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 regathering. 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.”

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"
Charles Kanwischer
*Untitled (Cabin)*
graphtite 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.
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
College of Lake County, Grayslake, IL, Jan. 1991.

Selected Group Exhibitions


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 McQaid, critic, April 4, 1999.

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
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
email: sjones@clc.cc.il.us

College of Lake County
Community Gallery of Art
19351 West Washington Street
Grayslake, Illinois 60030-1198
website: www.clc.cc.il.us

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Stephen Luecking and Margaret Lanterman  
Time and History  
Essay by Garrett Holg

At first glance their work doesn't seem to have much in common. Luecking's sculpture is fashioned on an armature of logic, unvarying physical laws and universal governing systems. It's scientific, mechanical and honed on a keen intellectual edge. Using stone, wood and metal he engages the natural and man-made environments in ingenious dialogues layered with references from archeology, astronomy, biology, ecology, geometry and physics. In his large-scale outdoor sculptures, such as the soon-to-be completed Sun Pivot (located across from the main entrance to the College of Lake County), he literally incorporates the earth, sun and stars into his designs.

Lanterman's sculpture, in contrast, derives from things a bit less tangible. Her approach is poetic, humanistic and tinged with strong emotion. Studies in ethnology and pre-historic cultures have surely influenced her works, which record the vestiges of human existence and expression in cast plaster and bronze. In one work, for instance, the furrowed imprints of hands gripping tall slender staffs is impressed in weathered bronze shafts. In another, an expectant mother's hand wrapping a protective caress around her swollen belly is set in plaster relief. The gestures may be modest and often overlooked, yet they are imbued with tenderness, anxiety and pain.

Recently, the seemingly disparate work of these two Chicago-based artists came together in a collaborative design for an historical park concept. The result, Founders Park (1997-98), located on a wedge-shaped parcel in Highland Park and situated between the tracks of the North Shore Railway and a pioneer cemetery, is a superbly harmonious integration of both artists' individual concerns. Encircled by grassy-sloped berms suggesting pre-historic ritual sites; connected by walkways evocative of ancient Indian or pioneer paths; sown with prairie grasses and wildflowers, it is an eloquent musing on notions of time and history.

Here, set on a granite slab at the center of the park and canted to the exact latitude of its setting, Luecking's cast form Sun Wheel functions as a monumental sun dial. Its dark industrial material and circular shape harkens back to a heritage inextricably linked to the railroad. Its distilled aesthetics and scrupulously calibrated markings bring to mind the precision of ancient time-keeping devices. Across its surface the movement of the sun betokens cyclical renewal, as day passes into night and one season passes into another, blending all into a single tick of cosmic clockwork.

Not far away, Lanterman's Staffs stands near intersecting paths at the edge of the pioneer cemetery. Consisting of three aged-looking, blunt-tipped bronze poles, (at once, indicative of simple walking aids and tribal symbols of authority and rank), the work commemorates one generation's passing of leadership to another. With hand prints seemingly worn into the staffs, it evokes the memory of long-ago travelers and where they finally came to rest. Like a walk down the pathway that leads to the work itself, it is a linear narrative that proclaims origin and promises destination.

Time and History, a two-person exhibition featuring work by Luecking and Lanterman was inspired by the artists' sculptures installed at Founders Park. Included in the show are full-scale patterns and models that
document the project and offer a rare opportunity to trace the development of the sculptures, from initial idea to finished three-dimensional objects. Also on display is a selection of gallery-work representing interests unique to both sculptors and which sheds additional light on the ways each has adapted personal artistic statements to public sites.

Lanterman’s bronze and plaster casts are composed of fragments of human anatomy - mostly a hand, or hands resting on a segment of an arm, or a knee. They do not, however, give the impression of being incomplete. Instead, these often remarkably detailed works are easily read as highly-focused and fully-realized portraits of individuals. There is a profound sense of character, for instance, conveyed in a work such as Aldine’s Hands (1998).

Lanterman’s plaster cast portraying a pair of elderly hands resting on the open pages of a book is an eloquent visual essay. Its chalk white surfaces seem ghost-like and ethereal, investing it with a transcendent feeling of spirit literally pulled from the flesh from which its mold was made. Yet, the work acquires added poignancy with the knowledge these hands belonged to those of a dying woman, who had been a writer and who suggested the pose, which is now a moving reminder of how she saw herself and how she was, in turn, seen by others.

A number Lanterman’s sculptures actually hint at particular physical ailments of her subjects. In Nancy’s Ankle (1998), for instance, a woman’s hand grasps part of a leg in such a way that the viewer’s gaze is directed to a clearly visible scar on her ankle. The artist, whose ability to make art has sometimes been limited due to her own physical ailments over the years, is acutely aware of the little things that make up an individual’s personal history, but which usually go unnoticed by others.

Lanterman’s sculptures also have another more substantive dimension as well, one in which the human body translates as landscape. In her work the founded forms, dips and crevices of human anatomy take on the look of natural terrain. The rhythmic contours of her sculpture evokes a vital organic sensuousness that is shared between nature and human being. Celebrating the one as an integral part of the other, the artist likes to use the term “interface” in describing this meshing of art, nature and humankind.

If in Lanterman’s work “Time and History” are manifested in metaphors of the human chronicle, in Luecking’s work “Time and History” are painstakingly measured in both micro- and macro-scale, in both atoms and stars.

Luecking’s sculpture, which adopts the modular unit as its basic building block, may at first seem deceptively simple. It soon becomes evident, however, what he is after is more than textbook formalism. Often utilizing the forms of dodecahedrons, hexagons, or tetrahedrons, his work frequently alludes to three-dimensional models for chemical bonds, or mock-ups of cell structure. Their machined surfaces,
convergent tilting planes and sharply cut angles create an air of minimalist elegance. Here scientific rigor is filtered through an artist's sense of color, material, proportion and texture.

A penetrating interpreter of form and processes, Luecking also likes to bend the rules. He constantly tinkers with the ways these forms can be taken apart and put back together, as if they were some huge puzzle. *Breaking Bonds* (1997), for instance, installed in the University of Illinois's Chem-Life science courtyard, is based on the model of a carbon molecule. Luecking kept much of this multi-faceted form intact, but he split the rest apart and scattered the pieces over the lawn, so it resembles something like a giant exploded soccer ball.

Several maquettes, or small working models for other yet unrealized project proposals are included in the current show. They are exceptionally complex though equally mischievous forms. One group, which the artist refers to as "playful imperfections" is best described as geometry that has been "kinked and twisted." Others are what he calls "animated forms," in which geometry becomes organic, as if it has taken on a life of its own. One of these resembles a giant facing-off with a smaller figure. Such works reveal the myriad of possibilities contained within a single form without ever compromising the integrity of the basic building block.

Luecking's work always comes with layers of reference and meaning. The pedestal work, *Cleave* (1997), for instance, a polished bronze ovoid apparently splitting in two, could be a model of cell division. Or, it could be a double-vision image of Constantin Brancusi's featureless egg-shaped portraits, entertaining "a meeting of the minds." Seen as breasts or buttocks, the work takes on a sensual and even frankly sexual connotation. In this work, in which one becomes two, or two becomes one, the artist deftly balances the allusive dichotomy between the mind and the body: the ideal and the physical.

*Sun Pivot*, Luecking's most recent work of public sculpture, (funded by the Illinois 1/2% for Art Program), also operates on many levels. Comprised of two monolithic stones standing side-by-side, through which two outer stones some distance away are sited, it serves as a seasonal indicator that marks the summer solstice at autumnal and vernal equinox. But the artist's concept is more expansive.

The space created between the two massive, rough-hewn "gate stones" also suggests an open door framing a view to the horizon. In this respect, the work becomes a link between the uncultivated prairie beyond and the man-made architectural forms of the college directly behind it. Like the august ancient structures it is patterned on, *Sun Pivot* is a simple, yet sophisticated design that induces a deeply engrossing meditation on humankind's relation to the heavens and earth.

Garrett Holg writes on art for Artnews magazine and the Chicago Sun-Times
Margaret Lanterman  
*Aldine's Hands*, 1997  
Cast Hydrocal  
H 3” x W 13” x D 10”
Stephen Luecking
Cosmograph, 1997
Bronze with limestone and red oak
H 50” x 19” diameter
Margaret Lanterman
*The Wait*, 1999
Cast Hydrocal
H 10.5 x W 14” x D 8.5”
Stephen Luecking
Maquette for "Field" (series Chem Life), 1996
Painted wood and board
24" x 24" base, scale 1/2 inch = 1 foot
Margaret Lanterman
Nancy's Ankle, 1998
Cast Hydrocal
H 10" x W 5.5" x D 5"
Stephen Luecking
Cleave, 1997
Bronze with limestone and red oak
H 48” x 19” diameter
Margaret Lanterman

Resides in Chicago
Instructor, DePaul University, School for New Learning

Education:
M.F.A., University of Illinois, Chicago, 1978
B.F.A., Miami University, Oxford, Ohio, 1973

Selected Individual Exhibitions:
Roy Boyd Gallery, Chicago, IL, 1988, 1986
Artemisia Gallery, Chicago, IL, 1982
Harvest of Myths, sculptural installation, DePaul University,
   Chicago, IL, 1981
Sonnenschein Gallery, The Durand Institute, Lake Forest
   College, Lake Forest, IL, 1981
One Illinois Center, Chicago, IL, 1977
Lafayette Museum of Art, Lafayette, IN, 1976

Selected Group Exhibitions:
Riverside Art Center, Riverside, IL, 1998
Skywatchers & Earthmarkers, Suburban Fine Arts Center,
   Highland Park, IL, 1997
Pleasures, Artemisia Gallery, Chicago, IL, 1996
Roy Boyd Gallery, Chicago, IL, 1995
Alert to Space: A Sculptural Installation, Morton College,
   Cicero, IL, 1995
Exquisite Drawing: Lines of Correspondence, Transmission
   Gallery, Glasgow, Scotland, 1994
Museum of Contemporary Religious Art, St. Louis University,
   MO, 1994
Six Sculptural Views, Evanston Art Center, 1993
Down to Earth, Tohono Chul Gallery, Tucson, AZ, 1992
Mothers and Daughters, Artemisia Gallery, Chicago, IL, 1991
University Museum, Southern Illinois University,
   Carbondale, IL, 1988
Paintings and Sculptures Today, Indianapolis Museum of Art,
   Indianapolis, IN, 1986
Freeport Arts Museum, Freeport, IL, 1986
Chicago and Vicinity Show, Art Institute of Chicago,
   Chicago, IL, 1985
Washington Women’s Art Center, Washington, DC, 1979
Illinois State Museum Invitational, Springfield, IL, 1978

Selected Grants/Awards:
Faculty Research and Development Grants, DePaul
Community Arts Assistance Grant, Chicago Council on Fine
   Arts, 1990
Indiana Veterans Home, Visiting Artist, sculptural installation,
   funded by Indiana Arts Council; Lafayette, IN, 1983
Project Completion Grant, Illinois Arts Council, 1980

Selected Collections:
Amoco, Chicago, IL
Arco, CA
Cresap, McCormick, & Paget, Chicago, IL
Founders Park, Highland Park, IL
Hughes Aircraft, LA
IRM Insurance, Chicago, IL
McDonald's Corp., Oak brook, IL
Molex Corp., IL
Quaker Oats, Chicago, IL
Skadden, Arps, Slate, Meagher & Flom, LA & Chicago

Selected Bibliography:
Zalusky, Steve; Pioneer Press, September, 1997. “City's
gateway artwork is installed.”
Dodge, Susan; Chicago Tribune, September 22, 1997.
   “Sculptures offer salute to history.”
Cassidy, Victor M.; Chicago Artists' News, March, 1995,
   “How Artists Get By”, Interview
Bonesteele, Michael; Pioneer Press, 1993, review of exhibit
   at Evanston Art Center
Bonesteele, Michael; Pioneer Press, review of “Six
   Sculptural Viewpoints”

   #7; March, 1980

Gallery Representation: Roy Boyd Gallery, Chicago
Stephen Luecking

Resides in Chicago
Full Professor, DePaul University, Chicago.

Education:
M.F.A., Miami University, 1973
B.F.A., Quincy College, Quincy, IL, 1970

Selected Individual Exhibitions:
Locus Gallery, St. Louis, 1997
Environmental installations at Aztahn Archaeological Park, Lake Mills, WI, 1993, 1994
Patrick King Contemporary Art, Indianapolis, 1993, 1989
Notre Dame University, 1990
Rockford Art Museum, 1989
Artemisia Gallery, Chicago, 1986
Purdue University, 1983, 1975

Selected Group Exhibitions:
Riverside Art Center, Riverside, IL, 1998
Art and the Spiritual, Hope College and travelling, 1997
Snite Museum, Notre Dame, 1996
Chicago Sculptors, Zalaegerszeg Cultural Center, Hungary, 1995
Diverse Abstractions, College of Lake County, IL, 1995
Post-Minimalism and the Spiritual in Chicago Art, Museum of Contemporary Religious Art, St. Louis University, 1994
Six Sculptural Viewpoints, Evanston (IL) Art Center, 1993
Maquettes: Illinois 1/2% for Art Commissions, State of Illinois Gallery, Chicago, 1989
Art Expo, Sculpture Promenade, Navy Pier, Chicago, 1984
Mile of Sculpture I, Navy Pier, Chicago, 1982

Selected Grants/Awards:
Commission, City of Highland Park for historical site along the Greenbay Trail, 1997
Commission, Illinois 1/2% for the Art for University of Illinois Chem-Life Building, 1996
Design Award, American Association of Landscape Architects, Illinois Chapter, 1992
Commission from Illinois 1/2% for Art for University of Illinois, Combined North Campus Projects, 1988,
Collaborating artist (with Margaret Lanterman) on In Site, to Flight, campus of the Indiana Veterans Home,
funded by Indiana Arts Council, 1983
Illinois Arts Council Fellowship winner, 1986

Selected Collections:
ARCO, Los Angeles
Atlantic Richfield, Chicago
Bank of America, San Francisco
College of Lake County
DePaul University, Chicago
Illinois State Museum, Springfield
Rockford Art Museum, Rockford, IL
University of Illinois, Urbana, IL

Selected Bibliography:
Shepley, Carol Ferring; St Louis Post-Dispatch; June 2, 1994, review of exhibit at the Museum of Contemporary Religious Art, St. Louis University
Mannheimer, Steve; Indianapolis Star; Sunday, November 7, 1993; feature on exhibit at Patrick King Gallery
Holg, Garrett; ARTNews; May1993; review of exhibit at Roy Boyd Gallery
McCracken, David; Chicago Tribune; Friday, February 26, 1993; review of exhibit at Roy Boyd Gallery
Artner, Alan; Chicago Tribune, review of exhibit at Roy Boyd Gallery; April, 1990

Gallery Representation:
Roy Boyd Gallery, Chicago, IL; Locus Gallery, St. Louis, IL;
Sombrero Gallery, Chapel Hill, NC
Exhibition Checklist
Margaret Lanterman

1. Cradle (Knee), 1998
   Cast Stone
   H 7.5" x W 6.5" x D 4.5"

2. For Lydia, 1998
   Bronze
   H 9" x W 10.5" x D 3"

   Bronze
   H 8.5" x W 8.5" x D 3"

4. Black Pearl, 1998
   Bronze
   H 8.5" x W 8.5" x D 3"

5. Andrea, 1997
   Cast Hydrocal
   H 8.5" x W 7" x D 3"

   Cast Hydrocal
   H 7" x W 15.5" x D 4"

   Cast Hydrocal
   H 10" x W 5.5" x D 5"

8. Hand on Kneee, 1998
   Cast Hydrocal
   H 7.5" x W 7" x D 5"

9. Steve's Tops, 1999
   Cast Hydrocal
   H 8" x W 5.5" x D 7"

10. Staff, 1997
    Bronze
    H 88" x D 3"

11. The Wait, 1999
    Cast Hydrocal
    H 10.5 x W 14" x D 8.5"

    Cast Hydrocal
    H 5.5 x W 9" x D 5.5"

13. Aldine's Hands, 1997
    Cast Hydrocal
    H 3" x W 13" x D 10"

14. Patterns of Staffs, 1997-98
    For Founders Park installation
    Highland Park, IL

15. Patterns of Hands, 1997-98
    For Founders Park installation
    Highland Park, IL

Stephen Luecking

    Bronze with limestone and red oak
    H 48" x 19" diameter

17. Cosmograph, 1997
    Bronze with limestone and red oak
    H 50" x 19" diameter

    Painted wood
    For Highland Park installation

    Painted wood and board
    24" x 24" base, scale1/2 inch = 1 foot

20. Maquette for "Field" (series Chem Life), 1996
    Painted wood and board
    24" x 24" base, scale1/2 inch = 1 foot

21. Cloven Sphere #1 (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

22. Cloven Sphere #2 (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

23. Cloven Sphere #3 (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

24. Chiral Spheres (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

25. Star Creeper (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

26. Rising Giants (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

27. Three's Company (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

28. Bent Pent (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

29. Thrice-Kinked Hexagon (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

30. Transit (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale

31. Staples (maquette)
    Acrylic on wood with mixed hardwoods
    13 1/2" x 13 1/2" bases with 1/2 inch = 1 foot scale
Margaret Lanterman
&
Stephen Luecking

Time and History
February 26 - April 4, 1999

Gallery hours:
Mon-Thur 8:00 am-10:00 pm
Fri/Sat 9:00 am-4:30 pm
Sun 1:00-5:00 pm
Spring break-March 29-April 4
Call for hours 847/543-2240.

College of Lake County/Community Gallery of Art
19351 West Washington Street
Grayslake, Illinois 60030-1198

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