

UNDER THE DAKOTA SKY

AN EXHIBITION CELEBRATING
125 YEARS OF STATEHOOD





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The North Dakota Art Gallery Association (NDAGA) and the North Dakota Council on the Arts (NDCA), with support from Starion Financial, organized this exhibition to celebrate 125 years of statehood for North Dakota. Opening during the signature event on the Capitol Mall on August 16, 2014, this exhibition presents artists' work with a strong connection to North Dakota. *Under the Dakota Sky* showcases many of North Dakota's finest creative personalities, including contemporary and traditional artists hailing from all corners of the state.

This exhibit is a wonderful way for the North Dakota Council on the Arts to commemorate 125 years of statehood for North Dakota. The works of art featured here are by North Dakota artists working in many disciplines, exemplify the quality and diversity of the talent within our state.

— Jan Webb, Former Executive Director, NDCA

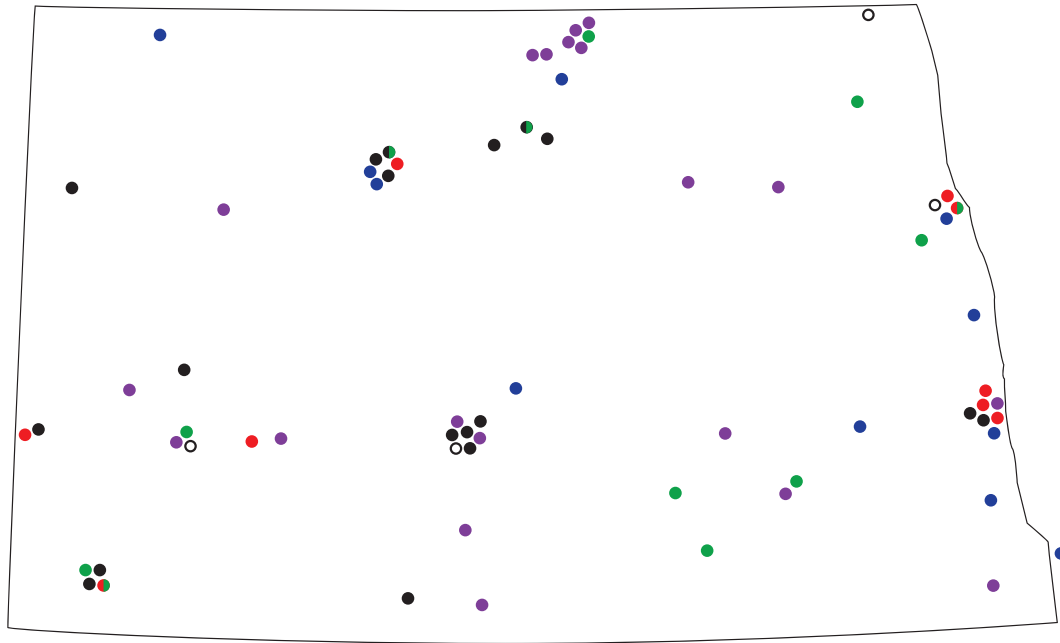
Under the Dakota Sky is not only about sharing the artwork in this exhibition, but also about changing perceptions and developing images that communicate more completely the North Dakota experience. It is about raising the visibility of many excellent North Dakota artists. It's about living in and creating artwork in a rural state, which can be both advantageous and challenging. It's about appreciating these artists and recognizing what a great asset they are to our state and our communities.

As you are viewing this exhibit, consider the many ways you can participate in making the arts meaningful within your community. Whether artist or patron, you can elevate the public's awareness about the role the arts can and already do play in North Dakota's wellbeing, community pride, tourism and economic development.

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GEOGRAPHIC LOCATION



- Ceramics/Pottery
 - Sculpture
 - Painting
 - Traditional
 - Photography/Lithography/Printmaking
 - Mixed Media
-

BRAD BACHMEIER

Fargo, North Dakota

Biography

Brad Bachmeier is a native of Anamoose, North Dakota, currently living south of Fargo with his wife, Susan, and their four children. For 15 years, Bachmeier has had the opportunity to teach art at every grade level in both North Dakota and Minnesota. He now serves as the Professor of Art Education at Minnesota State University Moorhead. In 2007, Bachmeier completed a Master of Fine Arts in ceramics from the University of North Dakota in Grand Forks, where his exhibit “A Ceramic Humanity” was granted the Award of Distinction for Creative Exhibition. In 2009, he received the prestigious bi-annual North Dakota Governor’s Award in Arts Education for his “numerous, significant, and continued contributions to the state and region.”

Brad has been an arts activist for decades serving on the founding board of the Fargo Moorhead Visual Artists, the Fargo Davies High School Booster Club, and the Plains Art Museum’s Center for Creativity, as well as working as President of the Board at the Arts Partnership in Fargo and the Rourke Art Museum in Moorhead. Brad was recently appointed to the North Dakota Council on the Arts Board in Bismarck.

Artist Statement

I create ceramic vessels and sculpture that tell the story of mankind’s ancient and universal partnership with clay through the use of global patterns, symbols, iconography, geologic elements, and firing techniques.

Earth I am, it is most true, disdain me not, for so are you.

— English folk pottery motto



Ceramic Genealogy, sager-fired porcelain, petrified rock handle, 24 x 10", \$1400

Untitled, burnished and pit-fired porcelain vessel with branch handled lid, 24 x 12", \$950

BETTY BARANKO

Dickinson, North Dakota

ANGIE CHRUSZCH

Belfield, North Dakota

RITA ZAHARIA

Bathgate, North Dakota

Biography

Continued by the artists from Southwestern North Dakota, the Ukrainian egg decorating tradition, *pysanky*, is thousands of years old. It is a pre-Christian tradition with roots in ancient nature-based sun ceremonies. These ceremonies were held in the spring to welcome the return of the sun's regenerative, life-giving powers. The egg, which contains the essence of life, became associated with the sun's powers and was thus used in ceremonies to magically aid the sun. The egg's yolk was associated with the sun and the egg white with the moon. Symbols like the sun, moon, stars, plants, and animals were drawn on eggs in an attempt to influence nature.

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Artist Statement

I have learned this art from my mother, Katie Logosz, in 1976. I have been making eggs for 28 years. My mother had made them for more than 33 years, as her mother before her... I watched my mother make them all the years I was growing up. I had no idea that I had the talent of following in my mother's footsteps. Mother was such a great teacher... Each *pysanky* is unique and has its own meaning. My favorite is one with a heart and a cross that are surrounded by the rosary. I continue to make it every year, because it's my mother's design... Making the *pysanky* is a part of my life. This is not a hobby, but a part of my life that I must do every year. I am proud to be from a small population state like North Dakota and be able to design eggs as great as any artist from larger states.

— *Pysanky* artist Angie Chruszch

ANN BASARABA (1922-2011)

Dickinson, North Dakota



Biography

Ann Basaraba, an embroiderer, carries on the traditional embroidery found throughout Ukraine, just as it is now found throughout the Ukrainian community in North Dakota. Colored cotton thread is used to form many kinds of stitched designs on burlap and polyester-cotton cloth. Certain techniques, designs, symbols, and colors represent different areas of Ukraine and are specific to particular items.

This matrimonial towel has a design that includes two peacocks facing one another, sitting upon a “Tree of Life.” Peacocks and other birds are symbols of human souls. A crown is embroidered above the birds. The birds represent two families coming together to form another family or branch in the “Tree of Life.”

Artist Statement

When you make a woman’s blouse, you use certain patterns. A man’s shirt has a different pattern. Small children’s blouses are different. It’s the same for other things. The colors are important. You can’t mix your bright colors with dark, dull colors. You have to use bright colors all the way or dark colors all the way. The colors used on an item depend on the age of the person for whom it is made. Dull, dark colors are used for elderly people. Light, bright colors are used for young people. Also, yellow and blue are used because they are the colors on the Ukrainian flag. Yellow stands for fields of grain and blue for the sky.

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LEON BASLER

Bismarck, North Dakota



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Biography

Leon Basler attended Southeast Missouri State University, Chicago Art Institute, Chicago Academy of Fine Arts, and the American Academy of Fine Arts, Chicago. He worked as a freelance artist for cartoonist Fred Lasswell, who wrote and drew the *Barney Google* and *Snuffy Smith* cartoon strips. He worked as an art director for various agencies throughout the Midwest and was an illustrator for McDonnell Douglas Aircraft. He was art director and product designer for the pen manufacturer Sheaffer Eato-Textron. He also worked as a pilot/flight instructor, and an art and pottery teacher for a rehabilitation center for children. Leon is presently employed with KLJ Engineering in Bismarck as a visual specialist.

Artist Statement

A basic theory of the creative process is transformation. As an artist, I am engrossed visually to what surrounds me and to spiritually perceive beyond the visual dimension.

ARLENE BENSON

Bismarck, North Dakota



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Artist Statement

Every quilt that you finish and you lay out is even prettier and better than one you had just sewn before. It just has to come from within—when you love to sew it comes easy.

PIRJO BERG

Grand Forks, North Dakota

Biography

Pirjo Berg was born in Helsinki, Finland. Berg received a Master's degree in Regional Planning at the University of Tampere, Finland, before moving to the USA in 1991. In 1996, Berg returned to Academia to get a formal education in painting and moved back to Finland to attend the School of Art and Media in Tampere. The years at the art school meant considerable traveling, not only between Tampere and Seattle, but also painting trips to Norway, Estonia, Italy, and Nepal. Berg moved back to Seattle in 2000 and established her studio in Ballard at Building C in 2003. In 2005, Berg graduated from the Artists Trust EDGE-Program. She moved to Grand Forks, North Dakota in 2008, and established her studio.

Artist Statement

The stripes in paintings are inspired by Finnish traditional rag rugs and wall hangings, which fill the floors and walls at the homes in my family. When I was child, my mother, grandmothers and aunts were busy designing and making them; they were always based on beautiful stripes. Even today those striped designs remind me of my home and childhood.

In geological formations, I see familiar striped patterns, but on an enormous scale and representing much longer periods of time. The core sample series was inspired by my experiences in pristine nature. I became interested in the possibilities of capturing the essence of the geological time, the length of time that is difficult for us to comprehend.

My paintings have layers (or beds) of landscapes, squeezed by time and flattened. I paint these landscapes flat and then force them into a cylindrical form in my core sample series. While I am painting stripes, they turn into inner emotional landscapes. 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.



KARIN BOOM

Marion, North Dakota



Biography

Karin Boom has been exploring many avenues in fiber arts, but felting with wool has been the most satisfying of all her fiber endeavors, making everyday items beautiful and useful. The unlimited possibilities of form, color, and texture ensure that every new piece is exciting to create. Whether making warm winter mittens, an insulated water bottle tote, or a table runner, the remarkable qualities of the fiber are well suited to both function and beauty. Boom uses wool from the flock that she has selectively bred for nearly 30 years for fiber properties best suited to felting and spinning.

Boom has presented workshops at the North Dakota Winter Show, North Country Fiber Fair, Minnesota Weaver's Federation, North Dakota Handspinner's Conference, Fargo Fiber Festival, North Dakota Lamb and Wool Producers, The Arts Center in Jamestown, North Dakota, and numerous 4-H groups. As a member of a group of fiber artists, she also demonstrates at historical venues and teaches private classes upon request.

Artist Statement

The Delvin's Garden pieces were commissioned for a dining room in an Arts and Crafts period home. The pieces were made to fit specific surfaces of the built-in buffet and dining table using images from the gardens on the property that were special to the owner.

BENNETT BRIEN

Belcourt, North Dakota

Biography

Bennett Brien started drawing at the age of six. During his early life, he attended school in Belcourt and South Dakota. While in South Dakota, he became aware of the artist Oscar Howe, who would become an inspiration and idol of sorts. After graduating from the Belcourt High School in 1975, he headed to New Mexico to attend the Institute of American Indian Arts in Santa Fe; he graduated from there with an Associate of Fine Arts. In 1984, he graduated from University of North Dakota with a Bachelor of Fine Arts and in 1988 with a Master of Fine Arts from UND. Brien is an enrolled member of the Turtle Mountain Band of Chippewa Indians. He presently teaches art at the Turtle Mountain Community College.



Brien has worked in artist-in-residencies in Grand Forks, and also taught art classes. During his time at UND, he was asked to create a logo for UND's Fighting Sioux sports team. Brien is best known for his rebar (reinforcing steel bar) sculptures, such as the rebar buffalo and pony that grace the grounds of the state capitol building in Bismarck, North Dakota. Brien has completed many commissions in rebar. He has built a studio and home in the woods near a lake, where he is able to continue creating and sharing his artistic knowledge.



Artist Statement

I started drawing when I was 6. My dad worked in a government program, and he'd bring home these old forms they didn't need anymore. My older brother Pierre drew on the back of them—ships and tanks and boats—and I thought, 'Man, that's cool.' So I started doing it, too. And I've never quit.

*Bison, rebar steel, Life-size, NFS,
Collection of State Historical Society of North
Dakota, located on Heritage Center grounds*

*Honorable Quest, 40 x 32", NFS, Prints
available, \$160, Collection of the Artist*

*Maiden's Prayer, 40 x 32", NFS,
Collection of the Artist*

TERRENCE BRIEN

Belcourt, North Dakota



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Biography

Terrence Brien is an enrolled member of the Turtle Mountain Band of Chippewa. He has lived the majority of his life on the Turtle Mountain Indian Reservation, Belcourt, ND. After graduating from the Belcourt High School in 1977, Terrence attended the Institute of American Indian Arts. He went on to earn a Bachelor of Fine Arts from the College of Santa Fe.

He has spent a number of years teaching his artistic skills in the Belcourt Schools and presently teaches the traditional arts at the Turtle Mountain Community College. He has been working with birch bark and porcupine quills for a long time, has a unique style and tends to follow his heart when creating his one-of-a-kind masterpieces. The quill work takes many hours of cleaning and sorting the quills, selecting and dyeing the ones that will be used for each art piece.

Artist Statement

Brien creates porcupine-quill-on-birch-bark art, depicting an eclectic mix of nature scenes, commemorative postage stamps, and popular culture references.

Our Lady of Guadalupe, quills on birch bark, 19 x 16", NFS,
Collection of Terrence Brien

Super Hero, quills on birch bark, 13 x 13", NFS,
Collection of Terrence Brien

KAYE BURIAN

Manning, North Dakota



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Biography

Kaye Burian finds her western way of life easy to portray, as she draws from her rodeo and ranch background to give her paintings an authentic and realistic look. Kaye and her husband currently own and operate Lazy 77 Ranch, where they raise red and black Angus cattle and use quarter horses. Her work is oil on canvas that depicts western North Dakota, the lifestyle of the rancher and the animals that inhabit the rugged landscape.

Artist Statement

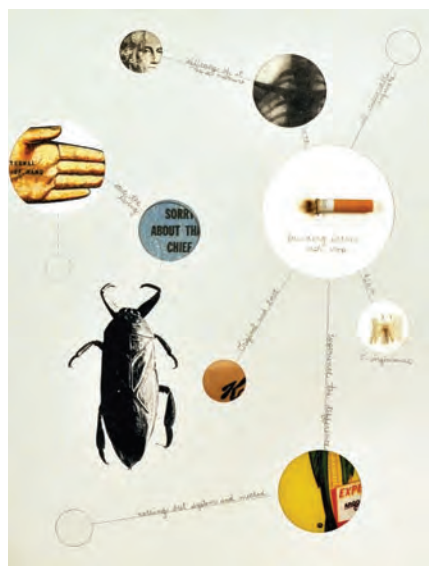
Nature has always been an important part of my life. I had the good fortune to grow up near the mountains of Montana and the badlands of North Dakota, two of the most beautiful places in the world. From this, I try to share a greater appreciation for subtlety within the art in the larger world around us, and a profound respect for all living things.

My work concentrates on how light reveals objects and animals through shadow and color. I look for interesting scenes in the foreground and match it with a colorful and dramatic combination for the animals. Equine images are one of my favorite subjects; the clear, blue day warms the soul of both human and animal, sound and movement enter into the peacefulness of their surroundings with but a rustle of the grass to break the silence.

I hope my images bring you the enjoyment and fascination that can come from meeting and loving life in all its forms, in all its simplicity, and in all its complexity.

JESSICA CHRISTY

Valley City, North Dakota



Biography

Christy is a native North Dakotan, born to two artists on the Sanger Art Farm, located on the northern edge of the Sheyenne River valley. She received her bachelors degree from Valley City State University and her Master of Fine Arts from the University of North Dakota. Jessica has shown her work extensively, both regionally and nationally, winning numerous awards. Christy currently teaches studio arts at Minot State University.

Artist Statement

Collective experience is an alternative expression of the human condition. The assemblage of happenings: idea, memory, thought, and being; all accumulate in the creation of individuality. The works in this series speak to this collection by gathering the mundane and melancholy, the tactile and tempting, the sordid and verbose. Remnants of the American existence are archived and labeled with everything from nostalgia to fact. These associations aim to suggest that nothing in our lives stands alone, but is woven into the fabric of the human condition.

REX COOK

Dickinson, North Dakota



Biography

Rex Cook was born on his parents' homestead north of Sentinel Butte in 1928. He broke his first horse at age 12 and bought his first ranch land when he was just 14. After graduating from high school, he started teaching with an emergency teaching certificate at the Goldsberry Country School, 45 miles north of Medora.

Before making saddles, he learned leather working by making bridles and belts, and doing leather carving. Rex made his first saddle while working for a year at a Dickinson Western shop in 1948. Over the years to pay his way through college, he learned saddle making, studying with experienced saddle makers and reading books on saddle making. To date, Cook has created well over 100 saddles and was honored to demonstrate his craft on the State Capitol grounds during the 1989 Centennial celebration. He has also received Folk and Traditional Arts Apprenticeship grants from the North Dakota Council on the Arts to teach saddle making to several individuals.

Artist Statement

"A young cowboy couldn't hardly own a hand-carved saddle because it was too expensive," says Rex Cook. At 17, he worked on the ranch of a neighbor, who gave Rex some tips on carving leather. Rex worked his way through college at Dickinson State University in the late 1940s by spending evenings in his basement carving. "I've always done it as a moonlighting job," he says.

ROSE CREE (1921-2004) FRANCIS CREE (1921-2007)

Belcourt, North Dakota

Biography

Basket making has been passed on for generations in Rose Cree's family. At about age 15, Cree learned the skill from her mother, Pearl Machipinas ("Hunting Thunder"), who learned from her mother, Little Shell. Now, the Cree family is known throughout the region for their finely crafted willow baskets.

"We work as a team," says Francis Cree, Rose's husband. Francis makes the basket frames of ash cut from the local woods. Tan diamond willows, red willows, and willows stripped with a pocketknife provide contrasting colors. Pointing to a particular color combination of red willows and stripped willows on a baby basket, Rose notes, "This used to be my mother's design, so I took this as my trademark."

For the Crees, a good basket is tightly woven, with the frame joints hidden, and balanced so it will not tip over. Francis, who has taught many people to make baskets, says, "You've gotta follow the pattern," or else the baskets may end up looking like machine-made imported baskets. Rose and Francis Cree received the National Endowment for the Arts Heritage Fellowship, the nation's highest honor for a traditional artist.

Artist Statement

If you follow the instructions, you'll make good baskets, but if you don't, you're gonna have a weak basket and a poor looking basket. Any kind of work like that is natural. Like if you do a poor painting, your painting is going to look rough...art becomes a skill.



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*Willow Basket, willow and ash,
8 x 10 x 12", \$100*

*Willow Basket, willow and ash,
8 x 10 x 4", \$100*

*Willow Basket, willow and ash, 15 x 15 x 17",
NFS, Collection of the North Dakota Council
on the Arts*

SUSAN DAVY

Burlington, North Dakota



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Biography

After attaining a Bachelor of Science in Nursing at Jamestown College, and working in that profession for six years, Susan Davy decided to become a full-time functional potter. This was in 1975. Since then, Davy has been making her living producing pottery. Over the years Davy has taught and employed several individuals to help with her business.

Artist Statement

Her original inspiration began serendipitously when she took an elective course in ceramics in college. Clay got her attention, and has kept it ever since. She says, "I love the tactile sense, the hands on aspect of making objects in clay."



Raven Tray, Shino high fire stoneware, 1 x 13 x 16", \$185

Raven Vase, Thrown and altered Shino high fire stoneware, 8 x 6 x 8", \$90

ALFRED DECOTEAU

Belcourt, North Dakota



Artist Statement

The rock has a spirit, and Alfred Decoteau tries to articulate this through his work. He is trying to describe the culture of his own Native people through the rock itself, bringing its spirit out to highlight Native culture. When asked why the Turtle Mountain band seems to produce such fine sculptors, Alfred says, “I’ve thought about this a lot. It seems to be inherited, something coming out of our woodland heritage. We see the negative space in the stone. I think that in a woodland environment, unlike the plains, to be a good hunter a man needed to associate with positive and negative views, to be able to see without looking, might be a way to describe it. It’s a right brain function, to observe a forest scene and let the negative space reveal the scene for a hunter. That’s why our lines, our expression as Ojibwa artists is different from the Sioux, who use much more geometric lines, like you might find on the open prairie.”

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Biography

Alfred Decoteau is an enrolled member of the Turtle Mountain Band of Chippewa. Born in Grand Forks, North Dakota, in 1949, Alfred attended Indian boarding schools from age 7 through high school. Decoteau’s formal art training began at the University of North Dakota, where he received a degree in Secondary Education with a major in Art. He has been an art teacher in Dunseith, North Dakota, for 26 years.

Decoteau did his first sculpture 24 years ago. His son still has that piece. He works in alabaster, marble, South African “wonderstone,” and wood.

CAROLINE DOUCETTE

Rugby, North Dakota



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Biography

Caroline A. Doucette is a signature member of the New England Watercolor Society, the Red River Watercolor Society (Fargo, North Dakota), the Pennsylvania Watercolor Society, and the Catharine Lorillard Wolfe Art Club, New York City. Her mother is an artist, as was her grandmother. As play, her mother taught her perspective drawing when she was 4 years old. Receiving her first camera at age 11, her father, who had once worked with the US Air Force photography department, taught her the fundamentals of composition. In December of 1989, her husband encouraged her to paint full time, suggesting she use watercolors and later to specialize in florals. Following his intuition and guidance, she began to win awards and recognition. In November 2000, her husband's business relocated moving them from Nashua, New Hampshire, to Rugby, North Dakota.

Artist Statement

I really like to paint flowers. They're fun, and I can play with them. Originally, I found flowers so simple, but then I found I could play with the wonderful colors and shadows and get right down into them like some magical fairy. I like to use a simple palette of red, blue, yellow, cool and warm, so I can get nice rich, brilliant, vivid, clean colors. I like to make the leaf curl away and the petal look soft and fuzzy. It is how the peach has weight, and the autumn leaf crunches under foot. The more I painted flowers, and gardened, the more I viewed myself and flowers, as one, with a quiet strength, that's bold and has a beauty despite any flaws. In the flower I find the continuous circle of life, with the dreams of tomorrow.

MICHAEL DUNN

Fargo, North Dakota



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Biography

Michael Dunn was born and raised in Fargo, North Dakota. He attended North Dakota State School of Science, taking courses in Pre-Education. Michael completed his undergraduate work at Valley City State University receiving a Bachelor of Science Degree in art and physical education. He was awarded a Master of Studio Art from Moorhead State University.

Michael has been a practicing professional artist and educator since 1975. His works are included in numerous local, regional, and national exhibitions in which he has received awards. Michael's work is in many private and corporate collections in the United States and abroad.

Artist Statement

Visual perception, at times, can mislead us in the way we respond to an action, event or physical experience. To “look” refers merely turning our vision towards an object, but to “see” what we are looking at, allows us to “see” beyond the obvious and get to the depths of “its” potential. *Breaking Ground* is about seeing beyond the obvious. It is about moving past the general perception of our prairie being visually boring, plain and flat, to seeing its potential beauty. As I create prairie landscape paintings, I see the vast and magnificent spaces that are the North Dakota prairie.

DEANE COLIN FAY

Gackle, North Dakota



Biography

Deane Colin Fay is a native of North Dakota. His experiences are broad and varied, ranging from ranch hand to trans-Alaskan pipeline worker, carpenter, cabinetmaker and interior designer to gallery owner, exhibit designer, and teacher. Fay obtained a Master of Fine Arts in Painting from the Rochester Institute of Technology, Rochester, New York in 1990.

The sum of all these experiences and talents are the tools Fay draws upon to create his art. In his recent body of work, Fay draws inspiration from the prairie and Coteau region but distills it to its most basic elements. In both his painting and sculpture, Fay abstracts these elements transforming the commonplace to the extraordinary.

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Artist Statement

Much of North Dakota remains a remote land, where one can still encounter what nature has to offer. It is not uncommon to stumble upon remnants of indigenous cultures or even pre-historic animals. I've lived and worked across the United States, but North Dakota is where I was born, and this is where I have returned to live and work. This is where the heart and soul of my art comes from.

In my most recent work, I focus primarily on capturing elements of North Dakota's prairies. Some of my paintings integrate explosive panels of color with landforms that are presented as symbols. These are contrasted by monochromatic pieces featuring prairie icons.

I am multi-disciplinary and work in a number of mediums. I constantly experiment and challenge the boundaries of these mediums, as well as the limits of artistic conventions. I utilize stone, steel, copper, and wood. My paintings, prints, sculptures, and sculptural furniture pieces all speak to each other. I don't consider any one of these disciplines more important.



Coteau Trees, Grasses, Hills III, acrylic on canvas, 26 x 56.5", \$2400

Longhorn with One Nut, mixed media: steel, copper and granite, 80 x 27 x 18", \$3200

CRIS FULTON

Bowman, North Dakota



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Biography

Bowman artist Cris Fulton specializes in pastel pencil drawings of sunflowers and the North Dakota landscape. She has a Bachelor of Arts from the University of North Dakota, and has been an artist and photographer for well over three decades. Her work has been shown at galleries in Minneapolis, Taos, Santa Fe, North Dakota, and Montana. The grasslands and badlands of southwestern North Dakota have been a tremendous inspiration to her, and she thanks her lucky stars for such a splendid “backyard.”

Artist Statement

Southwestern North Dakota is a vast and truly awesome territory where you can still witness buffalo herds, bighorn sheep, elk, antelope, wild horses, eagles, and hawks. I love the wildness and wideness, the solitude, silence, and spirit of this frontier region of America. It is my desire to share the expansive liberation, the reverence, the wonder, the beauty, and the joy that I have experienced out here on my home ground, my home on the range.

PAT GERLACH

Wing, North Dakota



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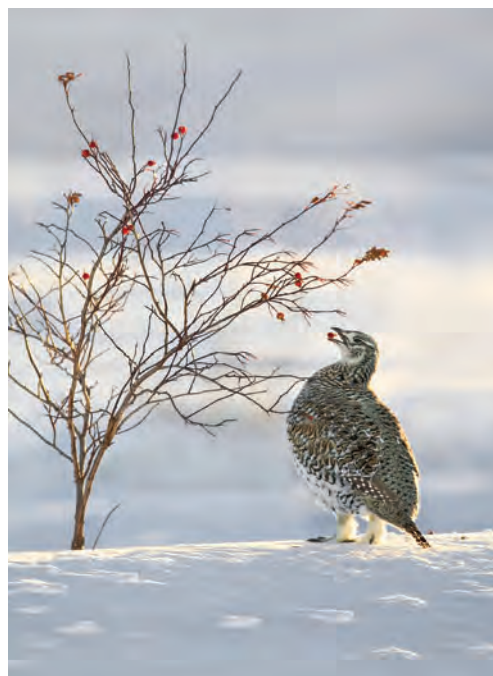
Biography

Pat Gerlach grew up in North Dakota, moved back here from a newspaper job in Minnesota in 1977 to photograph wildlife, and has been doing it full time since. He decided then that the photographic print was the highest and best use of photography, and he taught himself color darkroom printing with Cibachrome and started selling photographs at art shows all around the country.

Artist Statement

North Dakota images have always been the core of my work. Outside of this area, most of the people who have bought my North Dakota images have never been here. About a dozen years ago I switched from film to digital photography, but still print all of my own work, some on canvas, some on paper. Wildlife is still my main subject, although I do a lot of landscapes now as well.

My approach to wildlife is summed up by these copyrighted words, which appear on the back of every photograph I sell: "All my wildlife is wild. No zoos, no pets, or game farm animals. My subjects are free (and, in most cases, more than willing) to flee at any time."



HEIDI GOLDBERG

Walcott, North Dakota



Biography

Heidi A. Goldberg is an Associate Professor of Art at Concordia College, Moorhead, Minnesota, where she has taught since 1995. She graduated with a Bachelor of Arts from Hamline University in St. Paul, Minnesota in 1990. She earned her Master of Fine Arts in printmaking and works on paper from the University of Michigan, Ann Arbor, in 1993. Goldberg has exhibited works in national and international juried exhibitions, and her works are included in private and public collections throughout the region. She lives in the sand hills near the Sheyenne National Grasslands in southeastern North Dakota.

Artist Statement

These works reflect Goldberg's engagement with direct observations and the mysteries of her environment. Her mixed-media works specifically investigate the natural world, and her connection with nature inspires her to identify the unique qualities of places, most of which are in North Dakota. Goldberg develops interpretations of these places (or segments of them) through series of suites of mixed media works, including techniques of printmaking, photography, drawing, fibers, and paintings. She combines source material from observation, memory, association, imagination, and experimentation with her perceptions of places in order to build works that are multi-layered in concept and technique.

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SHIRLEY GRADY

New Town, North Dakota

Biography

Shirley Grady is a prolific and lauded quilter, representing her native traditions from her home on the Ft. Berthold Reservation in New Town. Grady has been recognized with many awards. Her work can be found in museum collections, and has been displayed in several exhibitions. One of her quilts was a gift to President George W. Bush by the National Congress of American Indians to commemorate the Lewis and Clark Bicentennial in 2003.

The Star Quilt pattern originated from the Sioux Tribes around the 1950s. A give-away quilt entered the reservation, and the ladies that sewed quilts copied the star quilt. The Grand Entry was made to represent the dances of Three Affiliated Tribes, Ft. Berthold Reservation, New Town, North Dakota.



Artist Statement

This quilt is for all the dancers; that's how I've seen them in a vision. Hopefully they'll be here tomorrow too, in the future, because they were dancing long before they were today, and I hope in years to come they will keep on dancing. I love to dance.

The faces represent ladies traditional dancing, and the fancy shawl dancer. I am a member of the three clans and the coyote represents the three clans—I belong to the clan so I have a right to use that. The Thunder Butte represents that I'm of the Low Cap clan and the buffalo skull I found on a trail a long time ago.

LOLA GREATWALKER

Belcourt, North Dakota

Biography

Lola Greatwalker is an enrolled member of the Turtle Mountain Band of Chippewa Indians. She started creating beautiful beadwork when she was a young girl. She paid close attention to the traditional stories her grandmother and mother would tell her as they sat working on new beadwork patterns. Often her grandmother would tell her about the flowers and plants, and their special purpose as healing medicines. Patterns of the plants and flowers became beautiful beadwork creations. Today Lola still uses those same patterns in her artwork, each piece telling a story.

Artist Statement

The traditional cradleboard was used to hold a baby; it could be carried by the mother, or stood up against a tree in the shade while the mother picked berries and such. Once securely fastened inside the cradleboard the baby would sleep peacefully.



GUILLERMO GUARDIA

Grand Forks, North Dakota

24



Biography

Guillermo Guardia (Memo) was born in Lima, Peru, in 1975. He hails from an ancient Pre-Columbian ceramic tradition. From the time he was little, he was steeped in the images and materials of those early potters. In particular, he loved the work of the Mochica, a civilization that flourished on Peru's northern coast circa 200 BC to 700 AD. This culture is known for its pottery vessels modeled into naturalistic human and animal figures.

Guardia came to North Dakota in 2002 to pursue a Master of Fine Arts in ceramics at UND. He also obtained his Master of Science in Industrial Technology from UND. He works as artist-in-residence at the North Dakota Museum of Art. He is a studio member of Muddy Waters Clay Center in Grand Forks, where he creates his own art.

Artist Statement

While at the University, I had the opportunity to experiment with Raku. When I saw the fire, flames, and smoke coming from my work, it conjured up images of hell in my mind, possibly as a result of being raised Catholic. In the end, I chose to sculpt babies. A newborn with devil attributes combined the duality common throughout the world: man and woman, fire and water, day and night. In this case they are babies, supposedly pure and free of sin—another lesson from Catholicism—but they have little horns and are mischievous.

When the war in Iraq started, I thought I should make art about war. I began coloring the baby devils with military camouflage, and I gave them weapons. The baby devil was a direct response to the conflict in the Middle East. A few years later, I realized the war and violence was not exclusively a Middle East issue. War is global.

Later, I stopped using military camouflage, and returned to my heritage to use Peruvian Pre-Columbian designs on the surface, as demonstrated by *Oclo: you shall not pass*. I use Mochica iconography for this series of baby devils.

SISTER ROSALIA HABERL (1897-1998)

Hankinson, North Dakota



Biography

Sister Rosalia, a Franciscan Sister from the Convent in Hankinson, North Dakota, was born in 1897, in the small town of Schonsee, Bavaria. While a young girl, known by her baptismal name of Maria Haberl, she attended the government-sponsored Royal Bobbin Lace School for three years. Making lace brought extra income for Maria's family. In the evenings, after regular school hours, Maria and about eighty other girls at the School made lace garment edgings for a wage of about five cents per yard. In recalling those days at the School Sister Rosalia says, "We had a lot of fun, we sang and prayed a lot." The School closed in the 1960s, because local girls found higher pay in nearby factories.

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Artist Statement

Bobbin lace has become a rare folk art, due primarily to the tremendous amount of time required to make a single piece. Sister Rosalia spent three or four full days on some of her larger doilies. To make bobbin lace, fine linen thread wound around wooden bobbins is guided around pins stuck into a pattern. Sister Rosalia is recognized for her tight knots and the consistently high quality of her work. She can easily carry on a conversation while manipulating as many as thirty or forty bobbins at top speed. Sister Rosalia received a National Endowment for the Arts National Heritage Fellowship, the nation's highest honor for a traditional artist.

BILL HARBORT

Minot, North Dakota



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Biography

Bill Harbort is a Professor in the Art Department at Minot State University. Bill teaches foundation art, graphic design, and illustration courses. He is a co-founder and co-organizer of NOTSTOCK, Minot State University's signature live arts event that spotlights the arts at MSU and in the community.

Prior to teaching, he worked as a package designer for a major cosmetics company, an art director for a children's educational software company and built a reputation as an award winning automotive artist. He currently freelances as a graphic designer and illustrator and exhibits as a lowbrow collage artist.

Artist Statement

Paint-by-numbers, coupons, and clip art...just a few ingredients often found in our popular culture landfill. I am fascinated with each individual ingredient and the infinite messages that can be expressed by combining and juxtaposing them. It is through this process that I discover meaning and express thought. Allusion, suggestion, and investigation become an important part of the viewing experience.

LAURA HEIT-YOUNGBIRD

Breckenridge, Minnesota



Biography

Laura Heit-Youngbird is an artist and art educator. She earned her Bachelor of Science, Bachelor of Fine Arts, and Master of Arts from Minnesota State University at Moorhead with a minor in American Indian Studies. As an undergraduate, Heit-Youngbird worked in the Archeology Department as a lab and field assistant. She's an enrolled member of the Minnesota Chippewa, Grand Portage Band. Heit-Youngbird currently lives in Breckenridge, Minnesota and teaches Art at Circle of Nations School in Wahpeton, North Dakota. The themes in her work originated from experiences her family, and particularly her grandmother, had while at boarding schools and the issues that surrounded their assimilation into non-Indian culture. She also explores the influences of Christianity on American Indian spirituality and life views.

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Artist Statement

I work in a variety of media, including mixed media, drawing, painting, and printmaking. *Fish Tale* is a lithograph printed from a drawing on Bavarian limestone. The image is from a photograph of my great uncle and Aunt Lucy. It was created in 2010 in response to the huge oil spill in the Gulf of Mexico.

The dark umber wash echoes the current conditions playing out in North Dakota. While the oil boom has its benefits, creating jobs, and boosting North Dakota's economy; it is seriously affecting our environment, our communities, and our way of life, which utterly questions our responsibility for the future.

Man did not weave the web of life—he is merely a strand in it. Whatever he does to the web, he does to himself.

— Chief Seattle, 1854.

AARON HEXOM

Williston, North Dakota



28

Biography

As a young child in rural North Dakota, Aaron spent the majority of his time creating art. It remained an informal pastime, until he moved to Seattle. During his time in Seattle, he took a more academic approach to his work. Through studying at Gage Academy of Fine Art, he familiarized himself with more traditional methods used to draw and paint. During this time he exhibited and sold his work. To continue with a more academic approach, he studied at the New York Academy where he received his Master of Fine Arts degree.

Artist Statement

The work Aaron has produced varied throughout his life. The landscape he grew up with did not appear in his work until he departed from the Great Plains. This was the result of new perspective gained from the cityscape surrounding him. Through exaggeration of the sky, Aaron brings to light the beauty of a barren landscape. He continues to explore this exaggeration in his work.

JERREL HOLM

Valley City, North Dakota



Biography

Jerrel Holm received a Master of Fine Arts in ceramics from the University of North Dakota and a Master of Science in Art Education from St. Cloud State University. Holm has worked many years as a studio potter and art educator.

Artist Statement

The harsh, rough, and desolate land in western North Dakota often seems at odds with the delicate, smooth, and pure porcelain being formed on my potter's wheel. Classical shapes of Oriental vessels may be recognized in my work. A simple taut shape with clean lines becomes more complex and unusual as the smooth surface of the form is interrupted by the rhythmic repetition of points. The result is a sense of tension, suggesting a natural organic form. The skin of the porcelain is glazed in colors commonly found in the western Dakotas. Porcelain is the most exacting of clays, demanding a special kind of respect and patience. I find the slow and meticulous way necessary to work in this medium is true to my nature.

TERRY JELSING

Rugby, North Dakota



Biography

Rugby native Terry Jelsing has worked as a multi-media artist, designer, teacher, and arts administrator for nearly 40 years. Jelsing earned his Bachelor of Fine Arts degree at the University of North Dakota, Grand Forks, and graduated from the University of New Mexico, Albuquerque, with Master of Arts and Master of Fine Arts degrees in art and art history.

Between 1992 and 1999, Jelsing served as curator and then executive director of the Plains Art Museum in Fargo. Recently appointed to the Board of the North Dakota Council on the Arts, he has served on numerous national, regional, state and local committees and received many commissions.

Jelsing established Eye in Heart Studio in Fargo in 2000 and in 2006 relocated his studio to the former granary on his family's homestead near Rugby. Currently he's one of six international artists exploring life among the Spirit Lake Nation of Dakota people at Fort Totten, North Dakota, a project developed by the North Dakota Museum of Art and funded by the Robert Rauschenberg Foundation.

Artist Statement

The physical activity of making the art is what I care about most. It is what compels me to make new work. It is the joyful/painful act of making marks that drives all that I do. Memory, environment, and my formal training as an artist influence the subjects I choose, as well as the materials I use. The sense of "place" in my work is non-literal, inspired by the real, but translated into surreal environments, designed to stimulate thoughts or recollections of life moments, great and small. I choose to live in North Dakota, because I want to share my art and my experience with rural communities.



ERIC A. JOHNSON

Hillsboro, North Dakota



Biography

Eric A. Johnson was raised on a farm near Embden, North Dakota. An introductory art class at North Dakota State University sparked an interest in creating and Johnson dove in, taking all the art classes he could. After several years of study, Johnson ultimately found that printmaking was his true passion. He especially took to reduction relief printing. Johnson used this technique to complete a series of sixteen reduction relief prints in his last semester at NDSU, earning his degree in art in 1997. Johnson completed the University of North Dakota's Master of Fine Arts program in 2001.

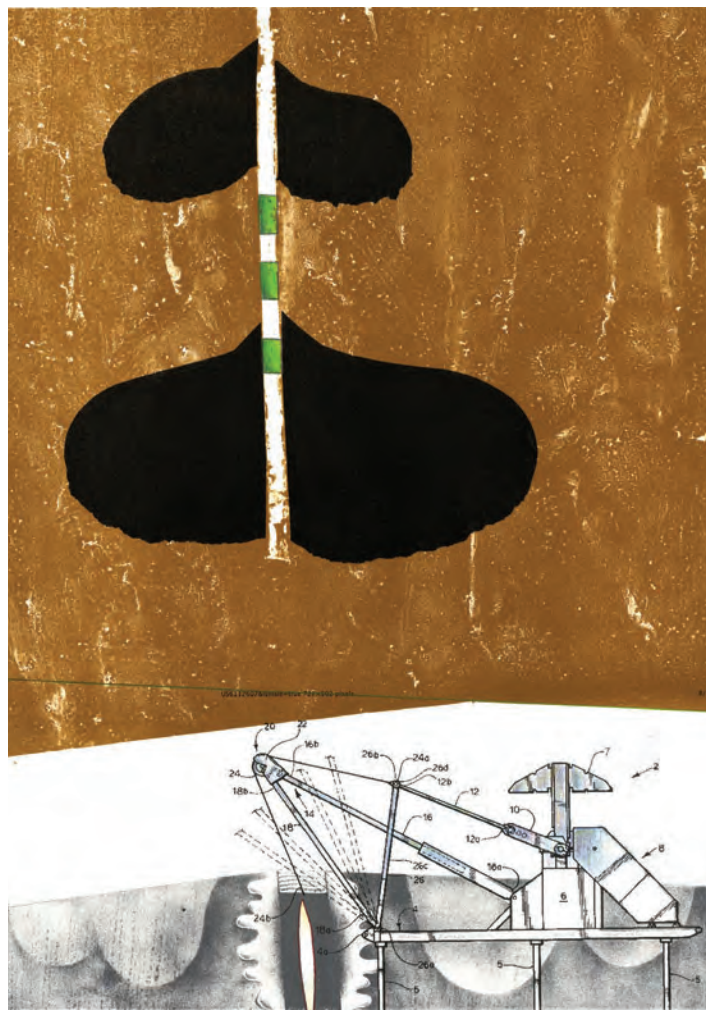
Currently Johnson is an adjunct instructor of art at Minnesota State Community and Technical Colleges and Mayville State University. Johnson continues his involvement with the NDSU Art Department and P.E.A.R.S (Printmaking Education and Research Studio) as an Artistic Development Resident. He continues to create and exhibit new work in printmaking, painting, sculpture, and ceramics and hopes to set up his own printmaking studio (Big Oak Press) near his home, which he shares with his wife Dera and sons Ethan and Emmett.

Artist Statement

This screen print was made for the Midwestern Exhibition at the Rourke Art Museum in Moorhead, Minnesota. The theme that year was "Neo-DaDa", which I knew little about at the time. After doing some research, I discovered a story of how the Neo-DaDa artist Robert Rauschenberg had once been invited to exhibit a portrait of the art curator Iris Clert, but instead of sending a painting he sent a telegraph that simply said "This is a portrait of Iris Clert if I say so." This print is a play on this story and is titled "This is a Neo-DaDa print if I say so." I included a photograph my Mom had found in an abandoned farmhouse close to the area where we grew up in South East North Dakota, which I had been fascinated with for years.

KENT KAPPLINGER

Fargo, North Dakota



Biography

Kent Kapplinger is a Professor of Art at North Dakota State University, where he has taught printmaking and drawing since 1992. He is director and master printer of the Printmaking, Education and Research Studio (PEARS) in Fargo. He received his Bachelor of Arts from Augustana College in Sioux Falls, South Dakota and his Master of Fine Arts in printmaking from the University of Iowa.

Kapplinger was inspired by newspaper articles about controversial 'fracking methods' that have made North Dakota's recent 'oil boom' possible. He researched, then selected PN: US6112607, a Slant Hole Pumping Unit, a patent design invented by Dennis Pauls that was issued on September 5, 1998. This original lithograph was done for "50 Places," an exchange portfolio organized by Associate Professor Melanie Yazzie of the University of Colorado at Boulder.

Artist Statement

My work addresses socio-environmental issues and focuses on balance, order, and regeneration initiating dialogue on the quality of life. I consider my work collaborative in nature, inspired by authors, reporters, and researchers of environmental and cultural issues interpreted through my own rural-based background.

ADAM KEMP

Grand Forks, North Dakota



Biography

Adam Kemp was born in a village forty miles northeast of London. He matriculated with a Bachelor of Fine Arts from Newcastle upon Tyne in 1986. He moved to North Dakota in 1987 and earned a Master of Fine Arts from the University of North Dakota in sculpture.

Kemp considers himself at least half North Dakotan, and, according to the artist, “with the support of my wife Tonja,” has tackled a long list of area projects including the renovation of the mini-golf course at Stump Lake Pavilion with students from the Nelson County Art Camps. He conducted sculpture workshops at the Heritage Center, East Grand Forks, Minnesota; Turtle River State Park in rural Grand Forks County; as well as many workshops in Grand Forks, especially for the North Dakota Museum of Art. Kemp also works with the Lutheran Social Services Day Report Program in Grand Forks creating sculptures with young people.

Artist Statement

Adam Kemp began painting cows six years ago when Frank Matejcek saw his paintings of black dogs in snow. He said to Adam, “You should come out and paint my cows.” So he did, marveling that “Frank allows me to walk across his land and interact with the cows.” According to Adam, “These cow paintings are an interesting tie to my earlier work. I did lots of portraits. Now I look and find how each cow’s face is different. The cows are immigrants—like me. And we both enjoy the winter. Black Angus cows are everywhere in the North Dakota landscape. People refer to me as a local artist, which I find quite charming. Are these local cows? I enjoy sketching cows, because I also sketch the landscape around them. Is the cow part of the landscape or the landscape part of the cow?”

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EMMA KING (1920-1994)

Fort Yates, North Dakota

Biography

Emma King was born Emma Little Bird of the Yanktonnai Nakota/Dakota Sioux people of Standing Rock Reservation in North Dakota in 1920. The star quilt is one of the most visible symbols of Plains Indian identity. It is customarily placed over a casket of the deceased, which signifies a link between the living and the dead. King learned to quilt from her mother at the age of 17. In the late 1940s, King and other Plains Indian women began making star quilts to fulfill their social and ceremonial needs. She left her legacy of traditional craftsmanship when she passed away in 1994. King's work was recognized for its distinguished quality, and represents her tribal traditions in several museum collections, including the National Museum of the American Indian at the Smithsonian Institute.



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Artist Statement

I learned from my mother when I was about seventeen, and when I was twenty I made my first star quilt. My mother was a seamstress at the Bismarck Indian School, but she made mostly clothing; then she started making quilts. I went to school there too for five years, we had home economics, but I was never interested in making clothes.

Years ago we had cotton, nothing but cotton. This polyester just came recently. But I like to use the polyester-cotton [blend], it washes up nice and the color stays, whereas with your cotton it fades. And when you're stitching [quilting] the needle just glides along. The batting is made of polyester, and that won't tear.

To me the star quilts are easier to make than the block quilts. Like the double wedding ring [pattern], I only made one in my life, and that took forever it seemed like. Now, of course, this is what I've been doing for the last thirty-five or forty years, so I can go faster with the star quilts.

D. JOYCE KITSON-SMUTZLER

Bismarck, North Dakota



Biography

Born of Lakota and Hidatsa background on the Standing Rock Indian Reservation, D. Joyce Kitson-Smutzler is a hide tanner and beadworker. She was raised in a traditional setting by her grandfather and grandmother, James and Alice Vaulters. James was a traditional singer and porcupine quill roach maker. Alice was a beadworker. Kitson-Smutzler was twelve years old when she began to learn beadwork. Her beadwork on such items is done with the lazy, appliqué, edging, and rope stitches.

Artist Statement

I'd watch [my grandma] for hours making tents and outfits. She'd pull out things and say, 'Make this one.' Like [beaded] turtle [umbilical cord pouches]. My grandma would show me a piece with different stitches and say, 'Figure it out.' She showed me. She would talk about color. She'd explain it to me in Indian what colors to use on the turtles. Showed me the turtles, and I used those she showed. The umbilical cord is believed to be the connection to life before birth and after death. When a baby is born, the child's umbilical cord is dried and put inside a beaded pouch made to resemble a turtle. When a person dies, the pouch is buried with the body.



ANDREW KNUDSON

Towner, North Dakota



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Biography

Andrew Knudson grew up surrounded by his artistic inspiration, both as a child and today, including horses, cowboys, rodeo, and the outdoors. He made his first sale around the age of 12 and has continually driven to expand his creative horizons as a full time professional artist since graduating from NDSU in 1993. He works in a variety of mediums from graphite to oils and acrylics in his home-based Plains Perspective Art Studio.

Artist Statement

I've always been intrigued by the western lifestyle, cowboys and horses, ranch life, and the rodeo scene and find that they continually provide me with inspiration for my artwork. It is, after all, far more engaging and rewarding to create art utilizing subjects that embrace your imagination, and I think the results are telling.

BROTHER LLEWELLYN KOUBA

Richardton, North Dakota



37

Biography

Art has always been an integral part of my life. As a studio potter, I find great diversity in the clay medium. Starting out first as a self-taught painter, I discovered the elastic beauty of clay and sought apprenticeship with Sr. Denis Frandrup of St. Benedict's College, St. Joseph, Minnesota. I began to work with hand-built and wheel-thrown ceramics.

There are two important qualities needed in order to be successful in working with clay. The potter must have perseverance and be able to accept failure time and again. This humble material is challenging and complex. One has to master not only the clay, but also glaze formulation, proper choice and application of glazes, and the firing of kilns. This is further complicated by the fact that there are numerous types of clays, glazes, and firing techniques, all with their own properties and idiosyncrasies. It takes a strong will and patience to master this medium.

Artist Statement

Over the years I have worked in various painting mediums, the fiber arts, as well as clay. Being inspired by nature and the natural world brings fulfillment and joy in sharing my creative pursuits with others. I enjoy creating one of a kind pieces, both functional and non-functional, using detail and texture as I feel called to do, with a life centered in prayer as a Benedictine monk on the prairies. I feel blessed to be able to share that gift with others.

ALI LAROCK

Bismarck, North Dakota

Biography

Ali LaRock is an artist living and working in Bismarck, North Dakota. She works in the areas of painting, drawing, and mixed media. LaRock grew up in New Town, North Dakota. She received her Bachelor of Fine Arts in painting from Minnesota State University, Moorhead in 1998.

In addition to creating and exhibiting her art, LaRock enjoys teaching art to young people through various artist-in-residence opportunities through organizations such as the North Dakota Council on the Arts and Sleepy Hollow Summer Arts. During the school year, she travels to different schools throughout the area as a visiting artist.

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Artist Statement

Creating art is a continuous process, learning about myself, those around me, and the complexity of this world. Combining humor and playfulness with the intense issues that are involved in trying to understand myself and others is a natural response to the way I see the world—a place filled with so many wonderful feelings and possibilities, and yet a very frustrating place full of all sorts of struggles.

In this painting I chose to paint my good friend and his muse Grumpy the Cat standing in front of the Capitol building. The people you surround yourself with are what can make the place you live in come to life. At first glance this painting may seem funny as it is a parody of the famous painting *American Gothic* by Grant Wood. But after a deeper look at the symbolic elements I included in the painting one may get the sense that there are underlying reasons for the “Grumpies” in front of the Capitol.

One thing I admire about my friend is his passion and willingness to stand up for what he believes in. This painting is meant to capture his sense of frustration and that of many who may at times feel we are living in a city, and state, in which things don't seem to be moving forward.

MARSHA LEHMANN

Bowman, North Dakota



Biography

Marsha Lehmann paints primarily ranch life, wildlife, and the rugged terrain of the badlands and prairie where she lives. Lehmann's cameras show years of wear from packing them with her everywhere. She has documented the changes in the rural lifestyle of the area, and strives to capture the beauty of her favorite place on earth, the rugged, sagebrush-covered, blue green pastures, and badlands of southwestern North Dakota.

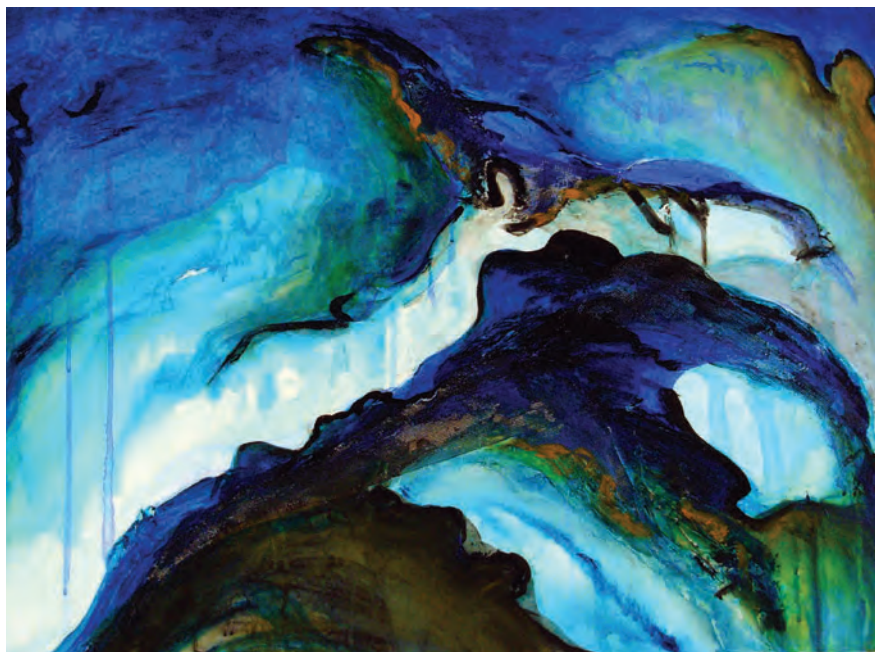
She captures the everyday in oil paintings, depicting the light falling on the subject...her "portraits" are the horses working and grazing on the prairie, corgis, border collies, cattle, sheep, and the beauty of the livestock and wildlife together...the life of ranching and farming families, children, men, and women in their everyday working clothes at the county fair, rodeos, working...and just everyday life.

Artist Statement

The more I learn on this journey of oil painting...I've learned it is a journey of observation...observation of light falling on an object...and, when you truly observe the subject...you see the beauty of God in everything, from the way the light falls on the most humble of creatures to the massive skies and landscapes.

MICHELLE LINDBLOM

Bismarck, North Dakota



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Biography

Michelle Lindblom was born and raised in Bismarck, North Dakota. Her formal education includes a Bachelor of Arts (Visual Art) from the University of New Orleans, LA; a Master of Science Degree (Educational Administration) and a Master of Fine Arts from the University of North Dakota. Michelle is a Professor of Visual Art at Bismarck State College in North Dakota where she teaches painting and drawing classes.

Artist Statement

My work has always been about color, movement, and texture. This is how I prefer to visually respond to the environment in which I live. These elements continue to supersede any need to portray particular and literally translated subject matter. I often abstract the subject matter either subconsciously or consciously in order for the color, movement, and texture to be seen, felt, and experienced at first glance. Viewers can then formulate their own conclusion as to what they perceive beyond that initial impression.

JASON LINDELL

Park River, North Dakota



Biography

Jason Lindell is a self-taught glass artist residing in Park River, North Dakota. In 2001, he began work at a traditional stained glass studio and was introduced to the concept of fusing. Captivated by the possibility of expression available in warm glass, he set out to learn the art. When asked about his education, he honestly replies, “My main education in art is in Beat-poetry, the literary works of Robert Pirsig, and shamanic meditation.”

Lindell’s work is intrinsically tied to the prairie landscape and the inherent spirituality he finds within it. He has a strong connection to the Northern Great Plains and uses its challenges, opportunities, needs, and necessity as driving forces in his creations. He hopes his pieces serve as a bridge between a continually more urbanized America and its rural counterpart.

Lindell’s fused glass pieces are created using standard cut-and-paste fusing combined with unique techniques he has developed through years of trial and error. These unusual techniques come from trying to gain a new perspective on the material and approaching it in a new way. Many of his pieces use multi-colored rakings and “negative space” frit lines that give his work its distinctive and recognizable look.

Artist Statement

The prairie seems to work its way into everything I do, even when it’s unintentional. Sometimes I address it directly, sometimes it’s on the periphery, but it is always there. I work to address the prairie in its own language of subtle complexity.

LINDA LITTLE

Dickinson, ND

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Biography

Linda Little began sculpting as a result of a brain trauma received during an automobile accident. With her short-term memory and cognitive skills impaired, she was forced to begin life anew as daily tasks and events posed new challenges. To help her rise to these challenges, Little developed an interest in sculpture.

Her subject matter ranges from portraits of mothers and infants, angels, women of the prairie, cowboys, dogs, and the most recently commissioned, limited-edition North Dakota pheasant sculpture entitled *Opening Day*. Little has studied sculpture privately under the accomplished master sculptors Fritz White and Valantin Okorokov over the past 13 years.



Artist Statement

An automobile accident July 1996 started it... transforming me from a purchasing agent to a sculptor; a brain trauma they called it. With my short-term memory and cognitive skills impaired, it became evident I soon would begin a new life as many daily events and tasks posed challenges. I became fascinated with three-dimensional art works that have taken shape for me in polymer clay, which I later have reproduced in bronze. I capture in clay the elements of beauty, kindness, and life's experiences, emotions that God has placed on my heart; I want art to elevate the spectator's senses! I'm a student of a classical method using the legacy of the Great Masters of the past to contribute to the development of my own work. Art can bring the human soul joy! My life sculpting continues to form my existence as a head trauma sculptor, who aspires to share hope after tragedy or life and its experiences.

PAUL LITTLE (1930-1996)

Fort Totten, North Dakota

Biography

Paul Little was born on May 11, 1930, at Crow Hill and was educated at Fort Totten, St. Michael's, and Standing Rock Boarding Schools. During his early years, he was an ironworker in Minnesota. He later attended the University of Minnesota and worked with them to develop a Dakota language course.

He was a strong advocate for the Dakota culture, believing that individual accomplishments of the people should be honored and recognized. A strong traditionalist, Paul Little believed in education as a tool for survival. He taught Dakota language and culture in the Fort Totten School system, and during his personal time, he traveled, participated in traditional ceremonies, drummed, sang, and crafted pipes.

When asked about the drum tradition, Little responded, "Our family always had it—my grandpa, dad, uncles—[we] always had it." He began singing traditional drum songs at the age of six. Little's grandfather, Charlie Walker, his father, George Little, and his uncle, Henry Johnson, taught him many of the songs he knew, including songs used at Round Dances. Round Dances are relatively simple two-step social dances that were popular in the 1940s. Many of the traditional songs Little sang have few or no words. Instead, vocables and select words are sung in a falsetto voice to carry the meaning. However, one word may convey an entire thought if translated into English. While Little knew many contemporary Pow wow songs, he preferred to sing the older traditional songs.



Artist Statement

In addition to the drums, Little carves wooden whistles, which were used as marks of membership in certain societies. His dad owned society whistles. "Today," Little says, "only certain people have them—somebody that has been in a war, has done deeds, stood up for the people. I have that, because I accomplished things." The whistles are carved from the sumac found near the shores of Devils Lake. Paul collects the sumac in the winter when it has dried sufficiently, for if the wood is carved during its green stage, it will split. A cylinder of the much harder ash wood is inserted into the hole of the mouthpiece.

JEFFREY MALM

Kulm, North Dakota

Biography

Jeff Malm received a NDCA Folk and Traditional Arts Apprenticeship grant in 2003-04 to learn how to make decorative wrought iron cemetery crosses from master blacksmith and iron cross maker Herman Kraft. Jeff wrote, “I should begin with some background information about myself. I was raised on a farm; and after completing my education, I worked there in cooperation with my father. I took over the operation of the farm after my father’s retirement and was actively farming until 1990. In November of that year, I was involved in a serious farm accident that resulted in a spinal cord injury and, consequently, the use of a wheelchair. I eventually regained enough strength to begin working again. That, in turn, became good therapy, as I became able to take on larger projects.

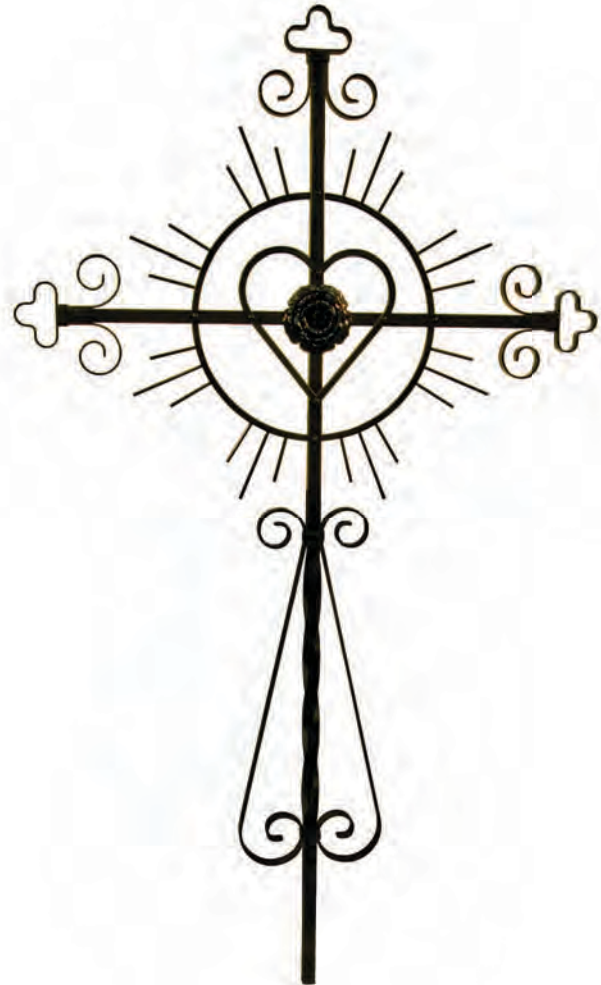
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I adapted my shop and equipment to meet my needs. At this point I consider myself a self-employed wood and metalworker. Although my work takes more time to accomplish now, with some help and continuing adaptations, I can do amazing things. I am continuously engineering new adaptive equipment, which equips me to take on more challenging projects.”

Artist Statement

Blacksmithing and ironwork have been a part of my heritage since the time of my great-grandfather. The anvil he used is now one of my most prized possessions. I heard many wonderful stories about the blacksmith work he and my grandfather did. As I was growing up, I learned the art of ironwork, which was done with the use of welders and torches. If something needed to be built or repaired, my father and his brothers invariably did it themselves—usually quite successfully! Their ability to give broken machinery new life was proof that they were all very skilled and creative craftsmen. I learned that same ethic from them and continue the practice to this day. I thoroughly enjoy designing and building things—this enjoyment includes the challenge of devising ways to work from a wheelchair.

I have always had a keen interest in the history and traditions of all ethnic groups. It is unfortunate when traditions become lost through the passing of generations. I consider it a great privilege to gain these skills. I am especially interested in iron cross art, as crosses are very meaningful to me because of my Christian faith. I have done many woodworking projects that include them, and this would give me another way to incorporate crosses into my work.



CHARLES MCLAUGHLIN

Cannonball, ND



Biography

Charles McLaughlin is an enrolled member of the Standing Rock Sioux Nation, and lives on Standing Rock with his wife, Elaine (Brave Bull). Three sons (Bill, Fred, and Rob) complete his family along with four grandchildren, who in their own paths are artists in various mediums. He began doing his artwork in his childhood. McLaughlin has been working in sculptures for the last 20 years in stone, wood, and antler. Beginning artistry at an early age, Charles McLaughlin used his pocketknife (or whatever else was available) to fashion figures from the clay that was found near his childhood home. Since McLaughlin became a full time artist in 1987, he has been at his happiest fulfilling his lifelong dream and ambition.

Over the years, his art has taken many paths, while formulating his style. As a self-taught artist, his creations are not in the usual style of sculpture. There are not any influences by teachers in his method of sculpting. Trial and error is his teacher and motivator. Starting with wood, McLaughlin has expanded to stone and antler of moose, elk, or deer. The subjects of his art are those dictated by the material itself. On occasion, he visualizes an image and seeks the material that would best suit that image.

Artist Statement

I'm just a self-taught artist—that's all I am. There is never an end to art—just new beginnings.

SUE MORRISSEY

Fargo, ND

Biography

Making lines in the dirt, and drawing with a stick are early graphic memories from Sue's childhood in Lidgerwood, North Dakota, during the '40s and '50s. Reconfiguring cardboard boxes into *objets d'art* also filled considerable periods of time in those bygone days when children used kitchen knives without fear. These inclinations continued through adolescence and led her to study art with Robert Nelson at the University of North Dakota, and later, to complete a Master of Arts at the University of Louisville and a Master of Fine Arts at Indiana University.

Sue has been working for over 30 years as a professional artist. Her work has been exhibited extensively nationally and can be found in many permanent university, public, and private collections. Sue is a painter/printmaker who sometimes works three dimensionally. She and her husband currently live in Fargo.



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Artist Statement

While not necessarily obvious, my work most often reflects what is happening about me. Observation is my inspiration: of human relationship, of animal behavior, of political climate or of some other thing. I enjoy humor and try to maintain a playfulness in all of my work, be it of light or serious intent. When painting, I sometimes think as a printmaker would, and vice versa. My studio houses materials for both two and three-dimensional projects which have a way of influencing me as I work. My work imagines a broad spectrum of emotion, from contentedness to anxiety. The viewer can usually fill in the blanks.

PAUL NOOT

Bismarck, ND



Artist Statement

The past few years I have spent time reflecting on the art that I have produced in the last 10 years. Where do we come from? What are we, and where are we going? In those ten years my art had become a mix of styles and moods, and it was in a state of flux. Meditations, my family, environment, and the inner self became a focus of the pieces. The human spirit and nature are the central subjects of my newest pieces. Symbolism is a major component in my thoughts and the design of my art. It is personal and universal at the same time. I use segments of nature, ornamental architecture, and the human body to evoke a visceral response that leads to an emotional reaction. The more traditional pieces are like studies for the more surreal or abstract pieces. Newer pieces keep evolving from what is happening with our environment, including the oil boom in North Dakota.

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Biography

Paul Noot received his Bachelor of Arts from the University of North Dakota and his Master of Fine Arts from Brooklyn College in New York. Noot grew up in the Valley City/Marion area of North Dakota. Noot has worked with the Metropolitan Museum of Art in New York City and North Dakota Museum of Art in Grand Forks, and he is currently the head of the Visual Arts department at Bismarck High School. He also teaches classes for Sleepy Hollow Summer Arts, International Music Camp, Bismarck Downtown Artists Cooperative (BDAC), and Continuing Education courses for the University of North Dakota. Noot is a founding member of the BDAC.

JON OFFUTT

Fargo, ND



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Biography

Jon Offutt has been practicing the craft of glassblowing and building his own glass blowing equipment since 1983, most recently doing business as House of Mulciber—named for the Roman god of fire. His backyard studio in a Fargo, North Dakota neighborhood is a favorite destination for schoolchildren who learn about the physics and beauty of glass, arts enthusiasts who stop by to watch Jon blow heirloom quality vessels, and art advocates who meet to plan educational and fund raising events.

He has served the North Dakota arts community in numerous capacities, including as the Mayor of the virtual arts community New Bohemia, ND, and as a board member of the Lake Agassiz Arts Council and the Fargo-Moorhead Visual Artists (FMVA). He is currently the director and a participant of the FMVA Studio Crawl.

Artist Statement

I'm a freelance glassblower who's inspired by plumb bobs, fishing bobbers, anchors, bubbles in beer, kites, and icicles.

LINDA OLSON

Minot, North Dakota



Biography

Linda Olson currently teaches ceramics at Minot State University, where she has taught since 1990. Olson serves as Chair of the Division of Humanities at MSU and as director of the North Dakota Art Gallery Association. Olson is well known for her rock art documentation, and several of her artworks have been included in publications.

Linda Olson was raised in McHenry County, North Dakota. She graduated from Drake High School, and from Minot State University with majors in art, English and psychology. Olson earned a Master of Arts in 1987 from the University of Montana and a Master of Fine Arts from the University of North Dakota in 1990.

Artist Statement

Viewing ancient figurines in museums, as well as research inspired by the experience, led to her creating a series of sculptures based on the experiences. Layering imagery from other ages reinterprets ancient objects, reinventing their validity to speak to us today.

OLE "THE HERMIT" OLSON (1882-1966)

Litchville, North Dakota



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Biography

Little is known about the folk artist who carved this representation of a popular North Dakota fundraising project. Usually sponsored by a public school sports or FFA club, the contestants compete from the backs of the donkeys. The carvings consist of 102 human figures and 8 donkeys that were carved from peach crates. The carving depicts a Donkey Softball Game that was played in Litchville, North Dakota, in 1935. It is rumored that each of the dozens of figures were modeled after people from the area. The carving was displayed in the Litchville State Bank for a number of years.

MARCELINO PARIEN

Belcourt, North Dakota

Biography

Marcelino Parisien is an enrolled member of the Turtle Mountain Band of Chippewa Indians. He has been creating beautiful silver jewelry and traditional dance regalia for many years. He has a unique style that sets him apart from other artists. He and his wife Sandra have built reputations as master artists. He continues to travel throughout North Dakota exhibiting his artwork at Pow wows and other Native American events.

Artist Statement

The traditional breastplate is an adornment worn by men who dance traditional style during Pow wows. A traditional breastplate is made from buffalo bones and strung together using fine strips of leather and sinew.



BRIAN PAULSEN

Grand Forks, ND

Biography

Since Paulsen's earliest memories he was always keenly aware of his living spaces, people's differences, their odors. His grandfather was a sign painter and a muralist. His father was an inventor and builder of houses, cabinets, and boats.

Because his studio was in the same space as his fathers' wood and tools for many years, he lived with those smells and noise. His early years became the stocked cabinet of memories that feeds his art.

Paulsen often refers to his work as collages, defined in the early 20th century as works of art assembled from "found" elements that are glued to paper or canvas, thus creating a new whole. Certainly his images appear to be "found" or stumbled upon, or remembered. Certainly the whole is greater than the sum of the parts with the combination determining whatever meaning the viewer might extract. Although painted rather than cut or pasted, they do suggest the collage.

Paulsen is an artist who delights in visual games, in word games, in whimsy. He is well schooled in the principles of design, art history, color theory, and formalism, all of which he freely puns. His paintings have moved from collage and still life to contemporary landscape.



Artist Statement

This watercolor was done from a photo I took of the street near which I spent my first eight years of life. The houses and vegetation changed, as had I, but the basic geography is the same. The peripheral colors and shapes on the edges are metaphors of changes in general. I was drawn to the scene because of the space-perspective and layers that divide the landscape.

DOUG PFLIGER

Minot, North Dakota



Biography

Doug Pfliger just returned to North Dakota in February of 2014 from a nearly three-year sojourn in Southwest Colorado. As Dorothy says to Glenda the Good Witch in the Wizard of Oz, "... if I ever go looking for my heart's desire again, I won't look any further than my own backyard. Because if it isn't there, I never really lost it to begin with! Is that right?" Pfliger earned a Bachelor of Science in art education and an Master of Fine Arts in painting, and has been teaching and making art for twenty-eight years. He most recently taught art appreciation, drawing, and sculpture at Southwest Colorado Community College in Durango. In March of 2014, Pfliger embarked on a new career path as the Gallery Manager for the Taube Museum of Art in Minot.



Artist Statement

My art tends to be of a humorous bent, and I like visual and literal puns and working in themes. W.P. Rides the M.C. is a homage to Walter Piehl and the Minot Carousel. Loaded For Chair is one of those puns and continues my fascination with raising the utilitarian chair from low art to high art status.

WALTER PIEHL

Minot, North Dakota

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Biography

My father was a rodeo producer and stock contractor. I left the haystack to get an art education. I have returned to my roots to paint rodeo in a contemporary manner.

Artist Statement

I like art, rodeo, and putting on paint, but not necessarily in that order.

ROBIN REYNOLDS

Hebron, North Dakota



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Biography

The studio of Robin Reynolds, Dacotah Clayworks, is located in a retired Texaco station on the Old Red Old Ten Scenic Byway in Hebron, North Dakota. Reynolds apprenticed in Bellingham, Washington, from 1979 to 1982, and later owned a pottery gallery before returning to her home state in 1996. Currently, Reynolds is an adjunct ceramics instructor at Dickinson State University.

Artist Statement

I am a village potter who carried the seeds of what I learned in the 1970s into a new century. I use a potter's wheel and native clay to make uncomplicated ware intended for everyday use. The land and open vistas of North Dakota are my inspiration.

SHEILA RIEMAN (1958-2011)

Sentinel Butte, North Dakota



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Biography

Sheila Rieman's interest in both art and animals was unwavering from the time she could first hold a pencil. Born in Winona, Minnesota and raised in rural North Dakota, the lack of access to art instruction did not deter her commitment to becoming an artist. She developed a free-lance lettering business while still in high school, which later helped finance her studies in art and animal science at North Dakota State University in Fargo.

After studying art at NDSU, Fargo, Sheila Rieman devoted most of her 29-year professional art career to the pastel medium. Widely exhibited for over 25 years, Rieman received more than 100 awards for her work in juried exhibitions across the nation, including the Pastel Society of America in New York City.

Sheila thought she had been lucky to study with instructors at NDSU, who taught the fundamentals of color—how to see it and paint what you saw. The rest of her success was due to just plain hard work and diligence. Her hard work paid off. After her death, *The Pastel Journal* completed an article featuring her life and her work.

ROBERT SAUERESSIG

Madison, Indiana

Biography

Robert H. Saueressig has enjoyed being a professional artist ever since graduating from the College of Visual Art in St. Paul, Minnesota. His joie de vivre is apparent in the vibrancy of his award-winning paintings and hand-pulled original prints. A transplant from the prairies of North Dakota, he now resides in historic Madison, Indiana. As an avid *en plein air* artist, he is fascinated by the beauty and history of the area, and continues to explore Indiana with camera and palette, with many of his paintings depicting scenes of southern Indiana. Participating *en plein air* painting events around the country enables Robert to combine several of his favorite activities: creating art, traveling, and interacting with people. His work is in many private collections from throughout the US, in Europe and as far away as Mongolia.

Artist Statement

I don't much believe in artist statements and am uncomfortable making them. I think that my paintings must stand by themselves and make their own "statement" as to their underlying purpose, philosophy, and quality. No statement I might make could improve on what I hope the paintings are able to communicate on their own nor could any such statement make up for any deficiencies that might exist in the artwork itself.



FRITZ SCHOLDER (1937-2005)

Breckenridge, Minnesota

Biography

Fritz Scholder was born on October 6, 1937, in Breckenridge, Minnesota. He is a painter, sculptor, and printmaker of international acclaim. Numerous awards in the last forty years include fellowships from the Whitney Foundation, the Rockefeller Foundation, the Ford Foundation, the American Academy of Arts and Letters Award in Painting, and awards from the *Salon d' Automne* in Paris and Intergrafiks in Berlin.

Scholder received a Bachelor of Arts from California State University, Sacramento; and a Master of Fine Arts from the University of Arizona. He has received Honorary Doctorate of Fine Arts Degrees from Ripon College, Wisconsin; Concordia College, Minnesota; University of Arizona, Tucson; the College of Santa Fe, Unemotional; and the University of Wisconsin, Superior.

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Artist Statement

Scholder has always worked in series. His series on the Native American, depicting the “real Indian,” became an immediate controversy. Scholder was the first to paint Indians with American flags, beer cans, and cats. His target was the loaded national cliché and guilt of the dominant culture. Scholder did not grow up as an Indian and his unique perspective could not be denied.

In 1970, Tamarind Institute moved from Los Angeles to Albuquerque. Scholder was invited by Tamarind to do the first major project, a suite of lithographs, *Indians Forever*. It was the beginning of a large body of work in that medium for the artist. The two prints included in this exhibition are from his work with the Tamarind Institute.



Indian with Feather Fan, color lithography, 37 x 30", NFS, Collection of Minot State University

Indian with Pistol, color lithography, 30 x 37", NFS, Collection of Minot State University

NELDA SHRUPP

Lakota, North Dakota



Biography

Nelda Shrupp is a member of the Pheasant Rump band of the Nakota from Kisby, Saskatchewan. She grew up on White Bear Indian Reservation, Carlyle, Saskatchewan, and attended various boarding schools. She immigrated to the United States, where she met and married Stanley Shrupp in the early 70s. In 1990, Nelda received a Bachelor of Fine Arts, and in 1993 a Master of Fine Arts from the University of North Dakota.

After graduating, Nelda dedicated all her energy to jump-starting her career. The first thing on her agenda was to set up a studio, where she began producing her one-of-a-kind *Amuletic Forms with Audio Esthetics* (wearable and handheld rattles). Immediately, she began to make her mark in the art world by winning at art shows with her distinctive style. Her time today is a delicate balance between family, studio time, teaching, and traveling to art competitions.

Artist Statement

My art is a mix of jewelry (wearable art), hand held and table top sculptures that can be displayed on the wall in deep, recessed frames. I use hard-edged geometric shapes mixed with soft “pillow like” hollow forms throughout each art object. The colors of the semi-precious stones are significant. In my culture, red and yellow colors represent power in the physical and spiritual sense. Green is the first color a child receives, representing newness like the first growth in spring. The circle represents the Circle of Life; squares, rectangles, and triangles represent native people being boxed in on the reservations. Free flowing shapes represent how the spirit of native people could not be harnessed or tied down. The deer antler and horsehair are used to honor the animals for their special role in helping native people persevere and survive.

DAN SMITH

Wolford, North Dakota



Biography

Dan Smith has photographed professionally since 1972, when he was a photo instructor in the US Army. Smith freelances in both commercial and fine art photography. He was a photojournalist, a sports photographer and owned and operated a photo gallery. Smith curated a number of photography shows for galleries from the Bay area of California to Utah, Idaho and North Dakota. Smith is a teacher of photography, having worked at the college level and in workshop format. Currently Smith works as a freelance photographer, doing fine art and commercial works.

Artist Statement

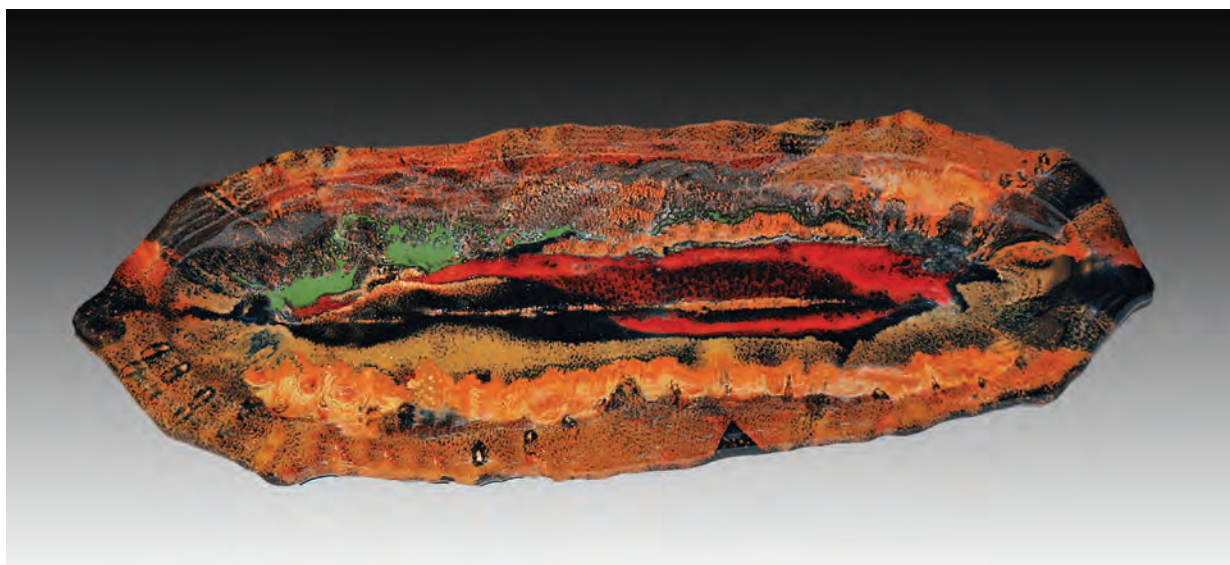
Most of my work is “found image.” I work with what is in front of me and seldom move anything. Technique and equipment are the means to an end, not the goal. What contributes to a fine image, I will use. Through the years I have honed my working methods to have more control and concentrate on the image, not on technique.

Working with light is what a photographer does. Storms and inclement weather present light that is magic as well as challenging. Moonlight, starry skies, rainbows, and blizzards all present their own challenges. All are interpreted with the camera for a print worth viewing. My biggest challenge is simple, being there when all the elements come together with the confidence I can produce an image that conveys what I feel at the time.



TAMA SMITH

Beach, ND



Biography

Tama Smith is a North Dakota native and a 1988 graduate of the University of North Dakota, where she earned a Bachelor of Fine Arts degree. While at UND, she was strongly influenced by the work of Japanese ceramist Keisuke Ueno. The experience gave her a unique appreciation for high-fire glaze development and techniques in cone 10 reduction kiln firing. Following graduation, Tama continued her ceramics studies with post-graduate work at Michigan State University.

In 1995, she established her studio and showroom in Beach, North Dakota and renamed it Prairie Fire Pottery. Today this small town pottery shop, on the border with Montana, is visited by thousands of tourists on their travels across the American West.

Prairie Fire Pottery is prized by collectors and pottery enthusiasts for its vivid and complex high-fire glaze colors. These color combinations are reminiscent of the rugged badlands, blazing sunsets, and brilliant blue skies of Tama's western North Dakota home.

Artist Statement

I approach my work as much from the perspective of a painter as that of a potter. To me, clay is like canvas. I use my glazes like paint.

SARAH REGAN SNAVELY

Bowman, North Dakota



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Biography

Sarah Snavely is a studio artist working in the extreme southwestern corner of North Dakota. She is also the director of the Bowman Regional Public Library.

Snavely works primarily in clay. She loves its plastic and pliable nature. While the technical nature of engineering this material can be challenging, the imperfect, hand-built qualities continue to interest and inspire Snavely.

Born and raised in Bowman, North Dakota, Snavely moved to Minnesota to attend Minnesota State University, Moorhead where she received a Bachelor of Fine Arts degree in Visual Arts (Printmaking). She returned to North Dakota in 2003 with her pack of Greyhound dogs.

Artist Statement

I make animals in clay to connect with the world. I choose animals that are familiar and common yet have a physical or environmental fragility. I use the animal form and pliable clay to convey my ideas about life's difficulties and small—sometimes humorous—moments.

BUTCH THUNDERHAWK

Bismarck, North Dakota



Biography

Butch Thunderhawk is a member of the Standing Rock Lakota/Dakota Nation. Studying graphic design and physical education, Thunderhawk earned a Bachelor of Science degree from Dickinson State College in North Dakota. His curatorial work includes a Harvard fellowship at the Peabody Museum-Harvard University, where he was involved in the Lewis and Clark Exhibit and Ledger Art Exhibit. In addition, Thunderhawk has been contracted to produce art and replica art for museums and institutions, such as the Thomas Jefferson House Foundation, the James Monroe House Museum and the North Dakota Cowboy Hall of Fame. Currently, Thunderhawk is a Tribal Arts Instructor at the United Tribes Technical College.

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Mita Kuye Oyasin, (We Are All Related), acrylic on canvas, 36 x 36", \$1500



Jingle Dress Dancer, colored pencil and ink on ledger paper, 10 x 15", \$400

Buffalo Dancer, colored pencil and ink on ledger paper, 14 x 15", \$500

Artist Statement

Wiyohpiyata is the Lakota word for the direction "west." During the time when the ledger drawings were made, Lakota warriors would have sought power from the forces of that cardinal direction to protect their land and people from the encroachment of outsiders.

"It illustrates a time when our people had to fight. Not because they were hostile or savages. It was out of necessity," said Thunderhawk. "During their spiritual preparation they called upon the forces, animals, plants, and objects of the universe to help them – to be safe and be able to come home. We will be trying to get that across. To express the spiritual nature of these events."

GREGORY VETTEL

Thompson, North Dakota

Biography

A rural Thompson, North Dakota, native, Gregory Vettel received his Bachelor of Arts from Minot State University in art and graphic design. He's spent 46 years studying and repairing all types of mechanisms from motorcycles to telescopes to televisions. This former automobile, motorcycle, and truck technician transformed his love of machines into sculptures made of and inspired by discarded Harley Davidson parts. He has been the Exhibition Coordinator and Registrar at the North Dakota Museum of Art since 1998, and has served as board member and President of the North Dakota Art Gallery Association and the Grand Forks County Historical Society.

Artist Statement

In my sculptures and prints I explore the inner workings of mechanized, mobile machines by utilizing worn out steel machine parts that are normally enclosed, hidden, and ignored by the vast majority of the public, who never consider, much less care about how machines work. My work is influenced by my love of motorcycles, mechanisms, and my experience as an internal combustion technology technician. My theme is transportation machines; specifically motorcycle parts from the oldest American-made motorcycle in current production.

I find the motorcycle more personal and exhilarating than the automobile. The motorcycle has a rich and proud tradition of over a hundred years of two-wheeled adventures. The motorcycle parts I use to construct my statues are from 5 to 60 years old. The statues represent imaginary machines or devices that perform some unknown task. Many pieces of the statues move under the exploring hands of the viewers who enjoy the texture, form, and fit of the machine parts. The unpainted, rough worn steel is in sharp contrast to the high tech, shiny plastic design look of enclosures for the inner workings of present machines.



JERRY W. WALTER

Noonan, North Dakota



Biography

Jerry Walter's photography reflects the beauty on the Northern Plains. Jerry moved to Noonan, North Dakota, in 2001. He married his wife Meredith in 2002. He retired from the USPS as Manager, Field Maintenance Operations, Santa Ana P&DC, California. He enjoys photographing the beauty of North Dakota. His mother was born in Noonan, and his grandparents emigrated here from Belgium. Their original farm is still in the family. Life was different back in those days, and he remembers the many stories told to him by his mother and grandparents. He traveled to North Dakota his whole life and truly loves the state. He believes in promoting the beauty of North Dakota, from horizon to horizon. He specializes in unusual atmosphere phenomenon, including sundogs, northern lights, and storms.

Artist Statement

The *Sundogs at Sundown* photograph was taken a few miles west of Crosby, in Divide County. He has particularly targeted taking pictures of sundogs. This is a difficult phenomenon to photograph well, because of the severe cold and windy conditions. The temperature at the time of that photograph was approximately -20°F and there was a variable 20-30 mph wind from the northwest. Sundogs are caused when the sun's rays reflect off six-sided ice crystals in the air. The halo and sundogs are at 22 degrees from the sun. Sundogs require very cold conditions, and the ice crystals must form directly from water vapor in the air.

LINDA WHITNEY

Valley City, North Dakota



Biography

Whitney recently retired from a career as a Professor and Chair of the Art Department at Valley City State University. Her mezzotints have traveled throughout North America and Europe, and to Australia, New Zealand, Serbia, Nicaragua, and Russia.

Artist Statement

Thematically I am a narrative artist. Images are appropriated from either the Pow wow interlaced with Hollywood or from the indigenous people of Turtle Island and filtered through my point of view to tell the tale of the coming of the Europeans, small pox, and the near annihilation of the people of this region. These historic and grand cultures were all but decimated in a few short years, and those left standing were cheated of their traditions, religion, and freedoms, but the ancient voices were not silenced and the drumbeats are strong again. The celebration of the Pow wow is one public declaration of the strength and tenacity of the indigenous cultures of this continent. Hollywood finds a place in the images, but as an interloper and with tongue-in-cheek humor.

The mezzotint process is time and labor intensive. I find a personal connection to this process through the rocking, gouging, scraping, and polishing of the plate. I earn an intimate knowledge of the plate terrain and texture through the tactile plate creation. The smoky and sensual surface quality of the resulting image can only be achieved by this arduous approach.



ELIZABETH WOODS

Minot, North Dakota



Biography

Elizabeth Woods was born in New Haven Connecticut in 1928, and continued to live in that state for the next 44 years. She then moved to Utah, and resided there for the next 11 years. In 1983, she found her way to North Dakota.

Concentrating on art late in life, at the age of 66, Elizabeth made up lost time by graduating from Minot State University Cum Laude with a Bachelor of Arts degree in painting. She has participated in a plethora of commissions, galleries, museums, and shows. She also teaches art to a variety of students.

Working in her preference of oil, Elizabeth's folk style works harkened back to the past 76 years of her life, preserving events gone by.

In March 2007, Woods, at age 79, completed her thesis show and graduated with her Bachelors of Fine Art degree from the Minot State University, and changed her painting style to abstraction. Elizabeth had always wanted to paint abstraction, and with her Bachelor of Fine Arts degree, has been able to move from narrative objectivity to abstraction. Folk art was her focus from 1990 until the Fall of 2004—she painted abstracts occasionally during that time—now she paints abstracts exclusively. Abstraction incorporates the more formal elements of art, and she loves the change.

Artist Statement

In partial retirement, with the beauty and solitude of the prairie, my desire to paint surfaced. Life has been an adventure. It still is, but now it is tempered by an aging body and the dos and don'ts and responsibilities of adult life. I want to leave a legacy and a history for future generations.

DREX YOUNG

Jamestown, North Dakota



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Biography

Drex Young is a talented Plains scrimshaw artist, who uses elk antlers and cow or buffalo horns inlaid with copper, wood, and turquoise to create ornate cribbage boards, art objects and gunpowder containers.

Artist Statement

The art of scrimshaw, the etching or carving of walrus tusks, whale teeth, and baleen, is most commonly associated with Yankee whalers of the early 1800s, the Inuit, and the Northwest Coast tribal groups. This art often depicts seafaring scenes, whale hunts, maritime fauna, and maps.

Inspired by the landscape and animals of North Dakota, Young's artwork arises from his ties to the traditions of hunting and fishing on the Great Plains. This sea of grass, and his ties to the animals he hunts, leads him to focus on old maps and Plains animals, which are depicted on the antlers of animals he has hunted, much as the original scrimshaw artists depicted scenes from their lives in their work.

MARVIN BALD EAGLE YOUNGMAN

St. John, North Dakota



Biography

Marvin Bald Eagle Youngman, Turtle Mountain Chippewa, has been an officer in Traditional Games Society. He now resides at St. John, North Dakota. He often travels to the United Tribes events and to schools throughout the state to teach about games, plants, flutes, and crafting gaming equipment.

Artist Statement

Youngman holds a treasure of knowledge about traditional craft methods and native plant lore. His beadwork often represents this knowledge depicting the plants that are used traditionally.

North Dakota 125th Anniversary

North Dakota celebrates 125 years of statehood on Nov. 2nd, 2014, and events are underway to honor our heritage and tell the story of North Dakota throughout the year 2014. The 125th Planning Committee worked with communities and organizations across the state to create events and promotional opportunities throughout the year. The commemoration of the state's official birthday on November 2 will coincide with the grand opening of the new North Dakota Heritage Center.

Governor Jack Dalrymple, Lt. Gov. Drew Wrigley and members of the North Dakota 125th Planning Committee officially kicked off the year-long celebration of statehood on January 14, 2014. "We are excited to kick off this year-long commemoration celebrating the anniversary of our statehood and the rich heritage and founding values that have defined our great state for 125 years," Dalrymple said. "We have so much to be proud of and thankful for in North Dakota and this anniversary is a great opportunity to reflect on our progress and celebrate the people and events that have helped make us what we are today."

"As North Dakotans, we have been blessed in many ways and this historic milestone is a perfect occasion to celebrate our heritage and the success we have worked for 125 years to achieve," Wrigley said. "We are pleased to officially kick off this yearlong celebration and provide our citizens with exciting opportunities to honor our past and celebrate the remarkable promise of North Dakota's Future."





NORTH DAKOTA COUNCIL ON THE ARTS

This project is supported in part by a grant from the NDCA, which receives funding from the state legislature and the National Endowment for the Arts.

North Dakota Council on the Arts

It is the mission of the North Dakota Council on the Arts to promote, preserve and perpetuate the arts in North Dakota. Our promise is to use the power of the arts to enhance the vitality of North Dakota through: Cultural Traditions in North Dakota; Pre K-12 Academic Success; Accessibility for All Citizens; Economic Development; Quality Art Experiences; and to Support Artists and Arts Organizations.

NDCA operates with an approximate annual budget of \$1 million through the support of the National Endowment for the Arts and an appropriation from the North Dakota State Legislature. Over 75 percent of the NDCA budget is awarded to organizations and individuals through various grant programs.

In addition to the grant programs, NDCA also supports the State Tree Lighting Ceremony each December, a biennial State Arts Conference and Artist's Showcase, and the biennial Governor's Awards for the Arts. NDCA also partners with a variety of state agencies and non-profit organizations throughout the state in the presentation and support of arts-related programs.

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The North Dakota Art Gallery Association promotes art for all North Dakotans.

North Dakota Art Gallery Association

The North Dakota Art Gallery Association (NDAGA) is a nonprofit corporation organized in 1975. Administered by a board of gallery member representatives, the Association provides professional training opportunities, while coordinating common information and services for gallery personnel and the Association members. The North Dakota Art Gallery Association recognizes and honors outstanding contemporary, folk, and traditional visual artists.

NDAGA is sponsored in part with funds from the North Dakota Council on the Arts, which receives funding from the state legislature and the National Endowment for the Arts. Thanks also goes to member support and the many sponsors of our traveling exhibition program.

The North Dakota Art Gallery Association's headquarters are located in the Art Department at Minot State University.

Starion Financial

The Starion Financial story is one of small-town principles, commitment to our communities and genuine concern for our customers.

It began in 1969, when Frank and JoAndrea Larson purchased First National Bank of Oakes in 1969, and the First National Bank & Trust Company in Ellendale, ND, a year later. The Larsons placed their banks in the hands of managers with energy and enthusiasm and operated those banks for 20 years before purchasing the well-established First Southwest Bank of Mandan in 1989.

In 1993, the company expanded across the river into North Dakota's capital city with the purchase of Northwestern Savings & Loan in downtown Bismarck. Two years later, the Larsons' banks merged into a single state-chartered bank and took the name First Southwest Bank. The company added new branches in Bismarck-Mandan throughout the late 1990s.

Aspiring to expand, the company looked for a new name that would grow with it over time and across geographies and encompass its full line of financial services, including banking, mortgage, insurance and investments. We chose Starion Financial as our new name in 2003.

Our search for new markets led us to Madison, WI. We noticed similarities between Bismarck-Mandan and Madison: both state capital cities, highly regarded for quality of life, major healthcare hubs, having agrarian roots and strong Midwestern values. Starion Financial opened a branch in Madison in 2006 and moved to our current building in Middleton in 2008.

That same year, we expanded within North Dakota into Fargo. We added branches in the northern North Dakota communities of Dunseith, Rolla and Bottineau in 2011. Next in 2013, we grew our presence in the Madison, WI area with the addition of our newest branch in the eastern suburb, Sun Prairie.

Our history is a story of changing for the times, while keeping the ways of doing business that never need changing. A live person will answer your phone call, our experienced bankers are empowered to make decisions locally and each staff member strives to build lasting relationships with our customers with regard for their personal dreams. We've never forgotten what got us to here. In small towns like the ones where we got our start, you are only as good as your reputation, and your reputation is only as good as your actions. That's the kind of accountability we still run the organization with today.





