

# WE SEE YOU

*We Will Tell Your Story*

History is written by the victors, and certain stories do not receive the platform they deserve. In this exhibit of artwork selected from the Laurie Bieze Permanent Art Collection, Pablo Center gives voice to those who have been pushed to the side. We will tell your story.

## WELCOME

Pablo Center at the Confluence welcomes you to the fourth season's visual art exhibitions. With the return of in-person programming, we welcome you to stroll through the galleries and halls of Pablo Center and discover new, expressive, and thought-provoking works around every corner. Join us in the celebration of art in all forms; you'll be sure to find yourself challenged, captivated, and inspired.

## ROSE DOLAN-NEILL, CURATOR

*Assistant Director of Artistic Programming  
Pablo Center at the Confluence*

At the height of the Black Lives Matter movement, Pablo Center felt the importance of taking a clear and decisive stand alongside that movement's leaders. A show of solidarity with our fellow human beings that their lives were important, and that their voice would be amplified by our institution. One way of demonstrating our commitment was to create an exhibit exploring the Black Lives Matter movement. Through a universal open call to artists, we worked with Dr. Selika Ducksworth-Lawton to create an impactful virtual exhibit.

# GOOD TO KNOW

## PLEASE KEEP A SAFE DISTANCE FROM ALL ARTWORK AND PEDESTALS

Be conscious of backpacks or strollers that may bump into walls, pedestals, or artwork. Do not touch artwork on display unless a label tells you specifically how to interact with the artwork.

## SUPERVISE CHILDREN AT ALL TIMES

We strongly encourage children viewing the artwork on display. Please instruct children to not touch artwork on display, to not run in the gallery, and to be kind and respectful of other people viewing the artwork by viewing artworks quietly and keeping a safe distance from others. Children must be supervised by their guardian at all times.

## PHOTOGRAPHY

Pablo Center at the Confluence encourages personal photography of our exhibits and permanent art collection. Please use care both for the artwork and the people viewing it. Please no flash.

## SKETCHING

Yes, please. You may certainly sketch in our facility. We ask that you use a lapboard or clipboard. Please only use lead or colored pencils. Please do not use the walls or pedestals as supports for sketching.

# ARTWORK FOR SALE

All artwork pricing is set by the artist and is non-negotiable and non-refundable. All artwork sales are by commission with Pablo Center at the Confluence. Your purchase supports our endeavors to present quality visual arts programming that is free and open to the public. Thank you for considering.

# ARTISTS STATEMENTS & BIOGRAPHIES

Statements and biographies are written by the individual artist and are published with their permission. The views expressed are their own. Thank You.

# ARTIST UNKNOWN

The Hmong are descendants of the Miao who migrated from Southwest China, chiefly the provinces of Yunnan and Guizhou (the term Hmong is used to refer to those Miao living outside China; within China they refer to themselves as Miao). Over the years they migrated and settled in the North of Thailand, Laos, and Vietnam.

Motifs represented are seeds (Noob) and a central flower (Paj) represented by satin stitches, Quarter Rickrack/steps (Tus ntaiv), and modified elephant's foot (Ko taw ntxhw).

Widely used to decorate apron bands and other garments, reverse appliqué is a type of appliqué where the fabric that is eventually going to show on the top is placed underneath the base fabric. The design/pattern is copied onto the top fabric and then the top fabric is cut so that it can be turned back to the design edges. Seam allowances are turned under and are stitched to the underneath fabric exposing the underneath fabric to view. More than one layer of fabric can be used. The "whirling designs" are traditional to the Hmong.

<https://www.hmongembroidery.org/reverseapplique.html>

## **Pa Ndau (paj ntaub) Square**

Hmong textile art, Reverse applique, 8x8

*Donated by the family of Lia Johnson*

# MARK AUMANN

*Eau Claire, Wisconsin*

Mark Aumann has incorporated his passion for photography and other cultures and languages to help educate people about what is going on in the world beyond our borders. As a 1982 graduate of the University of Wisconsin–Madison with degrees in French and political science, his interest in the world is only natural. When studying abroad in southern France, Aumann’s interest in art and photography was firmly rooted. After completing his master’s degree in French, Aumann lived in Nicaragua during the late 1980s to the early 1990s. While there, he had the opportunity to work as a photographer for a Nicaraguan newspaper and work with Witness for Peace, a human rights group working to change U.S. policy in Latin America. He said that his work in Nicaragua opened his eyes to the world around him. It was this sense of global awareness that he wanted to bring back home with him through his photography.

Aumann’s photography acts as a reminder to those who get caught up in their lives that there is a bigger world out there to pay attention to. His photography, as he put it, strives to “make a connection that what we do here in the U.S. can have profound effects on the rest of the world.” *Information taken from a 2008 interview with Volume One.*

## **Sisters**

Digital photo

*Donated by the artist*

## **Young Girl on Porch**

Digital photo

*Donated by the artist*

# WESLEY HAACK

*Oakland, California*

This is art for a world that makes you sick. When you are brought close to Death and immersed in pain, when you collapse from Injustice and your eyes are held too far open; that is when this art will speak to you. It will erase rigid binaries by building soft forms from hard lines, deconstruct power by conveying beauty through brutality, and refuse fear by refusing to hide. This art rejects colonial definitions and structures of gender, love, power, and fear. It embraces bodies in all their shame and celebrates the presence of Death in nature and all things. This is art that does not ignore reality; it seeks to change it.

Tony McDade was an elder in the transgender community at age 37. When Black transgender women have a life expectancy of 35 and Black trans men are pushed to the margins, when police are murdering Black people with no accountability, 37 is a miracle. 37 is borrowed time. 37 is hope for us all. Most of all, 37 is too young. This piece reflects on the tragedy of Tony McDade's murder by Tallahassee police, but also brings attention to the community that will not let the world forget his name. Even when physical touch could be a death sentence, we have found ways to hold each other and hold up the names of those taken by racial and gender injustice. We will not forget your name, Tony McDade.

Wesley Haack is a transgender artist, activist, and real-life human being! He has lived all around California since being born in the small desert town of Bishop, and now lives in a community of artists in Oakland. Haack is primarily a self-taught artist with a B.S. in Biology from Fresno State, where he also received some technical training in taxidermy and printmaking. In addition to these mediums, he also paints, writes, and creates installations. Wesley Haack's queerness has a strong influence on his art and he often draws inspiration from the resilience and beauty of that community. Haack also finds inspiration in the secrets he unearths when taking things apart and putting them back together. Most often, these little muses hide in the visceral process of taxidermy, but Haack also finds them in printmaking and writing. In all things he does, Wesley Haack finds the most inspiration when he stands still and watches the world get bigger around him as he learns to pay attention.

## **We Will Not Forget Your Name, Tony McDade**

Multi-woodblock relief print, 26x18.75

*Donated by the artist*

# DASHA KELLY HAMILTON

*Milwaukee, Wisconsin*

Dasha Kelly Hamilton is a writer, performance artist, curator and facilitator. Ultimately, she's a creative change agent, leveraging the creative process toward human and social wellness. Dasha has written for national, regional and local magazines; produced three collections of poetry; recorded four spoken word CDs; published two novels; been included in several anthologies; and performed in the last season of HBO's *Def Poetry Jam*. Her nonprofit, *Still Waters Collective*, initiated literary arts programming for 20 years, creating platforms for thousands of voices to be honored and heard. Through the organization, she still partners on impact projects and manages a creative leadership fellowship.

Dasha served as an Arts Envoy for the U.S. Embassy to teach, perform and facilitate community building initiatives in Botswana and the island of Mauritius. She was also an artist in residence in Beirut. Dasha has been an adjunct professor at Mount Mary University, Alverno College, Bryant & Stratton and the University of Wisconsin-Milwaukee. She holds an MFA in Creative Writing from Antioch University and an MA in Marketing Communications from Roosevelt University. A collection of her micro stories, *DashNettes: Life, in Short*, was released in the fall of 2020. Her stage production, *Makin' Cake*, is touring nationally, beginning in 2021. A former Artist of the Year for the City of Milwaukee, Dasha is the city's 11th Poet Laureate.

<https://dashakelly.com/>

## **Life in Motion, 2020**

Poem, framed, hand printed by the artist

*Donated by Dr. Louis & Janet Frase*

# LIFE IN MOTION

By Dasha Kelly Hamilton

I see you  
Trying to snip yourself  
Free from the clash of fabric patterns  
Outsize the outline of your fierce  
and stunning soul  
Coast be not ocean  
Edge be not your end  
I smell the salt water in your conversation  
A slow leak of truth from the corners of your grin

I see you  
Fumbling to wrap yourself  
In the wind  
But I know a costume  
When I see one  
You carve your journey through fire  
Blaze ash compacting in your chest  
Footsteps forged into scorched Earth rising like breaths of sage  
Glancing backwards will always be an inclination  
Forward is your instinct

I see you  
Hobbling together a truth of your own  
Reconsidering the broken pieces  
Polishing the gemstones in your scars  
You are incomplete and you are the universe  
You are an ever evolution  
Ever evolution

You.

Are.

# ZITA HOLBOURNE

*London, England*

I campaign for equality, freedom, justice, and human rights through arts and activism. These pieces of art create a visual diary documenting our struggles for rights, equality and freedom during a challenging and difficult period of collective trauma. The three pieces of art in this exhibition are connected and were created during the same period in the summer of 2021, responding to the murder of George Floyd and the protests that followed. As an artist and an activist, I create strong pieces of art connected to our struggles against racism and for equality and document our struggles through art.

Zita Holbourne is an award winning, trade union, community and human rights campaigner and activist, an author, visual artist, curator, poet, vocalist and writer. Zita is the Co-Founder and National Chair of Black Activists Rising Against Cuts (BARAC) UK. Established in 2010, BARAC campaigns against the disproportionate impact of cuts and austerity on black and minority ethnic workers, service users, and communities. The wider racism and injustice traced by them and other deprived communities. Zita campaigns against racism and other discrimination in the arts and culture sector. She is a trustee of the charity ACTSA (successor to the Anti-Apartheid Movement) and was elected to the ACTSA Council for over a decade and co-curated tours of the Mandela Centenary exhibition at the South Bank Centre.

Her work has featured in exhibitions at Tate Modern, V&A, Stratford Picture House, Foreign and Commonwealth Office, and Goldsmiths Women's Library amongst many other venues both nationally and internationally.

## **Harriet Tubman Tribute**

Digital art

*Donated by the artist*

## **Every Vote Counts**

Digital art

*Donated by the artist*

## **Claudia Jones Tribute**

Digital art

*Donated by the artist*

# JAMIE MCKINLEY

*Dekalb, Illinois*

Marching for justice is more than just Black Lives Matter, it is a belief that there can be No Justice and No Peace until Black lives equally matter. My name is Jamie McKinley, known to many as JMarkpro. I enjoy photography and anything else that may help me absorb knowledge and increase my artistic admiration. I strive to look for the beauty and magic in everything I see; taking a picture, freezing that moment, showing how truly rich reality is. I love seeing other artists work and visualize what motivates or drives them. In turn I use that to push myself artistically out of my own comfort zone to create more than just a cool shot.

Through my art I hope to take people on a journey that most may never see or experience. Hopefully in doing so, people feel something more than they saw a photo but saw something that moved them, that made them have an emotional response. From those humble beginnings, I started to learn my equipment. Using each camera, I had access to, to its fullest capacity. Taking college classes and Meetup groups to learn the technical side of photography including editing. With this knowledge I began shooting every day like a kid in a candy store. Shooting anything and everything, driving around with my camera in my car. With this ambition I set my sights higher than just shooting concerts, fashion, and boudoir photography.

Looking for that one shot that touches me, upsets me (because I could have made it a better picture). Pushing myself artistically, model for myself and other photographers. Now I shoot with Nikon 750 with a 50mm and Cannon 77D with 28-300 for street photography. Shooting the protests in Chicago firsthand, means more because it's my home. Understanding the years of systemic racism, segregation, and financial inequality would someday cause an eruption of anger and hate. I fear that the change that needs to happen will be too late before the next viral video or shooting of an unarmed minority. No matter what race, nationality, or political party you are, we as the people on this planet must stop the years of hatred and bigotry. It is not just an American problem, it's a global problem. If there is to be true change.

## **Solidarity**

Photography, 13x19

*Donated by the artist*

# MARK RUDDY

*Eau Claire, Wisconsin*

I visited the African American Museum in Washington DC in November of 2019 and was struck again by the depiction of slaves packed into the hold of slave ships. When I noticed my neighbor was using a graying, teak lattice work from a former sail boat to help confine her dog on the porch, I immediately knew I wanted to use it with the slave ship image in creating a statement about racial justice, suggesting another layer of racism that the teak grid would connote. My neighbor welcomed the trade of a piece of plywood in exchange for the teak piece: I knew I had a key element of my emotive and turbulent piece. The ship is coming apart as the Black male uses his power to break the chains of oppression. Using found objects over the years has been a theme of mine in making sculpture.

Since 1970 I have been using mainly wood to create functional furniture art and other visual statements using a sculptor's eye. Creating in this way is a true element of my Self.

## **Arc of Justice**

Teak wood, black walnut, white ash, 52x17x8

*Donated by the artist*

# RACHEL VENGAS

*Stoughton, Wisconsin*

This work was inspired by a piece I created as a child. I lost that piece of art over the years but carried it with me in my memory. I recently re-created it as digital art and it gained new meaning for me during the Black Lives Matter movement. I like to let others use their own imaginations to see what this art might mean for them. When I created this piece, it made me contemplate where this woman came from, what her story is, why she might be floating in the water, and what she might be thinking or going through. The Black Lives Matter movement has caused me to pause, look around and inside myself, to look at our current system, and try to become more educated about all the ways racism plays out in our society. The Black Lives Matter movement has inspired me to ask myself and others what we want society to look like, and to take actions like voting towards that better society that we can create together. I am honored to have my art selected for this exhibit for the important Black Lives Matter movement.

I hope you are reminded of the calming, meditative ways of nature through my art. It brings me no greater joy than to create works of art that honor nature, and humans as part of nature. For me, there is nothing more beautiful than nature. It's easy to step outside and be inspired. I am currently working in digital art and acrylic painting. I am lucky to live in beautiful Stoughton, Wisconsin. I also spend a lot of time in another beautiful place that is close to my heart - Chile. I learned Spanish when I studied abroad there in high school and UW-Eau Claire. My artistic idols are Henry David Thoreau, Frida Kahlo, and the many talented artists I follow on Instagram.

## **Floating Woman**

Digital art, 8x10

*Donated by the artist*

# LAURIE BIEZE

1944-2014

"Fire in the belly" is that quality of mind which has guided Laurie Bieze, stained glass and multi media artist, from the beginning. She never really wanted to do anything else but create, and that intense dedication to her craft led her on a merry chase as something of a gypsy until she landed in Eau Claire. After completing her studies at the Colorado Institute of Art, she took various jobs across the US, as well as abroad, doing art for movies, TV, and print media, as well as other design work. While she was working at the University in Oregon, her skill as an artist who could actually draw - loved to sketch, and produce original designs - opened the door to getting involved with designing stained glass windows for other glass artists. Her subsequent study of the art of stained glass processes gave her the confidence to do the work for herself and actually make a living as a stained glass artist in Eau Claire.

She began designing for homes, as well as producing windows, doors, sculptures, mobiles and other spectacular stained glass art for churches and restaurants, CVTC, the IBC, Luther Hospital, and many other clients. One can follow Laurie Bieze's footsteps as an artist, by traversing the Chippewa Valley from one glistening shimmer of evocative color to another.

She had a studio at Banbury Place for over fourteen years. The ambiance seemed to attract a broad spectrum of creative tenants, who of course come and go, but mutually benefit from the eclectic mix. Laurie Bieze described the energy in Downtown Eau Claire as, "positive and forward thinking."

In a reflective mood, she described herself as a very spiritual person who had a lot of freedom in her days, which suited her just fine. The last window she planned to do in Eau Claire was at the Unitarian Church, a place where she had special ties.

Laurie Bieze passed away at the age of 70, on June 22, 2014 after a 3-year battle with breast cancer. Throughout her life and even through cancer, she strived to live her life according to one of her favorite quotes, "To thine own self be true". Listening to her inner voice, pursuing her love of art, and finding the light in others were values she held dear to her heart.

*This content was taken from a November 2011 interview of Laurie Bieze. Chippopedia.org and from Laurie Bieze's obituary in the Leader Telegram on June 29, 2014.*