

Edmond Kanwischer
&
Charles Kanwischer
Two Generations of Art

 **Community Gallery of Art**
College of Lake County

Edmond Kanwischer and Charles Kanwischer: Two Generations of Art

In the pages of art history there are numerous examples of children following the artistic footsteps of their fathers. Bruegel, Cranach, and Peale are but a few of such names, which spring to mind. Edmond and Charles Kanwischer, father and son respectively, share this heritage. This exhibition puts their work together for the first time. While genetics links the two artists together, aesthetics separates their work. Edmond is both a sculptor and painter of abstract compositions, while Charles pursues a more representational bent through his graphite drawings.

Ed Kanwischer was educated at the University of Illinois and then in the M.F.A. program at the University of Colorado where he studied under Mark Rothko. James Ernst, Max Ernst's son, secured teaching assistantships for Ed while at the University. Ed was a professor of art at Oklahoma City University for many years. He was the first art faculty member at the College of Lake County where he taught from 1969 until his retirement in 1996. He also served the college as Art Department Chair for a number of years. When Ed was a young faculty member in Oklahoma he was in charge of the visiting artist program at the university. Often, Ed and his wife, Pam, would entertain these artists at their home thereby planting seeds in the imagination of a very young Charlie Kanwischer.

First and foremost, one responds to Ed Kanwischer's, sculptural boxes on a purely formal level. These small structures are about the interaction of form in space. All of the boxes have his characteristic lean to the right, like cursive handwriting. Ed's boxes are assemblages of found objects like old pieces of wood, tin, and copper with assorted bric-a-brac from thrift shops and junkyards. This detritus of society is thoughtfully woven into new forms. These constructions are comprised of the six planes that form all boxes, but then these surfaces are subdivided geometrically. Random sized openings in the boxes connect the inner and exterior spaces. As in *Untitled # 6*, barred or screened openings give way to dimly lit interiors often creating an unsettling feeling.

Most sculptors are not colorists, but Ed is also a painter in oils and watercolors. In fact, many of these boxes are really three-dimensional renditions of watercolor studies. The surface of the boxes has the same application of paint as do his large format, abstract oil paintings.

While the boxes are pure abstractions it's irresistible not to make associations. *Untitled # 4*, for example, evokes feeling of Moroccan architecture with its peaked portal set in a two toned wall. The heat of early July is sensed in *Untitled # 15* with its ramshackle structure that includes an old swimming tag and remnant of Old Glory. While each box is meant to stand alone Ed is also inclined to display them together. These lines of boxes are visual sentences, which in a synergistic manner can be read as more than just the individual parts.

Charles Kanwischer grew up in Lake County in a home surrounded by his father's art works. Growing up with an artist/father also had the added benefit of endless supplies of paper, paint, brushes, and other materials that would delight a young child. It would be natural that this atmosphere would have a profound influence on Charlie.

Charlie later attended the University of Iowa where he earned a BFA in printmaking and graduated with Honors. He next went on to secure a masters degree from the Yale University School of Art where he studied with Bernard Chaet and William Bailey. Like his father, Charlie also has become a studio art teacher. Presently, Charlie is an Assistant Professor of Art at Bowling Green State University in Ohio. He acts as the head of the Drawing Area and is Graduate Coordinator.

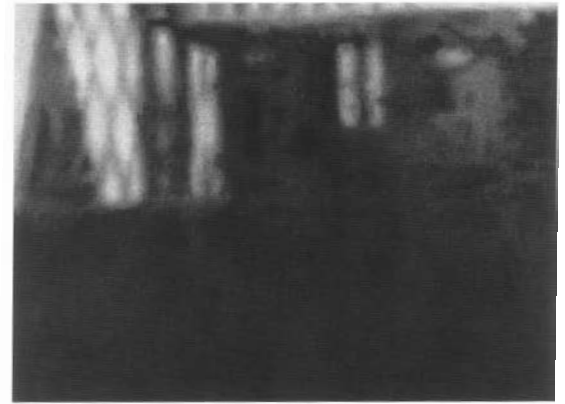
Over the past few years Charlie's drawings have slowly evolved away from those of a "documentarian" who was interested in objectively and realistically narrating sequential change over time in a given locale. His recent works have taken on a more "phenomenological" and abstract character. Phenomenology has been described as the rigorous study of "the onset of the image," beginning with the split second of perception just before the reasoning mind brings order to appearances. His drawing *Attic*, for example, plunges the viewer into almost total darkness. It takes a moment "for the onset of the image" to take shape, just as our eyes need a moment to adjust to a darkened room. Then, the shapes fall into place and the viewer perceives the attic rafters and wood floor with its snake-like conduits.

Landscape for Charlie is a vehicle to explore the point at which pure visual perception is transformed into conscious apprehension. This fleeting millisecond occurs unconsciously as the brain organizes new visual stimuli into comprehensible shapes and forms. At the center of his work is "the attempt to describe, through the conventions and practice of landscape drawing, the place at which this irrational and enigmatic pre-conscious mode of perceiving gives way to a gestalt driven mode of conscious perception concerned with stability and structure."

His landscape renderings are approached in such a manner that forms are softened, breaking apart, and re-gathering. Graphite drawn across the rough panel surface is broken up into patterns of light and dark eliminating all distinct edges of forms. *Line of Trees* appears like a misty, dew-soaked landscape in the dim, cold light before dawn. The work's surface diffuses form and light in much the same manner as some of Seurat's drawings. It is this mechanical surface break-up of the medium and his selectivity of forms, which pushes these landscapes to the point of near abstraction.

Ed Kanwischer set an example as an artist/teacher that has bestowed upon Charlie a very solid foundation for his own endeavors. However, Charlie has ventured upon his own unique path in terms of aesthetics, media, and teaching venue. Both father and son stand apart as individuals, yet they share common experiences and support each other's efforts. Their artworks, which were created quite independently, take on an even deeper significance and richness when viewed ensemble. The works' distinctions stand in sharp contrast while their similarities resonate with a deep harmony. Father and son share some basic attitudes toward life, which shines through both of their works. Charlie has expressed this dynamic in the following words:

"My father, through the respect he communicated for friends, family traditions, and spiritual life made the ambition to be an artist feel "normal." On the other hand, in the middle of our daily, unremarkable lives sat these peculiarly leaning, by turns rough-hewn and graceful, ultimately inexplicable objects. I believe this is my father's true gift to me and to others, the notion that the quotidian and the wondrous exist side by side and in fact are the twin foundations upon which our lives and work are built."

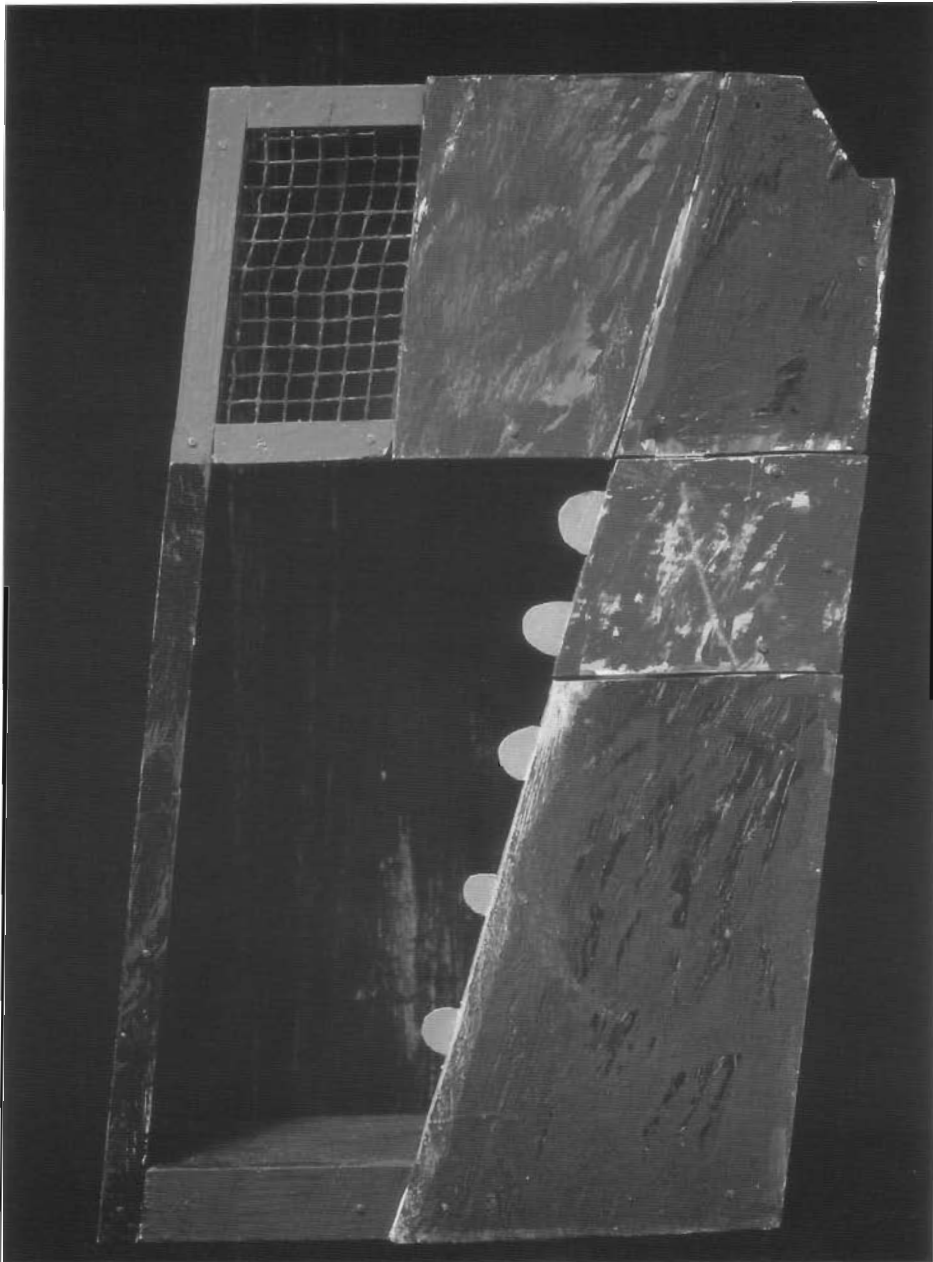


Charles Kanwischer, *House*, graphite on panel, 22" x 15"

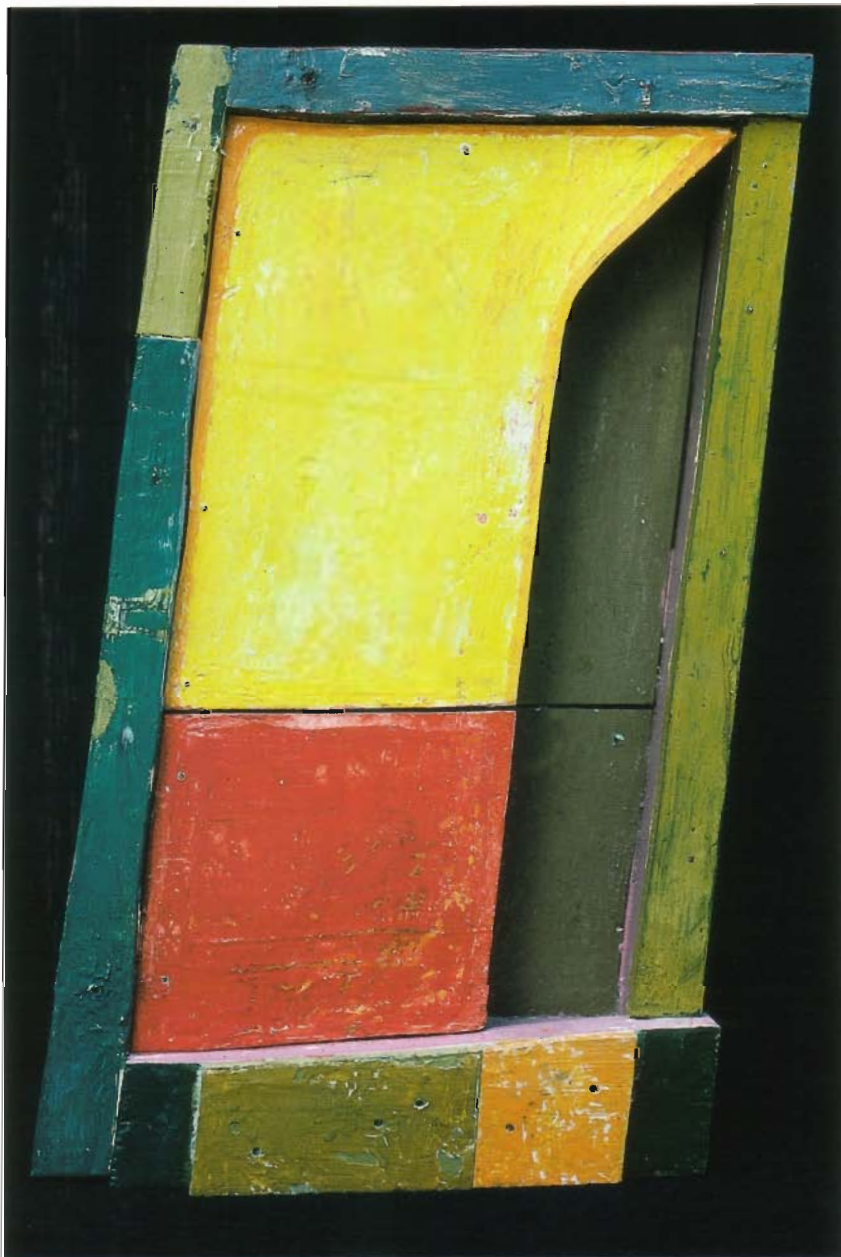
Steven Jones
Art Gallery Curator



Charles Kanwischer
Dark, Gray, Light, graphite on panel
23" x 18"



Edmond Kanwischer,
Untitled #6
mixed media
11 1/2" x 3" x 6 3/4"



Edmond Kanwischer
Untitled #4
mixed media
6 1/2" x 11 3/4" x 4"



Edmond Kanwischer
Untitled #1
mixed media
10" x 13" x 3 1/2"



Charles Kanwischer
Untitled (Cabin)
graphite on panel
9" x 12"

Charles Kanwischer

Education

Yale University School of Art, MFA in Painting/Printmaking, 1987. Studied with Bernard Chaet, Richard Ryan, William Bailey, Vija Celmins, Mel Bochner

Honors, Awards, and Grants

Authors and Artists Award, Bowling Green State University, 1998, 1999.

Ohio Arts Council Individual Artist Fellowship, 1999.

Amherst College Faculty Research Grant, 1992

Phelps Berdan Memorial Award for Excellence in Painting/Printmaking

Yale University, 1987.

Yale University Scholarship, 1986-87, 1985-86

Teaching Positions

Bowling Green State University, Assistant Professor of Art, 1997 to present.

Amherst College, Assistant Professor of Fine Arts, 1990-1997.

Yale University School of Art, Instructor in Printmaking and Drawing, 1987-89.

Visiting Artist (Selected)

University of Wisconsin at La Crosse, La Crosse, WI, March 2000.

Hampshire College, Amherst, MA, November, 1996.

Dartmouth College, Hanover, NH, January, 1992.

Selected Solo Exhibitions

Miller/Block Gallery, Boston, MA, Mar. 1997, 1999.

Antioch College, Yellow Springs, OH, Feb. 1998.

Bromfield Gallery, Boston, MA, Apr. 1993, 1995.

Hampshire College, Amherst, MA, Feb. 1994.

Dartmouth College, Hanover, NH, Jan. 1992.

College of Lake County, Grayslake, IL, Jan. 1991.

Selected Group Exhibitions

Paper Routes 2000, Southern Ohio Museum of Art, Portsmouth, OH. Feb. 2000.

12th Annual Drawing Exhibition, College of Notre Dame of Maryland, Baltimore, MD, Mar. 1999.

St. John's University Fifth Annual National Exhibition, New York, NY. Feb. 1999.

80th Annual Toledo Area Artists Exhibition, Toledo Museum of Art, Toledo, OH, Jul. 1998.

(Award and Prize).

Gallery Artists, Miller/Block Gallery, Boston, MA. Jul. 1997, 1998.

Drawings, Hackett/Freedman Gallery, San Francisco, CA, Feb. 1997.

American Academy Invitational Exhibition of Painting and Sculpture, American Academy of Arts and Letters, New York, NY. Mar. 1996.

6th Annual Small Print Exhibition, University of Wisconsin-Parkside. (Purchase Award) Jan. 1992.

12th Annual Boston Drawing Show, Boston Center for the Arts. Boston, MA 1991.

Selected Collections

Boston Museum of Fine Arts

Smith College Museum of Art

Yale University Art Gallery

Fidelity Investments, Boston, MA.

Selected Bibliography

Exhibition Review, Boston Globe, Cate McQuaid, critic, April 4, 1999.

Exhibition Review, Dialogue Magazine, "Aspects of Realism," Molly Youngkin, critic. Mary/June, 1998.

Exhibition Essay, "Five Artists at Amherst College" Natasha Stallar, author, November 1994.

Article, "Best and Brightest of 1991" Pioneer Press Newspapers, Michael Bonesteel, critic, January 8, 1992.

Gallery Affiliation

Miller/Block Gallery, Boston, MA.



Charles Kanwischer
Line of Trees graphite on panel
23" x 19"

Edmond R. Kanwischer

Education

B.F.A. University of Illinois

M. F. A. University of Colorado

Studied with Mark Rothko, Jimmy Ernst and Karl Morris. Worked as special services illustrator during military service displaying watercolors at The Pentagon Building, Washington, DC as well as the Fifth Army Area.

Selected Solo Exhibitions

Encounter Gallery, Oklahoma City, OK

Ben Piccard Gallery, Oklahoma City, OK

Ruth Volid Gallery, Chicago, IL, 1987, 1990

College of Lake County, Grayslake, IL 1991

Selected Group Exhibitions

Canon City Art Festival, Canon City, CO.

Tri-State Exhibition, Cheyenne, WY

Artists of the Missouri Valley, Topeka, KS

Henry Gallery of Art, Seattle, WA

Texas State Annual Show, Dallas, TX

U.S.I.A. International Traveling Show, Europe and the Far East

Mid-America Exhibition, Nelson Gallery, Kansas City, MO

First All-Chicago Sculpture Exhibition, Winnetka, IL
(Myrtle Todes Award)

Springfield Art Museum, Springfield, MO

Oklahoma Artists Association, Oklahoma City, OK

Oklahoma Printmaker Society, National Exhibition,
Oklahoma City, OK (Purchase Prize, watercolors)

Seventy-third Exhibition by Artists of Chicago and Vicinity, Art Institute of Chicago

Seventy-fourth Exhibition by Artist of Chicago and Vicinity, Art Institute of Chicago

The Southwest: Printing and Sculpture, Museum of Fine Arts, Houston, TX

Oklahoma Biennial, Oklahoma City, OK

Roy Boyd Gallery, Chicago, IL

Ruth Volid Gallery, Chicago, IL

Selected Bibliography

Thirteen Artists You Should Collect, Oklahoma Art Center publication, 1967

Willow Review Vol. XXI, Spring, 1994

Collections

University of Oklahoma Art Museum, Norman, OK

Oklahoma Art Center, Oklahoma City, OK

Bank of Tokyo, Chicago, IL

Hyatt Corporation Headquarters, Chicago, IL

Ruth Rothstein, Chicago, IL

Tatham Laird and Kudner, Chicago, IL

Masonite Corporation, Chicago, IL

Hotel Nikko, Chicago, IL

Emanuel Synagogue, Oklahoma City, OK

New World School, Oklahoma City, OK

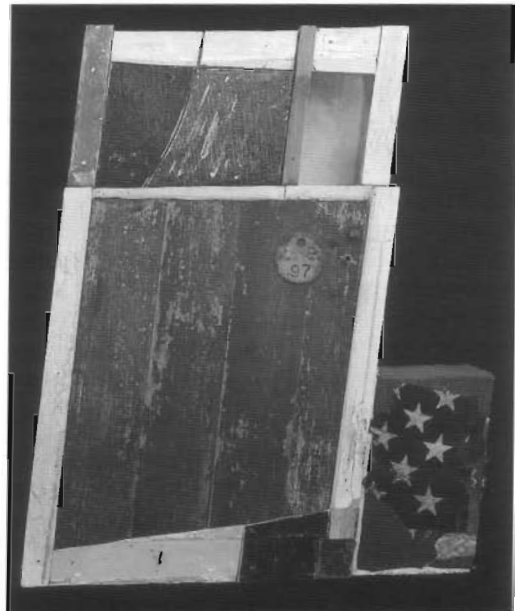
Mr. & Mrs. James Hogan, Meadville, PA

Temple B'nai Israel, Oklahoma City, OK

Dr. & Mrs. Malcolm Robinson, Oklahoma City, OK

Oklahoma City Public Library, Oklahoma City, OK

Oklahoma City University, Oklahoma City, OK



Edmond Kanwischer

Untitled #15

mixed media

10" x 12 1/2" x 3 1/2"

Exhibition Checklist

Edmond Kanwischer

1. *Untitled #1*, 2000, mixed media, 10" x 13" x 3 1/2"
2. *Untitled #2*, 1999, mixed media, 5 1/2" x 10" x 4"
3. *Untitled #3*, 1991, mixed media, 8 1/4" x 13 3/4" x 3 1/2"
4. *Untitled #4*, 2000, mixed media, 6 1/2" x 11 3/4" x 4"
5. *Untitled #5*, 2000, mixed media, 7" x 12" x 4"
6. *Untitled #6*, 1999, mixed media, 6 3/4" x 11 1/2" x 3"
7. *Untitled #7*, 1998, mixed media, 6" x 12" x 3 1/2"
8. *Untitled #8*, 1998, mixed media, 10" x 13 3/4" x 5 1/2"
9. *Untitled #9*, 1999, mixed media, 7 1/4" x 13" x 5 1/2"
10. *Untitled #10*, 1999, mixed media, 11 3/4" x 7" x 4 1/4"
11. *Untitled #11*, 2000, mixed media, 11 3/4" x 7" x 3"
12. *Untitled #12*, 1999, mixed media, 7" x 11 1/2" x 5"
13. *Untitled #13*, 1997, mixed media, 8 1/4" x 13" x 4"
14. *Untitled #14*, 2000, mixed media, 10" x 12 1/2" x 3 1/2"
15. *Untitled #15*, 2000, mixed media, 10" x 13" x 5"
16. *Untitled #16*, 2000, mixed media, 7 1/4" x 11 1/2" x 4 1/2"
17. *Untitled #17*, 1999, mixed media, 7 1/2" x 12 1/2" x 4 1/2"
18. *Untitled #18*, 1998, mixed media, 8 1/4" x 11 1/2" x 3 3/4"
19. *Untitled #19*, 1999, mixed media, 11" x 14 1/2" x 4 1/2"
20. *Untitled #20*, 1998, mixed media, 6" x 10" x 3"
21. *Untitled #21*, 1997, mixed media, 9" x 15" x 4 1/2"
22. *Untitled #22*, 1994, mixed media, 8" x 12 3/4" x 7 1/4"
23. *Untitled #23*, 1999, mixed media, 9 3/4" x 14" x 5"
24. *Homage to Amy Kohn*, 1998, mixed media, 11" x 12" x 3"

Charles Kanwischer

25. *Dark, Gray, Light*, 2000, graphite on panel, 22" x 30"
26. *Line of Trees*, 2000, graphite on panel, 18" x 22"
27. *House*, 1999, graphite on panel, 22" x 15"
28. *Attic*, 1997-98, graphite on paper, 40" x 44"
29. *Night Weeds #3*, 1995-96, graphite on paper, 40" x 44"
30. *Night Weeds #6*, 1997, graphite on paper, 26" x 20"
31. *Study for "Attic"*, 1997, graphite on paper, 8" x 12"
32. *Study for "Attic" #2*, 1997, graphite on paper, 8" x 12"
33. *Study for "Attic" #3*, 1997, graphite on paper, 8" x 12"
34. *Untitled (Cabin)*, 1997, graphite on paper, 8" x 12"
35. *Resemblance and Difference*, 2000, graphite on panel, 8" x 12"
36. *Resemblance and Difference #2*, 2000, graphite on panel, 8" x 12"
37. *Resemblance and Difference #3*, 2000, graphite on panel, 8" x 12"
38. *Resemblance and Difference #4*, 2000, graphite on panel, 8" x 12"
39. *Resemblance and Difference #5*, 2000, graphite on panel, 8" x 12"

Edmond Kanwischer and Charles Kanwischer

Two Generations of Art

August 18 - October 1, 2000

Gallery hours:

Mon - Fri 8:00 am-9:00 pm

Sat 9:00 am-4:30 pm

Sun 1:00-5:00 pm

Closed August 19, 20 & Sept. 4

No evening hours August 18 and Sept. 5

For information: 847-543-2240

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College of Lake County

Community Gallery of Art

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