

Jerome
Fellowship
Exhibition

2012/13



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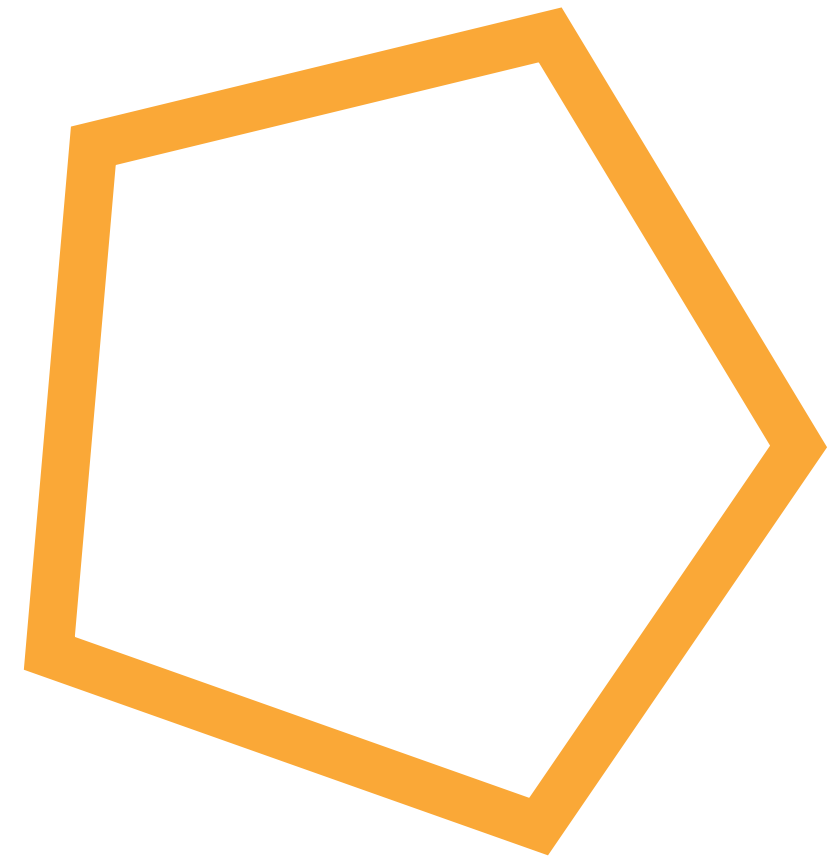
Susannah Bielak
Amanda Hankerson
Michael Hoyt

Melissa Loop
Lauren Roche

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exhibition for the 2012/13 Jerome Foundation
Fellowships for Emerging Artists**

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ESSAYS BY JAY GABLER



JEROME FELLOWS



Susannah Bielak



Amanda Hankerson



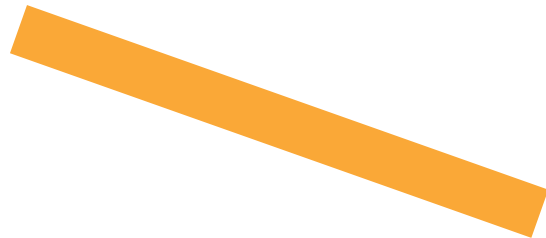
Melissa Loop



Lauren Roche



Michael Hoyt





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SUSANNAH BIELAK

Susannah Bielak is inspired by paradox, by unexpected relationships. Throughout her body of work, she has investigated intersections that fascinate her. From the emotional and sociopolitical impact of the 1985 Mexico City earthquake to what she calls “the communal and sensory nature” of public transportation, Bielak probes the cracks and corners of human interaction.

Bielak has moved through many worlds: she was born in Mexico City, was raised in Pittsburgh, attended college in St. Paul, and earned her MFA in San Diego before returning to the Twin Cities in 2011. Trained in both fine art and social science, she has a curiosity about the human experience that she translates into artwork invested with a strong aesthetic sensibility, the tenacity to execute long-term investigations, and a distinct taste for the poignant and absurd.

Her work is interdisciplinary, collaborative, and thoroughly researched. She is inspired, she notes, by the “paradoxical situations and uncanny relationships” that she encounters in her personal life as well as in social and political history. Her projects constitute thoughtful, often metaphorical responses to these open questions; the work combines language, materials, and performance.

Bielak works in what she describes as a “campaign-like” manner, starting with a central idea often inspired by a tension, transition, or contradiction—and systematically exploring it through a series of actions and objects that can take the form of research, writing, drawing, photographs, sculptures, videos, happenings, and performances. A finished

body of work is a collection of pieces that result from those actions, carefully selected to speak to one another and to the viewer about the idea Bielak is exploring. Her work is iterative, each project comprising different “chapters” that build on one another.

This approach requires Bielak to work in an immersive fashion. Each project begins expansively, as the artist traces paths, finds connections, and experiments with various methods. She then hones down, highlighting what she sees as the project’s critical elements as she selects the specific pieces to constitute the finished work.

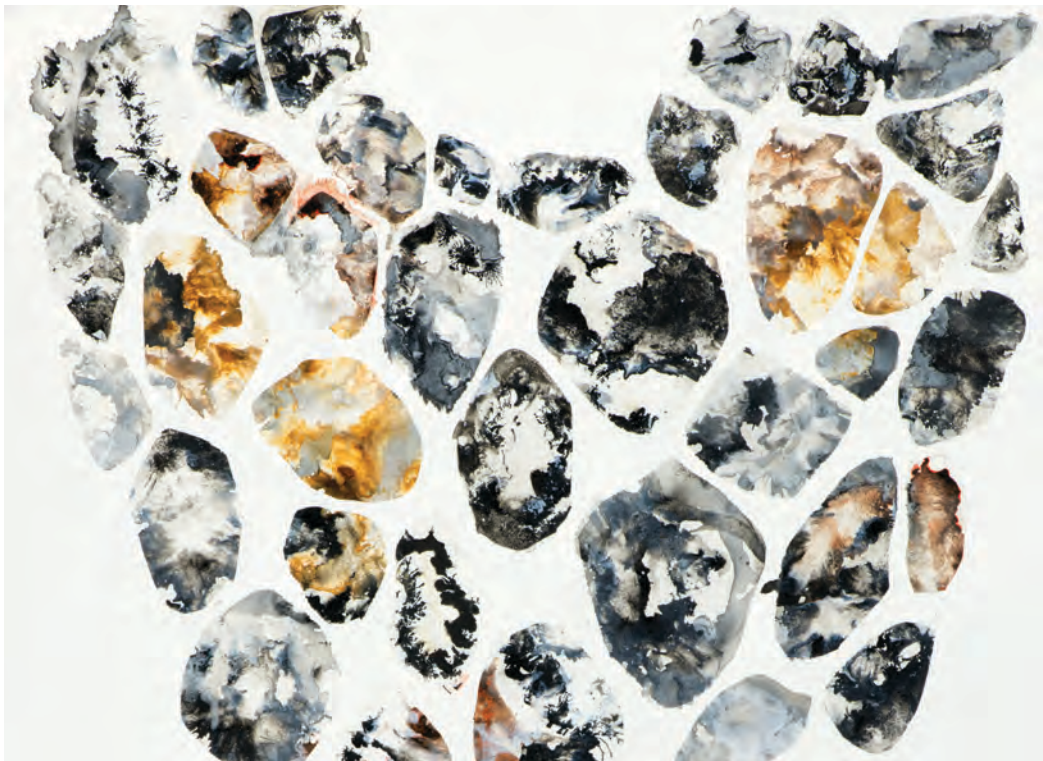
Her current project is named *Vientos*—the Spanish word for “winds.” Wind, as Bielak notes, is “a force made visible by its impact on other things.” Wind has long been invoked to symbolize change in both social and personal human history; *Vientos* nods to that traditional metaphor, but Bielak is more interested in wind as “a metaphor for turbulence, resilience, the mechanics of failure, and rendering the ineffable.” Wind is something we both fight and harness, and that conflicted relationship is the point around which *Vientos* pivots. The Jerome Fellowship has allowed Bielak to dive into *Vientos*, a multifaceted project including performances, videos, writing, drawings, and sculptural works. The sites for the project have, to date, included a photo studio, the roof of a library, a frozen lake, a wind tunnel, and a wind energy research facility. *Vientos* emerged from two of Bielak’s earlier projects. The first was *Quake/Temblor*, a project sparked by the artist’s encounter with diagnostic photographs—taken by her father—of the aftermath of the 1985 Mexico City earthquake. In addition to prints, text, sound, and engravings on Formica tables, that project involved

-1- *Vientos: Absence of Geometry*, 2013
video still

-2- *Vientos: Burden of Royalty*, 2013
video still



- 3 -



- 4 -

experiments with a seismic shake table serving “as a meta-metaphor” speaking to “the rapport between domestic life and natural disaster.”

The other project feeding into *Vientos* was *Portraits of San Ysidro*, a work in which Bielak immersed herself in the many worlds of a California-Mexico border community. Ultimately, she created a website interweaving portraits, recordings, interviews, essays, and paintings that collectively serve as “a variegated entrance” into the town itself and, more broadly, into a range of social, emotional, and philosophical questions regarding identity and place.

The most conspicuous link between *Vientos* and *Quake/Temblor* is a video of a trembling windmill. The windmill—actually a power-generating turbine—was filmed by Bielak as it sat on a shake table, being tested for resilience to earthquakes. In the test Bielak witnessed, the turbine stood strong, and that failure to fail became a recurring theme of the project. “This resistance,” says Bielak, “reminded me of Don Quixote tilting after windmills, and the limits of human control.”

The turbine video is joined by another that depicts a cowboy, or *charro*, from the San Ysidro rodeo (*charreada*) practicing the “vientos,” a rope trick that requires much practice and great finesse. The trick is named for the fluidity needed to perfectly move into the rope and encircle a bull’s hind legs. “The video I produced,” explains Bielak, “is of a friend who struggles in executing the move. This too is about a kind of failure.”

Bielak’s work has consistently touched on the theme of human limitation: how we find our own limits, and how we push them. Each of these videos engages

that theme; further, the wind turbine video demonstrates the investigatory nature of Bielak’s work. When do we, and our creations, fail? How do we prepare for that eventuality, and how do we react when it does—or, as the case may be, does not—occur?

“Common threads,” the artist notes, “between the large-scale scientific experiment and the rodeo are ritual and spectacle.” However, Bielak emphasizes, the videos push against expectation. Among the ways in which the videos defy expectations is that they are, as curator Naomi Beckwith has observed, nonevents—they might be considered “antispectacle.” The turbine does not fail, the cowboy remains in perpetually imperfect motion.

These videos began Bielak’s use of wind as a metaphor. She has been deeply immersed in research on both scientific and social aspects of the wind—from Sir James George Frazer’s *Golden Bough* to wind mitigation preparedness techniques to the origin of the Beaufort wind force scale. Bielak explains that here in Minnesota, where the elements are never far at bay, “the metaphor of the wind felt particularly ripe to speak to the ways in which we situate ourselves against forces larger than ourselves.”

To Bielak, Minnesotans’ continual struggle against the weather has an evocative resonance with America’s cultural climate. She cites Lauren Berlant’s idea of cruel optimism, which “exists when something you desire is actually an obstacle to your flourishing.” Can we ever achieve mastery, harmony, and stability—both with the environment and with one another? “My projects here,” Bielak explains, “have revolved around the absurdity of these struggles.”

This past winter, Carl Flink and his company Black Label Movement ventured with Bielak onto a frozen lake bed to create a video, in which a standing central figure moves her arms over a circle of seven

- 3 - *Ventifact: What Is Inside Becomes Outside*
2013
video still

- 4 - *Ventifact: Breath Drawing 1 (detail)*
2013
Blown pigment on watercolor paper
30" x 20"
Photo: Rik Sferra



- 5 -

- 5 - *Vientos: Blown Blind*
2013
video still

prone bodies, seeming to cause them to reach, bend, and jump. There are many possible interpretations of the piece and how it speaks to power and control, says Bielak. “The central figure may be viewed as a sovereign power, a goddess of the wind, a benign foundation, or a corporate entity.”

Bielak also collaborated with Kristin Van Loon and Arwen Wilder of the choreographic duo HIJACK to undertake a series of experiments that recall, in the artist’s view, “Quixote, Sisyphus, and slapstick.” Van Loon and Wilder push themselves against artificially generated wind from leaf blowers and power fans, wearing paper armor featuring drawings created by Bielak with her own breath. The battered drawings remain as ventifacts: artifacts shaped by the wind.

As she continues with this multifaceted project, Bielak is pursuing investigations of sites of scientific testing, both the Saint Anthony Falls Laboratory and UMore Park. The Saint Anthony Falls Laboratory—a building with the Mississippi River running through it—“evokes the confluence of the elements,” to Bielak. The lab also houses a large-scale wind tunnel. UMore Park, which formerly served as a smokeless gunpowder munitions factory and an aerodynamics research facility, is now the planned site of a community intended to be economically, environmentally, and socially sustainable. UMore Park, home to the Eolos Wind Energy Research Consortium, “brings *Vientos* back to the iconic wind turbine,” says Bielak—“this one situated amidst the ruins of modernism.”

Both sites speak to questions regarding science, industry, the political complications of technology, the limits of human control, and what Bielak describes as “our approximations of the natural.” These sites, the latest to capture Bielak’s imagination, will serve as a rich backdrop for her continuing

investigations into the wind as an agent of change—one to be both embraced and, futilely or not, resisted. —JG

Susannah Bielak was born in Mexico City in 1976. A graduate of Macalester College, she earned her MFA in drawing, installation, and public practice at the University of San Diego in 2009. Throughout her work as an artist, writer, educator, curator, and cultural producer, Bielak is interested in projects with collaboration, experimentation, and research at their core. Much of her work extends to community-based, interdisciplinary, and cross-genre projects. In her art practice, Bielak creates visual narratives that straddle the historical and contemporary. By researching paradoxical situations and uncanny relationships that she encounters in personal and public life, Bielak finds poetic ways of responding to social issues with material experimentation and collaborative practices. Projects have ranged from a happening staged on a seismic shake table to prints pulled from engraved Formica kitchen tabletops. Collaborators have included structural engineers, rodeo cowboys, bus drivers, and, currently, choreographers and wind developers. Bielak’s work has been exhibited and collected internationally, including by the International Print Center, Luis Adelantado Mexico, the Museum of Contemporary Art San Diego, and the Walker Art Center. Arts fellowships and awards include the UC MEXUS Dissertation Award, University of California San Diego Humanities Award, Prometheus Award, Highpoint Jerome Fellowship, and Minnesota Center for Book Arts Jerome Fellowship. Bielak’s artwork and writing have been published in *New American Paintings* and *Art Papers* and by the National Endowment for the Arts and the Walker Art Center, among others.



- 6 -



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- 9 -

AMANDA HANKERSON

When Amanda Hankerson was growing up in Minnesota, she says, “we were the only Hankersons I knew.” It is a relatively uncommon surname, currently held by only a few thousand people living in the United States. The photographer was surprised, then, when she was contacted on Facebook by Diane Hankerson—an African American woman living in New York, who wondered whether she and Amanda might be related. Upon further investigation, Amanda realized that the large majority of Hankersons are, unlike herself, of African descent.

After extensive correspondence, Amanda paid a visit to Diane and her family in their New York home. Amanda photographed Diane and her young daughter Isa reclining on their couch; both regard the camera with relaxed contentment, suggesting a justified pride in their loving relationship and comfortable home.

That marked the beginning of a major project, which she is currently calling *The Hankersons*. The project now includes portraits of dozens of people who share the photographer’s last name, and the body of work is continuing to expand.

One of the discoveries Hankerson made is that many of her fellow Hankersons can trace their lineage back to a plantation in South Carolina. There, a family of European Americans gave their name to their slaves, who in turn passed it on to their children and their children’s children, down through the decades. A meeting

of Hankersons, then, is a meeting of Americans whose ancestors shared an atrocious chapter of our country’s history—on different sides of the line that was once drawn between owner and owned.

Though that history forms the backdrop for *The Hankersons*, the project isn’t about the past: it’s about the present, about the lives being lived by the diverse individuals who today claim the name Hankerson as their own. While the project’s political resonance is inescapable, *The Hankersons* is fundamentally personal.

In preparation for each portrait, Hankerson makes a point of spending time—at least an hour—with the subject, talking and getting to know him or her. Most subjects are photographed in or near their homes; the photographer chooses the specific setting, but the poses are those the subjects naturally assume.

The resulting portraits are best viewed when printed in large format and seen up close, where details become apparent: the packing blanket that adorns the favorite chair of a lifelong trucker, the toy monkey with boxing gloves perched on the shelf of a man posing with his guitar, the scattered drops of rain beginning to fall on a Florida front yard. No one photograph can capture a life, but Hankerson’s portraits find her subjects well situated in their elements.

In Florida, Hankerson began photographing trees to indicate the various places where Hankersons have migrated and are currently living. The images of trees complement the portraits not just by suggesting a common metaphor for family (branches, trunk, roots) but also by amplifying the presence of the lush setting.

The subjects’ quiet dignity is reminiscent of that seen in the subjects of painted portraits throughout

- 6 - *Dianne in the Kitchen*
2013
archival pigment print
30" x 22.5"

- 7 - *Anissa Leaning on the Couch*
2013
archival pigment print
30" x 22.5"

- 8 - *Derek in the Living Room*
2013
archival pigment print
30" x 22.5"

- 9 - *Joseph in the Hallway*
2013
archival pigment print
30" x 22.5"



-10-

-10- *Gina on the Couch*
2013
archival pigment print
30" x 22.5"



-11-

-11- *Heidi in the Family Room*
2012
archival pigment print
30" x 22.5"



-12-



-13-



-14-



-15-

history; as a staff photographer at the Minneapolis Institute of Arts, Hankerson frequently finds herself in the company of such portraits, which she acknowledges may have informed the choices she has made in creating her photographic portraits of her fellow Hankersons.

Throughout Hankerson's career since her training at the Minneapolis College of Art and Design, family and identity have been consistent themes. Her largest body of work prior to *The Hankersons* is *Legends of Sturgis*, a collaborative project with photographer Lacey Criswell in which the two captured portraits of longtime attendees at the famed Sturgis Motorcycle Rally in South Dakota. These veterans are seen with their bikes, their families, and symbols—flags being especially frequent—of their lives and beliefs. The collection of portraits is a study in the similarities, and differences, among members of this de facto American family.

Another relevant project is *Self-Forgeries*, a series of artificial portraits stitched together from photographs of Hankerson and her spouse. Creatively and seamlessly combining their features in various combinations and expressions, Hankerson has created what she calls “a grotesque would-be extended family.”

What makes a family? Shared facial features? Shared experiences? A shared name? Hankerson's work circles around these questions, inviting viewers to contemplate their own answers. The care and attention Hankerson devotes to her photographs

are clearly visible in her sympathetic portraits, which celebrate her subjects' fierce individuality as well as their shared humanity. People who are different, and yet the same: that's the paradox of all families, whether their members are biologically related or not. Hankerson's distinctive and compelling work sheds new light on the meaning of family in America today. —JG

Amanda Hankerson, a Minnesota native, received her BFA from the Minneapolis College of Art and Design in 2004. She currently resides in Minneapolis, where she is an independent artist and the Associate Photographer at the Minneapolis Institute of Arts. Hankerson spends significant time researching and planning before she takes out her camera to compose a portrait. Through portraiture, Hankerson considers how individuals come together to make a family. Her projects have explored familial aspects in distinct groups: veterans of the Sturgis Motorcycle Rally, an alternative family with distorted faces that seem to reference a lost episode of *The Twilight Zone*, and most recently, Americans sharing her own surname. Not surprisingly, old family photographs inspire Hankerson's work, as do a variety of other sources, such as Baroque painting and the social web. Hankerson is a recent recipient of a Minnesota State Arts Board Artist Initiative Grant, which she used in conjunction with her Jerome Fellowship for a six-week road trip. During this explorative journey Amanda photographed other Hankersons in the southern United States, continuing her visual investigation of how the Hankerson story relates to a defining national experience.

-12- *Magnolia Tree*
2013
archival pigment print
30" x 22.5"

-13- *Brett in the Driveway*
2012
archival pigment print
30" x 22.5"

-14- *Zabian in the Front Yard*
2013
archival pigment print
30" x 22.5"

-15- *Date Palm Tree*
2013
archival pigment print
30" x 22.5"

MICHAEL HOYT

Michael Hoyt's studio is also a woodshop, next to a classroom, in a building that is also a theater and an art gallery and a community center and a health clinic. He is often joined by other artists, and children's boisterous voices can be heard as he works. When Hoyt leaves his studio, he jumps on a bike and rides the short distance to his South Minneapolis home. Hoyt is thoroughly engaged with the life of his community, and community engagement is at the heart of his practice as an artist.

His studio space is in Pillsbury House, an acclaimed "center for creativity and community" on Chicago Avenue. Hoyt also works there as a creative community liaison; among other projects, he coordinates Arts on Chicago, a program supporting twenty art projects spanning ten blocks of the inner-city thoroughfare.

In summer 2013, Hoyt personally created one of the initiative's most visible projects: *Wish Well*, an interactive installation outside Pillsbury House where passersby are invited to stop, rest on a teardrop-shaped wooden bench, and submit wishes that are later displayed on a scrolling LED screen. Knowing his community, Hoyt even included a little sandpit for well-wishers to dispose of their cigarette butts.

His primary project this year, though, has taken him farther afield. *One Another* is a project centered on a sleek wooden bike trailer built by Hoyt to serve as a mobile drawing table. Towing the trailer into parks and playgrounds, Hoyt begins to attract attention as he opens the table and takes his materials out. When he is approached by kids and adults, he asks them a

question they likely never expected to be asked by a professional artist: May I draw your picture?

The resulting portraits—which Hoyt scans on the spot so he can share printouts with the subjects while keeping the originals—bear the names of their subjects: Nayia, Blanco, Ja'Na, Miho, Greg, Paju, Abdullahi, Sagal, Tommy Gunz. While quickly executed, the drawings are intimate and evocative. Many subjects sit straight-faced, while others smile gently. Abdullahi throws a hand sign, two fingers held sideways.

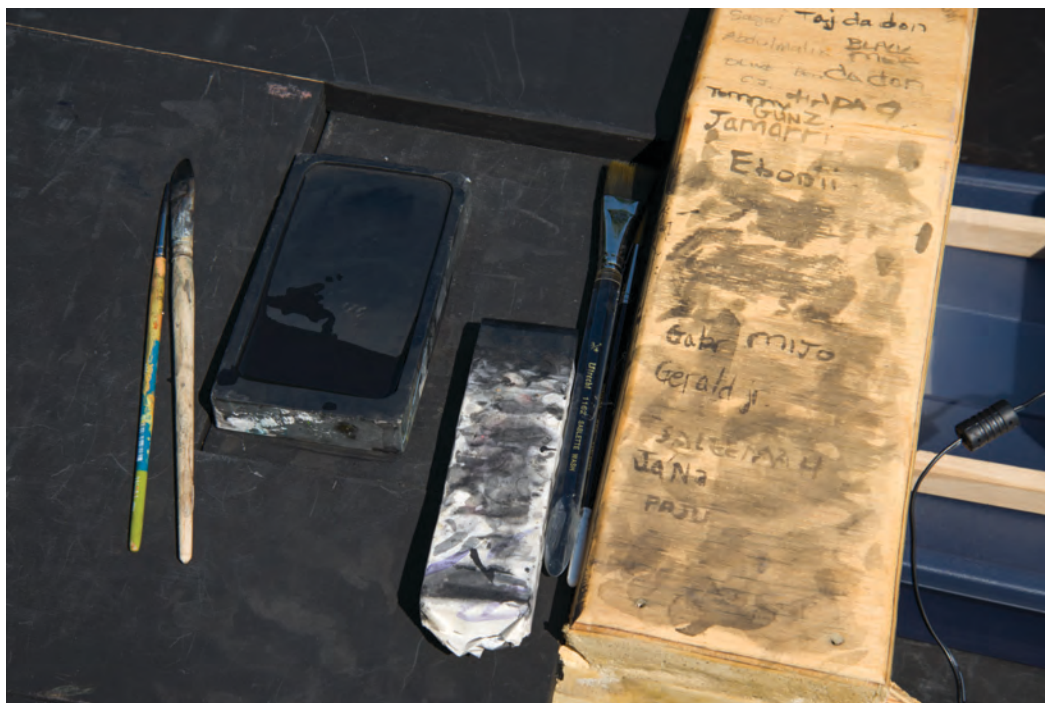
The premise of the project is simple, but seen together, the portraits suggest a host of questions about place and identity, pride and community, and the role of an artist when he steps (or, as the case may be, pedals) beyond gallery walls.

One Another marks a sort of return to roots for Hoyt, who received his BFA from the Minneapolis College of Art and Design in 1994. There, Hoyt primarily studied painting and drawing, producing work—largely representational—often touching on issues of cultural identity that were germane to his life as a transracially adopted person in Minnesota.

After college, community engagement and development steadily moved to the forefront of Hoyt's life. He worked with fellow MCAD alumnus Joel Sisson on the Green Chair Project, teaching urban core youth how to build and sell Adirondack chairs—many of which, instantly recognizable by their signature green color—can still be seen throughout the Twin Cities. Then, Hoyt spent a decade as the director of Kulture Klub Collaborative, an organization providing multidisciplinary opportunities for artistic expression to youth experiencing homelessness.



< -16- Soy, 2013
ink on paper
20" x 15"
Photo: Rik Sferra



-17-



-18-

A renewed focus on his own art came with Hoyt's involvement in the Art Shanty Projects: participatory artworks in the form of fishing shanties, positioned on a frozen Minnesota lake in the dead of winter. Having recently spent time with his wife's South Korean birth family in that country's popular karaoke rooms, Hoyt determined to build a shanty that would create that same sort of space for shared experience and joyous expression. After the success of that project, Hoyt built a similar space in conjunction with students at the University of Hawai'i when he was invited to be a visiting artist there.

Recently, Hoyt has been exploring the contours of community conversation and neighborhood history by creating animations, which he calls "video-paintings," of incidents taking place in his Powderhorn Park community as described on a neighborhood e-mail listserv. He then shares the haunting image sequences with the forum, sparking discussion and underlining the drama of everyday life.

Socially engaged art has a long history, but Hoyt is forging new territory within that field by making his subjects active partners in his process. Where other artists might dramatize "issues," Hoyt starts conversations. The heart of *One Another* is not the drawings themselves, but the space those drawings open between Hoyt and his subjects. For a short while, two strangers sit and talk, coming to know one another in a way they might never have if not for the device of Hoyt's project.

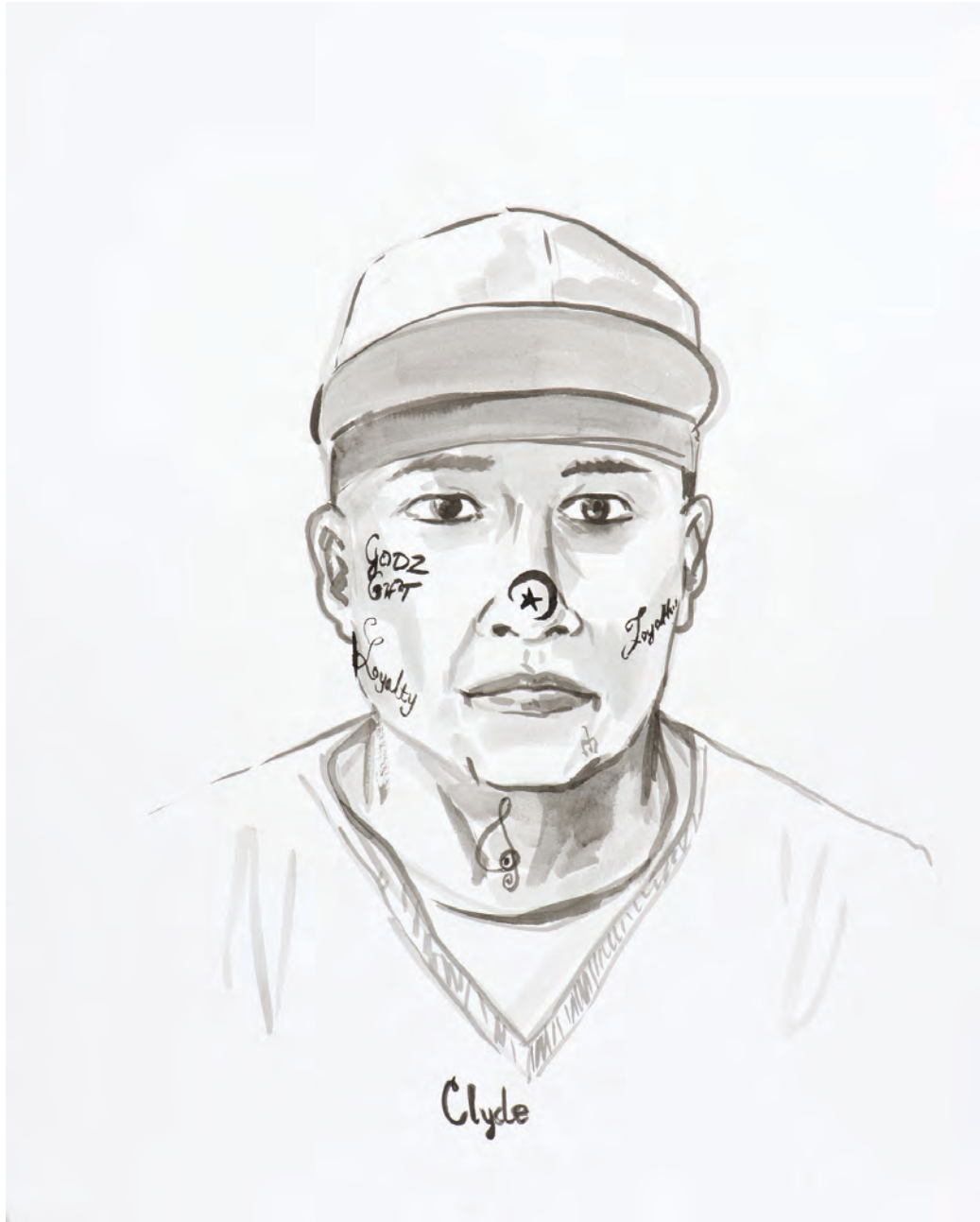
All art, ultimately, is about connection—but Hoyt doesn't content himself with the connections that can be formed in the rarified space of the fine-art world. Mike Hoyt uses art to create unexpected conversations in unexpected places, and when his audiences

experience the joy of discovery, they are not just discovering art: they are discovering each other. —JG

Michael Hoyt was born in Northfield, Minnesota, in 1970. He received his BFA from the Minneapolis College of Art and Design in 1994 and currently resides in Minneapolis, where he is an independent artist and a nonprofit arts administrator. For nearly twenty years Hoyt has been producing, managing, and directing arts-based community development projects and youth development programs, while making his own art in his community. Although his formal training is in painting and drawing, his work has evolved to take the form of interactive sculptural installations and situations in which public participation is a key component. Creating and facilitating unique shared experiences that connect diverse and often nontraditional art audiences drive his art practice. Hoyt's work has been exhibited locally and abroad at the Seoul Olympic Museum of Art, Arts At Marks Garage in Honolulu, University of Hawai'i Art Gallery, Pillsbury House + Theatre, Soap Factory, Soo Visual Arts Center, Intermedia Arts, Franconia Sculpture Park, Art Shanty Projects, and the Walker Art Center. He has received a Minnesota State Arts Board Cultural Collaborations Grant as well as a Northern Lights.mn Art(ists) on the Verge Fellowship. Hoyt's artist residencies include the Intersections Visiting Artist and Scholar Program at the University of Hawai'i at Manoa, the Visiting Artist Exhibition Program at Roanoke College, the Blacklock Nature Sanctuary, and Kulture Klub Collaborative.

-17- *One Another* (detail), 2013
mobile drawing desk
86" x 30" x 36"
Photo: Rik Sferra

-18- *One Another* (drawing with
Carlos, Powderhorn Park,
Minneapolis), 2013
86" x 30" x 36"
Photo: Rik Sferra



-19-

-19- Clyde, 2013
ink on paper
20" x 15"
Photo: Rik Sferra



-20-

-20- Sagal, 2013
ink on paper
20" x 15"
Photo: Rik Sferra

MELISSA LOOP

Landscape painting would seem to be the least political of all genres, but throughout her career, Melissa Loop has—with increasing subtlety and finesse—created landscapes that subvert our ideas of beauty, of nature, and of art.

In the process, she has broken many rules. First among them is the idea that the landscape artist should be out en plein air, at one with the majesty of nature as she puts brush first to palette and then to canvas. Loop has started to venture out into her landscapes only recently, because she is less interested in representing the landscapes' actual appearance than representing our ideas about those places. By questioning what the purpose of a landscape painting is, Loop raises questions of perspective, of privilege, and of culture.

When talking about her work, Loop often mentions the Hudson River School and the ideas of landscape that surround that epic tradition. In that tradition, landscapes are idealized and inviting, playgrounds in which the viewer might imagine himself or herself frolicking. It's a beautiful fantasy, but of course the reality is that people live in those places. That was true when European settlers made their way down the Hudson, and it is true when today's tourists visit exotic destinations. Where are those people, and what is their perspective looking back at the viewer?

Loop came to landscape painting through her training at the Minneapolis College of Art and Design, where she primarily focused on abstraction.

As she realized that she was especially interested in space and the viewer's relationship to it, her work began to more recognizably resemble landscape painting. At the same time she was becoming interested in ideas of utopia, and the ideas of landscape as physical space and landscape as utopia started to intersect.

She began working from photographs found online via Google, photographs representing the most public and frequently viewed depictions of places, such as the Arab Emirates and building-boom China. Much of her work from this period has a bold, flat, graphic tone, with depictions of the built landscape positioned against brightly saturated skies, disrupted by ribbons of solid color. While the images are bright and appealing, they also suggest an ironic weariness, visible paint drips drawing further attention to the artifice of the paintings—and, by extension, the buildings they depict.

Having extensively explored that practice, Loop has begun leaving her studio (and the Internet) to make actual trips to the places that are inspiring her most recent work. She has traveled to Belize, Mexico, and, most recently, French Polynesia, gaining impressions and taking photographs that she brings back to her Minneapolis studio.

The new work continues Loop's general project but in a manner that is both more subtle and more grand. Buildings are still visible, but rather than the swooping fantasias constructed in past centuries. They are ancient pyramids and temples. The progression in Loop's work suggests a continuity between attempts to build heaven on earth in antiquity and in the present—and underlines the complexities attendant to viewing those great monuments as a tourist.

< -21- *The Outsider's Nostalgic Fantasy*, 2013
acrylic, spray paint, and pastel
30" x 20"
Photo: Rik Sferra



- 22 -



- 23 -

Loop still often places vibrant foreground objects against dark undertones and backgrounds; her landscapes inspired by Belize and Mexico have the lighting quality one might see during an eclipse, where day and night seem to coexist. Superficially, the paintings look more conventional; in her work, obviously incongruous elements are becoming scarcer. On close inspection, though, continuing irregularities of perspective and palette become apparent. Paint drips are pervasive, giving the landscapes a quality of melting—or bleeding. The tension between idyll and nightmare grows ever tighter.

For the Jerome exhibition, Loop will be presenting a grand landscape that directly engages the legacy of Frederic Edwin Church and the nineteenth-century landscape tradition. She is also creating a complementary series of smaller paintings depicting the bare shanties many contemporary Polynesians live in—a reality that she would have been unlikely to encounter on Google Images.

Loop's paintings embrace the seductive qualities of landscapes as playgrounds for the imagination, while at the same time suggesting the hazards of projecting one's own dreams onto real places—especially those inhabited by others. The work becomes all the more powerful if one is acquainted with the thorny realities of the lands Loop depicts—for example, the hotel chains that wipe out farmland in French Polynesia to build pleasure palaces that they abandon when the subsidies run out—but you don't need to be an anthropologist to appreciate the manner in which Loop skews the artist's traditional perspective on exotic landscapes.

Landscape paintings are frequently found in dentists' offices, chambers of government, and family homes because they are typically regarded as safe: pretty pictures that everyone can agree on. As Loop's work suggests, however, a dream of utopia can be a dangerous dream indeed. —JG

Melissa Loop was born in Anamosa, Iowa, in 1981. She received her BFA from the Minneapolis College of Art and Design in 2005, where she received the Vanderbilt Travel Grant. Loop is a Minneapolis-based painter whose work has been exhibited in Portland and Boston as well as local shows at the Soo Visual Arts Center, Art of This, and Rosalux Gallery, among others. Her work has been featured online and in publications including *New American Paintings*, the Walker Art Center blog, and *Beautiful/Decay*. Loop uses the guise of historical landscape painting as a launching point to explore the slippery ideas of place, the way tourism and media perpetuate fantasies of the exotic, and the ways cultural identities are manipulated, misplaced, and reinvented in an age of globalization and longing for authenticity. Recently, Loop was a recipient of a Minnesota State Arts Board Artist Initiative Grant, which allowed her to conduct research in French Polynesia in order to create a body of work that confronts the fantasy and reality of the exotic. This newest work explores the ways in which tourism and cultural stereotypes are shaping French Polynesia's cultural preservation and identity and ultimately perpetuating the history of colonial subjugation in the South Pacific.

- 22 - *Temporal Structures of Luxury*, 2013
acrylic and spray paint
11" x 14"
Photo: Rik Sferra

- 23 - *Temporal Structures of Luxury*, 2013
acrylic and spray paint
11" x 14"
Photo: Rik Sferra



-24-

-24- *Ocean Front*, 2013
acrylic on canvas
14" x 11"
Photo: David Anderson



-25-

-25- *The Beauty Is Eclipsed
by the Ruins of the Past*
2013
acrylic on canvas
14" x 11"
Photo: David Anderson

LAUREN ROCHE

Lauren Roche creates art in jags. Holed up behind a makeshift room divider in the back corner of a studio she shares with other artists in the Purity Bakery Building, she works late into the night, listening to cassettes and applying layers of acrylic paint to her fierce portraits.

What does *fierce* mean? It is both a literal description—her subjects and the strange pets they cradle often bare ragged, pointy teeth—and an evocation of the portraits' tone. Though her formal training is minimal, Roche's work is executed with a confidence that speaks to the circumstances of its creation and to its deeply personal nature.

Roche has made drawings since she was a child, but only recently has she begun to show her work publicly. For many years, Roche shared her work only with friends, often via cards sent in the mail. Postcards, typically associated with travel, are an apt medium for Roche, who has led an itinerant life.

After spending her childhood in California, Roche traveled around the country, spending time in places including Seattle, Portland, and Asheville, North Carolina—where she was living several years ago when she unexpectedly inherited land in rural Minnesota. Roche and her partner moved to Minnesota, where they built a cabin on the land and commuted to Minneapolis for extended stays during which they would work to earn money. Though they still own the rural property, the couple now live primarily in Minneapolis, where Roche is starting to build a reputation as a painter with unmistakable vision.

Roche's entry to the public art world came via Tynan Kerr and Andrew Mazorol, friends of hers who work collaboratively as painters. The epiphany came when Kerr and Roche worked together harvesting sugar beets in North Dakota; when they weren't working, they would sit together in a heated trailer and draw for hours on end. Realizing Roche's talent, Kerr and Mazorol—Jerome Foundation fellows in 2009/10—encouraged Roche to show her work publicly and to apply for a Jerome Foundation Emerging Artist Fellowship.

It was only last year—2012—when Roche first showed an entire body of work publicly, in a joint exhibit with Kerr and Mazorol at the Modern Times Café in Minneapolis. Just a few months later, she received word that she had been selected as a Jerome Fellow. More group shows followed, and after the Jerome exhibition at MCAD Roche will be preparing for her first solo show at Bockley Gallery. She acknowledges she has been "whirlwinded" into the art world but says the attention has been gratifying and has both inspired her and allowed her to focus more closely on her work.

The style of the work Roche has shown recently is consistent and unmistakable. Paper, often visibly ripped or cut from notebooks, bears the likenesses of women in formal poses. Drawn with rough lines, the figures float uneasily, typically against black or dark-hued backgrounds. The figures are layered with details: colors that wash over their bodies like, or almost like, clothing; red hues running from their eyes or spreading over their cheeks like masks; oversize dark nipples or patches between their legs.

In many cases, the figures are depicted with—sometimes protectively clutching—small creatures

< -26- *Woman Riding a Horse*, 2013
acrylic paint, pen, wood oil on paper
20" x 16"
Photo: Rik Sferra



- 27 -

- 27 - Seated Woman with Stockings, 2013
acrylic paint, pen,
wood oil on paper,
20" x 16"
Photo: Rik Sferra

that might be taken to be pets or children. "I think of them as being kind of like weird subconscious parts of the human figures I'm drawing," the artist told me. "Sometimes I think of them as demons or counterparts or pets . . . all of those things fit into what they are."

Roche's drawings and paintings take inspiration from vintage photographic portraits; the formality of the figures' poses contrasts with the rawness of the details Roche adds. *Primitive* is a word that comes to mind but not in the sense of undeveloped; rather, in the rough, heavy application of paint and in the sense that the paintings are exposing these figures' instinctive fears and desires.

The freely running tears on some figures' faces suggest wells of emotion. The nudity of some figures, with conspicuous breasts and pubic areas, draws attention to their sexuality. Some figures' fierce teeth, and the counterparts they cradle, blur the line between human and animal. Some figures appear in pairs, kissing or clutching each other's faces. The figures seem vulnerable and, often, not entirely at ease—but nor do they seem frightened. They address the viewer with steady gaze, content in their shocking skins.

Roche describes the process of creating her work as therapeutic, and it would be easy to play psychoanalytic games with the figures, but to tie the paintings too closely to Roche's own life would be to miss the work's broader resonance. Reaching inside herself, Roche has produced work that speaks to universal emotions: love and fear, pride and vulnerability. These paintings and drawings peel a layer back from conventional portraiture, illuminating an inner world that is haunting, endearing, and unforgettable. —JG

Lauren Roche was born in Santa Rosa, California, in 1983 and grew up in the Bay Area. She attended an alternative high school called Nonesuch and decided at age sixteen to drop out of school, travel the country, and live on the road with her pack of pit bulls in a minivan. When she was twenty-three, she moved to Mora, Minnesota, to homestead her great-great-grandparents farmland, which had been vacant for over twenty years. Roche and her partner spent the next seven years building a straw bale and earth plaster house and learning how to use power tools and raise milking goats. She attended Anoka-Ramsey Community College in Cambridge, Minnesota, while living in Mora, and studied Spanish and the humanities. In 2012, while enrolled in community college, she participated in her first art show, *Call for Art*, a juried exhibition in which she took home the grand prize. Since then Roche has participated in group exhibitions at Modern Times Café, Honeycomb Salon, and Bockley Gallery, all in Minneapolis, and at Roman Susan Gallery in Chicago. Roche now resides in Minneapolis, and her art is currently represented by Bockley Gallery.



- 28 -

- 28 - *Seated Woman
Holding Child*, 2013
acrylic paint, pen,
polyurethane, on
antique paper
20" x 16"
Photo: Rik Sferra



- 29 -

- 29 - *Untitled*, 2013
acrylic paint, pen,
polyurethane, on
antique paper
20" x 16"
Photo: Rik Sferra

ACKNOWLEDGMENTS

Many people make possible this fellowship program for emerging Minnesota artists. On behalf of the 2012/13 Jerome fellows I wish to thank most sincerely Cindy Gehrig and the Jerome Foundation board of directors, who, for more than thirty years, have encouraged artists to continue to push themselves at a formative moment in their careers.

At the Minneapolis College of Art and Design, sustaining this program involves numerous departments and individuals around campus. I appreciate the steadfast support of Jay Coogan, president, and the ongoing assistance of Kristine Wyant, director of corporate and foundation relations, and Ann Benrud, director of communications and external relations. Webmasters Tabitha Aleskerov and Steven Candy ensured the smooth management of the online application system and continual updates of the fellowship website. Over the past year gallery assistants Nathan Lewis, Ashely Peifer, and Mervy Pueblo reviewed applications, answered questions, made travel arrangements for jurors and critics, and kept track of budgets. MCAD's onsite design firm, DesignWorks, oversaw the production of the attractive catalog, postcard, and gallery signage. Rik Sferra, MCAD professor of photography, ensured that the fellows and their artwork were pictured in their best light. And an indefatigable installation crew of Christopher Alday, Josh Brink, Tyler Dahl, Jennifer Hibbard, Brent Lehman, Allegra Lockstadt, and Hanan Rddad made the exhibition happen, beautifully.

The selection of the fellows is an involved process, and I am grateful for the fine panelists who reviewed 245 applications before deciding on eleven finalists. In November 2012, Jill Ewald, director of the Flaten Art Museum at St. Olaf College, Miranda Lash, curator of modern and contemporary art at the New Orleans Museum of Art, and Shirley Tse, artist and professor at California Institute of the Arts, spent two days visiting artists' studios and had the difficult challenge of offering just five of them \$10,000 fellowships.

A key component of the fellowship year is inviting critics to visit the artists in their studios. This year the fellows and I have been pleased to have Jay Gabler serve as the local art critic and write an essay about their work for this catalog. Toby Kamps, curator at the Menil Collection in Houston, will see the culminating show in October and conduct studio visits with the fellows. The third critic is of each fellow's choosing. Taking advantage of the myriad of curators and artists already based in the Twin Cities and of those who travel here each year has allowed the fellowship program to cater more to the specific interests and practices of individual fellows. This year's critics will include St. Paul artist and past Jerome fellow Marcus Young, Twin Cities writer and educator Christina Schmid, Walker Art Center senior curator Clara Kim, and Museum of Contemporary Art Chicago curator Naomi Beckwith.

Finally, I wish to thank the 2012/13 Jerome fellows. What we see as evidence of a productive year is their creative work, their labor. That time spent thinking, reading, traveling, and making has not been vacation; it has not been restful or relaxing. But hopefully it has been rejuvenating and pleasurable.

Undeniably, the five Jerome fellows have put their fellowship funds and opportunities to good use. The fellowship year has helped provide Melissa Loop and Amanda Hankerson, who are also 2013 recipients of Minnesota State Arts Board Artist Initiative Grants, the means to travel outside Minnesota. It has supported a variety of collaborations, such as Susannah Bielak's video work with the dancers in Black Label Movement and HIJACK, and Michael Hoyt's portable drawing table, which enables him to bike to Minneapolis parks and engage strangers in conversation before encouraging them to sit for their portraits for free. Lauren Roche has set up a new studio space and more exciting exhibition opportunities. To all, I am so honored to have been a part of this fellowship year.

Kerry Morgan

Program Director

Jerome Foundation Fellowships for Emerging Artists

PAST FELLOW RECIPIENTS

-2011-	Richard Barlow Gregory Euclide Lauren Herzak-Bauman Alison Hiltner Jehra Patrick	-2003-	Tamara Brantmeier Lucas DeGiulio Jesse Petersen Matthew Wacker Troy Williams	-1995-	Robert Fischer Anne George Stephanie Molstre-Kotz Todd Norsten Carl Scholz	-1987-	Michelle Charles Leslie Hawk Paul Shambroom Viet Ngo Diana Watters
-2010-	Greg Carideo Teri Fullerton Julia Kouneski Brett Smith Jonathan Bruce Williams	-2002-	Joseph del Pesco Helena Keeffe Charles Matson Lume Justin Newhall Grace Park	-1994-	Terence Accola Mary Jo Donahue Jonathan Mason Karen Platt Elliot Warren	-1986-	Gary DeCosse Christopher Dashke Jennifer Hecker Michael Mercil Randy Reeves
-2009-	Steven Accola Caroline Kent Tynan Kerr/Andrew Mazorol Tony Sunder	-2001-	Jay Heikes Markus Lunkenheimer Alec Soth Peter Haakon Thompson John Vogt	-1993-	Mary Esch Damian Garner Shannon Kennedy Linda Louise Rother James Whitney Tuthill	-1985-	Betina Judy Kepes Peter Latner James May Lynn Wadsworth
-2008-	Evan Baden Barbara Claussen Kirsten Peterson Benjamin Reed Lindsay Smith	-2000-	Santiago Cucullu Alexa Horochowski John Largaespada Gene Pittman Cristi Rinklin	-1992-	Angela Dufresne Tim Jones Chris Larson Andrea McCormack Shawn Smith	-1984-	Doug Argue Remo Campopiano Timothy Darr Audrey Glassman Robert Murphy
-2007-	Matthew Bakkom Monica Haller Colin Kopp Liz Miller Rosemary Williams	-1999-	Amelia Biewald-Low Jason S. Brown James Holmberg Anne Sugnet Inna Valin	-1991-	Hans Accola Sara Belleau Franciska Rosenthal Louw Colette Gaiter Annette Walby	-1983-	Jana Freiband Janet Lofquist David Madzo Jeff Millikan Steven Woodward
-2006-	Ernest A. Bryant III Brian Lesteberg Cherith Lundin Monica Sheets Marcus Young	-1998-	Amelie Collins Brad Geiken Rollin Marquette Don Myhre Thor Eric Paul	-1990-	Andy Baird Mark Barlow Keri Pickett Ann Wood Christopher Wunderlich	-1982-	Jane Bassuk Frank Bigbear Jr. Laura Blaw Matt Brown Kevin Mangan
-2005-	Janet Lobberecht Megan Rye Angela Strassheim Dan Tesene Megan Vossler	-1997-	Jean Humke Carolyn Swiszc Amy Toscani Cate Vermeland Sara Woster	-1989-	Lynn Hambrick Vince Leo Stuart Mead David Pelto Alyn Silberstein	-1981-	Ricardo Block Bruce Charlesworth Alison Ruttan T.L. Solien Scott Stack
-2004-	Michael Gaughan Kirk McCall Abinadi Meza Lisa Nankivil	-1996-	Therese Buchmiller Todd Deutsch Celeste Nelms Mara Pelecis Mike Rathbun	-1988-	Phil Barber JonMarc Edwards Jil Evans Dave Rathman George Reboloso		

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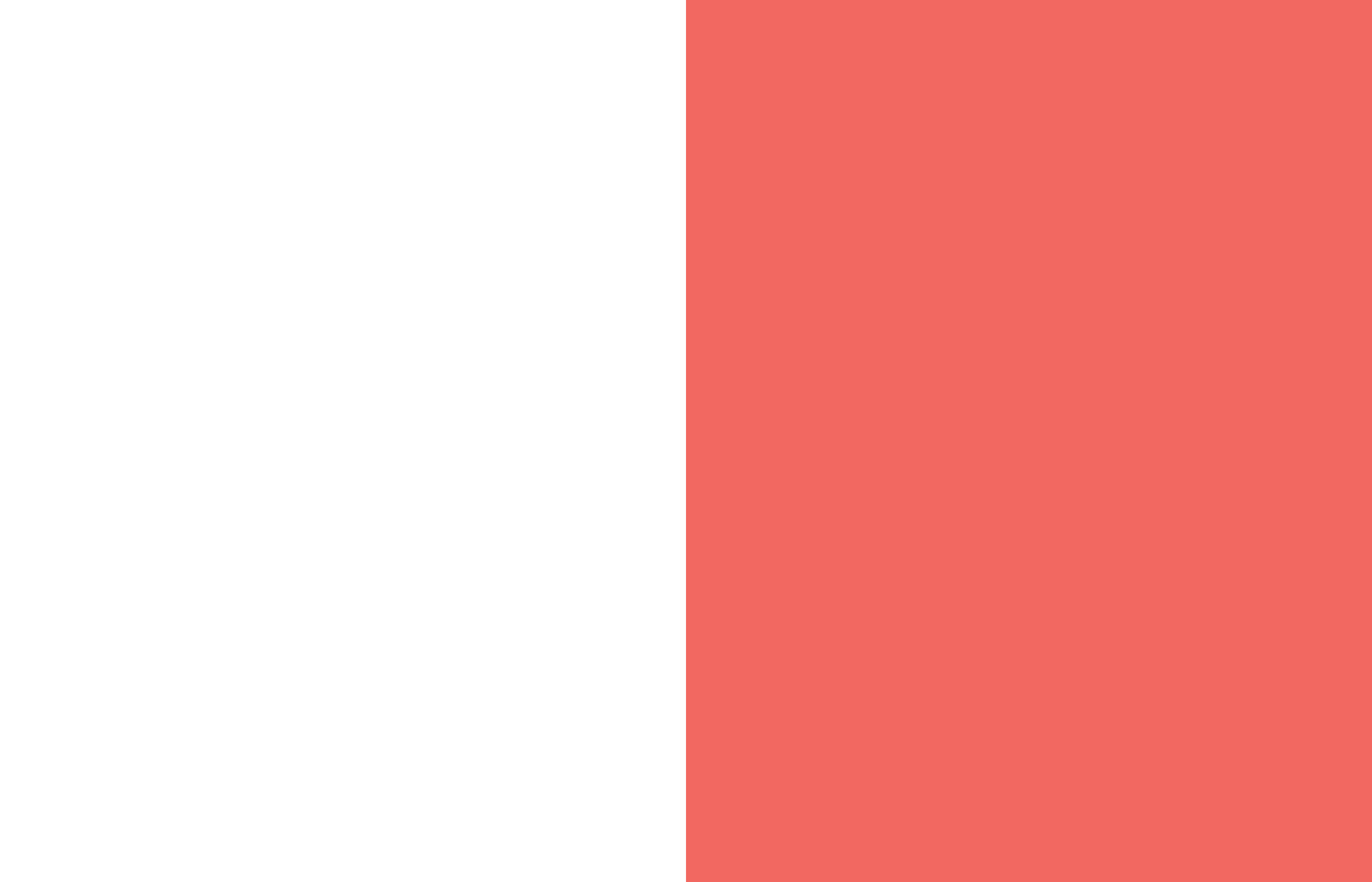
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