

*Bush
Artist
Fellows*

2002



Bush Foundation

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CHOREOGRAPHY
MULTIMEDIA
PERFORMANCE ART
STORYTELLING

M. Cochise Anderson
Ananya Chatterjea
Ceil Anne Clement
Aparna Ramaswamy
James Sewell
Kristin Van Loon and Arwen Wilder

VISUAL ARTS:
THREE DIMENSIONAL

Davora Lindner
Charles Matson Lume

VISUAL ARTS:
TWO DIMENSIONAL

Arthur Amiotte
Bounxou Chanthraphone
David Lefkowitz
Jeff Millikan
Melba Price
Paul Shambroom
Carolyn Swiszc

Established in 1976, the purpose of the Bush Artist Fellowships is to provide artists with significant financial support that enables them to further their work and their contributions to their communities. An artist may use the fellowship in many ways: to engage in solitary work or reflection, for collaborative or community projects, or for travel or research. No two fellowships are exactly alike. Eligible artists reside in Minnesota, North and South Dakota, and western Wisconsin. Artists may apply in any of these categories:

VISUAL ARTS: TWO DIMENSIONAL

VISUAL ARTS: THREE DIMENSIONAL

LITERATURE

Poetry, Fiction, Creative Nonfiction

**CHOREOGRAPHY • MULTIMEDIA
PERFORMANCE ART/STORYTELLING**

SCRIPTWORKS

Playwriting and Screenwriting

MUSIC COMPOSITION

FILM • VIDEO

Applications for all disciplines will be considered in alternating years.

**PRELIMINARY PANEL
CHOREOGRAPHY
MULTIMEDIA
PERFORMANCE ART
STORYTELLING**

Joe Goode
Choreographer and writer
Artistic Director
Joe Goode Performance Group
San Francisco, California

Louise Smith
Actor and writer
Chair, Antioch College
Theatre Department
Yellow Springs, Ohio

Gus Solomons, jr.
Choreographer, teacher, and writer
Artistic Director
Solomons Company/Dance
Master Teacher of Dance
Tisch School of the Arts
New York University
New York, New York

**PRELIMINARY PANEL
VISUAL ARTS:
THREE DIMENSIONAL**

Alice Aycock
Visual artist
New York, New York

Robert Brady
Visual artist
Berkeley, California

Annette DiMeo Carlozzi
Curator of American and
Contemporary Art
Blanton Museum of Art
Austin, Texas

Arturo Lindsay
Artist and scholar
Associate Professor of Art
and Art History
Spelman College
Atlanta, Georgia

**PRELIMINARY PANEL
VISUAL ARTS:
TWO DIMENSIONAL**

Carrie Przybilla
Curator of Modern and
Contemporary Art
High Museum of Art
Atlanta, Georgia

Arturo Alonzo Sandoval
Fiber artist
Professor, Department of Art
University of Kentucky
Lexington, Kentucky

Roger Shimomura
Painter, printmaker, and
performance artist
Professor, Department of Art
School of Fine Arts
University of Kansas
Lawrence, Kansas

Catherine Wagner
Artist and photographer
Professor of Art
Mills College
Oakland, California

FINAL PANEL

Beliz Brother
Visual artist
Seattle, Washington

Joe Goode
Choreographer and writer
Artistic Director
Joe Goode Performance Group
San Francisco, California

Arturo Lindsay
Artist and scholar
Associate Professor of Art
and Art History
Spelman College
Atlanta, Georgia

Roger Shimomura
Painter, printmaker, and
performance artist
Professor, Department of Art
School of Fine Arts
University of Kansas
Lawrence, Kansas

Elizabeth Woody
Poet and multimedia artist
Portland, Oregon

Bush Artist Fellowships support artists of demonstrated ability who reflect any of the region's many cultural, geographic, racial, and aesthetic variations, both its rural and urban character. Among the qualities the program seeks in an artist are strong vision, creative energy, and perseverance. Artists must be 25 or older to apply and may be at any stage of career development, from emerging through established. Up to 15 grants are made each year. There is no requirement as to the number of fellowships to be made in each discipline, and therefore that number may change annually.

Grants consist of stipends of \$44,000 for a 12-to-18-month period. In 2002, 16 artists were selected to receive 15 Bush Artist Fellowships, which included a team of two choreographers. They were

chosen from a total of 474 applicants.

Grants are made through a two-part selection process. Separate preliminary panels for each category review applications and work samples to select finalists. An interdisciplinary final panel then reviews the pool of finalists and chooses those who receive fellowships. The final panel includes one member from each preliminary panel plus one or two additional panelists. Panelists serve for one year. All panel members are working artists, curators, or critics living outside Minnesota, North Dakota, South Dakota, and Wisconsin.

This catalog introduces the 2002 Bush Artist Fellows and their work. We are very proud of them and wish them great satisfaction in pursuing their individual visions.

Julie Gordon Dagleish, Program Director
Kathi Polley, Program Assistant

Guarded by soldiers, we opened the barbed-wire gates and went to the River.

With a strong syncopated beat, the Shaman dance and chant began.

Barefooted on this frigid night, I walked to the River...the River that divides the North from the South of Korea. We were in the De-Militarized Zone (DMZ)—the first civilians to walk on this divided ground in nearly 50 years.

It was the eve of the new Millennium, and I was participating in a performance—a prayer for Peace and Reunification.

Five of us knelt on the icy grass to raise paper-cut figures from the River to enact The Cleansing of the Agonies of the Souls who perished from the hatred of war. This was a performance ritual that could and would happen only in this place, at this time.

This Millennium performance event continued for eight hours in a huge tent erected on a parking lot at the South Korean side of the barbed-wire boundary. Outside, a joyful marketplace unfolded with

food, clothing, alcohol, pottery, toys, and candy. At the stroke of midnight, an enormous bell ushered in the new Millennium of Peace and Reunification. The exuberant energy of the performers soared out over the DMZ, and the birds that inhabit that space, understanding nothing about political boundaries, responded with their soulful cry.

The powerful significance of this performance event could not have been contained within the walls of a traditional theater. Nor would it have attracted the farmers and families from rural South Korea who gathered with performers from around the world to enact this moment in time. The serendipitous and unpredictable synergy generated from such performances drives my work, whether it is of the epic scope of the DMZ experience or the tiny proportions of the suitcase show that performs in living rooms.

I am fortunate to be part of a larger wave of performers, dancers, visual artists, and musicians who produce their work outside the walls of formal performance or exhibition halls. This great company of artists is presenting work in laundromats and city parks, at river's edge, bus stops and schools, in pastures, and on street corners. Perhaps this seems new, but it harkens back to a time when art was intrinsically woven into the society, deepening the everyday

life and marking lives' seasonal passages. These new artists are aligned with the ancient practice of performing in the middle of the marketplace, or around the community fire.

Today's artists forge their way according to a unique set of circumstances, yet there are some common characteristics. This genre of work defies labeling and confounds marketing. Financial security is difficult. Most artists rely on grants, teaching, or second jobs to support their work. Some begin with a deliberate path; others are led by intuitive impulse. The artists are driven by self-sacrificing passion, which carries them through economic and situational complications. Artists who work in odd places are inherently ruled by the "Jester of Chance." A dog suddenly jumps on stage. A car alarm goes off. A bus pulls up and half of the audience exits. The clouds release a stunning deluge. Such unpredictability forges performers with a skillful flexibility and a respectful delight for the twists and turns of life itself.

The most obvious characteristic of work enacted "out-of-the-box" is its accessibility to populations other than the audience that frequents formal theaters and museums. This choice is usually intentional although often it emerges out of the process of creating the work. Arwen Wilder and Kristin Van Loon of Hijack (2002 BAF fellows) began choreographing

and rehearsing outdoors when they could not afford studio rent. As their work became shaped by the context of the outdoor rehearsals, their decision to perform outdoors followed quite logically.

Wing Young Huie (1996 BAF fellow) photographed people in the Frogtown neighborhood of St. Paul and then, with a stroke of brilliant common-sense, he exhibited the photos on an open lot in Frogtown so that the people in the neighborhood would attend the exhibit and see themselves. This makes common sense, yet at the time of Wing's brilliant exhibit, no one had experienced such a thing, and it drew crowds from far and wide to this Frogtown corner.

Puppeteer Soozin Hirschmugl created a show for her local laundromat, performing for the busy families and friends she had met during her weekly laundry visits. Musician and storyteller Cochise Anderson (2002 BAF fellow) continues to perform primarily in schools, realizing that his Native American audiences would probably not attend performances in a formal theater space.

The choice of a specific place determines the scope and character of a performance and surreptitiously brings an honored notice to the location itself. The lake in Powderhorn Park allows In the Heart of the Beast Puppet and Mask Theatre to grandly usher

in the huge puppet sun with a flotilla of canoes for the Annual Mayday Ceremony. The winding paths of Minnehaha Park encourage the theatricalized stations of the journey between life and death for the Annual Barebones Halloween Extravaganza. The partakers of these events drink in the sensory elements inherent in these locations. On Mayday, the audience is blessed by the fresh green of the park newly dressed for spring, and on Halloween, all are chilled to the bone by the night woods on the cusp of winter.

Sometimes performances unfold to bring participants through a particular moment in time, or in response to a specific incident. For example, visual installations often rise on the site of violent tragedy in attempt to process deep anger and grief. Ceremonial performances celebrate anniversaries or accomplishments. Participatory processions of Mardi Gras, Mayday, and street protests transport people through acts of revelry or dissent. For such ritualized events,

the artist holds the deep responsibility of witnessing, defining, and midwifing the exquisite process of transformation.

All art that emerges in unexpected venues has a similar effect. It jars our sense of what is ordinary. It makes us notice specific local details. It draws up energy from the ground of its enactment. It gathers people together. It turns us inside out, freshens our perspectives, upsets our sedentary patterns. The artists who hold this work in their arms are the modern fools and shamans, celebrants of local community, instigators of social inquiry. Their work is as unpredictable as wind, as common as blood, as essential as water. They stir the embers of our cultural souls.

Sandy Spieler is a founder and artistic director of the Minneapolis-based In the Heart of the Beast Puppet and Mask Theatre. She is a 1986 recipient of a Bush Artist Fellowship and a 2002 Bush Leadership Fellow.

LOVE YOURSELF/RESPECT YOURSELF

Stage is three-quarters dark as YOUNG MAN in full regalia with a blindfold circles stage as Wewoka Chant fades up. SPIRIT character is a voice-over.

YOUNG MAN:	I don't know where I am going—	YOUNG MAN:	I want to be loved
SPIRIT:	I am here	SPIRIT:	Instead of loving?
YOUNG MAN:	What do I become?	YOUNG MAN:	I wanted to get
SPIRIT:	Here I am	SPIRIT:	Instead of giving?
YOUNG MAN:	I'm lost, stolen from my ancestors!	YOUNG MAN:	I wanted to live
SPIRIT:	I don't believe it! Do you understand?	SPIRIT:	Instead of living?
YOUNG MAN:	I don't believe myself, do you understand? Hell, I know It's just believing.	YOUNG MAN:	So what's the story? Do you know where you are going?
	<i>Wewoka Chant fades out</i>	YOUNG MAN:	I am Here
	See, I can do anything...		<i>hands outreached pleading</i>
SPIRIT:	But have you chosen? No ground to stand on: oppression of the self	SPIRIT:	And what will you become?
YOUNG MAN:	Man, I got it all.	YOUNG MAN:	YOUNG MAN <i>pulls off blindfold</i>
SPIRIT:	Time only tells what it's all about.	YOUNG MAN:	HERE I AM!!!
			<i>Traditional Pow Wow song is played as the YOUNG MAN dances more and more intense until...</i>
			excerpt from <i>The Only Good Poet is a Read Poet</i> 2000

By weaving poetic voices of the past and present along with music, movement, and images—both contemporary and historical—the viewer participates in a new ceremony that reveals the Native American continuum where time is the only division between Here and Now.

“T here’s a difference between impression and expression. My job is to give the audience an experience of the immediate impression that made me want to write in the first place.” Mark Cochise Anderson confronts audiences with the complexities of contemporary Native American life with conviction, humor, and the energy of the quick-change artist. A storyteller with training as actor, dancer, vocalist, and playwright, Anderson surrounds his dramatic monologues with music and visuals to create layered performances embracing shifts in time and culture.

Born and raised on the West Coast, he headed for New York after college—“the next illogical move”—where he founded a theater company, and stumbled into storytelling. A commission from the Playwrights’ Center brought him to Minnesota, and his work to the urban



Native American students he encountered. The result is a passion for “creating an army of directors and writers and actors who know that their stories and traditional stories can be heard.” Bringing his performance work into both native and non-native schools, he trains students to practice and understand the oral tradition. “Our ancestors were great speakers. They had to command people to war and commit them to peace.”

Anderson’s current work-in-progress continues his interest in shifting audience perspective by setting the contemporary and the historical in visible contrast. Events from America’s past—the Massacre at Sand Creek and the Trail of Tears—and the calamities of the present collide, raising the question, “If we’d had CNN in the 19th century, how would America have viewed its past?”



Making Rain
premiere Habitat Center, Delhi, India, July 31, 2002
photo by Erik Saulitis

As a South Asian dancer and choreographer interested in creating political theater I study the diverse deep roots of artistic and cultural practices in my community. My work is embedded in classical Indian movement forms, street theater created and performed by women's groups in India, and other popular political-artistic forums. Interweaving my politics and aesthetics I seek to create strong images of feminine empowerment rooted in my cultural context.

"P olitical theater is my tradition. I learned about the women's movement in India, and in my work I am consciously opposing the exoticization and commercialization of traditional Indian dance."

Ananya Chatterjea's dance performances have been described as "activist theater...a beautiful performance coupled with difficult subject matter." On a recent trip to India, she danced a trio of pieces, *Dancing from Shadows*, that explore women's resistance to domestic violence, the violence of disappeared children, and institutionalized violence.

Her current work is sparked off by the different levels and forms of violence disrupting women's lives all across the world, particularly in South Asia. Chatterjea's choreography explores both the effects of and resistance against such violence. "Daily assaults against women, the increasing controls on their self-actualization, took away

from me the possibility of unreflecting pleasure in the classical dance, which celebrates divine love."

Trained in Indian classical and folk dance forms, Chatterjea drew on her study of the movement forms Chhau and Yoga to vitalize the tradition for modern audiences. She continues to deepen the development of contemporary Indian dance by blending classical dance forms with the breath release of Kalaripayattu and the expressive vocabulary of Kathakali.

In 1999, Chatterjea brought her company to Minneapolis from New York. She is currently researching images of the feminine in indigenous Indian culture, re-framing the notion of the goddess. Through gesture, image, and the collage of moving bodies, Chatterjea's work embodies her conviction that "in spite of multiple struggles, we find ways to assert life and energy."





Ceil Anne Clement—storytelling moment 2002
photo by Wing Young Huie

I was a listener of stories long before I was a teller of stories; tales told around Grandma’s kitchen table by family elders.
The more stories I hear and the more stories I tell about the land—this windy, Western prairie that I love—
the more I feel connected to it.

//

I can tell when I’ve gone too long without telling a story; it’s a real connection to others.” During her career as a fifth grade teacher in Western North Dakota, Ceil Anne Clement developed her storytelling skills and her gift for holding an audience spellbound. “You know when you’re with it. You watch the students’ eyes, and they are absolutely alive.”

Previously drawing on other cultures for her material, Clement is poised to become a regional storyteller. A third-generation resident of a land where the wind is always blowing, she intends to begin with the weather. “Death, destruction, survival, rebuilding, and triumph...blizzard stories range from savage to heartwarming to humorous,” she says. Recently



retired from teaching, Clement will travel her state looking for stories stored in archives both written and living, returning them to the communities from which they came. “Someone once said—every time an old person dies, it’s like a library burning down. Communities who keep their stories stay strong.”

While Clement is committed to the place she loves— “I lived in Missoula once, but the wind didn’t blow”—she is eager to keep company with the nationwide community of storytellers, to study and develop her performance abilities. “I’m not sure where the storytelling path will lead or what I will find in the next few years as I look for weather stories—that’s the mystery and excitement of it.”



Aparna Ramaswamy and Toni Pierce-Sands in *Chaaya* 2002
co-choreographed with Uri Sands
photo by Mary Hansmeyer

I feel as though my dance form is an ancient, refined machine with thousands of parts of different sizes and shapes.

I have become obsessed with taking this machine apart and putting it back together in a hundred different ways.

With each new discovery I seek to stretch the boundaries of my form while staying true to it, and strive to infuse the process with the abstract qualities of strength, clarity, and spirituality.

“Every time I practice and every time I perform, I find inspiration in the music and the movement. That’s why I do what I do, for that feeling of expression and synchronicity.” Aparna Ramaswamy choreographs out of the 2000-year-old South Indian style called Bharatanatyam, which blends rhythmic dance and the narrative dance of gesture and facial expression. “My goal is to take this ancient style and show the creative capacity within it.” Incorporating music from throughout the world and taking the elements of the style out of its classical context, Ramaswamy has evolved a highly physical, vibrant vocabulary of her own. “I will always love performing, but I choreograph to challenge the dancer in me. How difficult can I make this?”

By the age of eight, Ramaswamy was living in India for four months of each year to study with

Alarmel Valli, India’s foremost exponent of Bharatanatyam. Recent collaborations with dancers and choreographers have extended her abilities to blend the form in which she continues

to train with elements of her own design. Drawing on the lives and work of two female saint-poets, Andal and Hildegard of Bingen, her current project involves a collaboration with composers/vocalists Ruth MacKenzie and Nirmala Rajasekar in both the Western medieval and South Indian classical vocal traditions.



For Ramaswamy “the transcendental power of dance comes from a spiritual place, from the depths of the music. This inspires the joy that is expressed through the movement; this is the inspiration and the culmination. Why do it if you can't move somebody, and if you aren't going to be moved yourself?”



James Sewell Ballet
photo by Erik Saulitis

I seek to create a seamless blend of movement ranging from contact improvisation through classical ballet partnering, combining the spontaneity of improvisation with the security of set choreography.

The common ground between creating improvised and choreographed dances—especially polyrhythmic coordinations—seems to be about “brain power” and the relationship between thinking and dancing.

James Sewell Ballet has been moving—in seemingly contradictory directions—thanks to choreographer James Sewell. “Being at the frontier of movement where there’s room for growth within the art form fascinates me. I love feeling like a beginner again, that new energy, like a first kiss.” Sewell’s work incorporates polyrhythms, found in jazz and African dance, which require rigorous training to perform the simultaneous movements in contrasting rhythms. On the other hand, he’s introduced the techniques of contact improvisation into company performances. “When you ask ballet dancers to improvise they look at you like you’re crazy. Ballet is a tremendous language with which to explore improvisational dance, but traditional training does not facilitate it.”

A child who pursued varied interests in “manic phases,” he found the discipline that



would accommodate his previous obsessions—violin, oboe, gymnastics, magic, skateboarding—when he encountered ballet at The Children’s Theatre School in Minneapolis. After a career dancing with companies including the New York City Ballet and Feld Ballets/New York, Sewell founded his own company in 1990 and moved it home to Minnesota three years later.

Sewell plans to travel to observe the work of other choreographers working with improvisation. “There are many places where innovative dance is occurring. I need to know enough about the international community to understand exactly what our place is.” In addition, Sewell hopes to study leadership models that enhance a choreographer’s ability to inspire a company. “My job is nurturing people as artists. It’s a responsibility. Dancers are giving you their careers.”



Arwen Wilder and Kristin Van Loon in *At best, relationships are marginal*. 1995
photo by Bill Starr

Hijack is the confluence and clash of two compositional/kinesthetic impulses. Our dances embrace juxtaposition.

We ask "how can two different or contradictory elements (people/values) exist together?"

It's our idealistic belief that they can.

We ask "what is the wrong thing to be doing at this time in this place?"

"We keep layering toward the impossible. We're trying to invent Martian Movement—not simply re-ordering moves, but creating a new vocabulary." Kristin Van Loon and Arwen Wilder are the co-founders, performers, and choreographers of Hijack, the first creative team to be awarded a Bush Artist Fellowship. After choreographing for one another, they began a collaboration whose aim was the "clash and confluence of two independent impulses." Working for evenness rather than balance, they dance in dialogue and opposition, practicing "natural compositional" and concocting "impossible" tasks for the other, energizing the stage.

Fond of performing in non-traditional spaces—private homes, shopping malls, out-of-doors—Hijack has built an evolving venue-specific repertoire from such appearances. "We don't assume that people are hungry to watch modern dance—

our work comments on dance and the conventions of the theater. We don't take watchability for granted."

A conversation with Hijack proceeds by a rapid layering of their individual thoughts. "We recently realized that our work is American; we assume cultural references. *We read a lot and pull inspiration from other art forms.* The more far-fetched the better. *For example, we came across a treatise on punctuation by Gertrude Stein. How do you make that a dance?*"



An opportunity to perform in Russia and a series of collaborations with other choreographers is fueling a recent process of rigorously examining their "nearly telepathic creative intimacy," according to Van Loon. This year, Hijack will move toward building a national audience, approaching that process with the same personal, grassroots spirit that fuels their art.



Outdoor Scene 2001 (detail)
raku, glazes, and mixed media
22" x 34" x 31"

Making sculpture transforms my everyday reality into a place of glamour or mystery,
a place where I am less concerned with the dreary aspects of life like grocery shopping.
Creation has a terrifying beauty. When I make a little installation that I don't want to take down,
a place where I would like to spend time, I feel better about myself and less alone.

“When I feel a doll has been successful, it is as though, through power of will, the figure has attained an independent identity and animistic quality, and is softly breathing in repose.” Davora Lindner’s small scale installations ask the viewer to encounter her sad-eyed people, looking lost or disaffected, wearing heels or a harness, without eyes, pig-snouted, among a porcelain forest, ambiguous. She describes this series as “self-portraits in the service of depicting my fear and dread.”

“I’ve always been interested in costume and fashion and how it intersects with gender. Artifice attracts me, the application of layers to the self and the transformation of the self.” Lindner’s early work involved elaborate costumes and performance work shot on video. After taking a hand-building course, she began



making free-sculpted hollow dolls that she glazed, fired, and strung together with active joints. When the dolls are posed in the sets Lindner constructs from handmade and found objects, they are both challenging and highly accessible, testimonies to the tenderness and pain below the surface of the presented self.

Her new work revives her interest in video, allowing her to animate the dolls, giving them dialogue and movement, “breathing some life into them, heightening the tension of the narrative.” Working for the first time with molds and a larger kiln, she plans to construct a series of crudely glazed statuettes for a work about the inculcation of gender, as well as a piece using “male dolls who occupy or embody a third-gendered space.”



"...he shut his eyes, he opened his eyes." (for Flannery O'Connor) 2000
mirrors, glass lenses, fiber optics, latex paint, gas can, and Christmas lights
12' x 14' x 6'

Wallflowers sometimes make the best dance partners, if only asked.

// I'm after the *nearly-not*." Drawing with light and shadow, Charles Matson Lume draws viewers into his delicate and shifting installations, into a dialogue between the surface and the environment, and leaves them in wonder. Unexpected shadows play an essential element in his pieces. "Viewers see the two-dimensional image first, then ask what's making it. After understanding the physics happening in the work, they return to its visual phenomenon and linger."

Seeing "the possible, the lyrical" in common objects, his installations often display magnifying lenses, twist-ties, plastic lids, rubber bands, fiber optic thread, and mirrors. Through careful manipulation of objects, light, and wall, the installations engage and occasionally baffle—as in a fiber optic thread so thin only its shadow



is visible to the viewer. Researching new forms and patterns from nature, and investigating ways to use light itself as a sculptural element represent Lume's current preoccupations. While moving toward larger-scale installations and increasing his ability to orchestrate space and light, he maintains, "my body defines the limit of my work. Physical limitation seems to invite an illusive quiet into the work."

After school systems weaned him from a childhood love of drawing, Lume drifted toward psychology until he discovered the college art department where "people cared about what they were doing and loved the work." An early mentor, poet Gustaf Sobin, helped shape his view that "art is a verb—not a noun," and "the loveliest sounds arise out of the deepest silences."



Defender of the Faith 2001
 acrylic collage
 24" x 26"

In four generations, 1859-2002, my family has experienced the transition from a buffalo hunting warrior society to contemporary reservation dwellers. We have adapted to a farming-ranching economy and lifestyle, English, Christianity, and ultimately 21st century modes of education, subsistence, technology, and cultural expression. Through the art of collage I attempt to document and present these changes using historical family photographs, period advertisements, and copies of previously painted images by myself and ancestors.

"The automobile in my work is the symbolic vehicle of social and cultural change my people have had to ride to survive in a world driven by change and progress." A 38-year retrospective of Arthur Amiotte's work currently on tour exhibits his paintings, textiles, and most recent work—collages in which antique automobiles look modern amidst images of turn-of-the-century American Indian life. The series explores the experience of Sioux Indians who traveled in Europe as performers in Buffalo Bill's Wild West Show. His great-grandfather, Standing Bear, illustrator of *Black Elk Speaks*, was among them.

Overpainting unites the photographs, historical documents, period advertisements, hand-drawn copies of drawings by his great-grandfather, letters, and narratives by Amiotte. "In retrospect, all of this is also an exercise in recycling, an

old practice of my people and one all people need to do at this time." The collages continue his portrayal of the saga of the modern American Indian, the challenge of adapting to reservation and American life and values while attempting to retain indigenous ways.

As a young artist, Amiotte studied with Oscar Howe, the highly regarded and influential Yanktonai painter who encouraged him to use his Lakota culture in his work. He credits growing up on the Pine Ridge Indian Reservation as the wellspring of his

subject matter, though he was discouraged initially from incorporating that material into his work. Presently, Amiotte lectures on American Indian history, culture, and spirituality while continuing to create collages and to pursue the documentation of his work currently in public and private collections throughout North America.





detail from *Symbols of Peace & Prosperity* 2001
Met-mee (Ikat) process, hand-spun silk/cotton
22" x 44"

Bounxou Chanthraphone

A Lao traditional weaver, I am true to my belief that, *"There is no life without arts and no arts without life."* As a weaver, I use hand, eye, history, myth, lore, and wisdom to tell stories of family and friends, special celebrations, journeys, and life that may begin at the beginning or go well beyond the now. My weaving provides a complete synthesis of experience, moment, and mind.

Bounxou Chanthraphone knows the centuries-old tradition of Laotian weaving, and she knows the reality of change. One of the few Lao women in America to pursue fine art weaving, she is clear why she has persisted. "I love to weave. I want to preserve this art for the young generation. They may wear a Lao skirt, but they don't know where it came from."

Working with natural dyes and silk, her fabrics dazzle with brilliant color, the meticulous, mathematical precision of their pattern, the surprise of their design. While her work is grounded in patterns taught by her mother and grandmother and her formal study of Lao technique, Chanthraphone innovates, a process she describes as embracing change. "I look at every



picture that I saw in the war or someplace else, then I put it in the pattern and name it. When I complete the fabric, the pattern is from a story or idea from the past and experience."

Chanthraphone's fellowship plans include travel to Laos to obtain silk and dye and to research the architecture of a sixteenth-century stupa in Vientiane, and a Buddhist temple in Thailand. She dreams of establishing an academy for Lao arts in the United States and a school in Laos. "Life is hard right now after the war.

Weaving takes time. We know the traditional way, but we need to do more that fits into the new life." With her family grown, she is devoting herself to her dreams. "I like to share the beautiful art to all."



Redoubt 2002
colored pencil on cardboard
92" x 150"

A big chunk of my work reflects an effort to embody some basic contradictions. I combine the *presentation* of objects or materials like lumber, cardboard, and sheetrock, with *representation*, imagery depicted in oil paint or other media, to draw attention to the paradoxes we live with everyday—between the real and the ideal, nature and culture, fragmentation and wholeness, abstraction and representation.

"Paintings are the first virtual reality." David Lefkowitz cites his simultaneous attraction to the work of Marcel Duchamp and Thomas Eakins as a contradiction that underlies his own work. Duchamp's iconoclasm and interest in context and Eakins' devotion to craft and painterly hard work propel Lefkowitz to harness the ambivalence between them. The result is a body of work whose range includes painting, drawing, and installation. All spring from his interest in the human relationship to nature as well as the relationship between the ideal and the real in representation.

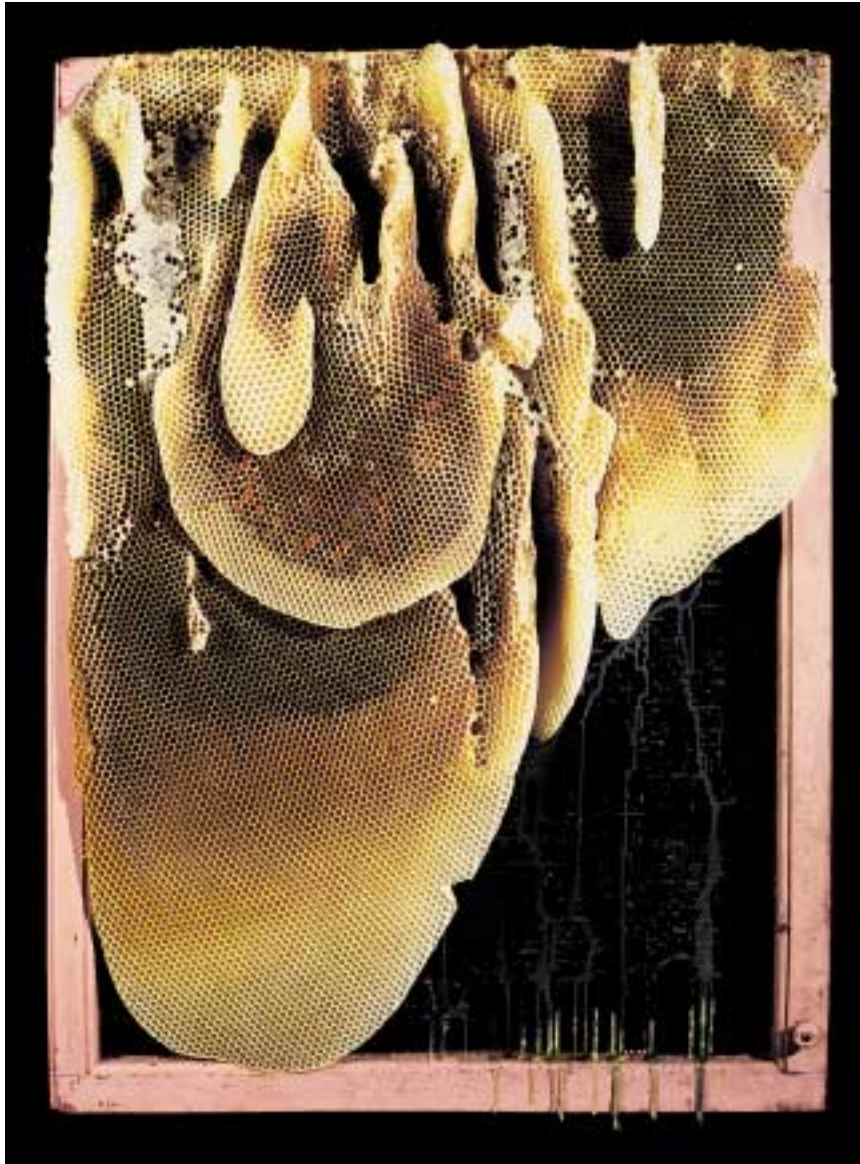
Lefkowitz seeks out "places where there is an intersection of content and association"—scenic overlooks, parking ramps, forts. "I'm fascinated



by representation—what gets left out by a map. A geologic and a road map of the same piece of land are completely different. It's a choice about how to look at the world, and that determines our behavior and interaction with it."

Essential to the content of his paintings is the relationship between materials and image, and Lefkowitz often uses the non-traditional—cardboard boxes drawn on cardboard, a wooden village settled atop a tree stump, topiary on raw plywood. Humorous and deceptively accessible

—a skinny rambler painted on a two by four—his work has the distilled impact of a koan or haiku. "I'm following the continuing permutations of a question about our tendency to romanticize nature but still use its resources."



Nature Made Her Feel Claustrophobic 2001

Fujichrome
28" x 21"

The themes in my work have always revolved around darker aspects of the human condition and our relationship with nature.

These new images continue my *Taming Nature* series, examining our futile efforts as a species to control and subvert the natural forces around us. While critiquing culture, I hope the work manages to reflect my awe and appreciation for nature and its exquisite capacity to regenerate despite our efforts to destroy it.

In luminous colors of honey and old wood, framed like a Cornell box but constructed by 10,000 bees, photographer Jeff Millikan makes photographs of the bees' project—wax sculpted on window screens. An extension of his long interest in “the convergence of natural and unnatural history,” Millikan collaborates with his subjects, cutting, melting, and shaping their wax, allowing the bees to respond, and photographing the results. The large one-of-a-kind prints are created by the room-sized camera obscura Millikan built to produce them, enabling lush detail and immediacy.

“The older you get, the more your art becomes a synthesis of your beliefs. My work became about the environment and our efforts to control it.” Drawn to the potential of the installation to surround and further implicate the viewer, he

constructed dioramas from animal heads, skins, and bodies. They both recall the natural history museum display and are a visceral confrontation with that view. “I’m interested in making the most difficult things as beautiful and haunting as I possibly can.”



Millikan cites Robert Rauschenberg and Jasper Johns as early influences, signaling the possibilities in mixing mediums. “I was raised in the photographic tradition that said you accept what the camera provides. I wanted a painterly process.” He laughs at the irony, his use of the camera obscura propelling his work straight into the heart of photography’s origins. Nevertheless, it is the process of crafting the images Millikan photographs that he finds consistently compelling. “I love the process of making things. I love the friction between beauty and ugliness.”



Duke 2002
charcoal and gouache on paper
50" x 38"

I'm trying to generate a picture that conveys an intense physical presence with an equally ardent emotional existence.

In so much as one's work is a reflection of the soul, suppose these paintings become self-portraits.

In the midst of their resplendence, vulnerability, and flaws I hope to better understand the consequences that follow life's choices.

“There’s a profundity in everyday occurrence that I’m interested in.” Melba Price has been painting the human figure for fifteen years, after initially working in sculpture. “You make art in regard to the art you respond to. You can’t deny the emotional content of having a real human figure in front of you.” Her large canvases present a single figure prominent against interior and exterior landscapes. Working from memory, photographs, and the imagination, the figure comes first, eventually suggesting the window, garden, room, or decorated surface in which the figure belongs.

Best known for her paintings of women, she is nevertheless “interested in other aspects of the human experience” and evokes in her work moments of private dignity with figures of both



genders. Her women are rendered with tenderness, often emanating sadness or exhaustion, always portrayed in beauty, in luscious super-saturated watercolor. Her surfaces are flat, evoking

the Indian miniature, but the figures are sculptural, infusing the stillness of the moment with tension and dynamism. Speaking of the women in her paintings, she is both intimate and objective. “There seems to be an intense ability for them to love. I see them caught in a moment of truth.

It’s why I try to make them as beautiful as I can.”

Price recently moved to a larger studio to begin a pair of large-scale paintings of a man and a woman. She hopes to expand the visibility of her work as well, working in the coming year to reach audiences outside the Midwest.



*Sedgwick, Arkansas (population 112), Board of Aldermen, May 13, 2002.
(L to R): Wilma Britton (Recorder/Treasurer), Stanley Debon, Frankie Britton (Mayor), Clara Manus (citizen),
Beverly Fowler, Ezra Pierce (city policeman), Homer Harper, Charles Petty, Tommie Pierce (citizen). 2002
color photograph, archival pigmented ink-jet on canvas with varnish
33" x 66"*

My recent photographs of local government meetings are part of my ongoing exploration of power and grew out of my curiosity about what motivates a private individual to seek public office—is it self-interest, altruism, or a combination of both? I hope this look at the face of democracy's smallest local increment offers a new perspective on the complexities of power at all levels.

Paul Shambroom spent years negotiating to photograph the unseen operations of the nuclear weapons establishment, the results of which will be published as a book in 2003. Shambroom's current work on power takes as its subject another hidden locus—the local government meeting, the idiosyncratic rooms where democracy takes shape. The large-scale images are printed directly on canvas, varnished and stretched like paintings, referencing the portraits of religious and historical groupings that these photographs bring to mind. The result is a warmth and intimacy reflective of Shambroom's respect for his subjects.

"I started thinking about participatory democracy in the 90s. Right-wing conspiracy theorists were demonstrating what struck me as a reflexive and deep-seated mistrust of government.

I found that sense of disconnection and hopelessness so troubling and fascinating."

Shambroom originally intended to photograph the epicenters of national power—corporate



boardrooms and Capitol Hill. But when he walked into "the smallest of the small"—a town meeting in Minnesota's St. Croix River valley—he found his focus. "This was where I wanted to be. It seemed essential—people making decisions that affect one another so directly and with a passionate involvement." In photographing more than 130 meetings in 35 states, Shambroom has been by and large welcomed by his small town hosts. "It's the equivalent of walking into their living rooms," he says. The resulting images, made with available light, speak through gesture, posture, and intention of the drama in moments of stillness surrounding acts of power.



Twins Motor Inn, St. Paul 2002
acrylic and pencil on paper
21" x 29"

I work from an ambiguous zone where my repulsion for lackluster places meets my affection for them.

Finding inspiration in structures built chiefly for commerce is an attempt to provide them with a soul.

Surprise comes through the use of unusual colors, patterns, and textures;

I hope that these dynamics will entice viewers and, ideally, encourage them to reconsider their surroundings.

When Kodak declared Fargo, North Dakota “the most un-photogenic town in America,” painter Carolyn Swiszc headed straight for it. Having completed a series of mixed media drawings of Miami Beach, “places where the glory days are gone,” she turned her eye to the deserted drive-ins, roadside phone booths, pop machines, and cinder-block apartment buildings of Fargo, producing a series that has been described as “both dispassionate and intimate...a detached yet oddly sympathetic rendering.” Her process includes mono-print techniques to purposefully ruin a work and “encourage happy accidents.”

Drawn back to her hometown of New Bedford, Massachusetts, a whaling community in decline,



Swiszc began work on a multi-painting panorama of the town’s main drag. “I’m interested in places and things that are usually passed over, the banal details that comprise the better part of our lives. Art trains us to recognize the poetry in real time, day-to-day life, no matter how stale the view.”

Working outside, she started forty paintings this summer and a visual log of what occurred to her in the process, inspired by the whaling logs in the town’s historical museum. “It’s the end of the day, and it’s all pouring out,” she says in a rush of pleasure. As a child, she copied album covers, “taking painting very seriously at an early age,” but now is enveloped by the process. “I’m happy when I’m making things. I have to force myself not to paint.”

ARTHUR D. AMIOTTE

P.O. Box 471
Custer, SD 57730
605-673-4373

Born 1942, Pine Ridge, SD

Education

1983

M.A., Interdisciplinary Studies in Anthropology, Religion, and Art, University of Montana, Missoula, MT

1964

B.S., Education with composite major in Art Education and Commercial Art, Northern State University, Aberdeen, SD

Selected Awards

1999

Honor Award for Advancement of Native American Art as Artist and Scholar, Native American Art Studies Association, Victoria, British Columbia

1997

Arts International, Lila Wallace Readers Digest Artists at Giverny Fellowship

1994

Co-recipient, Getty Foundation Grant for Art History Research

1992

One of 25 artists selected for opening exhibition of the National Museum of the American Indian, George Gustave Heye Center, Smithsonian Institution, New York, NY

1980

Bush Leadership Fellowship for advanced study in Native American sacred traditions and Native art history

South Dakota Governor's Award, biennial award for outstanding creative achievement in the arts

Selected Exhibitions

2001

"Arthur Amiotte—Retrospective Exhibition: Continuity and Diversity," South Dakota and Northern Plains Region Touring Exhibition

1996

"Red River Crossings: Contemporary Native Artists Respond to Peter Rindisbacher (1806-1834)." The Swiss Institute, New York, NY

"Gifts of the Spirit," Peabody Essex Museum, Salem, MA

1994

"This Path We Travel," fifteen person show for Inaugural Exhibition, National Museum of the American Indian, New York, NY

"Indian Time," nine-person show, Kunsthallen Brandts Klædefabrik, Odense, Denmark

Selected Collections

Joslyn Art Museum, Omaha, NE
Minneapolis Institute of Arts, Minneapolis, MN
Denver Art Museum, Denver, CO

Whitney Gallery of Western Art, Cody, WY
Haffenraffer Museum, Bristol, RI
Museum of Natural History, Smithsonian Institution, Washington, D.C.

M. COCHISE ANDERSON

2202 22nd Street East
Minneapolis, MN 55404
612-423-0350
nativeam@chukalokoli.com

Born 1965, Los Angeles, CA

Education

1989

M.A. - Theatre
American Musical and Dramatic Academy, New York, NY

1987

B.A., Theatre Arts & Philosophy
Portland State University,
Portland, OR

Selected Awards

2002

Minnesota State Arts Board
Cultural Collaborations Grant -
Storytelling & Performance,
St. David's Early Childhood
Program, Minnetonka, MN

1999-2000

Playwrights' Center - Jerome
Fellowship for Playwriting,
The Education of Benjamin Franklin,
Minneapolis, MN

1997

Minnesota State Arts Board
Cultural Collaborations Grant -
Storytelling, Grand Rapids County
Fair, Grand Rapids, MN

1994

Playwrights' Center - Jones Award
Commission, *The Only Good Poet is
a Read Poet*, Minneapolis, MN

1992

Cummings Foundation Award,
Playwrighting with Chuka Lokoli
(Community) Native American
Theatre Ensemble, *In The Spirit*,
Ensemble Studio Theatre,
New York, NY

Selected Commissions

2002-2003

National Museum of the
American Indian -
Playwrighting & Performance
*Jim Thorpe: Everybody's All-Native
American*, New York, NY

1997

Bloomington Arts Center -
Playwriting, *Braided Lives*,
Bloomington, MN

BOUNXOU CHANTHRAPHONE

7601 Colorado Avenue North
Brooklyn Park, MN 55443
763-561-3972
bounxou_laoweaver@hotmail.com

Born 1947, Savannakhet, Laos

Education

1987

A.A., NEI College of Technologies,
Columbia Heights, MN

1966

Teaching License, Dongdok
University, Vientiane, Laos

Instructed in the fundamentals of
traditional Lao weaving by mother
and grandmother at an early age;
continued with formal study in the
three Lao weaving techniques, "*bro-
cade*," continuous supplementary
weft, "*chok*," discontinuous supple-
mentary weft, and "*mut-mee*," Ikat
tie-dyeing, and design.

Selected Grants, Awards and

Fellowships

2001

Artist Fellowship, Minnesota State
Arts Board

2000

National Heritage Fellowship in the
Folk and Traditional Arts, National
Endowment for the Arts

1998

Minnesota Folk Art Apprenticeship
Minnesota State Arts Board

1996

Asian-Pacific Heritage Award,
Council on Asian Pacific
Minnesotans

Selected Exhibitions and Demonstrations

2001

Lao Weaving Demonstration and
Interviews, "Folk Life: Cultural
Crossroad," Festival of Iowa,
Waterloo, IA

2000

Lao Weaving Demonstration and
Interviews, Lisner Auditorium,
Georgetown University,
Washington, D.C.

1998

Lao Weaving Demonstration and
Lecture, "Cloth of Many Colors,"
Textile Center of Minnesota,
St. Paul, MN

Collections

Soyphao, Ikat tie-dyeing technique,
Minnesota Historical Society,
St. Paul, MN

Flower Shawl, continuous supple-
mentary weft & discontinuous sup-
plementary weft techniques,
Minnesota Historical Society,
St. Paul, MN

ANANYA CHATTERJEA

Department of Theater Arts
and Dance
University of Minnesota
Barker Center for Dance, #203
500 21st Avenue
Minneapolis, MN 55455
612-626-2280
ananya@tc.umn.edu

Born: 1964, Kolkata, West Bengal,
India

Education

1996

Ed.D., Department of Dance and Dance Education, Temple University, Philadelphia, PA

Awards

2002

Career Opportunity Grant, Minnesota State Arts Board

2001

Metropolitan Regional Arts Council, Arts Activities Grant, Minnesota

McKnight Special Event Grant, Minnesota

2000

BUILD Grant for company infrastructure, New York Foundation on the Arts

Cultural Collaborations Grant, Minnesota State Arts Board (with Meena Natarajan)

Selected Performances

2002

Solo concert (repertoire), National Center for Performing Arts, Mumbai, India

Solo concerts (repertoire), Habitat Center, Delhi, India

Solo concerts (repertoire), Sutra Dance Theater, Kuala Lumpur, Malaysia

Solo concert (repertoire), Nehru Center, London, England

Publications

2002

“Remembering Journeys, a project of memories,” *The Open Page*, A Journal of Women and Theater, Denmark, January

“Chandralekha: Negotiating the female body...” (In) Ann Dils & Ann Cooper Albright (eds.) *Moving history/Dancing cultures*, CT: Wesleyan University Press

2001

“Jawole Willa Jo Zollar and Womb Wars,” *Dance Research Journal*, September

2000

“Dancing Death by Fire.” *Women and Performance*, 11:1, #21, 81-102, January

1999

“Comin’ On Over: The Legacies of the Urban Bush Women.” Hyperessay, Walker Arts Center <http://www.walkerart.org/pa/ubw/>

CEIL ANNE CLEMENT

Box 1
Hettinger, ND 58639
701-567-4218

Born 1946, Miles City, MT

Education

1991

M.Ed., Storytelling/Reading, East Tennessee State University, Johnson City, TN

1968

B.A., Education, University of Montana, Missoula, MT

Storytelling Residencies

1998

Bismarck-Mandan Libraries, Bismarck, ND

1997

Dahl Fine Arts Center, Rapid City, SD

1995, 1993

Eden Prairie Public Schools, Eden Prairie, MN

Selected Storytelling Performances

2001

State Library Conference, Williston, ND

2000

Governor’s Council on Aging, Mandan, ND

2000, 1999

Linda McGuire Storytelling Festival, Fargo, ND

1998

Farm Bureau Conference, Mandan, ND

1997

Regional IRA Conference, Bismarck, ND

1996

United Tribes Technical College, Bismarck, ND

1995

Regional Toastmasters' Convention,
Winnipeg, Manitoba, Canada

1994

Eastern Montana State Teacher's
Convention, Sidney, MT

1993

North Dakota Heritage Center,
Tellabration, Bismarck, ND

1990

North Dakota Professional
Communicator's Convention,
Dickinson, ND

DAVID LEFKOWITZ

1671 Watson Avenue
St. Paul, MN 55116
651-698-8217
dlefkowi@carleton.edu

Born 1962, Hinsdale, IL

Education

1990

M.F.A., Painting, University of
Illinois at Chicago, Chicago, IL

1985

B.A., Studio Art, Carleton College,
Northfield, MN

Selected Solo Exhibitions

2002

"The Surrounding Area," No Name
Gallery at the Soap Factory,
Minneapolis, MN

2000

"Natural Curiosities," Sarratt
Gallery, Vanderbilt University,
Nashville, TN

"Resourcerer," Thomas Barry Fine
Arts, Minneapolis, MN

"Pictures of Common Detritus,"
Northwestern College, St. Paul, MN

1998

"Wood By-Products," Rochester Art
Center, Rochester, MN

1997

"Nature World," Minneapolis
Institute of Arts, Minneapolis, MN

1992

"Small and Medium Paintings,"
Center for Contemporary Art,
Chicago, IL

Selected Group Exhibitions

2002

"Ingrained," Evanston Art Center,
Evanston, IL

2001

"Amused," Carrie Secrist Gallery,
Chicago, IL

"Minnesota Art with a Twist,"
Weisman Art Museum,
Minneapolis, MN

1999

"Botanica," Tweed Museum of Art,
Duluth, MN (traveling 1999- Plains
Art Museum, Fargo, ND

2000- University Galleries, Illinois
State University, Normal IL,
Alexandria Museum of Art,
Alexandria, LA, Tarble Art Center,
Charleston, IL, Chicago Cultural
Center, Chicago, IL, University of
Delaware,
Newark, DE)

1997

"10,000 Lincoln Cheese Logs,"
Wriston Art Center, Appleton, WI
(traveling 1998- Hyde Park Art
Center, Chicago, IL, Carleton
College Gallery, Northfield, MN)

1996

"Watershed," Minnesota Museum of
American Art, St. Paul, MN

1993

"Landscapes 1993," Condeso Lawler
Gallery, New York, NY

1992

"Housewares on Level 6," Randolph
Street Gallery, Chicago, IL

DAVORA LINDNER

4002 Grand Avenue South
Minneapolis, MN 55409
612-825-6286

Born 1970, Seward, NE

Education

1992

B.F.A., Minneapolis College of Art
and Design, Minneapolis, MN

Awards

2002

Northern Clay Center, Jerome Project Grant

2001

Minnesota State Arts Board, Artist Assistance Fellowship

1999

Intermedia Arts, Art in Space XIII, Installation Grant

Solo Exhibitions

1997

"Serious Matters," (a series of 12 installments) Channel 32, Minneapolis, MN

1996

"Home is a Place," Shoestring Gallery, Lincoln, NE

Selected Group Exhibitions

2002

"Ephemera Melancholia," Radiator, Minneapolis, MN

2001

"Kid's Stuff," Longwood Arts Project, Bronx, NY

"Discard your Heart," Gus Lucky's Gallery, Minneapolis, MN

"Alchemy, Amulets, and Altars," The Phipps Center for the Arts, Hudson, WI

1998

"Women in the Director's Chair," Walker Art Center, Minneapolis, MN

Publications

2001

Johnson, J. P., "Ephemera Melancholia @ Radiator Gallery," *Pulse*, December 18, 2001

Sawyer, Sarah, "Welcome to the Dollhouse," *City Pages*, August 1, 2001, pp. 27-28

CHARLES MATSON LUME

955 James Avenue
St. Paul, MN 55102
cmlume@hotmail.com

Born 1967, Geneva, IL

Education

1998 & 1997

M.F.A. & M.A., University of Wisconsin-Madison, Madison, WI

1990

B.A., Psychology, Wheaton College, Wheaton, IL

1990

Lacoste School of the Arts, Lacoste, France

Selected Awards

2003

Irish Museum of Modern Art, Artists' Work Programme, Four Month Residency, Dublin, Ireland

2002

Minnesota State Arts Board Artist Assistance Fellowship

Blacklock Nature Sanctuary Artist Residency Program, One Month Residency, Moose Lake, MN

2001

Artists of the Year, *City Pages*, December 26, 2001

1975, 1974, 1973*

Poster Contest Winner, Western Avenue Elementary School, Geneva, IL, (*denotes grand-prize winner from four school districts)

Selected Exhibitions

2002

"of desire," Miami University, Oxford, OH

"Minnesota Biennial: Sculpture & Installation," Minnesota Museum of American Art, St. Paul, MN

"Texas National," Stephen F. Austin State University, Juror - Sandy Skoglund, Nacogdoches, TX (Received Honorable Mention Award)

"Collage/Assemblage/Montage," Pennsylvania School of Art & Design, Lancaster, PA

2001

"Art in Space XIV: Inside/Outside," Intermedia Arts, Minneapolis, MN

"What We Know in Part," University of Pittsburgh, Pittsburgh, PA

"Nothing," The Waiting Room Gallery, Minneapolis, MN

“Art on the Plains,” Plains Art Museum, Fargo, ND

2000

“Pittsburgh Biennial,” Pittsburgh Center for the Arts, Pittsburgh, PA

“15XXX: An Exhibition of New Art from Pittsburgh,” University of Akron, Akron, OH

JEFF MILLIKAN

1604 Tenth Avenue South
Minneapolis, MN 55404
612-332-9028
milli003@umn.edu

Born 1952, Rochester, MN

Education

1977

M.F.A., Printmaking, University of Minnesota, Minneapolis, MN

Selected Awards

2001, 1996, 1993, 1992, 1990, 1985
McKnight Artists Fellowships

1994, 1987, 1985

Minnesota State Arts Board Fellowships

1992

Polaroid 20” x 24” Residency

1983

Jerome Artists Fellowship

Selected Solo Exhibitions

1997, 1991, 1988, 1986

Thomas Barry Fine Arts,
Minneapolis, MN

1991

Minneapolis Institute of Arts,
Minneapolis, MN

1986

Laurence Miller Gallery,
New York, NY

1985

Walker Art Center,
Minneapolis, MN

Selected Group Exhibitions

2002

Bell Museum of Natural History,
Minneapolis, MN

2000

“Out of Context,” Bloomington Art Center, Bloomington, MN

Minneapolis Institute of Arts,
Minneapolis, MN

No Name Gallery, Minneapolis, MN

1992

John Michael Kohler Arts Center,
Sheboygan, WI

1988

G. Ray Hawkins Gallery,
Los Angeles, CA

“New Surrealism,” Catskill Center for Photography, NY

1987

“Signs of the Real,” White Columns,
New York, NY

MELBA J. PRICE

1076 Laurel Avenue
St. Paul, Minnesota 55104
651-225-9091
stoopy87@earthlink.net

Born 1955, San Benito, TX

Education

1983

M.F.A., Montana State University,
Bozeman, MT

Selected Exhibitions

2002

“Recent Paintings,” Hill Gallery,
Birmingham, MI

2000

“Double Dutch,” The Waiting Room Gallery, Minneapolis, MN

1999

“Yuanfei Hotel,” Minneapolis Institute of Arts, Minneapolis, MN

1997

“Melba Price & Bruce Tapola Drawings and Paintings,” University of Nebraska, UNO Gallery, Omaha, NE

“Material/Immaterial,” No Name Exhibitions, Minneapolis, MN

1996

“Love Nest,” Ewing Gallery, University of Tennessee, Knoxville, TN

“Lucky,” Nash Gallery, University of Minnesota, Minneapolis, MN

1995

"Drawings Midwest," Minnesota Museum of American Art, St. Paul, MN

"Friends of Mike," CSPS, Cedar Rapids, IA

1994

"Six McKnight Artists," Minneapolis College of Art and Design, Minneapolis, MN

1993

"I Wuv You," Minneapolis Institute of Arts, Minneapolis, MN

"Centennial Celebration Alumni Invitational," Montana State University, Bozeman, MT

1992

"Recent Paintings," Sushi Performance and Visual Arts Center, San Diego, CA

Grants and Fellowships

1999

Minnesota State Arts Board Career Opportunity Grant

1997

Minnesota State Arts Board Fellowship

1994

McKnight Foundation Artist Fellowship

Bush Artist Fellowship

1991

Arts Midwest National Endowment for the Arts Visual Arts Fellowship "Works on Paper"

Publications

New American Paintings, Book 29 – 2000 Midwestern Edition, juried exhibition in print, Boston, MA: Open Studios Press

APARNA RAMASWAMY

2300 Girard Avenue South
Minneapolis, MN 55405
612-827-2775
612-306-4727
aparna@ragamala.net

Born 1975, Chandanagore,
West Bengal, India

Education

1997

B.A., International Relations,
Carleton College,
Northfield, MN

1983 to present

Intensive training with master dancer/choreographer Alarmel Valli, Chennai, India

Selected Awards

2001

Arts and Religion in the Twin Cities

2001

City of Minneapolis Grant

1999

McKnight Artist Fellowship for Choreographers

Travel and Study Grant supported by Target Stores, Dayton's, and Mervyn's California with support from the Target Foundation, General Mills Foundation, and Jerome Foundation

Asian American Renaissance Artist Development Grant

1997

McKnight Artist Fellowship for Dancers

Selected Performances*

2002

Bhakti, Southern Theater,
Minneapolis, MN

Srishti, Southern Theater,
Minneapolis, MN

Kanon Contemporary Dance
Festival, St. Petersburg, Russia

2001

Miao-Li International Mask Festival,
Miao-Li, Taiwan

2000

New Jersey Performing Arts Center,
Newark, NJ

Samarpanam, Southern Theater,
Minneapolis, MN

1999

From Temple to Theater,
O'Shaughnessy Women of
Substance Series, St. Paul, MN

1998

Chaturam, O'Shaughnessy Women of Substance Series, St. Paul, MN

* With Ragamala Music and Dance Theater

JAMES SEWELL

2609 Burnham Road
Minneapolis, MN 55416
612-285-7071
jsewell@mn.rr.com

Born 1961, Minneapolis, MN

Education

1979-1983

David Howard Dance Center,
New York, NY

1980-1982

School of American Ballet,
New York, NY

1978

American Ballet Theatre School,
New York, NY

1976-1978

The Children's Theatre Company
School, Minneapolis, MN

Selected Commissions

2001

New York Choreographic Institute,
Peter Martins, ballet master-in-chief

1998

Minnesota Opera, choreographic
commission for *Aida*

1997

Minnesota Orchestra, choreographic
commission for *Nutcracker: The
Untold Story* video

1991

Ballet Pacifica, choreographic com-
mission for *Opera Moves*

1990

School of American Ballet, choreo-
graphic commission for *Bach Fantasy*

1988

Feld Ballets/NY and New York State
Council on the Arts, choreographic
commission for *Independence in
Dependence*

Selected Companies

1990-Present

James Sewell Ballet, James Sewell,
artistic director: presented premieres
of more than 45 original ballets in
40 Minnesota communities, 25
states, Bermuda

1988

New York City Ballet, Peter Martins,
ballet master-in-chief: guest artist

1984-1990

Feld Ballets/NY, Eliot Feld, artistic
director: principal dancer

1983

Eglevsky Ballet, Edward Villella,
artistic director: guest artist

1979-1980

New York City Opera, Beverly Sills,
artistic director: guest artist

PAUL SHAMBROOM

3825 Washburn Avenue South
Minneapolis, MN 55410
612-922-3224
paul@paulshambroomart.com
www.paulshambroomart.com

Born 1956, Teaneck, NJ

Education

1978

B.F.A., Minneapolis College of Art
& Design, Minneapolis, MN

1974-1975

Liberal arts, Macalester College,
St. Paul, MN

2001

Creative Capital Foundation Grant

2001, 1995, 1989, 1985

McKnight Foundation Artist
Fellowship

2000, 1993, 1988

Minnesota State Arts Board, Artist
Assistance Fellowship

1992

Bush Artist Fellowship

1987

Jerome Foundation Visual Arts
Fellowship

Selected Solo Exhibitions

2003

"Paul Shambroom," Museum of
Contemporary Photography,
Chicago, IL

2002

"Paul Shambroom: Meetings," Julie Saul Gallery, New York, NY

2001

"Paul Shambroom: Meetings," Franklin ArtWorks, Minneapolis, MN

1998

"Paul Shambroom," Tanya Bonakdar Gallery, New York, NY

1995

"Paul Shambroom: Hidden Places of Power," Walker Art Center, Minneapolis, MN

Selected Group Exhibits

2001

"ExtraOrdinary: American Place in Recent Photography," Madison Art Center, Madison, WI

1997

"Whitney Biennial," Whitney Museum of American Art, New York, NY

Publications

2003

Face to Face With the Bomb: Nuclear Reality After the Cold War, photographs and text by Paul Shambroom, introduction by Richard Rhodes, Baltimore, MD: Johns Hopkins University Press

Selected Collections

Whitney Museum of American Art, New York, NY
San Francisco Museum of Modern Art, San Francisco, CA

Los Angeles County Museum of Art, Los Angeles, CA
Museum of Modern Art, New York, NY
Walker Art Center, Minneapolis, MN
Minneapolis Institute of Arts, Minneapolis, MN
Museum of Fine Arts, Houston, TX
Milwaukee Art Museum, Milwaukee, WI
Museum of Contemporary Photography, Chicago, IL

CAROLYN SWISZCZ

238 Annapolis Street West
West St. Paul, MN 55118
612-205-0213
carolynjs@attbi.com

Born 1972, New Bedford, MA

Education

1994

B.F.A., Minneapolis College of Art and Design, Minneapolis, MN

Awards

1997-2000

National Foundation for Advancement in the Arts Fellowship in the Visual Arts, Miami, FL

1999

Minnesota State Arts Board Artist Assistance Fellowship

1997-1998

Minneapolis College of Art and Design/Jerome Foundation Fellowship

Solo Exhibitions

2003

ArtWorks! at Dover Street, New Bedford, MA

2001

"Signs and Wonders," Plains Art Museum, Fargo, ND

"Street Level," Ambrosino Gallery, Miami, FL

2000

"Dime Tours," NFA Space, Chicago, IL

Selected Group Exhibitions

2003

"Shangri-La," Islip Art Museum, Islip, NY

2001

"Selections Winter 2001," Drawing Center, New York, NY

2000

"National Foundation for Advancement in the Arts, Fellowships in the Visual Arts Exhibition," Corcoran Gallery of Art, Washington, D.C.

"Quality Control," Minneapolis Institute of Arts, Minneapolis, MN

Collections

Microsoft Corporation, Seattle, WA
Minnesota Historical Society, St. Paul, MN

**KRISTIN VAN LOON AND
ARWEN WILDER**

Hijack
hijackdance@hotmail.com

Kristin Van Loon
10 East 15th Street, #202
Minneapolis, MN 55403
612-813-1223

Born 1971, Washington D.C.

Arwen Wilder
3140 Columbus Avenue South
Minneapolis, MN 55407
612-821-9581

Born 1971, Boulder, CO

Education

Kristin Van Loon
1993
B.A., Geology, Colorado College,
Colorado Springs, CO

Arwen Wilder
1993
B.A., Drama/Dance, Colorado
College, Colorado Springs, CO

Selected Awards

2002, 2000
Jerome Fellowship

2002, 1999
Minnesota State Arts Board Career
Opportunity Grant

2000, 1995
McKnight Artist Fellowship for
Choreographers

2000
FORECAST PublicArtWorks
Research and Development Grant

1999
Blacklock Nature Sanctuary Artist
Residency

Selected Commissions

2001-2002
Carleton College, Northfield, MN
Barebones Puppet Collective,
Minneapolis, MN
3-Legged Race, Minneapolis, MN
Smokebrush Theater,
Colorado Springs, CO
Psychick Slutz, Minneapolis, MN
Walker Art Center (Dyke Night),
Minneapolis, MN
Macalester College, St. Paul, MN

1998-2000
Bedlam Theatre, Minneapolis, MN
Links Hall, Chicago, IL
Ballet Arts Minnesota,
Minneapolis, MN
University of Minnesota (Cowles
Chairs), Minneapolis, MN
No Name Exhibitions,
Minneapolis, MN
Barebones Puppet Collective,
Minneapolis, MN
Young Dance, Minneapolis, MN

Selected Performances

2002
"9 Permanent Emotions," Festival of
Movement and Dance on The Volga,
Yaroslavl, Russia

2001
"It took great luck for you to be a
winner," Momentum Series,
Southern Theater, Minneapolis and
outdoor summer tour, Minneapolis,
Chicago, Duluth

1998
"Hijack's Tax Return, and, from
Chicago, Sheldon B. Smith,"
SpaceSpace, Minneapolis, MN

"Ornate Rituals for Absurd Worlds,"
(with S.B. Smith), Links Hall,
Chicago, IL

1997
"The Common Enemy of Carrots
and Women,"
Minneapolis outdoor summer tour

1996
"Take Me to Cuba," Bryant-Lake
Bowl, Minneapolis, MN

- C-Choreography
CMP-Choreography/Multimedia/
Performance Art
F/V-Film/Video
L-Literature
MC-Music Composition
S-Scriptworks
VA-Visual Arts
VA2D-Visual Arts: Two Dimensional
VA3D-Visual Arts: Three
Dimensional
- 1976*
- Fisher, Carole G. (VA)
Minneapolis, MN
- Greenberg, Alvin D. (L)
St. Paul, MN
- Hallman, Gary (VA)
Minneapolis, MN
- McGrath, Thomas M. (L)
Moorhead, MN
- Moore, James (L)
St. Paul, MN
- Torbert, Stephanie B. (VA)
Minneapolis, MN
- 1977*
- Breidel, Joseph M. (VA)
Minneapolis, MN
- Dacey, Philip H. (L)
Cottonwood, MN
- Leicester, Andrew (VA)
Minneapolis, MN
- Marcheschi, Louis R. (Cork), (VA)
Minneapolis, MN
- Martini, Galen (L)
St. Joseph, MN
- Nielsen, Stuart A. (VA)
Minneapolis, MN
- Waterman, Cary A. (L)
LeCenter, MN
- 1978*
- Aiken, Joe (VA)
St. Cloud, MN
- Bly, Robert (L)
Madison, MN
- Cardona-Hine, Alvaro (L)
St. Paul, MN
- Fiene, Susan (VA)
Minneapolis, MN
- Harrison, Keith E. (L)
Northfield, MN
- Klosky, Linda R. (VA)
Minneapolis, MN
- Ogle, Philip B. (VA)
St. Paul, MN
- Weise, Richard W. (VA)
Minneapolis, MN
- White, James L. (L)
Minneapolis, MN
- 1979*
- Brush, Leif (VA)
Duluth, MN
- Celender, Donald D. (VA)
St. Paul, MN
- Gohlke, Frank W. (VA)
Minneapolis, MN
- HAMPL, Patricia (L)
St. Paul, MN
- Jenkins, Louis B. (L)
Duluth, MN
- Millman, Lawrence B. (L)
Minneapolis, MN
- Rose, Thomas A. (VA)
Minneapolis, MN
- Sorman, Steven R. (VA)
Minneapolis, MN
- Whipple, Barbara E. (L)
Plainview, MN
- 1980*
- Bly, Carol (L)
Madison, MN
- Breckenridge, Jill (L)
St. Paul, MN
- Bundy, Peter (VA)
Northfield, MN
- Byrne, James R. (VA)
Wayzata, MN
- Drewes, Jennifer (Link) (VA)
Minneapolis, MN
- Greenberg, Alvin D. (L)
St. Paul, MN
- Kearney, Robert P. (L)
Minneapolis, MN
- Klipper, Stuart D. (VA)
Minneapolis, MN
- Rylander, Edith (L)
Grey Eagle, MN
- Walker, Mary K. (VA)
Minneapolis, MN
- Waterman, Charles K. (L)
LeCenter, MN
- 1981*
- Akagawa, Kinji A. (VA)
St. Paul, MN
- Browne, Michael Dennis (L)
Benedict, MN
- Chamberlain, Marisha A. (L)
St. Paul, MN
- Charlesworth, Bruce (VA)
Minneapolis, MN

Cole, Richard D. (L)
Minneapolis, MN

Goldes, David (VA)
Minneapolis, MN

Jacoby, Roger S. (VA)
Minneapolis, MN

Jankofsky, Kay Kurt (VA)
Duluth, MN

McGrath, Thomas M. (L)
Moorhead, MN

Mura, David (L)
Minneapolis, MN

Solien, T.L. (VA)
Minneapolis, MN

1982

Alden, Paulette Bates (L)
Minneapolis, MN

Beyer, Steven J. (VA)
St. Paul, MN

Goldberg, Natalie R. (L)
Minneapolis, MN

Holm, Bill (L)
Minneota, MN

Levine, Edward (VA)
Minneapolis, MN

Minczeski, John M. (L)
St. Paul, MN

Moore, James M. (L)
St. Paul, MN

Schwartz, Robert A. (VA)
Minneapolis, MN

Sprengnether, Madelon S. (L)
Minneapolis, MN

Welch, Susan (L)
Minneapolis, MN

1983

Blaw, Laura A. (VA)
St. Paul, MN

Boesing, Martha (L)
Minneapolis, MN

Brush, Gloria DeFilipps (VA)
Duluth, MN

Duckwall, Kristi W. (L)
St. Paul, MN

Green, Kate (L)
St. Paul, MN

Leicester, Andrew (VA)
Minneapolis, MN

Rockcastle, Mary F. (L)
Minneapolis, MN

Verburg, JoAnn (VA)
Minneapolis, MN

Waterman, Cary A. (L)
Mankato, MN

Wilson, August (L)
St. Paul, MN

1984

Burns, Alan (L)
Minneapolis, MN

Callahan, James P. (MC)
St. Paul, MN

Fisher, Carole G. (VA)
Minneapolis, MN

Gaard, Frank L. (VA)
Minneapolis, MN

Gammell, Linda K. (VA)
Minneapolis, MN

Hovda, Eleanor J. (MC)
Duluth, MN

Jenkins, Louis B. (L)
Duluth, MN

Kiland, Lance E. (VA)
Minneapolis, MN

Paske, Richard C. (MC)
St. Paul, MN

Rhodes, Phillip C. (MC)
Northfield, MN

Schlesinger, John A. (VA)
Minneapolis, MN

Shapiro, Linda J. (C)
Minneapolis, MN

Swanson, Susan Marie (L)
St. Paul, MN

Visscher, Jantje (VA)
Minneapolis, MN

Wilson, Edward W. (L)
Bloomington, MN

1985

Bly, Robert (L)
Moose Lake, MN

Cheng, Maria (C)
Minneapolis, MN

Delattre, Pierre H. (L)
Stillwater, MN

Feingold, Ken (VA)
Minneapolis, MN

Francisco, Patricia Weaver (L)
Minneapolis, MN

Hanson, Phebe D. (L)
St. Paul, MN

Howerton, Walter H. (L)
St. Paul, MN

Kielkopf, Jacqueline K. (VA)
St. Paul, MN

Le Sueur, Meridel (L)
St. Paul, MN

Lynch, Harry M. (Mike), (VA)
Minneapolis, MN

Maguire, Charlie (MC)
Minneapolis, MN

Olson, Wendy M. (VA)
Minneapolis, MN

Stokes, Eric N. (MC)
Minneapolis, MN

Tracy, Colleen J. (L)
Kasota, MN

Van Wieren, Laurie S. (C)
Minneapolis, MN

1986

Big Bear, Frank (VA)
Minneapolis, MN

Blessing, Lee (L)
Minneapolis, MN

Campopiano, Remo (VA)
Minneapolis, MN

Easter, Mary (C)
Northfield, MN

Hemingway Jones, Kathy (VA)
Minneapolis, MN

Keenan, Deborah (L)
St. Paul, MN

Massey, Rod (VA)
Minneapolis, MN

Olsen, David John (MC)
St. Paul, MN

Pejsa, Jane (L)
Minneapolis, MN

Snyder, John (VA)
Minneapolis, MN

Spieler, Sandra (VA)
Minneapolis, MN

Stephens, Georgia (C)
Minneapolis, MN

Vandervelde, Janika (MC)
St. Paul, MN

White, J.P. (L)
Minneapolis, MN

Woodward, Steven (VA)
St. Paul, MN

1987

Andersen, Norman A. (VA)
Minneapolis, MN

Brady, Timothy (L)
St. Paul, MN

Engman, John (L)
Minneapolis, MN

Hampl, Patricia (L)
St. Paul, MN

Hribal, C.J. (L)
Minneapolis, MN

Klein, Jon (L)
Minneapolis, MN

LaChapelle, Mary (L)
Minneapolis, MN

Lambrecht, Homer G. (MC)
Lauderdale, MN

Madzo, David (VA)
St. Paul, MN

Schoenfield, Paul (MC)
St. Paul, MN

Schwartz, Rosalyn D. (VA)
Minneapolis, MN

Sullivan, Chris (VA)
Minneapolis, MN

Weaver, Will (L)
Bemidji, MN

1988

Argue, Doug (VA)
Minneapolis, MN

Bombardier, Bradley A. (MC)
Duluth, MN

Coskran, Kathleen (L)
Minneapolis, MN

Dell, Irve (VA)
Minneapolis, MN

Field, Barbara (L)
Minneapolis, MN

Kilgore, Davida (L)
St. Paul, MN

Kling, Kevin (L)
Minneapolis, MN

Kosch, Michael (MC)
Minneapolis, MN

Krueger, Kent (L)
St. Paul, MN

Locke, Kevin (C)
Wakpala, SD

Means, David (MC)
Minneapolis, MN

Morris, Wendy (C)
Minneapolis, MN

Mura, David (L)
St. Paul, MN

Olive, John (L)
Minneapolis, MN

Tittle, Jim (VA)
Minneapolis, MN

1989

Brewer, Richard T. (VA)
Minneapolis, MN

Brooks, Jeffrey E. (MC)
Minneapolis, MN

Caddy, John (L)
Minneapolis, MN

Charlesworth, Bruce (VA)
Minneapolis, MN

Childs, Mary Ellen (MC)
St. Paul, MN

DeMichiel, Helen (VA)
Minneapolis, MN

Edwards, JonMarc (VA)
Minneapolis, MN

Jacobson, Jean Alice (L)
Duluth, MN

Kaplow, Shana (VA)
St. Paul, MN

Larsen, Libby (MC)
Minneapolis, MN

Maitland, Margaret Todd (L)
St. Paul, MN

Meek, Jay (L)
Grand Forks, ND

Mickelson, Monty (L)
Bloomington, MN

Smith, Gregory Blake (L)
Northfield, MN

Sutter, Barton (L)
Duluth, MN

1990

Cutler, Bruce (L)
St. Paul, MN

Dahl, Stephen M. (VA)
Minneapolis, MN

Di Palma, Susana (C)
Minneapolis, MN

Evans, David Allan (L)
Brookings, SD

Green, Gregory (VA)
St. Paul, MN

Kirkpatrick, Patricia (L)
St. Paul, MN

Kittelson, Vesna (VA)
Minneapolis, MN

Laidlaw, Brett (L)
Minneapolis, MN

Leicester, Andrew (VA)
Minneapolis, MN

Louis, Adrian C. (L)
Pine Ridge, SD

Mann, Paula (C)
Minneapolis, MN

McGuire, Judy (VA)
Minneapolis, MN

Seals, David (VA)
near Bear Butte, SD

Simonett, Bill (VA)
Minnetonka, MN

Solien, T. L. (VA)
Pelican Rapids, MN

Sommers, Michael (VA)
Minneapolis, MN

1991

Dennehy, Dan (VA)
Minneapolis, MN

Dwyer, David (L)
Lemmon, SD

Geesaman, Lynn (VA)
Minneapolis, MN

Hawkins, Christie (VA)
Kasota, MN

Katz, Judith (L)
Minneapolis, MN

Kreilkamp, Ben (S)
Minneapolis, MN

Lease, Ellen (MC)
Minneapolis, MN

Leo, Vince (VA)
Minneapolis, MN

Miles, Margaret (L)
Minneapolis, MN

Moroni, Aldo L., Jr. (VA)
Avon, MN

Mueller, Eric West (VA)
Richfield, MN

Rylander, Edith (L)
Grey Eagle, MN

Sturm, Daniel K. (MC)
St. Paul, MN

Tretbar, Eric (S)
Minneapolis, MN

Wirth, Karen M. (VA)
St. Paul, MN

1992

Aiken, Ta-coumba (VA)
St. Paul, MN

Bowker, Sarah (VA)
Menomonie, WI

Fiene, Susan (VA)
Minneapolis, MN

Green, Kate (L)
St. Paul, MN

Henkel, James (VA)
Minneapolis, MN

Herrmann, Marianne (L)
St. Louis Park, MN

Jones, Seitu (VA)
St. Paul, MN

Laughlin, Kathleen (VA)
Minneapolis, MN

Pickett, Keri (VA)
Minneapolis, MN

Pitt, Suzan (VA)
Fountain City, WI

Rathman, David (VA)
Minneapolis, MN

Scully, Patrick (VA)
Minneapolis, MN

Shambroom, Paul (VA)
Minneapolis, MN

Spotted Eagle, Chris (VA)
Minneapolis, MN

Whiteman, Ernest (VA)
St. Paul, MN

1993

Becknell, John M. (L)
Minnetonka, MN

Cinque, Chris (S)
Minneapolis, MN

Cypis, Dorit (VA)
Minneapolis, MN

Dick, David (VA)
Minneapolis, MN

Goldes, David (VA)
Minneapolis, MN

Holmes, Janet A. (L)
St. Paul, MN

Hovda, Eleanor (MC)
St. Paul, MN

James, Stewart (L)
Stillwater, MN

McClinton, Marion (S)
St. Paul, MN

Mead, Stuart (VA)
St. Paul, MN

Norris, Kathleen (L)
Lemmon, SD

Stokes, Eric (MC)
Minneapolis, MN

Taylor, Bruce (L)
Eau Claire, WI

Thomas, Carei F. (MC)
Minneapolis, MN

Verburg, JoAnn (VA)
St. Paul, MN

1994

Accola, Hans (VA)
Minneapolis, MN

Carter, Emily (L)
Minneapolis, MN

Chvala, Joe (C)
Minneapolis, MN

Garten, Cliff (VA)
St. Paul, MN

Greene, Lori (VA)
Mahtomedi, MN

Hildebrand, John (L)
Eau Claire, WI

Johnson, Catherine L. (VA)
Wayzata, MN

Kaniess, Daniel (VA)
St. Paul, MN

Kimm, Barry (VA)
Minneapolis, MN

Kunz, Natalie (L)
St. Paul, MN

Lawrence, Robert (VA)
Minneapolis, MN

Price, Melba (VA)
St. Paul, MN

Robeson, Susan (VA)
Minneapolis, MN

Williams, Garret (VA)
Minneapolis, MN

Zontelli, Patricia (L)
Menomonie, WI

1995

Bloch, Ricardo (VA)
St. Paul, MN

Faust, Christopher (VA)
St. Paul, MN

Francisco, Patricia Weaver (L)
Minneapolis, MN

Golfus, Billy (S)
Minneapolis, MN

Green, Rafala (VA)
St. Paul, MN

Holm, Bill (L)
Minneota, MN

Keenan, Deborah (L)
St. Paul, MN

Klipper, Stuart (VA)
Minneapolis, MN

Long, Larry (MC)
Minneapolis, MN

O'Reilley, Mary Rose (L)
St. Paul, MN

Solly, Richard (L)
St. Paul, MN

Turczan, Katherine (VA)
Minneapolis, MN

Williams, Jeffrey Scott (S)
Minneapolis, MN

Williams, Marie Sheppard (L)
Minneapolis, MN

Yuzna, Susan (L)
Albert Lea, MN

1996

Arneson, Heidi (CMP)
Minneapolis, MN

Damon, Betsy (VA3D)
St. Paul, MN

Gaiter, Colette (VA2D)
St. Paul, MN

Grandell, Steven (CMP)
Minneapolis, MN

Huie, Wing Young (VA2D)
Minneapolis, MN

Lauterbach, Michael (VA3D)
Minneapolis, MN

Lukkas, Lynn T. (CMP)
Minneapolis, MN

McGibbon, Bridget (VA2D)
Keystone, SD

Mojsilov, Zoran (VA3D)
Minneapolis, MN

Ramaswamy, Rancee (CMP)
Burnsville, MN

Sveda-Uncapher, Susan (VA2D)
Eau Claire, WI

Wood, Ann (VA3D)
St. Paul, MN

1997

Borich, Barrie Jean (L)
Minneapolis, MN

Donnan, Kristin (S)
Hill City, SD

Ewart, Douglas (MC)
Minneapolis, MN

Gwiazda, Henry (MC)
Fargo, ND

Hedin, Robert (L)
Frontenac, MN

Hines, Kim (S)
Minneapolis, MN

Kilstofte, Anne (MC)
Bloomington, MN

Oeur, U Sam (L)
Eagan, MN

Olive, John (S)
Minneapolis, MN

Penman, Sarah (F/V)
Minneapolis, MN

Rossini, Clare (L)
Northfield, MN

Schroeder, Tom (F/V)
Minneapolis, MN

Tang, Mark Kwok-Wah (F/V)
Minneapolis, MN

Vandervelde, Janika (MC)
St. Paul, MN

Zhang, Ying (MC)
Minneapolis, MN

1998

Aiken, Chris (CMP)
Minneapolis, MN

Big Bear, Frank (VA2D)
Minneapolis, MN

Bogren Swift, Vernal (VA2D)
Bovey, MN

Carroll, Mary (VA3D)
Minneapolis, MN

Day, Julia Anne (VA3D)
Vermillion, SD

Esch, Mary (VA2D)
St. Paul, MN

Fischer, Robert (VA3D)
Minneapolis, MN

Johnston, Randy J. (VA3D)
River Falls, WI

Larson, Chris (VA3D)
St. Paul, MN

McConneloug, Shawn (CMP)
Minneapolis, MN

Morgan, Clarence (VA2D)
Minneapolis, MN

Onofrio, Judy (VA3D)
Rochester, MN

Rathbun, Mike (VA3D)
Minneapolis, MN

Sommers, Michael (CMP)
Minneapolis, MN

Zoltners, Mara (CMP)
Minneapolis, MN

1999

Benitez, Sandra (L)
Edina, MN

Childs, Mary Ellen (MC)
Minneapolis, MN

Daum, Ann (L)
Okaton, SD

Day, Cathy (L)
Mankato, MN

Frey, Sayer (F/V)
Minneapolis, MN

Garland, Max (L)
Eau Claire, WI

Heideman, Kathleen (L)
Minneapolis, MN

Hill, Edie (MC)
Minneapolis, MN

Kelby, N.M. (L)
St. Paul, MN

Lloyd, Roseann (L)
St. Paul, MN

Maiolo, Joseph (L)
Duluth, MN

Maitland, Margaret Todd (L)
St. Paul, MN

Obolensky, Kira (S)
Minneapolis, MN

Simenson, William (MC)
St. Paul, MN

Vadja, Deborah L. (L)
St. Paul, MN

2000

Andersen, Norman (VA3D)
Minneapolis, MN
Bart, Harriet (VA3D)
Minneapolis, MN
Branner, Djola (CMP)
Minneapolis, MN
Brown, Tony (CMP)
Minneapolis, MN
Carr, Judale (VA2D)
Worthington, MN
Charlesworth, Bruce (VA2D)
Minneapolis, MN
Davidson, Stacey (VA2D)
St. Paul, MN
Gorcica, William (VA3D)
St. Cloud, MN
Kareken, Michael (VA2D)
Minneapolis, MN
Lois-Borzi, Ana (VA3D)
Golden Valley, MN

Smith, Joanie (CMP)
Minneapolis, MN
Stiehm, Robin (CMP)
Sandstone, MN
Thao, Cy (VA2D)
St. Paul, MN
Thorson, Morgan (CMP)
Minneapolis, MN
Young, Marcus (CMP)
Minneapolis, MN

2001

Ainsworth, Shelli (FV)
Minneapolis, MN
Brannen, Jonathan (L)
St. Paul, MN
Davids, Brent Michael (MC)
Minneapolis, MN
Fox, Sarah (L)
Minneapolis, MN
Gatto, Anthony (MC)
Minneapolis, MN

Gibbon, Maureen (L)
Plymouth, MN
Hancock, W. David (SW)
St. Peter, MN
Louis, Adrian (L)
Minneota, MN
Matheson, Steven (FV)
St. Paul, MN
McColley, Kevin (L)
Pinewood, MN
O'Brien, Dan (L)
Whitewood, SD
O'Connor, Sheila (L)
Minneapolis, MN
Ostroushko, Peter (MC)
Minneapolis, MN
Vogelweide, Bertrand (L)
Richardton, ND
Williams, Garret (FV)
Minneapolis, MN

PROGRAM OFFICER

Nancy Fushan

**BUSH ARTIST FELLOWS
PROGRAM DIRECTOR**

Julie Gordon Dalgleish

PROGRAM ASSISTANT

Kathi Polley

ARTIST PROFILES

Patricia Weaver Francisco

DESIGN/PRODUCTION

Nancy H. Teufert,
River West Design

Hall Kelley

PHOTO CREDITS

Portraits by Wing Young Huie
except Arthur Amiotte by John Moler

Bush Artist Fellows Program
East 900
First National Bank Building
332 Minnesota Street
St. Paul, Minnesota 55101

651-227-0891
800-605-7315
www.bushfoundation.org

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Bush Artist Fellows Program
East 900
First National Bank Building
332 Minnesota Street
St. Paul, Minnesota 55101