

# 2.5 D

## Breaking the Surface



Lucy Wood Baird, *LightDial (Pink)*, 2017. Pigment prints, plexiglass, light, 12 x 26 x 15 inches.

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PENINSULA SCHOOL OF ART

Artists who typically work in two dimensions—those trained in drawing, painting, and printmaking, are masters of compressing the three-dimensional world onto a flat surface. But, what happens when artists who are used to working on a single plane apply their unique perspective to sculpture?

*2.5 D: Breaking the Surface* presents work that falls somewhere between image and sculpture. The artists represented take this step by pushing the surface forward in low relief; by cutting, layering, looping, and draping; by bending and assembling. They confuse object and image using transparency, light, and optical illusion; and by placing drawings of objects among objects they have drawn on.



Ellison Bay artist Mary Ellen Sisulak stretched leather over a manipulated wood panel to form the surface of her large-scale painting *Rebirth*. In addition to raising areas of the leather with added layers of wood beneath, Mary carved lines into other areas before painting. She also incorporated stones. Her intention is to fool the eye a bit with objects coming out of the picture plane. The relief of the surface also draws attention to different shapes within the composition.

Atlanta-based painter and mixed-media artist Kevin Cole's painted, layered, and looped pieces of cut tar paper *Crossing Jordan I*. At first glance, the work seems like an abstract expressionist painting whose brush strokes are leaping up off the surface, but upon closer inspection you see a tangle of vibrantly colored neckties. Kevin uses neckties to allude to both struggle and celebration in the African American experience.

Brooklyn-based artist Anne Muntges blends 2D and 3D worlds. Traditional drawings on wood panel, board and paper are done with graphite or pen. Drawn sculptures are real objects that are primed white to create a new blank canvas for black drawn lines and patterns composed of acrylic paint or ink. The work included in the exhibition is a freestanding island of black and white house plants, with splashes of color, that invites viewers into a drawn new world.



Above: Kevin Cole, *Crossing Jordan I*, 2021. Mixed media on tar paper, 19 x 22 x 2 inches.

Left: Mary Ellen Sisulak, *Rebirth*, 2019. Leather, wood, stone, and acrylic, 36 x 48 x 3 inches. Courtesy of Edgewood Orchard Gallery.

Below: Anne Muntges, selections from *The Glowing Desert*, 2020-21. Acrylic paint marker, gesso, paint, ink, wire, foam, plastic, paper, wood, plaster, sand and ceramic pots, dimensions variable.



# STRADDLING THE LINE

*A painting is merely the image of a tree, a man, or any other object reflected in a fountain. The difference between a painting and sculpture is the difference between a shadow and the thing which casts it.*  
—Benvenuto Cellini (1500-71)

*Sculpture is something you bump into when you back up to look at a painting.*  
—Ad Reinhardt (1913-67)



Although much has been made about the rivalry between sculpture and painting throughout the centuries, artists have always been crossing these lines. Michaelangelo (1475-1564) is known equally well for his frescos in the Sistine Chapel as he is for his sculpture of David. Pablo Picasso (1881-1973)—whose cubist paintings emphasized the flatness of the canvas by breaking down objects into distinct planes

representing different viewpoints—also made sculpture, often using the medium to work out ideas for his paintings.

Robert Rauschenberg (1925-2008) went so far as to make a new term for his sculptural paintings that incorporated found object: *combines*.

Above: Pablo Picasso, *Guitar*, 1912. Paperboard, paper, thread, string, twine, and coated wire, 25¾ x 13 x 7½ inches.

Right: Robert Rauschenberg, *Pilgrim*, 1960. Combine: oil, graphite, paper, printed paper, and fabric on canvas with painted wood chair, 79¼ x 53⅞ x 18⅝ inches.



# THE ARTISTS

**JEAN ALEXANDER FRATER** experiments with the materials inherent to painting and then integrates other histories, traditions and language into this form. Her work has been exhibited internationally in venues such as the Wexner Center for Arts, Columbus; El Museo Cultural de Santa Fe; Images Festival, Toronto; Possible Project Space, Brooklyn; Ben-Gurion airport, Tel Aviv; Kulturhuset, Stockholm. [AlexanderFrater.com](http://AlexanderFrater.com)

**KEVIN E COLE** received his BS from the University of Arkansas at Pine Bluff, an MA in art education from the University of Illinois at Urbana, and an MFA from Northern Illinois University. Within the last 32 years, he has received numerous grants and fellowships, awards, and public art commissions. Kevin's artwork is included in more than 3600 public, private, and corporate collections. [ArtistKCCole.com](http://ArtistKCCole.com)

**ALLISON MAY KIPHUTH** is an artist and lifelong nature enthusiast based in Maine. She has exhibited nationally and is involved in an ongoing diorama project with the Canadian Museum of Nature in Ottawa, Ontario. [AllisonMayKiphuth.com](http://AllisonMayKiphuth.com)

**MARTHA MACLEISH** is currently experimenting with new materials and construction methods—connecting the directness of drawing and painting with the more gradual processes of designing and building three-dimensional forms. She holds an MFA in painting from the Yale School of Art, and is an Associate Professor and the Director of the Creative Core Area at Indiana University in Bloomington. [MarthaMacLeish.com](http://MarthaMacLeish.com)

**JESSICA MEUNINCK-GANGER**'s prints have been exhibited internationally, included in several private and public collections including Weisman Art Museum, Northwestern Mutual, the Target Corporation and featured in contemporary publications, such as Richard Noyce's, *Printmaking Beyond the Edge*. Jessica received an MFA from the Minneapolis College of Art and Design. [JessicaMeuinck.com](http://JessicaMeuinck.com)

**ANNE MUNTGES** earned her MFA in Printmaking at the University at Buffalo. Based in Brooklyn, her work focuses primarily on highly detailed drawing, prints and installation. She has been exhibited at the Children's Museum of Arts in Manhattan, the Ukrainian Institute of Modern Art in Chicago, the Burchfield Penney Art Center in Buffalo, and many other spaces nationally. [AnneMuntges.com](http://AnneMuntges.com)

**ROSEMARY SCOTT-FISHBURN**, a native of New Hampshire, now lives in Gloucester, MA with her three children. She has exhibited across the United States, including at Art Basel Miami Project, The Texas Contemporary, ArtMrkt San Francisco, Volta New York and the Center for Fine Art Photography. [RosemaryScottFishburn.com](http://RosemaryScottFishburn.com)

**MARY ELLEN SISULAK** is known for working in diverse materials through her long career in the arts. She earned a BFA in Painting at the University of Wisconsin-Milwaukee. Influential teachers were William Brueske, Thomas Uttech, and John Colt. Her work is influenced by living next to a unique habitat, the Mink River Nature Conservancy. [MaryEllenSisulak.com](http://MaryEllenSisulak.com)

**ZIN HELENA SONG** is a painter whose highly technical paintings layer hard-edged abstraction on to of meticulously created supports. Born in Seoul, Korea, she completed her undergraduate studies there at the Kook Min University before traveling to New York, where she earned her MFA from L.I.U. Post. Zin is currently based in South Korea. [MurielGuepinGallery.com](http://MurielGuepinGallery.com)

**LUCY WOOD BAIRD**'s work is about misunderstandings, examined via photographic prints' precariousness. She holds a BA from Harvard and an MFA from Massachusetts College of Art and Design. Lucy's work has been included in exhibitions and private collections nationwide. She was an artist in residence at Vermont Studio Center, Anderson Ranch Arts Center, and Kimmel Harding Nelson Center for the Arts. [LucyWoodBaird.com](http://LucyWoodBaird.com)