

*Bush
Artist
Fellows*

2000



Bush Foundation

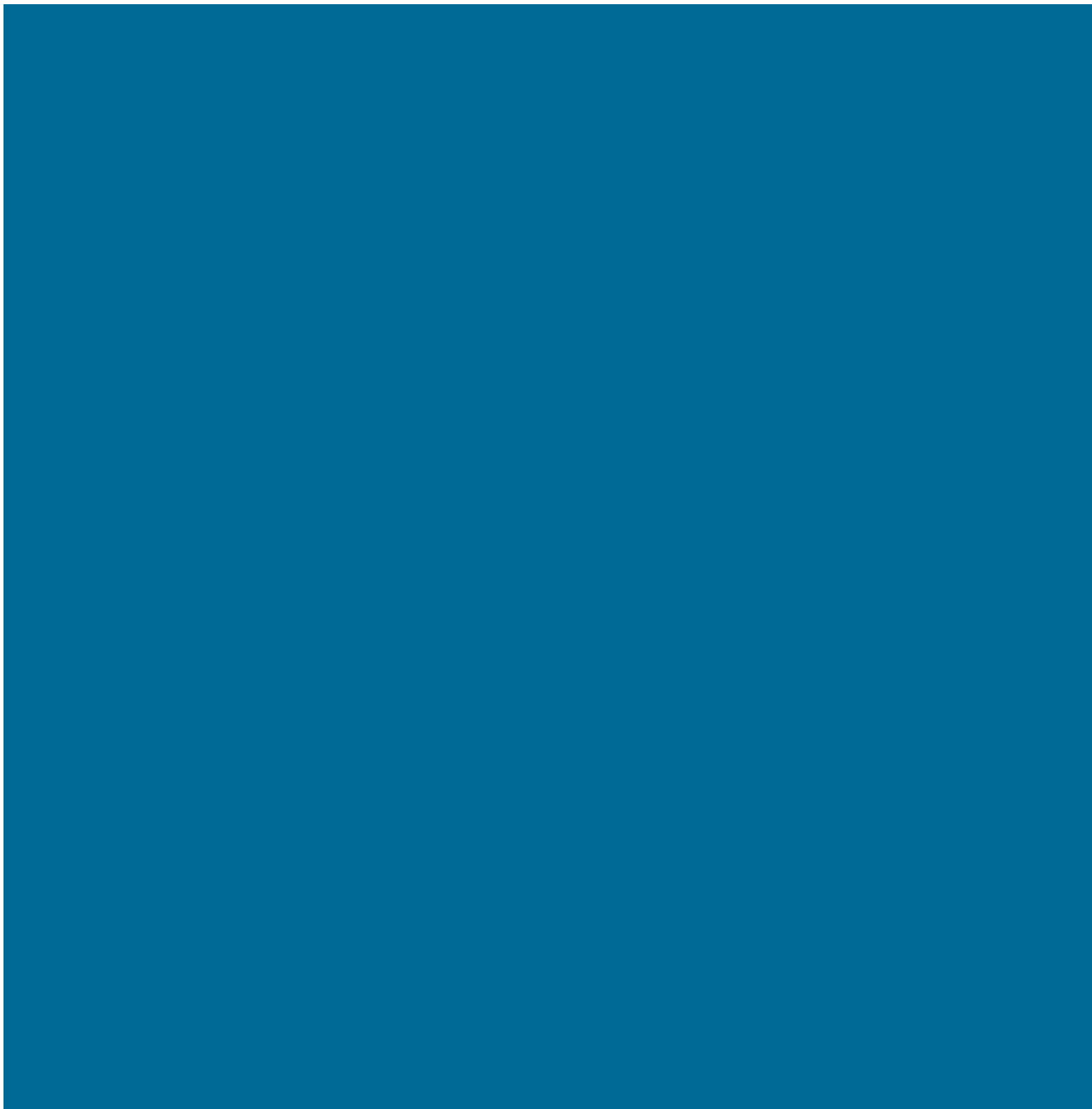
Bush Artist Fellows Program
East 900
First National Bank Building
332 Minnesota Street
St. Paul, Minnesota 55101

*Bush
Artist
Fellows*

2000



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**CHOREOGRAPHY
MULTIMEDIA
PERFORMANCE ART**

Djola Branner
Tony Brown
Joanie Smith
Robin Stiehm
Morgan Thorson
Marcus Young

**VISUAL ARTS:
THREE DIMENSIONAL**

Norman A. Andersen
Harriet Bart
William Gorcica
Ana Lois-Borzi

**VISUAL ARTS:
TWO DIMENSIONAL**

Judale Carr
Bruce Charlesworth
Stacey Davidson
Michael Kareken
Cy Thao

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**

SCRIPTWORKS

Playwriting and Screenwriting

MUSIC COMPOSITION

FILM • VIDEO

Applications for all disciplines will be considered in alternating years.

2000 Panels

**PRELIMINARY PANEL
CHOREOGRAPHY
MULTIMEDIA
PERFORMANCE ART**

Loris Bradley
Managing/Performing Arts Director
DiverseWorks
Houston, Texas

Robbie McCauley
Performance and theater artist
Professor, Trinity College
West Hartford, Connecticut

William Whitener
Choreographer and Artistic Director
Kansas City Ballet
Kansas City, Missouri

**PRELIMINARY PANEL
VISUAL ARTS:
THREE DIMENSIONAL**

Douglas Hollis
Artist
San Francisco, California

Luis Jimenez
Artist
Hondo, New Mexico

Karen Karnes
Ceramic artist
Morgan, Vermont

Margo Sawyer
Artist and Associate Professor
University of Texas at Austin
Austin, Texas

**PRELIMINARY PANEL
VISUAL ARTS:
TWO DIMENSIONAL**

Margaret Archuleta
Curator of Fine Art
The Heard Museum
Phoenix, Arizona

Kerry James Marshall
Artist and professor
University of Illinois
Chicago, Illinois

Jason Pollen
Chair of Fiber Department
Kansas City Art Institute
President of Surface Design
Association
Kansas City, Missouri

Christopher Rauschenberg
Photographer and Co-director
Blue Sky Gallery
Portland, Oregon

FINAL PANEL

Margaret Archuleta
Curator of Fine Art
The Heard Museum
Phoenix, Arizona

Loris Bradley
Managing/Performing Arts Director
DiverseWorks
Houston, Texas

Guy Goodwin
Artist and professor
Ohio University
Athens, Ohio

Douglas Hollis
Artist
San Francisco, California

Jawole Willa Jo Zollar
Artistic Director
Urban Bush Women
New York, New York
Professor of Dance
Florida State University
Tallahassee, Florida

For the past 25 years, artists throughout the Bush Foundation's region have received grants in the amount of "time." Most artists applying for and receiving support through the Bush Artist Fellows program have described this financial grant in these terms. "The BAF buys people time — time to step off the treadmill," is the way one choreographer described the fellowship. Whether it is a composer or painter living in Minnesota or a choreographer or writer living in Massachusetts, individual artists of all kinds living in all places require time to create — often described as a precious commodity.

Interestingly enough, in the description of the purpose of the BAF, time is not mentioned: "to provide artists with significant financial support that enables them to further their work and their contributions to their communities." Yet nearly all applicants discuss their need for time in the written proposal. And most fellows refer to the "gift of time" in their final reports. What exactly does "time" mean and how does it help an artist to further her work and contribute to

her community?

Through an examination of past fellows reports, interviews conducted with former fellows, potential fellows, and panel members, and artists living in other parts of the United States, time is described in a variety of ways.

Renewal. "This award could not have come at a better time for me, for its arrival followed an overextended and extremely busy time. I absolutely needed to take some time off for recuperation, and the fellowship allowed me to do exactly that," wrote a composer in her final report. It also assisted her with other more tangible things: resources to develop new work, travel, and create a rehearsal studio and office space in her home.

"This quiet time was punctuated with numerous performances, of short duration, of old work, and of new ideas that existed once or twice before the public," wrote another fellow. "These forays on the stage reminded me of how important it is to my spirit to perform. At the end of my Fellowship I began a flurry of build-

ing, which reminded me how important it is for my hands and mind to make things. I also allowed myself brief passages of time to just be fallow. To search, meditate, and attempt some deep clarity. To take the time to allow the old to dissolve and the new to precipitate.” Renewal for this performance artist came from multiple avenues — time to create, time to work, time to reflect.

Focus. While some describe the need to stop and think, others, like this visual artist, have used the fellowship as an opportunity to lead a more directed period of work. “The BAF allowed me to go to the studio and work uninterrupted without the pressure of an end-product, an exhibition, or commission. The BAF allowed me to spend time with my family. It was a human and humane and creative experience. The BAF gave me R&D time — a chance to stretch and expand.”

A sense of focus can also come about through total immersion. According to a South Dakota writer who had a specific goal for her fel-

lowship, “The BAF allowed my project to grow from a disjointed heap of emotion, opinion, hot tempers, and hundreds of thousands of documents, into a well-organized book with a definite end in sight. Since the grant entered my life, I was able to immerse myself in the work. Finally able to explore completely the multifaceted, multi-layered story, I recognized weaknesses in my original outlines and attempted chapters.”

Exploration. “I find myself moving in directions I hadn’t considered, working in ways that I hadn’t imagined,” wrote a videomaker in one of her quarterly interim reports. Sometimes the desire to explore is purposeful, but just as often exploration can be a surprise. Time to “play” within one’s *métier* often leads to stronger creative directions and new discoveries.

Personal and Professional Development. “It is vitally important that artists develop an infrastructure to support themselves. I am trying to put energy into activities that will have an effect after the grant period. It’s like starting a busi-

ness. Artists will gain freedom by controlling the means of their production and building an infrastructure to support themselves. Some artists, like myself, will take over every opportunity (and every bit of grant money) to create this kind of environment for themselves no matter what.” Artists by their very nature are entrepreneurs. Some face this potential within themselves in a very direct, “practical” way by creating long-term infrastructure, as is the case with this choreographer and performance artist. Others invest in skills development and as many support their promotional efforts.

Self Confidence. “When I entered the fellowship period I was questioning my work as a composer, questioning my style, and questioning my method of operation. When I finished my fellowship I found I have, for the most part, answered many of the questions that initially plagued me. I am much more confident of the direction that I’m going as a composer, and am beginning to see my work, not simply as this project, but more as a body of works, a gestalt of

what I may be trying to say through music as a composer.” In a 1995 evaluation of the Bush Artist Fellows Program, most fellows who were interviewed for the study mentioned the boost of affirmation and self-confidence repeatedly as a benefit of the program.

While an artist’s self-confidence can be strengthened by recognition by his peers, the deepest and most important boost of personal assurance must come from within. That may not come until day-to-day pressures are reduced and the artist has the time to reflect on his accomplishments and understand his work more completely. This kind of insight often frees the artist to strengthen his work by challenging and testing what feels comfortable.

“As my confidence grows so does my willingness to realize my personal aesthetic. I have come to realize that, largely without my knowledge, I have become a leader in my field over the past five years. I know that my experience as a Bush Fellow has added immeasurably in this respect. It has given me the time to think deeply

about what I am doing and this has made me aware of my own potential.”

Resources in the amount of time, money, and material items do not usually significantly change a life or a career, but they might alter the way an artist works, sees herself, and approaches her life and career. And those small changes can in turn influence his work and the ways in which it affects his communities. As one performance artist shared in his final report, “Artistically I feel some odd maturation has occurred during the course of this fellowship, as if some internal gear made a clunk and moved forward, just a wee bit.”

Julie Gordon Dagleish
Program Director
Bush Artist Fellowships

This announcement of the 2000 fellows marks the Bush Artist Fellowship's 25th anniversary. In that time the program has granted 324 fellowships to 293 different artists. Initially visual and literary artists were invited to apply; today the categories have increased to also include film and video makers, composers, playwrights and screenwriters, choreographers, performance artists, and multimedia artists. The 15 fellows for 2000 will each receive \$40,000 for a 12- to 18-month period, up from the \$12,000 combined stipend and production fund that six artists received in 1976. Altogether in the past 25 years, the Bush Foundation has distributed \$9,198,900 through its artist fellowship program.

BEAUTY

was sprawled
all over
the aisle a the bus
when i first caught
a glimmer
of her/

legs in stove pipe
britches
bangles on every inch
a ashy ankle
and elbow
 lost in slumber
oblivious
to the pendulum
a spit dangling
from her lower lip
 the dreadlock
smearing her mascara

girlfriend
had surely missed her stop
 her makeup call
wit five gold fish
hanging from her gnarly neck
fifteen from her
septum/

and what was Beauty
cupping in her king-sized
crotch?

he/she
was truly an anomaly
an imitation
a life
i thought

til the bus lurched to a halt
and Beauty
as gracious
 as she was gangly
wiped the spit
 from her five o'clock face
and sauntered to the door
where to my utter surprise
she smiled

and spoke

 — as quiet as it's kept
sweetheart/ the sky
belongs to us too.

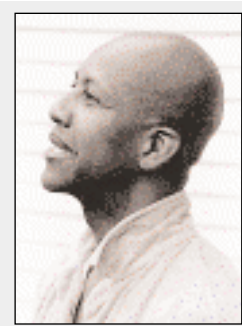
1992

Djola Branner

My work is a collage of movement, text and melody, imagined and remembered images, conversations, dreams with aunts, uncles, grand, great-grand, and greater grandparents. It is an attempt to reveal, deconstruct, and transform my own understanding of the world and its inhabitants.

Shortly after the company he co-founded, POMO AFRO HOMOS performed their groundbreaking theater piece, *Fierce Love: Stories of Black Gay Life*, at the Walker Art Center, Djola Branner relocated from San Francisco to Minnesota. His subsequent solo work has extended the bold voice first heard in *Fierce Love*. “One of our missions in POMO AFRO HOMOS was to deconstruct myths about black, gay men and construct realistic portraits of our lives. I am still compelled to create work which has historically been absent from the theater, particularly stories about African-Americans, if only to witness images of myself.”

Branner began as a writer and continues to write and publish poetry. A new project whose subject is love, *A House is Not a Home*, is structured primarily around music and poetry.



While he engages the audience through music, text, and dance, “Music is at the root of everything. My writing and choreography are lyrical and rhythmic.”

His current project, *Mighty Real*, chronicles the life and times of Sylvester, a legendary disco singer and “an openly gay, black man in the time of Anita Bryant, Ronald Reagan, and AIDS. One of the challenging things for me was that he was very androgynous. Even in a three-piece suit, he was in full make-up, flowing between male and female, flirting with both,” says Branner of Sylvester.

“A recurrent theme in my work has been the plight of the underdog. What compels me is the resiliency of the human spirit. I am interested in the compromises we make to reconcile our personal paths with societal expectations.”



Tony Brown and Kari Margolis in a scene from *Vidpires!* 1998
Photo by Ruby Levesque

Tony Brown

My larger collaborative works inform my individual works and vice versa. Through my art, I seek to reflect on life rather than imitate it, and continue to explore innovative ways to express concerns about modern dilemmas while remaining entertaining and thought provoking. I consider my media work “low tech-high tech” in that the imagery I create often has a human quality and is technically simpler than what meets the eye.

Growing up in Oklahoma, Tony Brown made his own monster movies after his father brought home a camera and projector. “GI Joes with clay faces,” he recalls. “I only had about an hour before they would melt.” As co-founder and artistic director of Margolis Brown Theater Company, “a modern theater of spectacle,” he brings a mix of technology and creative problem-solving to multimedia pieces that combine text, imagery, song, video, and live performances. “The human genetics system is our biggest high-tech element. What makes people feel like our work is technological is actually us, the actors.”

Established in New York in 1984, the company relocated to the Twin Cities nine years later. In spring 2000, Brown made his debut as a composer for *Starry Messenger*, a work based on



the life of Galileo. Now he is deeply engaged in creating his first solo full-length performance work in which he acts, sings, writes, composes, is a cowboy, a singing robot, a diva. The show, *American Safari*, contains glimpses of American cultural icons as seen through the eyes of his “Everyman” character, Arthur A. Peterson, as he drives through the cultural landscape of America.

Brown cites as his primary influence the “physical vocabulary” he received from training with the French master of mime, Decroux. “Dramaturgy is about tension. You learn how to choreograph yourself to create that tension as would a marionettist, even in moments when you’re at rest.” Animated, excitement charging his words, he says, “I started as a performer. I haven’t had a chance like this to hone my skills in a long while.”



Joanie Smith and Danial Shapiro in *George and Betty's House* 1987
Photo by Tom Caravaglia

Joanie Smith

A painter friend once pointed out that you need to get in trouble with a work of art. It's the finding your way out — problem solving — that gets interesting. The environment I choose for creating is chaos. I fill the room with as many collaborators as possible and get lost with them in a dance with no space, a solo for fingers, card games without cards, and investigations of fragility or limits.

"The movement starts it, then Scott gets us music, we get him videotape, we go back and forth almost moment by moment." Joanie Smith is speaking of her collaboration with writer David Greenspan, composer Scott Killian, and her partner Danial Shapiro, a process involving long-term relationships and long-distance logistics. Five years ago Smith and Shapiro relocated their company to Minnesota from New York, where Smith began the collaborative relationships that still define her work.

"Working alone — nothing really comes to me — but when you work in collaboration there's energy, ideas, and vitality. It's about steamrolling right through the problems."

Smith describes her current project *When We Last Spoke* as "tributes to some of the most talented and sophisticated dancers I



know." The dancers first performed together as children in the Minnesota Dance Theatre and had distinguished international careers before returning to Minnesota. "The subject is not age but time. All three of them are dancing beautifully and fiercely." In addition, she's developing a solo piece to be danced without music to a contemporary text overlaying the revenge speech from *Medea*.

Smith has been a part of a movement to introduce elements of theater — narrative and character — into dance. That said, her latest work *Last Night Before Autumn* is "purely about music, abstract." In some sense, this piece can be seen as a return to an earlier approach, but is in fact something new, the imagery has gained complexity; the gestures can be read in a more recognizable way. "Synthesis takes real time."



Say Slow, Go Fast 2000
Photo by Carrie Agnew

Robin Stiehm

I'm intrigued by contrast: nature and society, man and woman, fast and slow, together and apart, good and bad, you name it.

I think we define our human "beingness" by the path we pick through the either/or.

I make dances about that path, and sometimes about the destination.

Choreographer Robin Stiehm's decision to relocate to a small town on the Kettle River, an hour and a half north of Minneapolis, brought the classic creative challenge: turning problems into progress. The extended work periods that became necessary for dancers making the long trip have grown into cohesiveness with her dancers that she likens to the working atmosphere of a tour. This intensified relationship mirrors her own priorities as a choreographer, which center on the importance of that relationship.

Her company, *Dancing People*, continues to tour worldwide, but the shift in operations has affected both the process and content of their work. Stiehm has always been interested in contrast, in "creating conflicts that are not easily resolved."



"Right now," she says, "I'm interested in the idea of decay. As human beings, we try so hard to preserve things in stasis. But in the middle of the woods, when a tree falls down, another grows in its place." Contrast also defines a piece she's developing in collaboration with composer Annie Gosfield. "I'm working with contrasting flavors: physical speed, an introspective and outward performance style. The music is evolving in response to those notions."

While her vocabulary is firmly rooted in dance with strong influences from ballet and contact improvisation, her latest work, including the full-length *City*, uses more theatrical elements. "With each piece I try to do something that looks different from what I've done before," she says, her love of contrast extending even to define her body of work.



Toe the White Line 2001
Photo by Mark Wojahn

Morgan Thorson

My current obsession is rhythm. Exploring its impact on endurance, perception and representations of the body, I create a process where the dancer navigates from one physical state to another, expressing physical textures and patterns in a dense landscape of cause and effect. The viewers experience the rhythmic landscape, their kinesthetic perceptions shaped by their own history. The collaboration between creation and perception exposes coincidence, humor and tension, revealing many momentary and often contradictory truths.

“If you put on a waltz, everyone feels its soothing circular motion. I’m interested in creating rhythms where the viewer will be sucked in kinesthetically and have an immediate emotional response through the combining of set and improvised movement.” Morgan Thorson began her training with ballet, but her evolution as a choreographer was shaped in improvisation and collaboration with the musicians and dancers of the Concrete Farm Dance Collective.

Thorson’s choreography veers away from obvious virtuosity. “There are judgments and biases that are made in the physical representation of the body. My work reflects real, everyday people and the problems that they face.” Her newest work *Toe the White Line* looks at white-skin and economic privilege. “Social cues tell us what our place is in the world, and



we make assumptions based on that viewpoint. I’m interested in the dissonance that happens when the denial of privilege shatters.”

Everyday movements — and personal experience — inspire and shape her aesthetic. Simple actions, such as kneeling, are abstracted and collaged into phrases. In *Bottom Heavy*, a piece that grew out of “unwritten dance floor contracts and house music,” she uses a live DJ to spontaneously choose music for each performance. Her study of Skinner Release Technique, an approach to dance through poetic imagery and improvisation, has given her a vehicle to “get to the true essence of movement, to pare down to the authentic response. Improvisation is the spontaneous pursuit of form. The energy and texture of the body can’t be duplicated in set choreography.”



"Phases," from *Small All Spring Fall* 1999

Marcus Young

“...This is another moment. As you look at me now, light bouncing off my body onto your eyes, you see me lit, a split, a small split second after I am here. Here. Are we here in the same moment then? Are we in the same moment when we kiss? And what is the speed of light? What really is the speed of light beyond the number?...”

-excerpt from *Small All Spring Fall* 1999

Marcus Young believes that his wandering across artistic disciplines has been urged by his search for home. For him, America is incomplete, and China is an imagined place. “I feel most comfortable artistically and culturally on the edge of new creation, the space that alludes to America and China but does not rely solely on one or the other.” To work in this never-never land, the cusp of new Asian American arts, is his endeavor.

“I am mostly just a song and dance man,” he says, referring to his background in opera and musical theater. With the eye and heart of an outsider, he staged *Oklahoma!*, typically an innocent story about a new America, to include an awareness of the



brutal, land-rushed frontier. His solo performance work also investigates the dilemmas of American identity. In *Small All Spring Fall*, he delved into the powerful inconsistencies between his traditional Chinese reverence for the moon and his American “pride” in having conquered it with space travel.

In 2001, Young will make his first trip to China. He plans to stay a full year, learning to read and write Chinese and aiming to counterbalance the weight of a Western art education. “I believe in the answers of our post-modern times — when perspective, culture, history, and identity are all mutable and fluid. Yet, with this, I still need to find where I belong,” Young reflects.



Captivating Speech 1994

bass drum, wood kalimba (mbira), bell, horn with free reeds, bamboo pipes, animal calls, bird cages, chair, hardwood, motors and electrical components

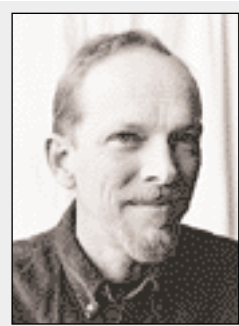
8'H x 13'W x 6' D

Norman A. Andersen

Because I assemble, I constantly wrestle with relationships between parts: visual, mechanical, aural, contextual. . . It often feels like I work more *between* things than with them. And when that rare moment occurs and the balance is just right, I find real joy in the interaction of the parts, the new whole of the connection. This is the fertile ground of simultaneous conflict and resolution, harmony and discord, clarity and ambiguity.

Norman Andersen grew up in Chicago — building things: go-carts, Christmas light displays, an elevator in a cherry tree, a beeping contraption to communicate with Mars. And he studied piano, played rock-and-roll and jazz. “My relationship with technology is long-standing and comfortable. I love surplus stores, musical instruments, and sound. I have always felt driven to build things.” Using acoustic sound sources and electro-mechanical systems, he creates performing objects that synthesize sound, sculpture, and technology. Motor and mechanical sounds become a vital part of the composition — gears grinding, doors opening, windmills revolving — along with intentional sound-making elements.

Andersen’s latest work, a commission for Ibaraki City, Japan, sister city of



Minneapolis, evokes the stone arch bridge over the Mississippi River and generates a range of musical sounds. Yet the direction of his future work is predicated on his growing interest in outdoor constructions, where natural forces contribute to sound, movement, and unpredictability.

Much of this new work is based, on “whirl-i-gig” technology. He hopes to evolve this technology into pieces that have the sophistication of his indoor work while retaining the simplicity of assembling found objects, metal, and wind. “There are a lot of beautiful things about these pieces — motion, shadow, interactions of simple shapes and forms. They recompose themselves all the time. All my previous works have been electrically-powered. I worked very hard to create unpredictability in those pieces — and here — it’s free.”



Anthology 2000
Photo by Rik Sferra

Harriet Bart

For more than twenty years I have made and continue to make work that explores my deep interest in the personal and cultural expression of memory. Using bronze and stone, wood and paper, books and words, everyday and found objects, I seek to signify a site, mark an event, and otherwise draw attention to imprints of the past as they live in the present.

Harriet Bart cites her father's love of books and her mother's respect for the traditional arts and crafts of women as influences still visible in her work today — work that ranges from studio installations to public art. “My work came to light in the 1970s, during the early years of the women's movement in art. I moved from the isolation of my home studio into the tumultuous activities of the Minnesota art collective WARM.” In 1990, she created her first public art project, a bronze sculpture for a municipal library in Japan. This initiated an intense and productive decade of commissioned sculptures and installations.

Bart's recent work has once again moved inward. She is eager for the quiet, open mystery of studio work, designed not for permanence but

for the moment. Her work derives its emotional power from the visual richness from her material choices and their juxtapositions, and has been described as “contemplative, intellectual, and beautiful.” Her current studio work continues her interest in “fields of objects,” transformed by their association and context.



“Human beings hunger to be remembered. It's not always about loss; the commemorative can also be about celebration.” As she investigates new forms of memorial, Bart hopes to travel to Berlin and to the Middle East. “Nobody did commemorative work better than the Egyptians,” but she is equally intrigued by acts of memory expressed in ritual and activity. “The constancy in my work is the pull I have to the subject, the poetry of memory.”



Composite image on CD

Clockwise starting at upper left: filmstrip & still image from digital video loop entitled *BWCA Paddler #44*, designed for projection onto sculpture *Bark Arc*, 2000; Images from *Eyes and Ears*, installation, digital prints on acetate, 1999; *Zippered Stumps*, digital prints on vellum, wood, wire, zippers, 2000

William Gorcica

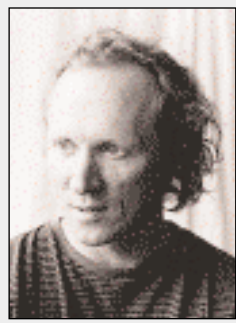
The Appalachian Trail Corridor, Banff National Park, the Boundary Waters Canoe Area — wilderness places such as these together with the people in my life provide inspiration for my art.

William Gorcica's move to central Minnesota meant an immersion in a rural environment, and a deepening of his interest in the relationship between humanity, nature, and technology. That kind of immersion, is the key to his work — sculptural installations that use technology to recreate and represent nature in relationship to human desires.

“One important concern is to create relationships between hands-on art making and electronic new media.” Gorcica fills his installations with the tactile and experiential, while altering the context through use of computer-processed imagery and sound. Recently, he has combined his moving images with computer printouts of individual frames, using that material to build sculptural components.

His recent work investigates the theme

of cultivated nature — those places we have altered to meet human expectations or images of wilderness. His travels to American wilderness areas — the Boundary Waters Canoe Area, the



Appalachian Trail, Yellowstone National Park — have given him an extensive collection of digital audio and video. He has begun to see elements of park architecture — stairs, paths, trail markers — as frames for the wilderness view. In his work, their counterparts in indoor exercise facilities — swimming pools, stain-

less steel, corkboards — take their place in the negative spaces of natural scenes.

Of his future direction, he mentions the possibility of introducing, very carefully, the human form, an element generally missing from his work, though in every way it is predicated on the imprint of the human on the wild.



Comparsa 1999
installation view, acrylic and oil on canvas, light fixtures, wire, thread, paper, rubber and glue
9' x 41' x 40'
Photo by Warwick Green

Ana Lois-Borzi

The representation of denial: our machinations, our inner circus.
The irony of having to coat obvious statements in a mantle of air.
A hurtful insight twisted with truth. . . A trap, like sugar to flies.
Deceiving, an innocent tramp.

"When you enter one of my spaces, I want you to be trapped by images, colors, and enchanted territory. And if you decide to look closely, you might notice that the sensual beauty that first enticed you is now transformed." By altering the frame of reference, Ana Lois-Borzi creates installations that reassign value to overlooked or discarded cultural products and plunge the viewer into a spatial confrontation with identity and desire. Of her work-in-progress, *Sonámbulos*, she says, "I'm interested in the space where our vision of our projected self meets someone else's vision. We all have a need to feel good about ourselves. But how do we assign value to that and decide what or who is worthy of fame?"

Trained as a painter, her movement



toward installation was "very slow, very shy," and she still perceives herself as an artist who draws. "I draw in space — sometimes with sculpture, sometimes with lights and shadows, or with found objects, but always I am drawing, drawing."

Born in Argentina, Lois-Borzi has lived in the United States for ten years. "Much of my work is charged by the fact that it's so easy to forget about the majority of the world. Even though I am a willing participant, I am looking at this culture from the outside." Speculating on the evolution of her installations, she mentions the virtual environment, introducing the questions of race and culture to the Web. "Right now they're like James Bond movies, you always know how they're going to end."



untitled 2000
oil and collage on canvas
7' x 5'

Judale Carr

Ideally, I hope to reflect my inner essence.

The picture must have power, substance and be associated with qualities of nobility, dignity, conviction, and total commitment.

“I search for the uncanny, the unreal, and perhaps that which is insane and illogical,” says Judale Carr, and yet his work is firmly grounded in historical truth. His images are derived from primitive and pop culture. “I borrow characteristics from African masks, headpieces, and other functional objects. At the same time, I am visually attracted to information from billboards, newspapers, television, and pop icons such as John Wayne and Dorothy from the Wizard of Oz. I want both of these sources to function provocatively and express spiritual power.”

Carr grew up in Houston, and after leaving high school, worked widely — in meat-packing, livestock, and x-ray technology before turning his attention to art, studying painting at

the Art Institute of Chicago.

In his present work, he is dedicated to “representing stories about the untold truths in America’s history.” In particular, he has pursued the stories and images that bring to light the role which African-Americans have played in the military and in early American history. He plans a series of paintings of Revolutionary War battles — the Boston Massacre and the battles of the Buffalo Soldiers — where these concerns can be portrayed through humor and irony. He anticipates an extensive journey of research to libraries and museums, as well as to sources for oral history, hoping to “speak my findings for audiences to wonder over and question these historical allegories, or unknown truths.”





Accident 1996
cibachrome print
23" x 23"

Bruce Charlesworth

I want the viewers of my work to be drawn in by its beauty and humor, then notice a disturbance inside that can't be identified.

I mean for them to feel personally implicated by what my scenarios signify, to come to a vague sense of emotional recognition and to continue puzzling out the meaning of my work after they leave.

"Paradox is essential," says Bruce Charlesworth. "My process is a mixture of calculation and chaos. I don't know what the new work will be like." Charlesworth's work in photography, film, and installation has received the kind of critical attention that makes him an artist of influence. His artistic concerns remain consistent: color, light, scale, image, narrative.

For years his photographic work has been intensive and detailed in its production. Disturbing subject matter is often set against physically appealing imagery that can take up to a month to create. "The work I was doing in the beginning of my career was spontaneous. Often, at the expense of content, I focused on formally elegant poses or gestures." While he is once again powerfully attracted to

this simplicity, his sensibility, heightened by years of making art, makes it unlikely that he will simply return to the provocative image.



He plans "to experiment as spontaneously and viscerally as I can," and expects to work both with installation and photography. His recent work, using objects identified as "confiscated," is the starting point for a new museum-like installation that includes photographs, objects and video. He is also completing a feature film *Private Enemy Public Eye*.

After describing the formal and aesthetic concerns of the film, structured in alternating sections of black-and-white and color and designed to challenge conventional approaches to character and narrative structure, he says with a laugh, "It's about terrorists and actors."



Rising and Falling (The Waters of March) 1998
oil on canvas with cloth and composition doll
60" x 48"
Photo by Kurt Koefod

Stacey Davidson

I'm interested in what is present when I look at someone, and in what is there between us: their history meeting mine — many things I can't know but can sense. The presence of what lies between me and the person posing sets off speculations in the drawing elements of my paintings and in the sculpted doll figures. The dolls also come out into the viewer's space: I want the painting's insides to meet yours.

Working in oil and painting from life, Stacey Davidson began exploring her interest in physiognomy through traditional portraiture. A persistent tendency to “wonder about the private psychic realms” of her subjects led her on the journey toward three-dimensionality. Initially layering her paintings with drawings done on and around the portraits, she eventually made these layers leap off the wall by becoming a student of doll making. Wire and papier mâché dolls, some with hand-crafted wigs, embroidered clothes, tiny shoes, hang in front of her portraits — creating an atmosphere that is “both thrilling and scary,” in the words of a recent viewer.

From there, Davidson “left painting for over a year to pursue sculpture, learning how to



make plaster molds and cast doll parts in paper pulp.” This body of work has moveable parts. The dolls sit or stand by themselves; in fact, they can be posed. With each step toward three-dimensionality, Davidson’s work moves closer to the realm of imagination where “models are used as actors, portraits turn into dolls, and paintings become prosceniums for the actor-dolls.”

Given her restless imagination, it’s not surprising that Davidson’s work is about to evolve again. “I’m really missing painting. I want to see how these latest developments will fold back into painting. I’m doing drawings now — I want to keep my mind open, my heart open.” For Davidson this next chapter begins in mystery and in the challenge of inviting possibility.



Figure/Shower Curtain 1999
charcoal on paper
30" x 22"

Michael Kareken

My best ideas usually happen somewhere in the middle of the working process. I begin a piece with no set image in mind, trusting that in the making of the work the image will articulate itself to me. The completed piece is constructed from a variety of sources — models, sketches, photographs, imagination. It is the distillation of a feeling or idea rather than the record of a specific place or scene.

When Michael Kareken moved to Minnesota after ten years in New York City, he stopped painting, moved to the simplicity of charcoal, studied and pursued the textural qualities of printmaking, and began to produce images of the wide landscape around him: the quiet neighborhoods, the tornadoes and fire of the Midwestern landscape. “The sky is like a world unto itself here,” he says, and his large-scale charcoals full of foreboding and dignity say it as well. Throughout this period he maintained a formal dialogue between the charcoal works and smaller scale intaglio prints. Presently, he is ready to return to oils, both for color and because it may allow him to combine “the fluidity and directness of charcoal with the layering inherent in printmaking.”

His latest work is a series of drawings

and prints of domestic interiors: single figures and couples in everyday surroundings during moments of vulnerability and intimacy, scenes that struck him as “beautiful and uncontrived.”



Designed to implicate the viewer into the picture as participant, the faces are concealed and the lines of the work draw the reader toward the center of the frame. His work reveals an almost cinematic orientation toward point of view and space. “Since I was a kid, I’ve always had these weird spatially-distorted experiences — Hitchcock understands that so well.”

Before his move to the Midwest and the retreat from color, Kareken was working with “big, invented, fragmented material.” He senses a move back toward that material as he returns to oil, a move that will reconfigure his darkly evocative way with space.



The Village 1997
oil on canvas
30" x 36"

Cy Thao

I get my imagination from stories told to me by storytellers, grandmothers, and professors.

Sometimes these stories are horrific, happy or just ordinary everyday events.

Now I must pass the story along for others to see. Instead of using words, I use paint and canvas.

Politics, life, and art merged early in Cy Thao's life and weave a continuous pattern. Born in Laos, he lived for six years in refugee camps in Thailand before coming to America. In college, Thao pursued art for himself and political science for his future. But not long after, he chose art for his future, a path that led him to help found the Center for Hmong Arts and Talent and to begin a 20-painting cycle depicting Hmong history. Recently, politics, life, and art entwined again when Thao became a candidate for state representative.

As for the effect of politics on his art, "It has already crossed over. My work is not a pretty picture on the wall. It comments on social issues, tensions between people. Artists have a sense of what's right and what's wrong. They are

not afraid to back down. That's what art is. You put a piece out there and you stand up for that piece."



His paintings resemble Hmong tapestries in which disparate moments appear to occur simultaneously, yet tell a sequential story. He also draws from the tradition of religious painting: a central figure dominates the foreground, out of proportion with the surrounding images.

Thao recently traveled to Laos, Thailand, and China to acquaint himself with the land he left as a child, and to study an ancient technique of wax painting, related to batik, which exists today only among the Chinese Hmong. "The Hmong have always used art as a daily routine. It's only here where art is separate from life."

Artist Biographies

NORMAN A. ANDERSEN

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Born 1954, Evanston, IL

Education

1997
M.A., Liberal Studies, Hamline
University, St. Paul, MN

1976
B.F.A., Minneapolis College of Art
and Design, Minneapolis, MN

Selected Awards

1999, 1991
Minnesota State Arts Board,
Individual Artists Fellowship

1989
Travel and Study Grant supported
by the Dayton Hudson Foundation
on behalf of Target Stores, Dayton's
and Mervyn's, the General Mills
Foundation, and the Jerome
Foundation

1987
Bush Artist Fellowship

Selected Solo Exhibitions

1999
Kinetic sound installation for
St. Paul Winter Carnival,
Rice Park, St. Paul, MN

1997
Norm on Edge, performance,
Hamline University, St. Paul, MN

1989
"For Pity's Sake," Het Apollohuis,
Eindhoven, The Netherlands

1987
"Contraptions," Plains Art Museum,
Moorhead, MN

1986
"Playing by Ear," The Minneapolis
Institute of Arts, Minneapolis, MN

1978
The Electric Gallery, Toronto,
Ontario, Canada

Selected Group Exhibitions

1996
"Artistic Accumulation," Lokaal 01,
Breda, The Netherlands

"The Instrument as Object,"
South Bend Regional Art Center,
South Bend, IN

1994
"Automatic Music," Logos
Foundation, Gent, Belgium

1983
"Sound Seen," New Music America,
Washington Project for the Arts,
Washington, D.C.

"Not Suitable for Framing,"
The Art Gallery at Harbourfront,
Toronto, Ontario, Canada

Selected Public Commissions

2000
Clocked sound sculpture for
Minneapolis sister city Ibaraki, Japan

1997
Southeast Como Neighborhood
Gateway Project, Minneapolis Arts
Commission

1989
Siren, fountain and sound sculpture,
Duluth Water & Gas, Duluth, MN

HARRIET BART

250 Third Avenue North, #308
Minneapolis, MN 55401
612-375-1598

Born 1941, Duluth, MN

Education

1976
B.A., University of Minnesota,
Minneapolis, MN

Selected Awards

1999
Minneapolis College of Art and
Design/McKnight Foundation
Fellowship for Visual Artists,
Minneapolis, MN

1994
Frederick R. Weisman Art Museum
Sculpture Plaza Commission Project,
funded by the Jerome Foundation
and the R.C. Lilly Foundation,
Minneapolis, MN

1993
Arts Midwest/National Endowment
for the Arts Regional Visual Artists
Fellowship, Minneapolis, MN

Artist Biographies

1990

MacDowell Residency Fellowship,
Peterborough, NH

Selected Solo Exhibitions

1998

"Without Words: A Reading
Room," Laumeier Sculpture Park
and Museum, St. Louis, MO

1996

"Harvest," Frederick R. Weisman
Art Museum, University of
Minnesota, Minneapolis, MN

Selected Group Exhibitions

2000

"New Work, MCAD/McKnight
Artists," Minneapolis College of Art
and Design, Minneapolis, MN

1999

Franconia Sculpture Park,
Shafer, MN

1998

"Legible Forms: Contemporary
Sculptural Books," traveling exhibi-
tion organized by the International
Sculpture Center and curated by
Carla Hanzal, Contemporary Art
Center of Virginia,
Virginia Beach, VA

1995

"Dialogue: Alchemy of the Word,"
Harriet Bart and Helmut Lohr,
Galerie Horst Dietrich,
Berlin, Germany

Selected Commissions

Federal Reserve Bank, Ninth
District, Minneapolis, MN

St. Thomas University Science and
Technology Center, St. Paul, MN
Doubleday Book and Music Clubs,
Garden City, NY
Ibaraki Municipal Library,
Ibaraki, Osaka, Japan

Selected Collections

The Jewish Museum, New York, NY
Frederick R. Weisman Art Museum,
University of Minnesota,
Minneapolis, MN
The Minneapolis Institute of Arts,
Minneapolis, MN

DJOLA BRANNER

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Born 1957, Los Angeles, CA

Education

1989

M.A., Creative Arts,
Interdisciplinary Studies, San
Francisco State University, CA

Selected Awards

1999

McKnight Fellowship,
Interdisciplinary Artist

Creative Capital Foundation,
Mighty Real: A Tribute to Sylvester

1998

Jerome Fellowship, Playwright

Jerome Foundation, Metropolitan
Regional Arts Council, Minnesota
State Arts Board, Philanthrofund—
Mighty Real: A Tribute to Sylvester

1997

Jerome Foundation, Metropolitan
Regional Arts Council, Many Voices
Multicultural Collaboration—
Homos in the House

1996

Diverse Visions Regional Grant-
NEA, Jones Commission—
The House that Crack Built

1994

Many Voices Residency,
Homos in the House

Many Voices Multicultural
Collaboration, *Forever Hold
Your Piece*

1992

"Bessie Award," Outstanding
Performance Group, *Pomo
Afro Homos*

Selected Performances

2000

Mighty Real: A Tribute to Sylvester,
premiered at Intermedia Arts,
Minneapolis, MN

1998

Homos in the House, co-commis-
sioned by Intermedia Arts
and Walker Art Center,
Minneapolis, MN

1996

The House that Crack Built and
Forever Hold Your Piece, premiered at
Patrick's Cabaret, Minneapolis, MN

1994

Sweet Sadie, premiered at Patrick's
Cabaret, Minneapolis, MN

Artist Biographies

1991

Dark Fruit, premiered at Public Theater, New York, NY

1990

Fierce Love: Stories of Black Gay Life, premiered at Josie's Cabaret, San Francisco, CA

TONY BROWN

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Born 1951, Broken Arrow, OK

Selected Awards

2000

Minnesota State Arts Board
Theater Arts Fellowship

1995

McKnight Foundation/Intermedia
Arts Interdisciplinary Fellowship

1993-1985

Six National Endowment for the
Arts, Theater Fellowships

1989

"Bessie," New York Dance and
Performance Award

1987

New York Foundation for the Arts
Performance Art Fellowship

Exhibitions

1997

"2005," Intermedia Arts,
Minneapolis, MN

Selected Performances

1998

Vidpires!, Little Theatre,
Minneapolis, MN

1997

The Bed Experiment II, Movement
Theater Center, Minneapolis, MN

1996

Vanishing Point, premiered at
Southern Theater, Minneapolis, MN
and toured to Singapore

1993

*Koppelvision and Other Digital
Deities*, premiered at St. Clements
Church, New York, NY and
toured nationally

1989

Suite Sixteen, BACA Downtown,
Brooklyn, NY

1986

Decodance, BACA Downtown,
Brooklyn, NY

1985

Autobahn, premiered at BACA
Downtown, Brooklyn, NY and
toured nationally and
internationally

Selected Commissions

2000

Starry Messenger, The Children's
Theatre Company,
Minneapolis, MN

JUDALE CARR

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Worthington, MN 56187
507-376-3533
jcsa@rconnect.com

Born 1967, Houston, TX

Education

1998

M.F.A., The School of the Art
Institute of Chicago, Chicago, IL

1995

B.F.A., University of South Dakota,
Vermillion, SD

Fellowships and Awards

1999

Southwest Minnesota Arts and
Humanities Artist Career Grant,
Midwest Arts Council,
Marshall, MN

1996

Sara Lee Fellowship, Artist
Residency, Ragdale Foundation,
Lake Forest, IL

1995

Jurors Award, "Summer Arts XVII,"
Warren Lee Center for the Arts,
Vermillion, SD

Exhibitions

2000

University of South Dakota Alumni
Exhibition, Warren Lee Center for
the Arts, Vermillion, SD

1999

"Symbolic Perspectives,"
Nobles County Art Center,
Worthington, MN

Artist Biographies

1998

"Revealing the Soul," Gallery 2, Chicago, IL

"Textuality," Gallery 2, Chicago, IL

Miscellaneous Biography

1998-1999

Associate Professor, Minnesota West Community and Technical College, Worthington, MN

1999

Lead artist in community mural project, Rural Arts Initiative, Worthington, MN

1997

Assistant project manager in community mural project, Gallery 37, Chicago, IL

BRUCE CHARLESWORTH

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Minneapolis, MN 55413
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Born 1950, Davenport, IA

Education

1975

M.F.A., Painting, University of Iowa, Iowa City, IA

1972

B.A., Art, University of Northern Iowa, Cedar Falls, IA

Selected Awards

1993, 1986, 1982

McKnight Foundation Artist Fellowship

1989

National Endowment for the Arts
Film Production Grant

1989, 1981

Bush Artist Fellowship

1987

Louis Comfort Tiffany
Foundation Award

1984

National Endowment for the Arts
Visual Arts Fellowship

Selected Solo Exhibitions

2001

"Bruce Charlesworth," S.K. Josephsberg Gallery, Portland, OR

1996

"Cyclops," Motel Fine Arts
Exhibitions, New York, NY

1990

"Bruce Charlesworth," Modulo
Centro Difusor de Arte, Lisbon and
Oporto, Portugal

1989

"Strangers Index: Works of Bruce
Charlesworth," The Photographers'
Gallery, London, England

1988

"Private Enemy-Public Eye: The
Work of Bruce Charlesworth,"
International Center of Photography
MIDTOWN, New York, NY

1984

"Wrong Adventures," The Capp
Street Project, San Francisco, CA

1980

"Eddie Glove," Walker Art Center,
Minneapolis, MN

Selected Group Exhibitions

1998

"Inside These Walls," Museum of
Fine Arts, Houston, TX

1991

"Pleasures and Terrors of Domestic
Comfort," Museum of Modern Art,
New York, NY, traveling exhibition

1987

"Cross References: Sculpture into
Photography," Walker Art Center,
Minneapolis, MN, traveling
exhibition

1983

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

Selected Publications

1989

*Private Enemy-Public Eye: The Work
of Bruce Charlesworth*, short fiction
by Bruce Charlesworth, essay by
Charles Hagen, Aperture
Foundation and the International
Center of Photography,
New York, NY

STACY DAVIDSON

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Born 1961, Detroit, MI

Artist Biographies

Education

1990

M.F.A., Painting, University of Cincinnati, OH

1983

B.F.A., Painting, Maryland Institute, Baltimore, MD

Selected Awards

2000

Minnesota State Arts Board Artist Assistance Fellowship

1999

Minneapolis College of Art and Design/McKnight Foundation Fellowship for Visual Artists, Minneapolis, MN

1997, 1991

Ohio Arts Council Individual Artist Fellowship

Selected Solo Exhibitions

1999

Gallery 2, P.P.O.W., Inc., New York, NY

1994, 1989

The Carnegie Arts Center, Covington, KY

Selected Group Exhibitions

2000

"The Figure: Another Side of Modernism," Newhouse Center of Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY

"I'm Not Here: Construction Identity at the Turn of the Century," Susquehanna Art Museum, Harrisburg, PA

"MCAD/McKnight Artists,"

Minneapolis College of Art and Design, Minneapolis, MN

1999

"Davidson, Gatson, Sklar, Kennedy," No Name Exhibitions, The Soap Factory, Minneapolis, MN

1995

"Still Life: Three Ohio Artists," Denison University Gallery, Granville, OH

1991

"Ohio Selections X," Cleveland Center for Contemporary Art, Cleveland, OH

1987

"Image/Identity: Self-Portraits of Maryland Artists," Maryland Art Place, Baltimore, MD

Selected Awards

2000

Minnesota State Arts Board Artist Assistance Fellowship

1999

Minneapolis College of Art and Design/McKnight Foundation Fellowship

1997, 1991

Ohio Arts Council Individual Artist Fellowship

Collections

The Mercantile Library, Cincinnati, OH

WILLIAM GORCICA

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Born 1960, Passaic, NJ

Education

1992

M.F.A., Visual Arts, Rutgers University, Mason Gross School of the Arts, New Brunswick, NJ

1990

M.A., Painting/Sculpture, Montclair State University, Upper Montclair, NJ

1982

B.S., Biology, Virginia Tech, Blacksburg, VA

Selected Awards

1998

Arts in Space Grant, Intermedia Arts Exhibition space, sponsored by the Jerome Foundation

Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton's and Mervyn's, the General Mills Foundation, and the Jerome Foundation in media arts for a self-directed creative residency in visual art, Banff Art Centre

Artist Biographies

1997

Virginia Center for the Creative Arts Fellowship Outreach Project, New Genres/Alternative Art, funded by the National Endowment for the Arts

1992

Fulbright Scholarship, Painting and Graphic Arts, ten-month residency in Kraków, Poland

New Jersey State Council on the Arts Fellowship Award for Graphic Arts, printmaking

Binney and Smith Purchase Award for Artistic Excellence, work reproduced in June 1992 issue of "Art in America"

1991

Full Fellowship, Skowhegan School of Painting and Sculpture, Skowhegan, Maine

Selected Exhibitions

2000

"Canadian Rockies/Wallachian Beehives," Galerie v Oknech, Olomouc, Czech Republic

"The Playing Cards Project Exhibition," No Name Exhibition Space, Minneapolis, MN

1999

"Sonic Circuits VII: Festival of Electronic Music and Art," juried event, Landmark Center, St. Paul, MN

"Recycle-Record-Reflection," Milwaukee Institute for the Arts, Layton East Wing Gallery, Milwaukee, WI

"Eyes and Ears," Collaborative Earth Day Installation with Scott Miller (electronic musician), St. Cloud, MN

1998

"Art in Space XII - Part One," Intermedia Arts, Minneapolis, MN

1997

"Faxes and Video," Cultural Club Gallery, Kraków, Poland

1996

"Repetition/Replication," Spring Gallery, New York, NY

MICHAEL KAREKEN

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Born 1961, Washington, D.C.

Education

1988

Skowhegan School of Painting and Sculpture

1986

M.F.A., Brooklyn College (CUNY), Brooklyn, NY

Selected Awards

2000, 1996

Minnesota State Arts Board Artist Fellowship

1997

Louise Nevelson Award, American Academy of Arts and Letters

1994

Arts Midwest Artist Fellowship

1990

New York Foundation for the Arts Artist Fellowship

Selected Solo Exhibitions

1999, 1997

Groveland Gallery, Minneapolis, MN

1996

First Street Gallery, New York, NY

Selected Group Exhibitions

2000

"175th Annual Exhibition," National Academy Museum, New York, NY

1998

"Minnesota National Print Biennial," Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN

1997

"Invitational Exhibition of Painting and Sculpture," American Academy of Arts and Letters, New York, NY

1996

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

Artist Biographies

Selected Collections

The Minneapolis Institute of Arts,
Minneapolis, MN
Walker Art Center,
Minneapolis, MN
Minnesota Museum of American
Art, St. Paul, MN
Minnesota Historical Society,
St. Paul, MN

ANA LOIS-BORZI

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for Visual Art
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Born 1967, Buenos Aires, Argentina

Education

1996
M.F.A., Drawing and Painting,
University of Minnesota,
Minneapolis, MN

1994
M.A., with Honors, Painting,
Purdue University,
West Lafayette, IN

1992
B.F.A., with Highest Distinction,
Painting, University of Kansas,
Lawrence, KS

1987
B.A., Drawing, Escuela Nacional de
Bellas Artes Manuel Belgrano,
Buenos Aires, Argentina

Selected Grants and Awards

1999
Minnesota State Arts Board
Visual Arts Fellowship

1998
Best of Show Award, "Stateline
Vicinity Exhibition," regional juried,
Rockford Art Museum, Rockford,
IL, juror, Lynne Warren, curator,
Special Projects, Museum of
Contemporary Art, Chicago, IL

Best of Show Award, "ANA 27,"
national juried, Holter Museum of
Art, Helena, MT, juror, Peter Frank,
critic for the "L.A. Weekly," and edi-
tor of "Visions," art quarterly, Los
Angeles, CA

1997
Travel and Study Grant supported
by the Dayton Hudson Foundation
on behalf of Target Stores, Dayton's
and Mervyn's, the General Mills
Foundation, and the Jerome
Foundation

Professional Growth and
Development Grant, St. Cloud State
University, St. Cloud, MN

Jerome Installation Art Commission
1997-98, Intermedia Arts,
Minneapolis, MN

Selected Solo Exhibitions

2000
"Delicias: Part and Parcel," Gus
Lucky's Gallery, Minneapolis, MN

1999

"Entredós," Otter Gallery, University
of Southampton, Chichester,
West Sussex, England

"Comparsa," Kiehle Gallery, St.
Cloud State University,
St. Cloud, MN

1998

"Pésame," Gallery One, St. John's
University, Collegeville, MN

1997

"Córpora," The Galleries, Phipps
Center for the Arts, Hudson, WI

JOANIE SMITH

121 West Franklin Avenue
Minneapolis, MN 55404
612-870-9565
info@shapiroandsmithdance.org

Born 1951, Johnstown, PA

Education

1976
M.A., Choreography, UCLA,
Los Angeles, CA

1973

B.A., University of Maryland,
College Park, MD

Awards

1999
McKnight Choreographer's
Fellowship

1995

Choreographer's Fellowship,
National Endowment for the Arts *

Artist Biographies

1990

American Choreographer Award,
National Corporate Fund for
Dance*

1992, 1988

Choreographer's Fellowship, New
York Foundation for the Arts *

1985

Fullbright Senior Lectureship

Selected Performances *

2000

Shtick, Southern Theater,
Minneapolis, MN

1999

Notes From A Seance, The Joyce
Theater, New York, NY

1997

Piano, The Joyce Theater,
New York, NY

1996

What Dark/Falling Into Light, Dance
Theater Workshop, New York, NY

1995

Fathers & Sons, Alvin Ailey
American Dance Theater, City
Center, New York, NY

* With Danial Shapiro

ROBIN STIEHM

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Sandstone, MN 55072
320-384-6994
robin@dancingpeople.com

Born 1961, Minneapolis, MN

Selected Awards

2000, 1999, 1994

Jerome Foundation, General
Operating Grant

1999, 1997, 1996, 1995, 1994, 1990, 1989

McKnight Foundation/Minnesota
Dance Alliance Choreographer
Fellowship

1998, 1994, 1990

Minnesota State Arts Board, Artist
Assistance Fellowship

1996, 1992, 1991

Jerome Foundation, Dancer Pool
Grant (administered by the
Minnesota Dance Alliance)

Commissions

1998

Ballet Pacifica, Irvine, CA

1994

Zenon Dance Company,
Minneapolis, MN

1992, 1991

New Dance Performance Lab,
Minneapolis, MN

1997, 1994, 1992, 1989

Ballet Arts Minnesota,
Minneapolis, MN

Selected Performances by Dancing People Company

2000

City, Southern Theater,
Minneapolis, MN

1999

Mussorgsky Theatre, St. Petersburg,
Russia

Japan International Dance Festival,
Nagoya, Japan

1998

International Festival of Dance on
the Volga, Yaroslavl, Russia

Akiyoshidai International Art
Village, Yamaguchi, Japan

1997

International Dance Festival,
Lublin, Poland

1996

International Festival of
Contemporary Dance,
Bytom, Poland

1993, 1992, 1990

Concerts presented by Minnesota
Dance Alliance, Minneapolis, MN

CY THAO

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St. Paul, MN 55104
651-645-9094
cythao@hotmail.com

Born 1972, Laos

Education

1996

Ancient China History, Xiantiang
University, Xiantiang, China

1995

B.A., Studio Art, Political Science,
University of Minnesota-Morris,
Morris, MN

Artist Biographies

Awards

1999

St. Paul Companies Leadership Initiative in Neighborhoods, Arts

1998

Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton's and Mervyn's, the General Mills Foundation, and the Jerome Foundation

Asian American Renaissance Emerging Artist Award

Solo Exhibitions

1999

The Great American History Theatre, St. Paul, MN

Black Bear Cafe, St. Paul, MN

1998

The Minneapolis Theatre Garage, Minneapolis, MN

Group Exhibition

1995

"Rivers Emerging," Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN

Performances

1999

Song of the Pipa, Theatre Mu, Minneapolis, MN

1998

Hmong! The CIA's Secret Army, The Great American History Theatre, St. Paul MN

1996

Hmong Tapestry Tour, First Stage, Milwaukee, WI

1995

The Garden of the Soul, Pom Siab Hmoob Theatre, Minneapolis, MN

1994

The Orphan Boy and Dragon Princess, Pom Siab Hmoob Theatre, Minneapolis, MN

MORGAN THORSON

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emorgant@earthlink.net

Born 1963, New York, NY

Education

1997

B.A., Barnard College,
New York, NY

Training in Skinner Releasing Technique, Certification in 2001

Ten years of dedicated study, practice and performance in improvisation

Selected Awards

2000

Forecast Public Art Works Research and Development Grant

1999, 1997

Jerome Foundation Project and Commission Grant

1998

Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton's and Mervyn's, the General Mills Foundation, and the Jerome Foundation

1998, 1997

Minnesota Dance Alliance Dancer Pool Grant

1995

Walker Art Center
Composer/Choreographer
Interdisciplinary Award

Intermedia Arts Diverse
Visions Grant

Selected Commissions

1999

Carleton College Young Dance

1997

Gustavus Adolphus College

Selected Performances

2000

Toe the White Line, Three Legged Race, Nancy Hauser Studio, Minneapolis, MN

Dyke Entertainment, Walker Art Center, Minneapolis, MN

Tank Girl, Memory Project, Orpheum Theater, St. Paul, MN

1999

Scout, Concrete Farm Dance Collective, Southern Theater, Minneapolis, MN

Artist Biographies

1998

Ponytail Syndrome, American College Dance Festival, Dekalb, IL

1997

Bottom Heavy, Discover Series presented by Walker Art Center and Northrop Auditorium, Minneapolis, MN

Snap Dogs, PS 122, New York, NY

Collar & Elbow Tie Up, Isolated Acts Series, Red Eye Collaboration, Minneapolis, MN

MARCUS YOUNG

marcousyong@yahoo.com

Born 1970, Hong Kong

Education

2001

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

1991

B.A., Music, Carleton College, Northfield, MN

Selected Awards

2001

Franklin Furnace Archive Inc., The Future of the Present 2001, residency at Parson's School of Design

2000

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

1999, 1997, 1995

Minnesota State Arts Board Cultural Collaboration and Career Opportunity Grants

1996

Lincoln Center Theatre, Lincoln Center Directors' Lab, New York, NY

The Drama League, Special Projects Award, New York, NY

1993, 1992

Intermedia Arts, Winner, Performance Art Slams Minneapolis, MN

Selected Performances

1999

Small All Spring Fall, Jerome Performance Arts Commission, Intermedia Arts, Minneapolis, MN

1996

The Cut Sleeve, Intermedia Arts, Minneapolis, MN

1995

I Wish I Could Hear the Mississippi, Arts Bank Festival, Minneapolis, MN

1994

Thought, Southern Theater, Minneapolis, MN

Video

2000

Phases, 4 minutes
Selected screenings: Taos Talking Pictures; Atlanta Film & Video Festival; The New Festival, New York City; MNTV; and Not Still Art Exhibition

Selected Biography

Chinese American Association of Minnesota (CAAM) Dance Theater, Managing Director, 1997-2001

Candide, Livent Productions, Apprentice to Harold Prince, 1997

CRISIS POINT: *theater of danger and opportunity*, Founding member, University of Minnesota, 1994

Bush Artist Fellows 1976-1999

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

Bush Artist Fellows 1976-1999

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 W. (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

Bush Artist Fellows 1976-1999

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

Schoenfeld, 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

Bush Artist Fellows 1976-1999

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

Bush Artist Fellows 1976-1999

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'Reilly, 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, Raneer (CMP)
Burnsville, MN

Bush Artist Fellows 1976-1999

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

Bush Foundation

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