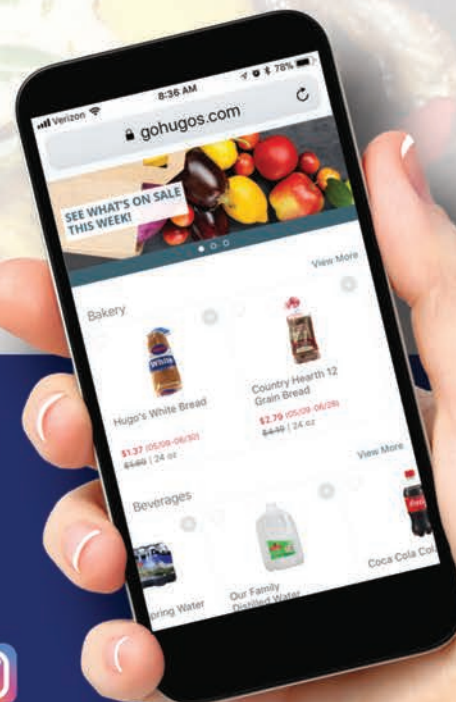
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NORTH DAKOTA MUSEUM OF ART

Family Days at the Museum

Make Art
Together

Saturdays
10 am – Noon

2019

October 26

November 23

2020

January 25

February 29

March 28

April 25



SCOTT MEYER

MORTGAGE LOAN ORIGINATOR

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URBAN STAMPEDE

Landmark Coffee Bar

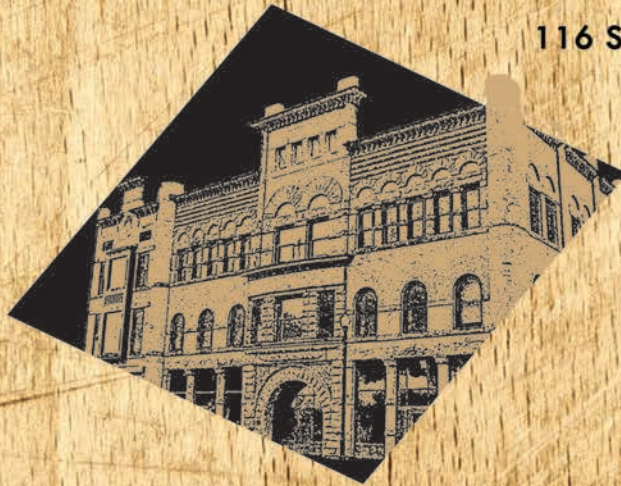
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PRESENTS:
SUNDAY
CONCERTS in the
GALLERIES

in collaboration with **Mayville State University**

ARSENTIY KHARITONOV, PIANIST OCTOBER 6, 2019 2PM

THOMAS MESA, CELLIST, ILYA YAKUSHEV, PIANIST NOVEMBER 24, 2019 2PM

ITALIAN SAX QUARTET JANUARY 19, 2020 2PM

L'HISTOIRE DU SOLDAT: THE SOLDIER'S TALE, FEBRUARY 23, 2020 2PM

JOHN BRUCE YEH, CLARINETIST MARCH 8, 2020 2PM

DOVER QUARTET, APRIL 5, 2020 2PM

Tickets for the concert series are available by subscription or at the door.

Member Tickets: \$90 for the Season | \$30 per concert at the door

Non-member Tickets: \$110 for the Season | \$35 per concert at the door

Student & Military Tickets: \$45 for the Season | \$15 per concert at the door

Children 12 and Under Free

To purchase tickets or more information call 701.777.4195 or visit ndmoa.com

NORTH DAKOTA MUSEUM OF ART
261 CENTENNIAL DRIVE, GRAND FORKS, NORTH DAKOTA
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PERMANENT COLLECTION ACQUISITION



Patrick Wilson, *Space Heater*, 2018. Acrylic on canvas, 66 x 57 inches. Anonymous Donor.

PERMANENT COLLECTION ACQUISITION



Beverly Poppe, Untitled (PowWow), 2017. Eighteen Tintypes, each 10 x 8 inches. Digital negative transfer to tin. Images photographed at University of North Dakota PowWow, Spring 2016.

Top Row, left to right; Felica Lone Bear, Sam Dancini, Mary Morin, David Carson

Second row; Chaske Leblancq, Kelsey Morin, Nazhoni Lone Bear, Rayanna Bird

Third row; Cody Fox, Terrence Fiddler, Deborah Hosie, Fred Duscheneaur

Fourth row; Meah Bird, Kella Withhorn, Francis Morin, Gavin Nadeau

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