

## **Bush Foundation Grants 2004 Artist Fellowships**

---

**May 27, 2004**

### **For Immediate Release**

**CONTACT:**

Julie Dalgleish, Program Director

Kathi Polley, Program Assistant

651-227-0891

[kpolley@bushfound.org](mailto:kpolley@bushfound.org)

St. Paul, Minnesota—The 2004 Bush Artist Fellowships, a program of the Bush Foundation, were announced this week in the areas of visual arts, choreography, multimedia and performance art-storytelling, and traditional and folk arts. Twelve artists from the Twin Cities Metro area, one from Northfield, Minnesota and two from North Dakota received the Bush Fellowships which recognize the artists' potential and contribution to their communities, as well as grant them substantial financial support to continue and expand their work. The fifteen selected artists will each receive \$44,000 over a 12 to 24-month period.

A complete list of fellows and panel members, including panel biographies, follows at the end of this release.

Among the 2004 fellows are six visual artists, including Amelia Biewald of Minneapolis. Her current work addresses conventional notions of and processes associated with the pursuit of physical beauty. Through sculptural installations and two-dimensional works, Biewald plans to continue this exploration, incorporating video components in her work.

Gary Greff is a self-taught artist who creates large sculptures from scrap metal that can extend to more than 100 feet tall. He has placed them along The Enchanted Highway, a 30-mile stretch between Interstate 94 and his western North Dakota hometown of Regent (pop. 200), with the help of community citizens, young and old alike. He will design and build more sculptures during his fellowship.

Alexa Horochowski has explored a variety of media including photography, printmaking, installation, sculpture, video, drawing and painting. The visual narratives often explore her bicultural, Argentinean-Midwestern experience. She is interested in transforming

her “coloring-book style paintings” into large-scale stained glass works. Horochowski lives in Saint Paul.

The work of Minneapolis fellow Faye Passow focuses primarily on lithography. Her prints contain imaginary scenarios in which a struggle is taking place. Over the course of her fellowship, she will create a new series expanding on themes from the past, which will include a variety of printmaking mediums as well as computer-driven imagery.

Jenny Schmid of Minneapolis first learned the art of mezzotinting in the Czech Republic and developed her skills in Slovakia, where she was a Fulbright Fellow. Her work is influenced as much by medieval engravings as it is by comics and contemporary social conditions. During her fellowship, she expects to seek more exhibitions, conduct research for future work, complete The Downfall of Young Girls series and start another, The Seven Sisters of Sleep.

Visual artist Amy Toscani creates large-scale sculptures that vaguely suggest recognizable objects but leave the viewer confounded. She hopes to expand the range of exhibiting locally and regionally and to pursue more public art commissions.

The Bush Artist Fellows Program expanded in 2004 to include a new category, traditional and folk arts. The Foundation named three fellows who work in this area, including storyteller Mary Louise Defender Wilson of Shields, N. Dak., who lives on the Standing Rock Indian Reservation where she grew up in a family of Dakotah storytellers. During her fellowship, she plans to research the legend of Inyan Hoksiki, The Essence of the Stone, and piece together and perform the full ceremony that honors the passage of girls into womanhood.

Fellow Gao Hong was born and raised in China and now lives in Northfield, Minn. She has played the pipa (Chinese lute) for 31 years, mastering the Pudong style, which is on the brink of extinction. Her fellowship will enable her to return to Beijing to study further with her teacher, document his teachings and travel to rural areas in Yunnan province to carry out field work on the minority folk music of that region.

A classical woodcarver from Saint Paul is the third fellow in the traditional and folk arts category. Douglas Trail-Johnson is trained in the major styles traditionally used in the ornate furnishings of Orthodox Churches—Byzantine, Kritikos, Eptanisiako and Greek Folk Art. He will create eight to 10 major pieces during the fellowship and

exhibit his work at regional and national Orthodox conferences.

Among those who applied in the category of choreography/multimedia/performance art-storytelling, the Foundation named six fellows, including Danny Buraczeski of Minneapolis. A dancer and choreographer for 34 years in the classic jazz style, in 1979 he founded and continues to serve as artistic director of the Minneapolis-based company JAZZDANCE. During his fellowship, Buraczeski plans to explore the use of improvisation in performance, focusing on the outer edges of the Swing Era when Swing gave way to the birth of Bebop.

The performance work of Laurie Carlos fuses text, movement and sound in collaborations with other artists to examine the nature of women's lives. She has been collecting the stories of women in her family and plans to complete the development of this piece, called the Pork Chop Wars. Carlos lives in Saint Paul.

Fellow Emily Johnson of Minneapolis creates dance works that stem from her desire to heighten awareness of specific political and social issues, motivating discussion and communications. She is currently working on a dance concerning global climate change that the Walker Art Center has commissioned and that it will co-present with No-Name Exhibitions at the Soap Factory in 2005.

A performance-based interdisciplinary artist from Minneapolis, Gulgun Kayim works in a hybrid form that combines concepts of theater and public art to create site-specific performances. She hopes to complete the final piece of a trilogy called The City Itself and continue work on The Hidden Room, a one-man show based on the life and art of artist, author and holocaust victim, Bruno Schulz.

Minneapolis theater artist Kari Margolis will use her fellowship to investigate the subject of aging in her first solo exploration, to focus time working with new video technologies and to research puppetry and object manipulation. Throughout her career, she has created multimedia theater that explores the "powerful interaction between human, video technology and other media to tell stories in works that are imagistic and non-linear."

Danial Shapiro of Minneapolis rounds out the new fellows. He explores theatrical performance, creating choreography that brings together dance and theater for the company he co-directs, Shapiro & Smith Dance. He plans to complete Anytown, a project that draws its inspiration from the Dust Bowl period in America and features the

music of Patti Scialfa, Bruce Springsteen and Soozie Tyrell.

The 15 new Bush Artist Fellows were among a group of 691 applicants and were selected by national preliminary and final panels of working artists and curators from outside Minnesota, North and South Dakota, and Wisconsin. The final selection panel members included:

- Marsha MacDowell, folklorist and curator, Michigan State University Museum, East Lansing, Mich.
- Pepón Osorio, visual artist, Philadelphia, Pa.
- Theodora Skipitares, multimedia artist and director, New York, N.Y.
- Duane Slick, visual artist and associate professor, Rhode Island School of Design, Providence, R.I.
- Kay Turner, folk arts director, Brooklyn Arts Council, Brooklyn, N.Y.

Begun in 1976, the Bush Artist Fellows Program selects up to 15 fellows each year from artists living in Minnesota, North Dakota, South Dakota and parts of western Wisconsin. The program provides grants to artists who may apply in eight categories, which rotate on a two-year cycle, including visual arts, two dimensional; visual arts, three dimensional; choreography/multimedia/performance art-storytelling; traditional and folk arts; literature; music composition; scriptworks and film/video.

The Bush Foundation supports artists whose work reflects the region's diverse geographic, racial and aesthetic communities and is one of a few such programs in the country. Artists may be at any stage in their life's work and may use the fellowship in a variety of ways—to explore new directions, continue work already in progress or accomplish work without financial worries. Fellows may use the time to travel, learn or reflect about their work. For more information about the Bush Artist Fellows Program, visit our website at [www.bushfoundation.org](http://www.bushfoundation.org).

The Bush Foundation is a grantmaker that improves the quality of life in its communities by supporting individuals and organizations that strengthen communities. It was established in 1954 by 3M executive Archibald Bush and his wife, Edyth. Across its grantmaking programs and in a variety of ways, the Foundation has a special interest in creating opportunities for people who may lack them. In addition to fellowships offered for art, leadership and physicians, the Bush Foundation makes grants in the areas of arts and humanities, education, health and human services, and ecological health.

## **2004 ARTIST FELLOWS**

### **Visual Artists**

Amelia Biewald—Minneapolis, Minnesota  
Gary Greff—Regent, North Dakota  
Alexa Horochowski—St. Paul, Minnesota  
Faye Passow—Minneapolis, Minnesota  
Jenny Schmid—Minneapolis, Minnesota  
Amy Toscani—Minneapolis, Minnesota

### **Traditional and Folk Artists (new category):**

Mary Louis Defender Wilson—Shields, North Dakota  
Gao Hong—Northfield, Minnesota  
Douglas Trail-Johnson—St. Paul, Minnesota

### **Choreography/Multimedia/Performance Art-Storytelling**

Daniel Buraczeski—Minneapolis, Minnesota  
Laurie Carlos—St. Paul, Minnesota  
Emily Johnson—Minneapolis, Minnesota  
Gulgun Kayim—Minneapolis, Minnesota  
Kari Margolis—Minneapolis, Minnesota  
Danial Shapiro—Minneapolis, Minnesota

The 15 artists who received fellowships were among a group of 691 applicants and were selected by national panels of working artists from outside of Minnesota, North and South Dakota and Wisconsin.

## **2004 SELECTION PANEL MEMBERS**

### **Preliminary Panel**

#### **Choreography/Multimedia/Performance Art-Storytelling**

Brian Freeman, playwright/director, director of the Blacksmyshts Theatre Lab at the Center Theatre Group/Mark Taper Forum, Los Angeles, Calif.

Sarah Skaggs, choreographer and artistic director, Sarah Skaggs Dance, New York, N.Y.

Theodora Skipitares, multimedia artist and director, New York, N.Y.

### **Preliminary Panel**

#### **Visual Arts: Three Dimensional**

Petah Coyne, visual artist, New York, N.Y.

Ron Meyers, ceramic artist, Athens, Ga.

Judy Moran, project manager, Public Art Program, San Francisco Arts Commission, San Francisco, Calif.

Pepón Osorio, visual artist, Philadelphia, Pa.

**Preliminary Panel**

**Visual Arts: Two Dimensional**

Saralyn Reece Hardy, director and curator, Salina Art Center, Salina, Kans.

Duane Slick, visual artist and associate professor, Rhode Island School of Design, Providence, R.I.

Barbara Earl Thomas, visual artist and writer, Seattle, Wash.

Richard Torchia, visual artist, director of the Arcadia University Art Gallery, Philadelphia, Pa.

**Preliminary Panel**

**Traditional and Folk Arts**

Marsha MacDowell, folklorist and curator, Michigan State University Museum, East Lansing, Mich.

Fred Nahwoosky, museum development and arts consultant, Eagle Point, Ore.

David Roche, executive director, Old Town School of Folk Music, Chicago, Ill.

**Final Panel**

Marsha MacDowell, folklorist and curator, Michigan State University Museum, East Lansing, Mich.

Pepón Osorio, visual artist, Philadelphia, Pa.

Theodora Skipitares, multimedia artist and director, New York, N.Y.

Duane Slick, visual artist and associate professor, Rhode Island School of Design, Providence, R.I.

Kay Turner, folk arts director, Brooklyn

**2004 PANELIST BIOGRAPHIES**

**PETAH COYNE**, an internationally known sculptor, has been included in solo and group exhibitions, including those at the Whitney Museum of American Art, the Museum of Modern Art, Galerie Lelong in New York, the High Museum of Art in Atlanta, the Cleveland Center for Contemporary Art, Kansas City Art Institute and the Corcoran Gallery of Art in Washington, D.C., among many others. She has received numerous grants and fellowships, including those from the National Endowment for the Arts, Pollack-Krasner Foundation, New York Foundation for the Arts, Joan Mitchell Foundation, the Rockefeller Foundation, a Japan Fellowship from the Asian Cultural Council and a John Simon Guggenheim Memorial Foundation Fellowship. Coyne's

work is included in the collections of the Museum of Modern Art, The Metropolitan Museum of Art, the Whitney Museum of American Art and in other museums throughout the United States.

**BRIAN FREEMAN** is the director of the Blacksmyshts Theatre Lab at the Center Theatre Group/Mark Taper Forum, Los Angeles. A playwright, director and performer, he is currently developing commissions for Z Space, San Francisco & Berkeley Repertory Theater. He recently completed two short pieces, *War Without End (Blog)* for the Taper's L.A. Stories and the site-specific *9 Lives* for Yerba Buena Center, San Francisco. He has taught theater, playwriting and performance at the Art Institute of Chicago, California Institute for the Arts, San Francisco Art Institute and Colorado College.

His work has been published in the anthologies *West Coast Plays; Out, Loud and Laughing; Colored Contradictions: Contemporary Black Plays and Performance and Staging Gay Lives*. His play *Civil Sex* was published last month in *The Fire This Time: African American Plays for the 21st Century* by T.C.G Press. Awards include a "Bessie," California Arts Council Playwriting Fellowship and the CalArts Alpert Award in Theater.

**SARALYN REECE HARDY**, director of the Salina Art Center in Salina, Kansas, has overseen the development of the Center from a small community gallery to a contemporary art center with a national and international program, including exhibitions, artist residencies, public art projects, ongoing educational activities, an art cinema and an interactive area for all ages. From 1999 to 2002, Hardy took a leave of absence to serve as the director of museums and visual arts at the National Endowment for the Arts in Washington, D.C.

In Salina and at the National Endowment for the Arts, she has been an advocate for individual artists and community-based practices and has promoted the role of community audiences in creating an open and progressive environment for artistic exchanges. Hardy holds an M.A. in American studies from the University of Kansas. She currently serves as an advisor to the Getty Leadership Institute in Los Angeles and the Museum Loan Network in Boston and is a member of the nominating committee for the College Art Association, N.Y.

**MARSHA L. MACDOWELL** is a professor in the Department of Art and Art History and curator of folk arts at Michigan State University Museum. She also oversees the Michigan Traditional Arts Program—a partnership with the MSU Museum, Michigan Council for Arts and

Cultural Affairs and the Michigan State University Extension. Recent exhibitions she has curated include "Idlewild: Black Eden of Michigan" at Idlewild Historical Museum (2003), "Great Lakes Native Quilting" at Michigan State University Museum (1999) and "To Honor and Comfort: Native Quilting Traditions" at Smithsonian Institution's National Museum of the American Indian (1997).

Among her publications is the 1997 book *To Honor and Comfort: Native Quilting Traditions* written with C. Kurt Dewhurst and published by the Museum of New Mexico Press and the Michigan State University Museum. In the past eight years, she has received more than 30 grants from a range of local, federal and state sources, including the NEA, NEH, IMLS, Michigan Council for Arts and Cultural Affairs, Michigan Humanities Council and the Lila Wallace Reader's Digest Fund.

**RON MEYERS**, professor emeritus from the University of Georgia, has B.S. (1956) and M.S. (1961) degrees from the State University at Buffalo and an M.F.A. (1967) from the School for American Craftsmen, Rochester Institute of Technology. He taught at the University of South Carolina, Columbia, South Carolina (1967-1972) and the University of Georgia, Athens, Georgia (1972-1992). He presently maintains his studio in Athens, Georgia. Meyers has conducted many ceramic workshops and demonstrations throughout the United States and abroad. His work is included in many public and private collections.

**JUDY MORAN** has been since 1997 a project manager for the San Francisco Arts Commission's Public Art Program. She also has served as artist residency program director at Villa Montalvo Center for the Arts in Saratoga, California, an international multidisciplinary artist residency program, and was executive director of Public Art Works in San Rafael, California, an organization that commissioned temporary and permanent public art projects throughout the Bay Area and sponsored educational programs. In the 1980s, Moran was co director of San Francisco's nationally recognized New Langton Arts, which presents contemporary art in a wide variety of media, including exhibitions, video, performance, literature and music. Moran has taught at San Francisco State University and the San Francisco Arts Institute in San Francisco, and J.F.K. University in Orinda, California.

**FRED NAHWOOKSY**, a member of the Comanche Nation of Oklahoma, is a museum development consultant and arts manager. He has worked with the Smithsonian Institution's Office of Folklife

Programs and the National Museum of the American Indian in Washington, D.C.; the Oneida Nation of Wisconsin; the Institute of American Indian Arts Museum in Santa Fe; Red Earth, Inc. in Oklahoma City; ATLATL, Inc. (National Native Arts Service Organization) in Phoenix and the Karuk Tribe of California in Happy Camp, California. He is the founder and executive director of Indian Country Development Corporation, a nonprofit Native American organization. Most recently he has been a museum development consultant for tribal museums and an economic development planner and grant writer.

**PEPÓN OSORIO**, best known for large scale installations, was born in Santurce, Puerto Rico, in 1955. He was educated at the Universidad Inter Americana in Puerto Rico and Herbert H. Lehman College in New York and received an M.A. from Columbia University in 1985. Osorio's pieces, influenced by his experience as a social worker in the Bronx, usually evolve from an interaction with the neighborhoods and people among whom he is working. "My principal commitment as an artist is to return art to the community," he says. A recent example is "Tina's House," a project created in collaboration with a family recovering from a devastating fire. The house—a tabletop size art piece—tells the story of the night of the fire and those affected and is traveling the country in a series of "home visits," in which a new family is invited to live with the art work for a period of at least one week, allowing the story of "Tina's House" to be told in many homes and environments. His work has been shown at the Whitney Museum of American Art and El Museo del Barrio in New York, the Smithsonian Museum of American Art in Washington, D.C., and el Museo de Arte de Puerto Rico and El Museo de Arte Contemporaneo de Puerto Rico. Osorio lives in Philadelphia.

**DAVID ROCHE** is a musician (sitar), ethnomusicologist and executive director at the Old Town School of Folk Music in Chicago, the largest community arts school in the country with over 6,200 students and an operating budget of \$7 million. Former artistic director for the San Francisco Ethnic Dance Festival; KPFA FM producer ("World Musicmobile"); adjunct faculty at Sonoma State University and the University of California, Berkeley; and culture critic for Pacific News Service, Roche has been a frequent consultant and panelist for state arts councils, private foundations and the National Endowment for the Arts.

**SARAH SKAGGS** studied modern dance at Sweet Briar College, where she earned a B.A. with honors in theatre arts. In 1993, she and her

company created their signature piece, Higher Ground, which pioneered a new non-proscenium format by merging a concert and club setting to create a highly accessible and kinetic environment. In New York, her work has been produced by the Joyce Theatre, Bryant Park, Lincoln Center, The Kitchen, Dance Theatre Workshop, P.S. 122, Irving Plaza and Danspace Project at St. Mark's Church, as well as several national and international venues.

She has received six National Endowment for the Arts and two New York Foundation for the Arts fellowships. In 1994, the Trust for Mutual Understanding sponsored her Company for a five week residency in Prague, where she created the piece Reeling, which was also set on the largest Chinese modern dance company in Hong Kong and sponsored by the United States Information Agency. Currently she is creating a new piece, Dances for Airports, performed to the music of Brian Eno's Music for Airports.

**THEODORA SKIPITARES** has worked as a New York multimedia artist and director for the last 20 years. Her projects began as personal solo performance, but gradually she moved away from autobiography and began to examine social and historical themes. Realistic life-size puppet figures, as well as miniature ones, became the "performers" in large-scale works that included live music, film and video. For her theater work, she has received numerous international grants and fellowships, and her Defenders of the Code was named one of the 10 best plays of 1987 by the New York Times. Her visual work has been exhibited widely in the United States and in Europe. Last year, she traveled to Vietnam with Ellen Stewart, where they developed an opera with the National Theatre and Vietnamese National Water Puppet Theatre.

**DUANE SLICK**, a Ho Chunk (Winnebago)/Mesquakie (Sac/Fox) artist from Waterloo, Iowa, is currently the graduate coordinator of the M.F.A. painting program at the Rhode Island School of Design. His paintings have been exhibited in a number of one- and two-person and group exhibitions, including those at the Nielsen Gallery in Boston; the Gregory Lind Gallery in San Francisco; the Paris Gibson Square Museum in Great Falls, Montana and the Heard Museum in Phoenix. Slick also has traveled widely as a storyteller, performer and lecturer, presenting "Coyote Report from Indian Country" and other original works to art centers and universities. He has received numerous awards and honors, including a Joan Mitchell Foundation award, Robert Motherwell Fellowship and a Rockefeller Foundation Travel Grant. He received a B.F.A. in painting and B.A. in art education from

the University of Northern Iowa, Cedar Falls and received his M.F.A. from the University of California, Davis.

**BARBARA EARL THOMAS**, a noted painter and writer, has artwork in collections throughout the United States, including a number of prestigious private and public collections such as the Safeco Corporate Collection, the Microsoft Corporate Collection, The City of Seattle Percent for Art and the Seattle Art Museum's permanent collection. She is represented in Seattle by the Francine Seders Gallery. Public commissions include City of Seattle Water Utility and the Sound Transit.

She is a two-time recipient of the Seattle Arts Commission award for new non fiction. Her essays have appeared in numerous publications and anthologies, including: 911 West Coast Writers Approach Ground Zero, A Single Mothers' Companion, The Gift of Birds: True Encounters with Avian Spirits and Writing Down the River: Into the Heart of the Grand Canyon. Storm Watch, a book of her painting and writing, was published in spring 1998 by the University of Washington Press.

**RICHARD TORCHIA** is an artist and director of the Arcadia University Art Gallery in Glenside, Pennsylvania. As a practicing artist, Torchia has worked extensively with the camera obscura. In Philadelphia, he has presented his work at Eastern State Penitentiary, the Institute of Contemporary Art and the Philadelphia Museum of Art. In 1997, the Center for Creative Photography (Tucson, Arizona) presented a suite of his live projections titled "The Waving of Foliage, the Coming and Going of Ships." In 2002, he collaborated with architect John Toumey on a project for the Gallery of Photography, Dublin. A permanent, public outdoor projection commissioned by the Redevelopment Authority of Philadelphia will be dedicated in fall 2004. Torchia is the recipient of a Pew Fellowship in the Arts (1994) and fellowships from the Pennsylvania Council on the Arts and the Mid Atlantic Arts Foundation.

**KAY TURNER** holds a Ph.D. in folklore and anthropology from the University of Texas at Austin and is currently the folk arts director for the Brooklyn Arts Council. Her areas of specialization are in women's folklore, oral narrative, folk art and material culture, folk religion and traditional dance. She is currently working on "Folk Feet," an NEA-funded major documentation of traditional dancers. Turner has curated numerous exhibitions, including "Arte Entre Nosotros/Art Among Us: Mexican American Folk Art in San Antonio" for the San Antonio Museum of Art, "The Art of Devotion" for the Mexico Museum

in San Francisco and "Local Eyes: Folk Photography in Brooklyn." Her publications include *Beautiful Necessity: The Art and Meaning of Women's Altars* (Thames and Hudson, 1999) and *Baby Precious Always Shines* (St. Martin's Press, 1999), selected love notes between Gertrude Stein and Alice B. Toklas. She is working on a long essay concerning ephemerality and September 11th and an edited collection, *Transgressive Tales: Rethinking the Grimms' Fairy Tales*. Turner is adjunct professor in the Performance Studies Department at New York University, where she teaches courses on oral narrative theory and the performance of gender.