



# WISCONSIN WAS THERE

Sharing the Legacies of Printmakers Who Served in the Military



*Wisconsin Was There: Sharing the Legacy of Printmakers Who Served in the Military* is a special exhibit at the Wisconsin Veterans Museum as part of the Southern Graphics International Printmaking Conference being held in Madison, Wisconsin March 16-19, 2022. The Wisconsin Veterans Museum's mission is to acknowledge, commemorate, and affirm the role of Wisconsin veterans in the United States of America's military past and present. The Wisconsin Veterans Museum is an educational activity of the Wisconsin Department of Veterans Affairs.

With special thanks to The Wriston Art Galleries at Lawrence University and Beloit College, Wright Museum of Art for their collaborative efforts and for the works on loan.

**A**rtists have served in the military for centuries, and they are often the first people to document conflict visually. Generally, when someone thinks of artists in the military, they first think of combat artists or the therapeutic arts. Rarely understood are the military contributions of professionally trained artists whose creative careers expanded far beyond their time in service.

Why a person follows the life path they do is a function of their life experiences. Those artists with military service in their backgrounds, however, have participated in one of the most influential and character-building experiences of their lives. And yet, this service is often a footnote in their biographies or completely passed over. In reality, an artist's military experiences provide unique subjects and perspectives for their work.

For printmakers, especially those who served between the Civil War and World War II, their craft was a skillset still very much in demand for military mission readiness. Trades such as engravers, lithographers, draftsman, and publishers all played vital roles in military preparedness and the civilians in those professions were recruited for the war effort. Wisconsin servicemembers found themselves in new military roles, and several were innovators in the development of new print processes and scientific discoveries to aid the war effort, especially in World War II.

The technological advances in the digital era greatly shifted the roles of artists in both the civilian and military world. While artistic skill is still embraced in the military, it is no longer the recruiting tool it once was, and it's primarily used for moral-building and recreation. Regardless, artists still find their way into service and continue to lead with the creative vision that only an artist possesses.

# LOUIS KURZ

MILWAUKEE, WI | UNION SOLDIER | CIVIL WAR

## ***Battles of the Civil War***

Chromolithographs by Louis Kurz, Kurz & Allison

Louis Kurz was born in 1835 in Salzburg, Austria. His family emigrated to Milwaukee in 1848 and Kurz became a scenic painter while working for his father in the German language theater. His family moved to Chicago in 1853 where he worked as a muralist and trained as a lithographer. Kurz served briefly in the Civil War in 1862 and between 1862-1878 he formed various lithography firms in Milwaukee and Chicago specializing in tinted lithographs and chromolithographs. In 1880, he partnered with Alexander Allison to form Kurz & Allison, which became one of the biggest American lithographic firms of the 19<sup>th</sup> century. A lifelong friend of Abraham Lincoln, Kurz was asked by the president to make sketches of the battlefields of the Civil War, but he did not work on them until many years later. Entering a period of nostalgia for many veterans of the war, Kurz & Allison achieved great success with their brightly colored, romanticized chromolithographs of the various battles. Most of the prints were issued on or near the 25<sup>th</sup> anniversary of the battle depicted and were meant to inspire feelings of patriotism rather than an attempt to be historically accurate. Unlike other works created during this period, Kurz & Allison included scenes depicting black soldiers within the ranks. By 1893, a total of 36 large-format Civil War chromolithographs were produced.

Courtesy of the Veteran Print Project Collection



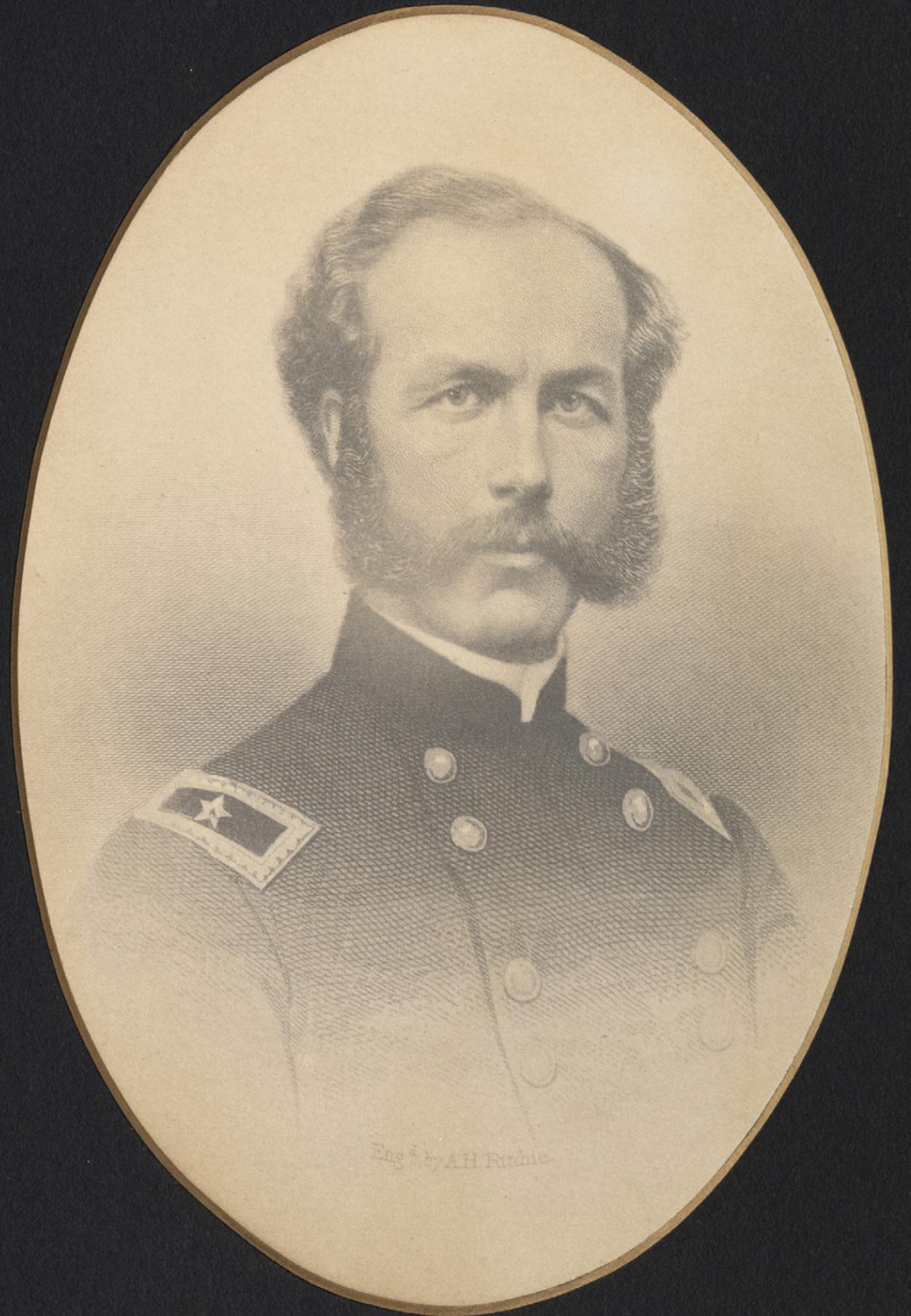


# ALEXANDER HAY RITCHIE

## *Portrait of John Starkweather*

Engraving by Alexander Hay Ritchie

Alexander Hay Ritchie, born in Scotland in 1822, studied with Sir William Allan at the Royal Institution in Edinburgh. He immigrated to Canada in 1841, and in 1848 he moved to New York City where he established a workshop known for his engravings, mezzotints, and etchings. His subjects were chiefly historical and often very ambitious in scale. The Wisconsin Veterans Museum's collection houses an extensive variety of Civil War portraits acquired by the museum's founders as part of the Grand Army of the Republic (GAR) Memorial Hall. This engraving by Hay Ritchie is one of many in this collection. With photography still new, engravings, lithographs, and paintings were the main choice for early 19th century portraits. Artists often used small reference photographs to create the larger scale prints. Many of these skilled engravers created realistic illustrations of their subjects that were nearly like photographs. Some artists like Hay Ritchie, however, mastered a distinctive variation in their linework which produced realistic, dimensional portraits that, unlike photo-realistic prints, continue to show the work of the artist's hand.





# WERNER DREWES

GERMAN ARMY | WWI

## *Calm Morning*

Woodcut

Werner Drewes was born in 1899 in the small village of Canig in Germany. In 1917, he graduated from Saldria Gymnasium, a boarding school in Brandenburg an der Havel and was drafted by the German army. He served in France on the Western Front until the close of the war. It is reported that he said the horrors of life at the front were only made tolerable by his sketchbook, a copy of Goethe's *Faust* and a volume of Nietzsche. He emigrated to the United States in 1930 and established himself as one of the founding fathers of American Abstraction.

Work on loan from Beloit College, Wright Museum of Art.

# GERALD K. GEERLINGS

MILWAUKEE, WI | UNITED STATES ARMY | WWI & WWII

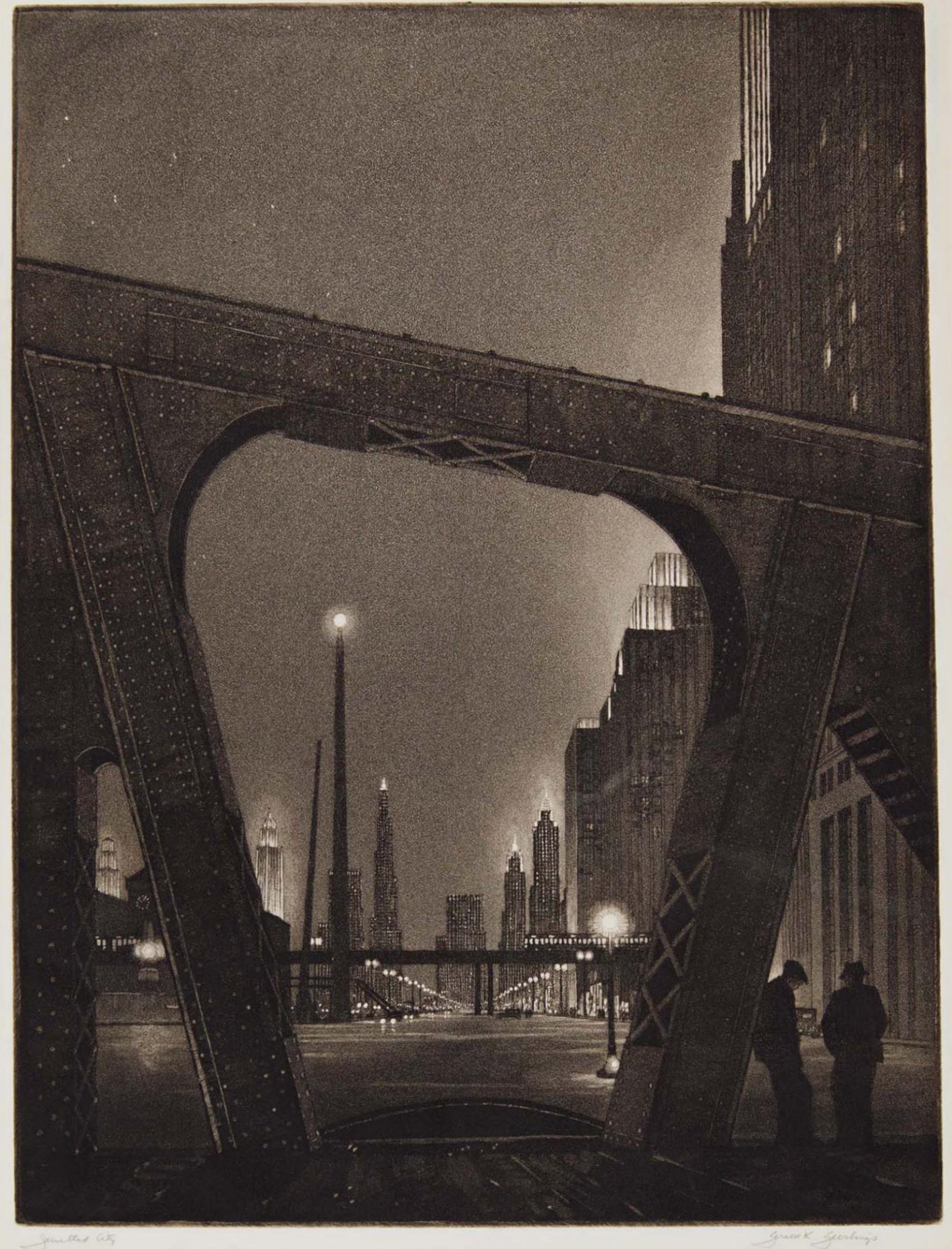
## *Jewelled City*

Etching by Gerald K. Geerlings

Gerald Geerlings was born in Milwaukee, Wisconsin in 1897. He worked as an architectural draftsman and newspaper reporter before enrolling in art school. His education was interrupted by his enlistment into the United States Army during World War I where he served with the 1st Battalion, 120th Field Artillery Regiment in Wisconsin Rapids. By 1918 he was a second lieutenant and was part of the 32nd Division. After the war he received his advanced degrees in architecture from the University of Pennsylvania.

Geerlings returned to the military in World War II as part of the United States Army Air Forces. As captain in the Command Office of the 8th Special Operations Squadron in England, his expertise in creating aerial perspective drawings aided in the development of critical cartographic innovations and target maps. Geerlings designed the "Target Identification Unit" to aid Allied bombers in key campaigns. For these innovations, specifically the ones used in the Ploesti Raid, Geerlings was awarded the Legion of Merit medal with an oak leaf cluster in 1943. He retired in 1945 as a colonel but continued to serve as a part-time consultant to the Strategic Air Command Headquarters until 1952.

Work on loan from the Wriston Art Galleries, Lawrence University





WEST POINT 1931

West Point

Genes K. Gerbner

# LEON PESCHERET

WHITEWATER, WI | UNITED STATES ARMY | WWI

## *Red Barn, Wisconsin*

Aquatint by Leon Pescheret

Born in a suburb of London, Leon Pescheret moved to the United States in 1910, studied at the Art Institute of Chicago, and worked as an architectural designer and draftsman. He served in the United States Army in World War I and later established himself as an interior designer in Chicago. He led projects across the Midwest, including the Memorial Union and Elizabeth Waters Hall on the University of Wisconsin campus. He began designing etchings in 1926 and devoted his entire business to the craft by 1930. Noting the lack of color etchings available for sale at the 1933 Century of Progress Exhibition, he decided to return to Europe to master the process. Eventually, he purchased the Halverson Home in Whitewater, Wisconsin in 1936 and for the next 31 years he produced award-winning color and monochrome etchings in his studio. Forever a skilled draftsman, Pescheret's prints delicately captured nostalgic reminders of places and time.

Work on loan from the Wriston Art Galleries, Lawrence University



# WARRINGTON COLESCOTT

HOLLANDALE, WI | UNITED STATES ARMY | WWII

## *Käthe: Death and Despair*

Etching by Warrington Colescott

Warrington Colescott was born in Oakland, California. Warrington Colescott, Sr., his father, served in World War I and brought home artifacts from France that the young artist played with and used as subjects in his early drawings. After receiving his bachelor's degree from the University of California, Berkeley in 1942, Colescott was drafted into the United States Army. He served on Okinawa late in World War II and as part of the post-war occupation force in Korea. He returned to Berkeley in 1946 and received his graduate degree and teaching certificate. He joined the University of Wisconsin in 1949, where he taught painting and printmaking for 37 years. During his tenure, Colescott used the GI Bill to study at the Académie de la Grande Chaumière, Paris in 1952–53 and earned the prestigious Fulbright and Guggenheim fellowships. An innovative printmaker, Colescott composed a balanced mix of comedy, tragedy, and political satire into etched, often cartoonish, and colorful visual narratives.

Work on loan from the Wriston Art Galleries, Lawrence University



# JOHN NICHOLSON COLT

MADISON, WI | UNITED STATES NAVY | WWII

## *Night Trio*

Lithograph by John Nicholson Colt

John Nicholson Colt was born in Madison, Wisconsin in 1925 and was one of Wisconsin's most important 20th century artists. Arthur Colt, the artist's father, was the founder of Colt's School of Painting in Madison, Wisconsin, an institute that many returning servicemen attended using their GI Bill. In World War II, John Nicholson Colt enlisted in the United States Navy and served as an electrician on a submarine. He returned to Madison in 1946 and studied art education at the University of Wisconsin where he earned his bachelor's and master's degrees in fine art. He taught in Richland Center and Janesville, Wisconsin and was on the faculty at the Layton School of Art in Milwaukee. In 1957 he began his 33-year career at the University of Wisconsin-Milwaukee. He found inspiration in his travels and concentrated on objects, focusing on miniature forms and creating luminous effects to give them an abstract quality. A devoted educator, he spent his tenure encouraging students to embrace unique forms of self-expression.



Work on loan from the Wriston Art Galleries, Lawrence University

# DEAN J. MEEKER

MADISON, WI | UNITED STATES ARMY | WWII

## *Fete de Beauvais*

Silk Screen and Etching by Dean J. Meeker

Dean Jackson Meeker was born in Colorado in 1920. He worked as a commercial sign painter in Montana. With the encouragement of one of his high school teachers, he moved to Chicago to attend the Art Institute. His education was interrupted when he was drafted into the United States Army and served from 1942-1943. He attended Northwestern University part-time on the GI Bill, and The School of the Art Institute of Chicago where he earned his advanced degrees in art. Meeker joined the faculty at the University of Wisconsin in 1946 and taught for 46 years. His early jobs working in a sign shop provided him experience in screen-printing, a process that was only used commercially at the time. With an increase in student interest in screen print, Meeker created the first university silk-screen course in the United States. He developed new processes like overprint silk-screens with polymer intaglio and collaborated with engineer John McFee to invent the Meeker-McFee motorized etching press. Overprinting with polymer created interesting, three-dimensional prints. His innovative drive was credited to the Paul Klee quote, "Art is process," and Meeker inspired his students with his passion and dedication to the field of art. His advice was simple, "Get up, go to work, and keep your brushes clean."



# ARTHUR THRALL

APPLETON, WI | UNITED STATES ARMY | WWII

## *Dimuendo*

Etching by Arthur Thrall

“Many graphic sources fascinate me, such as manuscripts, calligraphy, maps, scientific and technical charts and musical scores. I consider musical notation as visual music or a kind of choreography, and freely interpret the other sources for their gestural and textural effects rather than their literal meanings.”—Arthur Thrall

Born in Milwaukee, Arthur Thrall enlisted in the United States Army in 1944 and served in Europe at the end of World War II. Thrall often acknowledged his gratitude for the GI Bill that afforded him the ability to pursue his undergraduate and graduate degrees from Milwaukee State Teachers College (now University of Wisconsin-Milwaukee) and the University of Illinois-Urbana. He was a gifted teacher who spent much of his career at Lawrence University in Appleton, Wisconsin where he retired in 1990.

Upon the artist’s death in 2011, Graeme Reid, the director of the Museum of Wisconsin Art, complimented Thrall’s excellence in teaching saying, “There are no viable shortcuts to printmaking and its practice made Arthur an exceptional teacher—patient with his charges, instructing them in materials and processes, and taking the many requisite steps toward the ideal result. In other words, lessons learned in the print studio are equally applicable in life. For Arthur Thrall, art was life.”

Work on loan from the Wriston Art Galleries, Lawrence University



# DAVID DRIESBACH

WAUSAU, WI | UNITED STATES MARINE CORPS | WWII

## *Night in the City*

Engraving by David Driesbach

“I’ve always had a yen for humor, and often I think of my prints in terms of theater—a stage setting, the main characters, the music accompanying the action.” — David Driesbach

David Driesbach was born in 1922 in Wausau, Wisconsin. He attended the University of Illinois at Urbana-Champaign from 1940-1941 and enlisted in the United States Marine Corps in 1942. He served in the intelligence section of the Headquarters and Service Company, 5th Marines, 1st Marine Division in the Pacific during World War II. Driesbach’s daughter said in an interview with the Chicago Tribune, that “with his artistic ability and keen sense of direction, he became a scout, pinpointing enemy locations on maps he drew for troop commanders.” Driesbach returned to the United States on Thanksgiving Day 1945 and pursued a master’s degree in fine art at the University of Iowa. He taught in Arkansas, Illinois, and Ohio before joining the faculty at Northern Illinois University in 1964 where he taught for the next 27 years.

Work on loan from the Wriston Art Galleries, Lawrence University



# CLAIRE V. DORST

PLYMOUTH, WI | UNITED STATES MARINE CORPS | WWII

## *Parchesi Players*

Etching & Aquatint by Claire V. Dorst

Claire V. Dorst was born in Plymouth, Wisconsin in 1922. After graduating from high school, he joined his older brother Hugh in Idaho where they worked at a railyard. After only a month in Idaho, he and Hugh volunteered for the United States Marine Corps after word of the Japanese attack on Pearl Harbor. He was sent to New Zealand to guard the coast and was transferred to the 3rd Marine Division and fought on Guadalcanal, Bougainville, Guam, and Iwo Jima. Dorst was stateside in San Diego on V-J Day, but rather than participate in the festivities, he was tasked for shore duty during the downtown celebrations. Honorably discharged shortly after in September of 1945, he used his GI Bill to attend Beloit College and received his bachelor's and master's in fine art from the University of Wisconsin. He taught at Carthage College in Kenosha, Wisconsin before moving to Florida where he became one of the first faculty members at Florida Atlantic University. Dorst was an outstanding teacher and was a skilled painter and printmaker.

Work on loan from Beloit College, Wright Museum of Art.



# HAROLD ALTMAN

MILWAUKEE, WI | UNITED STATES ARMY AIR CORPS | WWII

## *Newspaper Reader*

Etching by Harold Altman

Born in New York City in 1924, Harold Altman was recognized as one of the top graphic artists in the United States and as one of the finest printmakers worldwide. Altman studied at Art Students League, Black Mountain College, the Academie de la Grande Chaumiere, and the Cooper Union Art School. During World War II, he served in the US Army Air Corps with the 937th Engineer Aviation Camouflage Battalion from 1942-1945. The mission of the 937th was to supervise and conduct camouflage operations while deployed to Europe. They earned streamers for Normandy, Northern France, Rhineland, and Ardennes-Alsace Campaigns and was inactivated in November 1945. Harold Altman lived in Wisconsin from 1956 to 1962 when he was an assistant professor of art at the University of Wisconsin-Milwaukee.

Work on loan from the Wriston Art Galleries, Lawrence University



# D. GIBSON BYRD

MADISON, WI | UNITED STATES ARMY AIR CORPS | WWII

## *A Burying*

Woodcut by D. Gibson Byrd

Decatur Gibson Bird was born in Tulsa, Oklahoma in 1923. He worked as a draftsman after high school and enlisted in the United States Army Air Corps hoping to become a pilot. Instead, he served as a B-17 Flying Fortress engineer and top turret gunner with the Eighth Air Force, 832nd Bombardment Squadron in England during World War II. Staff Sergeant Byrd completed 31 missions from July 11, 1944 to February 11, 1945 over France, Belgium, and Germany. After service he went on to receive his advanced degrees in fine art and began to teach. He joined the University of Wisconsin faculty in 1955, taught until retiring in 1985, and then was professor emeritus until 2002. Byrd's work often highlighted human isolation and examined social injustice. He explored his Shawnee heritage and his Tulsa roots and later in life produced evocative, atmospheric landscapes of rural Wisconsin.

Work on loan from Beloit College, Wright Museum of Art.



# RICHARD A. FLORSHEIM

UNITED STATES NAVY | WWII

## *Sunset Bridge*

Lithograph by Richard A. Florsheim

Richard A. Florsheim was born in Chicago, Illinois in 1916. He studied at the University of Chicago and in New York City with Wisconsin artist Aaron Bohrod. His father subsidized his independent study in France, Italy, central Europe, and the Near East. By 1940 he was no longer receiving financial support from his father, and he returned to Chicago where he worked as a lithographer. He enlisted in the United States Navy in 1942 and served in the Pacific as a cartographer in World War II. He obtained patents for his radar planning device, which accurately predetermined specific areas of geographic terrain from transmitted radar waves. It also helped identify the differences between enemy and friendly aircraft. After the war, Florsheim returned to exhibiting his art and he taught at the Layton School of Art in Milwaukee from 1949-1950.

Work on loan from Beloit College, Wright Museum of Art.



# SAM GILLIAM

UNITED STATES ARMY | 1956-1958

## *Fast Track*

Relief etching from five plates and collaged relief on handmade paper

Sam Gilliam was born in Tupelo, Mississippi in 1933. He received his bachelor of arts from the University of Louisville in 1955 and his master of fine art from the same institution in 1961 after serving in the United States Army from 1956-1958. Gilliam is known for his innovative techniques in abstract expressionist experiments. He was a visiting artist at the University of Wisconsin-Madison in the early 1970s where Professor William Weege invited him to make a print at his studio known as the "Jones Road Studio." While there, he was encouraged to make unconventional monoprints by using the actual printing press bed as the plate as opposed to working on individual plates made of various substrates. The spontaneity and liberating qualities of this technique paired well with Gilliam's colorful and expressive spirit. He returned every summer to work at Weege's studio at Jones Road studio and was the first artist to create an edition with Madison's professional fine art press, Tandem Press. Gilliam's inventive approach to creating art has had a great impact on abstract expressionist art, and throughout his career he continued to collaborate on outstanding examples of innovation and experimentation in the field of printmaking.

Work on loan from the Wriston Art Galleries, Lawrence University



# RICHARD HUNT

UNITED STATES ARMY| 1956-1958

## *Untitled*

Lithograph by Richard Hunt

Richard Hunt was born in 1935 in Chicago, Illinois. He established himself as one of the foremost American sculptors of the 20th century and has received multiple prestigious awards and fellowships such as the John Simon Guggenheim Memorial Fellowship, the Lifetime Achievement Award from the International Sculpture Center, and the 2010 Legacy Award from the United Negro College Fund. In 1968 President Lyndon Johnson appointed him as one of the first artists to serve on the National Council on the Arts, the governing board of the National Endowment for the Arts. In 1969, Hunt completed an artist residency at the University of Wisconsin–Oshkosh and in 1971, he became the first African American sculptor to receive a solo exhibit at the Museum of Modern Art in New York. He holds fifteen honorary degrees from institutions across the United States. Hunt served in the United States Army from 1958-1960 as an army illustrator at Brooke Army Medical Center, Fort Sam Houston, Texas.

Work on loan from Beloit College, Wright Museum of Art.



# KENN KWINT

MILWAUKEE, WI | UNITED STATES ARMY | KOREA

## *Blitz*

Screen-print by Kenn Kwint

### Remembering Kenn Kwint

by Beth Zinsli, Curator of the Wriston Art Center Galleries, Lawrence University

Kenn Kwint was born in Milwaukee, Wisconsin in 1937. He began painting at age thirteen, but as a young man he was lured into a career as a musician by jazz, playing drums professionally with legends like Miles Davis and Stan Getz. He later served in the Korean War.

It was only later, after studying at the Layton School of Art in Milwaukee and working with well-known artists Plato Prokopis and Robert Von Neumann, that Kwint focused his creative output on visual art. A prolific artist in a variety of media – he produced many drawings, prints, collages, and digital works throughout his career – he initially found his artistic purpose in painting.

Kwint had a highly personal, specific vision in his work: “I never paint what I see, but rather I see what I paint.”

Kwint moved easily between abstraction and figuration, always deploying his distinctive, dynamic, highly expressive use of line. In his artist statement, Kwint declared, “Line is something that has intrigued and seduced me for as long as I can remember: it is line that creates form and it is line that ultimately reveals our own personal marks.” His artistic style was indeed deeply personal and also very recognizable; he noted, “My own drawings and prints are, above all else, my signature.” (Quotes from Kenn Kwint via the Kohler Foundation, Inc.)



## **Grid**

Screen-print by Kenn Kwint

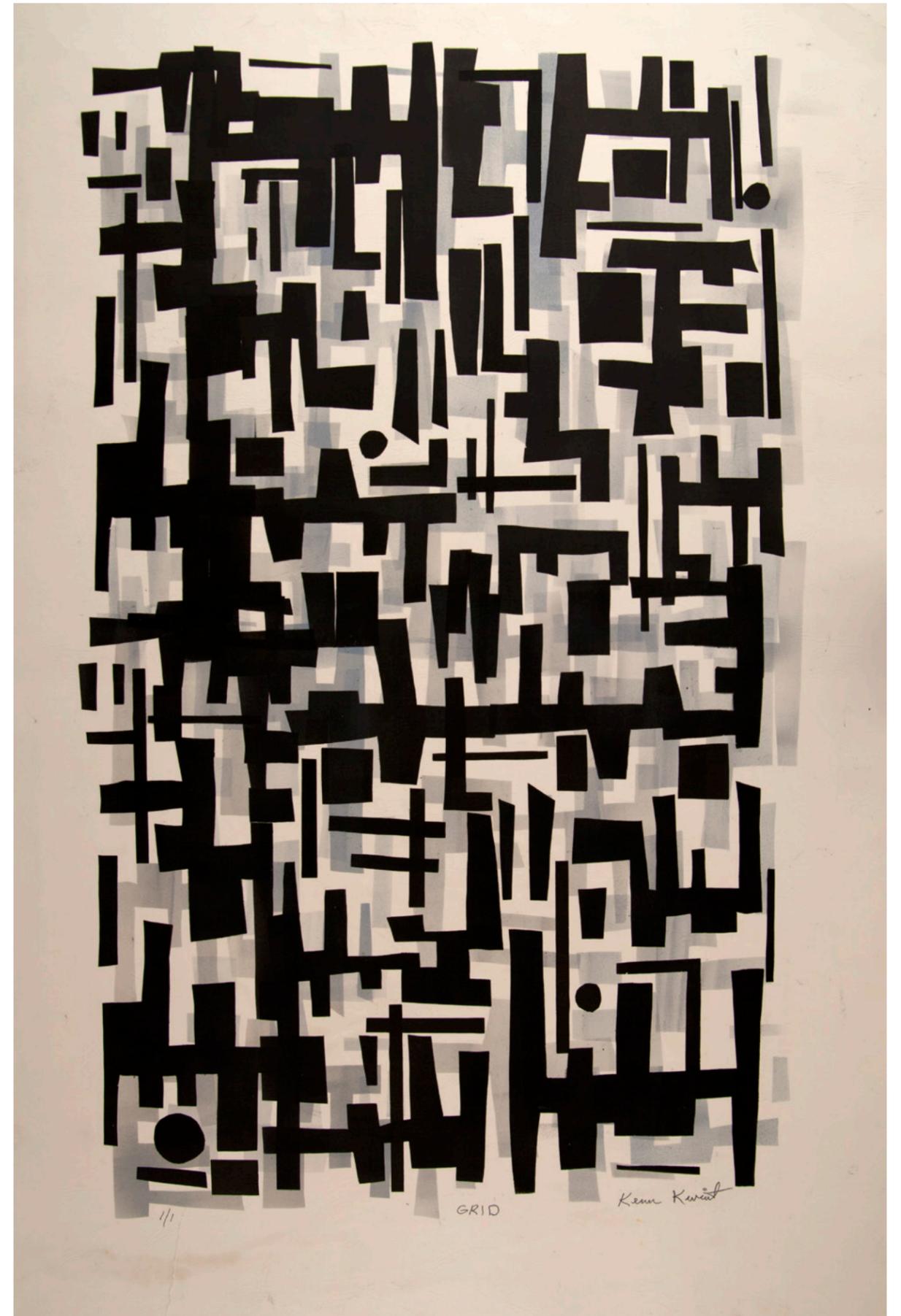
Restlessly creative and never tied to just one aesthetic form, in 1971 Kwint founded *The Shore Review*, a literary magazine that featured the writing of Charles Bukowski, Joyce Carol Oates, Clayton Eshleman, and Eric Torgersen. He also published several books of his own poetry, including *Kites of the Mind* (1970), *Cry Winds* (1971), and *Sugar: New Poems* by Kenn Kwint (1973), among others.

In 2016, the Kohler Foundation, Inc. gifted examples of Kwint's work to the permanent collections of a number of institutions, including the Racine Art Museum, Cedarburg Art Museum, the Aurora Foundation, and a number of colleges and universities: Carroll University, Lawrence University, various University of Wisconsin locations, Ripon College, and St. Norbert College.

The two prints on loan from Lawrence University, *Blitz* and *Grid*, reinforce Kwint's interest in layers

and expressive textures, as well as the deep well of personal symbols, marks, and creative obsessions that he integrated into his works in all media. Despite the martial reference of its title, *Blitz* can be read as a visual representation of a jazz group on stage in a nightclub: the sinuous curves of an upright bass, the square forms of a piano, a swirl of cigarette smoke, swatches of lace and plaid standing in for the musicians' gig attire. *Grid* shows us Kwint's focus on line as the underlying force in his work, with subtle layers of forms that conjure a wild labyrinth viewed from above.

Over the course of his life and his multiple, interconnected creative paths, Kwint's work was consistently energetic, quirky, & vibrant. There is always a sense of pulsing rhythms, patterns, and play, due to his concurrent interests in art, poetry and jazz. Kenn Kwint passed away on February 22, 2022 at the age of 82.



# EDWIN C. KALKE

STEVENS POINT, WI | UNITED STATES ARMY | KOREA

## *Environ*

Lithograph by Edwin C. Kalke

“Intuition and spontaneity play an important role in my handling of wet colored pulp to form sheets of paper. I use screen printed images to enhance the original-colored paper surface. I often use collage, a wax resist batik technique, hand tinting and relief stamping to push the image’s development to a completed visual statement.” –Edwin C. Kalke

Edwin C. Kalke was born in Stevens Point, Wisconsin in 1944. He received his degree in art from the University of Wisconsin–Stevens Point in 1968. Kalke was very proud of his service as a medic in the United States Army from 1968-1970 in Korea. He was an art professor at Carthage College in Kenosha, Wisconsin for 28 years until his retirement in 2005. His studio practice involved innovative printmaking techniques on handmade paper. He exhibited both regionally and nationally and his legacy was to provide award funding for the purchase of art works for the Racine Art Museum known as the “Edwin C. Kalke Award.”

Work on loan from Beloit College, Wright Museum of Art.



# MICHAEL FLANAGAN

WHITEWATER, WI | UNITED STATES ARMY | VIETNAM

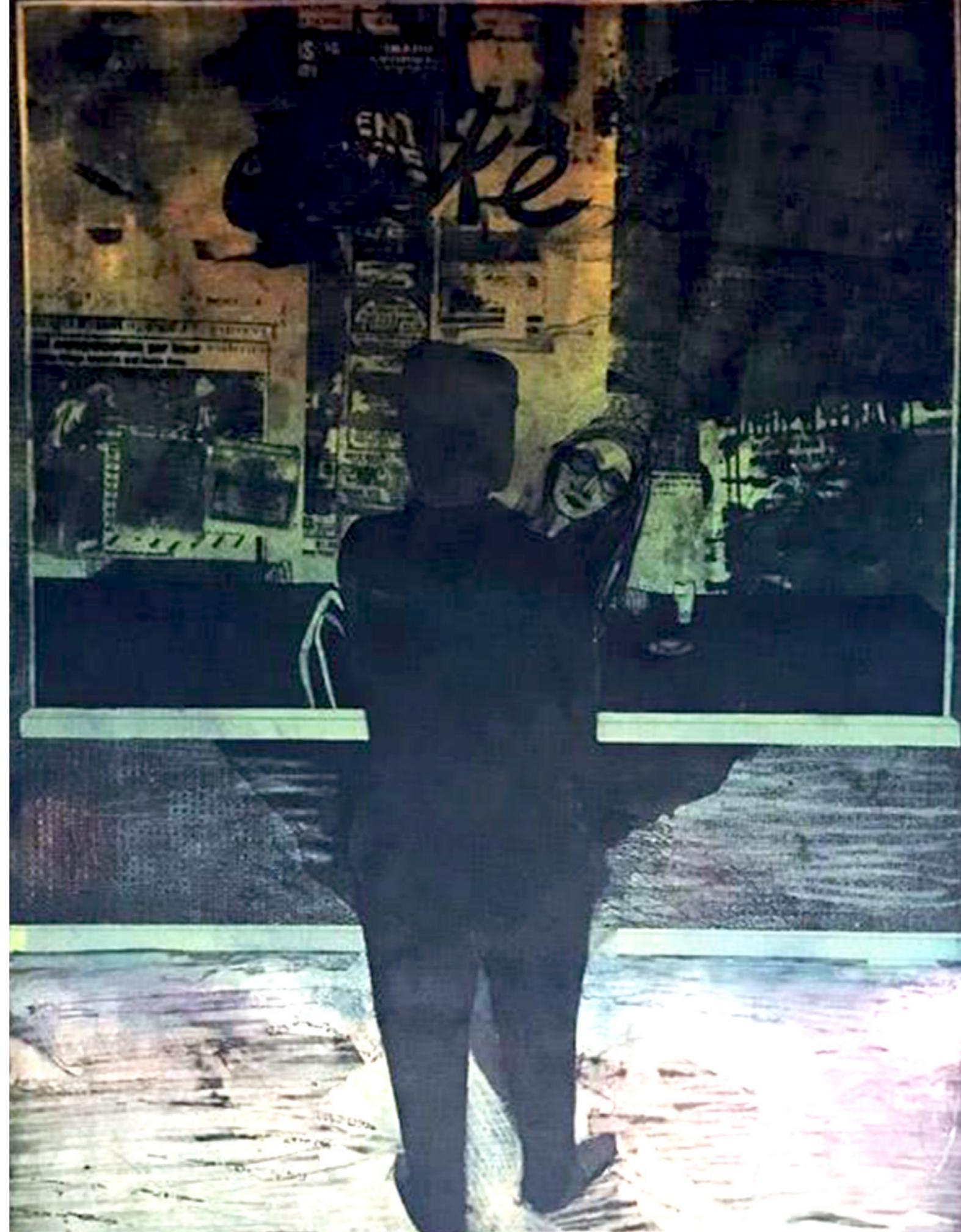
## *Jake's*

Intaglio by Michael Flanagan

Michael Flanagan, a self-identified army brat, was born at Fort Bragg, NC and constantly moved throughout his youth from base to base. His high school years were spent in Germany with two years in Hanau and two in Heidelberg. He enlisted in the Army in 1968, trained at the Signal Corps School at Fort Monmouth, NJ and deployed to Nha Trang, Vietnam where he was stationed from 1969 until 1971. The work there was based on troubleshooting and repairing long distance electronic communication equipment (MOS 32 Echo, Specialist 5, Army Commendation Medal and Vietnam Service Awards). He returned to Fort Riley, KS where his family was living and enrolled at Kansas State University as an art major using the GI Bill.

Flanagan completed his MFA degree at Northern Illinois University and it was there that he created the color intaglio print, "Jake's," 1977, using a color viscosity method taught by David Driesbach whose work is also included in this exhibition. Looking back, Flanagan felt a sense of alienation as a result of his Vietnam experiences and that may have been source material for the imagery in the print.

Museum and gallery work were of interest to Flanagan and his career path led to positions as a Registrar, Curator and Director. His final stop was the University of Wisconsin-Whitewater and the Crossman Gallery. A generous donation from an alumna, Annette Schuh and her husband Dale, allowed them to invite Kiki Smith for a one week workshop where the gallery was transformed into a print studio. They used photopolymer plates, a process that facilitated student involvement in printmaking due to the quick and safe development of images. On-site support for the project came from Dan Welden and his innovative Solarplate process and Joe Freye and Jason Ruhl of Tandem Press along with UW-Whitewater Professor Max White. Flanagan's print, "Tar Mark," 2017 was produced in conjunction with that workshop and Kiki Smith created an edition of prints that were published at Tandem Press. "Tar Mark" parallels a series of Photoshop collages using found imagery like graffiti and the patchwork repairs on city streets. Flanagan says there is some continuity in his interest in the chaos of the contemporary world.



# YVETTE M. PINO

MADISON, WI | UNITED STATES ARMY | OPERATION IRAQI FREEDOM

*“Go, Flash, Go!”*

Woodcut-relief by Yvette M. Pino

Yvette M. Pino was born in Albuquerque, New Mexico in 1976. She served with the 101st Airborne Division through two tours in Iraq. While deployed, she was tasked to paint murals and was coined the unofficial “division artist.” Pino created The Veteran Print Project in 2010 and has paired more than 100 veterans with artists to exchange a dialogue that resulted in an edition of prints based on each veterans’ story. The artwork has exhibited nationally, has been recognized by NPR’s All Things Considered, and has been licensed by ABC Studios for use in television stage sets. Pino earned her bachelor of fine arts from the University of Wisconsin-Madison and received a certificate in museum studies from Northwestern University. She was a National Endowment for the Humanities Curatorial Fellow for the 2019 National Veteran Art Museum Triennial and Veteran Art Summit. Pino served on the Madison Arts Commission From 2013-2021 and is the curator of veteran art for the Wisconsin Veterans Museum. Her art practice has shifted from focusing on her military career toward the investigation of personal family history as she considers new ways to commemorate the past without requiring monuments or the promotion of hero-worship. There are many layered symbols within her work that draw meaning from both personal trauma and the amplified collective trauma of the last few years.

Courtesy of the Artist



# SHAWN GANTHER

NEILLSVILLE, WI | UNITED STATES AIR FORCE  
OPERATION SOUTHERN WATCH | OPERATION ENDURING FREEDOM

## *Travis*

Screen-print by Shawn Ganther

Shawn “Simon” Ganther was born in 1977 and is an American contemporary painter and printmaker. He served in the United States Air Force from 1998 to 2003 and was involved in Operation Southern Watch and Operation Enduring Freedom. Ganther graduated from the University of Wisconsin–Stevens Point in 2012 with a bachelor of science degree in media production and studio art. Since graduation, he has been an advocate for art therapy as a treatment option for post-traumatic stress. He participated in the Veteran Print Project in 2015 and created this print for a Wisconsin Army Veteran named Travis. Ganther commented on his interview with Travis:

“At the beginning of the interview, Travis said, ‘I know you want to hear a military story, but I kind of wanted to talk about hunting.’ This piece is about the interweaving of military and civilian elements. The dark elements overlaying the white and transparent images represent thought and actions between deployments and time at home. When we are overseas home travels with us, but our military service also travels back home. No matter the outcome, our service will always be a part of us whether it is in the forefront of our thoughts or the back of our mind.”

Courtesy of the Veteran Print Project Collection.



# ASH KYRIE

ARGYLE, WI | WISCONSIN NATIONAL GUARD | OPERATION IRAQI FREEDOM

## *Transfers of War*

Inkjet Transfer Prints by Ash Kyrie

Ash's Statement about his prints:

“After returning from the war in Iraq I became increasingly aware with how the printed media in America is portraying our military’s actions in Iraq and Afghanistan, especially the inconsistency of what I remember and what is being depicted in the news. These prints explore how the civilian population of the United States experience war through mediated media. The original source images are taken from major printed media outlets such as the New York Times, LA Times, USA Today, etc. Through the exploration of thousands of images from the war, I came to the understanding:the media was printing three distinct archetypical images, Benign Intervention; Abstracted Explosion;and the Sacrifice.”

Kyrie lives in Argyle, Wisconsin and is a graduate of UW Madison with an MFA from The Ohio State University.His artwork and commentary reflecting his experiences in the Iraq War with the Wisconsin National Guard have been exhibited throughout the world.

Courtesy of the artist.



