



Spring Corn, 2005

TOM BAMBERGER

Tom Bamberger's artistic career began in the late 1970s while he was pursuing his graduate studies in philosophy. The transition to photography was for him a natural progression from thought to form; like philosophy, photography provided a structure in which to contemplate truth. His earliest pictures were black-and-white psychological portraits shot at close range. Gradually, his photographs included people as well as their surroundings. Over the years, as he increasingly distanced his lens, the figures grew smaller until, by the mid-1990s, they disappeared altogether. Seeking to rid his work of narrative or moral values and "to make photographs of places but of no place in particular," he continued to work in black and white, finally creating a series of landscapes in which he eliminated the sky. With the horizon line as his focus, he began to contemplate the formal possibilities of extending it infinitely and, in 2001, introduced color and digital technology to his repertoire. Since then, he has created monumentally-scaled panoramic images that subtly reveal the impossibility of their existence, with colors just a bit too intense for nature or multiple vanishing points. Each work begins with one photograph that is scanned into the computer and then, using a method that Bamberger likens to culturing cells in a Petri dish, "grown" by multiplying the image while subtracting the obvious symmetries. The constructed photographic images included in this exhibition were created between 2001 and 2005 and explore the tension between the synthetic and the natural, transforming banal scenery (a cornfield, a subdivision, a row of trees) into emphatic visual pronouncements. This is the first time this body of work is being exhibited in Wisconsin.

ABOUT THE ARTIST

Tom Bamberger was born in Milwaukee in 1948 where he continues to live and work. A graduate of the University of Wisconsin-Milwaukee, Bamberger is an artist and writer whose essays on architecture and urban design have garnered many awards. As curator of photography at the Milwaukee Art Museum, a position he held for a decade, Bamberger produced the first Andreas Gursky museum show in America. He also served as director of the Perihelion gallery, an alternative arts space, and initiated Art Futures, a grants program for local artists. His photographs have been collected by museums throughout the US including the Museum of Modern Art, New York; the Museum of Fine Arts, Houston; the San Francisco Museum of Modern Art; among many others. He is represented by Leslie Tonkonow Artworks + Projects, New York.

Sod
2002
39 x 108 inches

Grass
2002
37 3/8 x 117 inches

Brown Grass *
2003
35 x 108 inches

Spring Corn *
2005
39 3/4 x 108 inches

Treeline
2002
10 1/3 x 44 inches

Spring Trees
2002
10 1/3 x 44 inches

Bushes
2002
10 1/3 x 44 inches

California Homes
2002
10 1/3 x 44 inches

Mud
2002
10 1/3 x 44 inches

Dirt
2001
10 1/3 x 44 inches

Digital ink jet prints. Text and all works courtesy of Leslie Tonkonow Artworks + Projects, NYC, unless noted with an asterisk. These works are courtesy of the S. and R. Pieper Family Foundation.

ABOUT THE INSTITUTE OF VISUAL ARTS

Since 1996, the Institute of Visual Arts (Inova) at the University of Wisconsin-Milwaukee's Peck School of the Arts has established an international reputation as a contemporary art research center. The mission of the Institute of Visual Arts is to engage the general and university publics with contemporary art from around the world through exhibitions and programs. Inova is recognized for the high quality of its programs and for the opportunity it offers artists to experiment in the creation of new work. *Renatured* is the inaugural exhibition in the Peck School's new gallery space, Inova/Kenilworth.

renatured

WORKS BY TOM BAMBERGER
AND KYOUNG AE CHO

January 26-March 4, 2007

Inova/Kenilworth
Kenilworth Square East
2155 North Prospect Avenue
Milwaukee, Wisconsin 53202

Gallery hours:
Wednesday-Sunday, 12 noon-5 pm

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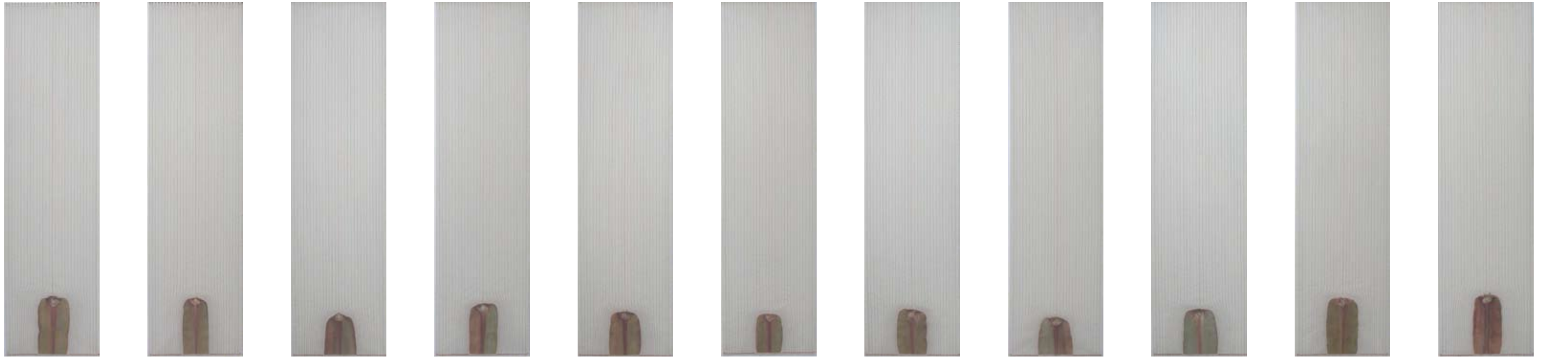


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KYOUNG AE CHO

Kyoung Ae Cho is engaged in a conversation with nature. Nature, she asserts, has been conducting experiments into processes and metamorphosing materials for millions of years. But because Cho wants to explore nature's rhythm in our culture and our interaction with nature, her natural world encompasses civilization and technology—the full array of human interventions—and her fascination with recycling extends to man-made materials.

Each work that Cho produces is the result of an intimate dialogue between artist and materials. The conversation may begin as she gathers recycled organic matter and collects man-made objects of little value, or it may commence with a sudden discovery: of the beauty in a corn leaf, for example. Leaves and flowers that have fallen to earth are dried, ironed to fix pigment, flattened: processes that Cho views as ceremonial transitions from one stage of being to another. As she prepares her materials, Cho is attentive to the ways they reveal, through shape, pattern, color, texture and scale, nature's language of process and change. Patience and the passage of time enable her to discern her role in their evolution or completion.

In *Toward*, leaves from corn planted and harvested by Cho are hand-stitched between layers of silk organza. Each of the panels celebrates the beauty of a single leaf—the elongated rectangles emphasize the figurative qualities of the leaves—and is a monument to nature's simultaneous fragility and endurance. For Cho, a successful collaboration not only extends the natural processes inherent in the materials, prolonging their existence and meaning through a kind of rebirth, it also leaves her enriched. Each meditative, repetitive gesture, each cut, stitch and placement is part of the experience of merging the natural and the man-made, the physical and the spiritual. Ordinarily, the dialogue ends when Cho's painstaking work ceases. In an uncharacteristic gesture, by presenting *Toward* in a group of eleven panels, Cho invites the spectator, through the ritual of viewing, to complete the work by taking one's place in a harmonious dozen.

Toward, 2006

ABOUT THE ARTIST

Kyoung Ae Cho was born in Onyang, South Korea. She received her B.F.A. from Duksung Women's University, South Korea, and her M.F.A. from Cranbrook Academy of Art. Cho is the recipient of several awards, including the Wisconsin Arts Board Award Fellowship (2006), the Lillian Elliott Award (1997), and a Pollock-Krasner Foundation Grant (1995). Her work has been exhibited extensively in national and international venues, most recently at the Tweed Museum of Art, Duluth, Minnesota. Cho is an associate professor in the Department of Visual Art at the Peck School of the Arts, University of Wisconsin-Milwaukee.



This project was supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin.

Toward

2006

corn leaves, silk organza, rayon thread
eleven pieces, 43 x 11 1/4 inches each

Reconfigured

2007

wood
107 1/2 x 107 1/2 inches

Still Wild

2007

wild sage, wood, old frames
five pieces, 17 1/2 x 17 1/2 inches each

100 Sage Flavored Cubes

2007

wild sage, wood
100 pieces, 3 1/2 x 3 1/2 x 3 1/2 inches each

Path

1999

wood, thread, fabric
16 x 264 inches (variable length)

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