

C o n f l u e n c e

The Art of the Digital Atelier



Karin Schminke + Dorothy Simpson Krause + Bonny Pierce Lhotka

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www.DigitalAtelier.com

www.Schminke.com

www.Lhotka.com

www.DotKrause.com

www.LakesArt.org

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The Art of the Digital Atelier

**July 22 through November 6, 2010
Pearson Lakes Art Center
Lake Okoboji, Iowa**

A Natural Confluence

It is an honor and a privilege to host *Confluence: The Art of the Digital Atelier* by Karin Schminke, Bonny Pierce Lhotka and Dorothy Simpson Krause. Once again, the world has favored the Pearson Lakes Art Center and given it this opportunity to host an exhibition of the highest quality.

These three professional artists have each assembled key portions of their artworks that when put together create an homage to the natural world. Through their shared ideas and innovations, Schminke, Lhotka and Krause have combined traditional and digital medias to produce new types of artworks never in existence before. Traditional printmaking has been eclipsed and a new medium has emerged.

Although each of the artists uses slightly different materials, their shared mode of creation reminds one of the alchemical processes of transmuting a common substance into a substance of great value. Seemingly incompatible elements are combined to

produce artworks that communicate the magical in reference to nature and the environment.

Karin Schminke's spacious landscapes, void of any elements taller than prairie grass leave us full of peacefulness. They are flooded with the beauty of wide and open spaces belonging to our tiny planet. The traditional image has been reborn and a mystical place has materialized; leading us to endless possibilities. Although they still utilize specific imagery from the natural world, Karin Schminke's more playful pieces such as *March (Awakening)* and *Once in a Blue Moon* might remind us of places that exist in fairy tales. They are places of uncomplicated joy where a celebration is taking place to honor special moments in the cycle of life.

Bonny Pierce Lhotka's work brings us closer to small pieces of the natural world while referencing the landscape. Lhotka adds symbolic images as commentary. Her work shows the influence of man

upon nature and communicates that idea through the use of added elements such as squares and lines that coexist through the use of design with natural imagery such as flora and fauna.

Dorothy Simpson Krause's works leave us in two places at once. The imagery of our natural environment is tangible and elusive at the same time. A cycle of transmutation is occurring. She keeps the viewer wrestling to remain at a constant point inside the earthly while it is ever slipping out of their grasp. Krause's images communicate ideas of time and creation to the viewer. The natural world is represented as an ever changing divine soup that inevitably altered stays constant in the mind.

We are very pleased and excited to be hosting *Confluence: The Art of the Digital Atelier* that was put together especially for the Pearson Lakes Art Center. Together, the three members of the Digital Atelier have brought to us an opportunity to experience,

first hand, works of the highest technical and artistic quality that break new ground in the arts. This catalog is a testament of what can be accomplished through collaboration.

I wish to extend a special thank-you to all who were involved in helping make this exhibit possible including the Visual Arts Committee members who brought the artists to the attention of the Curatorial staff.

Lissa Potter
Director of Visual Arts
Pearson Lakes Art Center

The Digital Atelier

Confluence: The coming or flowing together, meeting, or gathering

Since the three of us met almost 20 years ago and began to collaborate as the Digital Atelier®, our art and our lives have reflected the influence of our joining forces. Although geographically dispersed with locations near both coasts and in the middle of the country, we have successfully created a virtual confluence, sharing expertise, energy and enthusiasm while maintaining our unique identities.

We have been especially involved with exploring how digital imaging innovations can be combined into the flow of traditional art work. Our early explorations enabled us to obtain the support of manufacturers and distributors and gain initial access to digital imaging equipment and software—an important confluence still affecting the development of our work.

Although we each use the computer as a tool and usually employ some kind of digital output, our work and media choices are as varied as our backgrounds. The range of media we use encompasses painting, printmaking, collage, image transfer/ monotype, laser engraving and cutting, UV-cured prints and artist's books. We work on diverse surfaces including plywood, silk, metal and handmade substrates as well as a full range of papers. The exploration and sharing of techniques necessary to utilize this array of media options is one of the many points of our confluence. The merging of these varied streams of endeavor have resulted in work which none of us would have done had we been working in isolation.

Because of our innovative approaches, we have had many opportunities to evangelize the incorporation of digital technologies with traditional artist materials. For example, we introduced digital printmaking to American

museums in 1997 as artists-in-residence at the Smithsonian American Art Museum with *Digital Atelier: A Printmaking Studio for the 21st Century*, for which we received a Smithsonian/Computerworld Technology in the Arts Award. Later that year, we worked with curators to help them envision the potential of digital printmaking in *Media for a New Millennium*, a work-tank/think-shop organized by the Vinalhaven Graphic Arts Foundation.

In 2001, we demonstrated digital printmaking techniques at the opening of the Brooklyn Museum of Art's *27th Print National, Digital: Printmaking Now*. We have given numerous demonstrations, presentations and workshops at venues as diverse as the College Art Association, Photo Marketing Association and art centers, galleries and museums across the country.

To document some of the possible paths that digital and traditional media and techniques

can take, in 2004 we wrote *Digital Art Studio*. Published by Watson-Guption, it has become a source of inspiration for artists wishing to explore innovative ways of working. Since 2004, the American Print Alliance has circulated *Work from the Digital Art Studio*, an exhibition of our art, with educational panels from our book.

In this exhibit we celebrate our collaboration and acknowledge the confluence of our joint experience and explorations. You will find a convergence of minds interested in surface and texture, involved in process, reverent toward materials, and in this case, focused on the theme of nature. This show can be thought of as a visual manifestation of decades of confluence.

*Karin Schminke, Seattle, Washington
Dorothy Simpson Krause, Boston, Massachusetts
Bonny Pierce Lhotka, Boulder, Colorado*

Karin Schminke

Bio

Karin Schminke began integrating digital technologies into her mixed media fine art over 20 years ago. A pioneer and educator in this developing field, Schminke's exploratory work has helped to define the role digital technologies play in today's art world. Her fine art involves combining photographic, drawing and printmaking techniques with new digital techniques. The outcome is a synthesis of traditions, which results in transformation of all the media involved.

Schminke received her MFA from the University of Iowa in 1979, and was Associate Professor of art, design and digital imaging at several colleges and universities including the University of Wisconsin, Eau Claire and California State University Northridge. In 1994 she retired from teaching to focus full time on creating art.

Schminke's work has been exhibited throughout the world and been covered by dozens of magazines. She is a frequent lecturer on the blending of traditional and digital media.

Artist Statement

Much of the work created for this exhibit is from a series called *Open Space*. Although all my art is shaped by growing up on an Iowa farm, this series most strongly reflects that influence. While fairly abstract upon close inspection, the overall impact is of long vistas that culminate at the horizon line. Ambient light is incorporated into each piece through the use of aluminum. This results in lighting variations throughout the day that create a shifting, meditative space.

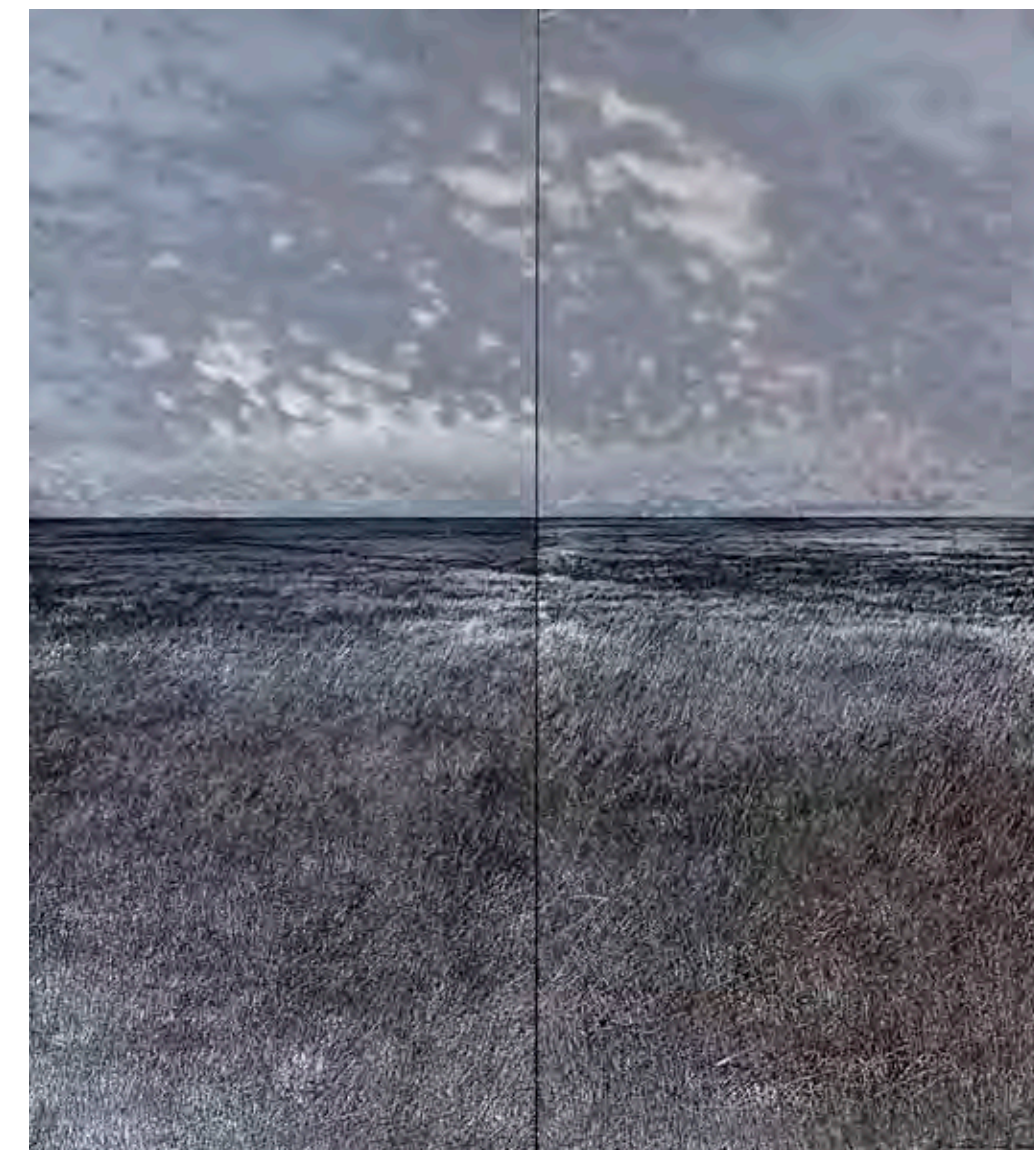
In the *Open Space* series I break away from themes of life, growth and energy that have previously dominated my work. However, these themes are still represented in this exhibit by works featuring plants and trees. In works like *March (Awakening)*, I treat the spaces within the forms as a secondary subject matter that seem to be an extension of the plant forms expressing life, movement, and/or spirit.

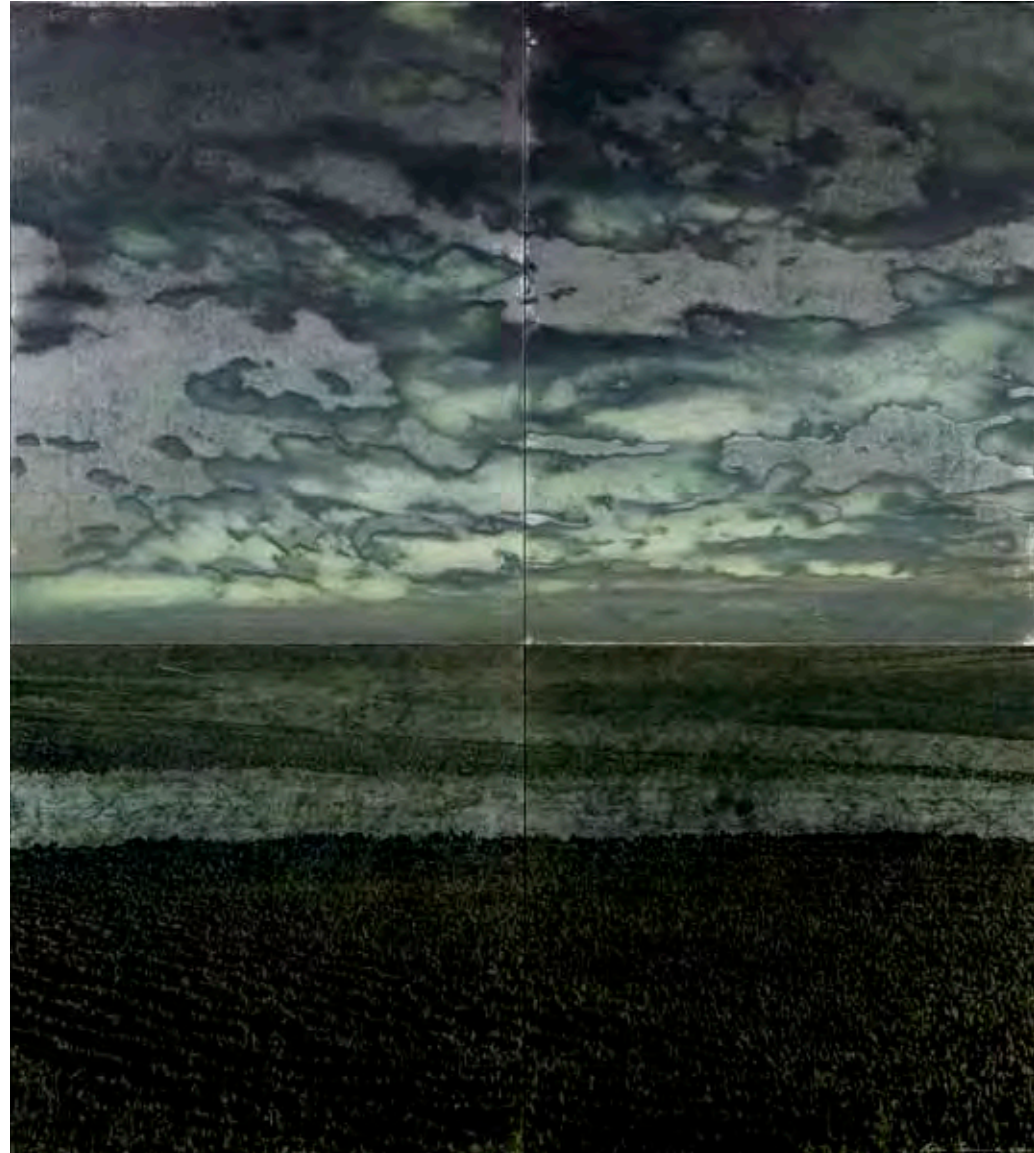
Like all of my work, this exhibit presents an opportunity for contemplation while celebrating the beauty of nature.



Study in White (January 10)
32 x 40 inches
Pigment ink, paper and acrylics on
aluminum

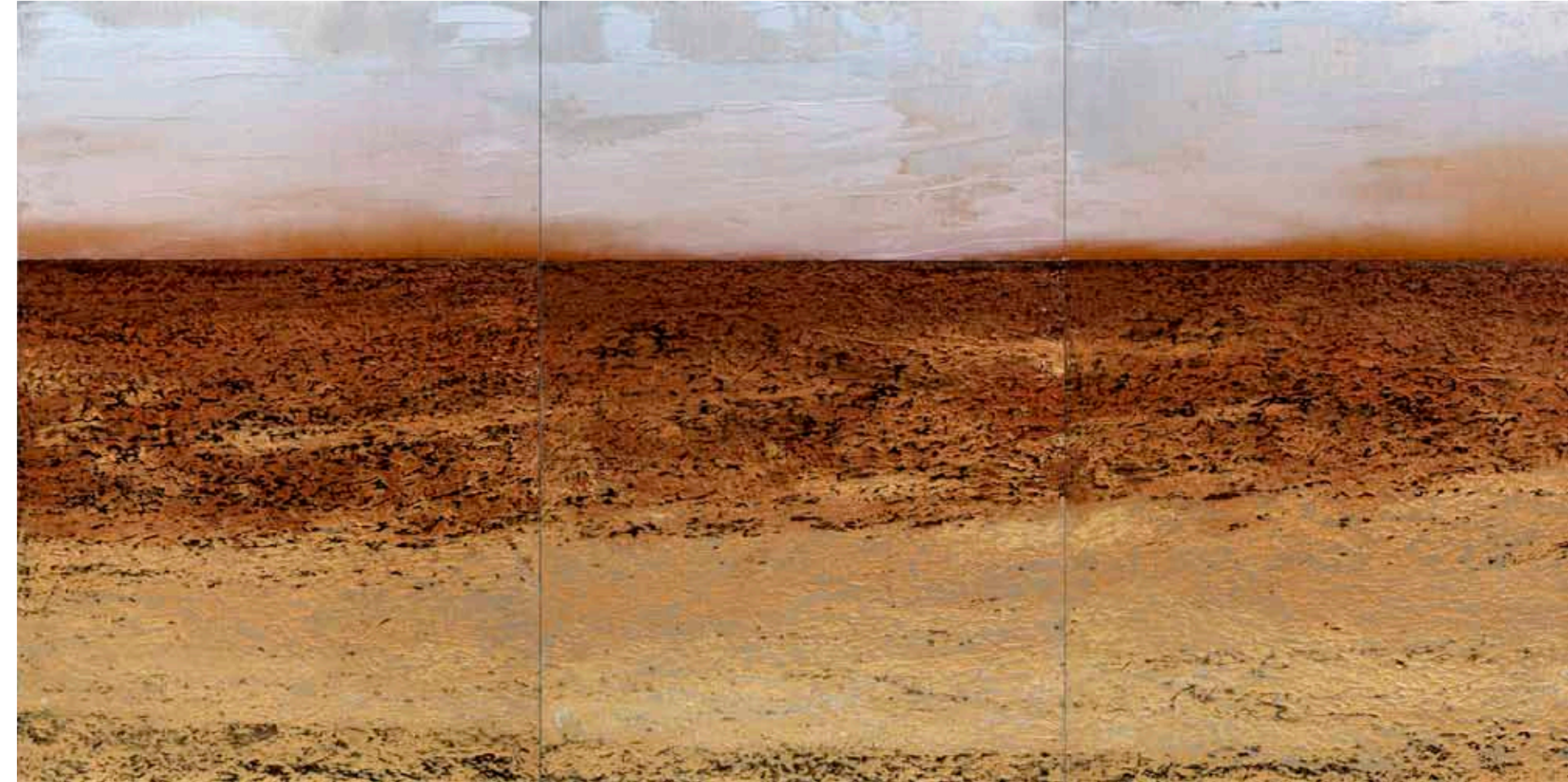
Evening Blues
36 x 32 inches
Pigment ink, papers and acrylics on
aluminum



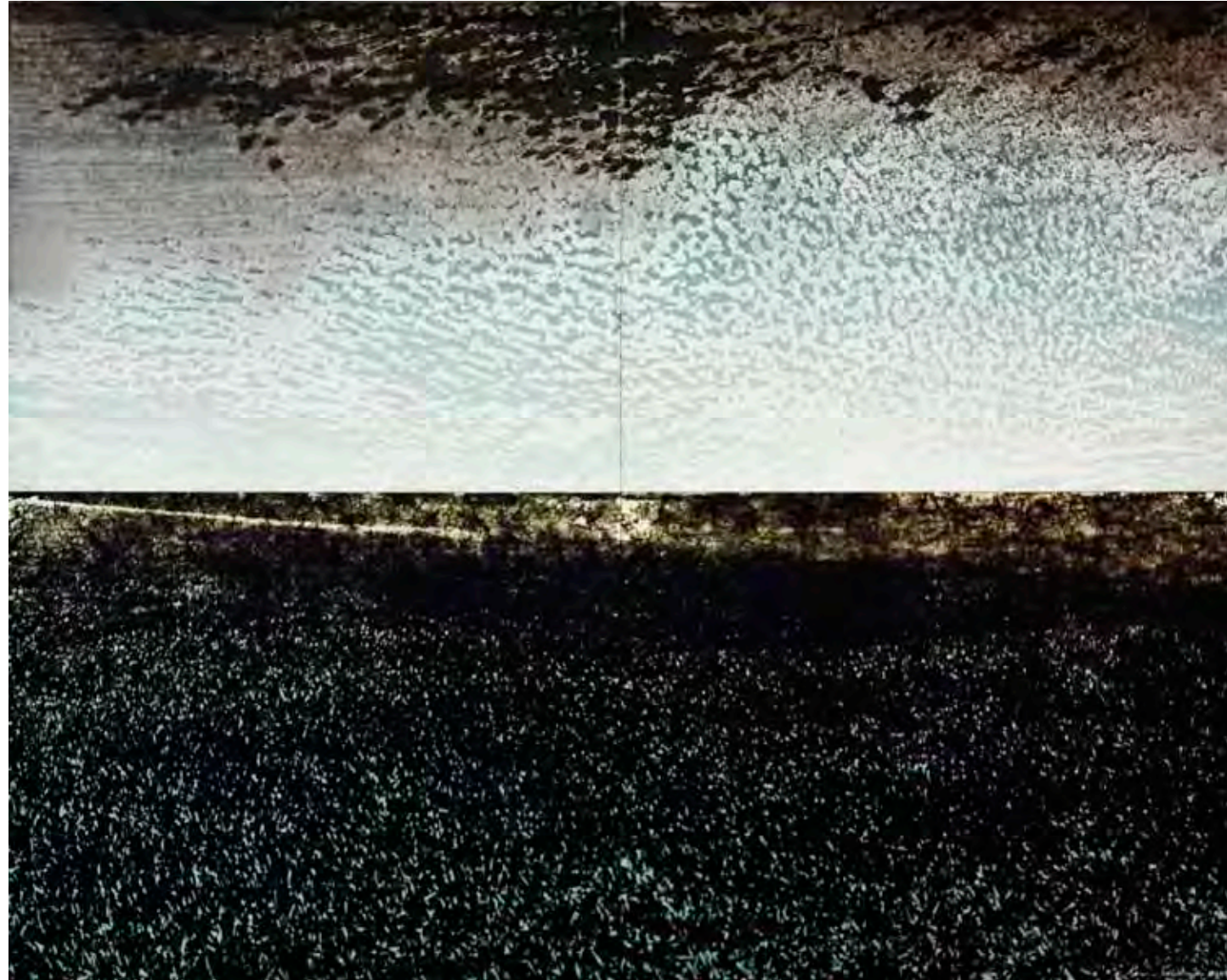


Verdant Vista (left)
36 x 32 inches
Pigment ink, papers, watercolor and
acrylics on aluminum

Study for Open Space 1 (above)
18 x 12 inches
Pigment ink and acrylics on aluminum

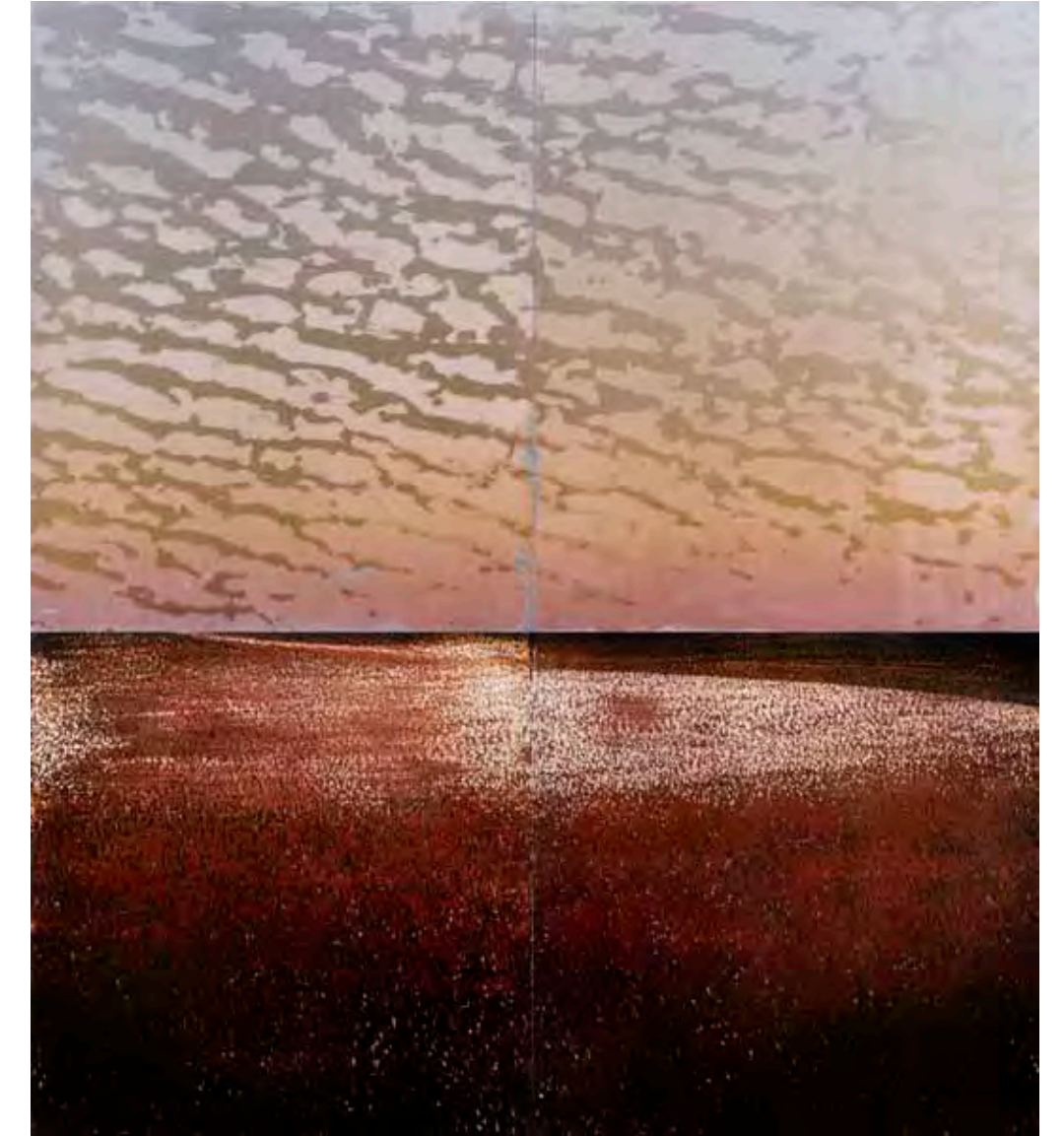


Marble Rock
24 x 48 inches
Pigment ink and acrylics on aluminum



Lingering Light (facing page)
32 x 40 inches
Pigment ink, rice paper and acrylics on aluminum

Everly Evening
36 x 32 inches
Pigment ink and acrylics on aluminum





Fairview
36 x 32 inches
Pigment ink, papers and acrylics on
aluminum



March (Awakening)
32 x 48
Pigment ink, rice paper and acrylics on
aluminum



Copse 2 (Sunrise)

36 x 32 inches

Pigment ink, acrylics and rust on aluminum



Copse 1 (Hoarfrost)

36 x 32 inches

Pigment ink and acrylics on aluminum

Prairie Woods

24 x 24 inches

Pigment ink, black rag mat and acrylics on aluminum





Columbine 2
20 x 16 inches
Acrylics on aluminum

Once in a Blue Moon
40 x 60 inches
Pigment ink, rice paper and acrylics on aluminum



Bonny Pierce Lhotka

Bio

Bonny Pierce Lhotka majored in painting and printmaking at Bradley University. An experimental artist who adapts and invents new materials and processes with which to create her unique work, Lhotka added a Macintosh computer to her studio tools in 1992.

Lhotka's work is exhibited internationally and appears in numerous books and articles featuring experimental media. She is listed in *Who's Who in American Art* and *Who's Who in American Women* and is a recipient of the Smithsonian Computer World Award.

Her artworks have been included in hundreds of collections worldwide including United Airlines, Johns Space Center, Microtek Labs, U.S. Department of State, Charles Schwab, MCI and McDonnell Douglas.

To share her unique approach to mixed media digital printmaking, Lhotka has produced a series of educational DVDs which are available through *Digital Art Studio Seminars*.

Artist Statement

This series implies a view of the landscape from a non-typical viewpoint. When images are captured by camera or scanner the resultant reverse image is the beginning of a dialog between image and materials in assembled layers that expand the meaning of what is presented to the viewer. Shimmering light obscures and shifts views creating a mirage that is transformed with the changing light or enlightenment of the viewer.

Close up views are intertwined with natural texture and distant views. Collage and mixed media are combined with prints on acrylic, metal leaf and fabric. In much of this art the image was reversed before printing on transparent material, and then placed over an assemblage of painted and printed materials. I look for richness in material and abstractions of nature to create a new reality.



Blue Memories
24 x 24 inches
Pigment ink transfer to aluminum panel

Equinox Sun
24 x 24 inches
Pigment ink on aluminum

Sea Wall Blue
24 x 24 inches
UV cured pigment ink on steel with
silk and rust



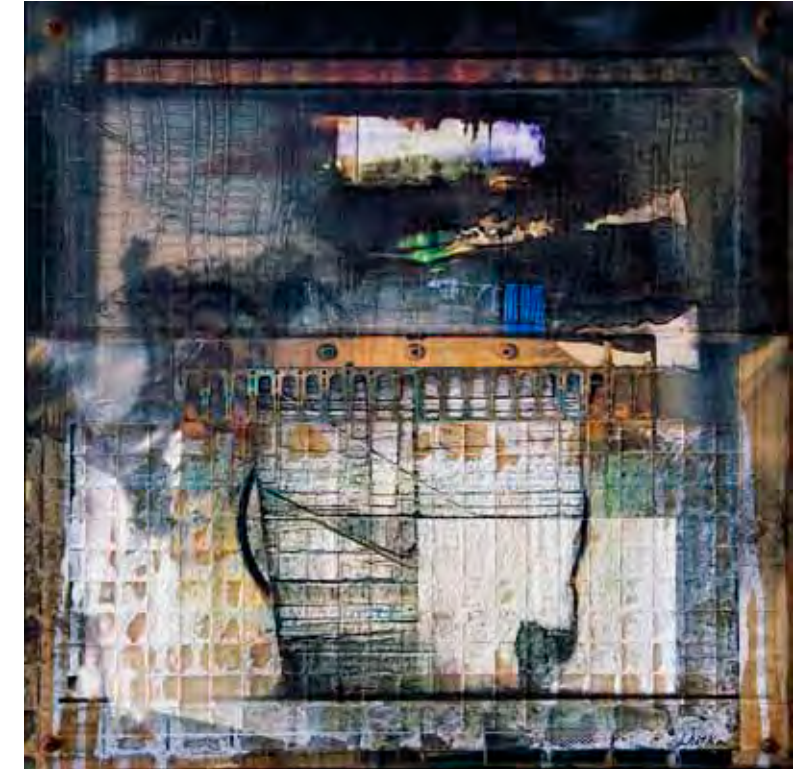
Red Square
24 x 24 inches
UV cured pigment ink on aluminum panel



Flight
24 x 24 inches
UV cured pigment ink on plastic panel with paper



Yard Fence
24 x 24 inches
UV cured pigment ink on plastic panel



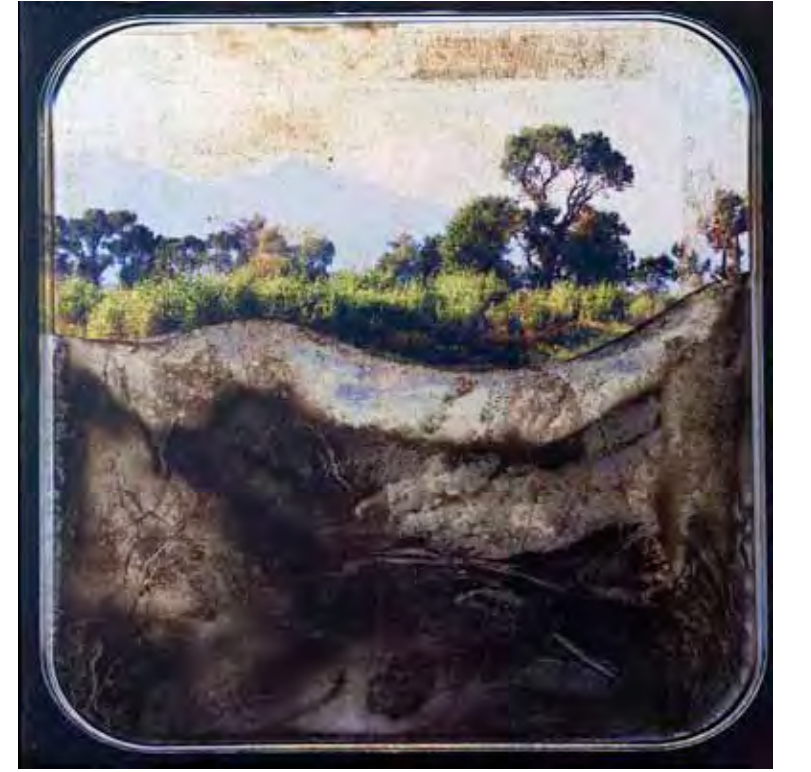
Bay Side
24 x 24 inches
UV cured pigment ink on plastic panel and wood assemblage



Reflection Pond
24 x 24 inches
Pigment ink transfer to gelatin fresco on wood panel

Seedling
24 x 24 inches
Pigment ink transfer to gelatin fresco on wood panel

Desert Trail
24 x 24 inches
UV cured pigment ink on embossed lead



Ice Flow
24 x 24 inches
UV cured pigment ink on wood panel
with paper

Inner World
24 x 24 inches
UV cured pigment ink on wood panel
with paper

Montana
24 x 24 inches
UV cured pigment ink on wood panel
with paper

Under Ground
24 x 24 inches
UV cured pigment ink on wood panel
with paper



Canal

24 x 24 inches

Pigment ink on metal printing plate

Iris Yellow

32 x 32 inches

Pigment ink transfer to gelatin fresco on wood panel

Amber

32 x 32 inches

Pigment ink transfer to gelatin fresco on wood panel with granite crystals



Kale
24 x 24 inches
Pigment ink transfer to wood panel



Equinox Surf
24 x 24 inches
UV cured pigment ink on plastic panel



Ivy
24 x 24 inches
Pigment ink transfer to aluminum panel
with acrylic paint

Dorothy Simpson Krause

Bio

Dorothy Simpson Krause is a painter by training and a collage-maker by nature. Since being introduced to computers in the late 1960s when working on her doctorate at Penn State, she has pioneered the integration of traditional and digital media. She founded the Computer Arts Center at Massachusetts College of Art where she is Professor Emerita.

Krause has been a visiting artist at the American Academy in Rome, Harvard Medical School, Kodak Center for Creative Imaging and, in 2007, was the Von Hess Visiting Artist at the University of the Arts Borowsky Center in Philadelphia.

Krause's work is included in numerous books, articles and museum collections, including the Smithsonian American Art Museum, the Boston Museum of Fine Arts and the Russian State Museum. Among her commissions are murals for the Federal Reserve Bank of Boston. Krause is the author of *Book + Art: Handcrafting Artists' Books*, published in 2009, by North Light.

Artist Statement

My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest in technology to evoke the past and herald the future.

The work shown in this exhibit was selected from several series—*Sacred Spaces*, *Fragile Beauty* and *Losing Ground*—titles which reference our connection to the land on which we live. The related artist book entitled *Losing Ground* is a plea for environmental awareness with images collaged from work produced over more than a decade and text from the Intergovernmental Panel on Climate Change.

My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue—a visible means of exploring meaning.



Stream
24 x 48 inches, diptych
Pigment ink transfer to fresco on wood panel



Plowed Field
24 x 48 inches, diptych
Pigment ink transfer to fresco on wood panel

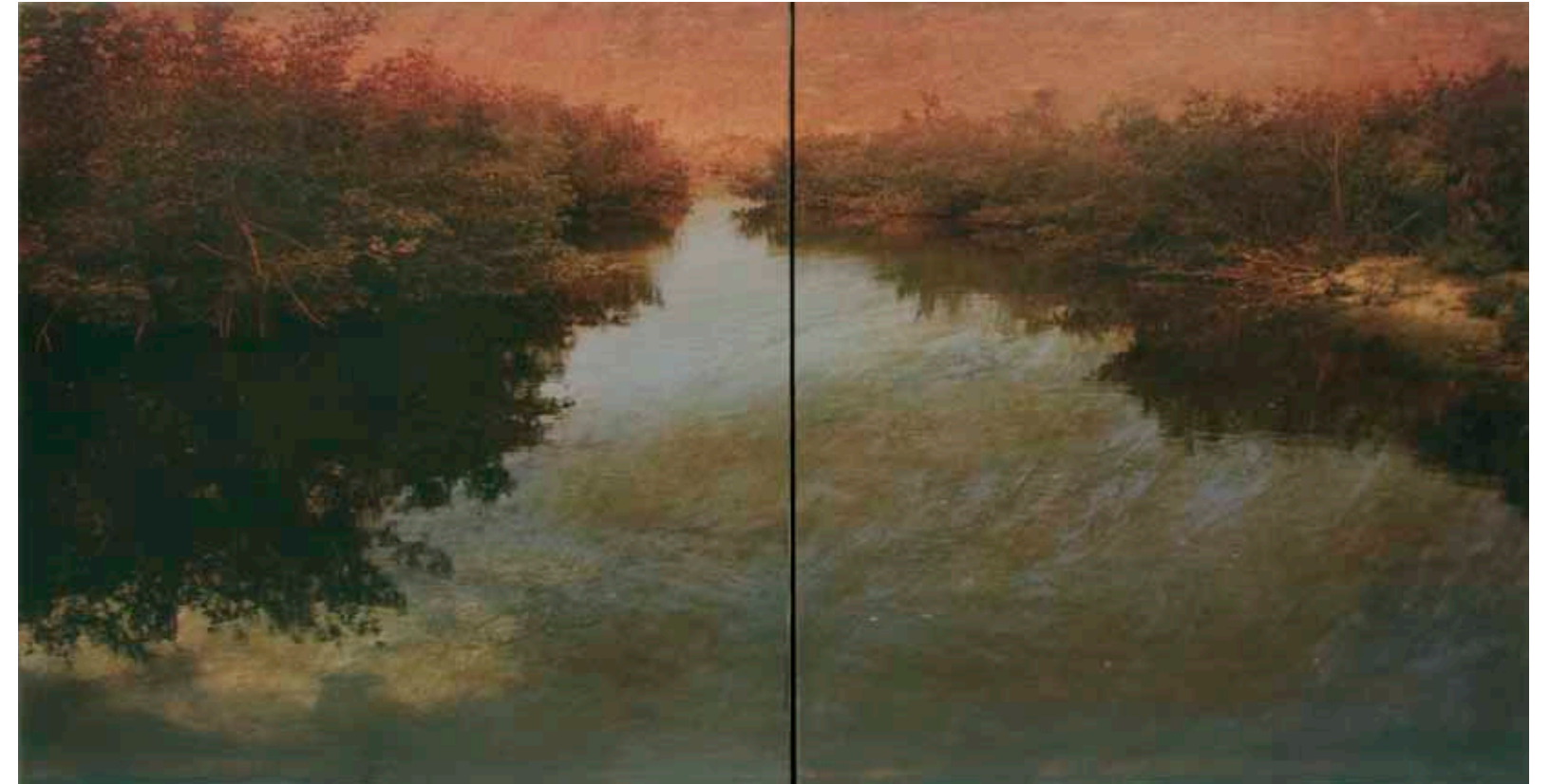


Briars
24 x 24 inches
Pigment ink on steel

Backwater
24 x 48 inches, diptych
UV cured pigment ink on aluminum
panel



Horizonline
24 x 48 inches, diptych
Pigment ink on steel



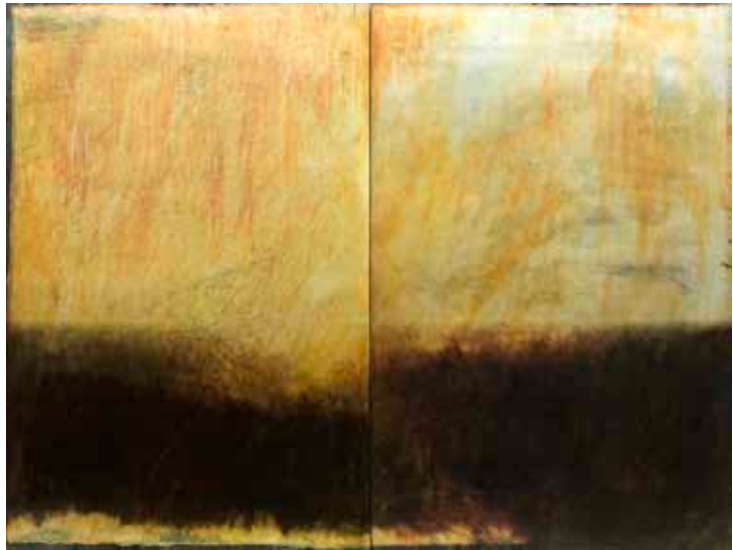
Slough
24 x 48 inches, diptych
UV cured pigment ink on aluminum
panel



Thorns
24 x 24 inches
Pigment ink on aluminum



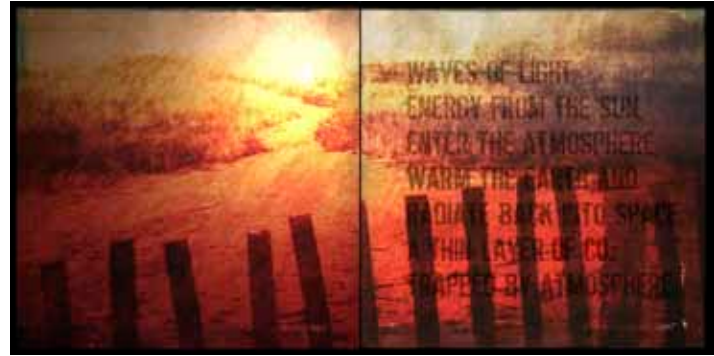
Redmarsh
24 x 72 inches, triptych
UV cured pigment ink on aluminum panel



Ash, Brookgreen, Silver Rain, Storm
24 x 36 inches each, diptych
Pigment ink on textured nonwoven
fabric with encaustic, paint and pastel



Trees
24 x 24 inches
Pigment ink on steel



Left and Above: Double page spreads from the book *Losing Ground*, a plea for environmental awareness

Losing Ground, open edition
7 x 7 inches, 44 pages
Softcover, printed by Blurb on the HP Indigo Press 5500

Losing Ground, limited edition
12 x 12 inches, 44 pages
Bound in black bookcloth with copper onlay; tipped in images and handwork

