

Special Issue 2008: Rural Art

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This is a Special Edition Issue

We invited artists from around the Great Plains (and beyond) to submit art they felt inspired and/or are reflective of our rural experience. The competition drew more than a dozen entries and was managed by Dawn Marie Guernsey, professor of Art at University of Kansas.

Invited Artists:

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|---|--|
| 1.) Matt Burke - Biography | 2.) Carol Ann Carter - Biography |
| 3.) Dawn Marie Guernsey - Biography | 4.) John Hachmeister |
| 5.) Joan Hall | 6.) Michael Hook |
| 7.) Michael Krueger | 8.) Peter Marcus |
| 9.) Army Nadler - Biography | 10.) John Sabraw |

Competition Results:

Judge #1

1st place: Matthew Burke brings an aesthetic of minimalism and grace to his works in wood which are poetic, subtle and filled with feeling.

2nd place: Michael Krueger is drawing American History in an original and unpretentious manner that supports the stories he tells, which are those of common people caught in the events of their eras.

Judge #2

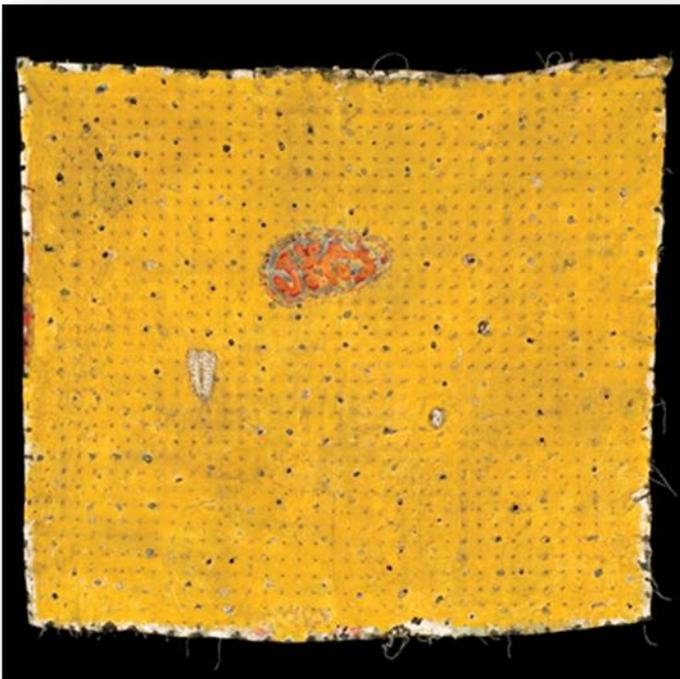
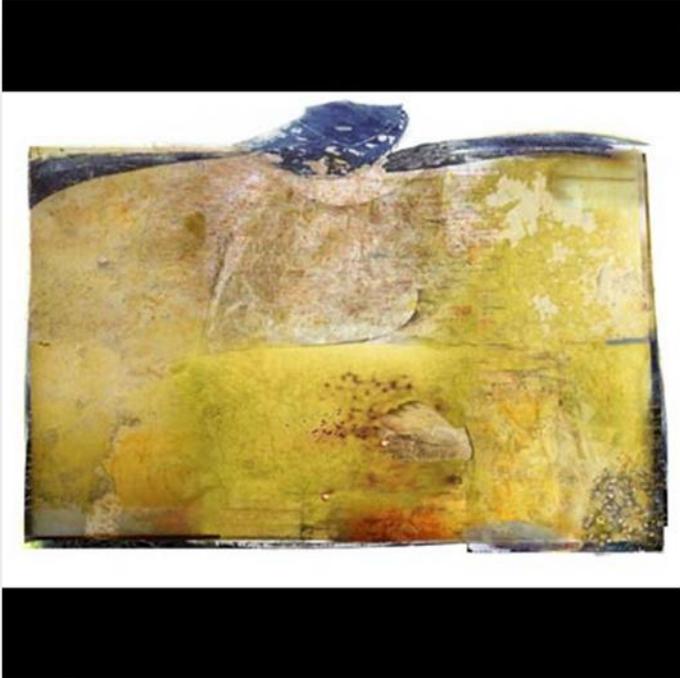
Matthew Burke's sculptures masterfully illustrate the subtle beauty of the North American Prairie. His artistic process reflects a tradition of woodworking, and yet the forms that he creates show a contemporary thoughtfulness about the emotional character of the land.

Carol Ann Carter develops a complex portrait of the American Prairie. Her images depict a conjunction of organic bodies: the human body and the land. The images she creates draw a range of responses from feelings of strain to relaxation. Carter's work is violently beautiful and contemplative.

Matt Burke: [\[back to top\]](#)



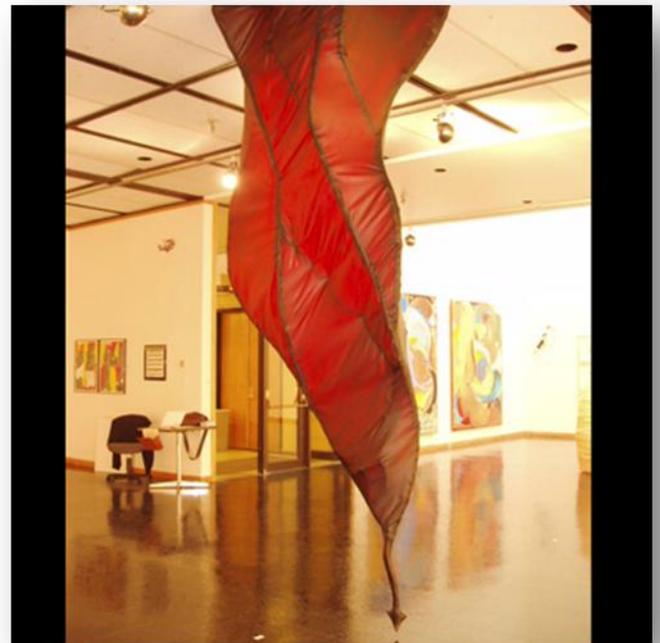
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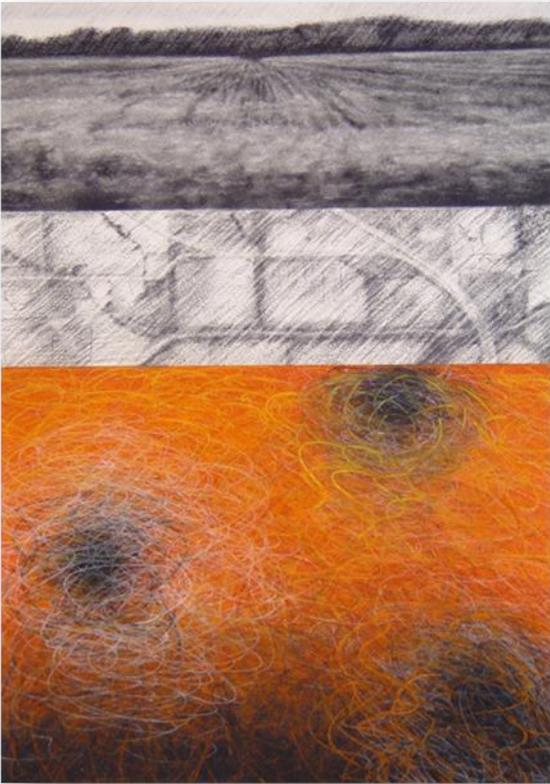
John Hachmeister: [\[back to top\]](#)



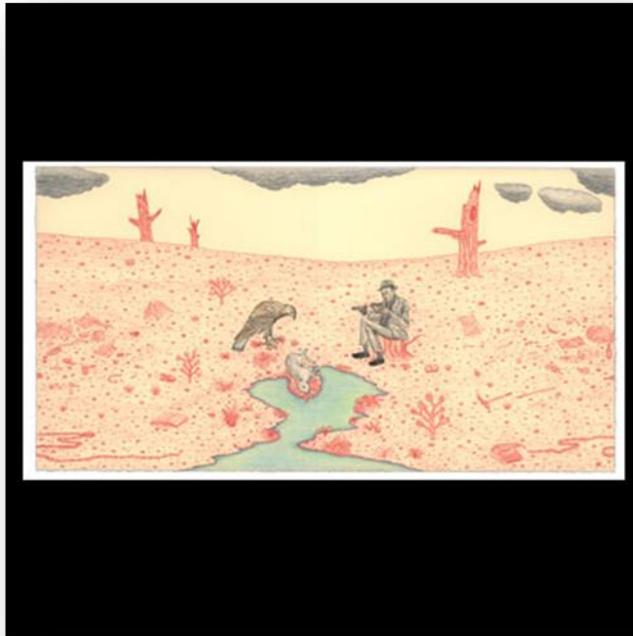
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Artist Biographies:

Matt Burke [\[back to top\]](#)

Matt Burke is a transplant to the Midwest but believes his artwork has been profoundly influenced by his encounters with the Midwestern landscape.

Burke received his BA from Colby College, in Maine and received his MFA in Sculpture from Queens College, C.U.N.Y. He grew-up in northeastern Connecticut and spent over a decade in New York City where he exhibited, made art and taught at St. John's University before accepting a full-time position at the University of Kansas. He has had numerous one person shows and participated in several group shows including, PS1 MoMA, the Hopper House Art Center, and the Brooklyn Museum of Art. His work is in several major museums and collections including, the Museum of Modern Art Library, the Brooklyn Museum of Art and the Cleveland Institute of Art Library. His research interests include the intersection of public space, individual and collective memory as expressed through constructed, naturalistic form.

Recently, he had a one-person show at the Arts Incubator in Kansas City, MO. In cooperation with the KU student sculpture club, the Ministry of Sculpture, he designed and manufactured sixty kinetic wooden toys that were donated to relocated New Orleans' children for Mardi Gras.

Burke is an assistant professor in the Art department where he teaches sculpture and drawing. He lives in Lawrence with his wife and son.

Carol Ann Carter [\[back to top\]](#)

Carol Ann Carter was born in Indianapolis, Indiana. She received her Bachelor of Fine Arts Degree from the Herron School of Art of Indiana University, and her Master of Fine Arts from the University of Notre Dame.

Carter has been the recipient of a National Endowment Individual Artists Award, a Lilly Foundation Open Faculty Fellowship for sabbatical research in Nigeria Ford Foundation Postdoctoral for Minorities Fellowship and a J. W. Fulbright Fellowship for research in Stockholm, Sweden. In 1995 she was the Langston Hughes Visiting Professor at the University of Kansas, and in 2000, was awarded a Kansas Arts Commission Individual Artist Fellowship.

Carter has held teaching positions at Saint Mary's College, Notre Dame, IN, Penn State University, and the University of Michigan; and joined the faculty of The University of Kansas in 1996.

Dawn Marie Guernsey [\[back to top\]](#)

Professor Guernsey grew up in New Jersey and did her undergraduate work at Tufts University and the Boston Museum School of Fine Arts. She worked in the Philadelphia area for several years as a writer and editor before returning to visual art. Guernsey completed her MFA in painting and drawing at Southern Illinois University in Carbondale.

Guernsey's paintings, prints and drawings have been exhibited in commercial and museum venues nationwide. Her awards include the Pollock-Krasner Award, the Elizabeth Foundation for the Arts Award, the Missouri Biennial Award, and two awards from the National Endowment for the Arts--the Mid America Award for Painting and the National Individual Award for Drawing. Professor Guernsey has held residency grants at the Vermont Studio Center, the MacDowell Colony, and the Ragdale Foundation.

Guernsey held full-time teaching appointments at the University of Florida and the University of Oregon. In 1985 she returned to the Midwest to join the faculty at Washington University in St. Louis where she taught drawing, painting and printmaking. In 2006 she went to the University of Kansas as full professor and department chair.

Arny Nadler [\[back to top\]](#)**Biography**

Arny Nadler is an Assistant Professor of Art at the Sam Fox School of Design and Visual Arts, Washington University in St. Louis. He has exhibited at various venues including the Kingston Sculpture Biennial, Kingston, NY; Rockland Center for the Arts in West Nyack, NY; the Rosen Sculpture Competition at the Turchin Art Center, Boone, NC; the Benini Sculpture Ranch in Johnson City, TX; Fay Gold Gallery in Atlanta, GA and Pyramid Hill Sculpture Park in Hamilton, OH. In 2008 he will participate in Sculpture Key West in Key West, FL and will have a solo exhibition at Phil Slein Gallery in St. Louis, MO. A solo exhibition is scheduled for the Center for Creative Arts in St. Louis in 2009. Nadler was recently awarded creative research grants from both Washington University and the George Sugarman Foundation.

Artist Statement

At the heart of my activity as a sculptor is a fascination with form. Feats of engineering, both utilitarian and evolutionary, have always appealed to me. I am fascinated watching a cantilever bridge slowly rise, pause, and lower gently back down over the river in my home town of Chicago. I am equally awed by the intricacy of organic structures—a wasp's nest, a brain coral, the exoskeleton of a crustacean. The efficiency, purposefulness and specificity of design of both the built and organic environment converge in my new work. This confluence of influences has led to forms with a multitude of associations.

As the son of an immigrant tool and die maker, I was trained at a very young age to look carefully at how things work—to steal with my eyes (as my father put it) while poring over the drafting tables and tools in the shops of his practice. The smell of machine grease and molten plastic defined my Saturday mornings, and that factory took an incredible hold. I am certain that the work I do today is due to those many hours of looking.

I am intrigued by the tools of the built environment—bridges, overpasses, barricades—that manipulate the movement of masses of people. My enchantment with organic forms is undoubtedly rooted in my amazement that they are also born out of necessity.

Some of the new work is more directly attached to the instigating source. *Caveat*, for instance, was inspired by the Jersey barrier, the concrete highway median divider that stretches millions of miles in countries around the world. This piece breaks down into 100 parts and takes up to two days to install. Standing nearly fourteen feet tall, *Caveat* hovers in scale between monument and architecture—it seems it must have a function.

This assumption is something I have explored in each of the new pieces. The small, vent-like openings I have used on two of the pieces appear to have the ability to open and close—they communicate motion without being operational. They create an invitation and an impasse to the inside of the piece, piquing curiosity of its mysterious workings.

While I am assembling these pieces outside, removed from the gallery, passers-by often stop to ask me the obvious question: *what is it?* When the visitors sheepishly admit they did not know it was a sculpture I was putting up, I put down my wrenches, come down from the ladder and talk to them. I believe this is the duty of an artist working outdoors. They bring up grain silos and bunkers, and we talk about the shingled texture of an armadillo. There is a specificity to the construction of my work in the absence of a specific function. It is satisfying to me that in the context of viewing sculpture these pieces always remain a bit out of their element.