



Bernard Gilardi, *Untitled (Three Clowns)*, 1979

REVIEW

Museum of Wisconsin Art Lines Light Gilardi

ANN MORIARTY

his lifetime, Bernard Gilardi produced wild paintings in the basement of his Milwaukee home, paintings that have gained notice only since 2008, after which Portrait Society Gallery in the Marshall Field building brought them into the light. Wake up, Bernard! You're an art star! A number of his works are on exhibit in West Bend at the Museum of Wisconsin Art's Main Gallery until March 25, and I'm guessing that area folks are in for such a gathering of images with glow-in-the-dark qualities, both of which are beautifully painted. Unlike rosy renderings of blowzy flowers, Gilardi's focus on social concerns—one could say most of the "isms" of the 20th century, including racism. There's a strained and desperate religious tone in his work, and in the troubled, questioning faces staring back at viewers. It's the artist's concerns about a world where all is not fair in love and war, and his dollop of guilt, for is it not almost fraudulent to guess an artist's intent when that artist isn't around to demolish or defend the perceived truth? The 30-by-30-inch 1979 Gilardi *Untitled (Three Clowns)* is ghastly gorgeous. When I first thought of the Three Stooges, I quickly switched to the Three Magi, the birth, death and decay.

These are the stuff of art history and the very guts (the *packaging*, so to speak) that drive gallery sales, and when they're brought to light, there's a certain air of their prolific blooms and snaking tendrils. In an adjacent gallery, Alix's work on branding and design impact our perception of symbols. It's a perfect match with the Gilardi exhibition.

VISUALART PREVIEW

TORY FOLLIARD GALLERY'S GLASS ART EXHIBIT

BY PEGGY SUE DUNIGAN

Tory Folliard Gallery will introduce two established artists to the Milwaukee area beginning Feb. 11. The dual exhibition "Stephanie Trenchard & Jeremy Popelka: New Work 2012" displays glass artwork specifically created for a winter debut in Milwaukee.

The married partners make their home in Sturgeon Bay, Wis., where they work from their glass gallery/studio. They have won national acclaim for their sculptural glasswork, yet they have rarely exhibited in Milwaukee. Popelka and Trenchard use a similar sand-cast technique for their works, but their individual styles diverge dramatically.

Popelka presents about a half-dozen abstract works that reference architectural forms in farming environments. He incorporates a subtle color palette into his works. Trenchard studied to be a painter, and that clearly comes across in her work, which is cast with the addition of brilliant color.

Trenchard's transparent glass holds unique images sculpted and painted from memories: chairs, houses and teapots she calls "painted and sculpted inclusions." One example, titled *Emily With Sister Sue and Mabel*, casts the glass to resemble a feminine form, the inside filled with a bird, chairs and a house. The glass is also painted to reflect miniature domiciles adorned with vibrant hues and patterns.

In a separate gallery, Charles Munch returns with the exhibition "Playing With Fire." His stylized interiors and landscapes painted in oil on canvas suggest both conflict and peace with the world and the creatures that inhabit it. Munch captures great complexity in regards to nature's changing environment.

To celebrate these exceptional exhibitions, the gallery hosts an artists' reception for Popelka, Trenchard and Munch on Saturday, Feb. 11, 1-4 p.m.

Stephanie Trenchard, *Emily With Sister Sue and Mabel*, Sand Cast Glass with Sculpted and Painted Inclusions



VISUALART HAPPENINGS

JAMES REID RESIDENCY
RedLine Milwaukee | 1422 N. Fourth St.

Los Angeles master printmaker James Reid comes to Milwaukee for a printmaking residency Feb. 13-18, during which time he will host several workshops. On Feb. 15 at 6 p.m., Reid will present a lecture during a reception at the Haggerty Museum of Art (530 N. 13th St.). On Feb. 17, RedLine hosts a party featuring appetizers, live music and demonstrations by Reid. For more information, call 414-288-7290 or email mary.domfield@marquette.edu.

A CHOSEN PATH: THE CERAMIC ART OF KAREN KARNES
Racine Art Museum | 441 Main St., Racine

For the past 60 years, iconic artist Karen Karnes has been at the front of the ceramics field, helping to elevate this craft to the level of fine art. Karnes' work will be featured through May 27.