Regis Center for Art to Celebrate 10th Anniversary with Community Open House and Exhibitions

Minneapolis, MN (August 23, 2013)—The University of Minnesota celebrates the 10th Anniversary of the Regis Center for Art with a Community Open House and a series of exhibitions highlighting the artistic research of our talented faculty, staff, alumni and students.

The Community Open House includes:

• Exhibitions of artworks made by our talented faculty, staff, alumni and students in the galleries and throughout the building
• Open studios, including graduate students’ studios
• Original artworks by the Bohemian Press and Student Ceramics Collective for sale at affordable prices
• Food trucks with great food
• A special Fire Performance by Professor Wayne E. Potratz in the Foundry Courtyard at 8:00 pm
• Additional special events will be announced, check the website at art.umn.edu

All of the following exhibitions and activities will be open to the public during the Community Open House on November 8:

Faculty Exhibitions
Katherine E. Nash Gallery
October 22 – December 14
This exhibition celebrates the full-time faculty in the Department of Art who have taught in the Regis Center for Art during its first 10 years. The exhibition includes works made in a wide variety of media, representing the breadth of studio practice at the University of Minnesota. Regis Center faculty in in the Nash Gallery exhibition include: Hartmut Austen, Christine Baumeier, Guy Baldwin, Karl Bethke, Thomas Cowette, Jan Estep, David Feinberg, Marjorie Franklin, Teri Fullerton, Lynn A. Gray, Gary Hallman, James Henkel, Curtis Hoard, Diane Katsiaficas, Jerald Krepps, Alexis Kuhrt, Thomas Lane, Chris Larson, Lynn Lukkas, Joyce Lyon, Clarence Morgan, Lamar Peterson, Mark Pharis, Wayne E. Potratz, Nick
Satinover, Jenny Schmid, Paul Shambroom, Andrea Stanislav, Natalie Tornatore, Diane Willow, Tetsuya Yamada, and Mathew Zefeldt. See attached press images.

Regis West Gallery
October 22 – November 23
Department of Art faculty whose careers predated the Regis Center will show their work in the Regis West Gallery, including Victor Caglioti, Susan Lucey, Warren MacKenzie, Zigmunds Priede and Bill Roode

Staff Exhibition
Regis West Gallery
October 22 – November 23
Many of the Department of Art professional staff are also practicing artists. This exhibition includes artworks by Kelsey Bosch, Cindy Cribbs, Jim Gubernick, Karen Haselmann, Mark Knierim, Evonne Lindberg, Paul Linden, Howard Oransky, Sonja Peterson and Sarita Zaleha.

Alumni Exhibitions
Curated Alumni Exhibition
Quarter Gallery
October 22 – November 9
Department of Art faculty each nominated two alumni for this exhibition, which includes work by professional artists from Minnesota and the country who received their degrees in Art at the University of Minnesota.

Open Call Alumni Mail Art Exhibition
Regis East 2nd Floor Hallways
October 22 – November 23
All former students who took a class in the Department of Art, regardless of major or degree, are invited to submit a postcard artwork for our 10th Anniversary Mail Art exhibition. Check the website for entry guidelines: art.umn.edu

Student Exhibitions and Art Sales
Artworks by students in all the academic disciplines, including ceramics, drawing and painting, experimental and media arts, photography, printmaking and sculpture as well as the Department of Art’s Study Abroad programs in China, Germany, Ireland, New York and Uruguay will be displayed throughout the building. Works on paper by Bohemian Press and ceramic artworks by the Student Ceramics Collective will be available for sale at affordable prices in the Regis Center for Art Lobby.

Sponsorship
This activity is made possible by the voters of Minnesota, thanks to a legislative appropriation from the Minnesota State Legislature; the arts and cultural heritage fund, and with support from the College of Liberal Arts Department of External Relations. This program is co-sponsored by the Institute for Advanced Study.
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**Press Images**

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The following press images are representative of the artworks included in the Katherine E. Nash Gallery exhibition of Regis Center for Art Faculty.

01-Baldwin  
Guy Baldwin  
Lost at Sea, 2013  
4-part mixed media wall sculpture  
6’-8” high x 10’-0” wide x 8” deep

“My sculpture explores movement, sound, and viewer participation. Found objects and a mixed media vocabulary allow me to tease out multiple meanings and humorous performance possibilities in my work. My recent series LOST AT SEA is a departure. No kinetics, no welded metal, no found objects. My fascination with museum dioramas and maritime folklore are my inspiration. LOST AT SEA touches on the ancient mariners’ fear that if you sail too far from shore, too far from home, you may meet up with a dreaded sea monster!” Guy Baldwin

Guy Baldwin is an Associate Professor Emeritus at the University of Minnesota after having taught sculpture there for 36 years. Throughout his career he has taught advanced level sculpture classes in Direct Metal Sculpture and Kinetic Sculpture. Baldwin received a Certificate of Merit from Academie de la Grande Chaumiere (Paris, France), his B.S. in Art (University of Wisconsin, Madison), and his MFA in Sculpture (University of Wisconsin, Milwaukee). Baldwin has been featured in numerous one-person and group exhibitions, including a recent two-person exhibition of sculpture, Profound Objective at the Phipps Center for the Arts, Hudson, Wisconsin (2012).

02-Estep  
Jan Estep  
Finding Everett Ruess, Davis Gulch, Grand Staircase-Escalante National Monument, Utah (back), 2013  
Four-color offset print, illustrated folded sheet map  
32 wide x 24 inches high (unfolded)  
3 wide x 8 inches high (folded)

“My site-specific video/photo projects combine philosophical writing with visual imagery to explore the ways our thinking and phenomenal responses to place intertwine. Direct experience of the site is essential to my creative process: to understand the place by walking, photographing, writing, and meditating on location. I am also interested in historical and personal secrets that saturate the landscape but that remain hidden from view.” Jan Estep
Jan Estep is an artist, writer, and educator with an expanded creative practice. Trained as a philosopher and an artist, the relationship between mind, human behavior, and visual expression fuels a wide range of formal and conceptual investigations, particularly involving how our sensory experience relates to the conceptual. She is professor of art at the University of Minnesota.

03-Feinberg
David Feinberg
*Born Into Darkness, 2013*
Mixed media
22 3/4" x 22 3/4" x 5 1/2" (framed)

“A Metaphor For Art Making, A True Story. I wanted to frame my wife’s new artwork. In the frame shop we laughed at an unusual frame on display. We tried all of the other frames in the store and none of them worked for her piece. As a last resort, we placed the frame we thought no one would ever buy next to her piece. It worked perfectly and it looked profound.” David Feinberg

David Feinberg is the director of the ‘Voice To Vision” documentary project, featuring video documentaries that record the process of survivors of genocide working collaboratively to transform their experiences into works of art. Feinberg graduated from Parsons School of Design, New York, the State University of New York, New Paltz, Cranbrook Academy of Art, Michigan (MFA). He has received the C.E.E. Distinguished Teacher of the Year Award, the University Board of Regents Outstanding Community Service Award, and he was invited to display in the U.S. State department’s “Art In Embassy's Program’, at the U.S. Embassy in Kinshasa, The Democratic Republic of the Congo 2010-13.

04-Gray
Lynn A. Gray
*Pez Vela Veils, Sun And The Oil, Series, 2004*
Oil bars and white gas
30 x 40 in.

“In the state of Guerrero, Mexico, there existed a rural outpost, without electricity, situated on the edge of the Pacific Ocean surrounded by vast space, desert, and the Sierra Madre Mountains. I have traveled to this remote location for 15 years for studio work as it gave me the distance I sought and a basic life style where my senses were stimulated and guided by the dichotomy of nature as wilderness, and nature as commodity, and how the indelible sensations of the two affect our own human psyche. The lure of distance, the purpose of place, and searching for enrichment carries on in the southwestern United States and Costa Rica. My art continues to emerge as portraits, signals and signs, flags, veils and warnings...travel feeds.” Lynn A. Gray

Lynn A. Gray received a B.A. from Northeastern State College in Tahlequah, Oklahoma in 1962 and an M.F.A. from the University of Oklahoma in Norman, Oklahoma in 1965. Gray joined the faculty of the Department of Art at the University of Minnesota in 1967. The
University of Minnesota has supported his research and travel with several grants. Professor Gray has had numerous one-person exhibitions in the United States and Mexico and has participated in numerous group exhibitions in Brazil, Italy, and the United States. His work is included in numerous collections in the United States and Italy. Gray’s multidisciplinary practice includes visual art, performance, writing, and recording. His performances have been presented nationally, in venues from Tennessee to Utah. Professor Gray has authored 3 books: To Lecture Like a Pop Song, 2000; Golf Shots: Playing with the Hazards, 1992; and Audio Sketches, 1984-90. Lynn A. Gray has recorded 8 CDs of his original music, including: Big Bend, 2011; Bosso Poetry Co., Live, 2011; Working Man’s Cloth: As-Is, 2010; Not So Fast, 2009; and Humans in Heat, 2002. An accomplished golfer, Gray was inducted into the Bartlesville (Oklahoma) Athletic Hall of Fame in 2009.

05-Henkel
James Henkel
Wind
Photograph

“Photographs of ‘things’ have social, historical, political, and philosophical readings due in part to the fact that these things are from our world and so arrive freighted with meaning. These “meanings” are both communal and personal. It is this relationship between an object and how it is perceived and understood that interests me as an artist. The work in this exhibition adds both time and movement to my vocabulary of “still life” interests. As objects become less distinct and begin to shed their purest character they take on a sense of abstraction in terms of the visual and a narrative through their movement and use.”

James Henkel

James Henkel has exhibited in numerous national and international venues. Including Turku Finland, Teheran, Iran and St. Petersburg, Russia, Light Gallery NY, and Peter MacGill Gallery NY. His work is in many collections including, SFMOMA, The Whitney Museum of American Art, Walker Art Center and the Minneapolis Institute of Arts. Henkel lives in Minneapolis MN. where he is Professor of Art at the University of Minnesota. Henkel has received grants and fellowships from the National Endowment for the Arts, the McKnight Foundation, the Minnesota State Arts Board, and the Bush Foundation. He works out of studios in Minneapolis and Penland NC.

06-Katsiaficas
Diane Katsiaficas
Tracks, 2013
from a suite of 12 works
Salt: a Romance, Chapter 4 Missolonghi,
12 x 14 in.
Digital embroidery on silk organza

“I am a visual storyteller, drawn to stories that address gender contradictions and environmental problems. Living between two countries, I focus on how particulars compare and contrast. Mediterranean narrative informs my approach: examine details
through reflective comparisons and juxtapositions: play with hyperbole, irony, lament. What does marginal information reveal? Visual metaphors are sometimes reasoned, sometimes intuited. Drawing and photographic work are done ‘in the field’. Then I return to the studio to work with various technologies. Content determines the form of the work. My works are ‘frameworks’: a key on a map, guiding the exploration of a territory.” Diane Katsiaficas

Diane Katsiaficas joined the faculty in 1985. A full professor, she teaches a range of classes from beginning painting and drawing, digital drawing, visual narrative structures, freshmen seminars (‘mothers in the visual arts’, ‘visual wonder’) to advanced undergraduate/graduate seminars. Her work involves a variety of techniques and technologies—from digital imaging to cut tin cans. She has lectured internationally on a variety of topics and has exhibited work in exhibitions throughout the United States and Europe. Among her awards, she has received 2 McKnight Artist Fellowships, a Fulbright Artist/Scholar award to Greece and is holder of a US Patent for a Recreational Structure. See her work at dianekatsiaficas.com.

07-Kuhr
Alexis Kuhr
*Untitled*, 2011
Charcoal and acrylic on canvas
60 x 60 in.

Kuhr employs an intentionally limited repertoire of mark as she erects and dismantles linear scaffolding. Beginning with the basic elements of introductory perspective, she intuitively realigns planes—arriving at spaces that both advance and retreat to produce a realm of disquieting spatial ambiguity. Kuhr describes her process as producing “new structures that create visual interest,” through “slight visual disruptions that emerge out of irregular geometries.” The overall impact is one of contemplative, measured activity.

Alexis Kuhr received her MFA in painting from Stanford University. She lives and works in New York and Minneapolis, where she is the Chair of and associate professor in the Department of Art at the University of Minnesota - Twin Cities. Kuhr has received fellowships from the Minnesota State Arts Board and the New England Foundation for the Arts and is represented by M55 Gallery in New York.

08-Lyon
Joyce Lyon
*Le Case Nuove / The New Houses*, 2013
(Detail: “My house is open to the sun, to friends, to guests”
Suite of 8 digital broadsides
19 x 13 in., each

“Place has always served as the entrance to my understanding of experience. I am interested in the fragile and essential ways by which meaning is conveyed and in the resonance between silence and what can be understood. I seek to express as much of the
texture and density of experience as I can through the languages of art. I have been stimulated and supported by writers and artists who have (re)claimed the territory of personal experience, our connection to the natural world, reverence, intuition, and the responsibilities of bearing witness.” Joyce Lyon

Joyce Lyon is an interdisciplinary artist working in drawing, photography and artist’s books. Her work is in collections nationally, including Georgetown University Law Library, the Florida Holocaust Museum, the Minneapolis Institute of Arts, Walker Art Center, and the Weisman Art Museum. In 2012-2013 she co-curated the Nash Gallery exhibitions The House We Built: Feminist Art Then and Now and shadows traces undercurrents. Locally she exhibits at Groveland and Form+Content galleries. Joyce Lyon is a recipient of three Minnesota State Arts Board Fellowships, a Jerome/ MCBA Books Arts grant and participated in a Fulbright-Hays Group Project in Poland. She is an Associate Professor of Art at the University of Minnesota.

09-Morgan
Clarence Morgan
*Imagining Vignettes*
Mixed media

“There is a view about painting that seems intractably fixed in tradition and history. Counter to this view is another mindset that understands painting differently. This way of seeing painting is not new but different. Perhaps painting has always possessed a malleable character and the ability to conceptually stretch its boundaries. By the same token, I think it is a curious paradox that painting can be so entrenched in tradition, yet remain supple enough to withstand centuries of very complex (albeit gradual) changes to reach where it is today.” Clarence Morgan

Clarence Morgan’s studio practice can be understood best as an exploration or excavation by which he endeavors to work through the complex relationship between abstract form and meaning within the context of contemporary painting. As a painter, he has produced works that are situated somewhere between figuration and abstraction. Recently, his paintings have pursued a path that endeavors to expose sources of knowing and lucidity that contradict perceived notions of chaos and order by exploring visual systems, repetition, and the random clustering of forms and shapes making up each abstract composition.

10-Potratz
Wayne E. Potratz
Mixed media sculpture

“As an artist I am interested in relationships: The relationship between the hand and the mind, the relationship between nature and culture, the relationship between Theoretica and Practica, the relationship between Content and Process, the relationship between time and space, the relationship between the mold and the casting. These relationships are all inverse relationships and are, in a sense, a conundrum … like the paper and ink, each is not
the other but when we perceive the difference in their relationship, meaning is revealed. I am an artist interested in the tradition and discipline of making images in cast metal. This tradition combines magic, ritual, practice, performance, and art. Research with fire is the play that enables me to master the transformation of materials— the transmutation of space into form and form into space. With molds I make elegant holes and then fill them with liquid metal. By the fire, both the art and the artist are refined, tempered, and transformed. My work derives its inspiration from such diverse interests such as canoeing and fishing in the wilderness, Native American culture, Asian culture, and the history of spiritual practice.” Wayne Potratz

Wayne E. Potratz received a B.S., Magna Cum Laude, in Art and Education from Macalester College in St. Paul, Minnesota in 1964 and an M.A. in Sculpture from the University of California, Berkeley in 1966. Potratz joined the faculty of the Department of Art at the University of Minnesota in 1969; he was Chair of the Department of Art 1985-1998 and has been a Scholar of the College since 2008. In 2012 he received the Outstanding Commitment and Service Award from the Mid America College Art Association and in 2013 he received the prestigious Outstanding Educator Award from the International Sculpture Center. Wayne E. Potratz has had over 30 one-person exhibitions and participated in more than 400 group exhibitions regionally, nationally, and internationally since 1966. Wayne E. Potratz is represented in over 20 public and corporate collections and over 100 private collections. Professor Potratz is the founder and director of the University of Minnesota Sculpture Foundry, where he does creative research in contemporary sculpture and directs research projects in art and metal casting technologies, including Meso-American, Chinese, Japanese, Korean, Western African methodologies, and historical and contemporary Western technologies and practice. He is co-founder of the International Conference on Contemporary Cast Iron Art; its seventh conference will be held at Pedvale, Latvia, in June, 2014. Professor Potratz has an extensive record of lectures, workshops, international travel and research, and professional and university service since 1966.

11-Shambroom
Paul Shambroom
Bun-Bun, 2012
Pigmented inkjet on paper, Dibond
24 x 24 in.

“These images begin as lost pet signs commonly seen on phone poles and other public sites. I look for those that have been degraded by moisture and other environmental factors. I re-contextualize them as large prints emphasizing the beauty and serendipity of the running ink, as well as the quirky manner in which owners photograph their pets. There is pathos in the implied narrative of a missing beloved family pet. This series addresses the psychological concept of ambiguous loss.” Paul Shambroom

Paul Shambroom is a photographer who explores American power and culture. For over twenty years he has documented subjects ranging from industrial and office environments, the U.S. nuclear arsenal, small town council meetings, and post-9/11 "Homeland Security" preparations. His most recent project is "Shrines: Public Weapons in America". Paul’s work
is in the collections of the Whitney Museum of American Art, the Museum of Modern Art (New York), the San Francisco Museum of Modern Art, the Art Institute of Chicago, the Walker Art Center, and many others. His photographs were included in the 1997 Whitney Biennial and he has had solo exhibitions at many institutions including the Walker Art Center, the Museum of Contemporary Photography in Chicago, and galleries in NY, Chicago, San Francisco and London. His work has been published in three monographs: “Paul Shambroom: Picturing Power” (2008), “Meetings” (2004), and “Face to Face with the Bomb: Nuclear Reality After the Cold War” (2003). Paul has received fellowships from the Guggenheim Foundation, the Creative Capital Foundation, and the Bush Foundation, among others. He was born in Teaneck, NJ and lives in Minneapolis. Paul is an Associate Professor in the Department of Art, University of Minnesota, Minneapolis.

12-Zefeldt
Mathew Zefeldt
Consistency Consistency #2, 2013
Acrylic on canvas
84 x 63 in.

“My paintings are still-life arrangements that take place in my head; they are windows into a fictional world, governed by rules based in the real world but bent and broken. I use repeated objects, such as classical statue heads, that serve as individual marks, like a brushstroke, that form a macro image. In other words, forms form forms. Supporting characters appear as studio detritus, heaps of paint, or feces. The micro-mark, or head, goes through different filters of technology and time: a painting of a painting of a xerox copy of a photo of a statue of a person who has been dead for two millennia. The figures are hand painted and repeated, mimicking digital collage. My interest in the aesthetics of digital collage is in addressing the multiple visual languages of painting and overlaying them on one plane, which echos the fragmented, heterogeneous nature of contemporary reality.”

Mathew Zefeldt

Mathew Zefeldt is a Term Assistant Professor of Painting and Drawing at the University of Minnesota. Zefeldt received his BA in Art from the University of California, Santa Cruz in 2009, and his MFA at the University of California, Davis in 2011. He was awarded the Dedalus MFA Fellowship in 2011, and was included in New American Paintings #91, #97 and #107. Zefeldt has had solo shows at Eduardo Carrillo Gallery, Skinner Howard Gallery, Micheal Rosenenthal Gallery, Hatch Gallery and the Santa Monica Museum of Art. His work has been featured at Daily Serving, Fecal Face Dot Com, Beautiful Decay, The San Francisco Chronicle, SF Arts Quarterly and SF Art Enthusiast.