

JEROME  
FELLOWSHIP  
EXHIBITION

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2011

Richard Barlow

Gregory Euclide

Lauren Herzak-Bauman

2012

Alison Hiltner

Jehra Patrick

This catalog was published on the  
occasion of the exhibition for the  
2011/12 MCAD — Jerome Foundation  
Fellowships for Emerging Artists

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MCAD GALLERY



Essays by Bartholomew Ryan

The Jerome Foundation generously supports this fellowship program.

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## INTRODUCTION

A cursory glance at the résumés of the five 2011/12 recipients of Jerome Foundation Fellowships for Emerging Artists reveals that some are lengthier than others. While more exhibition experience or grants might imply that an artist is “established,” to the three jurors who selected Richard Barlow, Gregory Euclide, Lauren Herzak-Bauman, Alison Hiltner, and Jehra Patrick as Jerome fellows in November 2011, they were all “emerging” artists. The term *emerging* is difficult to define, and the Jerome Foundation, which is dedicated to providing support for emerging artists in Minnesota and the five boroughs of New York City, acknowledges that indeterminacy. The Jerome Foundation “seeks to support those artists who show significant potential, yet are under-recognized” and allows arts organizations to establish their own system for assessing potential and recognition. And for the Jerome Foundation Fellowships for Emerging Artists, administered by the Minneapolis College of Art and Design (MCAD), for more than thirty years it has been the prerogative of three jurors, who rank the applicants, discuss the work of the semifinalists during a conference call, and make studio visits to the finalists, to decide if the level of potential coincides with the degree of recognition already attained. The fact that the jurors change every year ensures that the definition of *emerging* remains an elastic category.

So what were the jurors looking for when they selected the 2011/12 Jerome fellows? Cherise Smith, a professor of art history and African and African diaspora studies at the University of Texas at Austin; Miki Garcia, the executive director of the Santa Barbara Contemporary Arts Forum; and Bruce Charlesworth, one of the first five Jerome fellows to receive the award in 1981 and a professor of film, video, and new genres at the University of Wisconsin–Milwaukee, evaluated 236 applications. What stood out as exemplary work varied in terms of medium and content, and the jurors deliberately chose fellows who were diverse in terms of age, gender, and experience. The words and phrases used to describe the work of the fellowship recipients are indicative of how each juror defined artistic excellence. For them, the recipients’ work was “seductive, conceptually sophisticated, thoughtful, striking, and meaningful,” and the artists themselves “appeared invested in their projects, had important things to say about their materials, exhibited a deep curiosity about the world, and offered many avenues into their work.”

Over the past year, the Jerome fellows had the opportunity to select three arts professionals to conduct studio visits with each of them. They chose as a local critic and essay writer Bartholomew Ryan, assistant curator at the Walker Art Center. Ryan has been able to see some of the fellows’ work in exhibitions around the Twin Cities and also in their studios, and has written insightful essays contextualizing their various artistic practices.

The second invited professional was art critic and journalist Tyler Green, editor of *Modern Art Notes*, producer of *The Modern Art Notes* podcast, and U.S. columnist for *Modern Painters*. Green visited in early March and spent more than the allotted time talking with each of the fellows, offering some wonderful insights, and making connections to artists whose work is in local institutions, like the Minneapolis Institute of Arts and Walker Art Center.

The final visiting critic will be Regine Basha, who is an independent curator and writer based in Brooklyn, New York. She will be visiting the fellows in October when their culminating exhibition is on view in MCAD Gallery. With the opportunity to see both completed work and spend time in the artists’ studios, Basha will learn what is next for each of them in the upcoming year.

All of these remarkable opportunities would not be possible without the ongoing support of the Jerome Foundation. Many thanks go to Cynthia Gehrig, president of the Jerome Foundation, and to the Jerome Foundation board of directors for providing artists the financial means to stretch themselves and expand their artistic network. Closer to home, I would like to thank Jay Coogan, president of MCAD; Kristine Wyant, director of corporate and foundation relations; and Karen Wirth, vice president of academic affairs, for their high-level leadership. I also appreciate the immense amount of work that the staff in MCAD’s department of Communications and External Relations does on behalf of this fellowship. Thanks Tabitha Aleskerov, Steven Candy, and Rob Davis. Likewise, the DesignWorks staff of Catherine Bicknell, Brent Meyer, and Bill Rebholz have contributed to the lasting presence of the fellows in the design and printing of their catalog. And what is a catalog without the fabulous photography of both art and fellows by Rik Sferra? Last, but certainly not least, many thanks to the MCAD Gallery installation crew of Christopher Alday, Jennifer Hibbard, Brent Lehman, Colin Marx, and Katy Vonk, and gallery assistants Nathan Lewis, Ashely Peifer, and Mervy Pueblo, who help make good art even better.

And Rich, Gregory, Lauren, Alison, and Jehra—given your fine accomplishments this year, I suspect you will not be “emerging” for long. I look forward to working with you again, perhaps next time as midcareer McKnight artists.

KERRY A. MORGAN

Director of Gallery and Exhibition Programs  
MCAD Program Administrator  
Jerome Foundation Fellowships for Emerging Artists

## RICHARD BARLOW



The first time I encountered Richard Barlow's work was in the library of the Walker Art Center, where I noticed a stack of hand-painted postcards on a desk. I remember holding them and being delighted by these strangely personal abstract things. They seemed so at home in that setting, surrounded by the other conceptual handmade works that librarian Rosemary Furtak had accumulated over the years. I asked her what they were, and she said she wasn't sure, but that she had been getting one a day every day for the past few weeks. Two years later in Barlow's studio I saw a paper postcard on his worktable, "It's you!"

What I was looking at was Barlow's *Daily Bromides*, a project that the artist returns to periodically in which he chooses one recipient and sends them a card a day for thirty days. The cards all feature the same pattern: a series of vertical tributaries that bisect a strong central horizon. He composes each by dripping ink through an eyedropper, which—depending on the color and volume used—causes surprisingly varied gradations of staining from card to card. The works seem abstract and process-based, like a Sol LeWitt gouache. However, Barlow has a source image, a reproduction from a catalog of an early Henry Fox Talbot photograph made using the calotype technique titled *Reflected Trees* (c. 1845). The image is of course quite beautiful, a line of trees reflected in a pond, itself a metaphor

for the negative-to-positive process that the calotype introduced. The framing and composition of the source photograph come from a time when people still thought of photography as a way to make a really good painting, so it has the feel of a traditional nineteenth-century landscape. To summarize the steps: Barlow hand-inks paper in a pattern based on an image in a catalog, which itself is a reproduction of a vintage print, made as a positive from a negative original, taken with a camera in a way that echoes the perspective and composition of a painting. And I should not neglect to mention that Talbot was the inventor of the calotype, which would go on to dominate worldwide image production for the remainder of the Analog Age.

Much of Barlow's work has circled around the question of how meaning is conferred on the inherently meaningless, how the social and cultural history of the landscape genre, for example, has allowed nature to be narrativized to conform to various human perspectives on purity, beauty, and so on. Through the appropriation of his sources, Barlow makes an initial gesture toward removing his importance as artist-creator from a direct relationship to the content of what is being produced. As with much appropriation, this has the effect of creating a filter between that which is represented and the subjectivity of the artist himself, making the viewer less likely to jump to conclusions that the work relates to some deeply personal expression based on life experience. This play can be observed with the *Daily Bromides*, which, as we have seen, are conceptually many steps away from any original source. They are



*Daily Bromides* 6/24 - 7/23/2012, 2012

Ink on paper postcards, 32" h x 36" w (4" h x 6" w each).

Photo: Richard Barlow





mediated meditations on the nature of the image, or, rather, the image of nature, in our society and its role as a tool in the building of various forms of mythologies: from that of the nation-state always dependent to some degree on the existence of the idealized landscape, to the various ways in which nature is instrumentalized in the manufacturing of our very human desires. And yet, rather than being programmatically conceptual tools to educate us on the nefarious ways in which nature is used to tame us, the works are objects of tactile and visual beauty, handmade and sent through the ever-more intimate and personal distribution network of the U.S. Postal Service. It is as if Barlow is removing the figure of the artist as the grand creator to replace it with the figure of himself as the somewhat gentler producer. In presenting nature itself as always already complicit with a very human agenda, he is giving us permission to engage with it again as something contingent and flawed but also potentially personal and, dare I say, real.

Whereas the *Bromides* take their source imagery from a nineteenth-century landscape photograph, two other ongoing projects have more popular, contemporary sources. In the *Covers* series, Barlow appropriates imagery of trees from various album artwork and reproduces them with his usual attention to detail using silver leaf on several layers of vellum. This technique has the effect of creating an aesthetic similarity across the series, though each piece is named for the record album from which it is derived, creating often quite playful juxtapositions between word and image—*A Forest*,

for example, or *Mount Eerie*. The artist creates a formally neutralizing though highly aesthetic typology of different natural scenes, though a knowledge of the sources allows the viewer to see how various bands position themselves using the environment as a form of amplification, often with a great deal of sincerity but also at times subversively or with a degree of irony.

For his ongoing project *Welcome to the Open*, Barlow became fascinated with the SUV advertising genre and its obligatory scenes of massive vehicles careening from dirt tracks to off-road utopias, attacking (formerly) unmolested nature by looping around trees, splashing through rivers, or overcoming steep inclines. Man—and with SUV advertising it is generally a man—must prove himself, establish his ability to dominate this landscape, like the pioneers before him, and prove that he is Master of his beast/machine. Barlow has taken forest landscapes from Hummer advertisements and rendered them in graphically simple chalk murals on large, black matte-painted gallery walls. Divested of all references to the original brand, the forests evoke a haunting and soulful world, seeming lonely and secretive, loaded with an affect that is hard to define but is perhaps tending toward the sublime. That they are so compromised in their actual source comes for the viewer as something of a shock. The irony of the pairing of the SUV with nature is of course that SUVs contribute to the CO<sub>2</sub>-based destruction of the very landscapes they depict. Barlow's choice of chalk as medium is no accident. It speaks to the ephemeral feedback loop between meaning and nature that his work is so uniquely oriented to describe. —BR

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*Welcome to the Open* (installation view), 2011

Chalk on blackboard paint, dimensions variable.

Photo: Sean Smuda





Richard Barlow  
rbarlow.net

#### Education



- MFA 2005 Painting and Drawing, University of Minnesota, Twin Cities  
BFA 1992 Painting, Rhode Island School of Design

#### Solo Exhibitions



- 2011 *A Crow's Nest*, Macalester College Art Gallery, St. Paul  
*Covers*, The Phipps Center for the Arts, Hudson, Wisconsin  
2009 *Bromides*, ARThouse, New London, Minnesota  
2008 *Everybody Knows This Is Nowhere*, Harry M. Drake Gallery, St. Paul  
*Daily Bromides*, Space 144, Minneapolis Central Library

#### Selected Group Exhibitions



- 2010 *The Sylvan Screen: Richard Barlow & Regan Golden*, Johnson Gallery, Bethel University, St. Paul  
*Great Lakes Drawing Biennial* (juror: Hartmut Austen), Eastern Michigan University, Ypsilanti  
*Arrowhead Biennial* (juror: Paula Brandel), Duluth Art Institute  
2009 *Land-escape*, Thomas Barry Fine Arts, Minneapolis  
2008 *12x12* (juror: Dave Hickey), Todd Gallery, Middle Tennessee State University, Murfreesboro  
*Mailed and Mounted*, Anton Art Center, Detroit  
2007 *Summer Invitational*, Thomas Barry Fine Arts, Minneapolis  
*Look Forward to Seeing It: The Discipline of Anticipation* (jurors: Susanne Cockrell and Reynold Pritikin), The LAB, San Francisco  
*Common Ground* (juried), SUNY Westchester, Valhalla, New York  
2006 *Open Door 2* (juror: Kathleen Kvern), Rosalux Gallery, Minneapolis  
*Post-Postcard 10*, The LAB, San Francisco  
2005 *Biennial* (juror: Aron Packer), South Bend Regional Museum of Art, South Bend, Indiana  
2004 *Draw* (juried), Soo Visual Arts Center, Minneapolis  
*Undervatten* (juried), Karta/Terräng, Malmö, Sweden

#### Grants / Awards



- 2011 MCAD—Jerome Foundation Fellowship for Emerging Artists  
2011 Clean City Minneapolis, Graffiti Prevention Mural Grant  
2010 Community Supported Art Program, Springboard for the Arts and mnartists.org  
2009 Clean City Minneapolis, Graffiti Prevention Mural Grant  
2008 Bush Foundation, CVA Faculty Enrichment Grant



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*Forest*, 2012

Iron oxide on paper, 30"h x 22"w.





## GREGORY EUCLIDE

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Gregory, if it were possible to go somewhere on this earth truly untouched by human beings, to stay for a while and feel and understand something basic about what it is to be with nature untrammelled by previous human experience—would you do it? If it were the last place, the only one, and it could be promised that you would be safe and return unscathed, physically at least? My read of your work makes me believe your answer would be no. I am not sure that you would believe that such a place can even exist in a world that is already so mediated by human actions, but even if you did, then I believe you would decide to leave it be. You would not be the one to *spoil* it just so that you could be the one to *experience* it. You are not a fetishist of solitude and remove; you are, I think, a realist, albeit a reluctant one.

You say in an interview that you believe the past, present, and future “all exist simultaneously,” that all three “inform and influence experiences of the present.” I am trying to think of this in relation to landscape, to the history of the genre, particularly in an American context, and to its material and aesthetic manifestation in your work. Time for someone like Thomas Cole, the founder of what became known as the Hudson River School, certainly had a linear

dimension. In his masterpiece, *The Course of Empire*, five paintings depict the same scene as it passes through various historical phases, from the hunter and gatherer, through the pastoral, then civilization and the city, followed by destruction through man-made wars, culminating in a benign desolation of overgrown ruins: in other words, nature restored. One device Cole uses throughout the series is the representation of a jagged cliff, a “control” that operates from work to work within the series to let the viewer know that despite the radical changes wrought by civilizations’ rise and fall, each painting takes place within the same geographical setting. The rock is resolute, barely changed, despite the passing generations of human folly. A thought experiment: what if you, Gregory Euclide, made a *Course of Empire* series for today? What would *your* control be? Styrofoam?

When I visited your studio in Le Sueur, you showed me a drawer full of found foam, so weathered by nature that the pieces resembled so many pebbles and stones. You told me that when it rains, you go looking for the foam along the riverbank and can spot it because, unlike everything else around it, the rain does not change its color. Cole’s illusionistic perspective and rendering of scenes on the flat surface of a painting cohere with a traditional belief in the order of things, which your work thoroughly rejects. In your paper landscapes you paint or draw trees, hills, lakes in a range of styles—from the flat perspective and patterned quality of traditional Japanese landscapes to

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*Untitled*, 2012

Acrylic, paper, pencil, sponge, sedum, foam, moss, hosta, sage, pine cone, euro cast, sumi, 36”h x 36”w x 16”d.





more conventional Western perspective. You then crumple, tear, and distort the paper so that rather than present a conventional picture plain, you have created a relief with peaks and troughs and a strange sculptural logic. The three-dimensional form becomes another layer for representational possibility: lakes of poured acrylic paint, miniature modeled houses, cigarette butts, moss, glue, the geometric triangular patterning that hatches across some of the paintings. Sometimes trees precariously balance on rocky outcrops, rocks that on closer inspection turn out to be, yes, found and weathered foam. Some of your fantastical environments are contained in Plexiglas boxes, which themselves become contaminated by your scenes, their base serving to support dynamic foregrounds for the vistas of your work.

If I squint my eye and look at many of your constructions, eradicating the detail for the gestalt, I see what looks to my untrained eye like physics diagrams: the universe as a shred in the void, the vortexed shape of time, the complex fractal geometries, invisible to the human eye, that distort and problematize past valorizations of the natural order. There is at the same time a feverishly modern schizophrenia to the range of representations you work into your collages. You don't represent the human figure, but you do invite it to engage with the phenomenology of your work. Human life is everywhere, sometimes as carved and neutral-colored miniature homes, other times as

modernist buildings or romantic farmhouses drawn or painted onto the paper background. And of course the barrage of materials that you repurpose for the establishment of your scenes often comes from the detritus of human society. In this sense your work has far more in common with someone like the Japanese artist Tetsumi Kudo—who saw in the dystopian conditions of contemporary society a redemptive vision of metamorphosis through aberrant mutation—than with any landscape painter of the nineteenth century. It is one of the oft-stated ironies of the Hudson River School painters that in their depictions of the pastoral idyll, or of vast expanses of unconquered American landscape, they actually fanned the flames of manifest destiny and the ultimate territorialization of the very space they held up as the embodiment of purity. You come from a different time, and your work tells me that it does not believe it is ever possible to go back. You see an inextricability of human and nature; nature begets human and vice versa, even if the new nature is in a form alien because man-made. I don't think you are necessarily happy about this, but I see you as a pragmatist who is in a sense creating new models of beauty for us to engage with. In your work there is no Gaia waiting to exact revenge. Nope, we are all in it together, wherever it may lead. —BR

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*Untitled, 2012 (left)*

Acrylic, mylar, fern, sedum, pine cone, buckthorn, blackberry lily, particle board, euro cast, lily, 31" h x 24" w x 9.5" d.

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*Untitled, 2012 (following page)*

Acrylic, PETG, pine cone, hosta, moss, buckthorn root, corn, sedum, plastic banding straps, found foam, canvas, 31" h x 32" w x 14" d.



Gregory Euclide  
[gregoryeuclide.com](http://gregoryeuclide.com)

#### Education

MFA 2008 Studio Art, Minneapolis College of Art and Design  
 BFA 1997 Studio Art, University of Wisconsin–Oshkosh (University Scholar)  
 BAE 1997 Secondary Art Education (K–12), University of Wisconsin–Oshkosh (University Scholar)

#### Solo Exhibitions

2012 David B. Smith Gallery, Denver  
 Nevada Museum of Art, Reno  
 2011 David B. Smith Gallery, Denver  
 2010 *IMPULSE*, PULSE Art Fair Miami, David B. Smith Gallery  
*Real, Natural, Unsustainable*, Joseph Gross Gallery, University of Arizona, Tucson  
*What Was Still in the Pause of My Advance*, Merry Karnowsky Gallery, Los Angeles  
*Making Paintings about Nature's Making*, Conkling Gallery, Minnesota State University, Mankato  
 2009 David B. Smith Gallery, Denver  
 2008 *This Is How I Have Been Moving Through It*, Gage Family Art Gallery, Augsburg College, Minneapolis

#### Selected Exhibitions

2012 *Beyond the Parking Lot*, Artisphere, Arlington, Virginia  
*In the Field: Artists from Greater Minnesota*, Minneapolis College of Art and Design  
 2011 *Otherworldly*, Museum of Arts and Design, New York City  
*Small Worlds*, Toledo Museum of Art, Toledo, Ohio  
*Deconstructing Nature*, Hunterdon Art Museum, Clinton, New Jersey  
*Middle States*, Anderson Gallery, Drake University, Des Moines, Iowa  
 2010 *The Nature of Things*, Biennial of the Americas, Denver  
*Refresh*, Christina Ray, New York City  
*SCOPE Art Fair New York*, David B. Smith Gallery  
*David B. Smith Group Exhibition, Part 1*, David B. Smith Gallery, Denver  
*Who Killed the Music*, Grammy Awards, Los Angeles  
 2009 *Shaped*, Manifest Gallery, Cincinnati  
*SCOPE Art Fair Miami*, David B. Smith Gallery  
*Regime Change*, Swarm Gallery, Oakland, California  
*Open Studios Midwestern Competition Vol. 83* (juror: Lynne Warren), New American Paintings  
*Studio Visit Magazine Vol. 5* (juror: Ian Berry), The Open Studios Press  
 2008 *58th Arrowhead Biennial* (juror: Kris Douglas), Duluth Art Institute  
*Studio Visit Magazine Vol. 4* (juror: Michael Klein), The Open Studios Press  
*Studio Visit Magazine Vol. 3* (juror: Carl Belz), The Open Studios Press  
*North of the 45th* (juror: John Corbett), DeVos Art Museum, Marquette, Michigan  
*Open Door 4* (juror: Yasmil Raymond), Rosalux Gallery, Minneapolis  
*Made at MCAD* (juror: Yasmil Raymond), Minneapolis College of Art and Design  
*Badlands: New Horizons in Landscape*, MASS MoCA, North Adams, Massachusetts

#### Grants / Awards

2012 Prairie Lakes Regional Arts Council Emerging Artist Grant  
 2011 MCAD–Jerome Foundation Fellowship for Emerging Artists  
 Open Studios, Museum of Arts and Design, New York City  
 2008 Minnesota State Arts Board Artist Initiative Grant  
 Duluth Art Institute, 58th Arrowhead Biennial, 3rd Place Juror's Award  
 The Hungarian Multicultural Center, International Artist–In–Residency Program  
 2007 Merit Award, Northwest Art Center, Americas 2008: Paperworks Competition, Minot, North Dakota  
 2006 Minneapolis College of Art and Design Trustee Scholarship







## LAUREN HERZAK-BAUMAN

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Much of Lauren Herzak-Bauman's work circles around her own emphatic relationship to the properties of materials, personal biography, and the possibility for art to become a means to express the ineffable nature of life and death. The artist's practice folds an intuitive process into a kind of subterranean conceptualism that regards site, context, and material as profoundly important markers in the composition of her installations. The artist is trained as a ceramicist, and for a time she adhered to the values of the "well made," and the deeply nuanced traditional codes that guide clay making to this day. In recent years, however, Herzak-Bauman has explored new territories within and around the medium. Where once—as she told me on a studio visit—her ambition was to be a potter in the woods, the death of her sister and other life-changing events influenced her to revalue her relationship to her own work. It became somehow more public and more personal, and there was a desire to reflect in her treatment of form and space her own subjective life experiences and their impact on her journey as a maker. Rather than have materials conform to a preordained program of shape, volume, negative and positive space, performing variously decorative or utilitarian

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*Memory Eternal*, 2009 (top left)

Porcelain, vintage light fixtures, incandescent bulbs, 20'h x 24'w x 24' d.

Photo: James Craven

functions that have been prescribed through millennia of evolving precedent, the artist has worked to shape material and context to reflect experientially her vision of life, and thereby move toward universal themes of memory, love, loss, and even redemption.

A strong spatial and material intelligence characterizes Herzak-Bauman's filtering of the motifs outlined above, as was demonstrated in the 2009 Soap Factory installation *Eternal Memory*. The project, which took place in the main space of the former warehouse, featured thousands of thin porcelain sheets laid out in multiple spherical rows composing four large connecting circles. The spheres were each illuminated by a hanging, industrial-style, vintage light, which cast an incandescent glow across the pale material. Importantly, rather than emphasize porcelain's structural strength, Herzak-Bauman captured its fragility: as the spherical rows extended from their central axes, the porcelain had been cracked and smashed into so many pieces of debris. The overall effect was described by one reviewer at the time as having an "elegiac beauty," and indeed even now in reproduction it is hard to dismiss the power of the installation to evoke strong embodied reactions in the viewer. The combination of the handmade porcelain sheets and the context of the industrial space seems to ask questions of the nature and history of Modernity—attended as it was by a rise in mechanization and the profit

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*Memory Eternal* (detail), 2009 (bottom left)

Porcelain, vintage light fixtures, incandescent bulbs.

Photo: James Craven



motive, leading to an increased alienation of laborers from what they had produced, and also to the flight of manufacturing that characterized a space like The Soap Factory. The warehouse in today's art world is already a space of mourning; art comes as a relief passing through the shadows of previous boom-and-bust cycles. It is within this cyclical social historical frame that Herzak-Bauman situates the installation, which for itself evokes the qualities of ritual and commemoration. As a property, porcelain is of course tremendously resilient and has a storied history of evolution and migration from China to the West. Where once it was identified with the finest aristocratic houses of Europe, from the late nineteenth century up to today it can be more readily tied to the bourgeois home: fine china, commemorative objects—and, in an era of industrial manufacturing, with a variety of bargain basement trinkets. It therefore has an ability to span multiple gradients of history and class, and to conjure in the unadorned form favored by the artist a plethora of associations.

But what can it mean to have or represent eternal memory? For me, in encountering Herzak-Bauman's work, it is to have an awareness that memory is something that we must grapple with as individuals, sifting through the regrets and moments of happiness that follow us through life. It is also an awareness that memory transcends the individual and can become a collective endeavor: the potter passing on her knowledge to successive

generations, hands following hands down through the ages, accentuating each other's rhythms, finding new expressions in the valences of form; the factory architecture called upon again to transmit something of its storied failures. It can be an acknowledgment that we are connected through time and space—connections that in Herzak-Bauman's work are demonstrated through a near metaphysical faith in the communal properties of hand and material. In her recent work *Stack*, 2012, the porcelain sheets make a return, here placed one upon the other and heated. Ultimately, the sheets are fused into dynamic and unpredictable folds. Like any good ceramicist Herzak-Bauman has created an object whose structure contains its own footing, filled with negative space, though here the results are a mixture of design and chance. The final object is as abstract as it is affect-laden, a relic of a thousand folds begging to be allegorized, demanding an open and engaged response that is as honest as the process by which it was fired. —BR

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*Stack*, 2012  
Porcelain, 15"h x 8"w x 6"d.





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*Merely* (Installation shot), 2012

Porcelain, 14'1 x 7' w x 1" h.

Photo: Lauren Herzak-Bauman

Lauren Herzak-Bauman  
laurenhb.com

#### Education

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MFA 2009 Studio Art, University of Minnesota, Twin Cities  
BFA 2004 3-D Studies, Bowling Green State University

#### Selected Solo Exhibitions

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2012 *Passages*, The Sculpture Center, Cleveland  
*3650*, The Phipps Center for the Arts, Hudson, Wisconsin  
2010 *The Parlor Room*, ARThouse, New London, Minnesota  
2006 *Speaking Volumes*, 1300 Gallery, Cleveland

#### Selected Group Exhibitions

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2012 *thisisdisappearing*, 2930 Newton Avenue N, Minneapolis  
*Small Favors VII*, The Clay Studio, Philadelphia  
*Deviations from Comfort*, Seattle Design Center  
2011 *Jelena Berenc and Lauren Herzak-Bauman*, Washington and Jefferson Gallery, Washington, Pennsylvania  
*Romantic Robots and Other Life Forms*, Wayne State University, Detroit  
2010 *No Assumption*, 1235 Monroe Street NE, Minneapolis  
*Other Nature*, Bahdeebahdu, Philadelphia  
2009 *MFA Thesis Exhibition*, Katherine E. Nash Gallery, Minneapolis  
*The Austerity Cookbook*, The Soap Factory, Minneapolis  
*Contemporary*, 1419 Art Space, Minneapolis  
2008 *Ashes to Art/Scattered*, Funeria, Graton, California  
*Arrowhead Biennial Exhibition*, Duluth  
*Voices in Transition*, Furlong Gallery, Menomonie, Wisconsin  
2007 *7 in the Boiler Room*, 801 Lofts, Minneapolis  
2006 *Narrative Beyond Words*, Meredith Wilson Library, Minneapolis

#### Grants / Awards

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2012 W2S Emerging Artist, The Sculpture Center, Cleveland  
2011 MCAD—Jerome Foundation Fellowship for Emerging Artists  
Artist Initiative Grant, Minnesota State Arts Board  
2009 Joye G. Harris Fellowship, University of Minnesota  
Pioneer Scholarship, University of Minnesota  
2008 First Place, Arrowhead Biennial Exhibition, Duluth Art Institute  
2006 First Place in Visual Art, University of Minnesota Design Department  
Brown-MacKenzie Arts Scholarship, University of Minnesota  
Department Grant, Department of Art, University of Minnesota





## ALISON HILTNER

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When I was a child, I would watch *Star Trek*, the first one, and think about how interesting it was that it was set in the future with all of these fascinating contraptions and was so resolutely 1970s at the same time. Isn't it telling of how the future is always mediated through the present? Having said that, on *Star Trek* they had these little things on their lapels that they could tap and talk into, and I have one of those today that I chat on while strolling to work. In the speculative world of the imagination, the writers of the show molded design fictions that would at some point be realized. Not that they had a clue how they would be realized, just that they had the idea that there could be something that small and with that much reach. Alison Hiltner grew up watching old things on PBS: *Star Trek*, *Doctor Who*, *Monty Python*. She admits to being drawn to things that are shiny with flashing lights, describes herself as more archaeological than anthropological, and spends some time watching her partner play or participating in *Mass Effect*, the hugely popular action role-playing game where players direct one Commander Shepard on militaristic missions across alien planets with exotic ecological landscapes.

Collected in Hiltner's vivid imagination, these influences accumulate into a deeply subjective artistic world of objects and ideas

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*Supply Drop Origins Unknown*, 2012

10,000 cotton swabs, UV emitting light source, UV reactive paint, floral foam, copper, microcrystalline wax, cardboard tube, rubber, plastic, and parachute, 120" h x 65" w x 18" w.

Photo: Alison Hiltner

that thematically suggest other worlds, while remaining resolutely analog and deeply human in their production. Take Hiltner's *Supply Drop Origins Unknown*, 2012. A large canister that has been parachuted from the sky is suspended as if from a tree branch or rocky outcrop. One end tilted up has a plastic transparent lens that allows the viewer to see inside: blue UV lights illuminate a strange microclimate, thousands of plantlike growths arranged in tight clusters descend in a tunneled perspective that increases one's sense that here is a bounty of potential sustenance. Except the plants are like nothing familiar to us from the context of this globe. The plants suggest several possibilities, and as humans we must confront our fear of the Other. Are these things edible? Do they contain the ingredients of a new medicine that will save us all from some form of plague? Or are they the gift-wrapped carriers of that plague? One can also imagine benevolent aliens doing their best to help us out, sincere in their motives but utterly useless in their ability to translate their form of sustenance into ours. Hiltner has pointed out that in sci-fi, human protagonists frequently encounter machines, plants, and other entities with unknown functions and motives. Things that could be good or bad news within the plot structure build tension as their secrets begin to unfold toward resolution.

Of course the world of the gallery is not that of the film or the TV episode. Here the objects are pulled from the linear qualities of plot development; they become suggestions without resolve, associational instruments that create





different reactions depending on the temperament and receptivity of the viewer. They are also clearly, well . . . fake. *Supply Drop* is a cardboard tube, the electricity cable that powers the lights trails along the gallery floor, the interior ecology is composed of ten thousand cotton swabs held in place by floral foam and microcrystalline wax. The object itself is modeled after supply canisters deployed by U.S. forces during World War II. So let's just say that Hiltner works really hard to create meticulously crafted props that are both familiar and alien, real and faux. The artist mimics the specializations of science without any of the technological flourishes. Her works are not digital but analog in their production. They point to the future, to seemingly tangible possibility while also mining the past. Many of the works have a 1970s or 1980s sci-fi aesthetic, caught in a feedback loop between nostalgia for an era in which technology and science seemed primed to build a better, more habitable world (think the description of Earth in *Star Trek* as the HQ of a pan-galactic society dedicated to the spread of good old humanistic values) and a contemporary era in which the relentless privatization of science has led to increasingly pecuniary and militaristic pursuits.

Hiltner is not necessarily a pessimist about the future possibilities of science. She describes a fascination with metamorphosis and mutation, from the ever-enlarging species of jelly fish found off the coast of Japan, to the possibilities of bio-mimicry or genetic play that combines the tissues of animals with that of humans in a bid for improvement or cure. Hiltner's *Growth*

*on a Galactic Scale*, 2012, features fifty images printed on translucent polyester film, illuminated from the rear by LED lights. The images contain mutating growths that visually mimic the form of lung tissue, as if documenting an experiment in stem cell research. Again, while conjuring a sense of technocratic possibility, the piece is composed of banal materials in a highly imaginative process. Hiltner shapes clay by hand from a photograph of lichen, then creates a silicon mold, which she fills with agar. The subsequent sculpture becomes a host for bacteria, which consume it gradually in a time-based piece that the artist captures through photography. The seemingly metastasizing tissue is set against a visual control, which is an orbital map found by the artist in a 1908 copy of *Popular Mechanics*. Seemingly confronted with a series of digital screens or projections, the viewer is again called upon to decipher opaque systems that hold secrets either sinister or promising that someone out there, not us, has the specialization to understand. The whole history of contemporary art could be summarized in relation to a drive to either uphold or collapse the distinctions between art and life, between utility and autonomy, between the social and the cultural. These are themes that Hiltner plays with, grafting them onto the popular sphere of science fiction in an often humorous and certainly sincere exploration of the limits of knowledge. The artist is engaged in a tightrope-like meditation on the potential for difference to be a force for good or evil, depending on how you choose to perceive it. —BR

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*Supply Drop Origins Unknown* (detail of interior), 2012  
10,000 cotton swabs, UV emitting light source, UV reactive paint, floral foam, copper, microcrystalline wax, cardboard tube, rubber, plastic, and parachute.  
Photo: Alison Hiltner

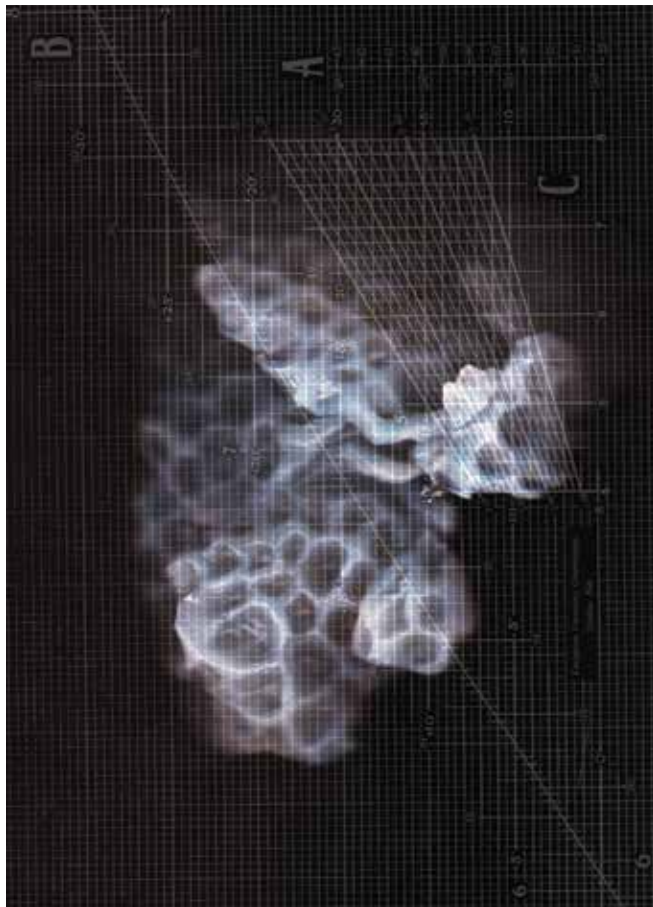


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*Growth On A Galactic Scale, 2012*

50 images on translucent polyester film, LEDs and aluminum;  
photographic subject created with agar, mold, orbital tracking chart,  
steel wire, cloth, silica, beeswax and time, 14"h x 240"l x 3"w.

Photo: Alison Hiltner



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*Growth On A Galactic Scale (detail, 3 of 50), 2012*

50 images on translucent polyester film, LEDs and aluminum; photographic  
subject created with agar, mold, orbital tracking chart, steel wire, cloth,  
silica, beeswax, and time. Each image 7"h x 5"w.

Photo: Alison Hiltner



Alison Hiltner  
alisonhiltner.com

#### Education

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- MFA 2002 University of Minnesota, Twin Cities (with distinction)
- BFA 1999 University of Kansas (with highest distinction)

#### Solo Exhibitions

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- 2013 *Algorithms of Experience*, Ridgewater College, Willmar, Minnesota
- 2012 *Messages from the Event Horizon*, Gallery 122, Minneapolis
- 2009 *Manifest Destiny*, Heineman Myers Contemporary Art, Bethesda, Maryland
- 2007 *Persistent Adaptation*, Soo Visual Arts Center, Minneapolis
- 2006 *We Will Rebuild You*, International Museum of Surgical Sciences, Chicago
- 2004 *Direction For Use*, Spike Gallery, New York City

#### Two-Person Exhibition

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- 2008 *Pathological* (a collaboration with Suzy Greenberg), Art of This, Minneapolis

#### Selected Group Exhibitions

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- 2011 *Physiotasmagorical*, Evanston Art Center, Evanston, Illinois
- 2010 *HBX* (Room Installation), The Soap Factory, Minneapolis
- 2009 *ARTmn: The Precious Object*, Cargill Hall, Minneapolis Central Library
- 2008 *Stimulating Consumption*, Heineman Myers Contemporary Art, Bethesda, Maryland
- 2007 *Minnesota Biennial-3D II*, Minnesota Museum of American Art, St. Paul
- 2006 *Friday the 13th*, Texas Firehouse, Long Island City, New York
- 2003 *Hodgepodge*, Spike Gallery, New York City

#### Grants / Awards

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- 2011 MCAD—Jerome Foundation Fellowship for Emerging Artists
- 2011 MRAC/McKnight Foundation Next Step Fund Grant
- 2011 Minnesota State Arts Board Artist Initiative Grant
- 2007 Minnesota State Arts Board Artist Initiative Grant
- 2005 Puffin Foundation Ltd. Artist Grant, Teaneck, New Jersey
- 2004 Sculpture Space Residency, Utica, New York
- 2001 The Katherine E. Nash Fellowship, Minneapolis





## JEHRA PATRICK

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First, let's point out that the history of art writ large, at least since the Renaissance, is the history of painting. That is until the 1960s with the emergence and consolidation of contemporary art and the post-medium condition. A transformation leading to a still-evolving strain of artistic practice known as institutional critique, which looks at how museums, magazines, dealers, private collectors, curators, and critics all compose the institution of art, and how this nexus of interests decides what is to be valued and what not. Back in the day, artists began to attack this institution first by questioning the power of spatial context—what happens when I take this thing that is art in the museum and put it somewhere else, like the street? And vice versa—then moving to even deeper demonstrations of how gender, class, and racial biases underpin many decisions about what art is considered good. Inevitably, given that the institution under duress had been largely constructed around the medium of painting, that medium became associated with much that artists wanted to challenge. In its mythologizing of the figure of the male artist, its ongoing appeal to various universal values, its objectification or exclusion of certain types of people, and its reification and elevation of others, painting itself had become, for many, deeply suspect. There followed a long period in which painting was

allowed to emerge into a contemporary canon only if it demonstrated a formal or thematic awareness of its flaws and somehow accounted for them. You understand I am using very broad brushstrokes here. What I am setting up is the background that leads us to the work of a painter like Jehra Patrick. In recent years Patrick has made projects that combine archival research with a deep knowledge of art history, collapsing both institutional critique and painting into one pursuit that is less about propping up either partisan approach than about exploring a more conversational territory at the intersection of the two. The artist's exhibition at the Soo Visual Arts Center in winter 2012, *New Museal*, took the Walker Art Center as muse. Patrick went through countless slides and digital images of various galleries during their installation or deinstallation process. She also worked with crew to gain access to galleries and to photograph them at that delicate stage when they are in the process of being constructed. The resulting images were projected on canvas to obtain the outlines and then painted from reproductions on an iPad or an inkjet print, which resulted in Patrick's signature off-kilter palette and reduced spectrum of information. This process led to a series of works that, to paraphrase Patrick, cover the blank canvas of the painting with the blank canvas of the gallery.

Patrick's representations of spaces getting ready to represent are loaded with subtle allusions to genres of painting. For the artist, it is vital to approach the works with an empathy for the craft of the painting process, rather than have

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*Burton & Judy Onofrio Gallery - Khedoori (Vanitas), 2012*  
(top left)  
Oil on linen, 36"h x 48"w.

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*Freight Elevator, 2012*  
(bottom left)  
Oil on canvas, 34"h x 50"w.



the objects serve merely as stand-ins for an idea. In this way many of her works explore specific territories of painting's history either through how they are made or how and what they choose to depict. She writes, "I think of my work as being homages to artists, movements and exhibitions that also question the conditions—institutional and cultural—that brought them into recognition." Her work *Heart of Darkness—Althoff, Gallery 4*, 2011, depicts a gallery at the Walker being primed for an installation by artist Kai Althoff. Anyone coming across the painting will notice its graphic lucidity and the flatness with which it is rendered. Almost hard-edged, it depicts the unfinished process of painting a gallery to make it ready for an upcoming exhibition. The work extends beyond the canvas into the very heart of institutional framing itself. Althoff is known for his dynamic, deeply subjective installations that trade in a disturbingly eroticized violence. Here such a future for the space is signaled by the deep red brushstrokes, but under Patrick's hand they also contain shadowed gradations that intimate the color field paintings of a figure such as Mark Rothko.

In a more recent project at the Rochester Art Center, Patrick photographed atriums, stairways, elevators, and galleries, editing the results down into a small series of images. These are rendered in paint with her usual technical precision, here paying mild homage to the often subdued visual tonality deployed by celebrated contemporary painter Luc Tuymans, or to the carefully cropped and concentrated paintings of Eberhard Havekost, who—like Tuymans—heightens the aesthetic and

symbolic qualities of his works through a highly selective reduction of visual information. In a work such as *Burton and Judy Onofrio Gallery—Khedoori (Vanitas)*, 2012, for example, Patrick has captured a scene from the deinstallation of an exhibition of the work of the internationally recognized artist Rachel Khedoori. Here cardboard boxes whose function is not determined—perhaps trash, perhaps packaging—await some kind of fate, offset by a hazy lake of a floor that seems to reflect and absorb light in a manner that borders on abstraction. In titling the work *vanitas*, Patrick brings the whole weight of a genre within the history of painting crashing down on this otherwise humble scene. Associated with the still life, a *vanitas* is the symbolic representation within painting of the fleeting nature of life, which seeks to remind us that we are all destined to die and foolish if we forget it. Classically it might have featured a skull, a half-finished bottle of wine, rotting fruit . . . here the cardboard boxes suffice. Within the context of Patrick's project, is the still life pointing out that what the institution gives it can take away, intimating the fleeting and suppliant nature of artistic success? Is it about the fleeting power of the institution itself? By elevating the empty galleries and interstitial spaces of institutions into art through the medium of painting, Patrick the painter may be exacting a form of revenge on the process by which institutional critique pointed out the latent power of such spaces in an effort to deflate the aura that they produced around specific works of art, most obviously: paintings. Or Patrick may be inverting the typical hierarchy whereby the institution chooses the art, by making the institution art herself. —BR

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*Abstract 1 - Stairs (Tuymans Wouldn't Do That)*, 2012  
 Oil on canvas, 40"h x 30"w.



Jehra Patrick  
 jehrapattick.com

Education



BFA 2006 Drawing and Painting, College of Visual Arts, St. Paul

Solo Exhibitions



2012 *Inescapable Support*, Rochester Art Center, Rochester, Minnesota

*New Museal*, Soo Visual Arts Center, Minneapolis

2008 *Landscape Painting*, Space 144, Minneapolis Central Library

2007 *re:presentation*, Cosmic's Gallery, St. Paul

Group Exhibitions



2011 *Untitled 8*, Soo Visual Arts Center, Minneapolis

2010 *SHINE*, Peach, a multipurpose artspace, St. Paul

2009 *mnartists.org/St. Paul Saints*, Midway Stadium, St. Paul

2008 *College of Visual Arts Alumni Exhibition*, College of Visual Arts Gallery, St. Paul

*Bitter Fruits*, Altered Esthetics, Minneapolis

*18 and Life*, Cosmic's Gallery, St. Paul

2007 *Small Wonder*, College of Visual Arts Gallery, St. Paul

*Imaginary Friends*, Shoebox Gallery, Minneapolis

*Cultivate – Twenty-Five Under 25*, Stevens Square Center for the Arts, Minneapolis

2006 *College of Visual Arts December 2006 Graduate Exhibition*, College of Visual Arts, St. Paul

Awards



2011 MCAD—Jerome Foundation Fellowship for Emerging Artists

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*Atrium Gallery (View One)*, 2012 (top left)  
 Oil on canvas, 54"h x 72"w.

.....  
*Heart of Darkness – Althoff, Gallery 4*, 2011 (bottom left)  
 Oil on canvas, 60"h x 96"w.  
 Photo: Jehra Patrick



# PAST RECIPIENTS



2010 Greg Carideo  
Teri Fullerton  
Julia Kouneski  
Brett Smith  
Jonathan Bruce Williams

2009 Steven Accola  
Caroline Kent  
Tynan Kerr/Andrew Mazorol  
Tony Sunder

2008 Evan Baden  
Barbara Claussen  
Kirsten Peterson  
Benjamin Reed  
Lindsay Smith

2007 Matthew Bakkom  
Monica Haller  
Colin Kopp  
Liz Miller  
Rosemary Williams

2006 Ernest A. Bryant III  
Brian Lesteberg  
Cherith Lundin  
Monica Sheets  
Marcus Young

2005 Janet Lobberecht  
Megan Rye  
Angela Strassheim  
Dan Tesene  
Megan Vossler

2004 Michael Gaughan  
Kirk McCall  
Abinadi Meza  
Lisa Nankivil

2003 Tamara Brantmeier  
Lucas DiGiulio  
Jesse Petersen  
Matthew Wacker  
Troy Williams

2002 Joseph del Pesco,  
Helena Keeffe,  
Charles Matson Lume,  
Justin Newhall,  
Grace Park

2001 Jay Heikes  
Markus Lunkenheimer  
Alec Soth  
Peter Haakon Thompson  
John Vogt

2000 Santiago Cucullu  
Alexa Horochowski  
John Largaespada  
Gene Pittman  
Cristi Rinklin

1999 Amelia Biewald-Low  
Jason S. Brown  
James Holmberg  
Anne Sugnet  
Inna Valin

1998 Amelie Collins  
Brad Geiken  
Rollin Marquette  
Don Myhre  
Thor Eric Paul

1997 Jean Humke  
Carolyn Swiszc  
Amy Toscani  
Cate Vermeland  
Sara Woster

1996 Therese Buchmiller  
Todd Deutsch  
Celeste Nelms  
Mara Pelecis  
Mike Rathbun

1995 Robert Fischer  
Anne George  
Stephanie Molstre-Kotz  
Todd Norsten  
Carl Scholz

1994 Terence Accola  
Mary Jo Donahue  
Jonathan Mason  
Karen Platt  
Elliot Warren

1993 Mary Esch  
Damian Garner  
Shannon Kennedy  
Linda Louise Rother  
James Whitney Tuthill

1992 Angela Dufresne  
Tim Jones  
Chris Larson  
Andrea McCormack  
Shawn Smith

1991 Hans Accola  
Sara Belleau  
Franciska Rosenthal Louw  
Colette Gaiter  
Annette Walby

1990 Andy Baird  
Mark Barlow  
Keri Pickett  
Ann Wood  
Christopher Wunderlich

1989 Lynn Hambrick  
Vince Leo  
Stuart Mead  
David Pelto  
Alyn Silberstein

1988 Phil Barber  
JonMarc Edwards  
Jil Evans  
Dave Rathman  
George Reboloso

1987 Michelle Charles  
Leslie Hawk  
Paul Shambroom  
Viet Ngo  
Diana Watters

1986 Gary DeCosse  
Christopher Dashke  
Jennifer Hecker  
Michael Mercil  
Randy Reeves

1985 Betina  
Judy Kepes  
Peter Latner  
James May  
Lynn Wadsworth

1984 Doug Argue  
Remo Campopiano  
Timothy Darr  
Audrey Glassman  
Robert Murphy

1983 Jana Freiband  
Janet Loftquist  
David Madzo  
Jeff Millikan  
Steven Woodward

1982 Jane Bassuk  
Frank Big Bear Jr.  
Laura Blaw  
Matt Brown  
Kevin Mangan

1981 Ricardo Bloch  
Bruce Charlesworth  
Alison Ruttan  
T.L. Solien  
Scott Stack



## The Jerome Foundation

### ABOUT THE JEROME FOUNDATION

The Jerome Foundation, created by artist and philanthropist Jerome Hill (1905-1972), seeks to contribute to a dynamic and evolving culture by supporting the creation, development, and production of new works by emerging artists. The Foundation makes grants to not-for-profit arts organizations and artists in Minnesota and New York City.

### FOCUS

Jerome Foundation supports emerging professional artists who are the principal creators of new work, and:

- who take risks and embrace challenges;
- whose developing voices reveal significant potential;
- who are rigorous in their approach to creation and production;
- who have some evidence of professional achievement but not a substantial record of accomplishment; and
- who are not recognized as established artists by other artists, curators, producers, critics, and arts administrators.

Nurturing exploration and experimentation by emerging artists diversifies the seeds of creativity and leads to rich experiences. Central to the Foundation's review of each proposal is an assessment of the quality of the artistic work. The Foundation seeks to encourage the potential for excellence.

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2501 Stevens Avenue  
Minneapolis, MN 55404  
[mcad.edu](http://mcad.edu)