

1 MEANDER
Steven Lemke
Cast aluminum, artificial turf, paint

2 ABSORBED AMBIENCE
Kelsie Ward
Silk organza, stain, steel

3 RELATIVE SIZE
Steven Lemke
Polystyrene, paint, ink

4 DECONSTRUCTED PARADISE
Steven Lemke
Laser-cut plywood, polystyrene, stucco,
paint, ink, wood supports

5 DISLOCATION
Steven Lemke & Kelsie Ward
3D-printed PLA filament, CNC plasma-cut
steel, polystyrene, vinyl, paint

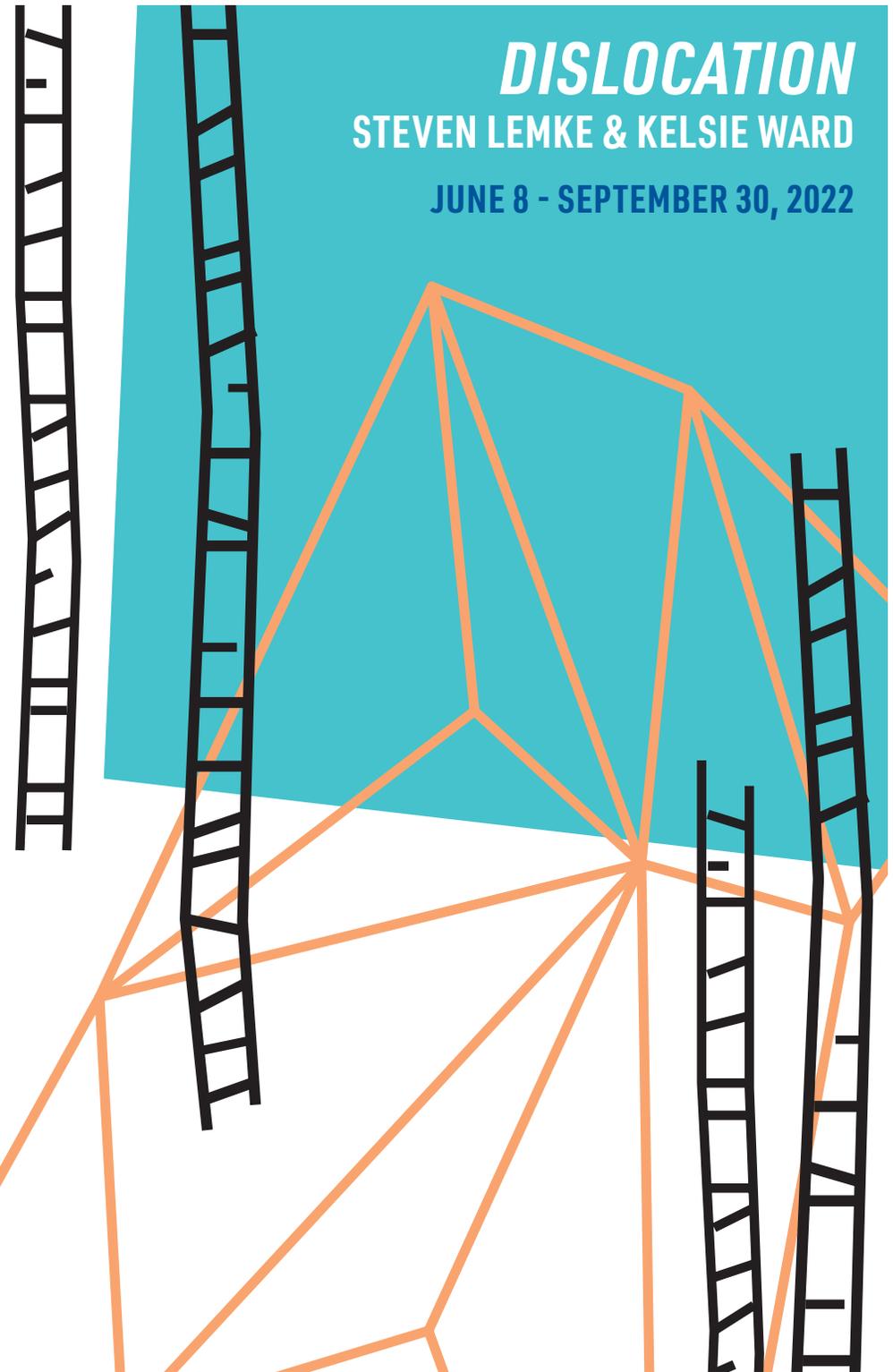
6 SHIFTING DENSITIES
Kelsie Ward
Resin, steel, vinyl, paint

7 DWELL
Kelsie Ward
Polystyrene, spray foam, abaca paper,
vinyl, paint

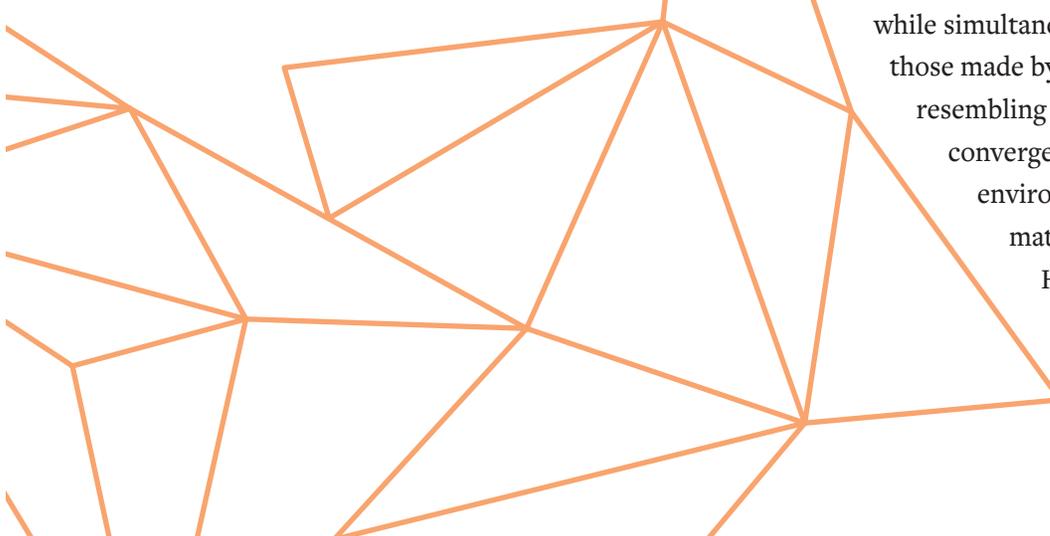
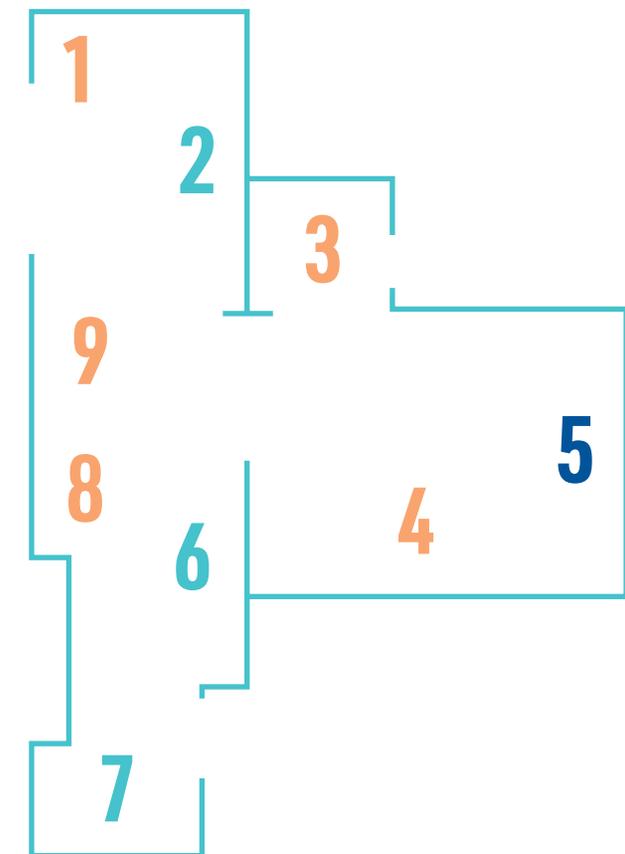
8 ARCHIPELAGIC
Steven Lemke
Plywood, resin, polystyrene, vinyl, paint,
ink

9 SUBDIVISION
Steven Lemke
CNC plasma-cut steel, laser-cut plywood,
resin, polystyrene, paint, ink

DISLOCATION
STEVEN LEMKE & KELSIE WARD
JUNE 8 - SEPTEMBER 30, 2022



MORRISON GALLERY



Minnesota artists Steven Lemke and Kelsie Ward create immersive environments that consider the intersection of the natural world, the built environment, and our uncertain future. Using materials sourced from the construction industry—polystyrene, cast resin, plywood and paint—both artists evoke themes of place, perspective and our increasingly constructed reality.

Dislocation, their first collaborative exhibition, centers how we locate ourselves within our landscapes. Both collaboratively and individually, Lemke and Ward explore the tension between inside and outside, natural and artificial, and handmade and digital. Where Ward’s environments encompass the viewer, Lemke’s populated tableaus prompt viewers to consider their impact on the landscape from above.

Steven Lemke’s tumultuous landscapes evoke the continuous instability and upheaval of our contemporary world. His ongoing body of work, *Deconstructed Paradise*, is a series of precarious cityscapes elevated on wooden supports and adorned with over 100 laser-cut ladders. These structures, influenced directly by on-site research at suburban communities such as Levittown, New York, evoke the historical phenomenon of “master-planned” space, and the way these particular designs have proliferated across the U.S. His work connects the motifs of residential sprawl to the iconography of the ladder to reference its use in art history—from the Byzantine *Ladder of Divine Ascent* to Martin Puryear’s *Ladder for Booker T. Washington*. With the support of the U.S. Fulbright program, his work has increasingly taken on a global, comparative focus across varying cultural and political systems. By integrating multidisciplinary research with the use of digital fabrication technology and experimental processes, Lemke questions how our constructed spaces contribute to dramatic class divides.

Kelsie Ward’s installation practice invites audiences to immerse themselves in landscape itself, while simultaneously asking us to consider what, if anything, differentiates “natural” forms from those made by our own hands. As a sculptor, Ward creates large-scale, immersive environments resembling abstract rock and glacier formations. Her process-intensive studio practice converges the memory of natural places and artificial materials to create constructed environments that promote a conceptual dialogue between the two. Ward chooses materials based on the synthetic “nature” of their color, texture, acoustics or odor. Her geometric structures are created by piecing together synthetic triangular fragments, establishing the means to solve a puzzle with endless outcomes. Her resulting installations simultaneously engage natural forms and the increasing artificiality of nature. By displacing artificially constructed organic forms indoors, Ward encourages viewers to grapple with what nature is and its importance on an individual level.