

community art collection



emergence!

MATC Community Art Collection 2021-22



Emergence showcases the second year of development for the Milwaukee Area Technical college (MATC) Community Art Collection. MATC is thrilled to continue this important work of breaking down barriers that stand between students and their academic and career success, including by providing a safe space where differences are valued and celebrated. The works selected for the second round have been incorporated into the recently renovated downtown campus. MATC continues to celebrate and recognize our shared history and diversity in the display of art created by students, alumni, and community members. Emergence offers us a glimpse into the lives, hearts, souls, and minds of these artists. Join us in celebrating this community connection.

MISSION

Education that transforms lives, industry, and community

VISION

The best choice in education, where everyone can succeed

VALUES

Empowerment: We support our students and employees with the skills, tools, and autonomy to succeed

Inclusion: We provide a fair and welcoming environment where all voices are heard and where all students and employees feel a sense of belonging

Innovation: We are agile and responsive to changing conditions, while anticipating future needs to best serve our students and communities

Integrity: We demonstrate honesty, professionalism, and accountability in all interactions with our students, each other, and our community partners

Respect: We approach all interactions with openness and empathy, value different perspectives, and treat each other with civility and kindness

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MATC Community Art Collection 2021-22

2021-22

Community Art Committee

members

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Thay Yang
Erich Zeimant

Emergence is defined as the process of coming into being and into view.

Emergence is perhaps best articulated as a list of ideas:

unfolding, revealing, coming to light, something new.

Some have equated artists to **alchemists**, using their materials to create an entirely new entity. Nothing in the materials that make up an artwork suggests the **profound effect** it can have on a viewer. Looking at these components for creation, it is not possible to anticipate what their sum might be;

the artist's hands manipulate and transform.

The artworks in this second year of community arts can be thought of as illustrations of the way that **something new and significant** comes to exist through the combination of unassuming parts.

They are **deeply personal expressions** of each artist. As a rallying cry from previous generations associated with the Student Movement and Feminism,

"*The Personal is Political*" reminds us that our own personal experiences have a profound **impact and importance** on the decisions, rules and laws we make as a society.

Furthermore, each work becomes a constituent part of a **wider impression** which incorporates nicely with the works purchased in the first year of MATC's Community Arts Collection.

The response to these works will vary between different viewers from many **backgrounds** and experiences. We hope what emerges is a **shared appreciation** and enrichment that the **creative process** and artwork bring to our daily lives.

Dr. Julie Ashlock

Chair, Community Art Committee;

Director, Center for Teaching Excellence

Melissa Hartley Omholt

Co-Chair, Community Art Committee

Faculty, Art



MI SALGADO

Artist

I am a self-taught visual artist and creator based in Milwaukee, Wisconsin. I work in a variety of disciplines to depict works inspired by nature and relationships with the natural world. Although my work focuses on the representation of nature, I immerse myself in work that has fragments of my cultural roots and the continuous exploration of my culture. I continue to develop my curiosity in creative work by tapping into the field of architectural technology at MATC to reinvent how my nature inspired designs can be innovative in my practices. My work has been included in events for Latino Arts, Viva MKE and most recently the 2022 Bronzeville Artwalk, where I was awarded 3rd place in the visual arts category. My mural installations can be found locally at Black Cat Alley and in Green Bay.





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Resemblance In Nature, 2022
Acrylic, spray paint, and ink on panel
Mi Salgado (American)

With a focus on elements of nature, this installation helps demonstrate how nature can be used to influence the design of structures. The depicted Baya weavers, woven nests and natural components are broken down into linear forms to create examples of simple architectural design concepts.



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Learning Rituals, 2022

Mixed media on canvas
Adjuha Nsoroma (American, b. 1999)

For this project, I incorporated acrylic, fabric and a pencil. The subject matter of young women of color is shown in an academic setting – seen studying and reading together. This image holds personal importance to me as a recent graduate. It reflects the imperative nature that a sense of community can have on young people of color – to learn, grow, and flourish. During my college journey, I felt this community and connection lacking at times. However, I wanted to depict a joyous moment – women who found each other and celebrate one another. They are uplifting one another through support and honesty. Through this painting I've chosen to portray these young women in a positive and beautiful way, a stark contrast to what I often find in today's media.



ADJUA NSOROMA

Artist

I work as a multidisciplinary visual artist in Milwaukee. I graduated in 2021 from UW-Madison with a degree in Textile and Fashion Design. While I love the medium of acrylic paints, part of my process involves working with experimental mediums. I focus on figure drawing, painting, and portraiture. I am especially drawn to painting the subject matter of women of color, community, and nature. My passion is creating and letting out imagery generated internally.



SAMANTHA HANNEMAN

Artist

I am a queer illustrator and muralist who creates art through digital and physical mediums. I create art primarily through vector programs, acrylics, and gouache. I design and create murals from prompts as well as from my own imagination. I received my Associates Degree in Graphic Communications from Gateway Technical College in Spring of 2021, have been commissioned as a muralist for Marcus Performing Arts Center and am currently the artist in residence for Fitzsimmons Woods in Franklin, WI.



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Be Who You Were Meant To Be, 2022

Acrylic on panel
Samantha Hanneman (American, b. 1996)

This mural features members of the LGBTQ community and people of color at MATC. I strive to convey a positive message of radical self-acceptance and equality throughout all my artwork. I create art featuring people from all walks of life because I want everyone to be able to recognize themselves as works of art. I utilize a bold color palette in all my art and have a distinct style that flows through everything I create.



Sacred Monarchs, 2022

Acrylic on MDF
(medium density fiberboard)
John Kowalczyk
(American, b. 1988)

This work depicts the life cycle of Monarch Butterflies. The individual pieces are cut from panels of MDF to give them unique shapes. Butterflies symbolize the transformations we go through in life to reach our full potential; similar to the transformation students at MATC go through achieving their goals. The large hands holding the milkweed plants, monarchs, and caterpillars represent the supportive and uplifting MATC community.

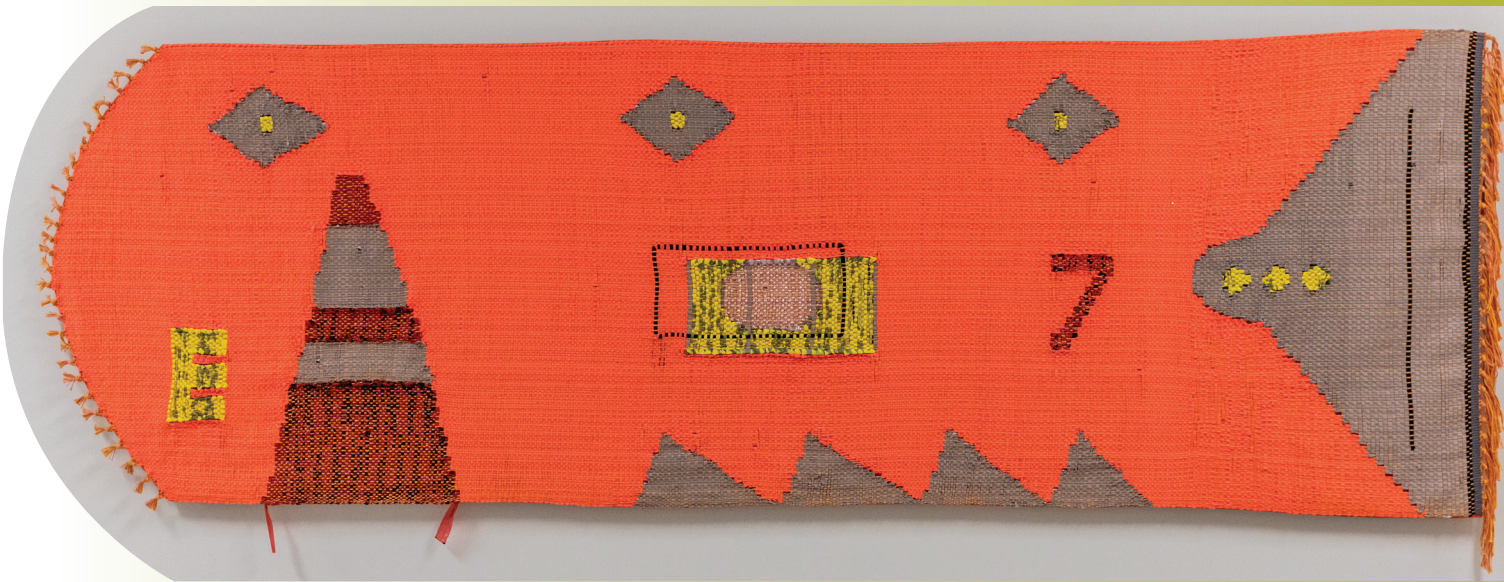
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JOHN KOWALCZYK

Artist

I utilize art as a vehicle towards a more equitable society. I earned my BFA in painting from MIAD and my passion runs deep for community art. As Program Director with the non-profit organization Artists Working in Education in Milwaukee, I oversee large scale community art projects working with artists, community stakeholders and youth. My work consists of mixed-media paintings, murals, sculptures and larger than life installations that incorporate vintage fabrics, gift wrap, shelf liner, string, ribbon, repurposed drawings, glitter and gold. The collaged elements of my artwork become more than the sum of their parts, exhibiting a spiritual nature.



Estimation, 2022
Flagging, Caution, Danger and Reflective Tape, Clear Plastic, Cotton
Maggio Sasso (American, b. 1983)

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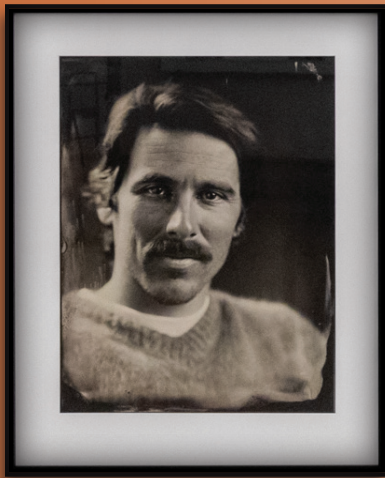
For this project, I've used repurposed materials from regional construction sites and constructed a wall-hung hand-woven tapestry. The composition utilizes abstracted imagery from historical cartography and construction tools. One material I've incorporated is high-visibility reflective safety tape, which adorns the safety gear worn by trades persons to promote visibility of the wearer. This material is used symbolically in this tapestry – to signify the maker. As a weaver who toils over every square centimeter of my work, I feel a kinship to the makers of our buildings, roads and bridges and the invisible, painstaking work involved. Similarly, when this project material is photographed using a flash, it reveals a hidden image in the tapestry.



MAGGIO SASSO

Artist

I am a Milwaukee-based artist producing conceptual bodies of work that express macrocosmic ideas through microcosmic detail and examine the role of material culture in relationship to personal narratives and our collective past. Using fiber art and textiles techniques, I create installations that are tactile and penetrable, employing Great Lakes maritime culture as a catalyst to plunge us into narratives of emotional and uncanny vastness and more recently abstractly investigating tools used by cartographers, architects, and builders to explore how public space straddles the line between placemaking and isolation.



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This series is a collection of reproductions of my wet plate collodion portraits of MATC photography students, depicting the incredible diversity of future communicators and content creators.

The wet plate collodion process was invented in 1851. Ambrotypes were made on glass plates and tintypes on metal plates. Using this process to capture the likeness of those who may be struggling with contemporary issues of bias and inequality refreshes and redefines this method.

I hold workshops for students interested in ambrotype and tintype portraits.

The process involves coating sheets of glass or aluminum with collodion emulsion, then in complete darkness, bathing the plate in silver nitrate to make it light sensitive. The plate is then inserted into a plate holder, which is inserted into the back of the camera. While the plate is still wet, the exposure is made. Once the plate is exposed, it is immediately developed in the dark room. Once dry, it is coated with varnish to seal the image. The entire process takes less than 15 minutes and produces a one-of-a-kind image. Because the emulsion is hand-poured while temperature and humidity can influence chemistry, imperfections are inherent to the process, adding to its beauty and haunting nature. When this arduous and unpredictable process is introduced to students who know the immediacy and precision of digital photography, its sheer magic and undeniable allure continue to awe and inspire.



My Students, 2022

Digital inkjet print of clear glass
wet plate ambrotype
John Glembin
(American, b. 1962)

Top (left to right):
Jacob Spotts
Abigail Hoerchner
LaVella Green
Elizabeth Kamprath
Laila Scott

Bottom (left to right):
Jonathan Hackney
Cierra Wilson
Xai Thao
Suzanne Stone
Derek Schmoller

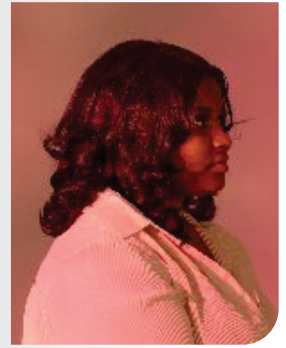
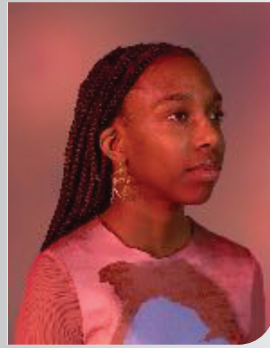


JOHN GLEMBIN

Artist

I attended Milwaukee Area Technical College and Ohio University where I earned my BFA in Photography.

From studying Renaissance art and architecture in Italy grew a burning desire to capture the world on film. In New York City, I apprenticed with Yousuf Karsh and worked for Joel Baldwin, Nadav Kander, Annie Leibovitz, Toni Meneguzzo and more. In the 90's I worked in advertising and corporate communications all over the US and Europe. My time in NYC was wildly exciting, personally challenging and exhausting. After 9/11, I joined the faculty at MATC and now teach in the digital photography program. My personal photography includes non-traditional forms of picture-making in series through Polaroid transfer, infrared or 3D photography. Most recently, I have been creating with wet plate collodion photography, a technique employing a historic process that visually challenges our sense of time.



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41 Million Out of 7 Billion, 2022

Color photographs
Laila Scott (American, b. 2002)



LAILA SCOTT

Artist

I am a current student at MATC in the photography program. Art has always been a part of my life – from arts & crafts, tracings, drawings, paintings to photography. I believe that each medium I have dabbled in has contributed to the way I photograph today. This body of work represents the first time my art is reproduced at a large scale and my first opportunity to be in a large gallery-like setting. Ultimately, I want my career path to consist of commercial work and gallery showings, so to be starting my journey with something so meaningful is very exciting!

As you look at this series, I want you to feel the warm, rich, deep and burning passion that is Black American culture. I feel that too often Black Americans are met with the anxiety-inducing identity crisis that comes from “not knowing” our roots. For most Black American families, we have ancestry in the United States that goes back 5 or 6 generations. Unfortunately for the majority of us, that history has been wiped away and we have been taught to hate what we are and long to be something else. Yet, being Black American is our culture and our roots – something to celebrate and be proud of.

Reader, love your skin, love your culture.
No one can wear it quite like you.



Lamprey, 2021 (pictured), **Alewives, 2021**, **Mussels, 2021**

Mixed Media Collage: lithography, intaglio, screenprinting, block printing, india ink, gouache paint, marker, pencil, citrasolv transfer, papercutting
Geo Rutherford (Canadian/American, b. 1989)

These collages incorporate invasive species that have impacted the Great Lakes in the last hundred years: sea lamprey, alewives and zebra/quagga mussels. They are a crucial storytelling device as printmaking's penchant for repetition results in hundreds of screen-printed lamprey with gaping mouths, block prints of zebra mussels in a congested throng and slippery alewives folded into a mound. Layers of translucent papers allow alewife eyes, lamprey tails, and mussels to peek through the layers – an imitation of the piles found on the shore. The result is chaotic gatherings, clustered together that writhe and fidget across the paper.



GEO RUTHERFORD

Artist

I create prints, artists' books and large-scale mixed media works focusing on environmental issues impacting the Great Lakes. I earned an MFA from UW-Milwaukee. As the Art Director at Blue Lake Fine Arts Camp I run the #WhyYouMatter non-profit and teach at UWM. My work explores notions of invasiveness, impermanence and the unseen in relation to the Great Lakes. Researching the history of the lakes, I take field notes and spend hours on the Lake Michigan beach – observing the waters and collecting, amongst others, man-made remnants found in the sand.



Katie Synold, MATC Alumna



Erik Riley, MATC Staff



MADELINE MARTIN

Artist

I work in art education and community art, where I am committed to cultivating each student's genius and potential while creating my personal artwork. I have worked at arts non-profits in Milwaukee and have earned my MFA at UW-Milwaukee, both of which helped lay the foundation for commemorating the worth and integrity of community members. Using watercolor, vintage maps, pencil drawings, hand-cut paper and silhouettes, my work focuses on a call and response between time and place. I collaborated with the MATC community by interviewing students, staff and alumni, capturing their stories and wisdom. Then, I painted watercolor portraits that include text and design elements unique to their experiences.



Erika Reyes, MATC Instructor



Leslie Vidrio-Garcia, MATC Alumna

**Interview
Portrait Series,
2022**

Watercolor,
pencil,
embroidery
and cut paper
Madeline Martin
(American,
b. 1984)

Katie Synold

As an MATC alumna with a degree in Photography, Katie works as a photographer in Milwaukee. She spoke of pine trees when she walks to reset or find feelings of peace. Instead of painting whole trees, I chose to paint various pine needles and branches as though they were created with solar prints, a reference to her career as a photographer.

The ups and downs in her life are honored in the blue embroidered lines at the bottom of the watercolor represent her journey.

Erik Riley

Erik repeated often how grateful he is for all of the blessings in his life. Silhouettes are of his children while the wooden background comes from his childhood home. There is a childhood photo with his mother and the reddish arches are from a design on his childhood basketball hoop, important to him and to his only brother growing up. The initials on his pocket belong to him and his wife. A little tiny heart and crown hovering above Erik represent the heart of his grandfather, who Erik described as a person with a lot of heart.

Erik's father especially loved James Brown and so in the image along Erik's arm I inserted a small James Brown quote about thanking God for all of the blessings.

Erika Reyes

The diamond patterns in the background were taken from a photo of her sister, Neyra, an incredibly important part of her life. Erika is a generous person, so I included some of the most tender words from our conversation by centering them on each diamond. They focus on the strength and resilience she utilized while growing up in Mexico and then moving to the US to become a bilingual teacher and raise her daughter as a single mother.

The birds symbolize her love of animals. When visiting my studio, she brought me a pot of succulents as a gift, symbolizing her survival in the midst of challenging situations.

Leslie Vidrio-Garcia

Leslie just graduated from MATC with a Funeral Service degree, so I framed her portrait with the laurel leaf featured in the National Funeral Directors Association emblem. Also included are phases of the moon to represent her understanding of the earth's cycles of life and death and the compassion she extends to others in their grief.

At the bottom of her watercolor are the logos from her uncle's Milwaukee bakery, Todo Postres, as her uncle was very influential and supportive throughout her life.



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Chaos and Her Serene Reflection, 2022

Oil on canvas
Tayla Hart (American, b. 1999)



TAYLA HART

Artist

I'm an emerging interdisciplinary artist whose primary discipline combines oil painting, gouache and ink, sometimes also utilizing photography, woodwork, oil pastels and chalk. At age ten I began as a photographer for my mother's business, Evolutionz Face and Body Art, later becoming a face and body artist alongside my mother. My years as a face and body artist, along with my interests in health sciences and sacred geometry influenced my practice. After earning my associate of science degree from MATC, I translated my skills and knowledge onto canvas. My work is the manifestation of my infinitely curious mind about the human body's complex nature and experiences, both physically and psychologically. I aim to capture humanity and nature's rare beauty and primitivity, sometimes in convergence with the analytical rigidity of math and science.



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First Wave, 2022 (pictured), **Drowning, 2022** (not pictured)
Oil on canvas
Tayla Hart (American, b. 1999)

In this series I've created for MATC, the viewer encounters surreal oil paintings that construct a narrative of navigating the COVID-19 pandemic as a black woman and college student. The series is autobiographical and critiques classicism and the indifference many may feel towards COVID-19 in juxtaposition with the reality of my life mid-pandemic. The series consists of authentic snapshots and scenarios from my life, such as social justice and environmental work, school, isolation and sentiments of loneliness and suffering from medical, financial and emotional hardships. I utilize water and vibrant colors to portray emotion and to tell a story of how I have been coping during these times. My art emphasizes the absurdity of pandemic life in the United States for the individual. We are trying to cope, find joy, appreciate nature and adapt so we can continue life as usual. In reality, there has been civil unrest, a lack of social gathering, loneliness as many things shifted online, forest fires that burned for weeks, increasing apathy concerning each other and economic decline that has surfaced. It feels like we are drowning, trying to wade through it all.



MIGUEL CAMACHO

Artist

I am a self-taught, figurative painter born in Nicaragua and based in Milwaukee, creating paintings and drawings using acrylic and oil on canvas – as well as charcoal, pastels and graphite pencils. I am inspired by the modern art of the last century such as cubism, expressionism, impressionism and surrealism. Earlier, I created wooden souvenirs and small format naïve paintings at a local Art and Crafts Collective. Later, I participated in small exhibitions while collaborating on set designs, murals and several cultural projects. Currently, I feel that my self-learning while living in Central America and Europe has allowed me to experiment and flourish as I create new artwork.



I created a triptych of paintings that reflects transitions to modern cultural visions, inspiration and societal relationships. Respecting a variety of thinking, I've created compositions, shapes, and colors that awaken a dialogue with the viewer about their experiences and perspectives – even their future.

This is an interpretation of transformations that begin with study and learning.



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The Doors of the Present and Future, 2022

Acrylic on canvas
Miguel Camacho (b. Nicaragua, 1976)

The first panel signifies the value of education and the student's efforts. The first door at the left suggests an entrance to the present. One figure is a guide person, such as a professor, sustaining a flaming torch that symbolizes light, knowledge and learning choices. Free decisions suggest the way forward, what to give to others and what changes to make in the present.

The center panel exemplifies practice and future visions. This shows how every member of the community strives to be part of society through their skills and choices. In the background, there are doors and stairs indicating the potential of everyone. To the right, there is a door that opens to a better future.

The third panel depicts a pathway that is open to choose which direction to undertake – a step up in the education pathway or advancement in a professional life journey.

This painting aims to describe the continuous individual and collective transformations within life through the interaction of figures. My artwork reflects positive thoughts and emotions about the contemporary moment and our individual perceptions through symbolic elements that decipher our reality.



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My theme for this work is about women moving together, mixed in with and trying to tune into each of the moments we have. There is so much music and life and love - especially if you can clear yourself to let these in to replace fear and opinions and pressures that take you away from yourself.

The viewer may notice that the women represented do not have eyes. That is very intentional, as I believe the eyes can end up being our defining feature, where a person looks first. Sometimes these are all that is noticed. Once, I painted a large mural in which several mature women of various races were depicted. In that artwork, I tried this technique to help the viewers focus on the stature and presence of the women, rather than categorizing them, such as in their level of attractiveness. Wonderfully, it worked. While I was painting the mural, so many women stopped to tell me how much the women depicted reminded them of an aunt, a mom, grandmother, sister or friend. It turns out, there can be an extra level of familiarity between the art and the viewer in certain situations. I wanted to create a similar experience for folks walking past this artwork at MATC.



Voices in Harmony, 2022
Acrylic on canvas
Byada (b. Thailand, 1975)



BYADA

Artist

I am an artist classically trained in Thailand. Growing up there while being exposed to many fields of study, I decided to focus my future life path on art. I moved to the U.S. in 2010, and Milwaukee, Wisconsin has become my home and my community. Since coming here I've attended further university for art and printmaking, studied ESL at MATC, opened a retail store for a time, and worked in several interesting jobs while trying to make my name as an artist. Moving to America has opened me up to many new incredible experiences and styles, as well as possibilities, in the field of Art and Design.



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Persistence, 2022 (work in progress)

1½ in. metal flat stock over ¼ in. metal round stock frame
David Perez (Wet Paint Chango) (American, b. 1982)

This sculpture is still in the process of creation.

MATC will hold an unveiling in the upcoming months when the work is completed and installed.

My sculpture illustrates the inclusive environment that MATC provides for the community. Each of the “M”, “A”, “T”, “C” letters were created with hands made from metal that use American Sign Language (ASL) to sign those letters. In the process of building, cutting, tack welding and heating steel, I found myself observing how my thoughts became physical reality through my hands.

I believe we can achieve what we desire and work for. We can challenge ourselves by taking on things that make us uncomfortable. That is where the growth is, where I find my true self, and where my gift from God is allowed to shine. Yet, one must honor family and friends. Luckily my family is very supportive and helped me find a good balance.



DAVID PEREZ

Artist

As a graduate of Milwaukee Trade and Technical High School and the son of a blacksmith, I have worked as an ironworker for Milwaukee for the past 15 years and have attended MATC to enhance my welding and metal fabrication knowledge. I'm an avid and passionate artist whose connection to the human experience drives my work. My works are at MARN's Art and Culture Hub and I was recently commissioned by the African American Chamber of Commerce to custom design and fabricate the welcome art for their brand-new Legacy building. I also painted a mural for the School of Rock at Summerfest.

Would you like to collaborate with the MATC Community Art Committee?

To contact us, please email: communityart@matc.edu

Want to dive deeper into MATC's Community Art Collection?

<https://www.matc.edu/community/index.html>

Milwaukee Area Technical College

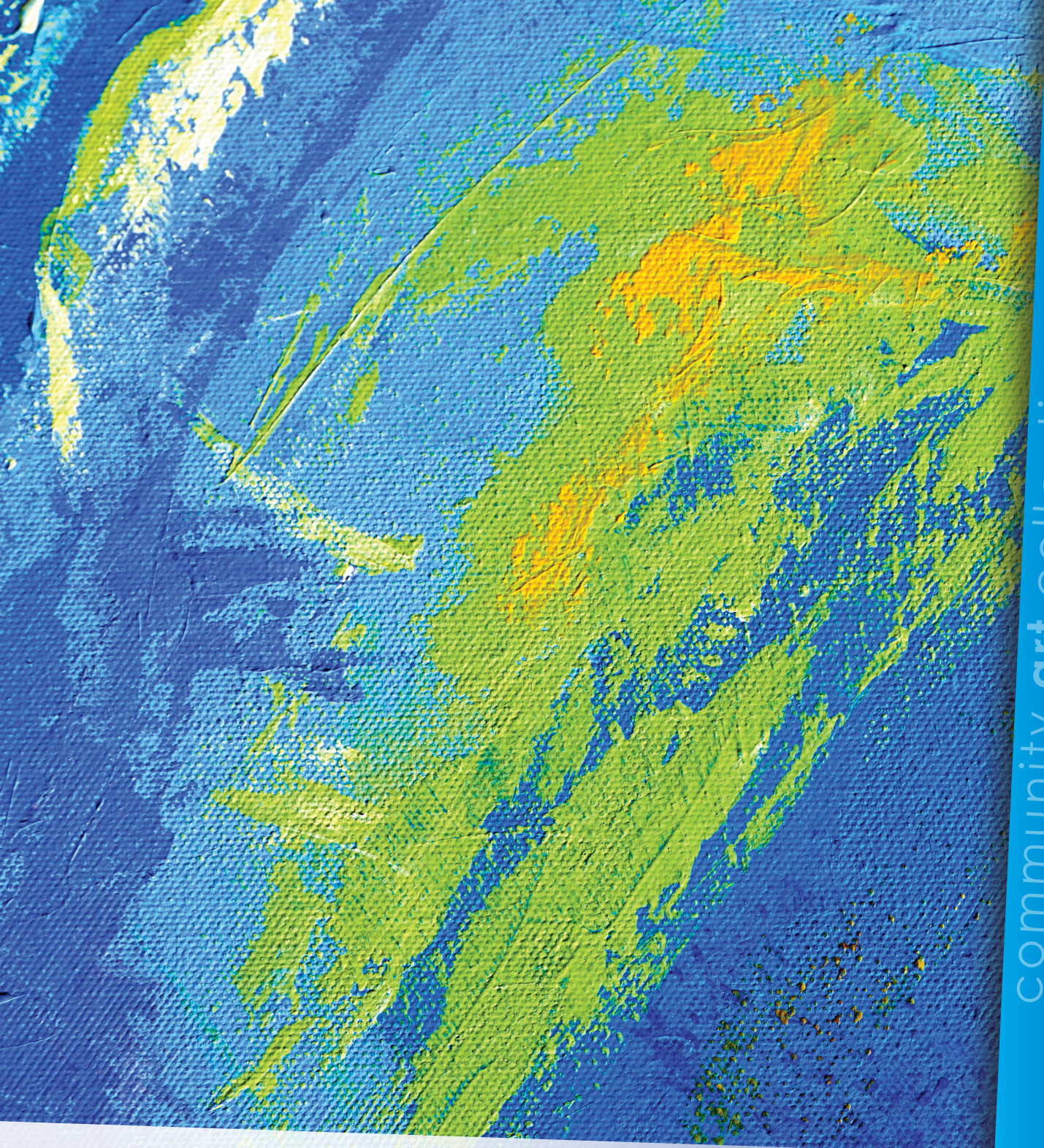
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