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***SURFACING*: JESSICA MEUNINCK-GANGER + NATHANIEL STERN**

***Exhibition on View through March 24***

The Lynden Sculpture Garden opens***Surfacing:* *Jessica Meuninck-Ganger + Nathaniel Stern*** on Sunday, February 3, 2013. In their ongoing collaboration, Jessica Meuninck-Ganger, a printmaker, and Nathaniel Stern, a digital artist, merge practices to create new forms—most frequently “moving images on paper” created by mounting translucent prints and drawings on video screens. The Lynden Sculpture Garden is located at 2145 West Brown Deer Road, Milwaukee, WI 53217.

The artists will complete an installation in the front porch windows at Lynden on February 9 as part of our **Third Annual Winter Carnival.** Other artists participating in the carnival include **American Fantasy Classics** and their guest **Amanda Browder**, and artist-in-residence **Ashley Janke** who will present a project by **Andy Sturdevant** to inaugurate her outdoor **nAbr gallery**. More on the Winter Carnival here: <http://www.lyndensculpturegarden.org/calendar/3rd-annual-winter-carnival>

The exhibition was planned in conjunction with **Print:MKE,** the SGC International Print Conference and remains on view through March 24, 2013. A number of printmaking-specific activities are planned for March 23.

**Images available at:** [**http://lyndensculpturegarden.org/press**](http://lyndensculpturegarden.org/press)

**About the Exhibition**

Jessica Meuninck-Ganger and Nathaniel Stern show the most recent fruits of their collaboration in their Lynden exhibition. In addition to five works that fuse printmaking and video, they will be showing *Midst,* a triptych in which the central screen (overlaid with a woodcut on translucent paper) is flanked by two wooden reliefs made on a CNC Router, a computer-controlled carving machine. They will also be creating *Surfacing,* a new installation in the porch windows at Lynden that continues their exploration of surfaces, layers, membranes, matrices and the physical relationship between viewer and object. Both *Midst* and *Surfacing* extend the artists’ explorations beyond the confines of the screen.

There is a playful quality to Meuninck-Ganger and Stern’s work—viewers are immediately drawn into the game of discovering moments of alignment between the video loops and the graphic images imposed on them—but it also intentionally raises questions about traditional printmaking and digital media. Richard Grusin, in his catalogue essay for the artists’ recent exhibition at Gallery AOP in Johannesburg, South Africa, sees their work as a counterargument to the claim that “digital media would mark the end of print and its associated and cultural forms.” Rather than replacing older forms, the work of Meuninck-Ganger and Stern “can be understood as participating in the remediation of early forms of printmaking (like lithography, etching, woodcut, the letterpress, and so forth) via the medium of digital video.”

Grusin goes further, suggesting that the artists are involved in a kind of “reverse remediation.” The static prints, and more particularly the drawings they superimpose on screens playing short video loops, force us to reconsider the nature of video. If a print is made on a matrix—a stone or plate—then in these images, which are drawn from specific moments within the video loops, “the LCD screen completely replaces the printmaking plate.” For works like *Im-mediate II*, “it is digital mediation rather than mechanical reproduction that constitutes the (virtual) matrix for the graphic image.”

In their new installation at Lynden, the artists take the process of mediation and remediation a step further by moving away from the LCD screen and its video content and onto a physical view of the landscape at Lynden. Made directly on the windows and on strips of translucent fabric hanging from the frames, Meuninck-Ganger and Stern’s drawings will set the viewer in motion, making the discovery of alignment or discontinuity a physical act as one approaches and passes through the porch. Visible from both sides, the drawings again ask us to consider whether we are looking at or looking through these images.

Jessica Meuninck-Ganger and Nathaniel Stern’s collaborative print and video work has been exhibited in group and solo exhibitions at commercial and experimental galleries and public museums across Africa, Europe and the Americas. It has been featured in Richard Noyce’s book, *Printmaking Beyond the Edge*, the *Mail* and *Guardian*, the *Milwaukee Journal Sentinel*, *Sunday Times*, *Art South Africa* magazine, Rhizome.org, and several contemporary arts web sites and blogs.

**About the Artists**

**Jessica Meuninck-Ganger’s** prints, artist’s books and large-scale mixed media works have been exhibited in museums and both experimental and commercial galleries near her home in Milwaukee, Wisconsin, nationally and internationally. Her works on paper and books are included in several private and public collections, including the Weisman Museum of Art, the Target Corporation, and the Special Collections at University of Wisconsin-Milwaukee Libraries. She has received residencies and fellowships all over the world, and has provided printmaking and book arts workshops, courses, and programs in North America, South Korea, and South Africa. Meuninck-Ganger received her MFA in Studio Arts from the Minneapolis College of Art and Design in 2004 and currently heads the Print and Narrative Forms area and is an assistant professor at the University of Wisconsin-Milwaukee.

**Nathaniel Stern** is an experimental installation and video artist, Internet artist, printmaker and writer. He has produced and collaborated on projects ranging from interactive and immersive environments, mixed reality art and online interventions, to digital and traditional printmaking, latex and concrete sculpture--often with kinetic parts. He has had solo exhibitions at the Johannesburg Art Gallery, Johnson Museum of Art, Museum of Wisconsin Art, Villa Terrace Decorative Arts Museum, Furtherfield Gallery, University of the Witwatersrand, University of Wisconsin-Milwaukee, and several commercial and experimental galleries throughout the US, South Africa and Europe. His work has been featured in the *New York Daily News*, PBS.org, Time.com, BBC Radio 4, Wired.com, the *Washington Post*, CNET, the *Wall Street Journal*, the *Sunday Guardian* and *Guardian UK*, the *Sunday Independent*, the *Daily Mail*, *Scientific American*, Forbes.com, *The Huffington Post*, *NY Arts Magazine*, Mashable.com, the *Leonardo Journal of Art, Science and Technology*, and *We Make Money Not Art*. Stern holds a design degree from Cornell University, a studio art master’s degree from the Interactive Telecommunications Program (NYU), and received his PhD from Trinity College Dublin. He is an associate professor in the Department of Art and Design at the University of Wisconsin-Milwaukee.

**About the Lynden Sculpture Garden**

The Lynden Sculpture Garden offers a unique experience of art in nature through its collection of more than 50 monumental sculptures sited across 40 acres of park, lake and woodland. The sculpture garden is open to art and nature lovers of all ages on Mondays, Tuesdays, Wednesdays and Fridays from 10 am to 5 pm and on Saturdays and Sundays from 12 noon to 5 pm. Closed Thursdays. Admission to the sculpture garden is $9 for adults and $7 for students and seniors; children under 6 and members are free. Annual memberships are also available.

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