

2024 McKnight Visual Artist Fellowship Information Session

Work Samples, Statement, and Application Strategies



McKnight Visual Artist Fellowship Components

The fellowship runs for two years, June 1, 2024–May 31, 2026, and includes:

- \$25,000 (unrestricted) cash award that can be used however recipient chooses.
- \$1750.00 (professional development funds) towards individually-focused professional development, such as travel, exhibition expenses, website creation, etc.
- First year: Studio visits from five visiting critics (can be curators, artists, other arts professionals) selected by the fellows.
- Second year: Opportunity to invite two of the visiting critics back to participate in a McKnight Discussion Series where three fellows work with a selected critic to develop a dialogue related to their art practices.
- Funding for professional digital documentation of artwork.
- Access to MCAD's facilities, library, and ½ off tuition for Continuing Education courses (one per semester).
- Participation in a 1–2 week artist residency at one of twenty partnering residency programs with the Artists Communities Alliance (ACA).
- Eight hours of consulting time, support, and resources from Springboard for the Arts.

Eligibility Requirements

The intent of the McKnight Artist and Culture Bearers Fellowship is to recognize and support artists and culture bearers who are beyond emerging and have sustained experience in their area of practice. Fellows demonstrate achievement, commitment and high level proficiency in artistic and/or culture bearer practice that contributes to their field and that impacts and benefits people in Minnesota. Artists who are eligible for these fellowships:

- **MN Resident:** Have or maintain MN residency for at least one year prior to application (i.e. since March 22, 2023) and for the duration of the fellowship years.
- **Mid-Career Artist:** Have at least eight (8) years of experience in solo and/or group exhibitions, artist residencies, awarded fellowships/grants, publications, performances, screenings, etc. Exhibitions undertaken as part of a degree-seeking program at an institution of higher learning will not be considered (i.e., senior or thesis exhibitions, juried student shows, etc.).
- **Create work that falls within a fine arts context:** The “visual arts” category is broad in scope and encompasses areas of painting, sculpture, drawing, comic/sequential art, photography, printmaking, mixed media, installation, multimedia, film, video, sound, moving image, or animation.
- **Exclusive Application:** Can only apply to **one** 2024 McKnight Artist Fellowship in any artistic discipline (i.e. visual arts, ceramics, book arts, fiber arts, printmaking, media arts, community engaged, choreographers, dancers, composers, musicians, playwrights, theater arts, writers, cultural bearers).
- **Sit Out Period of Five Years:** Have not been a recipient of a McKnight Artist Fellowship within any artistic discipline in the last five award years. Anyone who received a fellowship in any discipline in or before 2018 is eligible to apply. Anyone who won a fellowship in 2019, 2020, 2021, 2022, or 2023 in any discipline cannot apply.
- **Program Participation:** Are willing to participate in all aspects of the fellowship program, including fellow meetings, studio visits by art critics/curators, and a McKnight Discussion Series.
- **Demonstrate growth** and ongoing artistry since their most recent McKnight Artist Fellowship.
- **No Conflict of Interest:** Applicant is NOT staff, board, or immediate family of the McKnight Foundation or administrative staff of the fellowships program at the Minneapolis College of Art and Design.
- **Not a full-time student:** Applicants and fellows cannot be enrolled in a degree-seeking academic program.

Application Process

Deadline: Friday, March 22, noon (12:00 p.m.) CT

Online Application only:

Visit <https://mcad.submittable.com/submit> to apply



2024 McKnight Fellowships for Visual Artists

Ends on Fri, Mar 22, 2024 12:00 PM

Welcome to the 2024 McKnight Visual Artist Fellowship application.

Deadline: Friday, March 22 at noon (CT)

PLEASE READ the **Application Guidelines** (download here) prior to starting your

The MCAD-administered fellowship program uses an independent jury of three to competitively award **six fellowships**. The fellowship runs for two years, June 1,



2024 Application Guidelines

McKnight Fellowships for Visual Artists

Administered by the Minneapolis College of Art and Design
www.mcad.edu/mcknight

FELLOWSHIP OVERVIEW

The goal of the McKnight Visual Artist Fellowships program is to identify talented Minnesota visual artists whose work is of exceptional artistic merit and who are beyond an early career stage. The fellowship program supports established artists by providing significant financial assistance, by creating opportunities to meet with local and national art professionals, by organizing a McKnight Discussion Series, and by working with the fellows to create an individualized professional development plan.

The MCAD-administered fellowship program uses an independent jury of three arts professionals to competitively award six fellowships. The fellowship runs for two years, June 1, 2024–May 31, 2026, and includes:

- \$25,000 unrestricted fellowship funding may be used to enhance any aspect of the artist's life, such as overhead costs, the purchase of materials, travel, and other living expenses.
- \$1,750 Professional Development Funds may be used for publications, equipment/material purchases, travel expenses, workshops, etc.
- Professional documentation of artwork.
- Access to MCAD's facilities, library, and ½ off tuition for Continuing Education courses (one per semester).
- First Year: five studio visits from national critics/curators/arts professionals.
- Second Year: Opportunity to invite two of the visiting critics back to participate in a McKnight Discussion Series where two to three fellows and a selected critic develop a dialogue related to their art practices.
- Participation in a 1–2 week artist residency at one of

DEADLINES & KEY DATES

Application opens:

Friday, February 2, 2024

Deadline:

Friday, March 22, 2024 at noon (CT)

INFO SESSIONS

Application Overview

(with Program Director Keisha Williams)
Pre-recorded, link available the week of Feb. 5

Work Samples, Statements, and Application Strategies

(with 2023 McKnight fellow, Kaamil A. Haider)
Pre-recorded, link available the week of Feb. 5

Thursday, March 7, 6:00–7:00 p.m.

Work Samples, Statements, and Application Strategies

(with Fellowship Coordinator Melanie Pankau) via Zoom
<https://us02web.zoom.us/j/87531368138?pwd=c2NSQWp5OjROEFTT1FBYjdjbWQ2Z2Z09>
Meeting ID: 875 3136 8138
Passcode: 475284

SUPPORT

Applicants are welcome to schedule one-on-one meetings (via Zoom or over the phone) with Program Director Keisha Williams or

Application Process

Deadline: Friday, March 22, noon (12:00 p.m.) CT

Online Application only:

Visit <https://mcad.submittable.com/submit> to apply

Application materials:

- Completed Entry/Contact Information Form
- Proof of MN residency
- Ten work samples: You may submit work samples in any combination of image, audio, video, and pdf formats. Submit no more than 10 files or the equivalent.

1 Work Sample is equivalent to:

- 1 minute of video
- 1 still image
- 1 page of PDF
- 1 minute of audio

For example, you can submit a single 10-minute video, or 10 images, or 10 pdf pages. Or you can submit a combination. For example, you can submit 2 minutes of a video, 5 pages from an artist book as a pdf, and 3 still images—this equals 10 work samples. The total amount submitted must equal no more than 10, which may not necessarily be how many files you upload.

- Résumé (list form)
- Artist statement (statement should directly speak to the images you are submitting)

Review Process: Important Dates

- **Application Deadline: Friday, March 22, noon (12 p.m.) CT**
 - First Round:
 - Jury of three arts professionals reviews all submissions in the form of digital images viewed on a monitor.
 - Scores applicant 1 to 5, decisions are tabulated, top 25 to 30 move onto second, semi-final round.
 - Second Round:
 - Jurors review top 25 to 30, review artist statement and resume, make comments in jurying interface.
 - During conference call jurors select 12 applicants for finalist studio visits.
- **Studio Visit/Email Notification: Monday, May 6**
- **Studio Visits: Thursday, May 16 or Friday, May 17.**

The studio visit will be held in-person and be a total of 20 minutes in length.
- **Fellowship Announcement: Monday, June 3**

Application Tips:

Work Samples:

- First work sample is extremely important, sets the tone for your whole application. Make sure it is visually compelling/strong.
- **Images:** Avoid submitting composite images unless the work is a diptych or triptych. They can be visually confusing.
- Consider including one installation view and one detail of a work.
- **Video/Audio:** Videos submissions are for artists using film, video, moving image, animation, sound as their main medium or as part of an installation. PROCESS DOCUMENTATION VIDEOS, STUDIO or GALLERY WALK-THROUGHS, ARTIST INTERVIEWS, PAGING THROUGH ARTIST BOOKS (please use pdf format) ARE NOT ACCEPTED.
- **PDF:** recommended for artist book and comic/sequential spreads or for work that contains text that is not visible in an image.
- **Medium:** instead of *mixed media*, list all the materials used. (i.e. Chalk on chalk board painted walls with fencing and etched linoleum flooring)
- **Dimensions:** h x w x d (inches or feet). Installation work use: dimensions variable.
- **Duration:** include full duration or start and end cue times.

Application Tips:

Optional Additional Image Info (100 words max)

- Only use when necessary, be concise.
- Use this section to provide detailed info about process/project, installation location, info that will provide the juror with a greater understanding of what they are viewing.
- Avoid personal commentary and interpreting the work for the jurors.

Application Tips:

Optional Additional Image Info (100 words max) EXAMPLE

Title:

Escape to the Country

Date:

2018

Medium:

dropped drop ceiling, illuminated sky panels (cumulus I and II), fluorescent light, angled viewing bench

Dimensions (h x w x d) inches:

8'x12'x10'

Duration with start and end cue times:

(Optional) Additional Image Info Section (100 word max.)

This piece was designed for a gallery with windows facing the street so that when viewed from outside the gallery the angled ceiling dramatically truncates the view of the exhibition space. The sky panels are visible 24/7. Visitors may experience the work by standing, lying on the bench or from the backside.



Application Tips:

Optional Additional Image Info (100 words max)) EXAMPLE



Title:

Sort

Date:

2016

Medium:

360 pairs of worn white socks, chair, participant

Dimensions (h x w x d) inches:

5'x10'x3'

(Optional) Additional Image Info Section (100 words max.)

This participatory sculpture consists of a table, pile of worn white socks and a person who sorts the socks. Sorting happens once daily over the course of the exhibition by rotating volunteers who are given specific instructions to enter the room, unsort the socks and then resort them according to their own technique. This image is one participant executing a daily sorting and an installation detail.



Application Tips:

Top FAQs:

How far back should I go with my work samples?

- The jurors are typically interested in an applicant's most recent work from the last 3-5 years. However, you can certainly include work samples that are older than 5 years to highlight a progression in your work or if a project is durational.

I have multiple bodies of work, how many should I include?

- Based on previous juror feedback, if you are submitting multiple bodies of work, please limit to 2-3 projects max.
- 2-3 projects is recommended, but this is not a hard and fast rule. Previous fellowship recipients' applications have ranged from a single body of work to 10 different projects.

I work in different mediums (i.e. painting, video, and artist books) Should I focus on one medium or showcase the breadth of my practice?

- If you are submitting work samples across different mediums, make sure there is a *clear visual or conceptual thread* that connects the work together.
- If the mediums are too disparate (i.e. experimental film and representational drawing) the jurors are going to have a harder time connecting the bodies of work or the work samples may appear inconsistent.

Keren Kroul, 2023 McKnight Fellow



Title:

The Shape of Memory

Year:

2023

Medium:

watercolor on paper

Dimensions (h x w x d) inches:

96" x 360"

(Optional) Additional Image Info Section (100 word max.)

Composed of 45 sheets of Arches paper arranged in a rectangular horizontal grid, this piece is 8 feet tall and 30 feet long. The viewer moves alongside the length of the piece, closer in to see the detailed meticulous imagery, and farther away to see the work in its totality. Installation view, St. Mary's University, Winona, MN, Feb-March 2023.

Keren Kroul, 2023 McKnight Fellow

Title:

The Shape of Memory (Detail)

Date:

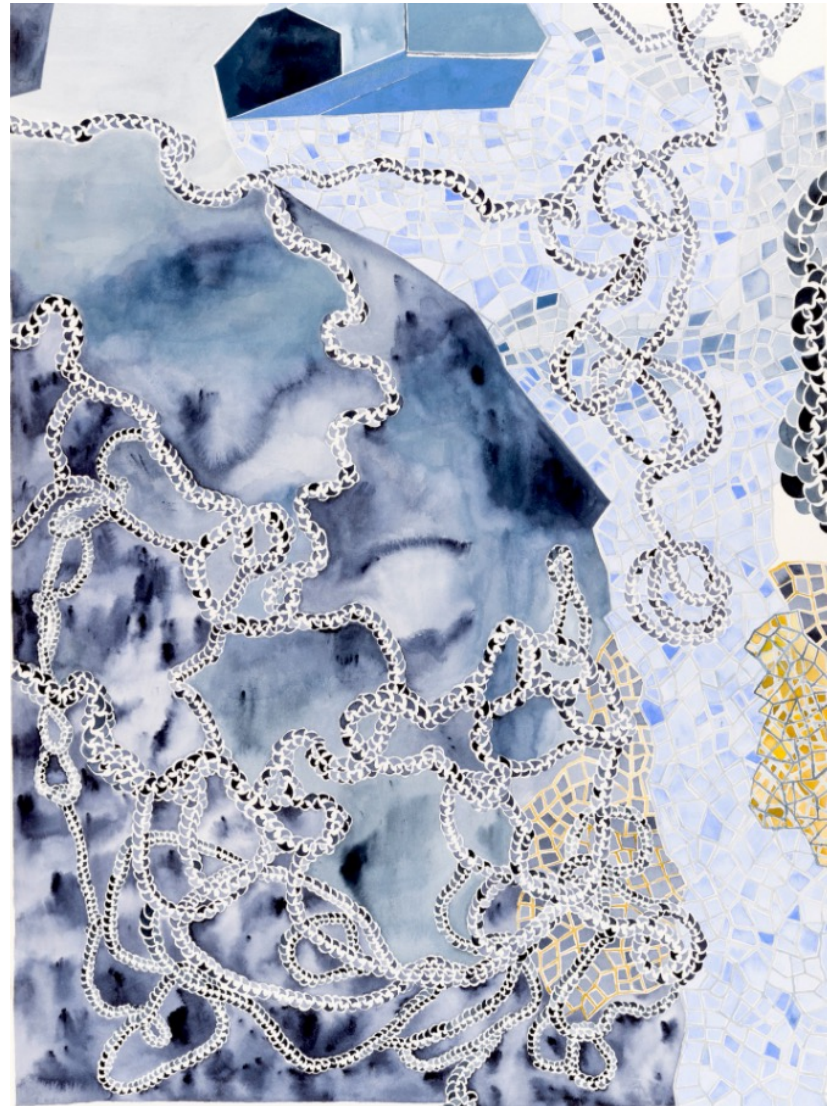
2023

Medium:

watercolor on paper

Dimensions (h x w x d) inches:

30" x 23"



(Optional) Additional Image Info Section (100 word max.)

This is a detail of Work Sample #1. It is one sheet of Arches paper out of the 45 sheets that make up the piece.

Keren Kroul, 2023 McKnight Fellow

Title:

The Shape of Memory (Detail)

Date:

2023

Medium:

watercolor on paper

Dimensions (h x w x d) inches:

10" x 8"

(Optional) Additional Image Info Section (100 words max.)

This is a detail of Work Sample #1.



Keren Kroul, 2023 McKnight Fellow

Title:

Unfolding

Date:

2020

Medium:

paper

Dimensions (h x w x d) inches:

144" x 80" x 24"

(Optional) Additional Image Info Section (100 words max.)

Suspended installation, activated by light. 10 rolls of drawing paper, cut out with a laser cutter and layered. The paper hangs from the ceiling and cascades down to the floor, 12 feet below, spreading out on the floor in front. As the viewer moves around the work, the cut out imagery is revealed and concealed. Installation view, The Phipps Center for the Arts, Hudson, WI, January 2020.



Keren Kroul, 2023 McKnight Fellow

Title:

Embedded Time

Date:

2019

Medium:

watercolor on paper and paper

Dimensions (h x w x d) inches:

96" x 84" x 48"

(Optional) Additional Image Info Section (100 words max.)

18 rolls of drawing paper and glassine paper, various widths and lengths. Some rolls are painted with watercolor, some cut out with an X-Acto knife, and some cut out with a laser cutter. The paper hangs from the wall and spreads out on the floor in front. Installation view, Talley Gallery, Bemidji State University, Bemidji, MN, November 2019.



Keren Kroul, 2023 McKnight Fellow

Title:

Shroud

Date:

2017

Medium:

paper

Dimensions (h x w x d) inches:

180" x 96" x 48"

(Optional) Additional Image Info Section (100 words max.)

42 suspended rolls of drawing paper and glassine paper, cut out with a laser cutter and layered. The paper hangs from the ceiling and cascades down to the floor, 15 feet below. As the viewer moves around the work, the cut out imagery is revealed and concealed. Installation view, Rochester Art Center, Rochester, MN, November 2017.



Keren Kroul, 2023 McKnight Fellow

Title:

An Architecture of Longing #1

Date:

2022

Medium:

watercolor on paper

Dimensions (h x w x d) inches:

60" x 48"



(Optional) Additional Image Info Section (100 words max.)

Composed of 4 sheets of Arches paper arranged in a rectangular vertical grid. One of a series of 10 pieces, created between 2021 and 2022.

Keren Kroul, 2023 McKnight Fellow

Title:

An Architecture of Longing #2

Date:

2022

Medium:

watercolor on paper

Dimensions (h x w x d) inches:

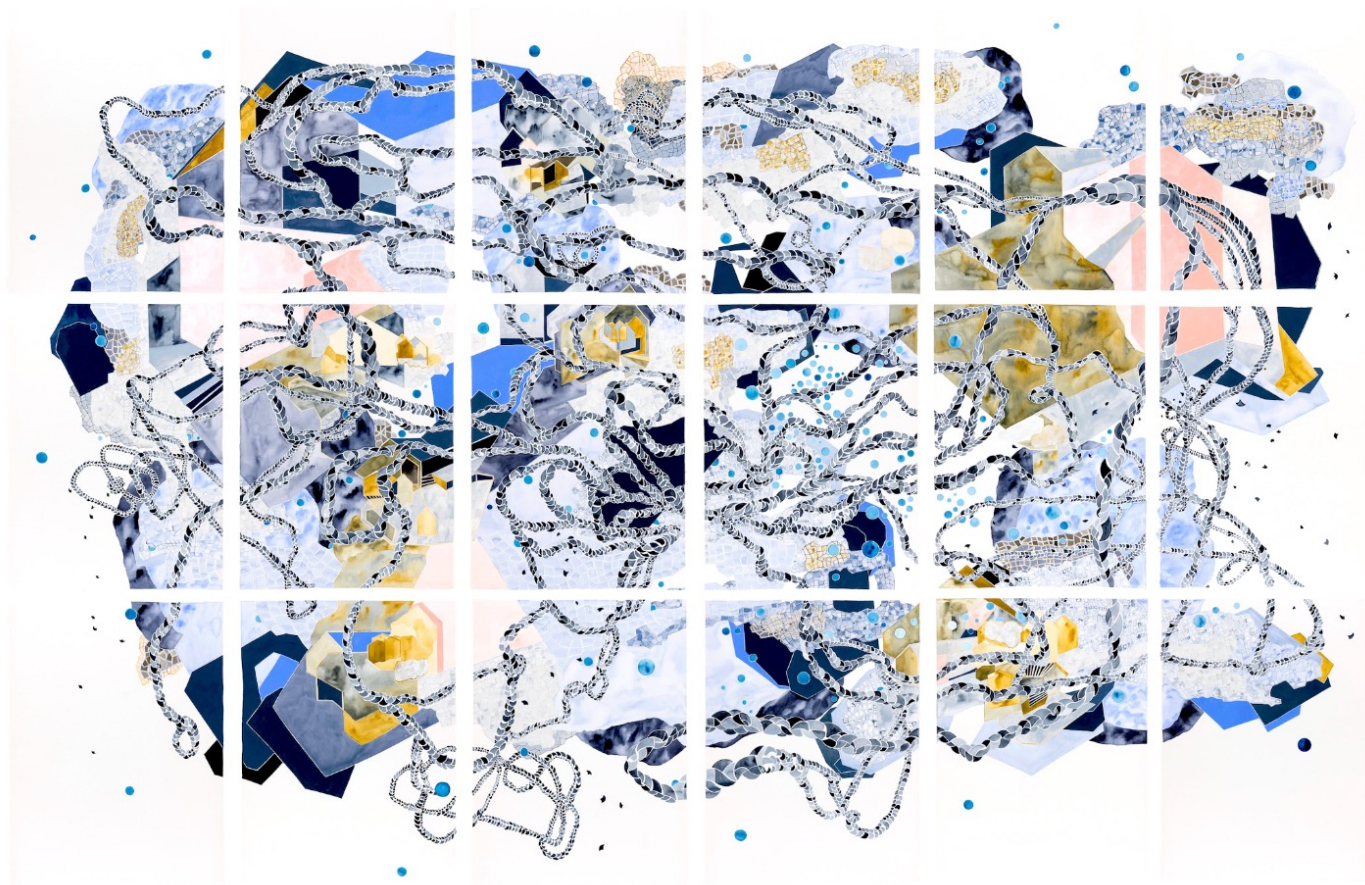
60" x 48"

(Optional) Additional Image Info Section (100 words max.)

Composed of 4 sheets of Arches paper arranged in a rectangular vertical grid. One of a series of 10 pieces, created between 2021 and 2022.



Keren Kroul, 2023 McKnight Fellow



Title:

The Memories of Our Memories

Date:

2020

Medium:

watercolor on paper

Dimensions (h x w x d) inches:

96" x 144"

(Optional) Additional Image Info Section (100 words max.)

Composed of 18 sheets of Arches paper arranged in a rectangular horizontal grid. The number 18 is significant in Judaism as it represents Chai, or "Life", in gematria, Jewish mystical numerology.

Keren Kroul, 2023 McKnight Fellow

Title:

Topography of Loss and Longing

Date:

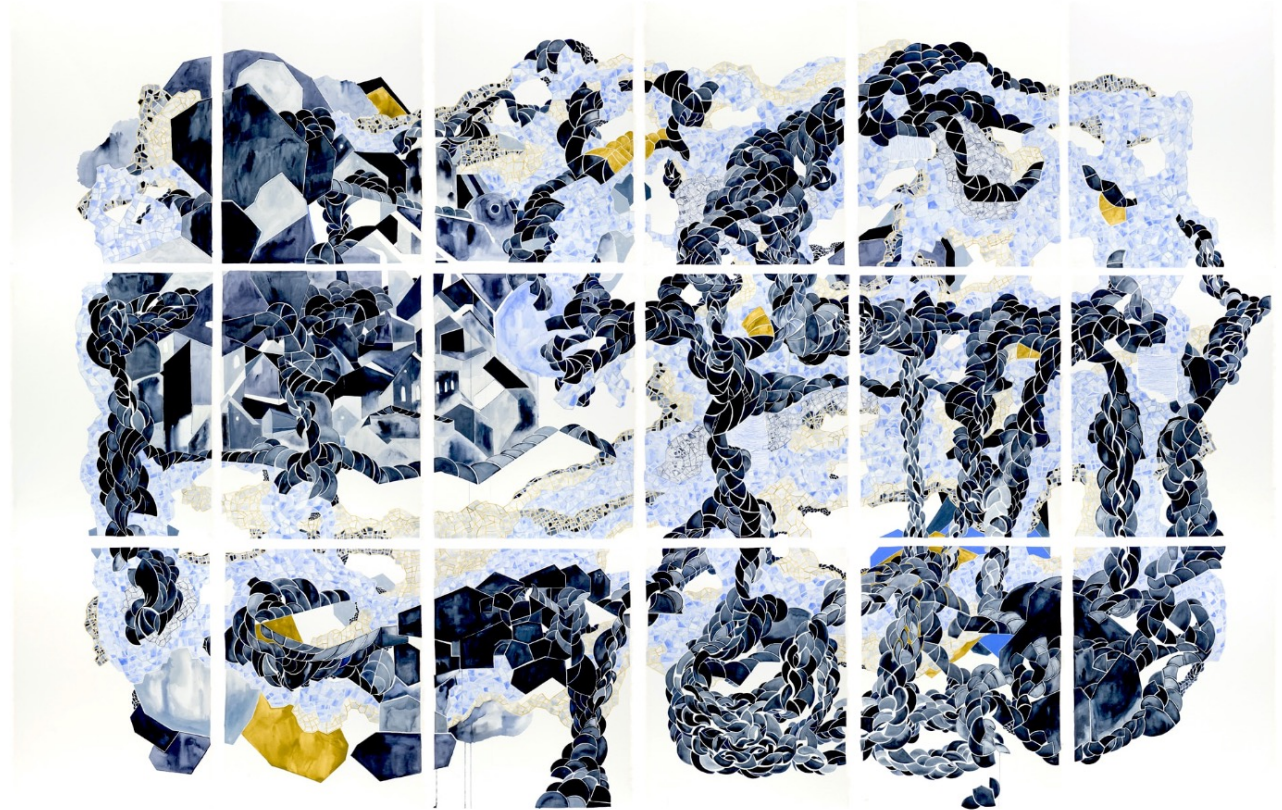
2019

Medium:

watercolor on paper

Dimensions (h x w x d) inches:

96" x 144"



(Optional) Additional Image Info Section (100 words max.)

Composed of 18 sheets of Arches paper arranged in a rectangular horizontal grid. The number 18 is significant in Judaism as it represents Chai, or "Life", in gematria, Jewish mystical numerology.

Artist Statement Tips:

Artist Statement:

- Limit to one page (500 words max).
- The statement must address the images that you are submitting.
- Avoid being overly biographical/telling your life story unless it directly relates to the images/project.

General Outline for Statements:

- 1st paragraph: Overview, overarching themes, Who, What, Why. (Who are you? What do you do? Why do you do it?)
- 2nd-4th paragraph: Talk directly about the work you are submitting (process, subject matter, concept, meaning, content, etc).
- Last paragraph: Conclusion (about your work samples, current work, or anything else you want the juror to know about your practice.)
- Please note the jurying criteria: applicants will be judged on the quality of their application and *accomplishment to date* and not on future projects or what you will do with funds. You certainly can reference future goals/projects in your statement, but you are not required to provide that information.

Helpful Articles for Writing Statements:

[“Don't Quote Deleuze”: How to Write a Good Artist Statement by Loney Abrams,](#)
published by Artspace Magazine

[Best Professional Practices for Artists: The Artist Statement Made Simple by Cara Ober,](#)
published by BmoreArt

[How to write an artist statement, part 1](#) by Nathaniel Stern

Artist Statement Tips:

1st paragraph: Overview, overarching themes, Who, What, Why.

Keren Kroul's first paragraph:

My work unfolds in a landscape of memory where time and place collapse, liquid and porous, into magnificent realities. Through watercolor on paper paintings and suspended installations, I reflect on a familial heritage that intertwines loss and longing with hope and resilience. My father fled Argentina during the political purge of the Dirty War, three generations after his ancestors found refuge there from the pogroms of the Pale of Settlement. My mother is the daughter of Holocaust survivors of Austrian and Romanian descent, her extended family victims of genocide. Through my work, I explore the relationship between personal histories of exile and displacement, and capital-H histories of authoritarian violence in South America and Europe. At once attracted to and horrified by the yearning that this inheritance elicits, I am compelled to explore its diasporic legacy that continues to shape my identity.

Artist Statement Tips:

2nd-4th paragraph: Talk directly about the work you are submitting (process, content, concept, meaning, etc).

Last paragraph: Conclusion (about your work samples, current work, or anything else you want the juror to know about your practice.)

Keren Kroul 2nd – 4th paragraph:

I grew up in a family enveloped in the shadows of people and places. The past was a constant presence, made concrete through reiterated stories, bits of belonging, which I now revisit and distill into small units of shape and color. These are then abstracted, repeated and accumulated, and entangled with flora, architecture, clouds, braids, cells, and neurological pathways that capture and retain memory. The result is a fantastic and dense topography that expands as it pulsates forward and backwards, across and around.

I paint with tiny brushes in a process that is deliberately labored and prolonged, embedding time into the work. As long as I am working, these stories remain alive, and so is my connection to them. Working on paper, I think of documenting, bearing witness. The paper literally holds on to the memory of touch, tear, and fold, as the watercolor, fluid and tenuous, comes in and out of focus. While some images are opaque, reflecting their solid presence in the mind, others are a watery wash, the dissolving of concrete places, lives, and eventually, memories. The watercolor paintings extend over modular panels arranged in a grid, the spaces in between panels acting as a durational pause, a silence, and a nod to the fragmentation of memory. The installations comprise layers of paper, with cut out or painted imagery that is revealed with the movement of the viewer.

The works spread out above and beyond my body. Their monumental quality, coupled with a fragile materiality, echoes the helplessness I feel when confronted by this personal and historical legacy. The large scale invites the viewer to move closer and farther, in so doing acknowledging commemoration as an act of willing participation. Living in a reality of normalized hate speech and a collective oblivion of the events of the past and their effects on our present, I approach this work as a process of reclaiming: loss, place, identity. The work stands as an affirmation that each life is singular and of infinite value, deserving of human dignity and empathy. By taking up space, it generates a site not only for my story, but for all of our stories.

Resume Tips:

Resume:

- Follow College Art Association artist resume guidelines.
- Avoid using graphic embellishments, keep it simple.
- List format:

EDUCATION:

2010 Minneapolis College of Art and Design, MFA

2005 University of Minnesota, BFA

SOLO EXHIBITIONS:

2020 *Untitled*, Gallery 123, Minneapolis, MN

Resume Tips:

Keren Kroul's Resume:

Education

- 2001 MFA in Painting, Parsons School of Design, New York, NY. *Dean's Scholarship*
1996 BA *summa cum laude*, with High Honors in Fine Arts, Brandeis University, Waltham, MA.
Justice Brandeis Merit Scholarship, Mortimer Hays-Brandeis Traveling Fellowship

Grants/Honors

- 2023 Creative Support for Individuals Grant, Minnesota State Arts Board, MN
2022 Semi-finalist, McKnight Visual Artist Fellowship, MN
Creative Support for Individuals Grant, Minnesota State Arts Board, MN
2021 Next Step Fund Grant, Metropolitan Regional Arts Council and McKnight Foundation, MN
Creative Support for Individuals Grant, Minnesota State Arts Board, MN
2019 Artist Initiative Grant, Minnesota State Arts Board, MN
2017 Jerome Foundation Emerging Artist Exhibition Series, Rochester Art Center, MN
Finalist, Jerome Foundation Fellowship for Emerging Artists, MN
Artist Initiative Grant, Minnesota State Arts Board, MN
2016 Finalist, ArtPrize, 2D Juried Category, MI (Juror: Tina Rivers Ryan, Metropolitan Museum of Art, New York, NY)
2015 Artist Initiative Grant, Minnesota State Arts Board, MN
2014 Project Support Grant, Rimon Minnesota Arts Council, MN
2013 Semi-finalist, McKnight Visual Artist Fellowship, MN
2012 Semi-finalist, McKnight Visual Artist Fellowship, MN
2010 Semi-finalist, Jerome Foundation Fellowship for Emerging Artists, MN

Solo Exhibitions

- 2024 Upcoming, The Catherine G. Murphy Gallery, St. Catherine University, St. Paul, MN
2023 Upcoming, George Morrison Gallery, Duluth Art Institute, Duluth, MN
On the Observation of Memory and Other Phenomena, St. Mary's University, Winona, MN
2022 *The Shape of Memory*, The Gordon Parks Gallery, Metropolitan State University, St. Paul, MN
2021 *An Architecture of Longing*, Hopkins Center for the Arts, Hopkins, MN
2020 *Unfolding Memory*, Joseph Gazzuolo Gallery, NHCC, Brooklyn Park, MN
The Edge of Absence, The Phipps Center for the Arts, Hudson, WI
Fragmented Memories, Wayzata Community Church, Wayzata, MN
2019 *The Memory of Our Memories*, Talley Gallery, Bemidji State University, Bemidji, MN
Indelible Hearth, Great River Arts, Little Falls, MN
2018 *Landscapes of the Mind*, Arts Center of Saint Peter, St. Peter, MN
Crystalline Pathways, Gallery St. Germain, St. Cloud, MN
2017 *Topographies of Wonder*, Granoff Center for the Creative Arts, Brown University, Providence, RI
Topographies of Loss and Longing, Rochester Art Center, Rochester, MN (brochure)
Topographies of Wonder, Bethel University, St. Paul, MN
2016 *Unquiet Territories*, Christensen Gallery, Augsburg University, Minneapolis, MN (catalog)
2015 *Charted Memories and Thought Formations*, Concordia University, St. Paul, MN
Future Paths and a Reinvented Past, Banfill-Locke Center for the Arts, Fridley, MN
Charted Memories, MacRostie Art Center, Grand Rapids, MN
2014 *Charted Memories*, Normandale Community College, Bloomington, MN
2013 *The Stillness of Place*, The Phipps Center for the Arts, Hudson, WI
The Stillness of Place: Small Works, Altered Esthetics, Minneapolis, MN

Selected Two-Person and Group Exhibitions

- 2022 ArtPrize 2022, *Converge*, ArtRat Gallery, Grand Rapids, MI
2020 *Home-Works: Friends*, Rosalux Gallery, Minneapolis, MN (book)
Persist / Reimagine, Women's Work Art Gallery, National Women's Caucus for Art, MI (catalog)
Art Connects Us Billboard Project, Hennepin Theatre Trust, Minneapolis, MN
2019 *Wheaton Biennial: Brush Coat Cover*, Wheaton College, Norton, MA
2018 *Land/Lines*, Spartanburg Art Museum, Spartanburg, SC
Pulchra Scientia, Perlman Teaching Museum, Carleton College, Northfield, MN

Mill City Art Show, Public Functionary, Minneapolis, MN

North of the 45th, DeVos Art Museum, Northern Michigan University, Marquette, MI (catalog)

Art from the Heartland, Indianapolis Art Center, Indianapolis, IN (Juror: Mike Barclay, iMOCA, Indianapolis, IN)

2017 *More or Less Paint*, the 410 Project, Mankato, MN

2016 *Pathways & Implements*, Inez Greenberg Gallery, Bloomington, MN (with Nathan Hatch)

Biennial, Duluth Art Institute, Duluth, MN. 2nd Place. (Juror: Dyani White Hawk [catalog])

ArtPrize 2016, Inked, Pressed, Cut and Sewn, Calvin College 106 Gallery, Grand Rapids, MI

Midwestern Biennial, Rockford Art Museum, Rockford, IL

2015 *Open Door 11*, Rosalux Gallery, Minneapolis, MN (Curator: Mia Lopez, Walker Art Center, Minneapolis, MN)

Lyrical Structures, Silverwood Gallery, St. Anthony, MN (with Asako Nakauchi)

ArtPrize 7, TowerPinkster Architects Engineers, Grand Rapids, MI

Made Here: Intersections, Hennepin Theatre Trust, Mayo Clinic Square, Minneapolis, MN

2014 *Untitled 11*, Soo Visual Arts Center, Minneapolis, MN (Curator: Caroline Kent and Tom Rassieur, MIA, Minneapolis, MN)

2014 Minnesota Biennial, Minnesota Museum of American Art, St. Paul, MN (catalog)

Lyrical Narratives, Tychman Shapiro Gallery, Minneapolis, MN (with Jeffrey Haddorff)

Biennial Exhibition, Minnetonka Center for the Arts, Wayzata, MN

2013 *Made Here: Block E*, Hennepin Theatre Trust, Minneapolis, MN

2009 *A New Breed of Watercolor*, Soo Visual Arts Center, Minneapolis, MN

Residencies

Chautauqua Institute, Chautauqua, NY

Vermont Studio Center, Johnson, VT

Collections

Jones Day Law, Minneapolis, MN

Keller Collection, Minneapolis, MN

Marriott Hotels, Minneapolis Marriott Southwest, Minnetonka, MN

University of Minnesota, Permanent Art Collection, Morris, MN

Selected Bibliography

"An Architecture of Longing," *Art Spiel*, Oct 9, 2021

"Editor's Picks," Best of 2020, *Plymouth Magazine*, August/September 2020. Print

"North Hennepin Art Gallery Feature", CCX Media, Minneapolis, MN, Jan 15, 2020. Live TV

Malaak Khattab, "The Memories of Memories," Lakeland PBS News, Bemidji, MN, Nov 1, 2019. Live TV

Catherine Guden, "Local Painter Explores the Art of Memory," *Plymouth Magazine*, Oct 2019. Print

Sheila Regan, "A Braided History in a Time of Resistance," *MN Artists*, Nov 8, 2017

Joanna Inglot, "Topographies of Loss and Longing," Rochester Art Center, Aug 2017

Christina Schmid, "Unquiet Territories," Augsburg University, Nov 2016

"ArtPrize Eight: Critical Discourse: Finalists," Wood TV8, Grand Rapids, MI, Oct 3, 2016. Live TV

Studio Break, Episode 165, Aug 2016

Posit, A Journal of Literature and Art, Issue 9, Mar 2016

"MN Original, Season 7," TPT-Twin Cities PBS, Minneapolis, MN, Feb 21, 2016. Live TV

Deborah Forman, *Color Lab for Mixed Media Artists*, Quarry Books, USA, 2015. Print

Beckah Krahula, *500 Tangled Artworks*, Quarry Books, USA, 2015. Print

Marianne Combs, "Landscapes of the Mind," State of the Arts, *MPR News*, Feb 13, 2014

Marianne Combs, "Local art shines in MMAA," State of the Arts, *MPR News*, June 26, 2014

Susannah Schouweiler, "MMAA biennial with 36 MN artists," *Knight Arts*, June 16, 2014

Sheila Regan, "MMAA opens 2014 Minnesota Biennial," *City Pages*, June 12, 2014

Deborah Forman, *Paint Lab*, Quarry Books, USA, 2013. Print

New American Paintings, Volume 58, Open Studios Press, USA, 2005. Print

Teaching Experience

2019-Present Adjunct Faculty, Fine Arts, Hennepin Technical College, Brooklyn Park, MN

2017-2019 Adjunct Faculty, Fine Arts, Augsburg University, Minneapolis, MN

Additional Info Sessions:

Application Overview

(with Program Director Keisha Williams)

Work Samples, Statements, and Application Strategies

(with 2023 McKnight Fellow Kaamil A. Haider)

Pre-recorded, links available on

<https://mcad.submittable.com/submit>

Contact:

Questions or to set up a one-on-one meeting via phone or Zoom,
please email gallery@mcad.edu

Program Director, Keisha Williams
Fellowship Coordinator, Melanie Pankau