

Dynamic Duos

Art of Collaboration



APRIL 9–MAY 28, 2022
AT PENINSULA SCHOOL OF ART

Left: Meg Lionel Murphy, *Untied*, 2021. Acrylic gouache and varnish on maple panel, 18 x 12 x 2 inches. Center: Meg Lionel Murphy & Robin Millard, *Mermaids in the Bath*, 2021. Gouache, acrylic, Arches paper, colored scrap paper, sparkle paper, and varnish on maple panel, 19 3/8 x 12 x 2 inches. Right: Robin Millard, *Glorious of Wonders*, 2021. Pencil, acrylic, gouache and varnish on maple panel, 18 x 12 x 2 inches.

Collaboration in theatre and music is becoming mainstream, but the fine arts tend to gravitate toward solitary expression. Many artists dodge even the thought of art collaborations because they are so accustomed to working alone or they don't want to give their creative process away, but the merging of materials and style through artist collaboration can create some of the most groundbreaking artistic works. History has shown us that artistic expansion happens when minds like Andy Warhol & Jean Michel Basquiat, Walt Disney & Salvador Dali, and Jackson Pollack & Lee Krasner meld their creative genius and complementary skills.

Tom Friese & David Graham

DavidGrahamPhotography.com

Tom Friese began his career teaching printing and drawing as an Assistant Professor at Mankato State University. In 1977 he shifted to 40+ years as an interior designer and business owner. The medium, process and tools were different. The aesthetic and design principles the same. Now Tom has come full circle. In 2015 he returned to his studio to paint abstract landscapes.

David Graham's subject is the American cultural landscape. His lens finds the space between private expression and public vulgarity, hinting of a future where commercial billboards and handmade quilts are hanging in the same museum. David has taught at Moore College of Art and is currently a Professor of Photography at The University of the Arts. He has published ten books, and his work is in many museum collections including Princeton University Art Museum, Museum of Modern Art in New York, San Francisco Museum of Modern Art, Art Institute of Chicago, and the Philadelphia Museum of Art.

Tom and David worked on their collaborative piece simultaneously and in person.

What's key to successful art collaboration is the conversation between the artists that unlocks each artists' creative potential and benefits both artists. What you will have when you are finished is a visible record of the 'give and take' in the artistic conversation that has manifested itself into a piece of art.

This winter, nine artists were invited to participate in Dynamic Duos. Each artist then invited another to collaborate with them. The resulting works are shown here.



Red Heat, 2022. Archival pigment print with acrylic overlay, 11 x 11 x 1 inches. Courtesy of newARTSpace. Photo by David Graham.

Meg Lionel Murphy & Robin Millard

MegLionelMurphy.com

Meg Lionel Murphy's detailed, vivid works on paper and panels depicting heartbroken bodies that magically grow larger, stronger, and scarier than the world around them have been exhibited in solo and group shows across the country. She is represented by Untitled Space. Her six-year-old niece, Robin Millard, likes to paint to paint because it is relaxing and calming and she likes using her imagination to come up with ideas.

To make this work, Meg and Robin went to a cabin with Robin's mom Jamie and her two sisters Dani and Rita. Before the retreat, Robin made a mood board by cutting out inspiration from magazines and picked a color palette. Meg was very inspired by Robin's vision. After they agreed upon a mermaid theme for the collaborative painting, the work went quickly. They worked side by side, simultaneously, in person over the course of two days. This is not the first time the duo has worked together, but it is their first official show together. In the past, Robin has contributed small paintings to Meg's solo shows. Meg loves how their ages are both reflected in the work; while they might be 29 years apart, their imaginative worlds are a beautiful match for each other. Robin is one of Meg's favorite artists. She genuinely respects her eye for color, pattern, and subject matter.



Jeanne Kuhns & Reneé Schwaller

JeanneKuhns.net | OffTheWheelPottery.com

Jeanne Kuhns is an artist and musician who loves to wander Door County and find metatative places or special moments that she can interpret through acrylic paint.

Reneé Schwaller's main body of work consists of functional, beautifully hand crafted pottery with playful, folk-like designs. Her work is created in her Egg Harbor studio/gallery, Off the Wheel Pottery, where she draws inspiration from her natural surroundings and the simple things that bring her joy.



Building Up from Tangled Roots, 2022. Acrylic paint, varnish, white stoneware, iron oxide, and glaze, 17 x 11 x 4.75 inches. Courtesy of Off the Wheel Pottery. Photo by Jeanne Kuhns.

In composing this collaborative piece, we met in Reneé's studio. We decided on the theme of wildflowers captured on a tall vase of some kind, as well as the color of the glaze. We are both inspired by nature's ability to transcend our everyday struggles and bring a sense of peace. Reneé hand built two tall vases reminiscent of a reaching tree or a piece of geological architecture with etchings into the glazed top and bottom. She created this with white stoneware treated with a red iron oxide wash and then overglazed. When Reneé delivered the vases to Jeanne, she was so excited to begin integrating her ideas with

Reneé's glazed portions and painting on unglazed stoneware, a very different surface for her. Jeanne painted ideas of what the image would look like on practice stoneware slabs and emailed photos back and forth until we settled on our final idea of trilliums. She used thin layers of acrylic paint and sealed the painted portion with a satin finish clear varnish. The height and angular shapes of the vases and our solo pieces inspired the theme of roots and vertical growth, which we had both depicted in our own pieces without each other knowing, a happy surprise. The blue butterflies flew out of the blue undertones in the glaze and carry us around the smaller vase with its linear root-like design at the top. This project was surprising and joyful and a true evolution of ideas as we worked solo and together.

Jill Birschbach & Ginnie Cappaert

JillBirschbach.com | GCappaert.com

Jill Birschbach hand builds ceramic sculptures using textured slabs. The textures are repetitive and machine-like, referencing industrial objects. In contrast, her slips and glazes are dripping, foaming, cracking, imperfect, and organic. Jill has an MFA from the University of Nebraska. She exhibits her work nationally and is a senior research editor for Getty Images



EscarPMENT, 2022. Clay, oil, and cold wax, 24 x 48 x 8 inches. Courtesy of Cappaert Contemporary Gallery.

Ginnie Cappaert uses oil and cold wax to make her abstract landscape paintings. She works intuitively, adding and removing up to 40 layers of paint and pigment which allows subtle variations in color and value. A full-time visual artist, Ginnie owns Cappaert Contemporary Gallery and is also represented locally by Edgewood Orchard Galleries. She teaches her abstracted landscapes in oil and cold wax workshops internationally.

This collaboration between Jill Birschbach and Ginnie Cappaert started with Jill creating the bisque fired clay sculpture. Jill was working with 'industrial' in mind on this piece. Once it was bisque fired Ginnie started working on the piece by first gessoing and then adding and removing many layers of oil paint and cold wax. When Ginnie received the raw pieces her first thoughts were of the escarpment, and that started the direction of the piece in her mind. Both artists have a deep personal connection to the escarpment so it was very fitting.



Lift Off!, 2022. Cut paper collage, 12-1/4 x 13-3/4 x 1-1/2 inches. Photo by Christy Kelly-Bentgen.

Karen Gallup & Christy Kelly-Bentgen

KarenGallup.com

Karen Gallup has been an educator, a metalsmith, and now a studio artist concentrating on collage. Curiosity drives her work. Karen was born and raised in Midland. She has an MFA from Cranbrook Academy of Art in Jewelry and has taught at Delta College and The College for Creative Studies.

Christy Kelly-Bentgen's process is very intuitive; she no set idea where it's going ahead of time but instead enters into conversation with the work and materials. Christy has worked as an artist and educator in both public and private schools and is a docent at University of Michigan Museum of Art. Her work has been featured in group shows, museums, and galleries in the Midwest and Boston. She is represented by Woodwalk Gallery.

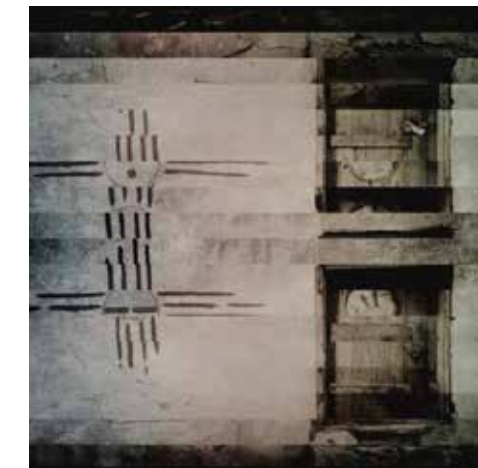
We had a few conversations about how we'd begin this collaboration. We decided that Christy's colors and textures from other works might be layered into one of Karen's architectural collages. We each worked on a few new pieces independently then chose one of Karen's pieces as the "base" we'd add into. Christy made photocopies of many of her own pieces which we used as collage materials for Karen's base. We were able to meet three times to work on this together, playing with possibilities and design. Unfortunately near the end of our collaboration Karen fell and broke her ankle in two places and had to have surgery, so we weren't able to meet in person and finished up via phone and emails. We're pleased with the outcome but sorry that our time collaborating was cut short!

Arlene Stanger & Steven W Stanger

StangerImage.com

Steven and Arlene are a husband and wife living in Ephraim, WI. They both got interested in photography while living in Monterey, CA. Many of Arlene's images have a "pictorialist" style, conveying an atmosphere of suggestion and mystery through soft focus and dramatic lighting. Steven makes photographic abstractions, rendering distortion through in camera multiple exposures, the use of a vortoscope (duct taped mirrors), iPhone camera apps, composites (melding two photos together), and just good old Photoshop for more intricate exposure, contrast, highlight, clarity, etc. adjustments. Both Steven and Arlene are represented by Woodwalk Gallery in Egg Harbor.

Starting with a digital photograph taken by Arlene and rendered in the Pictorial style, Arlene gave a printed image of *Kia Sun II* to Steven who proceeded to take a picture of the print with his iPhone. Arlene further edited the picture in a photo app and then gave it to Steven to make further edits in one of his favorite apps to give it an abstract appearance. It was then transferred to Steven's desk top where he did additional manipulations in Lightroom to arrive at the final image of *Kia-Sun II*. At each step in the process, each photographer offered constructive suggestions to the other as to their personal preferences for the adjustments which resulted in a truly collaborative outcome.



Kia-Sun II, 2022. Digital photograph on Red River UltraPro Satin Archival paper, 20 x 20 inches. Courtesy of Woodwalk Gallery.



Wingback Landscape, 2022. Upcycled chair frame, upholstery fabric, 41 x 31 x 26 inches. Image by @edensphotography

Anne Kelly & Mary Beth McGinnis

AnneKellyPrints.com | mcmbstudio.com

Anne Kelly's primary focus is abstracting the surrounding landscape. Her prints experiment with overlapping organic and linear layers that inform one another and explore the dynamic beauty of relationship. I most enjoy working on a series of monoprints or on variable editions, encouraging happy accidents.

Mary Beth McGinnis started her artistic adventures via painting. After learning to upholster, and developing a love of textiles, she started pushing the boundaries of traditional upholstery by incorporating concepts from fashion, fine art, and floral design. Today she re-imagines, reconstructs & reupholsters functional, colorful, and eclectic chairs and benches, combining found furniture and high quality designer textiles.

MB had previously completed an upholstery series called Of Two Minds, which consisted of imagined collaborations. For example, what if Georgia O'Keeffe & Yayoi Kusama were having drinks in a bar? What art piece might come of

that? So, when Anne approached MB about Dynamic Duos: Art of Collaboration, it seemed like a fabulous challenge. Over a glass of wine, what would we come up with? We batted around a few concepts, but ultimately settled on an Etel Adnan-like landscape incorporating Anne's prints. The project started off with Anne throwing prints at MB and the two of them settling on five or six that would work. The group effort of selecting the chair frame, color schemes, and complementary fabrics went quite quickly. Then MB got to work sewing and upholstering. Once the piece was complete, the flower embellishment ensued. MB & Anne, again over a glass of wine, ironed and cut flowers out of felted wool, ultimately attaching them using traditional upholstery tacks and buttons.

Shan Bryan-Hanson & Scott Leipski

ShanBryan-Hanson.com | ScottLeipski.com

Shan Bryan-Hanson uses layers of paint, graphite, and embroidery to create intricate works that explore connection and regeneration. She is the curator of the galleries at St. Norbert College, where she teaches painting. Shan is represented by Cappaert Contemporary Gallery.

Scott Leipski explores his fascination with the balance between décor and narrative through sculpture. Largely self taught, Scott worked as a retail sales manager for 25 years until he quit to become a full time artist.

The initial challenge for our collaboration was merging our 2D and 3D processes. We wanted to be mindful not to allow 2D work to become the frame or backdrop to ceramic pieces. Since we live several hours from one another in different states, this project was largely done remotely with one in person meeting, at which we developed the format for the work. We freely discussed ideas until coming up with the final design. After the initial meeting, decisions were made via email, phone, and text exchanges. Elements were made individually—Scott made the birds, which are made with his signature flocked surfaces, and Shan created a habitat for the birds using elements and material typical of her mixed media process. The resulting design features both artists' perspective media. We chose the title based on the experience of our collaborative process and the interactive nature of the piece itself.



Let Me Talk to You, 2022. Mixed media, 24 x 36 x 3-1/2 inches.



East Meets West, 2022. Relief print on gampi paper over oil and cold wax, 24 x 24 x 2 inches. Courtesy of Two Bridges Studio & Gallery.

Julia Redwine & Dale J. Vanden Houten

Studio3sevens.com | DaleJean.com

Julia Redwine uses the shapes and textures of nature to explore and transform the landscape of Door County with oil and cold wax to build up layers of color. She owns Two Bridges Studio & Gallery, where she paints and conducts workshops.

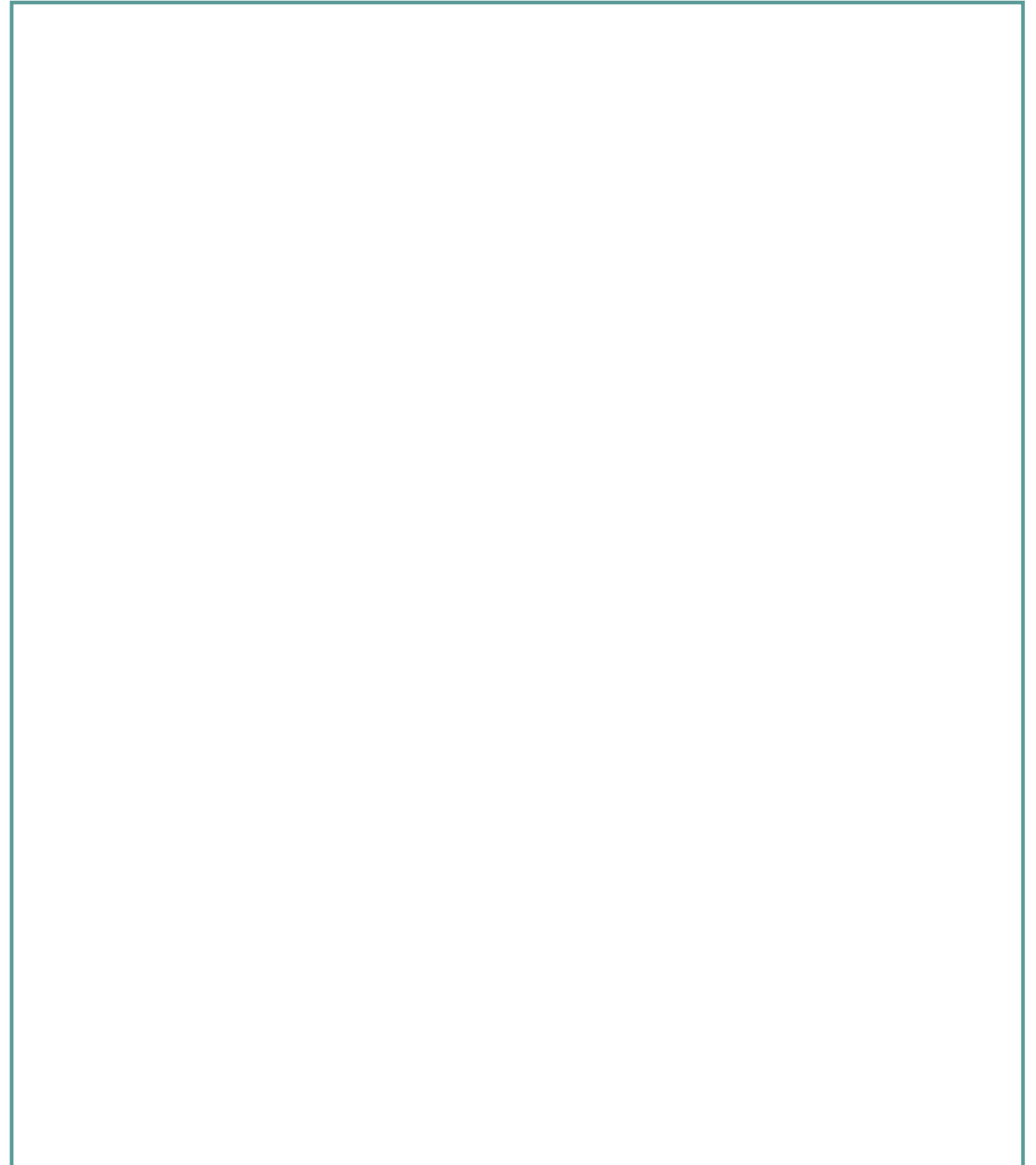
Dale J. Vanden Houten has been a printmaker for 16 years. His imagery is quite varied and ranges from quiet ethereal landscapes to geometric abstraction and can be either two-dimensional or three-dimensional.

Our collaborative piece had its genesis in earlier endeavors from our individual creative works. We each selected solo pieces that we felt would complement each other's work while suggesting a way forward to a collaborative effort. The challenge was how to create a third piece that would combine our two distinctly different disciplines yet be cohesive.

While both our techniques utilize layers, painting in oil and cold wax is rather free form, while printmaking requires exactness in the creation of the plates. Given the inherent qualities of each medium it became evident that a layered approach was our way forward. After discussing what direction we wanted our effort to take, each layer was created independently and later combined to complete the piece. We started with an oil and cold wax piece from Julia's collection which she reworked to have the softness and lightness that is found in Dale's solo piece. Meanwhile, Dale created a relief print on Japanese tissue paper (gampi). After several attempts to get the desired results, Dale ultimately used actual Weeping Larch branches to print directly onto the gampi paper. Once dry, he layered the print over Julia's painting utilizing cold wax to adhere it to the painting and achieve transparency in the paper.

Make a collaborative drawing!

Find a friend or two. Draw a line of any kind in the box below. Pass the paper to your friend to add to the drawing. Keep passing the paper until you both agree it's finished.





**PENINSULA
School of Art**

3900 Cty Rd F, Fish Creek

PeninsulaSchoolofArt.org

920.868.3455