

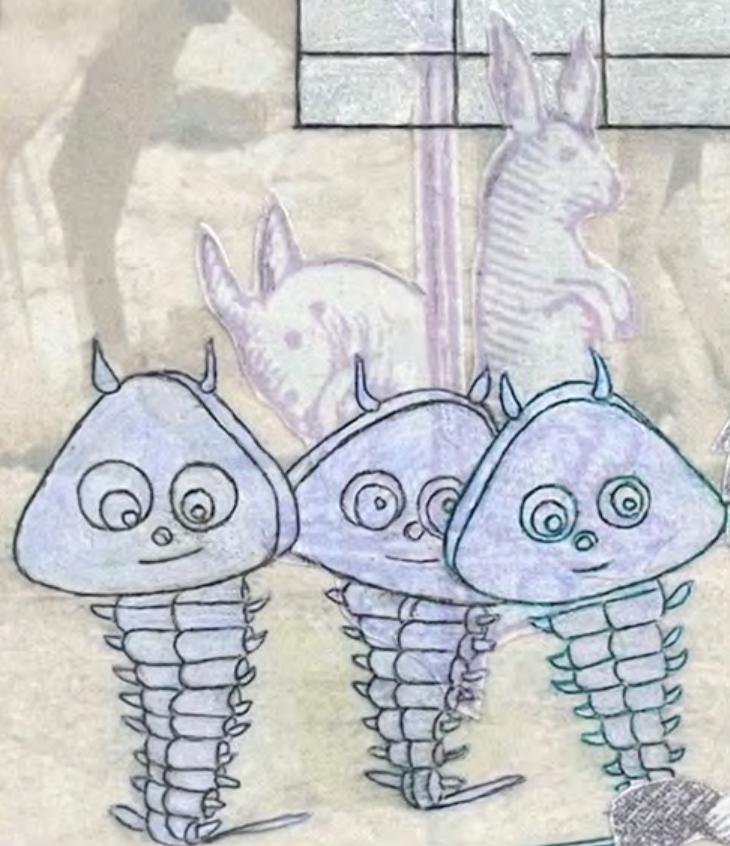
M.A. Papanek-Miller

Nemeth Art Center









Preparing for Winter, Mary Ann Papanek-Miller

By Valerie Hedquist

[ESSAY EXCERPT]

In her recent series of mixed-media drawings, Mary Ann Papanek-Miller explores loss and preservation, themes that are consistently featured in her art. Using her collection of vintage toys, instruments, and tools as a foundation, the artist integrates her concern for the natural world into a layered narrative that invites reflection and interpretation.

Close inspection of each canvas reveals still water, trees, and grasses forming a ghostly background for an arrangement of objects and animals. These drawn and scanned signs and symbols create a tumble of readings tied to fantastic stories, child's play, and rapidly changing physical and emotional environments. At first, the eye meanders gently among the linear display of recognizable objects. The subtle, muted colors reassure and confirm the peaceful measured movement through the compositions, but something isn't quite right. An unsettling tension slowly surfaces resulting from the odd juxtapositions of overlapping figures and objects. The playful act of interpreting the artist's pictorial puzzles concludes with a lament for the current state of the world and a call to action to change it.

The Power and Persistence of Childhood Objects

By Jane Eva Baxter

[ESSAY EXCERPT]

Mary Ann Papanek-Miller invites us to engage with rich layers of meaning around topics that are important to her as an artist and fellow human. Her invitation uses childhood objects as an opportunity for the broadest possible audience to connect with her work. Why are childhood objects a particularly effective way of engaging adult audiences? The reason is simple. No matter how diverse an audience or how many disparate experiences individuals may have, every adult has had a valid experience of childhood that now exists only in the realm of memory. There are very few universals in the lives of human adults- but the status of “former child” is certainly one of them. Objects from childhood offer us all a chance to recall our own childhoods and contemplate recognizable cultural ideas of childhood, which we may embrace or reject based our personal recollections. The toys, playthings, and objects of childhood that are consistent features in Papanek Miller’s work immediately serve as an anchor that allows the viewer to explore the rich and powerful juxtaposition of childhood objects with deeply layered imagery in a search for meaning.

Toys and Time: On the Work of Mary Ann Papanek-Miller

By Michele Morano

[ESSAY EXCERPT]

1. Imagine a pale-skinned, naked doll with matted hair sticking straight up. In third grade I fished her out of the back of a closet for donation to the elementary school's fundraising bazaar. I hadn't played much with the doll, just used her clothes for someone else, but I felt sure another child would want her. Not so. Two hours into the bazaar, as everyone was packing up to leave, the doll lay face down on a table, bereft. Of course I bought her back.
5. In the first part of life, the only kind of art I knew was mass-produced, sold by Sears-Roebuck or Montgomery Ward (Monkey Ward, as my father called it). Our living room had a stormy ocean scene on the wall above the sofa, a birch-lined garden beside the front door. The first time I went to New York's Metropolitan Museum of Art as a teenager, lingering before Monets and Picassos and, yes, Yves Klein's "Blue Monochrome," a single square of a single color, I felt both excited and embarrassed. How does one see a painting? For whom is it made?





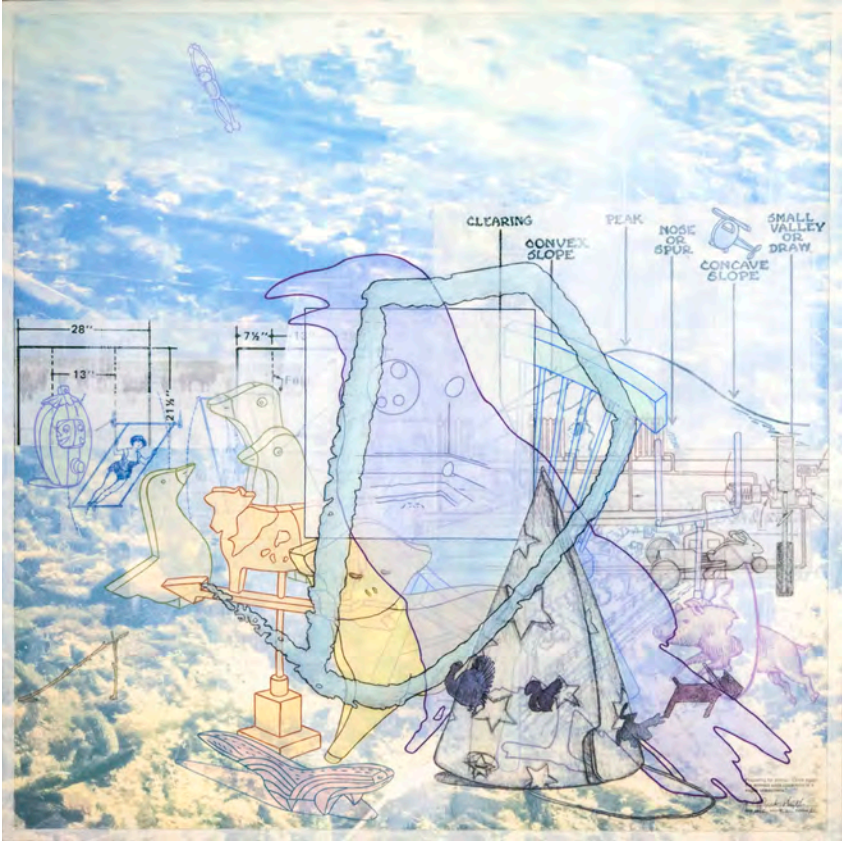














Image List

Works featured in this publication

COVER FRONT AND BACK

Preparing for Winter: "All Animals Are Equal But Some Animals Are More Equal Than Others"

Series 2-7 of 8, 12" x 12" each, mixed media on wood panels, 2023

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Detail: *Preparing for Winter: "All Animals Are Equal But Some Animals Are More Equal Than Others"* Series 1 and 8 of 8

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Detail: *Preparing for Winter: If they could not defend themselves, they were bound to be conquered.*

30"h x 77"w, One Work in 4 sections, mixed media on transparent plexiglass, 2018

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Preparing for Winter: "All Animals Are Equal But Some Animals Are More Equal Than Others"

Series 2, 12" x 12" each, mixed media on wood panels, 2023

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Preparing for Winter: Once again the animals were conscious of a vague uneasiness, 3

Series, mixed media on paper mounted on wood, 30"h x 30"w each, 2018

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Preparing for Winter: will there still be sugar after the rebellion
One work-diptych, mixed media on wood panels, 36"h x 50"w,
2018

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Looking for Alice: "and a bear passed by", 3
Series. Acrylic and oil paints, and collage on weathered paper
mounted on canvas. Each 22"h x 22"w, 2017-08

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Looking for Alice: under the influence of ducks, 1.3
Series. Acrylics paints, collage, and graphite on wood.
30"h x 20"w each, 2023-09

PAGE 13

Looking for Alice: the rabbit hole, II
Series. Acrylic paint and graphite on plastic and graphite on
vellum paper. In 4 sections each- 56"h x 40"w, 2016-06

PAGE 14

Free Water Project: just add water
One work in 6 sections. Acrylic and oil paints, graphite, and
collage on weathered paper mounted on canvas, and graphite
on vellum paper. 72"h x 126"w, 2010-2005
Funded by a grant from the Minnesota State Arts Board with
support from the National Endowment for the Arts.

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Detail: *Free Water Project: just add water*

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Detail: *Preparing for Winter: will there still be sugar after the
rebellion*

[ALL WORKS FEATURED IN FULL PRINTED PUBLICATION]

List of Works In The Exhibition

Nemeth Art Center, May 4–June 25, 2023

Free Water Project: just add water

One work in 6 sections. Acrylic and oil paints, graphite, and collage on weathered paper mounted on canvas, and graphite on vellum paper. 72"h x 126"w, 2010-2005

Funded by a grant from the Minnesota State Arts Board with support from the National Endowment for the Arts.

Free Water Project: Jack and Jill

One work-diptych. Acrylic paint, gouache, oils, graphite and collage on weathered paper, mounted on canvas. 48"h x 40"w, 2005

Looking for Alice: the rabbit hole, I, II, III

Series. Acrylic paint and graphite on plastic and graphite on vellum. In 4 sections each- 56"h x 40"w. Total 56"h x 128"w, 2016-06

Free Water Project: "DO NOT FEED PIGEONS (CHICAGO MUNICIPAL CODE 728-710)"

One work in 5 sections. Acrylic paint, collage, graphite on paper, with layered nylon cloth mounted on wood, and graphite drawing on vellum, 34"h x 142"w in 5 sections, 2023-14

The Flush Toilet: This Planet is All Ours, 1 and 3

Series, acrylic paint, collage, graphite on paper, mounted on canvas 40"h x 30"w each, 2006

Looking for Alice: under the influence of ducks, 1.1, 1.2, 1.3
Series. Acrylics, collage, and graphite on wood, 30"h x 20"w
each, 2023-09

Looking for Alice: "and a bear passed by", 1.1, 1.2, 1.3
Series, acrylic paint, oils, and collage on weathered paper
mounted on canvas. Each 22"h x 22"w, 2017-08

Preparing for Winter: "I will work harder. I, II, III, IV, V"
Series, Acrylic paint, collage, and graphite on fabric, 24"h x 11"w,
each, 2018-14

Preparing for Winter: will there still be sugar after the rebellion
One work-diptych, mixed media on wood panels, 36"h x 50"w,
2018

*Preparing for Winter: Once again the animals were conscious of
a vague uneasiness, 1, 2, 3*
Series, mixed media on paper mounted on wood, 30"h x 30"w
each, 2018

*Preparing for Winter: If they could not defend themselves, they
were bound to be Conquered*
30"h x 77"w, One Work in 4 sections, mixed media on
transparent plexiglass, 2018

*Preparing for Winter: Epilogue, the only constant is the
becoming, 1, 2, 3*
Series, 30"h x 22"w (and 24"w), rabbit masked figure portraits,
graphite drawing on stretched translucent paper, 2022

*Preparing for Winter: "All Animals Are Equal But Some Animals
Are More Equal Than Others"*
Series 1-8, 12" x 12" each, mixed media on wood panels, 2023

[ALL WORKS FEATURED IN FULL PRINTED PUBLICATION]

M.A. (Mary Ann) Papanek-Miller

creates mixed media and drawings related works which are influenced by our human relationships with the natural world. Quiet color, is developed on a variety of different surfaces and sizes, utilizing drawing media, thin layers of paints, and photographs taken on-site on the land which are intended to create different visual spatial planes in reference to experienced landscapes. Her works are informed by the reading of books and are often in series or in multi sections which support her visual ideas. Images are drawn from nature, from collected objects of use and childhood which are in conversation with historical (open source) images that shift the concept of time. She was awarded an Artist Initiative Grant from the Minnesota State Arts Board with support from the National Endowment for the Arts, and she received an Individual Artist Grant from the Seattle Arts Commission.

She exhibits with Jean Albano Gallery in Chicago

<https://jeanalbanogallery.com/artists/mary-ann-papanek-miller/>

and she created the drawings for the Novel, *Making Way Sailing Into the Revolutionary Storm*.

<https://www.bridge-chicago.org/bridge-store/p/making-way-sailing-into-the-revolutionary-storm>

She has an MFA in Art from the University of Houston, TX, is a Professor (in art/drawing) and the Director of The Art School at DePaul University. She held similar positions at: The University of Montana, Bemidji State University, MN and at Cornish College of the Arts, WA. She lives and works between Chicago and the Northwoods Lake Country of Minnesota.

Contributors include:

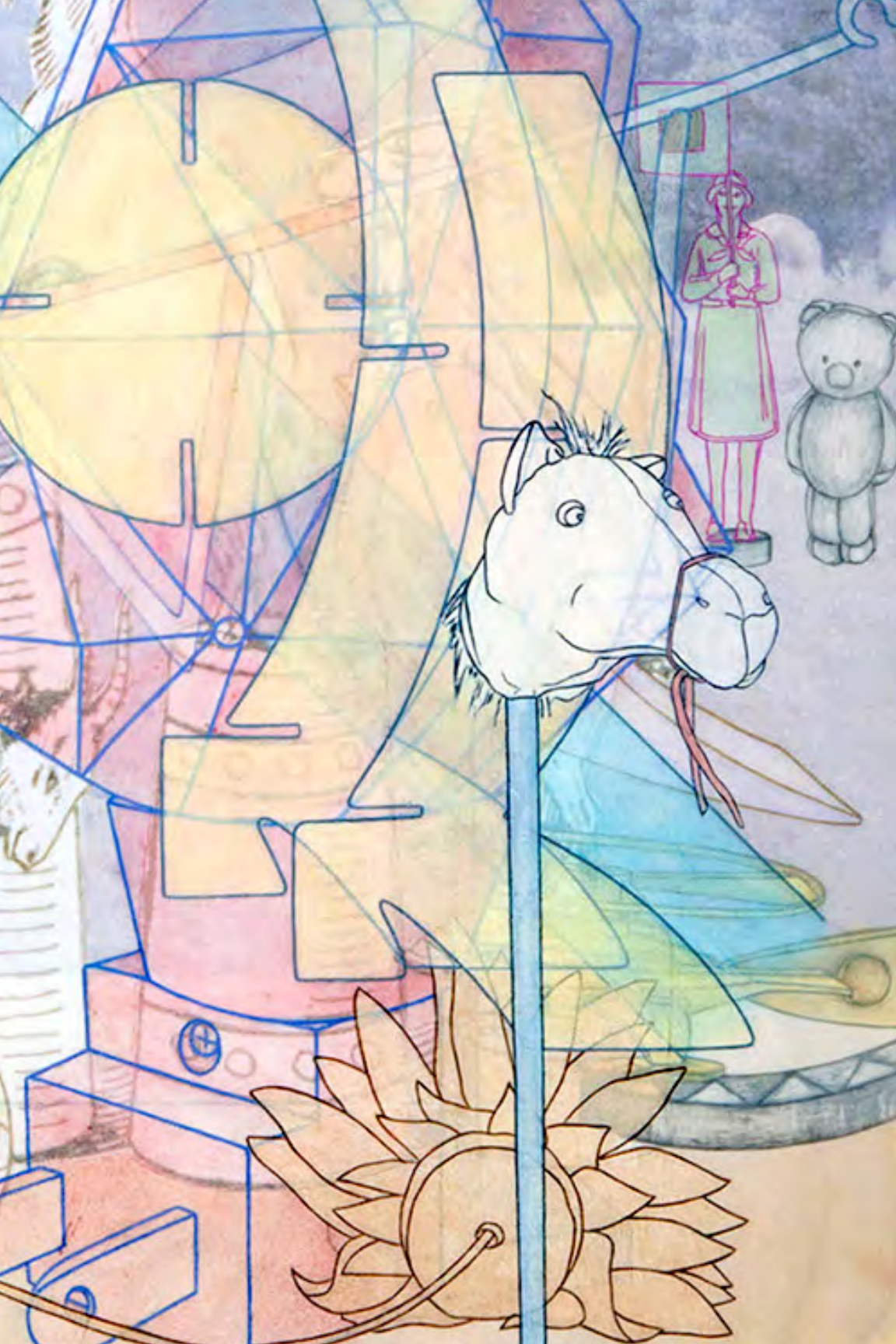
Jane Eva Baxter (essayist), Michele Morano (essayist), Valerie Hedquist (essayist), Jessica Larva (publication design), Jean Albano – Jean Albano Gallery, DePaul University, Mark Weiler (Nemeth Art Center Executive Director), David Welle (NAC Board Chair), Aaron Spangler (NAC Board Vice-Chair), Josie Perhus (NAC Board Treasurer), Barry Simonson (NAC Board Member), Jeremy Simonson (NAC Board Member), Chris Mueller (NAC Board Member), Michele Thieman (NAC Board Member), Amy Thielen (NAC Board Member), Minnesota State Arts Board, and the Region 2 Arts Council of Minnesota.



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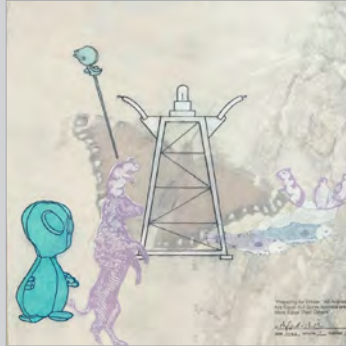
The Nemeth Art Center

is a 501(c)3 non-profit arts organization and gallery space located in rural northern Minnesota. Open in the summer months, the NAC exhibits contemporary art from emerging and recognized artists and is particularly focused on forging relationships between local and non-local artists through thoughtful curatorial programming. As a strong advocate of creative placemaking in a rural area, the Nemeth is committed to giving the community a public social space for exploring varied perspectives through visual arts, music, literary performance, and youth arts education.

The full print publication release date is planned for mid to late June, via the Nemeth Art Center web site:

<https://www.nemethartcenter.org>

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