

Roger Boulay

Artist

Roger Boulay grew up near Boston, MA. He is the Gallery and Art Collections Coordinator at Winona State University. He has exhibited across the country.

I am using photographic media to approach this project because photography has a complex relationship to memory, which is an important theme of the [art]ifact exhibition. The photograph is also inherently about the multiple and my assigned objects are three glass bottles, all originally produced as multiples, so the medium speaks to the method of production of my objects.



Untitled
Inkjet Print

Buttons

History

The Wisconsin Pearl Button Company was in operation from 1900 to 1933. Women were very involved in this industry. In the factory they sorted, polished, graded, and drilled holes in the middle of the buttons. Men were present, but did more of the clamming and cutting of the shells. Many women also worked for the company from home, sewing buttons to cards for a penny a card.



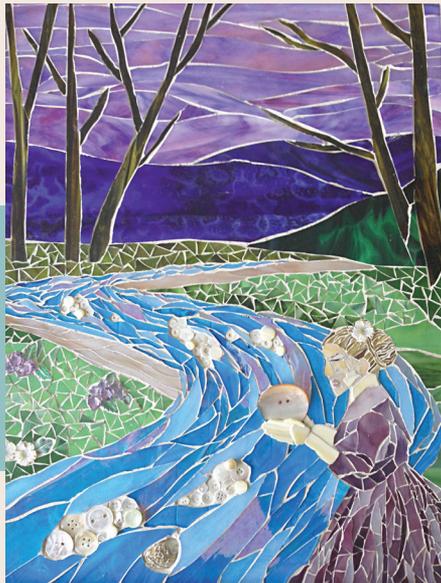
From the collection of the La Crosse County Historical Society

Ingvild Herfindahl

Artist

Ingvild Herfindahl is a native Minnesota mosaic artist. She won an Emerging Artist grant in 2014 and has exhibited her work throughout Minnesota and Wisconsin.

“ We often take things in life for granted. In my mosaic, I emphasize how we think (or rather don't think) of buttons – as something that is readily available and easily obtained. Laborers in the button factory likely thought the same of the clams they used, until they had nearly vanished. ”



Harvesting the River
Mixed-Media Mosaic: Glass,
Buttons, Beads, Paper, Grout

Camera

History

La Crosse was a growing industrial power in the late 1800s and early 1900s, shifting from lumber mills to other industrial and service work. Charles A. Loveland, founder of Northern Engraving Co., enticed business growth through commercial photography of local businesses and their products with the crisp images of the Imperial No. 6 Camera, including the Pamperin Cigar and Pearl Button companies.



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Jill Rippe

Artist

Jill Rippe is a resident of Onalaska, WI, and is a Food Scientist at Agropur Ingredients. Her artwork credits include design of “The 4 Muses” at the Weber Center for the Performing Arts.

“Visualize this: early 1900s La Crosse man taking photos with his Imperial Camera time travels to the year 2020 and finds himself wearing a pair of solar powered “video glasses” (depicted as kaleidoscopes). We transcend time with common themes of La Crosse, cameras, light, reflection, and visually documenting the world around us.”



*A Visual Journey (Look Into My Eyes)
Mixed-Media: Glass Tile, Mirror, Polymer Clay,
Solar Panels, LED Lights, Wood, Metal, Foam, Fiberglass*

Cigar Box

History

In the 1800s-1900s businessmen of the midwest region would succumb to the influence of these Black Rose cigars. The colorful, eye-catching print of the mythological, eroticized woman on the box reflects the slender, lady-like shape of the cigars inside. This personification acted as an after-dinner mistress. Sexualized design on labels in combination with the consumption of cigars created an overall fantasy-like experience.



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Sarah Pederson

Artist

Sarah Pederson is a self-taught artist with a business degree from UW-Madison. She primarily works with acrylics to create murals and fine art on canvas.

Envision the Pamperin cigar box sitting on an executive boardroom table, showcasing its multifaceted layers of history - history of the company, the cigar, and the box itself with its alluring chromolithographic and embossed design. Portions of these layers linger in shadow, as some historical details may forever remain a mystery.



Black Rose
Acrylic on Canvas

Hand Drum

History

In Ho-Chunk tradition, drumming is a solely male activity because the gift was given specifically to men by the Creator. The hand drum is only used socially, never ceremonially, and it is integral to the moccasin game. In the moccasin game, one marble is placed underneath one of four moccasins in full view of the hider's opponents. The goal is to guess which moccasin the marble is under. To distract the participants, the hand drum is played as women dance to the special moccasin-game drum beat.



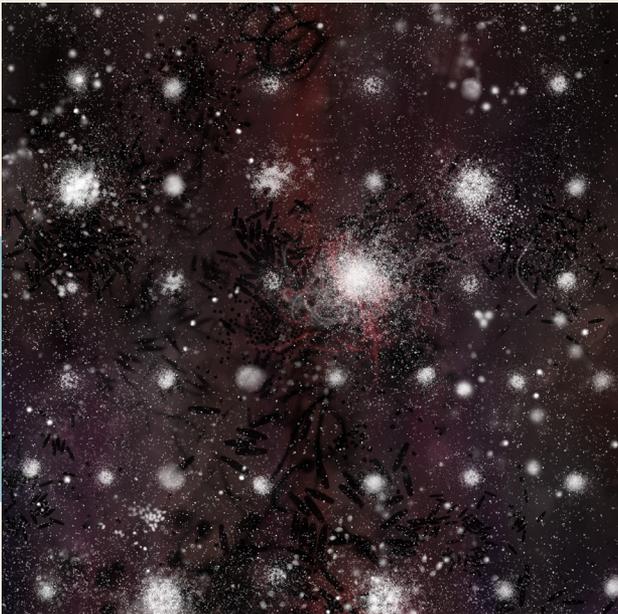
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Kathleen Hawkes

Artist

Kathleen Hawkes received her BFA from Cornell University, and her MFA from the University of New Mexico. She is an Assistant Professor of Art at UWL.

In creating this visual work, I am interested in representing the sound of the repetition, rhythm, and reverberation of the drum beat as a persistent and vital pulse of human expression.



Heartbeat
Archival Inkjet Print

Knife

History

In Southeast Asia, Hmong blacksmith shops were traditionally lined up in a row within a village. The singing of hammer against steel erupted from these shops every day. These shops produced tools essential for village life, such as gardening equipment and knives for cooking. In La Crosse, this practice continues at the Hmoob Community and Cultural Agency where this knife was made by Tong Khai Vang, a master of this art.



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Preston Lawing

Artist

Preston Lawing teaches at Saint Mary's University in Winona, Minnesota. His work explores the history of place in the urban landscape and artists' studios.

This woodcut illustrates Tong Khai Vang creating the Hmong knife in the blacksmith area of the Hmoob Community and Cultural Agency, surrounded by the tools of his craft. The image includes an element of whimsy along with the chaotic feel of a working studio with tools and equipment everywhere.



Vulcan (Tong Khai) at the Forge
Woodcut, Hand-Applied Color

Lacrosse Stick

History

This stick was made in the Great Lakes style for playing the sport of lacrosse. It was created from a single piece of wood that was carved, steamed or boiled, then bent to create the hoop. The hoop was used to catch and throw the ball which was made from carved wood, stone, or rawhide. The game involves ground and air play and the teams aim to score by getting the ball into the goal. Each lacrosse stick was created and used by the same player; they could even be customized or decorated. Lacrosse sticks like this one continue to be made and used today by the Ho-Chunk, Ojibwe, and Menominee.



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Jonathan Eimer

Artist

Jonathan Eimer's hometown is Ft. Madison, Iowa. He graduated from Iowa State University in 2011 with a Bachelor's Degree in Fine Arts with an emphasis in metalworking. He is a Locomotive Engineer for BNSF Railway.

Originating with the Northern Plain Native Americans, lacrosse was played as a recreational game as well as a way to settle land disputes. The lacrosse stick varied in design from tribe to tribe, owing in part to the type of wood available in a tribe's territory. I derived my concept for my personal lacrosse stick from these facts. Considering my family and the way that would inform the design of my lacrosse stick, I decided to incorporate cedar from a farm that has been in the family for over 70 years.



Lacrosse Stick
Wood, Metal

Leona

History

The Leona was a marvel that its 1913 sales catalog claimed it “cuts your laundry bills in two.” Light and easily washable, this three-in-one undergarment was a barrier between other clothes and bodily secretions. Thus, wearers laundered outer clothing less often, something significant when cleanliness and wearing undergarments indicated higher social class. Contrary to today’s views, the open crotch represented femininity and a higher level of morality compared with the uncontrolled female sexuality associated with a closed crotch at that time.



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Misha Bolstad

Artist

Misha Bolstad graduated from UWL and went on to receive her MFA at Maine College of Art. She currently teaches graphic design at UWL.

There is something very seductive and secretive about the Leona. But, it is also a simple white undergarment with delicate floral lace and charming buttons. For this work I want to express the beauty and simplicity of the Leona through color, form, and texture.



Unmentionables

Mixed-Media: Paper, Ink, Fabric, Lace

Fur Muff

History

According to Sigmund Freud, fur symbolized pubic hair. Such popular vernacular as “muff,” “pussy,” and “beaver” support this connection. This double entendre surrounding the fur muff associated it with femininity and sexuality. Mrs. Anna Orwell received this as a gift from her husband, Mr. James Orwell. Muffs tended to function as statements of intimacy between a couple. They identified women as unavailable sexual beings to the outside world - which would be on display every time a woman slipped her hands into a muff.



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Brad Nichols

Artist

Brad Nichols is an Associate Professor of Metalsmithing at the UW-La Crosse. He creates objects from jewelry and hollowware to architectural ironwork and sculpture.

“The context of materials determines the aesthetics of adornment. Associations we make with particular objects, like the mink muff, help define the social status of the women who wore them. This functional accessory masks the true value of women. This object traps the progression of gender equality in the same way that fur traders trapped the animal used to create it.”



Trapped
Mixed Media: Sterling Silver, Steel, Brass, Mink Fur, Ceramic

Paper Fastener

History

Canada, Britain, Brazil, Mexico, India, and Ghana are just a few of the countries that Bump paper fasteners were sold to. The company had an international market where over 50% of its products were sold. What happened to these little devices? Their international success became their downfall. World War I dried up most international trade, and the company was forced to diversify. By 1919, the company began making a line of industrial vacuum pumps used in dairy plants. This eventually eclipsed the production of paper fasteners in the 1930s.



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Martha Schwem

Artist

Making art, usually 3-D using clay and paper, has been Martha Schwem's passion for seventy years. She made her first book in 1956 using the Japanese stab binding and early methods of joining papers.

“My first response upon viewing this object was “What a beautiful object.” It is simple, elegant, and functional, much like Apple™ products. My art piece, responding to the Bump paper fastener, is a timeline of ways papers have been joined in the past and possibly won't be needed in the future.”



Paper Fastening Timeline
Paper, Metal

Pleated Skirt

History

Traditionally, pleated skirts like this are created by women of the White Hmong dialect group with the use of hemp fibers. These fibers are very strong and durable and thus valued for textile production. The stems of the hemp plants are stripped, soaked, and pounded, and then spun into yarn. This is then woven into fabric that is scored, pleated, and sewn together. The result is worn on many occasions both in everyday life and for ceremonial uses.



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