

RAM Artist Fellowship Exhibition 2019

Presented by
the Osborne and Sceik
Family Foundation

August 23 –
November 16, 2019

This exhibition is a series of solo shows featuring the work of four area artists who were recipients of RAM Artist Fellowships in 2018. Meant to showcase the diversity and vitality of the Racine/Kenosha visual arts community, the biennial fellowships provide support for the professional development of the community's artists. Additionally, the fellowship program distinguishes the region as a place that values the arts and enhances the area's desirability for artists to work and live.

Representing a range of styles and media, these four fellowship recipients—**Alex Mandli, Crystal Neubauer, Marilyn Propp, and Amy Misurelli Sorensen**—won their individual awards based on the quality of the artwork submitted for review. Funds could be used for any expenses that would assist in the development of new work and advance their artistic careers. Comprised of work newly created since the fellowship period began in March 2018, as well as existing pieces, this exhibition offers a sampling of the dynamic visual arts scene in this corner of southeastern Wisconsin.

Further information about RAM Artist Fellowships, including details about the next application period, is available at the museum's website, ramart.org.

(cover images, clockwise from top left)

Alex Mandli

Symbols and Icons of the Internet Jar
from the *iTalianate Series*, 2018
Earthenware

All Mandli Artwork Photography
by William F. Lemke

Marilyn Propp

Free Fall XI, 2019

Relief print, pigmented pulp, and
collage on handmade cotton paper

Amy Misurelli Sorensen

Untitled IV (detail), 2017

Relief print, Artist's proof
All Sorensen Artwork Photography
by Valerie Moody

Crystal Neubauer

Storm and Silence, 2019

Found objects, encaustic, tar, and adhesive





Alex Mandli

Born in 1952 in Racine, Wisconsin, Alex Mandli has lived in Southeastern Wisconsin for most of his life. Though Mandli took art classes at the Charles A. Wustum Museum of Fine Arts as a child, it was a ceramics class in his first year of college at the University of Wisconsin–Oshkosh that really sparked his interest in pottery. There he studied under ceramics professor Paul Donhauser and with highly regarded ceramicist Warren MacKenzie, who was an artist-in-residence.

After completing his BA in Art Education at the University of Wisconsin–Parkside, Mandli taught in area schools off and on until 2011. In 1978, he established his first studio in Kenosha, moving to his current home and studio in Racine in 1988. After working intermittently over 20 years with ceramics professor Phil Powell at Carthage College, he earned his master's degree in 2004.

Over his 40 years as a potter, Mandli has received two Wisconsin Arts Board Grants as an artist-in-residence, participated in the Smithsonian Craft Show multiple times, and shown his work in exhibitions and galleries both nationally and internationally.

Artist Statement

My iTalianate Series integrates the appearance of ancient objects with the iconography of modern technology in a way that links the past, present, and future. The work began with a trip to Italy in 2013. I was fascinated by Italy's history, art, landscape, and architecture, but also by the colors and pottery forms by anonymous artisans. After visiting the studios of two Italian ceramic artists, Franco Balducci and Marino Moretti, I began using iron oxide to create antique surface decoration.

I remembered an ancient bowl with human figures on the rim that I had seen in Florence. The simple beauty of that bowl led to the second defining characteristic of this series—figures that represent the over-connectivity of living in the digital age. Through this work, I question, comment, and poke fun at humans tethered to their devices and the resulting changes in social behavior. In essence, these ceramic works are three-dimensional editorial cartoons. The name "iTalianate" blends an existing adjective with the lowercase "i" common to a certain technology company's products.



(opposite left)
Alex Mandli, *Hopi Women Connected*
from the *iTalianate Series*, 2018
Earthenware

(above right)
Alex Mandli, *The Womb: Now with Wi-Fi*
from the *iTalianate Series*, 2016
Earthenware

(left)
Alex Mandli
left to right: *Cisterna Media Vaso*
from the *iTalianate Series*, 2016
Cisterna Grande Vaso
from the *iTalianate Series*, 2016
Cisterna Piccolo Vaso
from the *iTalianate Series*, 2016
Earthenware

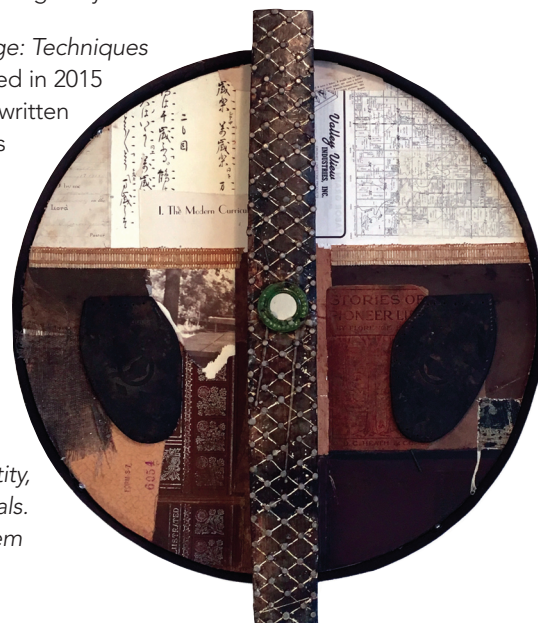


Crystal Neubauer

Crystal Neubauer is a self-taught artist. After a career in the printing industry, Neubauer turned to art full time. In the past 15 years she has hosted workshops all over the United States and will be teaching at the upcoming Fiber Arts Conference in Australia in the spring of 2020. In 2018, she participated in the Sculpture Objects Functional Art and Design (SOFA) Fair in Chicago as a guest of an international gallery.

The author of *The Art of Expressive Collage: Techniques for Creating with Paper and Glue*, published in 2015 by North Light Books, Neubauer has also written articles for and been featured in numerous

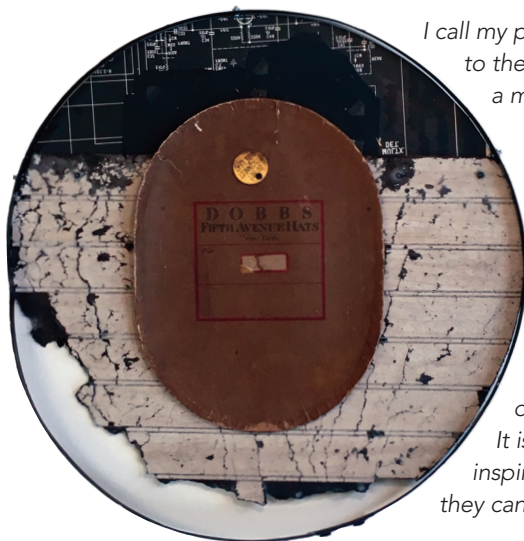
other books, publications, and podcasts and has her own video series on the art of collage. She is currently represented by galleries in Seattle, Washington; Scottsdale, Arizona; and Chicago, Illinois, and her work can be found in private and corporate collections across the country. In October 2015, she moved to the Racine/Kenosha area where she continues to live and work.



Artist Statement

Regardless of the media included, my work always comes down to collage. I seek to create a dialogue around the issue of self-worth, identity, and the perception of human value through the use of salvaged materials. I see these items as a metaphor for our own lives, and seek to bring them together in a way that opens the viewer to a deeper experience of an overarching theme of personal redemption—where every part of who you are is embraced and nurtured.

I call my process intuitive, but it all boils down to learning to trust and open myself to the voice inside; the one that can guide creative decisions and bring about a much richer work of art.

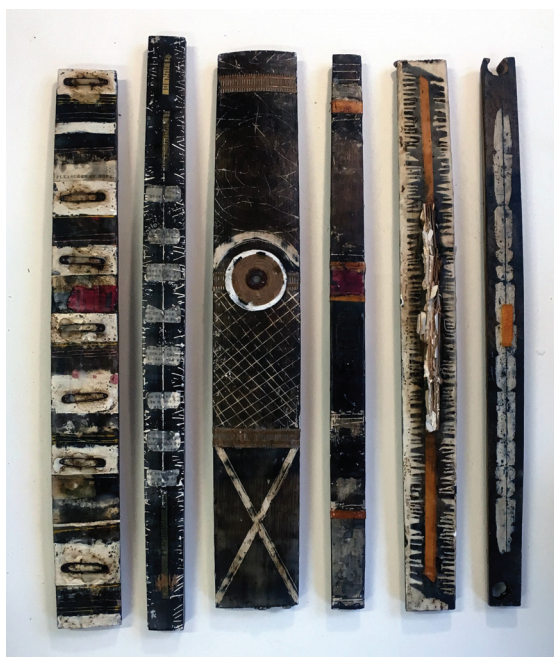


From obtaining gallery representation, to writing for a mixed media magazine, and authoring my book and videos, to teaching workshops nationwide and in my own studio, learning to tune in to the voice within has led me on a journey of learning "I can." It is my desire to inspire others to believe they can, too.

Crystal Neubauer
Wherever You May Lead, 2019
Found objects, cold wax, encaustic, and adhesive

(above right)
Crystal Neubauer
The Acre of My Soul, 2015
Found objects, encaustic, tar, and adhesive

(right)
Crystal Neubauer
Selections from the Shields Series, 2019
Book spines, found objects, and encaustic





Marilyn Propp

Raised in upstate New York, Marilyn Propp is an artist/educator whose work has been exhibited in museums and commercial and university galleries throughout the US and Mexico. Propp attended Skowhegan School of Painting & Sculpture, Brooklyn Museum Art School, Provincetown Workshop, and San Francisco Art Institute's pre-MFA program; and holds a BA from the University of Pennsylvania and an MA from the University of Missouri–Kansas City. She has undertaken Residencies/Visiting Artist positions in, among others, Jentel, Wyoming; Cill Rialaig, Ireland; and Universidad Veracruzana, Mexico.

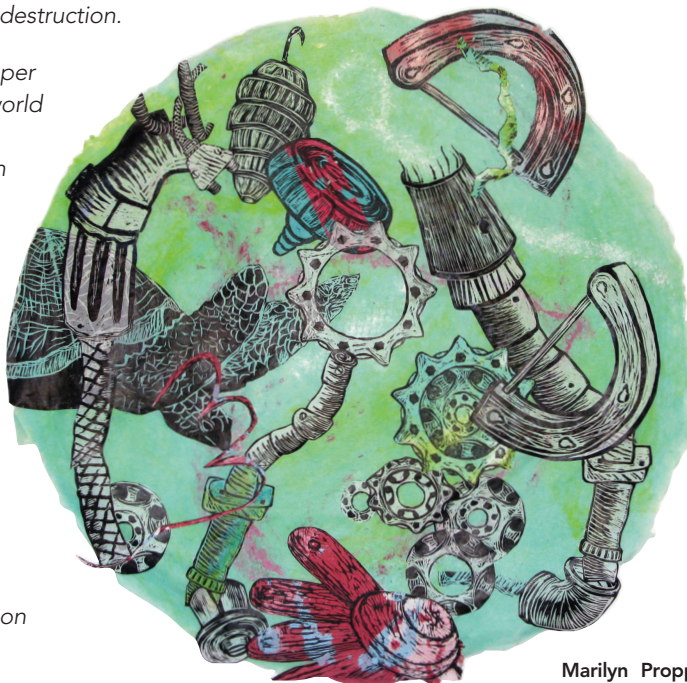
Propp has received numerous grants and awards, including the Illinois Arts Council Finalist Award and an Adolph and Esther Gottlieb Foundation Grant. Her work can be found in many public and private collections including the Summer Palace, Saudi Arabia, the Hallmark Collection, and the AT&T Collection, Kansas City, Missouri.

Artist Statement

My series Notes from the Sea reflects the clash/coexistence between the industrial and natural worlds through relief prints on handmade paper, often with collage; and freestanding constructions of found objects.

In the paintings/works on paper, industrial debris and fragments of sea life are entangled, often morphing into one another. Machine parts disrupt the free-flowing undersea life. Fueled by my concerns about environmentally destructive practices (devastation of coral reefs, plastic debris, and oil spills), I use the materiality of paint, paper, wood, and print to present images of beauty while offering reflections on destruction.

As a medium, handmade paper reflects both the undersea world and the way paper is made. It's a watery material in which wet pulp is formed, drained, and pressed. Pigmented pulp, pushed through a grid, creates a textured surface like fish scales. I print wood and linoleum blocks onto the dried paper, combining the paper's texture and color with the relief prints' crispness and layering. Installed 3 inches from the wall, they appear to float, creating an impression of underwater glimpses.



Marilyn Propp

Free Fall X, 2018

Relief print, pigmented pulp, and collage on handmade abaca paper



Marilyn Propp
Free Fall: Tracking, 2019
 Relief print, pigmented pulp, and
 collage on handmade cotton paper



Marilyn Propp
Free Fall XIII, 2019
 Relief print, pigmented pulp, and
 collage on handmade cotton paper



Amy Misurelli Sorensen

Amy Misurelli Sorensen is a contemporary artist, teacher, and curator who lives and works in Southeastern Wisconsin. Sorensen has 10 years teaching experience at the college level. After fulfilling a one-year position as Visiting Artist/Instructor in Drawing at Colorado State University, she moved back to Wisconsin to accept a vocational teaching position at the elementary level. She has been a Visiting Artist at several other national institutions including the College for Creative Studies, Detroit, Michigan, and the Loveland Art Museum, Loveland, Colorado. As a professional

artist, her largest exhibition to-date was *Between the Floorboards* with fellow feminist artist Miriam Beerman at Montgomery College, Silver Spring, Maryland.

Having participated in multiple national and international artist residencies, Sorensen has also curated and co-curated exhibitions as the Gallery Director and Curator at the University of Wisconsin–Parkside Galleries.

Sorensen holds her MFA in Painting and Drawing from American University, Washington, DC and her BA with concentrations in Drawing, Painting, and Printmaking from the University of Wisconsin–Parkside. Her work is included in the permanent collection of the Kinsey Institute, Bloomington, Indiana and The LGBTQ Center of Colorado.



Artist Statement

As an artist, I specialize in drawing with concentrations in printmaking, painting, and performance. My research— influenced by feminist theory, queer theory, and everyday life—engages a conceptual framework to inform my media choices and processes but it always begins with drawing, and drawing is often the end result.

As a contemporary artist, my work is concerned with distorted images of beauty, identity, and sexuality imposed by societal ideals. My images of women are both provocative and shocking and act as commentary on how women are viewed in contemporary culture.

My portrait series explores themes of restraint and resistance, female empowerment, and Women’s Suffrage. It is inspired by current themes in the media.



(opposite left)
Amy Misurelli Sorensen
Untitled VIII, 2018
Relief print, Artist’s proof

(above right)
Amy Misurelli Sorensen
Untitled VII, 2018
Woodcut, Artist’s proof

(left)
Amy Misurelli Sorensen
Untitled I, 2016
Woodcut

(back cover images, from top to bottom)
Alex Mandli
*Technology Won’t Take My Job:
Potter Bot 3D from the iTalianate Series, 2019*
Earthenware

Crystal Neubauer
Onesome, 2019
Book spines, found objects, and adhesive

All Works and Artwork Photography Courtesy of the Artists, except as otherwise noted.

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