

ROSHAN GANU

featuring work by

PENG WU

JEROME

2022-23

FELLOWSHIP EXHIBITION

ERIKA TERWILLIGER

and

MOIRA (MIRI) VILLIARD

JEROME FELLOWSHIP EXHIBITION

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Essays by Sun Yung Shin

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पौर्णिमा : *Gazing into the Full Moon Night*
2022
Installation

Digital Artifacts: Image of the Moon's surface taken from Chandrayan-1 (India's first mission/spacecraft to the Moon), handmade papier-mâché object, fabric, and the artist's body



जन्म: *A Feeling at the Beginning of Time (detail)*
2022
Installation

Moving image collage projection, hanging mirrors.
Installation Davies Gallery, Rochester Art Center, Minnesota

Roshan Ganu's latest works are symphonies of visual rhythm.

The eye flows from one area of the projection to the next, from foreground to midground to background, only to return in a continuous journey. Often using saturated colors, Ganu's collaged digital images bring the viewer into heady visions, real places remixed into the surreal by her sensibilities and questions about belonging.

For an immigrant living in the United States, language as consciousness is always present and dynamic, and Ganu shares, "I am fluent in Marathi, Konkani, Hindi, English, and French, and have a good understanding of Portuguese (I attribute this to Goa's colonial past, so there is a deep understanding of the culture, architecture, food, language through the history of Goa as a place and through everyday life, since it is a spoken language in my circles). I understand it fully, but I may not be able to speak fluently about complex topics in the language. This is the case with other languages beyond the six mentioned. I have a good understanding of the languages from neighboring states of Goa, but may not be able to speak them fully. I just wanted to highlight this relational 'presence' of other languages, without being fluent in the linguistic form per se." Ganu exists in a multilingual field of multiple consciousnesses, as each language offers different ways of thinking and being in a foreign context where she currently lives and works. Ganu is seeking connection: "I came to the formal arts, after doing many other things, which I was always passionate about, but I was seeking a way of engaging with people at a very organic and human level, building the sense of belonging. As I am growing in thought and learning more about place, I think my goal has grown from connecting with people while also connecting with myself. The external dialogue is simultaneous with the internal dialogue."



जत्रा: A Feeling At The Beginning Of Time
2023
Still from moving image collage

Digital Artifacts: Paddy fields and uprooted Banyan tree near the artist's ancestral village Kalambasta in Maharashtra-India

जत्रा: A Feeling At The Beginning Of Time
2023
Still from moving image collage

Digital Artifacts: Footage from the Bodgehwar Jatra in Mapusa-Goa, Chokhidhani in Jaipur Rajasthan, the artist's ancestral village Kalambasta, and the artist's body

While language creates meaning, it offers clear communication only with others who share that language; otherwise it is what communication scholars call noise. This is the polyglot artist's challenge in a place where culture is dominated by monoglots. Ganu seeks a way to transcend those linguistic barriers: "In everyday life, how do you find yourself in a place that generationally is not where you grew up? That question became a way for me to seek other ways where you can build that sense of belonging, other than through formal language."

Ganu has learned to adapt time and time again. "As a child and an adult, I've traveled a lot and moved a lot, and I am confronted with new places all the time. As a result, I've created this dialogue between the inside and the outside. For me, there's a constant dialogue between the internal world and the external world, and that's how I ground myself. Presently, my practice is very iterative and intermittent and peripatetic, which is how I describe my personality. I am rooted in video right now and moving images, especially."

All people, places, and things have a past, present, and future, in some form. Even a still image contains story, movement, and time. With the Jerome Fellowship, Ganu has the support to explore more: "Moving image has been something that is speaking a lot to me right now. This fellowship really encouraged and founded that idea, and I'm really excited about that. It doesn't necessarily just stop at the moving image, but projecting the moving image in spaces and morphing it in different ways. It *is* the moving image, but it is also opening up that narrative of space."

As a globally mobile person and artist, Ganu is always being thrust into new environments. She muses on how these forays are chances to go deeper into the interior of her consciousness(es). "That's the thing about getting out of the familiar into the unfamiliar; it is an act of plunging into yourself in many ways. I think that no matter where that is, someone can feel alone at home. This is something I'm

trying to explore rather than try to resolve.”

Ganu shoots her own video. “Whenever I go to places, I collect a lot of footage, sound, soundscapes,” and those become digital artifacts—part of her digital archives. She is building a body of work and laying claim to the collective linguistic history, or one of the histories, into which she was born. “I feel like tapping into that consciousness of formal and informal language by grounding work in a Marathi narrative or using a script in the way that me and my family and my world understand; there’s some kind of expansion of consciousness that happens.” She has used the word *texture* to describe one of the qualities of this imagery.

The most appropriate word would be a moment, as in to illuminate a moment.

“Maybe nobody knows about it, and they just watched the moving image collage, that of course can stand alone, but I feel like it would matter to know that the water in a particular image is of the Arabian Sea. The knowledge of things is so important, and it’s true that when viewers realize ‘I may not know where this image is from and what it means to the artist,’ I think it makes people very uncomfortable. My intention is not to make you uncomfortable.” Ganu opposes “spelling everything out” for viewers because that can foreclose curiosity.

The richness of liminality seems to be a quality that Ganu values. In exploring the temporal tissue between recognizable “events,” even small, personal actions, she is engaging in a kind of intimacy. “Marcel Duchamp has used a word called *infrathin*. He would use this word to describe something like when you get up



from a chair and someone feels the warmth of the chair, that feeling, or just before you sneeze, a feeling like that. There is this meditation, a feeling of an in-between, and I felt that came the closest to what I’m trying to get at, which is a kind of narrative. In the past I have used the word *storytelling*. But I think right now, the most appropriate word would be a *moment*, as in to illuminate a moment. That moment is fleeting, but I’m expanding that time, and you’re just in that moment when you’re in that space.”

One way of offering dimensions of a moment is through theme and variation, such as in her 2022 work “चंदोबा: A Trip into the Moon,” in which “images play different roles; the moon appears and reappears in different

iterations. I am thinking about digital artifacts as recurrent—they fall into each other over time, space, and concepts. I imagine that expanding the space within which all these artifacts can interact with each other.” The moon, with its predictable celestial movement, traceable by human perception anywhere on the planet, provides a symbol of both constancy and cyclicity. The moon offers a mirror of both *solitude*, as Earth’s only moon, and *relationship*, as it affects our seas, night vision, and more. Even when it is not visible, we know it is there, always iterating its movements, much in the way an artist may compose infinite new worlds, poetically, again and again from her archive.

चंदोबा : *A Trip into the Moon*
2022

Still from moving image collage

Digital Artifacts: Ripples from the Arabian Sea, trees and foliage from St. Paul, handmade papier-mâché object, and the artist’s face



Untitled series (winding)
2023
Aluminum



Untitled series (circling)
2023
Aluminum

Erika Terwilliger's new work is a deliberate conversation between the elemental and the time and scale of human labor.

about the former life of her materials, she also wants viewers to have their own experience that isn't dependent on the provenance of each strip or container. She says, "I don't want it to be didactic; I don't want to necessarily have a long material list; the things are obviously used, dented, and worn. Often the one people notice first is the one that's burned up, which I got from a friend's brother, who made a smoker in his backyard."

There is pleasure and opportunity for reflection upon our collective social and habitation practices when encountering the contrast between the sensuous glamour of the shining, flexible metal objects and their manufactured purposes, which are to serve contemporary Americans' everyday needs: venting hot air when machine-drying clothes, and eating a hot prepared meal at a wedding or memorial service. The pans are artifacts and evidence of human community and the sociality of eating, of marking important rituals formally and together. Food is life, and the vessels humans make, use, and leave behind have been clues to our environment and cultures since the beginning of vessel making.

The constructions with disposable pans, which resemble pillows, are assembled with deliberate simplicity. "There's no glue. The only material is itself, which feels important. I'll take two like pieces, match them, fold over the edges, and only occasionally use aluminum tape for small repairs," explains Terwilliger. "This is such a material shift for me. I never pictured myself using metal, but aluminum feels different from any other kind. I know it feels very space age and futuristic, but to me it has such warmth and personality because of the way it holds on to dents, movement, and light."

Terwilliger comments on the life cycle of the serving pans and their relationship to each other because she is interested in experimenting with them in installation: "I want to see how they can expand, because most of their life is about how tightly you can pack them to save space." There is something tender here, because they are fragile. They can be easily pulled apart, and they can be easily torn. In various formations

There is aluminum sheeting, and there is sometimes a stainless-steel spoon used as a tool, and there are always Terwilliger's two hands, manipulating and reshaping the flattened, flexible metal. Upon initial encounter, one might be tempted to describe the installation-in-progress as minimalist, as she is working almost entirely with two premade products: dryer vents that have been unspooled, and used "disposable" catering trays and chafing dishes, most of which she has saved from her job working for a catering service. Some of the tins are from catering, but others are from more personal events—pandemic takeout, weddings, and funerals.

While Terwilliger is open to viewer questions



Untitled series (resting)
 2023 (above)
 Aluminum

Untitled series (meeting)
 2023 (right)
 Aluminum



in a room, such as when lined up, they can evoke *service* (even a military-like uniformity and readiness), as well as *rest* when allowing the pillow-like quality and malleability of the metal to be foregrounded. They can be gently stacked like rock cairns, but they are hollow and would blow over in the wind if placed outside in the “natural” world. When gathered, their formations are ephemeral.

Especially with the serving pans, the work evokes questions of disposability.

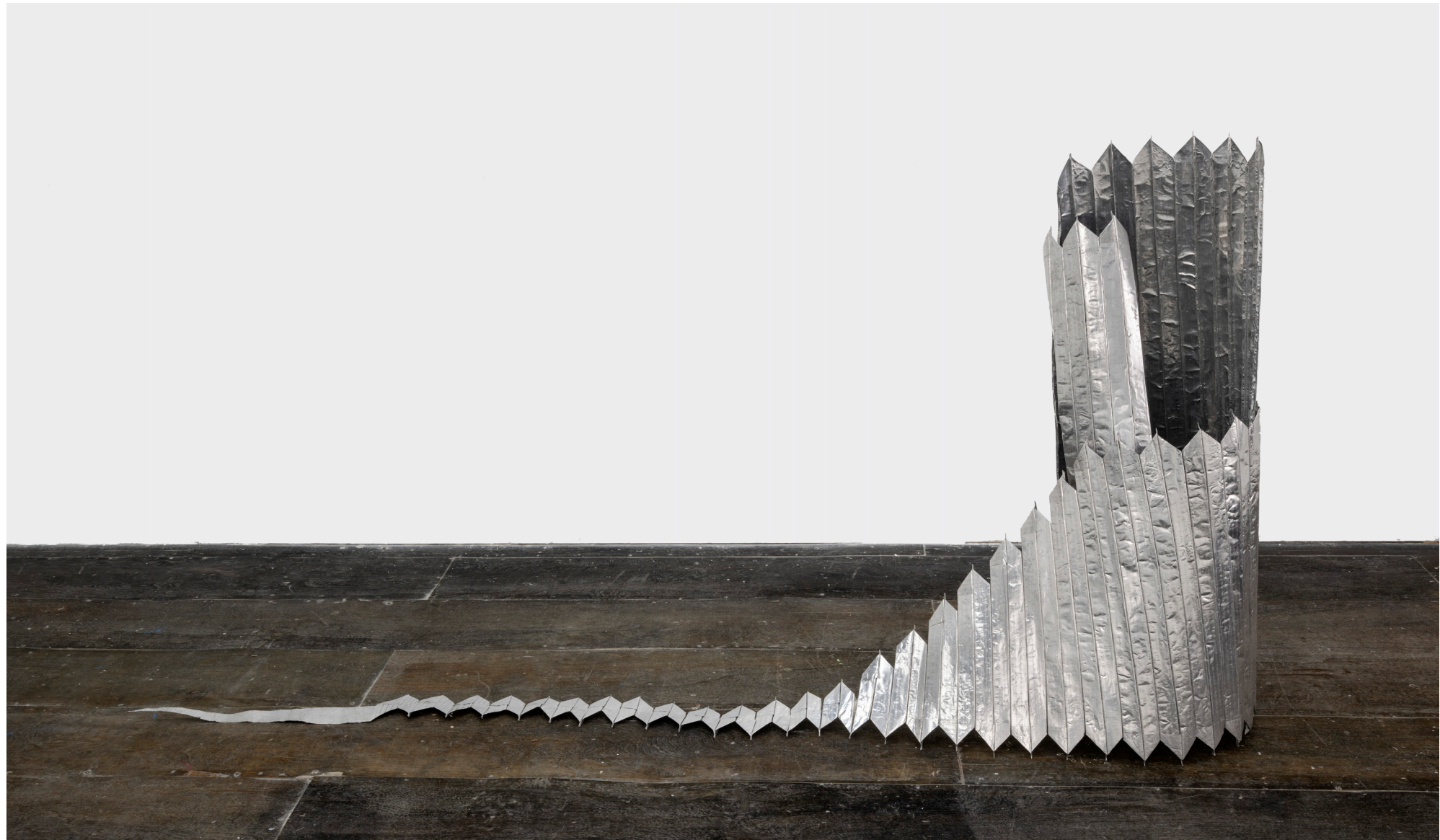
When asked about labor, Terwilliger reflects, “These objects are meant to be single use; they are meant to be labor-saving devices because you don’t have to collect [porcelain] platters, which is labor-saving for the workers. There’s something about reinvesting this amount of time in something that is meant to be a single-use object.”

Aluminum, which must be extracted from the oxide alumina (Al_2O_3), was not identified and named by Europeans until 1825, but in 1993 in modern-day China a worker at a construction site discovered the tomb of a third-century military leader, Chou-Chu, and found remnants of a luxurious belt. When analyzed, some of the gleaming fragments were made of aluminum. Human use of this metal is at least this old. In her current work, Terwilliger is not necessarily highlighting its rarefied beauty, but is speaking of its contemporary and local utility.

For Terwilliger's large standing structure, she uses uncoiled dryer vents and

respirals the strips from the groundup. The process of taking an industrial product and reshaping it by hand is painstaking and requires physical stamina and mental fortitude because of its repetitiveness, and bodily balance to continue making the piece taller. The size of the work is larger than human, but it retains a sense of intimacy from the evidence of being hand manipulated, but also from its shape, which evokes cocoons, tree trunks, deep wells, and other organic forms.

Terwilliger has also worked with clay for many years and notes the similarity in making this coiled, metal sculpture: “It’s kind of like a clay coil pot. The process is similar.”



Like the dark, cool inside of a clay vessel, the structure is “closed off, private.” Unlike working with ceramics, sculpting aluminum is not dependent on the careful use of water. “Aluminum doesn’t rust; it only oxidizes, which only serves to protect the metal. It’s very resilient, but you can damage it easily, too.”

In Terwilliger's Jerome Fellow interview with Yuanrong Li, when asked to describe her work in one word, Terwilliger said, “deliberate,” and that is felt with these current works in progress. Viewers will be struck by not only the mysteriousness of metamorphosis and duration of the handwork, but also the choices the artist has made from start to finish. The

transparency of her labor lends a quality of artisanship to her work, while the art of her time and attention is also on display. Undoing part of the machine-ness of the premade pieces with her own hands is a deliberate offering to viewers and an opportunity to contemplate how we, as humans, transform earth materials to serve ourselves, and what is possible when they are reborn.

Untitled series (ebbing)
2023
Aluminum



The Hill: Fog and Memories, what's buried here?

2023

Mixed media, ink, paper, acrylic, repurposed landscape
painting I did in my youth of the street I grew up on, beads
on canvas
18 x 24 in



Mutual Paranoia, a portrait of love (detail)
2023
Mixed media, acrylic, ribbon, pill bottle pieces on canvas
16 x 40 in.

Moira Villiard's paintings and illustrations are bright, bold, and vibrate with the energy and complexity of communal life, often inspired by her experience of Indigenous storytelling and life as a tribal direct descendant.

Villiard's public art includes arresting images of abstracted hearts, flames, and manoomin growing peacefully in shallow, gentle waters. More-than-human and human narratives such as the University of Minnesota Duluth Land Acknowledgment Mural (Indoor) *Migrations* (2019). "remind folks that history doesn't start with colonization, "These murals are making important narrative interventions into colonial or urbanized spaces while showcasing her strikingly dreamy, surrealist collage aesthetic.

Themes of motion and regeneration suffuse Villiard's storytelling. Her paintings and illustrations are layered timespace, stories, and relationships we experience as social beings. Her imagery implies that the land and water remember that they are older than culture and freely offer their gifts. Much of her work presents people, water, and land in a dynamic, flowing dance of interdependence. The fluidity in her composition and contour lines evokes movement and migrations across generations of beings.

Approachability is a priority for Villiard when she makes site-specific work for and with existing communities. Her work connects and affirms: "I try to make my work accessible and generally visually appealing, [so that it] makes people feel good, or is

interesting to look at. Then it's relatable in the sense that there's a story there." Acknowledging the elitism in much of the art world, she wants her public work to be available to everyone, regardless of formal education, and says, "You don't have to have some degree to understand it." In contrast to artists who may show their work primarily in niche spaces, such as galleries, private collections, or museums, Villiard prioritizes art where people already are.

"Access is a big part of what I care about. I definitely prefer to see art in everyday places like coffee shops. I think there's a lack of art in non-art spaces overall because people think art is supposed to be viewed in a certain location."

Process is important when developing a particular work that will activate a shared public space. For Villiard, the collective imagination is vital: "A lot of my work infuses community perspective. For example, I will post [works in progress] on social media all the time and ask people, 'What is missing from this piece?' Or 'What do you see in it?' I like to participate almost like an audience to my own work; I don't necessarily go into it knowing what the end is going to look like. I like to [use this input to] figure out the end result."



Mutual Paranoia, a portrait of love
 2023 (left)
 Mixed media, acrylic, ribbon, pill bottle pieces on canvas
 16 x 40 in.

Strength to Rest
 2023 (above)
 Acrylic, water soluble oil on canvas
 36 x 48 in.

Sharing power makes these projects a powerful antidote to the Western fetishization of the solo artist alone with their genius, making work for private consumption on an open market. As for commissions, organizations will come to her and say, "We have a wall," and then she is often asked to present a complete and finalized vision of the work. That is not her process. "I'm not going to draw the mural out beforehand, because I want to do community engagement. I'm not going to write something on the wall without talking to the people that live there."

Collaboration has been an aspect of Villiard's artistic growth, and she often works with her art partner Carla Hamilton, with whom she created *Waiting for Beds*, a multimedia project that she says reveals "the tumultuous and vicious cycles of mental health crisis, public health, and the health care and social systems that are at odds in American society. It features mixed media work by the artists, data, and survey responses, as well as an embedded community component. The MCAD show will feature an iteration of *Waiting for Beds* including my work, Carla's, and community submissions and responses. Each iteration is slightly different."

Villiard reflects on her current attitude: "I don't like to do art alone anymore. I'd rather do collaborative shows or respond to other people around me. I find more enjoyment in this."

Art has been a way for Villiard to invite and inspire transformation by bringing her own values into society. Earlier in her life, she experienced an acute sense of separation.

"I felt like I was watching society, and it was this weird time and felt like my life wasn't connected to anything. I still have remnants of that, but it's in a more academic sense. Now I'm looking at spaces as an artist and thinking about society's rules and expectations. But we can put art anywhere and catalyze the Butterfly Effect. Changes exist everywhere."



A Creation Story: Gathering Pieces, Giving Pieces
2022
Mixed media, acrylic, epoxy resin, ash, hide, jingle cone,
size 11 beads, ribbon on canvas
20 x 20 in.



双喜鬼画符碗 *Bowl with the Talisman Drawn by a Ghost*
2023
Blue and white porcelain

The porcelain bowl is an exact replica of the original used by Chinese railroad workers about 160 years ago.



On cold nights, Peng Wu offers visiting friends tea in nesting ceramic teacups made with his own hands.

Working with clay has become an important part of Wu's practice. He says, "Clay can tell thousands of years of history. Clay vessels along with hunting tools and other objects and signs tell us how people ate, and it's a direct way to understand their sense of home. I think about this when I am making 'home' for myself." Other functional pieces he has made grace his kitchen, such as a spoon rest, dish sponge holder, "accidental" berry bowl featuring a crack that opened during firing, a "slow" coffee filter, and more. These are deliberately "humble"

藏在包子, 香蕉, 橘子, 和花生里的历史 *History Hidden in Steamed Buns, Bananas, Oranges, and even Peanuts* 2023

Blue and white porcelain, broken and mended with ceramic stapling technique (Juci 铜瓷)

After the Chinese Exclusion Act of 1882, Chinese immigrants ingeniously hid thin strips of paper with vital answers within various objects amidst intense scrutiny and grueling interrogations at the border.

金山隧道笔架 *Gold Mountain with Railroad Tunnel* 2023

Pen rest for Chinese painting brush

The mountain-shaped pen rest, which became popular in the Song Dynasty, symbolizes reverence for nature and balance. This functional object is designed with a subtle twist, referring to the history of the first generation of Chinese migrants to North America. They were lured by gold mining, a concept known as the "Dream of Gold Mountain," or 金山梦. However, they ended up working as coolies on the construction of the Transcontinental Railroad.

or "homey" pieces that bear the intimate mark of human fingers and palms that shaped them for daily use.

During an artist residency in Jingdezhen, China, Wu undertook the task of recreating a porcelain bowl, an exact replica of the original used by Chinese railroad workers about 160 years ago. The bowl was discovered at the workers' campsite during an archaeological and historical research project. The porcelain bowl had graceful proportions with a slightly wider concavity, a shallow interior, and a stabilizing foot. The lightness of the bowl allowed it to be easily held up to the mouth with one hand, while the other hand was free to use chopsticks. Its foot kept the heat from food from being absorbed by the palm, and even a spoon was unnecessary as broth could be drunk from its smooth, gentle lip. The porcelain bowl, adorned with blue and white decorations, was crafted specifically for a shamanistic ritual that Wu performs to summon the spirit of his ancestors. This ritual commenced at the start of his journey back to the U.S. at the end of this summer. Throughout his travels from Southern China to San Francisco, Wu used the bowl for all his meals, mirroring the journey undertaken by the original users 160 years prior. The ritual is ongoing, with no predetermined conclusion. It appears to persist as long as Wu continues to use the bowl for his daily meals in his Minnesota home. Wu documented the ritual/performance as a moving image artwork.

A native of China, a queer man, and an immigrant in the United States, Wu is one of many contemporary artists who, he says, reject being "contaminated with the Western idea of art not having any function except to go to the museum." "Recognizing this became a turning point in my education." Wu studied product design in China before he came here. He says, "The discontent for design education is how much it is shaped to serve capitalism. So I am trying to find something in between designing products and making 'art for museums.' I want to design and create functional objects from a socially critical lens—how I create everyday functional objects that tell marginalized history and oppressed stories." He believes that making "glamorous objects that make



160 Years of a Bowl

2023

A frame of the video-recorded performance

no sense except in a beautiful museum space, and which need an army of critics to make sense of them, is a trap, which took a long time to realize. Objects should be used at home, not collected and recontextualized by institutions." Rather than show the bowl or a series of bowls in a gallery, Wu prefers to invite "friends to come and use it, so I can tell its story. It's an artist's talk in a less pretentious space."

Making a living and making a life as a queer man in China, and as an immigrant in the U.S. with labor and visa constraints and the

precarity of those parameters, haven't been, and probably won't ever be, easy or secure, especially as an artist. Wu shares, "My partner and I met in China, but same-sex marriage is not legal there. So my partner had to travel to the U.S. on a tourism visa. And then we got married here at Hennepin County court." Wu and his partner live together in Minneapolis in a house peaceful and personalized with art, plants, sunlight, and other housemates who are immigrant artists of color. Wu comments on his and his partner's daily habits, "We don't buy things. You take a walk, and there's abundance."

In the spirit of not buying or using a lot of things or space, Wu comments, "Artmaking with the least amount of space is most

essential and means maximum accessibility. For example, I can travel with a small cart to bring a mobile clay party almost anywhere." But the cycle to completion for finished clay pieces takes a great deal of care, as dried clay is very fragile to transport to and from the free clay kiln an hour away. Friends buy and share glazes among the group. Wu hosts clay parties at his home usually every Sunday, and communality and play seem important. "Sometimes we do a twenty-minute experiment of non-attachment. Each person around the table picks up a piece of clay, works on it, then drops it on the table while standing up. Then the next person works on it, after it's been manipulated and then slightly collapsed and flattened after landing on the surface of the table."

For the Jerome fellowship, Wu is working on a new project "inspired by the idea of 'critical fabulation' coined by Saidiya Hartman in the essay 'Venus in Two Acts.' Archives and historical records are filled with countless gaps and omissions, especially as they relate to the lives of enslaved people. In order to redress history's omissions, Hartman uses storytelling to imagine not only what was, but also what could be." Wu is "creating a series of fictitious archaeological ceramic objects that tell the story of queer sexual relationships against the backdrop of Chinese transcontinental railroad workers. This work examines the relationship between colonial history, alien indentured labor, and non-human landscapes," and the process from being "金山客 guests of the gold



mountain” to eventually, for many of them, making America their home.

This historical project arrived by a kind of serendipity, as Wu came across an old railroad bolt when on a walk along a train track during his lunch break at his last job. The bolt had oxidized and weathered, and was heavy and cool in the hand. This single manufactured and abandoned object became a portal to an extended investigation into the history of Chinese railroad workers, who, in their time, staged the largest strike in U.S. labor history. Wu says, “This is glorious to me. We aren’t just victims. We have agency. This is a message our ancestors are sending us.”

Making ceramic pieces from molds of that bolt, Wu is experimenting with how the pieces want to be shaped. He is listening to people through the history of practical objects that made westward expansion, colonialism, genocidal extermination, and removal of Native peoples possible, and accelerated industrialization and bicoastal unification of the U.S. With this and other projects, Wu is engaged in a spiritual process, a process of “incarnation, summoning ancestor spirits,” and sharing with us his care for people, then and now, and how they make—and continue to make—home.

Porcelain Fortune Cookie, Dumpling, Candle Holder, Plant Pots, Essential Oil Diffuser, and Various Kitchenware
2023

ROSHAN GANU



Roshan Ganu is a multimedia artist originally from Goa, presently based in Minneapolis. Her work is an ongoing conceptual, technical, and spatial exploration of moving image collage. She creates spaces that mesmerize, incite curiosity, and welcome a sense of belonging within the viewer. Her multimedia work has been featured at the MDW Art Fair, Chicago; Rochester Art Center, Rochester, Minnesota; SooVisual Arts Center, Minneapolis; Franconia Sculpture Park, Shafer, Minnesota; Twin Cities Fashion Week; and Second Shift Studio Space of Saint Paul, among others. She has been the recipient of grants and projects from the Metropolitan Regional Arts Council, Minnesota Opera, Minneapolis Institute of Art, and Springboard for the Arts. Ganu has been an educator in classrooms in India, France, and United States. She presently teaches in the Digital and Studio Arts Department at Hamline University and is a Foundation Studies professor at Minneapolis College of Art and Design.

ERIKA TERWILLIGER



Erika Terwilliger is a sculptor and installation artist whose work explores patterns of consumption, growth, and decay. Her practice draws on domestic systems that move in cycles, in methods of unmaking and remaking, generation and preservation. In her work these labor-intensive techniques build understanding through repetition. Labor is only part of the process, as the practice is most alive when the fragile materials she works with slump, drip, unravel, and crumble. The work exists across media, but the through line is an interest in tactile intimacy, repeated failure, and the knowledge that failure builds. Born and raised in Eau Claire, Wisconsin, Terwilliger is influenced by a childhood spent planting, harvesting, and preserving produce from her family's large garden. She received her BA in studio arts from St. Olaf College in 2016 and an MFA from University of Minnesota in 2020, she received fellowships to study textile and weaving practices in New York and Dundee, Scotland. She has been selected for residency programs at Second Shift Studio Space of Saint Paul; Duncan of Jordanstone College of Art and Design, Dundee, Scotland; and Franconia Sculpture Park, Shafer, Minnesota. Currently Terwilliger lives and works in Minneapolis, where she is a lecturer in University of Minnesota's Department of Art's sculpture and ceramics area of study.

MOIRA (MIRI) VILLIARD



Moira Villiard (pronounced "Miri") is a multidisciplinary artist of Ojibwe, European, and Lenape ancestry who uses art through public collaborations across Minnesota to uplift underrepresented narratives, explore the nuance of society's historical community intersections, and promote community healing spaces. In 2021 she debuted her first animated work, *Madweyaashkaa: Waves Can Be Heard*, for Illuminate the Lock and has since collaborated with Indigenous musicians and writers to create animations for *A Winter Love*, *Mináǵi Kiŋ Dowáŋ: A ZitkálaŠá Opera*, *The Scars That Bind Us | Kindred River* (Wakpa Triennial, collaboration with Heid Erdrich, Dustin Blacketter, Luc Josts, and Jake Vainio), and *Extraction* (poem by Tanaya Winder). Her work has been featured in numerous shows in Duluth and around Minnesota, including recent showings of *Waiting for Beds* at the MacRostie Art Center in Grand Rapids and PROVE Gallery in Duluth.

Villiard grew up on the Fond du Lac Reservation in Cloquet, Minnesota, and is a Fond du Lac direct descendent. She currently works as a freelance consultant, designer, instructor, and grant writer and is the project director of the Chief Buffalo Memorial/ Aanjichigeng in Duluth.

PENG WU



As a social practice artist, Peng Wu explores marginalized histories of alien labor and colonial legacies through the queer lens. Using a research-based practice, he crafts public art installations and participatory events to reflect on societal yet personal struggles, including immigration, sleep deprivation, and mental health. Born and raised in China, Wu has lived and worked in Minneapolis for twelve years as a temporary foreign worker—as defined by his visa status. His art of searching for a sense of home and rest is deeply informed by the decade-long, impermanent residency. To stay in this country legally, he has to work day and night. At one point he found he couldn't fall asleep at night. "How's your sleep?" became the way he often greeted his immigrant friends. To cure his sleep disorder, he created an art project for his residency at the Weisman Art Museum. Numerous public events were facilitated to examine the cultures and politics of sleep. Forced away from his home in Minnesota for two years due to visa issues, he returned to Minneapolis in 2021 and married his partner. Being together, they now sleep better. He continues to host art-making events at their dinner table that hopefully create a sense of home where all can sleep and rest.

As we enter the endemic stages of the pandemic, with the World Health Organization declaring an end to the global COVID-19 Public Health Emergency, we, in many ways, exist in a space of duality. So much has changed, but we are starting to see a return to some kind of routine. Connection, or reconnection, is a through line of this moment as we collectively and individually reconcile with what was lost, gained, and altered in the past few years. We are in a moment of reawakening. The arts and culture sector is returning to life, studio visits are resuming, opening receptions are once again filled with art lovers, and the Minnesota arts and culture scene is regaining momentum.

Connection also circulates through this year's Jerome Fellows, in not only their immediate dedication to their cohort experience, but also the way their practices centralize it as a concept. Roshan Ganu, Erika Terwilliger, Moira (Miri) Villiard, and Peng Wu each possess practices that capture the spirit of connection in varied and dynamic ways—in the symbolic choice of materials, the stories they tell, and the communities they uplift. Their art reflects the collective strength that connection brings and shows how artists can lead the way. Through their practices, they unearth connection's joy, power, and social impact on the human experience.

In my year as Program Director, I have also seen firsthand the incredible impact connection can have. Minneapolis College of Art and Design has administered the MCAD-Jerome Early Career Fellowship for over forty years. In partnership with the Jerome Foundation, we have the privilege and great responsibility of connecting, supporting, and amplifying the work of early-career artists and offering funding that can change a life, career, and practice. What we do matters. Funding artists matters. It is

only through a deep understanding of the impact we have and the value of meaningful connections that this legacy continues.

Now more than ever in recent history, we have seen the power artistic expression has on a global scale to advocate, connect, reflect, and speak to society. This year's jurors, Heather Bhandari (New York City-based curator, cofounder of Creative Study, and coauthor of *Art/Work*), Adriana Corral (Houston-based installation, performance, and sculpture artist), and Matthew Villar Miranda (curatorial fellow of visual arts, Walker Art Center) were invited to reflect on this concept, unpacking what defines artistic excellence at the moment. We regularly ask this question of our jurors, as it is an essential insight into their perspectives and can reflect the broader arts sector and a specific moment in time. Work that is empathetic, responsive, and urgent and a practice that shows dedication, growth over time, and a genuine relationship to the work emerged as key characteristics in their pursuit for our 2022/23 cohort. Among eighty-eight applicants, Roshan Ganu, Erika Terwilliger, Moira (Miri) Villiard, and Peng Wu embodied these definitions in their practices.

These characteristics also came through clearly in the essays of this catalog, written by poet, writer, consultant, and educator Sun Yung Shin. Another tangible example of the importance of connection in their eighteen-month journey, the fellows' deep engagement with Sun Yung was an opportunity for each of them to share more about themselves and understand how others understood them. I want to thank Sun Yung for beautifully capturing each of the fellows in this chapter of their lives.

This vital work is only possible with the Jerome Foundation staff and board of trustees' continued support of the program.

They ensure that Minnesota is a place where artists can live and thrive. On behalf of this year's fellows, I thank Jerome Foundation President Eleanor Savage for her endless support and leadership. I also want to extend a personal congratulations to Eleanor, with whom we have worked for many years in her previous role as Program Director, as she begins her tenure as foundation president. I would also like to thank MCAD's leaders, President Sanjit Sethi, Vice President of Academic Affairs Robert Ransick, Associate Vice President of Academic Affairs Melissa Rands, and all of the dedicated staff and faculty at MCAD who ensure that we are a leader in cultivating creatives of the future.

An incredible amount of behind-the-scenes work goes into supporting this fellowship. Our work is only possible with the collaboration of many departments at MCAD. I would like to thank them for their continued stewardship of the fellowship program.

Directors and managers across MCAD have provided invaluable support over the years to our fellows through access to particular facilities. I would like to thank Diana Eicher (Print Shop), Don Myhre (3-D Shop), Amy Naughton Becker (Library), Tyler Page (Service Bureau), Tamra Morehouse (Campus Safety), and Chris Danforth (Media Center).

Throughout the year, we work with our colleagues in DesignWorks and Communications and Marketing Strategy to help us to ensure the fellowship—from the application open call to the design and printing of the catalog—is presented at the best levels of professionalism and creativity. This team includes Vice President of Communications and Marketing Strategy Annie Gillette Cleveland; Creative Director Kayla Campbell; Staff Steven Candy, Anh Tran, Mara Rosen, Liam Brubaker, London King, Jane Magyar; and Student

Designer Carter Stine '24, this year's identity designer.

I would also like to thank Rik Sferra, our longest-serving collaborator on our fellowship programs, for his continued support. For decades, Rik has expertly documented the fellows and their work. Additional support for producing this catalog is through the careful work of catalog copy editor Mary Keirstead. This is the last catalog she will edit for us before her retirement. We thank her for her years of service and wish her well in this new chapter of her life.

The MCAD Gallery Team, composed of work-study students, graduate students, and exhibition technicians, ensures our fellows' work is impactfully presented. This year's team includes Michaela Chorn, Kiaan Van Dusseldorp, Fairouz Islam, Constance Klippen, Saulaman Schlegel, Yin Wang, and Tess Warnke. We are also lucky to have the support and assistance of Ian Chandler, Exhibition and Studio Services Manager; Molly Froman, Exhibition Services Lead Specialist; and Jordan Hazen, Exhibition and Studio Services Studio and Office Coordinator.

Lastly, I would like to thank Melanie Pankau, Associate Fellowship and Gallery Coordinator, for her dedication to and care with our fellowship program. Through her careful coordination, Melanie ensures this program runs successfully and all our fellows have a meaningful experience. Her expertise and thoughtful insight have been invaluable during this time of transition.

Keisha Williams
 Director and Curator of MCAD Galleries and Exhibitions
 Program Director, MCAD-Jerome Foundation
 Fellowships for Early Career Artists

PAST RECIPIENTS

2021	KOBI Sarah Sampedro Brooks Turner Shun Yong	2010	Greg Carideo Teri Fullerton Julia Kouneski Brett Smith Jonathan Bruce Williams	2000	Santiago Cucullu Alexa Horochowski John Largaespada Gene Pittman Cristi Rinklin	1990	Andy Baird Mark Barlow Keri Pickett Ann Wood Christopher Wunderlich
2020	Katayoun Amjadi Kehayr Brown-Ransaw Nooshin Hakim Javadi Dej TxiAj Ntsim, Kuab, Maiv Yaj, Koua, Mai Yang	2009	Steven Accola Caroline Kent Tynan Kerr/ Andrew Mazorol Tony Sunder	1999	Amelia Biewald-Low Jason S. Brown James Holmberg Anne Sugnet Inna Valin	1989	Lynn Hambric Vince Leo Stuart Mead David Peltó Alyn Silberstein
2019	Sarah Abdel-Jelil Zachary Betts Sophia Chai Kaamil A. Haider	2008	Evan Baden Barbara Claussen Kirsten Peterson Benjamin Reed Lindsay Smith	1998	Amelie Collins Brad Geiken Rollin Marquette Don Myhre Thor Eric Paul	1988	Phil Barber JonMarc Edwards Jil Evans Dave Rathman George Rebollosó
2018	Mara Duvra Marjorie Fedyszyn Tucker Hollingsworth Boone Nguyen	2007	Matthew Bakkom Monica Haller Colin Kopp Liz Miller Rosemary Williams	1997	Jean Humke Carolyn SwiszcZ Amy Toscani Cate Vermeland Sara Woster	1987	Michelle Charles Leslie Hawk Paul Shambroom Viet Ngo Diana Watters
2017	Alyssa Baguss Josette Ghiseline Sarah Kusa Joshua McGarvey Lela Pierce	2006	Ernest A. Bryant III Brian Lesteberg Cherith Lundin Monica Sheets Marcus Young	1996	Therese Buchmiller Todd Deutsch Celeste Nelms Mara Pelecis Mike Rathbun	1986	Gary DeCosse Christopher Dashke Jennifer Hecker Michael Mercil Randy Reeves
2016	Nikki J. McComb Kelsey Olson Edie Overturf Jovan C. Speller Amanda Wirig	2005	Janet Lobberecht Megan Rye Angela Strassheim Dan Tesene Megan Vossler	1995	Robert Fischer Anne George Stephanie Molstre-KotZ Todd Norsten Carl Scholz	1985	Betina Judy Kepes Peter Latner James May Lynn Wadsworth
2015	Star Wallowing Bull Emmett Ramstad Holly Streekstra Lindsay Rhyner Samual Weinberg	2004	Michael Gaughan Kirk McCall Abinadi Meza Lisa Nankivil	1994	Terence Accola Mary Jo Donahu Jonathan Mason Karen Platt Elliot Warren	1984	Doug Argue Remo Campopiano Timothy Darr Audrey Glassman Robert Murphy
2014	Miranda Brandon Regan Golden-McNerney Jess Hirsch Sieng Lee Jason Ramey	2003	Tamara Brantmeier Lucas DeGiulio Jesse Petersen Matthew Wacker Troy Williams	1993	Mary Esch Damian Garner Shannon Kennedy Linda Louise Rother James Whitney Tuthill	1983	Jana Freiban Janet Loftquist David Madzo Jeff Millikan Steven Woodward
2013	Kjellgren Alkire Pao Houa Her GraceMarie Keaton Robin Schwartzman Nate Young	2002	Joseph del Pesco Helena Keeffe Charles Matso Lume Justin Newhall Grace Park	1992	Angela Dufresne Tim Jones Chris Larson Andrea McCormack Shawn Smith	1982	Jane Bassuk Frank Big Bear Jr. Laura Blaw Matt Brown Kevin Mangan
2012	Susannah Bielak Amanda Hankerson Michael Hoyt Melissa Loop Lauren Roche	2001	Jay Heikes Markus Lunkenheimer Alec Soth Peter Haakon Thompson John Vogt	1991	Hans Accola Sara Belleau Franciska Rosenthal Louw Colette Gaite Annette Walby	1981	Ricardo Bloch Bruce Charlesworth Alison Ruttan T.L. Solien Scott Stack
2011	Richard Barlow Gregory Euclide Lauren Herzak-Bauman Alison Hiltner Jehra Patrick						

ABOUT THE JEROME FOUNDATION

The Jerome Foundation, founded in 1964 by artist and philanthropist Jerome Hill (1905–1972), honors his legacy through multiyear grants to support the creation, development, and presentation of new works by early career artists.

The Foundation makes grants to vocational early career artists, and those nonprofit arts organizations that serve them, in all disciplines in the state of Minnesota and the five boroughs of New York City.

Values

The Foundation's core values, which we strive to model in our practice as grantmakers and to support in our grantees, are:

Diversity: We consciously embrace diversity in the broadest sense. We support a diverse range of artists and organizations, including but not limited to those of diverse cultures, races, sexual identities, genders, generations, aesthetics, points of view, physical abilities, and missions. We support a diverse range of artistic disciplines and forms, created in a variety of contexts and for different audiences.

Innovation/Risk: We applaud unconventional approaches to solving problems and support artists and organizations that challenge and engage the traditional aesthetic and/or social dimensions of their respective disciplines.

Humility: We work for artists (rather than the reverse) and believe that artists and organizations are the best authorities to define their needs and challenges—an essential humility reflective of Jerome Hill, our founder. The artists and arts organizations we support embrace their roles as part of a larger community of artists and citizens, and consciously work with a sense of purpose, whether aesthetic, social or both.

Minneapolis College of Art and Design

Since 1886, Minneapolis College of Art and Design—a private, nonprofit four-year and postgraduate college—has been the preeminent art and design educator in the region. Today MCAD is a strong national leader in fine arts, design, entrepreneurship, and sustainability education. Through degree programs, continuing education courses, exhibitions, and a number of other community programs and events, MCAD cultivates the next generation of creative leaders.

Mission Statement

Minneapolis College of Art and Design provides a transformative education within a community of support for creative students of all backgrounds to work, collaborate, and lead with confidence in a dynamic, interconnected world.

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