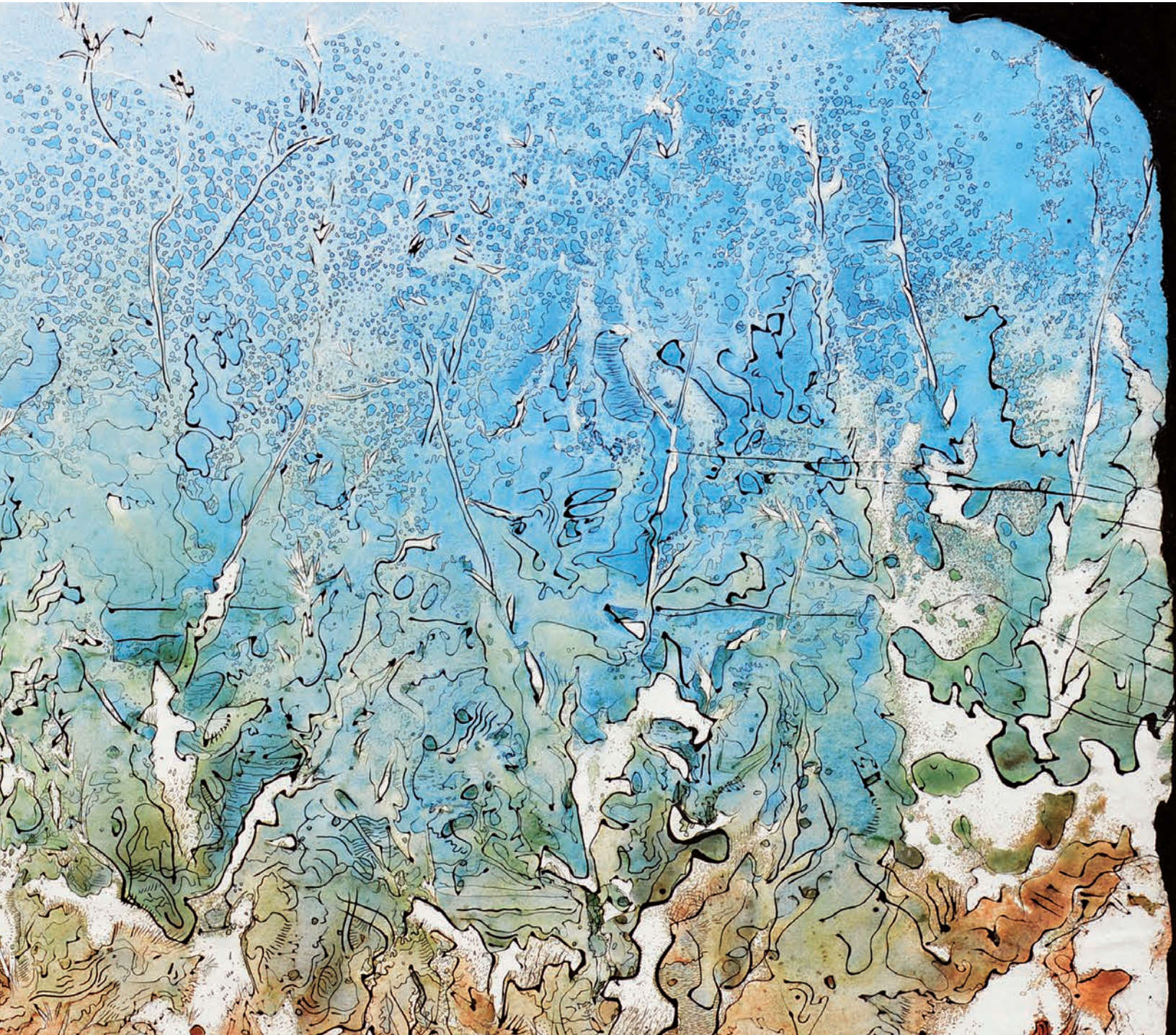


AUTUMN ART AUCTION

VOLUME 20, 2018



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 2018 Autumn Art Auction is underwritten by

DR. WILLIAM WOSICK

through his support of artists from our region and the
Art Maker's Initiative

Cover: Matt Anderson, *Phase*, 2018. Watercolor with ink and pigments on paper, 36 x 80 inches.
Right: Mollie Douthit, *Crazy Jane*, 2017. Oil on panel, 5 x 7 inches.



AUTUMN ART AUCTION

SATURDAY, NOVEMBER 10, 2018

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

Tuesday, November 1 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

Tuesday, November 6, 7 pm, in the galleries.

Listed by page number

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MIKE JACOBS, AUCTIONEER

AUCTION COMMITTEE

MIKE JACOBS calls himself “the garlic king.” He planted his first garlic crop in 2013, in anticipation of retirement to a life as a gentleman gardener. Today, vegetables from his garden, including garlic, appear frequently in dishes served in the North Dakota Museum of Art Café.

Jacobs was associated with the Grand Forks Herald for 36 years, first as a reporter and later as editor and publisher. The Herald won the Pulitzer Prize for Public Service in 1998, when he was editor. The award was for the uninterrupted publication of the Herald despite the 1997 flood and fire. The same year, he was named Editor of the Year by the National Press Association and won the editorial writing award from the American Society of Newspaper Editors.

His association with the Museum began more than half a century ago, when the gallery was located in UND’s Student Union. He recalls the controversy surrounding an early exhibit that included a male nude. Even more vividly he remembers the visit of painter Donald Roller Wilson, who declared in a gallery talk that he created phantasmagorical images including pickles and chimpanzees “for the greater glory of God.”

Jacobs and his partner, Suezette Bieri, have filled their home with art purchased at NDMOA events. In 2009, they chaired the annual dinner. When he retired from the Herald in 2014, a community reception was held in the Museum.

Mike and Suezette live on fifty acres west of Gilby, North Dakota, with their collections. They share the house with cats and the property with snakes, ground squirrels, salamanders, frogs, and more than 100 species of birds. The mosquitos they export to Grand Forks on the northwest wind. In addition to art, Jacobs maintains a long time interest in birds and politics. Despite his retirement, he continues to write about both in columns printed in the Herald—plus garlic.

Anubha Bansal
Courtney Barstad Logan
Theresa Carlson
Laura Eider
Sadie Gilbraith
Annie Gorder
Nancy Marchell
Natalie Muth
Vinita Parikh



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 6.75%. 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.



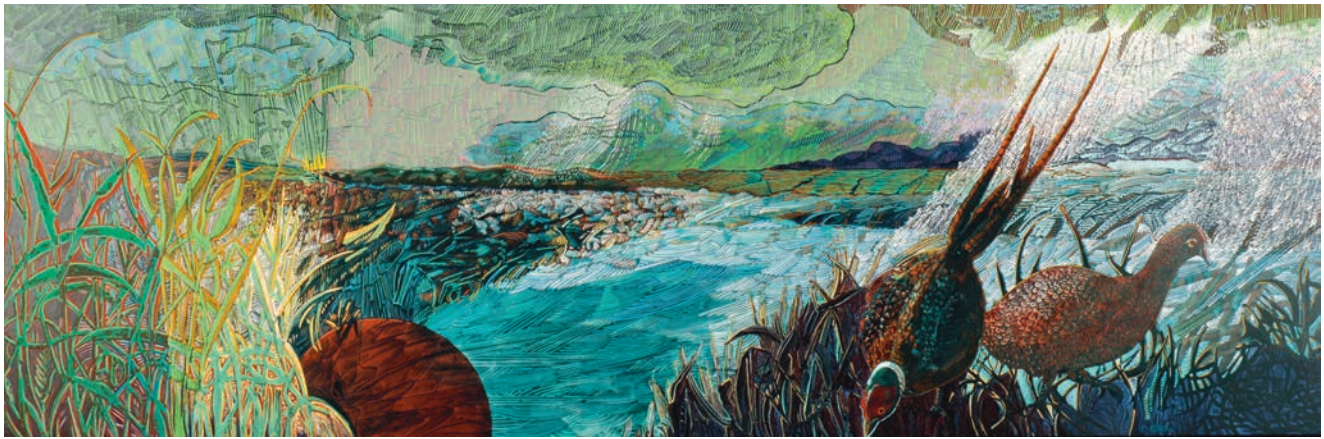
FROM THE MUSEUM DIRECTOR

What a lot of work! Each year my Museum colleagues and I spend days—weeks even—pulling this auction together. I personally select the art, traveling to artist's studios, meeting them at in-between places, texting and calling and emailing, canvassing the State during the most glorious time in North Dakota's year. And I chastise myself. This is going to be a terrible auction. The work starts coming in and my confidence grows.

Matt Wallace forms a committee and starts looking for sponsors. Matt works with other staff members designing the ad section. How can we give our supporters enough credit? We couldn't publish this catalog without them. Greg Vettel photographs the art. Like all small not-for-profits everyone does everything else. I worry, how can I thank people enough?

I look for new artists, not yet swept up by other auctions and sales, unfamiliar to our Museum audience, but also old friends. Each year I find wonderful surprises. A fantastical batik from Vernal Bogren Swift (Lot #10), dropped off as she travels from her winter home in Bovey, Minnesota to her summer abode on Haida Gwaii, an island in the Pacific off the coast of British Columbia. Matt Anderson who runs the Museum's education program finishes a 36 x 80 inch watercolor and brings it in for me to see. His artistic life and his Museum work occupy different realms in my mind—and I consider him one of the most talented artists working in our region today. I want our audience to know him as an artist. I ask him to explain his materials and process. We publish it in the catalog and wrap the image around the cover.

We ask Clifford Cavanaugh of Spirit Lake to make a work specifically for the auction (Lot #39). He lives in St. Michael, one of three villages on the Reservation. We have commissioned a dozen Native craft workers to make work that "Moves Tradition into the Future." Clifford, one of those artists, dictates his



THE MUSEUM

personal story to me—text for the catalog.

Each year I drive to Winnipeg seeking a kind of work I can't find in the States. Our long-time colleague James Culleton plans my itinerary and takes over the driver's seat. He is an artist but also a furniture designer. He gives me a drawing of the Eames chair cut out of steel with a CNC waterjet machine (Lot #43). This year the Canadian pieces are small, except for Culleton's wall relief. I worry; will we get the prices we need? A Japanese artist now living in Winnipeg, Takashi Iwasaki, submitted a splendid small collage, almost a miniature. In reality it glows; the color in the catalog is muted (Lot #13). And, bless you buyers for not forgetting that this is also a benefit for the Museum. We notice and value your generosity.

These labor-intensive catalogs are recording the history of art at our own time and place. We believe they are important historically. The ad section establishes the record of locally owned or operated businesses who champion the arts. Please take your business to these companies and individuals. 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. Thank you.

Remember, when you buy through the Auction, the price includes frames, which are often custom made by the artists or built by the Museum staff with archival materials. This adds significant value to most artworks, often as much as \$400 in the Grand Forks market but considerably more elsewhere.

—Laurel Reuter, Director

Above: Marley Kaul, *China Song: Generations Uncounted*, 2006, 20 x 60 inches, egg tempera and acrylic wash on birch panel. Permanent Collection gift from Laurel Reuter.

THE ARTISTS

Listed by lot number

- | | |
|--------------------------|-------------------------|
| #1. Paul Gronhovd | #32. Kelli Sinner |
| #2. Butch Holden | #33. Kelli Sinner |
| #3. Butch Holden | #34. Kelli Sinner |
| #4. Mollie Douthit | #35. Kelli Sinner |
| #5. Aleksandr Hettich | #36. Kelli Sinner |
| #6. Ned Krouse | #37. Kelli Sinner |
| #7. Shaun Morin | #38. Dustin Young |
| #8. Pirjo Berg | #39. Clifford Cavanaugh |
| #9. Jenny O (O'keefe) | #40. Dan Jones |
| #10. Vernal Bogren Swift | #41. Terry Jelsing |
| #11. Vivienne Morgan | #42. Alan Lacovetsky |
| #12. Payton Cole | #43. James Culleton |
| #13. Takashi Iwasaki | #44. Rich McGurran |
| #14. Marley Kaul | #45. Melanie Wesley |
| #15. Diane Rey | #46. Melanie Wesley |
| #16. Melanie Rocan | #47. Dan Sharbono |
| #17. Arduina Palanca | #48. Cyrus Swann |
| Caponigro | #49. Cyrus Swann |
| #18. Kimberly Benson | #50. Gretchen Kottke |
| #19. Madelyn Camrud | #51. Sarah Hultin |
| #20. Don Knutson | #52. Chris Pancoe |
| #21. Marlon Davidson & | #53. Walter Piehl |
| Don Knudson | #54. Robert Archambeau |
| #22. Guillermo Guardia | #55. Georgie Papageorge |
| (Memo) | |
| #23. John Rogers | |
| #24. Eve Sumsy | |
| #25. Tim Schouten | |
| #26. Matt Anderson | |
| #27. Adam Kemp | |
| #28. Zhimin Guan | |
| #29. Zhimin Guan | |
| #30. Kelli Nelson | |
| #31. Kelli Sinner | |



Lot #1

PAUL GRONHOVD

Grand Forks, North Dakota

Sunflower Mystery, 2018

Archival inkjet print on Hahnemühle paper

20.5 x 20 inches

Range: \$400 – 800

PAUL GRONHOVD, born and raised in Grand Forks, North Dakota, says, *I first gained exposure to photography from my father, a photography enthusiast and history buff. My relationship to art began in my late twenties when, seeking a better path through life, I returned to college, to earn a BFA in printmaking from Moorhead State University. For the next thirty years, I worked for the University of North Dakota (UND) Energy & Environmental Research Center (EERC) as a graphic artist and photographer. While at the EERC, I returned to school part-time and received an MFA in printmaking from UND.*

After retiring in 2012, I pursued a more personal style of expression: primarily black and white landscape photography, which I don't consider 'lackin' or minimalistic. Instead, I appreciate its abstractness and malleability. I have great respect for the photography of old. Artists that stand out for me include Edward Weston for what it means to live an artistic life, Henri Matisse for how to be bold and live with courage, and Jacques Henri Lartigue for how to approach art personally.

A photography workshop in Death Valley National Park in 2013 really shaped my approach to photographing nature in black and white.

In retirement, I make bicycle journeys and operate a small 100-acre farm near Lankin that I own with my brother, an inheritance from our folks. The farm is in a wooded area near the north branch of the Forest River—it is a pretty spot near where our mother grew up. We grew sunflowers for the first time this year. A lot of fascinating changes happen to a sunflower during its life cycle from a green plant with enormous energy-producing leaves and a head that tracks the sun to a bright yellow flower that attracts bees. Finally, it drops its leaves and loses much of its color, mustering all of its resources to mature the seeds. I found myself photographing every stage of its short life.

These outdoor activities influence my photography and world view. While I'm not a full-time artist, I look for opportunities to capture memorable, striking, or simply beautiful images which can present themselves at any time. My emotions and thoughts, and thus my photography, are in response to the qualities I observe. I share Cole Thompson's admonition to concentrate on the images that we like and are personally happy with. I believe it is even more essential to seek out the unusual than to make sense of the qualities that mark the photograph as 'art.' As landscape photographer Chuck Kimmerle says, 'There is no eye in cliché.'

Right, Lot #3

BUTCH HOLDEN

Bemidji, Minnesota

20%, 2017

Acrylic on wood

36 x 40 inches

Range: \$400 – 600



Below, Lot #2

BUTCH HOLDEN

Bemidji, Minnesota

Untitled

Clay

24 x 10 inches

Range: \$150 – 300



BUTCH HOLDEN: *When I garden, I am manipulating all sorts of variables—location, soil, water—all in hopes of achieving a thriving plant. I monitor the plants, tweaking elements each year. Gardening is an incredibly optimistic activity and for me, making art is the same. I work the clay or paint with optimism in hopes that the outcome will be what I had planned. Many variables must be successful prior to placing my clay pieces in the kiln, or my canvas, or panel on the easel.*

As with seedlings coming from the soil in his garden, Holden's pottery finally emerges from the kiln with the clay having magically bloomed. If one could X-ray his finished paintings one might find whole other paintings "in the soil" beneath. The

painting titled, *20%* (...snow was not what the weather man predicted), is doubly layered. Holden had emerged from his classroom to be confronted by a new reality. Snow covered the parking lot; only the yellow lines peeked through. The Bemidji State Campus was obliterated in a white-out. He quickly made a painting, dominated by texture, about how this snow feels. In applying cool white paint to the smooth surface of the board, Holden was able to suggest or echo the soft fluff common to new falling snow in northern Minnesota where the wind is cut by forest trees. It also suggests the shifting, accumulating reality of arriving snow. This is a painting made for optimistic souls who live intimately with snow.

Holden believes that *for me, the most powerful similarity between these human activities of gardening and making art is the thought process. Both are made possible with a vision combined with a strong sense of optimism. Natural surprises and setbacks will happen. But patience, knowledge, and work often fuel my optimism and I arrive at the exhilarating feeling of being in collaboration with nature.*

The artist holds a BA in art from the University of Minnesota—Minneapolis, and an MFA in ceramics from Indiana University, Bloomington. He is a recently retired Professor of Visual Art at Bemidji State University, where he joined the staff in 1983.



Lot #4

MOLLIE DOUTHIT

Grand Forks, North Dakota

Crazy Jane, 2017

Oil on Panel

5 x 7 inches

Range: \$600 – 800

MOLLIE DOUTHIT imbues single objects with significance by situating them in isolation, to a remarkably evocative effect. It may be her connection with the subject, coupled with her exacting technique, that draws one in and evokes a sense of familiarity. She chooses to paint common items or scenes that have caught her attention and sparked a desire to document them, or imagine them, in still life.

In a 1934 essay about the painter Walter Sickert, Virginia Woolf wrote wistfully, “words are an impure medium. Better far to have been born into the silent kingdom of paint.” Woolf might not have been aware, then, of the challenges that were to beset painters throughout the twentieth century. Painting had to fend off ‘the new’ in the form of found objects, installations, photography, performance and conceptualism and face criticism that it was too patriarchal, too academic, too outmoded and too much of a commodity. Painters retaliated with what they claimed was a return to ‘purity’, rejecting the figurative object for great abstract explorations of colour, form, gesture and ground. Despite that, many felt it could not survive into a new millennium.

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 pot plants on a window sill? 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 experience, ours as well as the artist’s.

—Catherine Marshall, *Mollie Douthit: Paintings*, North Dakota Museum of Art, 2017, p. 9.

Mollie Douthit lived primarily in Burren, a tiny village in Ireland, from 2013 to summer 2017. Born and raised in Grand Forks, Douthit had already spent years studying to be a painter. This included taking her MFA from Burren College of Art, Ballyvaughan, Ireland (2014); a Post BAC Certificate from the School of the Museum of Fine Arts, Boston (2011); and a BFA from the University of North Dakota (2009). Douthit’s return to North Dakota coincided with her solo exhibition at the North Dakota Museum of Art, May 7 – July 30, 2017 (with catalog). In 2016, Douthit received the Museum’s Art Maker’s Award, underwritten by Dr. William Wosick of West Fargo. She was the fifth North Dakota Museum of Art’s Art Maker.

Among the numerous awards and honors she has received, Douthit is most pleased with the 2013 Hennessy Craig Award from the Royal Hibernian Academy in Ireland. *The \$10,000 award kept me financially afloat so I could pursue painting*, she said. In 2014, Douthit’s work was advanced to Stage II of the John Moores Painting Prize, and was included in Saatchi Art’s New Sensation Prize.

*Sasha Hettich's painting is sponsored by
Altru Health Systems*

Right, Lot #5

ALEKSANDR HETTICH

Grand Forks, North Dakota

Chicago, 2018

Oil on canvas

23.5 x 17.5 inches

Range: \$400 – 700



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, and 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 along with other belongings on the train to a new place to call home.

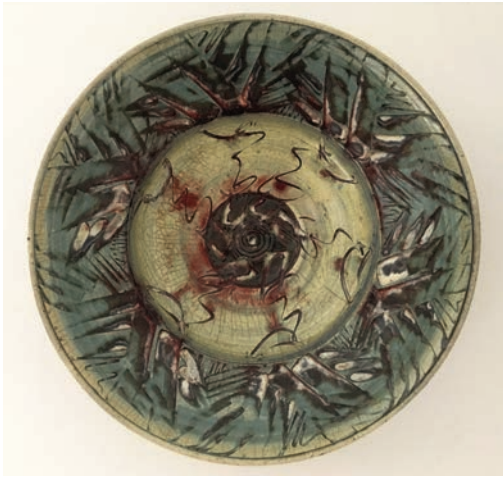
It was not easy to start a new life in Belarus. In this new home, with bitter cold in the winter and pesky mosquitoes in the summer—not unlike here in North Dakota—he struggled. The work on the collective farm was challenging. His thin jacket from Tajikistan was not warm enough, and in the post-Soviet days, there was no store where he could buy warmer clothes. Becoming friends with an artist there 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 out 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.

The Hettich family visited Chicago in April 2018, the source of a new suite of paintings. 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 current artwork. He 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, summer camp employees. His wife Bella directs the English Language Center on the University of North Dakota campus.



Lot #6

NED KROUSE

Haslett, Michigan

Dancing Grass, 2017

Wheel thrown, slip carved designs, raku fired

4 inches high with 16 inch diameter

Range: \$350 – 450



NED KROUSE: *Dancing Grass* is from my Wall Bowl Series. I think of the wide open bowl as a canvas for my slip-carved designs. I've never thought of them as functional. Years ago I took some large bowls to a gallery and when I stopped by later, the bowls were on a shelf high enough so I couldn't see inside. Since I wanted the inside to be the focus, I started calling them Wall Bowls. I carve the back sides of my bowls to continue the designs front to back; it is also a creative way to trim the pot.

Sometimes I want to see the back carving. Walter Piehl, my painter friend from Minot, has been trying for years to get me to have an exhibit of the backside of my bowls. I have plate/bowl stands that allow displaying the bowls on table tops so the front and back can be seen. Or they can be displayed as bowls on a table.

Born in Ft. Wayne, Indiana in 1946, he taught fifth grade until 1975. While teaching, Krouse began taking night classes in ceramics. Krouse's education in clay started at the Ft. Wayne School of Art. He also spent three years in Fine Arts at Indiana University, Bloomington and received his degree from Tyler School of Art in 1981.



SHAUN MORIN: *This work is one of a series of ink drawings on paper that I have made recently. The process is intuitive and I consider it to be free flow. Everything develops out of a meditative state from where I can go into the unknown, a place words can't describe. There has always been an attraction for me to congest the surface with information, previously by use of images coinciding with symbols to create loose narratives. This work has a juxtaposition of organic, biological shapes interweaving each other like a psychedelic soup.*

Shaun Morin, a.k.a The Slomotion, graduated from the University of Manitoba School of Art in 2004. His art ranges from oil paintings on canvas to mixed media on paper as well as handmade booklets and outdoor street art installations. 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, The MOCCA in Toronto and recently at La Maison Rouge in Paris. His work has been included in traveling 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. In 2013 his work was featured in the "Painting Project," a Canadian painting survey exhibition at the Galerie UQAM in Montreal. Morin Lives and works in Winnipeg, Manitoba.

*Pirjo Berg's painting
is sponsored by
Hugo's Family Marketplace*

Left: Lot #7

SHAUN MORIN

Winnipeg, Manitoba

Untitled, 2018

Ink drawing on paper

13 x 10 inches

Range: \$300 – 600

Lot #8

PIRJO BERG

Grand Forks, North Dakota

Spring, 2018

Oil on canvas

54 x 40 inches

Range: \$1,500 – 2,500



PIRJO BERG's childhood visual world was defined by the familiar. An immigrant, she feels to be in between her new and old countries. The stripes in her paintings are inspired by Finnish traditional rag rugs and wall hangings, which filled the floors and walls of her childhood home. Even today those striped designs remind her of childhood. There is the longing for the old places and times of the past.

Berg's paintings are based on color, texture, and shape. The stripes, repetition, and texture are found not only in the familiar textiles, but also in geological formations. 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.

She was born in Helsinki, Finland and received her Master's degree in Regional Planning at the University of Tampere,

Finland, before moving to the States in 1991. In 1996, she moved back to Finland to attend the School of Art and Media in Tampere where she concentrated on painting and collaborative installations. The years at the Art School meant considerable traveling, not only between Tampere and Seattle where her husband was, but also painting trips to Norway, Estonia, Italy, and Nepal. She moved back to Seattle in 2000 and established a studio in Ballard. In 2005, she graduated from the Artists Trust EDGE-Program and moved to Grand Forks, where once again she established a studio.

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.



Below: Lot #9

JENNIE O (O'KEEFE)

Winnipeg, Manitoba

Mr. C. Goose II, 2012

Mixed Media, 10 x 5 x 2.5 inches deep

Range \$400 – 500

*Vernal Bogren Swift's painting is sponsored
by News Radio 1310 KNOX*



JENNIE O (O'KEEFE): Best known for her sculptural narratives, Jennie O aims to draw her viewers into a subversive yet honest world of biographical experience, myth and fairy tales. She is a visual artist and event curator/producer whose ceramic-based mixed media sculptures range from autobiographical to exploring notions of the political.

Her artwork has been shown throughout Canada and the United States and has been featured in several publications including *Craft*, *Border Crossings* and *Jezebel*. She has taken part in residencies both in Winnipeg and in St. Paul, Minnesota. With a strong penchant for community, she has worked for and led workshops at Art City, has facilitated workshops throughout Winnipeg, as well as in Grand Forks, Minneapolis and First Nation communities. The "Craftastics: Agents of Social Change" project that she created with The Valley Garden's Grrlz Club through the Winnipeg Arts Council's WithArt program gained international success. She is currently the lead facilitator of the Youth Outreach Program at Martha Street Studio, a Mentor in Residence for Mentoring Artists for Women's Art, a Board Member of Art City, and is Co-Owner of an Event Production and Arts Consultation Company, Fête Jockey.



Above: Lot #10

VERNAL BOGREN SWIFT

Bovey, Minnesota and Haida Guaii, British Columbia
Unwelcome Traveler At The Door—A Meditation On The Difficulties of Sharing from Immigrant Series, 2017
 Batik panel, 18 x 68 inches
 Natural dyes and mordant on cotton
 Range: \$1,000 – 1,300

VERNAL BOGREN SWIFT is a batik-maker. Her choice of art forms, her fascination with pattern, and her receptivity to the myths of many cultures originated in Africa where she served as a missionary nurse. She explores the relationship of geology and perception and incorporates iron-rust from the earth to strengthen this message. Living and working part of the year in Bovey, Minnesota, and part-time in Haida Gwaii, an island off the coast of northwest Canada, Vernal Bogren Swift has been deeply influenced by the way people see things depending on where they live. For example, on the Island of Haida Gwaii, one thinks “earthquake!” each time there is a ground shudder. In northern Minnesota, ground quake means active mining/blasting and the mind thinks of the activity as akin to “thunder.” Evidence is that our thoughts are created from the place where we have landed.

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. The National Art Gallery and the Textile Museum in Washington, D.C; Haida Gwaii Museum, Skidegate, British Columbia, Canada; and the North Dakota Museum of Art have collected her work.

North Dakota is a national leader in the area of resettling immigrants and refugees. Surely this is not always easy. We do fear change and worry about it, but the job of making room for others does get done and things do settle down, though perhaps a bit rearranged. — Vernal Bogren Swift



Detail, Vernal Bogren Swift, *Immigrant*.



Lot #11

VIVIENNE MORGAN

Bemidji, Minnesota

Two Immigrants, 2016

Cyanotype on birch plywood

24 x 24 inches

Range: \$650 – \$1,000

White Clover

Trifolium repens

White clover is a perennial legume that originated in Europe and has become one of the most widely distributed legumes in the world.

Genus Trifolium means three-leaved and refers to the genus's leaves, which are typically palmate with three leaflets. It can sometimes have more, however, and four-leaved clover is regarded as a sign of good luck. Those who are looking for four-leaved clover will notice that they can be found in certain areas more than others, which may be due to environmental or hereditary factors. It is still not clear which factor produces an abnormal amount of leaves, even if the scarcity and broad spread points towards it being a mutation. It has been estimated that one out of every ten thousand plants is four-leaved. The very lucky and persistent botanist can also find examples with up to eighteen leaflets.

— Nature Gate, <http://www.luontoportti.com/>



White Campion

Silene latifolia

White Campion is also named the Grave Flower or Flower of the Dead in parts of England. It is seen often growing on gravesites and around tombstones. It is naturalized in North America, being found in most of the United States, the greatest concentrations of the plant can be found in the North Central and Northeast sections of the country. S. latifolia is thought to have arrived in North America as a component of ship ballast.

White campion is a native Eurasian species which spread to Finland with imported grain and hayseed and in Russian soldiers' provisions. Its origins can still be seen in its habitat: it is common only in the eastern part of the southern half of the country and is rarer elsewhere. On a local level the densest concentrations are often around old forts, posts and other places that supported the czar's military network. Stands that grow around hospitals and graveyards also probably have the same origin. White campion has arrived in Finland in recent decades and is now heading mainly west. It has settled in quite well in Finland, so it is difficult to notice any increase.

—Nature Gate

Vivienne Morgan was born in England in 1958. In 1979 she moved to the United States and earned her MFA from Bowling Green State University. She now lives in the countryside near Bemidji, Minnesota. For years she struggled with the decision to become an American citizen before finally joining America's long history of immigrants. In her photography she traces the movement of plants as they emigrate around the world.

Lot #12

PAYTON COLE

Grand Forks, North Dakota

Ophelia's Flowers, 2018

Graphite on paper

28 x 17 inches

Range: \$250 – 400



PAYTON COLE was born in southwestern Wisconsin. She found a sense of home in Grand Forks, North Dakota while completing her BA in Visual Arts at the University of North Dakota. Payton discovered her love of art at a young age while spending countless hours with her grandmother drawing dresses. Her mature art is formed through abstraction or surrealistic and stylized forms of the things around her.

Upon reading a review of the painting *Ophelia* by John Millais, Payton realized that using juxtaposition is both inviting and comforting to her. The painting depicts Hamlet's *Ophelia*, a theme of mortality is suggested by the high contrast of bright bold colors.

She spent the better part of her young adulthood feeling as though she was being treated like a porcelain doll—too fragile to touch and too serious to play with. *This led me to feel like I was labeled and placed upon a pedestal, which the dictates of society graciously constructed and deemed fitting for me. I was taught to be proper, to do as I was told, and to essentially fit in with the rest of society. As I grew older none of this seemed fitting or true to what I felt I was. As I have grown in my art making, I lean towards darker themes. I love to see someone look at my art and look at me. They suggest sadness toward me, followed by confusion: I couldn't have made this art. I look too normal.*



Lot #13

TAKASHI IWASAKI

Winnipeg, Manitoba

Why Is It Always So, 2018

Collage and paint on paper

7 13/16 x 6 7/16 inches

Range: \$350 – 550

TAKASHI 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 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 shinnier 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 I keep changing. Capturing moments and sharing my visions with others have been my recent obsession and pleasure.*

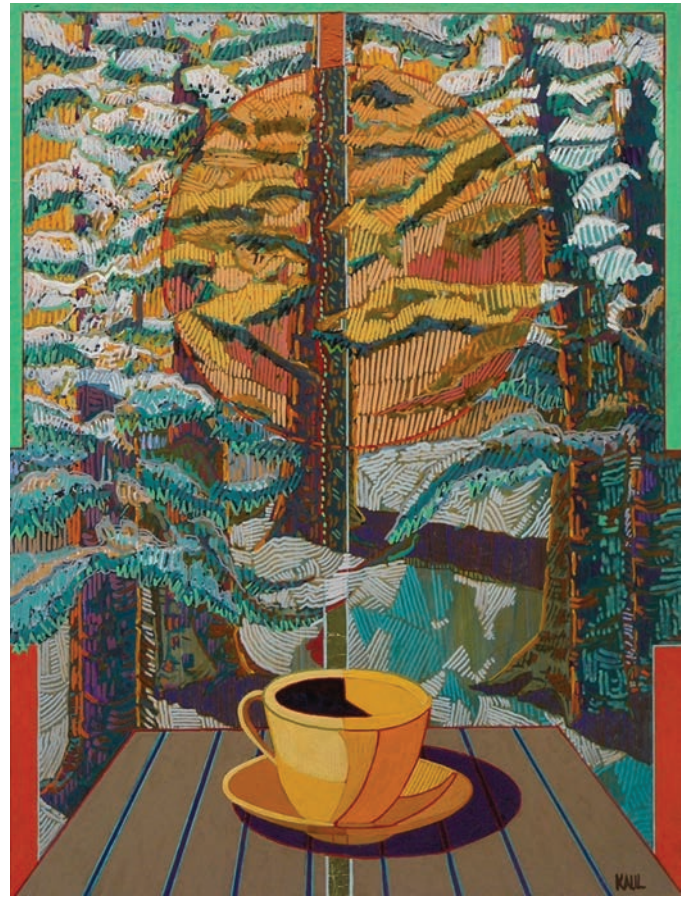
Joy and positive feelings: *I want viewers, including myself, to feel joy and positive feelings when they look at my work. Often the public media reports negative events and tragedies, partly because happy stories aren't as sensational. It's easy to be trapped in negative worry and thoughts, especially when we are so often exposed to pessimism and sadness. Thinking about problems is a good way to solve them, but positive thinking and the realization that there is also joy in the world is essential. I want my work to present the more joyous side of life.*

Why Is It Always So, the work in the auction, is an example of my work inspired by my day-to-day life: A visual diary. I have a daughter who is almost four-years old and a son who just turned three-months old. My daughter is very energetic, funny, and playful, but recently a bit of jealousy of her new brother has crept in. The figures on the lower right are my daughter who is trying to pull the adult figure in the family away because she wants more attention, and the adult is almost dropping the baby, caused by the pulling. I didn't want the baby to be dropped on the ground, so added wings for him to stay in the air; but the little pacifier flew away.

This event did not happen in real life, but represents a type of emotional change in my daughter. My daughter sometimes jumps onto my bed early in the morning while I'm still asleep, demanding me to read a book to her. That's the scene on the top left of the image. Upper right three figures are her active motions. The figure at the lower left is her in the future, maybe in her teenage years, fondly reflecting how less orderly her life was but eventful and fun. My detailed explanation like this affixes the contents to these specific events and won't allow viewers to read my work in any other way. However, when presented without descriptions, my work is vague and ambiguous enough for the viewers to interpret in their own way, making it more personal and relatable to their own lives—because we are all humans and have many things in common, but they're slightly different from one another.

I mostly use pages from fashion magazines for my collages. As my collages are often my visual diary and about my life within reach, the use of magazine paper, which is also very accessible and available in life, is very fitting to the subjects. Unlike painting on canvas, which I also create, printed magazine paper already has colors, textures, and gradients all printed for me to use. I just have to find the right page for what I need.

*Marley Kaul's painting
is sponsored by
Minnesota Public Radio*



MARLEY KAUL: *The work First Cup is drawn from an experience I have almost daily. I am an early riser and enjoy my first cup of coffee while sitting in my reading chair and facing the southwest window. I see the first of the sun's rays, and my one-hundred-year-old spruce trees. It's most revealing when the atmosphere is clear and I watch the color change from orange to yellow gradually working its way down from the very tops. The spruce trees are approximately 60 feet in height and stand like sentinels or guardians. I create narratives in my paintings and delight in sharing them.*

Over the years the North Dakota Museum of Art has included and exhibited my work and I am so grateful for that opportunity. My work can now be found all over the state of North Dakota. To have others enjoy my paintings is most satisfying and I thank all of you for the privilege.

Most of my recent painting uses the processes of an ancient media called egg tempera, which reached its height in the 14th and 15th centuries. I am a 21st century artist who respects the tradition, but I have pushed my own understanding by utilizing more opaque renderings than earlier art. I love the application of color to emphasize my expressions and the brushwork becomes a meditative process for me.

Kaul's book *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

Lot #14

MARLEY KAUL
Bemidji, Minnesota
First Cup, 2018
Egg tempera on panel
16 x 12 inches
Range: \$1,700 – \$2,100

paintings in the book were completed between October 2016 and June 2017. According to the artist, *just before Christmas that year I embarked on a twenty painting goal. The paintings started as preludes to prayer or meditation. I was working with a close friend to develop breathing exercises and mental stability. This friend is an ordained Buddhist monk who wrote the poems in the book. Each painting has a one-word title and I hope it prompts the viewer into a meditative state.*

The North Dakota Museum of Art exhibited this Mediation Suite in September/October, 2017.



*Dyan Rey's painting
is sponsored by
Plains Chiropractic and
Acupuncture*

Lot #15

DYAN REY
Grand Forks, North Dakota
Celebration I, 2016
Oil on canvas
36 x 30 inches
Range: \$700 – 1,100

DYAN REY: *For me, making a collage is a way to play in the studio. From a large collection of hand-painted shapes of various types, sizes, and colors I put together compositions that often lead to oil paintings. I find that my process is more a visual one than a mental one in that I often come up with an idea that I would never have conceived in my mind.*

Celebration #1 was inspired by a large yellow piece of paper in my studio that resembled a vase. I loved the color and began to place equally highly-saturated plant shapes with it. The result was very bright and a bit wild!

The next step is to photograph the collage, not glue it down. The painting is done in oil and to achieve the same level of brilliant color as the papers, I need to apply several layers of thin, transparent paint. I want the colors to have a jewel-like quality.

abstraction of early Modernists such as Arthur Dove and Georgia O'Keeffe. My interest in bright color and constructing compositions with color comes from Henri Matisse.

Dyan Rey was born and raised in Grand Forks, North Dakota. She lived for twenty years on the West Coast (California, Oregon and Washington). She also spent five years on the East Coast in Provincetown and New York City. She received a BFA from the University of Oregon and an MFA from the University of North Dakota. Rey currently teaches art at Northland Community and Technical College in East Grand Forks.

She has exhibited both locally and nationally for over thirty years. Her artwork has been seen in twenty solo shows and in over fifty group exhibitions. Rey's art works have been acquired by many private and public collectors, including Microsoft Corporation, SAFECO Insurance Company, Tacoma Art Museum, City of Seattle, and the Washington State Arts Collection.

Lot #16

MELANIE ROCAN
Winnipeg, Manitoba

String of Lights, 2016

Oil on canvas

25 x 30 inches

Range: \$1,500 – 2,400



MELANIE ROCAN is a Franco-Manitoban artist who lives north of Winnipeg and the Icelandic community of Gimli.

The visual world Melanie Rocan creates with her paintings is a blended swirl of emotions and objects. Her art- historical genealogy traverses many eras, from Surrealism to Expressionism, but perhaps she owes her greatest impulse to the Symbolist outgrowth of Romanticism. Enthralled by the inner material of the self, the Romantics preferred to view emotions as an implicitly valid approach to the world, and not secondary to analytic thought. Rocan's imagery floats in the realm of the subconscious, with her dream-like, dream-dwelling subjects melding with environments both natural and cultural. The sense of nostalgia evoked by Rocan's painted images—strings of colored lights, double suns, tire swings, floral wallpaper—speaks to memory and timelessness. These images are more about fleeting recollections than about the objects that define one's social status. She has a BFA from the University of Manitoba

(2003) and an MFA from the University of Concordia in Montreal (2008) during which time she participated in an exchange program at the Glasgow School of Art in Scotland. She is a three-time semifinalist for the RBC (Royal Bank of Canada) Painting Competition. For the RBC 600 submissions come in every year and from that the jury selects just fifteen finalists.

Rocan has exhibited at the Power Plant in Toronto, the Museum of Contemporary Art in Montreal, the Contemporary Art Gallery in Vancouver, the Winnipeg Art Gallery, and the Museum of Contemporary Canadian Art in Toronto. Rocan has also exhibited in venues in Scotland, France, the United States, and many other places.



*Arduina Palanca Caponigro's
photograph is sponsored by
HB Sound and Light*

Lot #17

ARDUINA PALANCA CAPONIGRO
Cushing, Maine
Paper Boats and Boots
Fairy Glen, Uig, Isle of Skye, Scotland
Open edition
Pigmented ink on coated archival rag paper
12 x 12 inches
Range: \$1,000 – 1,500

ARDUINA PALANCA CAPONIGRO is a first generation American raised by Italians who immigrated to Grand Forks, North Dakota. Her appreciation for the arts grew out of a childhood that was spent equally between Europe and the United States. Her father, with a PhD in Latin, was a Professor of Languages at the University of North Dakota from 1960 to 1988. He took study groups to Europe for all twenty-eight years. He emphasized not only the importance of languages, but also of philosophy, mythology, and art. As Arduina's understanding of the creative process developed, she began to recognize art as a way of life for much needed social connection and personal expression.

Arduina helps other artists see their computers and software as simple artistic tools. She shares her craft internationally through private consultation, personal mentoring, and by leading workshops for diverse organizations including The Maine Media Workshops, The Santa Fe Workshops, and Rockport College in Maine. She has worked extensively in all areas of fine art including photography, graphic design, pre-press, and print, and is most recently excited by fine art bookmaking. Her images evoke a dreamlike timelessness with no trace of the high-end technology used to create it.

Grateful to be living in a family of artists and surrounded by an inspirational creative community, she works alongside her husband John Paul Caponigro, and is currently the CFO for Caponigro Arts in Cushing, Maine.

Artist's Philosophy: Like yoga and meditation, making images is a practice of self-discovery, connection, and acceptance. Photography helps me shine a light on the world around me—and to connect with the world within me. My work begins with an effort to quiet the mind, making it possible to feel and capture the moments of beauty and wonder that break through every day.

Our lives are saturated with so many important moments of growth, intimacy, joy, beauty, humility, and courage. They offer insight, and I feel are deserving of more time for contemplation and exploration. By following the feelings, images, and ideas that resonate most deeply, my images have become a visual journal. The interplay of rich colors and velvety shadows is intended to create a timeless quality, and express the magic of our humanity.

Lot #18

KIMBERLY BENSON

Minneapolis, Minnesota

Vanitas Mystic, 2018

Oil on canvas over panel

17 x 13 inches

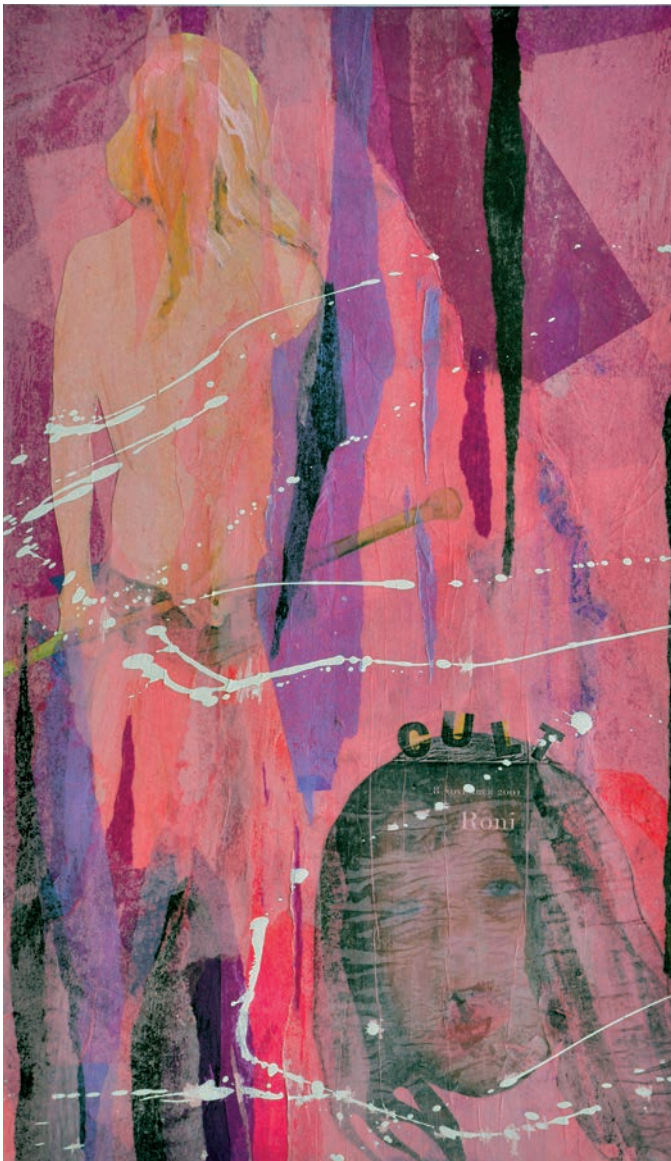
Range: \$400 – 800



KIMBERLY BENSON: *My process has become a type of chaos management. I strive to create a painting that plays with the viewer's comprehension of space, form, and illusion through complicating the visual pathways. At the core, I am a materialist, continually fascinated with the processes of painting. I utilize a myriad of different techniques including brushing, spraying, sanding, scraping, rubbing, scratching, printing, relief, and rolling. I am also interested in the history of painting. Current themes running through my work are firstly, 17th Century Dutch still-life, particularly the vanitas genre for its array of metaphorical implications and formal configuration. Secondly, the idea of decay, as in compost or erosion, and how a painting can symbolically reference both of these states to consider the passage of time and transformation. Thirdly, lace floral patterns for their inherent duality between form (structure) and negative*

space (opening). Although these themes might seem disparate, they are rooted deep within my own personal exploration of abstraction and I enjoy both the compatibilities and the conflicts within my work.

Kimberly Benson currently works in her studio in south Minneapolis. She is an adjunct professor at the Minneapolis College of Art and Design in the Foundations Department. She received her MFA from the University of Wisconsin–Madison and a BFA from the College of Visual Arts in Saint Paul, Minnesota. Summer 2018 found her in residence at McCanna House, the North Dakota Museum of Art's Artist Compound. She has also attended residencies at the Jentel Foundation in Banner, Wyoming and the Soap Factory Emerging Artist Program in Minneapolis. She exhibits her art throughout the Midwest.



Left: Lot #19

MADELYN CAMRUD
 Grand Forks, North Dakota
What We Didn't Hear, 2018
 Acrylic on paper
 29.5 x 16.5 inches
 Range: \$400 – 800

MADELYN CAMRUD: *This piece began when news surfaced about the disappearance of Savannah LaFontaine-Greywind, eight months pregnant. Other screams of abuse, mutilation of women and children rose from all over our country—girls locked up for years, used at will by sick male minds. Women came forward, victims of male impositions simply because they are women as if women were meant to be used. Savannah's infant daughter survives the brutal attack and her Mother's murder, but that crime, too, was committed only because Savannah was a woman.*

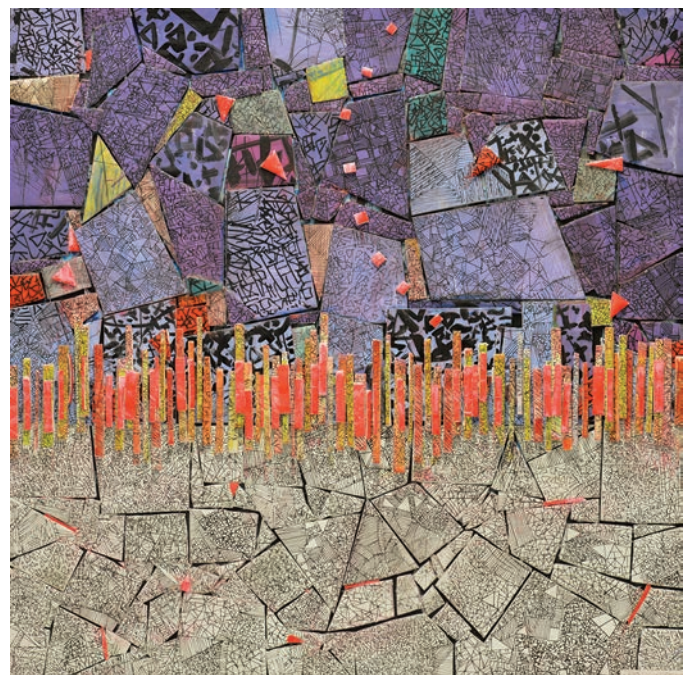
The female figure is the basis of this piece and others in the recent series. This one is from a stack of drawings—some saved from Brian Paulson's figure drawing class in the late 1980s and others from a more recent class in Betsy Batstone Cunningham's studio. With acrylic medium I sometimes transfer the drawing onto illustration board. Other times as in this case I painted the figure and cut it out for application on the paper. The blonde woman

*turns her back and walks away. She doesn't hear the cut-out found face of the girl-child whose silent scream cries for help. It brings to mind Edvard Munch's *Scream* when women were labeled victims of hysteria if they screamed. Neither could our grandmothers and mothers speak of their abuses. Finally, women are beginning to be heard, and with words and images we can make more people stop to listen.*

Privileged to live in Grand Forks, a University town, I completed my education in visual art and English at UND with an emphasis on poetry (1988-1990). Afterward, I found employment at the North Dakota Museum of Art. There I experienced the best Continuing Education possible with Laurel Reuter, my instructor in visual art. I continue the process of making poems and making art, much of it with a "cut and paste" style that takes years to complete. Sometimes the free application of a swirl of paint says 'I have finished.' Yet, I question whether any of my work is ever complete. "Finished" for me, more likely means I simply stop.

Below: Lot #20

DON KNUDSON
 Bemidji, Minnesota
Polycitrome Pipes, 2016
 Acrylic and uretatin on wood
 24 x 24 inches
 Range: \$800 – 900



*Marlon and Don's painting
is sponsored by
All Seasons Garden Center*

Lot #21

MARLON DAVIDSON &
DON KNUDSON

Bemidji, Minnesota

Three Landscapes, 2017

Acrylic and uretatin on wood

42 x 56 x 2.5 inches

Range: \$800 – 900



MARLON DAVIDSON & DON KNUDSON 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 or her, 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 offer 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.*



Memo donated this work to Muddy Waters for a raffle. It was won by Kevin Hruska who already owned several of Memo's sculptures. He subsequently donated Wari III to this Auction, requesting that the proceeds be split between the Museum and Muddy Waters.

Lot #22

GUILLERMO GUARDIA YAMAMOTO

St. Paul, Minnesota

Wari III, 2013

Stoneware acrylic, and

Peruvian and American currency

22 x 25 x 16 inches deep

Range: \$2,500 – 3,500

GUILLERMO GUARDIA (MEMO): creates figurative sculpture, 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.

He first became known for his baby devils, which he painted wearing military camouflage. The series evolved and became more intricate as he added surface designs, especially Mochica designs. Mochica is a Peruvian Pre-Columbian culture that flourished in Northern Peru from about 100-900 AD. Although this sculpture is covered with Mochica designs, it is named in honor of the Wari Pre-Columbian culture (600 - 850 AD), which developed in the mountainous valley of Ayacucho in Central Peru rather than along the Pacific Coast, the home of the Mochica.

At the time Memo made *Wari III* he was applying for his United States green card for permanent residence. He was depressed as it was taking forever, about which he says, *I was in a dark mood; the sculpture looks dark and mean so I named it after the Wari who were traditionally seen as warlike in nature.*

Guardia is originally from Lima, Peru. He 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. Upon graduation he began to work at the North Dakota Museum of Art as artist-in-residence. In 2014, his green card came through and he resigned to become a full time studio artist. Then in 2017 he moved to St. Paul, Minnesota, where he lives and maintains a studio in the Schmidt Artist Lofts.

Memo exhibits nationally, and was awarded an important fellowship from North Dakota Council on the Arts. His work is featured in the permanent collection of North Dakota Museum of Art in Grand Forks, and Fundación Puntos de Encuentro in Bogotá, Colombia.

When asked about his name, Memo (his American nickname) explained, *Back home, our legal name includes your first name, then your father's last name—your first last name, and then your mother's last name is your second last name. . . . My mom's last name is Yamamoto. My dad's last name is a Spanish last name and my mom's last name is a Japanese last name. My grandpa—my mom's dad—was Japanese—he emigrated to Peru when he was five years old, so my mom is half Japanese, half Peruvian and I am a quarter Japanese. I took the last two letters from Guillermo—MO—the first two from Guardia—GU— and the first two from Yamamoto—YA. That makes me MOGUYA.*

Below: Lot #23

JOHN ROGERS
Oakland, California
Raccoon Named Sue, 2010
Watercolor on paper
12 x 9 inches
Range: \$250 – 400



JOHN COLLE ROGERS is an artist who grew up in Grand Forks and now lives in Oakland, California, supporting himself as a sculptor and blacksmith. After many experiences with raccoons over the years, Rogers started a series of watercolors with “our mischievous cousins” as the subject. As well as characters including a samurai, a barbarian, and a medieval knight, he has created the cowboy in *A Raccoon Named Sue* in honor of Johnny Cash’s often humorous songwriting. The raccoon, curious to see what transpires, is engaging in a little target practice involving the World. Part of the Well-armed Raccoon Series, this work is a reflection on nature’s relationship with mankind, played out through the eyes of this often anthropomorphized bandit.



Lot #24

EVE SUMSKY
Tenstrike, Minnesota
Tapestry (basket), c. 2017
Rattan reed, wool yarn
6.75 inches high x 6.5 inches in diameter
Range: \$200 – 400

EVE SUMSKY began as a young girl to learn needlework techniques and to sew. Since 1995, however, she has been making baskets and by 1999 she was selling her baskets.

Sumsky attended the Sievers Fiber Arts School in Wisconsin, and took in-depth workshops whenever she could, including at the National Basketry Organization’s Bi-Annual Conference. She is also a member of the Headwaters Basketmakers Guild. She enjoys exploring different techniques of weaving and uses a variety of materials in her work. The more she weaves and masters the traditional styles and techniques, the easier it becomes for her creativity to take over and make “new” or contemporary baskets using the old ways.

She is also a weaver. Therefore she decided to add woven sections in this basket. That meant she had to make a second interior basket to cover the yarn joints and knots, now hidden between two baskets.

Basket reed is produced from the core of a thorny palm (mostly genera *Calamus*, *Daemonorops* or *Plectomia*) which grows like a vine into the forest canopy. Rattan for commercial use is harvested mostly in the jungles of South East Asia and Indonesia.

When not involved in basket weaving, Eve Sumsky taught music to kindergarteners through fifth grade students until her retirement in 2013. She continues to play the French horn in the Bemidji Symphony Orchestra.



Lot #25

TIM SCHOUTEN

Winnipeg, Manitoba

Shower Room, Big Rock Campground, 2013

Work executed in 2018

Watercolor, acrylic ink, 22K gold leaf, handmade paper

18 x 24 inches

Range: \$300 – 450

TIM SCHOUTEN's painting is from a series of eighteen works on paper created during a 2018 one-month summer residency at North Dakota Museum of Art's McCanna House. The series has been variously titled *The Toilet Project*, *Bathroom Pictures*, *Bathrooms*, and *The Bathroom Paintings*.

The paintings evolved from a long fascination with the public/private space of public washrooms, change rooms and bathhouses and the well-known, oft-unspoken nature of these places as sites of anonymous sex. Schouten has been taking photographs in empty bathrooms and shower rooms for twenty years, and decided for his residency this summer to explore this archive of photos with the idea to create a small series of erotically charged artworks.

Of all the works in the series only this one incorporates gold leaf. Schouten often uses gold leaf in his work as a nod towards the notion of value existing in even the most mundane quarters. Over the course of the residency Schouten's impulse to imbue the works with erotic overtones shifted more to simply a focus on the oddness of the whole idea of photographing and painting these unusual places. Perhaps though, an erotic tone does still linger in many of the artworks.

Schouten has photographed bathrooms around the world. For the works in this series he selected locations primarily in North Dakota, Minneapolis (the Walker Art Center), his hometown of Winnipeg and Toronto where he lived for many years. Schouten worked for a number of years on the *Songs for Spirit Lake* project with NDMOA, travelling regularly to Spirit Lake Dakota Nation and spending time in many of its towns, including Fort Totten, Minnewaukan, and Sheyenne. Many paintings resulted.

The photograph used for the work in the Auction was taken in the men's shower room at Big Rock Campground in northern Manitoba where he taught a week-long painting workshop in 2013.

Schouten is a Canadian artist, curator, writer, and educator based in Winnipeg, Manitoba. From 1978–1980, he studied at Art's Sake Inc. in Toronto. He has exhibited his work across Canada and in the United States, and his paintings reside in private and public art collections including those of the Winnipeg Art Gallery, North Dakota Museum of Art, and Cankdeska Cikana Community College in Fort Totten on the Spirit Lake Dakota Nation.

MATT ANDERSON: *My wife Heather and I planted a hedge of beautiful hollyhocks a few years ago. After those delicate flower seeds got off to a good start we had the intention of trying to control the weeds but that control quickly slipped away. The hedge now includes wild sunflowers, Black-eyed Susans, coneflowers, milkweed, wormwood, creeping thistle, musk thistle, Canadian thistle, black henbane, common burdock, crabgrass and so much more. The hedge is also home for spiders, crickets, bees, butterflies, aphids, ants, and of course mosquitos.*

One waning summer evening, as the sunlight was glinting off the flying and gliding things in the air, I was looking at the hedge when I experienced a profound sense of time where I felt no tension between the past and future. There was only the relationship between the present moment and myself. The present moment was in control of memories of the past and the future was made of the present moment. I could feel my heart beating, my chest thumping, the damp air on my arms, the sound of insects clicking and whirring, and the sun changing all the colors my eyes were seeing. That feeling of being present in the experience is what this drawing responds to and how it was made. They are the same thing, doing and happening.

Lot # 26

MATT ANDERSON

Emerado, North Dakota

Phase, 2018

Watercolor with MaimerBlu pigments on
Hahnemüle paper, Sennelier India Ink,
using Kafka scripting brushes

36 x 80 inches

Range: \$1,500 – 2,200



Matt Anderson's painting
is sponsored by
William F. Wosick, MD

I wanted to attempt to get out of my own way when drawing and to try and create something where I could focus on this newfound sense of self being in relationship with everything, instead of an autonomous creature inflicting my will. With help from my wife, we glued Hahnemüle etching paper onto a hollow door she picked up for me from Lowe's. We then weighted down the paper and I waited nervously until morning hoping for the paper to lie flat. Of course it didn't. I was dismayed at all the wrinkles. Even the edges had cracked and the paper tore off in sheets when I picked away the excess glue. I thought I'd have to start over, but then I realized I was getting in my way again and I started to listen to what the drawing was telling me. I came to learn there are hundreds of moments everyday that I forget and then remember to listen to the present moment instead of resisting it. Listening takes practice.

Late summer I gathered a bundle of plants from that hedge and laid them on the paper. I tried to tap into the feeling of being that surrounded the hedge and me. In that feeling an idea came forward: use some watercolor pigment that I had been saving for years, too afraid to use. MaimerBlu 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 MaimerBlu pigments and the character of the fine Hahnemüle paper.

I mixed three pigments separately into pressurized water containers and spent the next day misting the plants that lay over the paper. Every couple of hours I'd come back, feeling present in the moment, and mist on more color. Again the drawing rested overnight but this time I was not nervous about any particular outcome, whatever the pigment did I was excited to see it. The next morning I carefully lifted all the plants off the paper while listening to their seeds falling all over the place. The image that was lying there on the floor was ethereal. I lifted the drawing to an easel and sat looking and being with this new thing. As my eyes shifted around the purely colored image a feeling came into my mind that definition was needed in the pigment.

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.

The next several weeks I followed the color patterns and pigment shapes around the surface of the image with the brush dipping back and forth in ink. Heather sat with me, usually reading. This image does not feel separate from me, it's an image of me, of being present while listening and responding to my wife, the hedge, paper and pigment.



*Adam Kemp's
painting is sponsored by
Rhombus Guys*

Lot #27

ADAM KEMP

Grand Forks, North Dakota

Love Alley Dump Truck, "Work", 2018

Acrylic on canvas

36 x 48 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 latched onto when she was tiny and in need of him. He says, *I find myself reaching out as well as reaching in. You don't want to be a total clown but I can still enjoy wearing clown's shoes.*

The Truck painting in the Auction has been two paintings already; it is like a layer cake. The bottom painting is about drones and anti-collision technology. I painted over it with statements that always begin some daily drama: "Let's go" and "Where are we going to eat?" Both statements can cause fun problems. The frosting on the cake, or the final version is a celebration of trucks and work. What tools we need to get certain work done and how we must have skilled people to use them. Besides, who doesn't want a dump truck?

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.

According to Museum Director Laurel Reuter, *kids enrolled in Adam's workshops are covered in paint the first day, just as Adam*

is when he paints. Adam exudes joy and heightened energy both when and in his paintings. Simply put, he 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. Our region is blessed to have such a vibrant force living among us.

Kemp was born in Ugley, Essex, England. In 1986, he received a BFA from Newcastle-upon-Tyne where his studies were 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 in 1989. Adam continues to actively work within the regional arts community, generously showing his work on the streets and in local galleries. His workshops with teens and children are in great demand throughout the region, including the week-long sessions through the Museum's Summer Art Camps. He is particularly praised for his work with troubled and disabled youngsters.



Lot #29

ZHIMIN GUAN
 Fargo, North Dakota
My Home Alley #3

Oil on canvas
 25 x 25 inches

Range: \$1,500 – 2,200



Lot #28

ZHIMIN GUAN
My Home Alley, #4

Fargo, North Dakota, 2018

Oil on canvas

24 x 20 inches

Range: \$1,500 – 2,200

ZHIMIN GUAN: *Each summer I return to China, where several years ago I began to paint the streets and traditional houses of my childhood home in Anhui. The Province of Anhui is situated in the northwest of East China across the basins of the Yangtze River and the Huaihe River. The houses depicted in the Auction painting were built during the Ming Dynasty (1368-1644) in what has become known as the Anhui style, reflecting a combination of scholarly impulse and business. Six hundred years ago, Anhui was a wealthy center of shipping. Still today, this narrow walking street is paved with maroon flagstones. Two or three-story buildings flank the street built in the local Anhui style of stone base, brick construction, and black tile roof. The thick walls are made of durable brick shingles coated with an earthen paste, not unlike adobe, but painted white. The layout of these buildings commonly is configured with shops in front while residences and workshops are to the rear.*

Zhimin Guan was born in China in 1962. He started to paint

when he was nine years old, influenced by his father, Chintian Guan, a traditional Chinese calligrapher and ink painter. Guan received rigorous training in calligraphy and traditional ink painting before he was fifteen years old. At the same time, he developed a strong interest in the Chinese philosophy of Taoism and in ancient Chinese poetry. During his BFA studies at Fuyang Teachers College in China, he concentrated on oil painting and again received intensive training in drawing and painting in the Western classical style. From 1985 to 1994, he taught painting, drawing, and design at Dalian Institute of Industrial Design in Dalian, China. Besides teaching, Guan devoted himself to his art practice. Then in the spring of 1995, Guan moved to the United States. Since 1998, he has been a professor of art and design at Minnesota State University Moorhead, while acting as visiting professor at China Dalian University of Technology, School of Art and Architecture; Anhui Normal University; School of Art, in Wuhu, Anhui Province; and the Dalian International Institute of Art and Design, among others.

Guan has a most active professional career exhibiting throughout China and the United States which includes exhibitions, teaching, research and mentoring other artists.



Lot #30

KELLI NELSON

Minneapolis, Minnesota

Iris In, 2018

Oil on canvas

48 x 36 inches

Range: \$1,800 - 2,600

Below: Lot #31

KELLI SINNER

Moorhead, Minnesota

Critical Mass Vase, 2018

Stoneware

8 high, 6 across, 4.5 inches deep

Range: \$150 – 250



KELLI NELSON is a Minneapolis-based painter and educator. Her work rests precariously between reality and imagination, evoking familiar, yet enigmatic images of plant life, horizons, and figurative forms. The paintings are made from memory and invention, resulting in a spectrum of abstraction and fragmented realism.

She considers her current paintings meditations on the grace and beauty of form. Yet, there exist elements which cause disruption, alluding to the uncertainty and uncontrollable power present in nature. Salient themes of serenity and turbulence are often evoked in her work.

Nelson, a Grand Forks native, earned her BFA in Visual Art with a minor in Art History from the University of North Dakota. She received her MFA in Visual Studies with a concentration in Painting and Drawing from the Minneapolis College of Art and Design. Nelson's work is in the University of North Dakota's Permanent Collection, numerous private collections, and has been exhibited at the State Capitol Building in Bismarck. Currently, she teaches drawing at the Minneapolis College of Art and Design and painting at the College of Saint Benedict.

KELLI SINNER: Eating, drinking, and communicating are tasks that are mundane and profound at the same time. We couldn't survive without the sustenance of food or relationships. Sharing the pleasure of handmade objects promotes a quality of life that values the human experience over the corporate.

My most recent work is part of a series called Critical Mass. The forms are utilitarian and center around the theme of hospitality. Hospitality is a political and subversive act because the act of sharing welcomes each person equally. Hospitality is historically feminine, as the work of being a hostess was traditionally among the tasks prescribes as women's work. Until there is equality in our society, it is important to me that my work identifies as being made by a woman.

Lots #32 - 37

KELLI SINNER

Moorhead, Minnesota

Critical Mass Plates, 1 - 6, 2013

Stoneware, soda fired

Average 7 - 9 inches diameter

Range: \$65 – 95 each



Lot #32



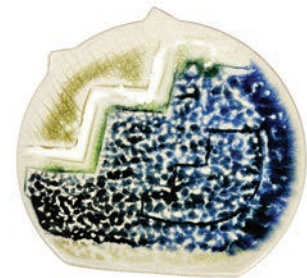
Lot #33



Lot #34



Lot #35



Lot #36



Lot #37

Each piece is one of a kind, and celebrates being handmade. I strive to make forms that are not repetitive. Each object I make is an opportunity to solve a new problem, whether one of content, design, utility, or technique.

The abstract drawings on the pieces explore the concepts of balance and tension as a symbol of the current turbulence in the United States. I also include humor and whimsy in the pieces, because humor is vital for coping with difficult situations and solving the serious problems that face contemporary society.

Kelli Sinner is a Professor of Art at Minnesota State University Moorhead where she teaches ceramics, papermaking, and foundation design. In 2015 she received MSUM's Excellence in Teaching Award.

Sinner is a co-founder of Cone Pack, a regional ceramic cooperative. The artists in Cone Pack have a shared vision to connect audiences and makers in the Fargo-Moorhead region. Through community outreach, public lectures, ceramic based exhibitions and studio sales Cone Pack aims to expand visibility of ceramics in the region.

Originally from Utah, Kelli obtained her BFA in Ceramics from Utah State University and her MFA in Ceramics from Penn State University. Before moving to Minnesota, Kelli worked in New York City where she taught ceramics at Marymount College Manhattan, the 92nd Street Y, and the Educational Alliance. Kelli has completed artist residencies at the Zentrum fur Keramik in Berlin, Germany, and at Penland School of Craft in Penland, North Carolina.



Lot #38

DUSTIN YOUNG
Dickinson, North Dakota

Fade, 2017

Graphite,
automotive pigment,
automotive clear-coat
on MDF panel

36 x 48 inches

Range: \$700 – 1,200

DUSTIN YOUNG: Memory influences everything in our lives. Massive amounts of information are stored from each experience and that data influences future thoughts and decisions. Included are the collective memories of daily headlines and images from pop-culture. Contemporary society is constantly inundated with emotionally charged imagery that aims to shock viewers by appealing to their sensibilities. By reworking the images to avoid shock and specificity, my artwork turns these depictions into mnemonic symbols that stir the mind with associations.

The subject matter fluctuates from piece to piece, flowing between moments of clarity and confusion by employing a combination of abstracted and figurative drawings. Each drawing reflects the influence of shared memories of Americana that help define an American experience through personal history. Combining imagery collected from the Internet, pop-culture, and personal experiences develop an enigmatic narrative that allows the viewer to interpret the work through their own memories.

Dustin Young has developed a new drawing technique using layered automotive clear-coat that creates an interesting perspective and illusion of depth. The panels are intended to be hung directly on the wall with two screws and the surface can be handled and touched (Clean it with Isopropyl Alcohol).

Young was raised in the small, rural town of Dumont, Minnesota near the North and South Dakota border. He received his Bachelor of Fine Arts degree from Minnesota State University, Moorhead in 2010. He then went on to study Studio Art at Boston's School of the Museum of Fine Arts where he received his Post Baccalaureate Certificate in 2011. In the Spring of 2014 he received his Master of Fine Arts Degree from the University of Nebraska-Lincoln where he taught classes that include Introduction to Oil Painting, Perceptual Drawing, Intermediate Drawing, and Drawing 101 for Non-Majors. From 2012-2014 he was an Artist-In-Residence at RedLine Contemporary Art.

He and his family lived in Denver the past four years where Young worked as the paint department Team Lead for Playtime (The global leader of children's interactive indoor, outdoor, and water play areas). During his time in Denver he also exhibited his own work. He and his family have recently moved to Dickinson, North Dakota where he will set up his studio.



Lot #39

CLIFFORD CAVANAUGH

St. Michael, North Dakota

Bow and Arrows, 2018

34 x 38.5 inches

Range: \$600 – 800

CLIFFORD CAVANAUGH, (aka Mushrat) was born in 1944 at the old hospital in Fort Totten, North Dakota. He spent his early childhood with his family a few miles away in St. Michael. Each September he and his brother Mike were picked up, along with all the other Devils Lake Sioux Reservation children, and taken to the nearby St. Michael Catholic Boarding School where they weren't allowed to speak Sioux. In May they were delivered back to their families—"but during the school year we would periodically run away to visit home, which was only two miles away." Clifford stayed in school through the seventh grade.

His life path was further determined by another Federal policy: the Indian Relocation Act of 1952. The law was intended to encourage American Indians in the United States to leave Indian reservations, acquire vocational skills, and assimilate into the general population. In 1966, Clifford was sent to Santa Monica to work for McDonnell Douglas, a major American aerospace manufacturing corporation and defense contractor formed by the merger of McDonnell Aircraft and the Douglas Aircraft Company. He stayed until 1971 before becoming a forklift operator for Interstate Brick in Salt Lake City, and then on to Arizona and New Mexico where he worked construction for the next thirteen years.

His life took on important new aspects in the Southwest: He married a Navajo woman, fathered three daughters, and, in 1977

while living in Albuquerque, he began to make things. Starting small, he made ornaments to hang from car mirrors, small hand drums, little war bonnets, tomahawks, and the like. Finally, in 1984 he moved home to what was now called the Spirit Lake Nation, and in 1988 he made his first bow and arrow, not unlike the work in this auction. Another hangs in the Grand Canyon Lodge on the north rim.

Chokecherry wood for the bow

Deer antlers for tips of arrows

Colors are the four directions: yellow, red, black, and white

Hawk feathers and snowshoe rabbit fur

Deer sneaux for stitching and yarn wrapping

Buckskin for tipi with roll above the door to drop down against cold as well as suggested slashes for the movement of air

Mirrors to reflect the sun

Cavanaugh also makes Tomahawks, staffs, dancing sticks out of deer antlers, and dancing fans. He is currently under commission by the North Dakota Museum of Art for its "Moving Tradition into the Future" initiative. According to Director Laurel Reuter, "his artistic sense is highly developed and his craftsmanship superb. I first saw his work in Ft Totten, where it had been acquired for the Cankdeska Cikana Community College's collection."



Lot #40

DAN JONES

Fargo, North Dakota

Koi Pond at Crowe Farm, 2017

Oil on canvas

30 x 30 inches

Range: \$2,500 – 3,000

DAN JONES: *This painting Koi Pond at Crowe Farm is a depiction of just that but also meaningful for me because the subject is the pond Bob Crowe fashioned at his family farmstead south of Fargo where he has been hosting a group of painters who have been gathering every fall for the last twenty-five years! Over the years we have gathered for a long weekend of plein air painting, good food and drinks, and lots and lots of laughing.*

Bob Crowe and I share ideas about content, technical discoveries we have made over the last year, and critiques of our work done during that day.

Dan Jones is among the best known painters of the landscape of western Minnesota and southeastern North Dakota. This Red River Basin provides Jones with endless subjects.

In 2013, the North Dakota Museum of Art published the book *Dan Jones: Charcoal* written, and the accompanying exhibition curated, by NDMOA Director Laurel Reuter.

The following are excerpts from the book by Jones:

Realism: I went to parochial schools. No art education either there or in public schools. But my mother loved art and always had reproductions. Poster of Miro painting in my bedroom. Posters of Picasso but also Rembrandt. Michelangelo's David reproduction was on the library table. All the religious stuff illustrated by old masters. Story about Lazarus My earliest exposure was to old masters. Norman Rockwell always fascinated me with his drawing ability to illustrate something almost photographically. Kind of like golf. It's a game you can never win; all you can do is play. Draw and draw and draw. Jacques David said that in order to learn to draw you have to do 10,000 drawings but they are never good enough. I haven't completely shaken off the yoke of realism but I am less concerned than I used to be. Milton Avery helped me out of that. A big black shape on a canvas can read as a big plowed field just as the triangler shape in the Koi Pond reads as a rock.



Lot #41

TERRY JELSING

Rugby, North Dakota

Kiddy Up, 2016

Oil on panel

20.5 x 28.5 inches

Range: \$900 – 1,200

TERRY JELSING is an artist, teacher, arts administrator and cultural consultant. Born in Rugby, North Dakota, he holds Master of Arts and Master of Fine Arts degrees in Art and Art History from the University of New Mexico, Albuquerque. He completed his Bachelor of Fine Arts degree at the University of North Dakota, Grand Forks.

An influential arts leader in North Dakota and neighboring states, Jelsing has served on numerous national and regional committees and commissions. He currently serves on the North Dakota Council on the Arts. Recently he managed design and development of the new Northwest Arts Center at Minot State University, with its Walter Piehl gallery.

At his Rugby farm studio, Jelsing works in a variety of media to create two- and three-dimensional artwork and large public commissions. Part of a series of “automatic” paintings inspired by life experiences, *Kiddy Up* is a humorous, absurdist depiction of the energy generated by starting something new.

*If authenticity is the measure of an artist,
then Alan Lacovetsky is a master.
Whether he's surrendering to the rhythm of his treadle wheel
or dedicating sixty hours to firing his massive wood fired kiln,
he clearly becomes one with the elements
that he forms into exquisite works of art.
There is an ancient ageless quality to Alan's work
that seduces you unequivocally.
Alan Lacovetsky is a walking story of clay.*

—Heather Bishop



Lot #42

ALAN LACOVETSKY

Oak Hammock Marsh, Manitoba

Untitled Lidded Vessel, 2016

Wood fired stoneware

14 inch high x 8 inch diameter

Range: \$300 – 500

ALAN LACOVETSKY: Making pottery for nearly forty years has taken Alan to some interesting places. He has exhibited in Canada, the United States, Australia, France, Japan, China, Korea, Thailand and Cambodia. Alan received numerous awards and grants and has work in many public and private collections around the world. He has taught at the University of Manitoba School of Art, Brandon University and the Winnipeg Art Gallery. He is currently an exhibiting member of The Stoneware Gallery in Winnipeg. The studio is situated just east of Oak Hammock Marsh where visitors can experience how traditional pots have been made for thousands of years. He uses an old style foot powered wheel to make most of the pots, which are mainly fired outdoors in a wood burning kiln. There is a wide range of pieces to choose from both large and small. Cups, bowls, plates, teapots and jars are all made to enjoy.

Lot #43

JAMES CULLETON

Winnipeg, Manitoba

Eames Chair, 2015

Powder coated steel

38.5 x 48 inches

Range: \$900 – 1,500

is used to guide a CNC waterjet machine to cut out the drawing in steel.

James Culleton studied art at the University of Manitoba where he received his BFA Honors in 1997. While living in Montreal in 2006 he received a grant from the Conseil des arts et des lettres du Québec to rediscover his French roots. He published his first book in 2009 called *Contouring Québec* in which he used a GPS and blind contour drawing (made quickly while looking at the



JAMES CULLETON: The Eames Chair relief sculpture is based on a drawing from my series of blind-contour classic chair watercolors—a contour is a line which defines a form or edge. Essentially, it is the drawing of an outline of an object. The Eames Lounge chair was originally designed by Charles and Ray Eames in 1956 and has become the leading icon of mid-twentieth century furniture design.

Culleton's process for these relief sculptures involves first sketching the object, the chair, as a blind contour drawing, then redrawing the piece in AutoCAD, and then finally that drawing

subject and not down at the pen or paper) to document his movements through Québec. In 2010, multi-talented Culleton, was awarded a commission to create a series of steel sculptures for the facade of the West End Cultural Centre in Winnipeg. He composes and performs, designs furniture, paints, draws and on and on. For example, the artist made a video, a CD, a book, and a watercolors exhibition based upon spending three summers at the Museum's artist compound, McCanna House. Dear Margery, opened in September 2017 with a reception at McCanna House.

*All proceeds from the sale of this work
are donated to the Museum
by the artist*

RICHARD MCGURRAN is the epitome of a renaissance man. He knows about many fields—cooking, music, plumbing, visual arts, birds, space travel—and has lived a life open to growth. McGurran, however, has always been motivated by artistic inclinations.

Born in 1965, the seventh child of a large Catholic family, McGurran spent his youth exploring Grand Forks and was given much freedom when he was young. *My Mother practiced free-range parenting*, he said, which allowed the kids to *get into many things*. These opportunities allowed him to explore his curiosity.

I was always interested in mechanical things and birds. But it was at Sacred Heart [High School] where I learned to love art and painting, attending art classes in the original 1912 school building that had been converted to classrooms. I can still smell the turpentine that was used to clean brushes in the art studio, and I worked hard to learn the lessons taught by the Benedictine Sisters.

After high school, McGurran spent a year as a chef's apprentice in Syracuse, New York, and then worked in food service while attending UND, primarily focusing on Fine Arts. In 1989, he went to work for his uncle Dennis at Economy Plumbing, and today, he is still there after purchasing the business with his brother Thomas in 2000. However, he describes painting as *something I've always done*.

I have always kept up my interest in my art, and as I have gotten older, I seem to have more freedom to explore what I see in people and places—not the obvious things that are right on the surface, but the shapes and colors and angles that lie below the surface of the world.

McGurran sees the purpose of his painting as *producing a reaction*.

People tend to like or hate my work, which is fine. It's just as good to get a negative reaction as having someone like a piece; they both bring on reactions.



Lot #44

RICHARD MCGURRAN
Grand Forks, North Dakota
Self Portrait #12018, 2017-18
Watercolor, pen and ink, gouache
17 x11 inches
Range: \$300 – 500

McGurran says that *he likes to paint people*, although he has also produced pictures of landscapes. When he paints, he is “not too concerned with realism,” and his daughter Jiselle has said, “Dad, your paintings always have squiggly lines,” describing his art as “liney.”

McGurran is well-known in the Grand Forks community for his generosity, friendships, cooking, music (he is the leader of Mudbucket), art, plumbing, and many other endeavors that allow people to appreciate this multi-talented, multi-knowledgeable person.



Lot #45, Clara

Lot #46, Amelia

Left: Lot #45 & #46

MELANIE WESLEY

Winnipeg, Manitoba

Clara and Amelia, 2017

Fiber

Each 23 x 4 x 2.5 inches deep

Range: \$250 – 350 each

Below: Lot #47

DAN SHARBONO

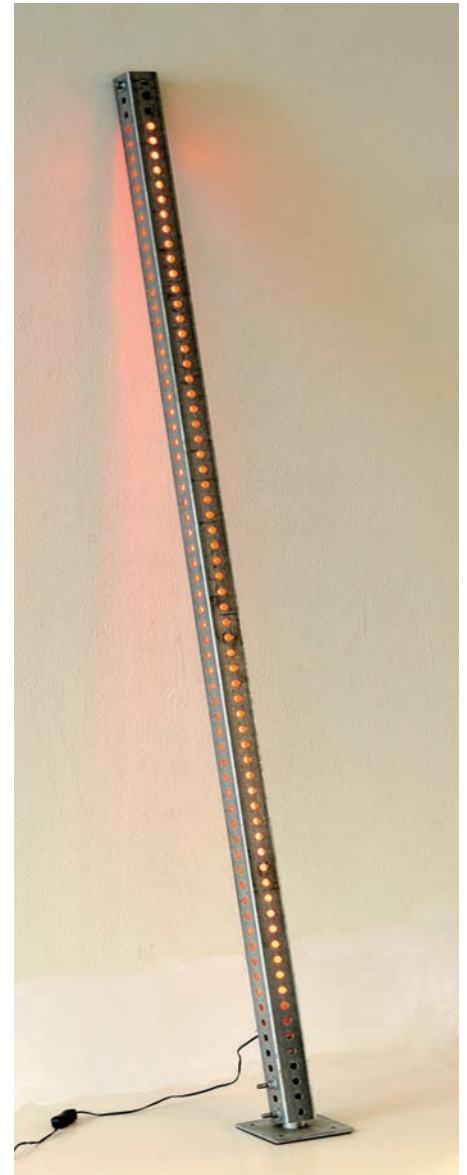
Minot, North Dakota

Light Pole, 2018

Mixed media, found object

72 inches high, 2 x 2 inches square

Range: \$150 – 200



MELANIE WESLEY: Born in the cold northern climes of Thompson, Manitoba, Melannie Wesley began her wanderings as a day-dreamy child. At a young age she exhibited boundless creativity and a strong point of view which she eventually channeled into family life, homeschooling her three sons. It was during this time that she began to focus on expanding and refining her craft-based skill set. Over the course of many years she transformed her small, home sewing business into a dynamic art practice. Melanie uses her work in textiles to explore and process concepts of play, fear, and beauty. Inspired by fairy tales and folklore, there seemed a natural progression from dressmaker to textile art in the form of dolls. *Over time, the dolls have reflected back to me an ongoing narrative that I've learned to "read," ponder, and respond to; it's endlessly fascinating and always revealing. The materials I choose to work with are also important to the story. I focus on natural fabrics and fillings to emphasize the connection of my work to the natural world. Antique embellishments, hand dyed fabrics and hand painted faces make each doll a unique individual and a work of art.*

Clara and Amelia are two of eight in the Ragamuffin Series on Victorian street urchins.



Lot #48

CYRUS SWANN

Pine River, Minnesota

Canyon Bottles, Tectonic Series

2017, porcelain

Pedestal 5.75 x 22 x 5.75 inches

Range: \$400 – 500

Right: Lot #49

CYRUS SWANN

Pine River, Minnesota

Houses, 2018

Reduction fired stoneware

12 x 6 inches, 7 x 6 inches

5.7 x 4.25 inches

Range: \$150 – 250



DAN SHARBONO: Most of the artist's work entails observing the things around him and learning to value them for their inherent aesthetic qualities as well as signs of personality, loyalty, and a past everyone can relate to.

Found objects and materials discovered at flea markets, yard-sales, old barns, garages, and the occasional curbside shopping trip, are rescued and recycled for use in artworks that give these objects a new opportunity to be appreciated.

Sharbono's recent work transforms these found objects into utilitarian sculptures such as lamps and other lighting fixtures, thus inviting them to become part of everyday lives. He currently is exploring how perception and the functionality of an object is changed with light.

CYRUS SWANN is a multi-media artist currently focusing on ceramics, sculpture, and mixed media assemblage. He often works with found, salvaged, or discarded materials in combination with his clay work. He explains, *I find similarities between different materials to be fascinating, the patina on old rusted metal compliments the surfaces you can achieve with ceramics, and the same with wood grain. The trick is how to successfully combine the materials.*

Swann was born in 1979 in Pine River, Minnesota where he currently resides and operates a studio. He received a BFA from Bemidji State University in 2002 and has been a full-time independent studio artist since 2007.

The bottles are part of an ongoing series I call the Tectonic Series. Made of porcelain, this body of work is inspired by landscape, transition, and the rhythms of the natural world. The process of erosion and the effects of weather on surfaces over time informs this reductive layered texture. I built a wood box pedestal for the bottles.



Lot #50

GRETCHEN KOTTKE

Cooperstown, North Dakota

The Weather Furies, 1997

Oil on canvas

24 x 30 inches

Range: \$400 – 800

GRETCHEN KOTTKE: *I always wanted to be an abstract painter; sadly, the abstract eludes me. There is always a figure that speaks louder. The figures, even if abstracted, help me relate to my sensibilities. Even though I do most times, I am hesitant to title my work, as I do not want to interfere with the message a viewer may receive. For me this is important. I am fond of the stories people tell about what is happening in a piece. When, however, a work doesn't have a title it forces the viewer to look and to think.*

Regarding the work in the Auction: I made the painting when I first moved back to Cooperstown from Olympia, Washington. It was 1994, a year with many storms, lots of rain and then heavy snow. I grew up in North Dakota but when I returned I found myself afraid: of the sparse population, fierce weather, empty spaces, huge sky. When I drove to Fargo I remember thinking that to my urban-schooled eyes "there were no buildings; there was nothing."

Art is my language, how I best communicate, even with myself. So I assigned images to states of being. Rain had an image, thunderheads had an image. All the different storms had different images, or faces. Through images I tell my story. This particular piece has to do with storms.

I made the painting, The Weather Furies in the fall, marked as so by the colors: the oranges produced by the lowering sun sweeping across the landscape, the green of fading plant life being overtaken by the whites of winter, the blues of fall light. The focal figure dominating the upper right might be a father figure saying, this is going to happen. You must cope with it. The blue childlike figures are ordinary kids going about their play, maybe saying 'let's grab some handfuls of hail.'

Gretchen was born in Bemidji, Minnesota during World II, raised in Cooperstown, and graduated from high school in three years so she could fly away to study art. The flight took her to Jamestown College and the University of North Dakota, Blair College of Medical Assistants and The Evergreen State College in Olympia, Washington. Upon her return to North Dakota, she opened the GK Gallery that hosted eighty-four exhibits of artists from the region and sponsored two public artworks, *The Prairie Garden* and *Prairie Compass*. She continues to exhibit her art throughout the region.

Lot #51

SARAH HULTIN
Park River, North Dakota
Deeply Rooted, 2017
Oil on canvas
30 x 30 inches
Range: \$700 – 1,000



SARAH HULTIN paints abandoned structures around her hometown of Hoople, North Dakota. What began as a project to document her grandparents' old farmhouse has since grown into a larger commentary on historical memory and preservation. Here, she discusses the landscape of North Dakota, her grandparents' home, and why it's important for her to keep the past alive.

I grew up in a town of 300 people. Art classes were not available, so it wasn't until college that I began diving into art. I fell in love with painting, and ended up pursuing an MFA at the University of Minnesota Moorhead. After college, I left the area for a while—I traveled, lived in a few different locations, and then about a year and a half ago, I returned to my hometown. Returning home has reunited me with my art, because I've always been passionate about depicting rural areas in my work.

I wanted to capture my grandparents' farmhouse before it disappeared. My grandparents passed away a long time ago, but the house looks like they never left. The house isn't lived in anymore, but my family has still decided to hold on to it—it's very dear to us. My grandmother kept track of everything and did a great job of documenting the past. When I go back to the farm, it's like falling back in time. Through the house, I've gotten to know my family better. It serves as a connection between my family and me. Even though I really didn't know my grandmother, I feel like I've gotten to know her through the house.

I love painting abandoned buildings because they represent the hardship people went through when settling this land, and I think of them as monuments scattered across the prairie. North Dakota is where my roots are. I make landscapes to reference the roots that make me feel at home. Other abandoned houses—I pull a lot of inspiration from them. The chipping away of paint, the layers of memory, and the fading away of the structures—I use their physical appearances as an inspiration for the formal technique behind my artwork.

*I'm always exploring the countryside of North Dakota for abandoned houses. For example, *Crawling Shadows* and *Cloaked Canopy* have been torn down since I painted them. I knew they were coming down soon because a farmer had just bought the land. I wanted to make sure that I captured those two houses before they were demolished. I love how groves of trees almost take over the house itself, and pull it into the ground. Typically, the trees and the house are torn down and turned into a field. It's happening more frequently because the price of land is going up, and it's being turned into farmland. But it's sad to see both the houses and the trees taken away. They are a strong part of our history, and serve as a great reminder of where people came from and the history of this land.*

American Scholar, the magazine of Phi Beta Kappa Society, September 24, 2018



Lot #52

CHRIS PANCOE

Winnipeg, Manitoba

Lidded Jar, 2017

Stoneware

10 x 5 x 5 inches

Range \$100 – 150

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 help remind us of our earthly surroundings and our ability to create and enjoy the handmade/homegrown in our daily lives.

I am influenced by a type of urban landscape, mostly in the run-down and decaying industrial edges of my residential neighborhood. Everyday, as I walk my dog in Winnipeg, I am fascinated by this area that was once occupied by immigrant workers of busy garment factories, foundries, steel mills. I take in the view of the famous Dominion Bridge, and the pot-holed service roads as I meander along. Within the nooks and crannies of these industrial carcasses is where I have taken up this urban landscape as subject—I seek to emulate the rusty, weathered

elements and ruins of the containers, hoppers, water towers, and storage receptacles, put to rest for the elements to reclaim. I am also fascinated by how these abandoned places are mere shadows of their former selves, as they have become habitat for wild and overgrown plants, pigeons, owls, falcons, hawks, grouse, mice, ground squirrels, and fox.

The aim behind my functional works 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 use for the everyday.

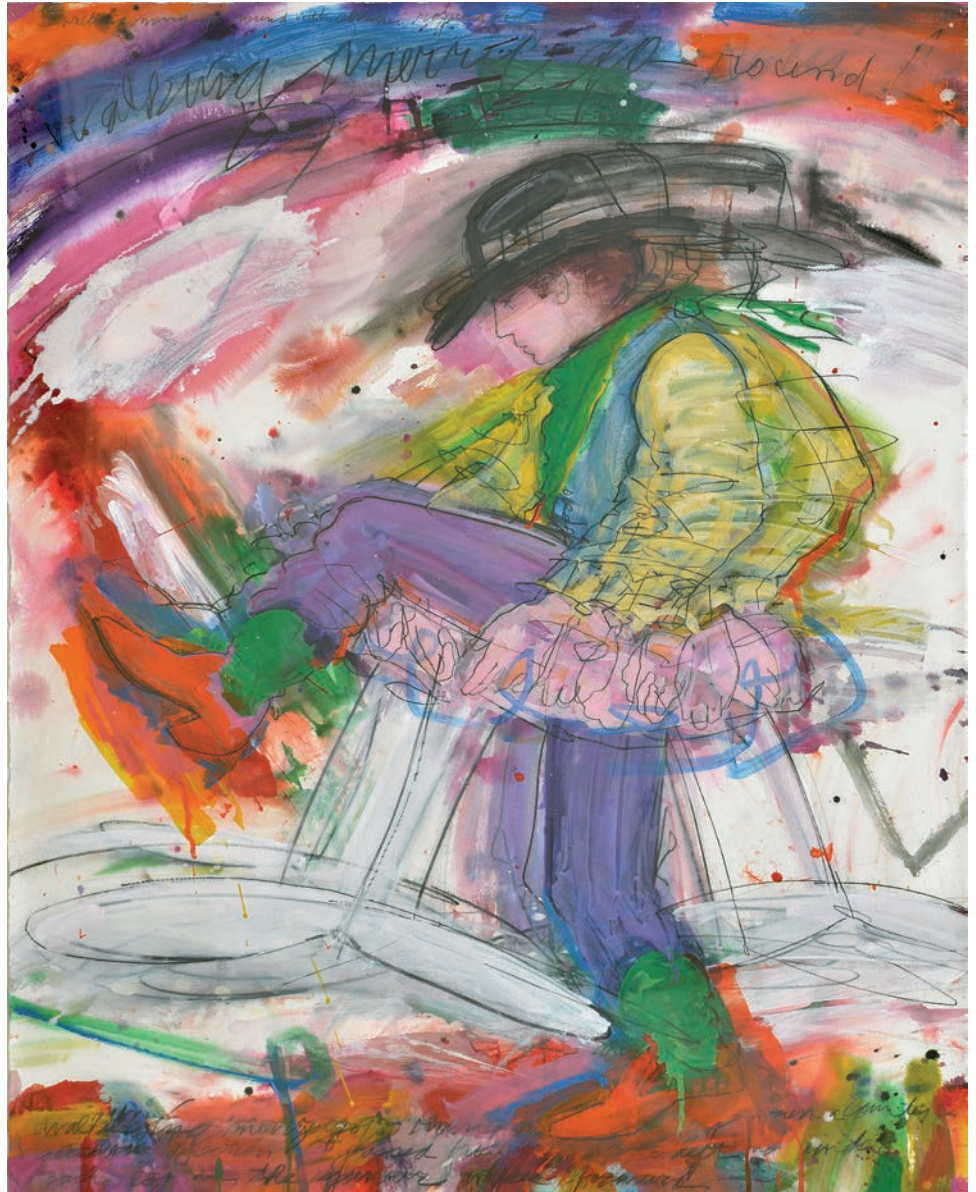
Chris received his MFA at the University of Minnesota. He attended a year-long residency at Pueblo Espanol in Barcelona, Spain and has taught ceramics in Winnipeg, Minneapolis, and Inver Hills, Minnesota. He has exhibited his work both nationally and internationally. Currently, he is the Studio Technician 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, daughter Lucie, and his dog Sipi.

—Quoted text from the Winnipeg Art Gallery, 2013

Walter Piehl's painting
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Lot #53

WALTER PIEHL
Minot, North Dakota
Walking Merry-Go-Round
from the Roping Fool Series
1994
Acrylic and charcoal on paper
46 x 36 inches
Range: \$5,000 – 6,500



WALTER PIEHL: *I like rodeo and putting paint on paper, but not necessarily in that order.*

Piehl, now in his seventies, went on to draw and paint horses, year after year, never wearying of his subject, never despairing in his quest to create contemporary Western art. In the beginning he worked alone, one of the very first to turn his back on the established ways of painting and bronze casting, rendered into cliché by followers of Frederic Remington and Charles Russell. By 1978, Piehl and his horses were well on their way.

By drawing, overdrawing, and re-drawing, Piehl could leave the traces of movement on the paper or canvas. He worked and reworked the surface, always leaving enough description for the viewer to follow the motion of a falling hat, a rider flying backward, the gesture of a twirling hand, a whirling rope, a boot following the body into a somersault as the rider is tossed.

As he matured, his skill as a painter matured as well. This 1994 painting above catches the artist at a pivotal point. The lone figure is easily decipherable, full of speed and movement, but not yet fractured (see the Walter Piehl work on pages 76 and 77). The paint application harks back to his love of the Abstract Expressionist's sweeping line. Just as he was interested in observing the subtlety of a creek bottom, he wanted his surfaces to dance with subtle variations. Drips, feathered edges, scumbled paint, the judicious use of glazes, all contribute to his rich surfaces.

Today Piehl is North Dakota's most celebrated painter, widely recognized as an artist who pioneered the contemporary cowboy art movement. On April 19, 2018, the new Walter Piehl Gallery opened in the Northwest Art Center on the Minot State University campus with a retrospective of his work from 1962 to 2018. It moved to the North Dakota Museum of Art on October 14, 2018.



Lot #54

ROBERT ARCHAMBEAU

Winnipeg, Manitoba

Vessel, c. 2015

Stoneware

11 x 6 inches diameter

Value: \$2,000

ROBERT ARCHAMBEAU: Washed in stillness and beauty, Robert Archambeau's work from the past ten years speaks to an intensely lived life. Having celebrated his eightieth-birthday in the spring of 2013, this unretired artist spends endless hours in his clay studio at the University of Manitoba or up-country in northern Bissett, Manitoba, followed by long stints back home drawing small gems on paper. It might be 3:00, 4:00, or 5:00 in the morning before he crawls under the covers for a truncated sleep. Driven by a passion to create, Mr. Archambeau's daily life illustrates the New Mexican critic Gus Blaisdell's proposition that "passion is a kind of suffering that few of us can bear." Across time, this artist has refined his art by repeating the same forms thousands of times over, by firing and refiring until the surfaces satisfies him in new ways.

The pots accumulate in every storage space he can claim as his own. Much like squatters who move onto land owned by others, his stoneware is scattered across several states and Canada. Endlessly working, he threw two hundred pots in the six weeks before his 2013 solo exhibition at NDMOA. 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 studios 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 conventional and unconventional tools such as combs, saw blades, 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.

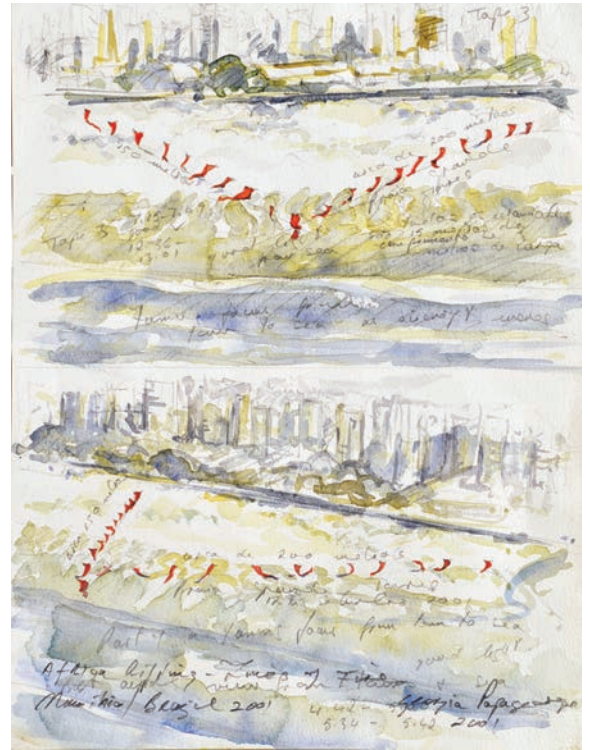
And always, when back home in Winnipeg, the drawing continues, stacking up in cigar boxes that dictate their size. The artist's stash of beautiful papers—handmade, precious, and exotic—accrued over many years and wide-ranging travels. His materials and methods are complex and varied, the surfaces thickened with collaged gossamery bits of silk, or paper on top of paper. He builds his surfaces and defines his images with acrylic, pastel, graphite, charcoal, and picture framer's gilt, plus colored inks. He abrades and scrapes back into the thickened drawing while the scratched-in lines might subsequently be inlaid with more ink. For example, the pinks emerge from brown ink as it fuses with washes of acrylic paint. And sometimes, the final, rigorously reworked surfaces are melded together with a top coating of clear matte acrylic or furniture polish.

These drawings are the antithesis of Mr. Archambeau's stoneware, illusive, delicate, intuiting only the suggestion of a vessel. It is as though the insubstantial works on paper and the utterly tangible works in clay have begun a long conversation about the trueness of art.

Mr. Archambeau's processes are multifaceted, his wood firings and his works on paper labor intensive. Most importantly, this master craftsman possesses an extraordinary and highly developed aesthetic sensibility. Thus Mr. Archambeau gifts the viewer with art of rare and subtle splendor awash with stillness and 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, upon the occasion of his solo exhibition

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 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. The David Kaye Gallery in Toronto continues to handle his work.



Lot #55

GEORGIE PAPAGEORGE

Pretoria, South Africa

Aerial View, from African Rifting: Lines of Fire Series,

Namibia / Brazil, 2016

Watercolor and pencil

16 x 12 inches

Range: \$250 – 350

GOERGIE PAPAGEORGE studied Fine Art at the University of South Africa and the Technicon (1974-80), both in Pretoria where she lives and works.

Throughout the 1980s, South Africa and its violent political situation provided the conceptual basis of her work. *Collaboration, Suspension* and other monumental works were exhibited in the U.S. including the North Dakota Museum of Art, which owns a substantial body of major work and published her first catalog in 1995.

Since 1994, Papageorge has worked in the Kalahari in Botswana to produce the Gondwanaland Series, a land-art work based in the Sowa Salt Pan. The resulting drawings and mixed media canvases convey the beauty of endless horizons and the empty space of the Kalahari, In pursuit of the Great Rift Valley, she travelled north to Mount Kilimanjaro, which she has climbed

twice, making this great African mountain the subject of her next major project.

Richly worked surfaces integrate remnant text with photography and the abiding symbols of the red and white chevron barrier tape, the circle and the ladder. For her third exhibition at Art First she worked on the wild, dramatic Skeleton Coast of Namibia in London.

In addition to her work in the North Dakota Museum of Art, she is represented in the collections of the National Museum of African Art, Smithsonian Institution, Washington, DC; the Pretoria Art Museum, and in numerous corporate collections including Anglo American Corporation, Standard Bank Gallery, and Goldman Sachs International.



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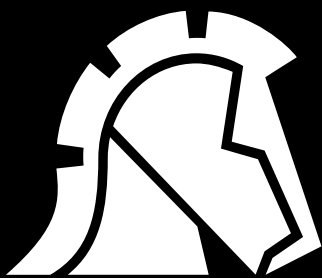
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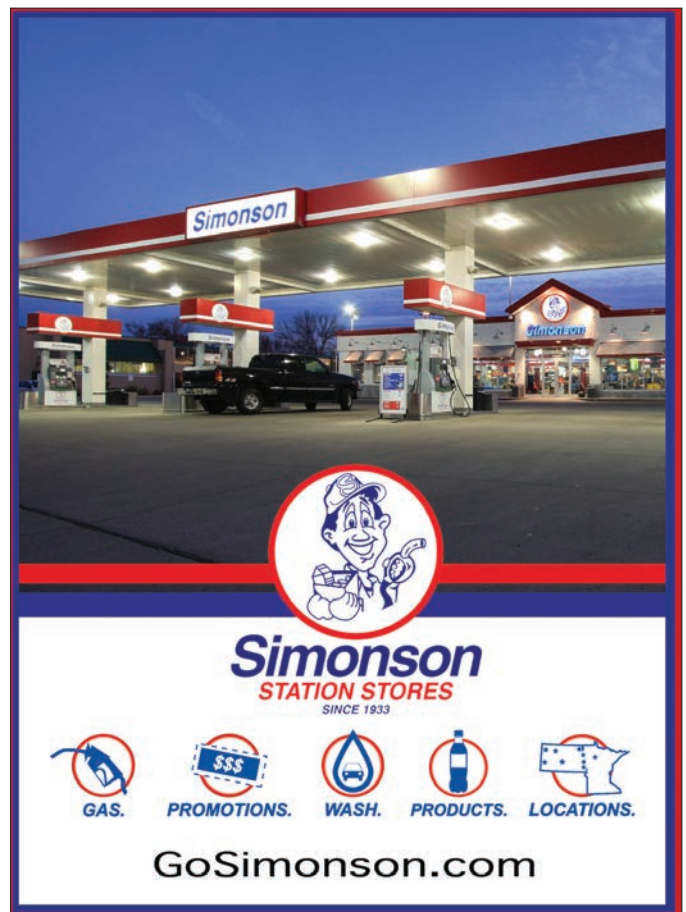
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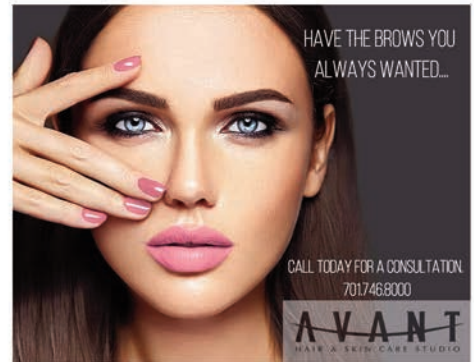


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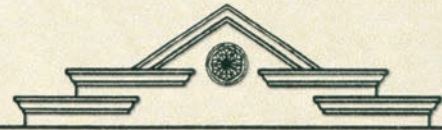
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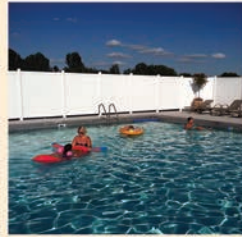
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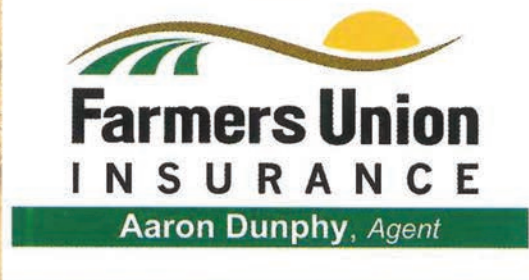
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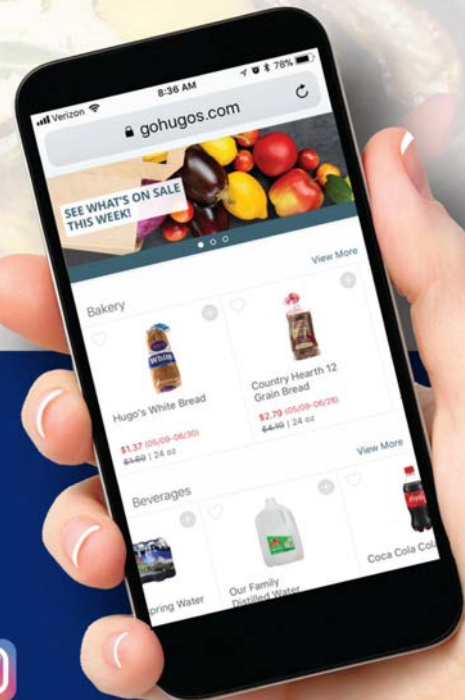
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2018-2019 Season Concerts

[2] Young Stars of the International Arena
Sunday, **DECEMBER 9, 2018**
Empire Arts Center @ 2:30 p.m.
Holiday concert featuring a young Italian pianist
and the Young Artist Competition Winner

[3] Chinese New Year Concert
Saturday, **FEBRUARY 9, 2019**
Venue to be determined @ 7:00 p.m.
Featuring Cellist Frank Su Huang

[4] La Bella España
Sunday, **MAY 5, 2019**
Empire Arts Center @ 2:30 p.m.
Guest Conductor: Vicente Ariño Pellicer

Additional Concerts

Homage to Debussy
Sunday, **NOVEMBER 4, 2018**
North Dakota Museum of Art
Tapestry presents Lessons of Darkness:
Armistice Day 2018 @ 2:00 p.m.
| Reception @ 4:00 p.m. |
Homage to Debussy Concert @ 5:00 p.m.

GGFSO Brass
Saturday, **MARCH 23, 2019**
HB Sound & Light @ 7:00 p.m.

Young Audiences Concert
Thursday, **MARCH 26, 2019**
Chester Fritz Auditorium @ 10:00 a.m.

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NORTH DAKOTA MUSEUM OF ART

WALTER PIEHL RETROSPECTIVE

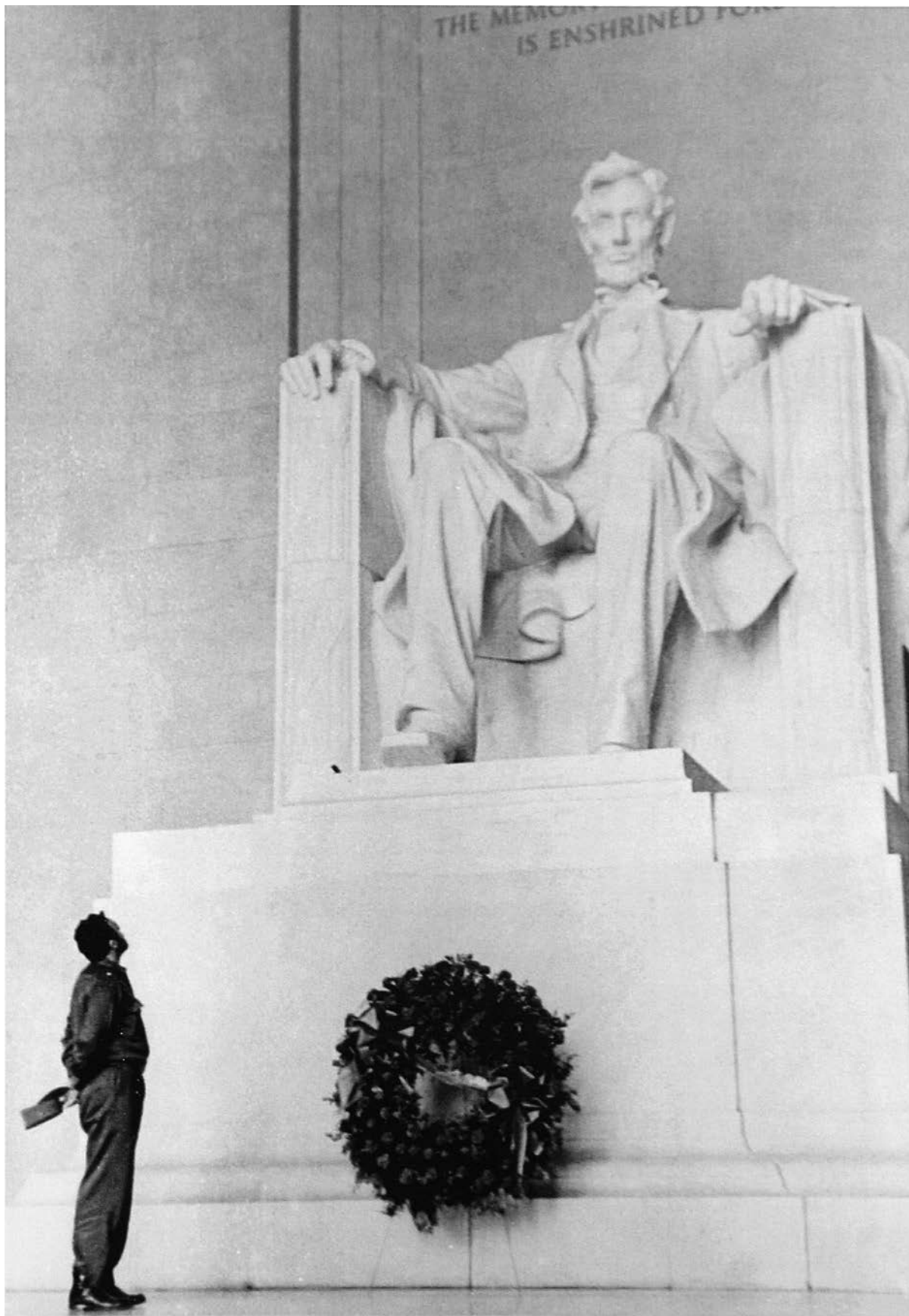
October 14, 2018 — January 13, 2019





Walter Piehl, *Very Scary Larry*, Sweetheart of the Rodeo Series. Acrylic on canvas, 60 x 48 inches, 2017-18.

PERMANENT COLLECTION ACQUISITIONS



Alberto Korda, *Fidel visite el monumento a Lincoln en Washington*. Silver gelatin photograph, 13.25 x 9.125, 1959. Acquired by the North Dakota Museum of Art in 2002.



Kimberly Cosay, Standing Rock Reservation, *Untitled*, 36 x 26 inches, 2018. Commissioned by the North Dakota Museum of Art under the "Moving Tradition into the Future" initiative.

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- Tapestry** November 4 | 2 PM
- Poulenc Trio** February 10 | 2 PM
- Saint Louis Brass** March 24 | 2 PM
- Rolston String Quartet** April 7 | 2 PM

Door Tickets:

\$25 Non-member

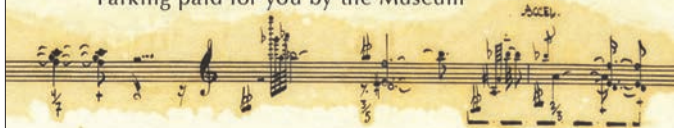
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2018
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November 17

2019
January 26
February 23
March 30
April 27



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