Bush Artist Fellows Program
East 900
First National Bank Building
332 Minnesota Street
St. Paul, Minnesota 55101
2000 Bush Artist Fellows

CHOREOGRAPHY
MULTIMEDIA
PERFORMANCE ART

Djola Branner
Tony Brown
Joanie Smith
Robin Stiehm
Morgan Thorson
Marcus Young

VISUAL ARTS:
THREE DIMENSIONAL

Norman A. Andersen
Harriet Bart
William Gorcica
Ana Lois-Borzi

VISUAL ARTS:
TWO DIMENSIONAL

Judale Carr
Bruce Charlesworth
Stacey Davidson
Michael Kareken
Cy Thao
Established in 1976, the purpose of the Bush Artist Fellowships is to provide artists with significant financial support that enables them to further their work and their contributions to their communities. An artist may use the fellowship in many ways: to engage in solitary work or reflection, for collaborative or community projects, or for travel or research. No two fellowships are exactly alike. Eligible artists reside in Minnesota, North and South Dakota, and western Wisconsin. Artists may apply in any of these categories:

**VISUAL ARTS: TWO DIMENSIONAL**

**VISUAL ARTS: THREE DIMENSIONAL**

**LITERATURE**  
Poetry, Fiction, Creative Nonfiction

**CHOREOGRAPHY • MULTIMEDIA**  
**PERFORMANCE ART**

**SCRIPTWORKS**  
Playwriting and Screenwriting

**MUSIC COMPOSITION**

**FILM • VIDEO**

Applications for all disciplines will be considered in alternating years.
Preliminary Panel
Choreography
Multimedia
Performance Art

Loris Bradley
Managing/Performing Arts Director
DiverseWorks
Houston, Texas

Robbie McCauley
Performance and theater artist
Professor, Trinity College
West Hartford, Connecticut

William Whitener
Choreographer and Artistic Director
Kansas City Ballet
Kansas City, Missouri

Preliminary Panel
Visual Arts:
Three Dimensional

Douglas Hollis
Artist
San Francisco, California

Luis Jimenez
Artist
Hondo, New Mexico

Karen Karnes
Ceramic artist
Morgan, Vermont

Margot Sawyer
Artist and Associate Professor
University of Texas at Austin
Austin, Texas

Preliminary Panel
Visual Arts:
Two Dimensional

Margaret Archuleta
Curator of Fine Art
The Heard Museum
Phoenix, Arizona

Kerry James Marshall
Artist and professor
University of Illinois
Chicago, Illinois

Jason Pollen
Chair of Fiber Department
Kansas City Art Institute
President of Surface Design Association
Kansas City, Missouri

Christopher Rauschenberg
Photographer and Co-director
Blue Sky Gallery
Portland, Oregon

Final Panel

Margaret Archuleta
Curator of Fine Art
The Heard Museum
Phoenix, Arizona

Guy Goodwin
Artist and professor
Ohio University
Athens, Ohio

Douglas Hollis
Artist
San Francisco, California

Jawole Willa Jo Zollar
Artistic Director
Urban Bush Women
New York, New York

Professor of Dance
Florida State University
Tallahassee, Florida
For the past 25 years, artists throughout the Bush Foundation’s region have received grants in the amount of “time.” Most artists applying for and receiving support through the Bush Artist Fellows program have described this financial grant in these terms. “The BAF buys people time — time to step off the treadmill,” is the way one choreographer described the fellowship. Whether it is a composer or painter living in Minnesota or a choreographer or writer living in Massachusetts, individual artists of all kinds living in all places require time to create — often described as a precious commodity.

Interestingly enough, in the description of the purpose of the BAF, time is not mentioned: “to provide artists with significant financial support that enables them to further their work and their contributions to their communities.” Yet nearly all applicants discuss their need for time in the written proposal. And most fellows refer to the “gift of time” in their final reports. What exactly does “time” mean and how does it help an artist to further her work and contribute to her community?

Through an examination of past fellows reports, interviews conducted with former fellows, potential fellows, and panel members, and artists living in other parts of the United States, time is described in a variety of ways.

Renewal. “This award could not have come at a better time for me, for its arrival followed an overextended and extremely busy time. I absolutely needed to take some time off for recuperation, and the fellowship allowed me to do exactly that,” wrote a composer in her final report. It also assisted her with other more tangible things: resources to develop new work, travel, and create a rehearsal studio and office space in her home.

“This quiet time was punctuated with numerous performances, of short duration, of old work, and of new ideas that existed once or twice before the public,” wrote another fellow. “These forays on the stage reminded me of how important it is to my spirit to perform. At the end of my Fellowship I began a flurry of build-
ing, which reminded me how important it is for my hands and mind to make things. I also allowed myself brief passages of time to just be fallow. To search, meditate, and attempt some deep clarity. To take the time to allow the old to dissolve and the new to precipitate.” Renewal for this performance artist came from multiple avenues — time to create, time to work, time to reflect.

Focus. While some describe the need to stop and think, others, like this visual artist, have used the fellowship as an opportunity to lead a more directed period of work. “The BAF allowed me to go to the studio and work uninterrupted without the pressure of an end-product, an exhibition, or commission. The BAF allowed me to spend time with my family. It was a human and humane and creative experience. The BAF gave me R&D time — a chance to stretch and expand.”

A sense of focus can also come about through total immersion. According to a South Dakota writer who had a specific goal for her fellowship, “The BAF allowed my project to grow from a disjointed heap of emotion, opinion, hot tempers, and hundreds of thousands of documents, into a well-organized book with a definite end in sight. Since the grant entered my life, I was able to immerse myself in the work. Finally able to explore completely the multi-faceted, multi-layered story, I recognized weaknesses in my original outlines and attempted chapters.”

Exploration. “I find myself moving in directions I hadn’t considered, working in ways that I hadn’t imagined,” wrote a videomaker in one of her quarterly interim reports. Sometimes the desire to explore is purposeful, but just as often exploration can be a surprise. Time to “play” within one’s métier often leads to stronger creative directions and new discoveries.

Personal and Professional Development. “It is vitally important that artists develop an infrastructure to support themselves. I am trying to put energy into activities that will have an effect after the grant period. It’s like starting a busi-
ness. Artists will gain freedom by controlling the means of their production and building an infrastructure to support themselves. Some artists, like myself, will take over every opportunity (and every bit of grant money) to create this kind of environment for themselves no matter what." Artists by their very nature are entrepreneurs. Some face this potential within themselves in a very direct, “practical” way by creating long-term infrastructure, as is the case with this choreographer and performance artist. Others invest in skills development and as many support their promotional efforts.

Self Confidence. “When I entered the fellowship period I was questioning my work as a composer, questioning my style, and questioning my method of operation. When I finished my fellowship I found I have, for the most part, answered many of the questions that initially plagued me. I am much more confident of the direction that I’m going as a composer, and am beginning to see my work, not simply as this project, but more as a body of works, a gestalt of what I may be trying to say through music as a composer.” In a 1995 evaluation of the Bush Artist Fellows Program, most fellows who were interviewed for the study mentioned the boost of affirmation and self-confidence repeatedly as a benefit of the program.

While an artist’s self-confidence can be strengthened by recognition by his peers, the deepest and most important boost of personal assurance must come from within. That may not come until day-to-day pressures are reduced and the artist has the time to reflect on his accomplishments and understand his work more completely. This kind of insight often frees the artist to strengthen his work by challenging and testing what feels comfortable.

“As my confidence grows so does my willingness to realize my personal aesthetic. I have come to realize that, largely without my knowledge, I have become a leader in my field over the past five years. I know that my experience as a Bush Fellow has added immeasurably in this respect. It has given me the time to think deeply
about what I am doing and this has made me aware of my own potential.”

Resources in the amount of time, money, and material items do not usually significantly change a life or a career, but they might alter the way an artist works, sees herself, and approaches her life and career. And those small changes can in turn influence his work and the ways in which it affects his communities. As one performance artist shared in his final report, “Artistically I feel some odd maturation has occurred during the course of this fellowship, as if some internal gear made a clunk and moved forward, just a wee bit.”

Julie Gordon Dalgleish
Program Director
Bush Artist Fellowships

This announcement of the 2000 fellows marks the Bush Artist Fellowship’s 25th anniversary. In that time the program has granted 324 fellowships to 293 different artists. Initially visual and literary artists were invited to apply; today the categories have increased to also include film and video makers, composers, playwrights and screenwriters, choreographers, performance artists, and multimedia artists. The 15 fellows for 2000 will each receive $40,000 for a 12- to 18-month period, up from the $12,000 combined stipend and production fund that six artists received in 1976. Altogether in the past 25 years, the Bush Foundation has distributed $9,198,900 through its artist fellowship program.
BEAUTY

was sprawled
all over
the aisle a the bus
when i first caught
a glimmer
of her/

legs in stove pipe
britches
bangles on every inch
a ashy ankle
and elbow
lost in slumber
oblivious
to the pendulum
a spit dangling
from her lower lip
the dreadlock
smearing her mascara

girlfriend
had surely missed her stop
her makeup call
wit five gold fish
hanging from her gnarly neck
fifteen from her
septum/

and what was Beauty
cupping in her king-sized
crotch?

he/she
was truly an anomaly
an imitation
a life
i thought

til the bus lurched to a halt
and Beauty
as gracious
as she was gangly
wiped the spit
from her five o’clock face
and sauntered to the door
where to my utter surprise
she smiled

and spoke

— as quiet as it’s kept
sweetheart/ the sky
belongs to us too.

1992
Shortly after the company he co-founded, POMO AFRO HOMOS performed their groundbreaking theater piece, Fierce Love: Stories of Black Gay Life, at the Walker Art Center. Djola Branner relocated from San Francisco to Minnesota. His subsequent solo work has extended the bold voice first heard in Fierce Love.

“One of our missions in POMO AFRO HOMOS was to deconstruct myths about black, gay men and construct realistic portraits of our lives. I am still compelled to create work which has historically been absent from the theater, particularly stories about African-Americans, if only to witness images of myself.”

Branner began as a writer and continues to write and publish poetry. A new project whose subject is love, A House is Not a Home, is structured primarily around music and poetry. While he engages the audience through music, text, and dance, “Music is at the root of everything. My writing and choreography are lyrical and rhythmic.”

His current project, Mighty Real, chronicles the life and times of Sylvester, a legendary disco singer and “an openly gay, black man in the time of Anita Bryant, Ronald Reagan, and AIDS. One of the challenging things for me was that he was very androgynous. Even in a three-piece suit, he was in full make-up, flowing between male and female, flirting with both,” says Branner of Sylvester.

“A recurrent theme in my work has been the plight of the underdog. What compels me is the resiliency of the human spirit. I am interested in the compromises we make to reconcile our personal paths with societal expectations.”

Djola Branner

My work is a collage of movement, text and melody, imagined and remembered images, conversations, dreams with aunts, uncles, grand, great-grand, and greater grandparents. It is an attempt to reveal, deconstruct, and transform my own understanding of the world and its inhabitants.
Tony Brown and Kari Margolis in a scene from Vidpires! 1998
Photo by Ruby Levesque
Growing up in Oklahoma, Tony Brown made his own monster movies after his father brought home a camera and projector. “GI Joes with clay faces,” he recalls. “I only had about an hour before they would melt.” As co-founder and artistic director of Margolis Brown Theater Company, “a modern theater of spectacle,” he brings a mix of technology and creative problem-solving to multimedia pieces that combine text, imagery, song, video, and live performances. “The human genetics system is our biggest high-tech element. What makes people feel like our work is technological is actually us, the actors.”

Established in New York in 1984, the company relocated to the Twin Cities nine years later. In spring 2000, Brown made his debut as a composer for Starry Messenger, a work based on the life of Galileo. Now he is deeply engaged in creating his first solo full-length performance work in which he acts, sings, writes, composes, is a cowboy, a singing robot, a diva. The show, American Safari, contains glimpses of American cultural icons as seen through the eyes of his “Everyman” character, Arthur A. Peterson, as he drives through the cultural landscape of America.

Brown cites as his primary influence the “physical vocabulary” he received from training with the French master of mime, Decroux. “Dramaturgy is about tension. You learn how to choreograph yourself to create that tension as would a marionettist, even in moments when you’re at rest.” Animated, excitement charging his words, he says, “I started as a performer. I haven’t had a chance like this to hone my skills in a long while.”

My larger collaborative works inform my individual works and vice versa. Through my art, I seek to reflect on life rather than imitate it, and continue to explore innovative ways to express concerns about modern dilemmas while remaining entertaining and thought provoking. I consider my media work “low tech-high tech” in that the imagery I create often has a human quality and is technically simpler than what meets the eye.
Joanie Smith and Danial Shapiro in *George and Betty's House* 1987
Photo by Tom Caravaglia
Joanie Smith

A painter friend once pointed out that you need to get in trouble with a work of art. It’s the finding your way out — problem solving — that gets interesting. The environment I choose for creating is chaos. I fill the room with as many collaborators as possible and get lost with them in a dance with no space, a solo for fingers, card games without cards, and investigations of fragility or limits.

“The movement starts it, then Scott gets us music, we get him videotape, we go back and forth almost moment by moment.” Joanie Smith is speaking of her collaboration with writer David Greenspan, composer Scott Killian, and her partner Daniel Shapiro, a process involving long-term relationships and long-distance logistics. Five years ago Smith and Shapiro relocated their company to Minnesota from New York, where Smith began the collaborative relationships that still define her work. “Working alone — nothing really comes to me — but when you work in collaboration there’s energy, ideas, and vitality. It’s about steamrolling right through the problems.”

Smith describes her current project When We Last Spoke as “tributes to some of the most talented and sophisticated dancers I know.” The dancers first performed together as children in the Minnesota Dance Theatre and had distinguished international careers before returning to Minnesota. “The subject is not age but time. All three of them are dancing beautifully and fiercely.” In addition, she’s developing a solo piece to be danced without music to a contemporary text overlaying the revenge speech from Medea.

Smith has been a part of a movement to introduce elements of theater — narrative and character — into dance. That said, her latest work Last Night Before Autumn is “purely about music, abstract.” In some sense, this piece can be seen as a return to an earlier approach, but is in fact something new, the imagery has gained complexity; the gestures can be read in a more recognizable way. “Synthesis takes real time.”
Say Slow, Go Fast 2000
Photo by Carrie Agnew
horeographer Robin Stiehm’s decision to relocate to a small town on the Kettle River, an hour and a half north of Minneapolis, brought the classic creative challenge: turning problems into progress. The extended work periods that became necessary for dancers making the long trip have grown into cohesiveness with her dancers that she likens to the working atmosphere of a tour. This intensified relationship mirrors her own priorities as a choreographer, which center on the importance of that relationship.

Her company, Dancing People, continues to tour worldwide, but the shift in operations has affected both the process and content of their work. Stiehm has always been interested in contrast, in “creating conflicts that are not easily resolved.”

“I’m intrigued by contrast: nature and society, man and woman, fast and slow, together and apart, good and bad, you name it. I think we define our human “beingness” by the path we pick through the either/or. I make dances about that path, and sometimes about the destination.”

“Right now,” she says, “I’m interested in the idea of decay. As human beings, we try so hard to preserve things in stasis. But in the middle of the woods, when a tree falls down, another grows in its place.” Contrast also defines a piece she’s developing in collaboration with composer Annie Gosfield. “I’m working with contrasting flavors: physical speed, an introspective and outward performance style. The music is evolving in response to those notions.”

While her vocabulary is firmly rooted in dance with strong influences from ballet and contact improvisation, her latest work, including the full-length City, uses more theatrical elements. “With each piece I try to do something that looks different from what I’ve done before,” she says, her love of contrast extending even to define her body of work.
If you put on a waltz, everyone feels its soothing circular motion. I’m interested in creating rhythms where the viewer will be sucked in kinesthetically and have an immediate emotional response through the combining of set and improvised movement.”

Morgan Thorson began her training with ballet, but her evolution as a choreographer was shaped in improvisation and collaboration with the musicians and dancers of the Concrete Farm Dance Collective.

Thorson’s choreography veers away from obvious virtuosity. “There are judgments and biases that are made in the physical representation of the body. My work reflects real, everyday people and the problems that they face.” Her newest work Toe the White Line looks at white-skin and economic privilege. “Social cues tell us what our place is in the world, and we make assumptions based on that viewpoint. I’m interested in the dissonance that happens when the denial of privilege shatters.”

Everyday movements — and personal experience — inspire and shape her aesthetic. Simple actions, such as kneeling, are abstracted and collaged into phrases. In Bottom Heavy, a piece that grew out of “unwritten dance floor contracts and house music,” she uses a live DJ to spontaneously choose music for each performance. Her study of Skinner Release Technique, an approach to dance through poetic imagery and improvisation, has given her a vehicle to “get to the true essence of movement, to pare down to the authentic response. Improvisation is the spontaneous pursuit of form. The energy and texture of the body can’t be duplicated in set choreography.”
"Phases," from Small All Spring Fall 1999
Marcus Young believes that his wandering across artistic disciplines has been urged by his search for home. For him, America is incomplete, and China is an imagined place. "I feel most comfortable artistically and culturally on the edge of new creation, the space that alludes to America and China but does not rely solely on one or the other." To work in this never-never land, the cusp of new Asian American arts, is his endeavor.

"I am mostly just a song and dance man," he says, referring to his background in opera and musical theater. With the eye and heart of an outsider, he staged Oklahoma!, typically an innocent story about a new America, to include an awareness of the brutal, land-rushed frontier. His solo performance work also investigates the dilemmas of American identity. In Small All Spring Fall, he delved into the powerful inconsistencies between his traditional Chinese reverence for the moon and his American "pride" in having conquered it with space travel.

In 2001, Young will make his first trip to China. He plans to stay a full year, learning to read and write Chinese and aiming to counterbalance the weight of a Western art education. "I believe in the answers of our postmodern times — when perspective, culture, history, and identity are all mutable and fluid. Yet, with this, I still need to find where I belong," Young reflects.

"...This is another moment. As you look at me now, light bouncing off my body onto your eyes, you see me lit, a split, a small split second after I am here. Here. Are we here in the same moment then? Are we in the same moment when we kiss? And what is the speed of light? What really is the speed of light beyond the number?..."

-excerpt from Small All Spring Fall 1999
Captivating Speech 1994
bass drum, wood kalimba (mbira), bell, horn with free reeds, bamboo pipes, animal
calls, bird cages, chair, hardwood, motors and electrical components
8' H x 13' W x 6' D
Norman Andersen grew up in Chicago — building things: go-carts, Christmas light displays, an elevator in a cherry tree, a beeping contraption to communicate with Mars. And he studied piano, played rock-and-roll and jazz. “My relationship with technology is long-standing and comfortable. I love surplus stores, musical instruments, and sound. I have always felt driven to build things.” Using acoustic sound sources and electro-mechanical systems, he creates performing objects that synthesize sound, sculpture, and technology. Motor and mechanical sounds become a vital part of the composition — gears grinding, doors opening, windmills revolving — along with intentional sound-making elements.

Andersen’s latest work, a commission for Ibaraki City, Japan, sister city of Minneapolis, evokes the stone arch bridge over the Mississippi River and generates a range of musical sounds. Yet the direction of his future work is predicated on his growing interest in outdoor constructions, where natural forces contribute to sound, movement, and unpredictability.

Much of this new work is based, on “whirl-i-gig” technology. He hopes to evolve this technology into pieces that have the sophistication of his indoor work while retaining the simplicity of assembling found objects, metal, and wind. “There are a lot of beautiful things about these pieces — motion, shadow, interactions of simple shapes and forms. They recompose themselves all the time. All my previous works have been electrically-powered. I worked very hard to create unpredictability in those pieces — and here — it’s free.”

Because I assemble, I constantly wrestle with relationships between parts: visual, mechanical, aural, contextual... It often feels like I work more between things than with them. And when that rare moment occurs and the balance is just right, I find real joy in the interaction of the parts, the new whole of the connection. This is the fertile ground of simultaneous conflict and resolution, harmony and discord, clarity and ambiguity.
Harriet Bart cites her father’s love of books and her mother’s respect for the traditional arts and crafts of women as influences still visible in her work today—work that ranges from studio installations to public art. “My work came to light in the 1970s, during the early years of the women’s movement in art. I moved from the isolation of my home studio into the tumultuous activities of the Minnesota art collective WARM.” In 1990, she created her first public art project, a bronze sculpture for a municipal library in Japan. This initiated an intense and productive decade of commissioned sculptures and installations.

Bart’s recent work has once again moved inward. She is eager for the quiet, open mystery of studio work, designed not for permanence but for the moment. Her work derives its emotional power from the visual richness from her material choices and their juxtapositions, and has been described as “contemplative, intellectual, and beautiful.” Her current studio work continues her interest in “fields of objects,” transformed by their association and context.

“Human beings hunger to be remembered. It’s not always about loss; the commemorative can also be about celebration.” As she investigates new forms of memorial, Bart hopes to travel to Berlin and to the Middle East. “Nobody did commemorative work better than the Egyptians,” but she is equally intrigued by acts of memory expressed in ritual and activity. “The constancy in my work is the pull I have to the subject, the poetry of memory.”

For more than twenty years I have made and continue to make work that explores my deep interest in the personal and cultural expression of memory. Using bronze and stone, wood and paper, books and words, everyday and found objects, I seek to signify a site, mark an event, and otherwise draw attention to imprints of the past as they live in the present.
Composite image on CD

Clockwise starting at upper left: filmstrip & still image from digital video loop entitled *BWCA Paddler #44*, designed for projection onto sculpture *Bark Arc*, 2000; Images from *Eyes and Ears*, installation, digital prints on acetate, 1999; *Zippered Stumps*, digital prints on vellum, wood, wire, zippers, 2000
William Gorcica's move to central Minnesota meant an immersion in a rural environment, and a deepening of his interest in the relationship between humanity, nature, and technology. That kind of immersion is the key to his work — sculptural installations that use technology to recreate and represent nature in relationship to human desires.

"One important concern is to create relationships between hands-on art making and electronic new media." Gorcica fills his installations with the tactile and experiential, while altering the context through use of computer-processed imagery and sound. Recently, he has combined his moving images with computer printouts of individual frames, using that material to build sculptural components.

His recent work investigates the theme of cultivated nature — those places we have altered to meet human expectations or images of wilderness. His travels to American wilderness areas — the Boundary Waters Canoe Area, the Appalachian Trail, Yellowstone National Park — have given him an extensive collection of digital audio and video. He has begun to see elements of park architecture — stairs, paths, trail markers — as frames for the wilderness view. In his work, their counterparts in indoor exercise facilities — swimming pools, stainless steel, corkboards — take their place in the negative spaces of natural scenes.

Of his future direction, he mentions the possibility of introducing, very carefully, the human form, an element generally missing from his work, though in every way it is predicated on the imprint of the human on the wild.
Comparsa 1999
installation view, acrylic and oil on canvas, light fixtures, wire, thread, paper, rubber and glue
9' x 41' x 40'
Photo by Warwick Green
When you enter one of my spaces, I want you to be trapped by images, colors, and enchanted territory. And if you decide to look closely, you might notice that the sensual beauty that first enticed you is now transformed.” By altering the frame of reference, Ana Lois-Borzi creates installations that reassign value to overlooked or discarded cultural products and plunge the viewer into a spatial confrontation with identity and desire. Of her work-in-progress, Sonámbulos, she says, “I’m interested in the space where our vision of our projected self meets someone else’s vision. We all have a need to feel good about ourselves. But how do we assign value to that and decide what or who is worthy of fame?”

Trained as a painter, her movement toward installation was “very slow, very shy,” and she still perceives herself as an artist who draws. “I draw in space — sometimes with sculpture, sometimes with lights and shadows, or with found objects, but always I am drawing, drawing.”

Born in Argentina, Lois-Borzi has lived in the United States for ten years. “Much of my work is charged by the fact that it’s so easy to forget about the majority of the world. Even though I am a willing participant, I am looking at this culture from the outside.” Speculating on the evolution of her installations, she mentions the virtual environment, introducing the questions of race and culture to the Web. “Right now they’re like James Bond movies, you always know how they’re going to end.”
untitled 2000
oil and collage on canvas
7' x 5'
search for the uncanny, the unreal, and perhaps that which is insane and illogical,” says Judale Carr, and yet his work is firmly grounded in historical truth. His images are derived from primitive and pop culture. “I borrow characteristics from African masks, headpieces, and other functional objects. At the same time, I am visually attracted to information from billboards, newspapers, television, and pop icons such as John Wayne and Dorothy from the Wizard of Oz. I want both of these sources to function provocatively and express spiritual power.”

Carr grew up in Houston, and after leaving high school, worked widely — in meat-packing, livestock, and x-ray technology before turning his attention to art, studying painting at the Art Institute of Chicago.

In his present work, he is dedicated to “representing stories about the untold truths in America’s history.” In particular, he has pursued the stories and images that bring to light the role which African-Americans have played in the military and in early American history. He plans a series of paintings of Revolutionary War battles — the Boston Massacre and the battles of the Buffalo Soldiers — where these concerns can be portrayed through humor and irony. He anticipates an extensive journey of research to libraries and museums, as well as to sources for oral history, hoping to “speak my findings for audiences to wonder over and question these historical allegories, or unknown truths.”

Ideally, I hope to reflect my inner essence. The picture must have power, substance and be associated with qualities of nobility, dignity, conviction, and total commitment.
Accident 1996
cibachrome print
23” x 23”
Paradox is essential,” says Bruce Charlesworth. “My process is a mixture of calculation and chaos. I don’t know what the new work will be like.” Charlesworth’s work in photography, film, and installation has received the kind of critical attention that makes him an artist of influence. His artistic concerns remain consistent: color, light, scale, image, narrative.

For years his photographic work has been intensive and detailed in its production. Disturbing subject matter is often set against physically appealing imagery that can take up to a month to create. “The work I was doing in the beginning of my career was spontaneous. Often, at the expense of content, I focused on formally elegant poses or gestures.” While he is once again powerfully attracted to this simplicity, his sensibility, heightened by years of making art, makes it unlikely that he will simply return to the provocative image.

He plans “to experiment as spontaneously and viscerally as I can,” and expects to work both with installation and photography. His recent work, using objects identified as “confiscated,” is the starting point for a new museum-like installation that includes photographs, objects and video. He is also completing a feature film Private Enemy Public Eye. After describing the formal and aesthetic concerns of the film, structured in alternating sections of black-and-white and color and designed to challenge conventional approaches to character and narrative structure, he says with a laugh, “It’s about terrorists and actors.”

“I want the viewers of my work to be drawn in by its beauty and humor, then notice a disturbance inside that can’t be identified. I mean for them to feel personally implicated by what my scenarios signify, to come to a vague sense of emotional recognition and to continue puzzling out the meaning of my work after they leave.”
Rising and Falling (The Waters of March) 1998
oil on canvas with cloth and composition doll
60” x 48”
Photo by Kurt Koefod
Working in oil and painting from life, Stacey Davidson began exploring her interest in physiognomy through traditional portraiture. A persistent tendency to “wonder about the private psychic realms” of her subjects led her on the journey toward three-dimensionality. Initially layering her paintings with drawings done on and around the portraits, she eventually made these layers leap off the wall by becoming a student of doll making. Wire and papier mâché dolls, some with hand-crafted wigs, embroidered clothes, tiny shoes, hang in front of her portraits — creating an atmosphere that is “both thrilling and scary,” in the words of a recent viewer.

From there, Davidson “left painting for over a year to pursue sculpture, learning how to make plaster molds and cast doll parts in paper pulp.” This body of work has moveable parts. The dolls sit or stand by themselves; in fact, they can be posed. With each step toward three-dimensionality, Davidson’s work moves closer to the realm of imagination where “models are used as actors, portraits turn into dolls, and paintings become prosceniums for the actor-dolls.”

Given her restless imagination, it’s not surprising that Davidson’s work is about to evolve again. “I’m really missing painting. I want to see how these latest developments will fold back into painting. I’m doing drawings now — I want to keep my mind open, my heart open.” For Davidson this next chapter begins in mystery and in the challenge of inviting possibility.

Stacey Davidson

I’m interested in what is present when I look at someone, and in what is there between us: their history meeting mine — many things I can’t know but can sense. The presence of what lies between me and the person posing sets off speculations in the drawing elements of my paintings and in the sculpted doll figures. The dolls also come out into the viewer’s space: I want the painting’s insides to meet yours.
When Michael Kareken moved to Minnesota after ten years in New York City, he stopped painting, moved to the simplicity of charcoal, studied and pursued the textural qualities of printmaking, and began to produce images of the wide landscape around him: the quiet neighborhoods, the tornadoes and fire of the Midwestern landscape. “The sky is like a world unto itself here,” he says, and his large-scale charcoals full of foreboding and dignity say it as well. Throughout this period he maintained a formal dialogue between the charcoal works and smaller scale intaglio prints. Presently, he is ready to return to oils, both for color and because it may allow him to combine “the fluidity and directness of charcoal with the layering inherent in printmaking.”

His latest work is a series of drawings and prints of domestic interiors: single figures and couples in everyday surroundings during moments of vulnerability and intimacy, scenes that struck him as “beautiful and uncontrived.” Designed to implicate the viewer into the picture as participant, the faces are concealed and the lines of the work draw the reader toward the center of the frame. His work reveals an almost cinematic orientation toward point of view and space. “Since I was a kid, I’ve always had these weird spatially-distorted experiences — Hitchcock understands that so well.”

Before his move to the Midwest and the retreat from color, Kareken was working with “big, invented, fragmented material.” He senses a move back toward that material as he returns to oil, a move that will reconfigure his darkly evocative way with space.
The Village 1997
oil on canvas
30" x 36"
Politics, life, and art merged early in Cy Thao’s life and weave a continuous pattern. Born in Laos, he lived for six years in refugee camps in Thailand before coming to America. In college, Thao pursued art for himself and political science for his future. But not long after, he chose art for his future, a path that led him to help found the Center for Hmong Arts and Talent and to begin a 20-painting cycle depicting Hmong history. Recently, politics, life, and art entwined again when Thao became a candidate for state representative.

As for the effect of politics on his art, “It has already crossed over. My work is not a pretty picture on the wall. It comments on social issues, tensions between people. Artists have a sense of what’s right and what’s wrong. They are not afraid to back down. That’s what art is. You put a piece out there and you stand up for that piece.”

His paintings resemble Hmong tapestries in which disparate moments appear to occur simultaneously, yet tell a sequential story. He also draws from the tradition of religious painting: a central figure dominates the foreground, out of proportion with the surrounding images.

Thao recently traveled to Laos, Thailand, and China to acquaint himself with the land he left as a child, and to study an ancient technique of wax painting, related to batik, which exists today only among the Chinese Hmong. “The Hmong have always used art as a daily routine. It’s only here where art is separate from life.”

Cy Thao

I get my imagination from stories told to me by storytellers, grandmothers, and professors. Sometimes these stories are horrific, happy or just ordinary everyday events.

Now I must pass the story along for others to see. Instead of using words, I use paint and canvas.
NORMAN A. ANDERSEN
3220 Park Avenue
Minneapolis, MN  55407
612-823-6454

Born 1954, Evanston, IL

Education
1976
B.F.A., Minneapolis College of Art and Design, Minneapolis, MN

Selected Awards
1999, 1991
Minnesota State Arts Board, Individual Artists Fellowship

1987
Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton's and Mervyn's, the General Mills Foundation, and the Jerome Foundation

1985
Bush Artist Fellowship

Selected Solo Exhibitions
1999
Kinetic sound installation for St. Paul Winter Carnival, Rice Park, St. Paul, MN

1997
Norm on Edge, performance, Hamline University, St. Paul, MN

1989
"For Pity's Sake," Het Apollohuis, Eindhoven, The Netherlands

1987
"Contraptions," Plains Art Museum, Moorhead, MN

1986
"Playing by Ear," The Minneapolis Institute of Arts, Minneapolis, MN

1987
The Electric Gallery, Toronto, Ontario, Canada

Selected Group Exhibitions
1996
"Artistic Accumulation," Lokaal 01, Breda, The Netherlands

"The Instrument as Object," South Bend Regional Art Center, South Bend, IN

1994
"Automatic Music," Logos Foundation, Gent, Belgium

1983
"Sound Seen," New Music America, Washington Project for the Arts, Washington, D.C.

"Not Suitable for Framing," The Art Gallery at Harbourfront, Toronto, Ontario, Canada

Selected Public Commissions
2000
Clocked sound sculpture for Minneapolis sister city Ibaraki, Japan

1997
Southeast Como Neighborhood Gateway Project, Minneapolis Arts Commission

1989
Siren, fountain and sound sculpture, Duluth Water & Gas, Duluth, MN

HARRIET BART
250 Third Avenue North, #908
Minneapolis, MN  55401
612-375-1598

Born 1941, Duluth, MN

Education
1976
B.A., University of Minnesota, Minneapolis, MN

Selected Awards
1999
Minneapolis College of Art and Design/McKnight Foundation Fellowship for Visual Artists, Minneapolis, MN

1994
Frederick R. Weisman Art Museum Sculpture Plaza Commission Project, funded by the Jerome Foundation and the R.C. Lilly Foundation, Minneapolis, MN

1993
Arts Midwest/National Endowment for the Arts Regional Visual Artists Fellowship, Minneapolis, MN

Selected Solo Exhibitions
1999

Selected Group Exhibitions
1996
"Artistic Accumulation," Lokaal 01, Breda, The Netherlands

"The Instrument as Object," South Bend Regional Art Center, South Bend, IN

"Automatic Music," Logos Foundation, Gent, Belgium

1983
"Sound Seen," New Music America, Washington Project for the Arts, Washington, D.C.

"Not Suitable for Framing," The Art Gallery at Harbourfront, Toronto, Ontario, Canada

Selected Public Commissions
2000
Clocked sound sculpture for Minneapolis sister city Ibaraki, Japan

1997
Southeast Como Neighborhood Gateway Project, Minneapolis Arts Commission

1989
Siren, fountain and sound sculpture, Duluth Water & Gas, Duluth, MN
Selected Solo Exhibitions

1998
"Without Words: A Reading Room," Laumeier Sculpture Park and Museum, St. Louis, MO

1996
"Harvest," Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, MN

Selected Group Exhibitions

2000
"New Work, MCA/McKnight Artists," MCA Minneapolis College of Art and Design, Minneapolis, MN

1999
Franconia Sculpture Park, Shafer, MN

1998
"Legible Forms: Contemporary Sculptural Books," traveling exhibition organized by the International Sculpture Center and curated by Carla Hanzal, Contemporary Art Center of Virginia, Virginia Beach, VA

1995
"Dialogue: Alchemy of the Word," Hariat Bart and Helmut Lohr, Galerie Horst Dietrich, Berlin, Germany

Selected Commissions

Federal Reserve Bank, Ninth District, Minneapolis, MN

St. Thomas University Science and Technology Center, St. Paul, MN

Doubleday Book and Music Clubs, Garden City, NY

Ibaraki Municipal Library, Ibaraki, Osaka, Japan

Selected Collections

The Jewish Museum, New York, NY

Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, MN

The Minneapolis Institute of Arts, Minneapolis, MN

DJOLA BRANNER
3010 Hennepin Avenue South, #165
Minneapolis, MN 55408
612-823-6683
DjolaB@aol.com

Born 1957, Los Angeles, CA

Education

1989
M.A., Creative Arts, Interdisciplinary Studies, San Francisco State University, CA

Selected Awards

1999
McKnight Fellowship, Interdisciplinary Artist

Creative Capital Foundation, Mighty Real: A Tribute to Sylvester

1998
Jerome Fellowship, Playwright

Jerome Foundation, Metropolitan Regional Arts Council, Minnesota State Arts Board, Philanthrofund—Mighty Real: A Tribute to Sylvester

1997
Jerome Foundation, Metropolitan Regional Arts Council, Many Voices Multicultural Collaboration—Hemos in the House

1996
Diverse Visions Regional Grant—NEA, Jones Commission—The House that Crack Built

1994
Many Voices Residency, Hemos in the House

Many Voices Multicultural Collaboration, Forever Hold Your Piece

1992
"Besie Award," Outstanding Performance Group, Pomo Afro Hemos

Selected Performances

2000
Mighty Real: A Tribute to Sylvester, premiered at Intermedia Arts, Minneapolis, MN

1998
Hemos in the House, co-commissioned by Intermedia Arts and Walker Art Center, Minneapolis, MN

1996
The House that Crack Built and Forever Hold Your Piece, premiered at Patrick’s Cabaret, Minneapolis, MN

1994
Sweet Sadie, premiered at Patrick’s Cabaret, Minneapolis, MN
1991
Dark Fruit, premiered at Public
Theater, New York, NY

1990
Fierce Love: Stories of Black Gay Life,
premiered at Josie's Cabaret,
San Francisco, CA

TONY BROWN
3112 17th Avenue South
Minneapolis, MN  55407
612-724-9961
margobroco@aol.com
www.margolisbrown.org

Born 1951, Broken Arrow, OK

Selected Awards
2000
Minnesota State Arts Board
Theater Arts Fellowship

1995
McKnight Foundation/Intermedia
Arts Interdisciplinary Fellowship

1993-1985
Six National Endowment for the
Arts, Theater Fellowships

1989
“Bessie,” New York Dance and
Performance Award

1987
New York Foundation for the Arts
Performance Art Fellowship

Exhibitions
1997
“2005,” Intermedia Arts,
Minneapolis, MN

Selected Performances
1998
Vidprest, Little Theatre,
Minneapolis, MN

1997
The Bed Experiment II, Movement
Theater Center, Minneapolis, MN

1996
Vanishing Point, premiered at
Southern Theater, Minneapolis, MN
and toured internationally

1993
KoppelVision and Other Digital
Deities, premiered at St. Clements
Church, New York, NY and
toured nationally

1989
Suite Sixteen, BACA Downtown,
Brooklyn, NY

1986
Decodance, BACA Downtown,
Brooklyn, NY

1984
Autobahn, premiered at BACA
Downtown, Brooklyn, NY and
toured nationally and
internationally

Selected Commissions
2000
Starry Messenger, The Children’s
Theatre Company,
Minneapolis, MN

JUDALE CARR
1218 Fourth Avenue
Worthington, MN  56187
507-376-3533
jcsa@rconnect.com

Born 1967, Houston, TX

Education
1998
M.F.A., The School of the Art
Institute of Chicago, Chicago, IL

1995
B.F.A., University of South Dakota,
Vermillion, SD

Fellowships and Awards
1999
Southwest Minnesota Arts and
Humanities Artist Career Grant,
Midwest Arts Council,
Marshall, MN

1996
Sara Lee Fellowship, Artist
Residency, Ragdale Foundation,
Lake Forest, IL

1995
Jurors Award, “Summer Arts XVII,”
Warren Lee Center for the Arts,
Vermillion, SD

Exhibitions
2000
University of South Dakota Alumni
Exhibition, Warren Lee Center for
the Arts, Vermillion, SD

1999
“Symbolic Perspectives,”
Nobles County Art Center,
Worthington, MN
BRUCE CHARLESWORTH
1500 Jackson Street N E, Suite 308
Minneapolis, M N  55413
612-788-2427
charlesworth_bru@hotmail.com

Born 1950, Davenport, IA

Education
1975
M .F.A., Painting, University of Iowa, Iowa City, IA

1972
B .A., Art, University of Northern Iowa, Cedar Falls, IA

Selected Awards
1993, 1986, 1982
McKnight Foundation Artist Fellowship

1989
National Endowment for the Arts Film Production Grant

1989, 1981
Bush Artist Fellowship

1987
Louis Comfort Tiffany Foundation Award

1984
National Endowment for the Arts Visual Arts Fellowship

Selected Solo Exhibitions
2001
“Bruce Charlesworth,” S.K. Josefson Gallery, Portland, OR

1996
“Cyclops,” Motel Fine Arts Exhibitions, New York, N Y

1990
“Bruce Charlesworth,” Modulo Centro Difusor de Arte, Lisbon and Oporto, Portugal

1989

1988

1984
“Wrong Adventures,” The Capp Street Project, San Francisco, CA

1980
“Eddie Glove,” Walker Art Center, Minneapolis, M N

Selected Group Exhibitions
1998
“Inside These Walls,” Museum of Fine Arts, Houston, T X

1991
“Pleasures and Terrors of Domestic Comfort,” Museum of Modern Art, New York, N Y, traveling exhibition

1987
“Cross References: Sculpture into Photography,” Walker Art Center, Minneapolis, M N, traveling exhibition

1985

Selected Publications
1989
Private Enemy—Public Eye: The Work of Bruce Charlesworth, short fiction by Bruce Charlesworth, essay by Charles Hagen, Aperture Foundation and the International Center of Photography, New York, N Y

STACY DAVIDSON
1966 James Avenue
St. Paul, M N  55105
651-698-6828
posthorn@prodigy.net

Born 1961, Detroit, M I
William Brock

Born 1960, Passaic, NJ

Education
1990
M.F.A., Visual Arts, Rutgers University, Mason Gross School of the Arts, New Brunswick, NJ

1998
Arts in Space Grant, Intermedia Arts Exhibition space, sponsored by the Jerome Foundation

Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton's and Mervyn's, the General Mills Foundation, and the Jerome Foundation in media arts for a self-directed creative residency in visual arts, Banff Art Centre

Collections

The Mercantile Library, Cincinnati, OH

William Gorgica

212 14th Avenue South
St. Cloud, MN 56301-4108
320-656-9165
wgorcica@stcloudstate.edu
www.stcloudstate.edu/~wgorcica/art

Born 1960, Passaic, N J

Education
1992
M.F.A., Visual Arts, Rutgers University, Mason Gross School of the Arts, New Brunswick, NJ

1990
M.A., Painting/Sculpture, Montclair State University, Upper Montclair, N J

Collections

The Mercantile Library, Cincinnati, OH
1997
Virginia Center for the Creative Arts Fellowship Outreach Project, New Genres/Alternative Art, funded by the National Endowment for the Arts

1992
Fulbright Scholarship, Painting and Graphic Arts, ten-month residency in Kraków, Poland

New Jersey State Council on the Arts Fellowship Award for Graphic Arts, printmaking

Binney and Smith Purchase Award for Artistic Excellence, work reproduced in June 1992 issue of “Art in America”

1991
Full Fellowship, Skowhegan School of Painting and Sculpture, Skowhegan, Maine

Selected Exhibitions
2000
“Canadian Rockies/Wallachian Beehives,” Galerie v Okněch, Olomouc, Czech Republic

“The Playing Cards Project Exhibition,” No Name Exhibition Space, Minneapolis, M N

1999
“Sonic Circuits VII: Festival of Electronic Music and Art,” juried event, Landmark Center, St. Paul, M N

“Recycle-Record-Reflection,” Milwaukee Institute for the Arts, Layton East Wing Gallery, Milwaukee, WI

“Eyes and Ears,” Collaborative Earth Day Installation with Scott Miller (electronic musician), St. Cloud, M N

1998
“Art in Space XII - Part One,” Intermedia Arts, Minneapolis, M N

1997
“Faxes and Video,” Cultural Club Gallery, Kraków, Poland

1996
“Repetition/Replication,” Spring Gallery, New York, N Y

MICHAEL KAREKEN
3215 Humbolt Avenue South
Minneapolis, M N 55408
612-823-4417
michael_kareken@mcad.edu

Born 1961, Washington, D.C.

Education
1988
Skowhegan School of Painting and Sculpture

1986
M.F.A., Brooklyn College (CUNY), Brooklyn, N Y

Selected Awards
2000, 1996
Minnesota State Arts Board Artist Fellowship

1997
Louise Nevelson Award, American Academy of Arts and Letters

1994
Arts Midwest Artist Fellowship

1990
New York Foundation for the Arts Artist Fellowship

Selected Solo Exhibitions
1999, 1997
Groveland Gallery, Minneapolis, M N

1996
First Street Gallery, New York, N Y

Selected Group Exhibitions
2000
“175th Annual Exhibition,” National Academy Museum, New York, N Y

1998
“Minnnesota National Print Biennial,” Katherine E. Nash Gallery, University of Minnesota, Minneapolis, M N

1997
“Invitational Exhibition of Painting and Sculpture,” American Academy of Arts and Letters, New York, N Y

1996
“Drawings Midwest,” M innesota M useum of American Art, St. Paul, M N
### Artist Biographies

#### ANA LOIS-BORZI

**224 Traffic Zone Center for Visual Art**

250 Third Avenue North  
Minneapolis, MN  55401  
612-343-0821  
an@nimbo.com

Born 1967, Buenos Aires, Argentina

**Education**

- **1996**  
  M.F.A., Drawing and Painting, University of Minnesota, Minneapolis, MN

- **1994**  
  M.A., with Honors, Painting, Purdue University, West Lafayette, IN

- **1992**  
  B.F.A., with Highest Distinction, Painting, University of Kansas, Lawrence, KS

- **1987**  
  B.A., Drawing, Escuela Nacional de Bellas Artes Manuel Belgrano, Buenos Aires, Argentina

**Selected Collections**

- The Minneapolis Institute of Arts, Minneapolis, MN
- Walker Art Center, Minneapolis, MN
- Minnesota Museum of American Art, St. Paul, MN
- Minnesota Historical Society, St. Paul, MN

**Selected Grants and Awards**

- **1999**  
  Minnesota State Arts Board Visual Arts Fellowship

- **1998**  
  Best of Show Award, “Stateline Vicinity Exhibition,” regional juried, Rockford Art Museum, Rockford, IL, juror, Lynne Warren, curator, Special Projects, Museum of Contemporary Art, Chicago, IL

  Best of Show Award, “ANA 27,” national juried, Holter Museum of Art, Helena, MT, juror, Peter Frank, critic for the “L.A. Weekly,” and editor of “Visions,” art quarterly, Los Angeles, CA

  Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton’s and Mervyn’s, the General Mills Foundation, and the Jerome Foundation

  Professional Growth and Development Grant, St. Cloud State University, St. Cloud, MN

  Jerome Installation Art Commission 1997-98, Intermedia Arts, Minneapolis, MN

**Selected Solo Exhibitions**

- **2000**  
  “Delicias: Part and Parcel,” Gus Lucky’s Gallery, Minneapolis, MN

- **1999**  
  “Entredós,” Otter Gallery, University of Southampton, Chichester, West Sussex, England

  “Comparsa,” Kiehle Gallery, St. Cloud State University, St. Cloud, MN

- **1998**  
  “Péame,” Gallery One, St. John’s University, Collegeville, MN

- **1997**  
  “Córpora,” The Galleries, Phipps Center for the Arts, Hudson, WI

---

#### JOANIE SMITH

121 West Franklin Avenue  
Minneapolis, MN  55404  
612-870-9565  
info@shapiroandsmithdance.org

Born 1951, Johnstown, PA

**Education**

- **1976**  
  M.A., Choreography, UCLA, Los Angeles, CA

- **1973**  
  B.A., University of Maryland, College Park, MD

**Awards**

- **1999**  
  McKnight Choreographer’s Fellowship

- **1995**  
  Choreographer’s Fellowship, National Endowment for the Arts
Artist Biographies

**ROBIN STIEHM**

PO Box 600
Sandstone, MN 55072
320-384-6994
robin@dancingpeople.com

Born 1961, Minneapolis, MN

1990
American Choreographer Award, National Corporate Fund for Dance*

1992, 1988
Choreographer’s Fellowship, New York Foundation for the Arts *

1985
Fulbright Senior Lectureship

Selected Performances *

2000
Shtick, Southern Theater, Minneapolis, MN

1999
Notes From A Seance, The Joyce Theater, New York, NY

1997
Piano, The Joyce Theater, New York, NY

1996
What Dark/Falling Into Light, Dance Theater Workshop, New York, NY

1995
Fathers & Sons, Alvin Ailey American Dance Theater, City Center, New York, NY

* With Daniel Shapiro

**CY THAO**

990 Aurora Avenue
St. Paul, MN 55104
651-645-9094
cythao@hotmail.com

Born 1972, Laos

Education

1996
Ancient China History, Xiantiang University, Xiantiang, China

1995
B.A., Studio Art, Political Science, University of Minnesota-Morris, Morris, MN

1999
Mussorgsky Theatre, St. Petersburg, Russia

Japan International Dance Festival, Nagoya, Japan

1998
International Festival of Dance on the Volga, Yaroslavl, Russia

Akiyoshidai International Art Village, Yamaguchi, Japan

1997
International Dance Festival, Lublin, Poland

1996
International Festival of Contemporary Dance, Bytom, Poland

Concerts presented by M innesota Dance Alliance, Minneapolis, MN

**Selected Awards**

Jerome Foundation, General Operating Grant

M cKnight Foundation/M innesota Dance Alliance Choreographer Fellowship

M innesota State Arts Board, Artist Assistance Fellowship

Jerome Foundation, Dancer Pool Grant (administered by the M innesota Dance Alliance)

Commissions

1998
Ballet Pacifica, Irvine, CA

1994
Zenon D ance Company, Minneapolis, MN

New D ance Performance Lab, Minneapolis, MN

Ballet Arts M innesota, Minneapolis, MN

**Selected Performances by Dancing People Company**

2000
City, Southern Theater, Minneapolis, MN

1999
Musorgsky Theatre, St. Petersburg, Russia

Japan International Dance Festival, Nagoya, Japan

1998
International Festival of Dance on the Volga, Yaroslavl, Russia

Akiyoshidai International Art Village, Yamaguchi, Japan

1997
International Dance Festival, Lublin, Poland

1996
International Festival of Contemporary Dance, Bytom, Poland

Concerts presented by M innesota Dance Alliance, Minneapolis, MN
Awards
1999
St. Paul Companies Leadership Initiative in Neighborhoods, Arts
1998
Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton's and Mervyn's, the General Mills Foundation, and the Jerome Foundation

Asian American Renaissance Emerging Artist Award

Solo Exhibitions
1999
The Great American History Theatre, St. Paul, MN
Black Bear Cafe, St. Paul, MN

1998
The Minneapolis Theatre Garage, Minneapolis, MN

Group Exhibition
1995
“Rivers Emerging,” Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN

Performances
1999
Song of the Pipa, Theatre Mu, Minneapolis, MN

1998
Hmong Tapestry Tour, First Stage, Milwaukee, WI

1995
The Garden of the Soul, Pom Siab Hmoob Theatre, Minneapolis, MN

1994
The Orphan Boy and Dragon Princess, Pom Siab Hmoob Theatre, Minneapolis, MN

MORGAN THORSON
3112 10th Avenue South
Minneapolis, MN 55407
612-825-8445
emorgant@earthlink.net

Born 1963, New York, NY

Education
1997
B.A., Barnard College, New York, NY

Training in Skinner Releasing Technique, Certification in 2001

Ten years of dedicated study, practice and performance in improvisation

Selected Awards
1998
Travel and Study Grant supported by the Dayton Hudson Foundation on behalf of Target Stores, Dayton's and Mervyn's, the General Mills Foundation, and the Jerome Foundation

1998, 1997
Minnesota Dance Alliance Dancer Pool Grant

1995
Walker Art Center Composer/Choreographer Interdisciplinary Award

Intermedia Arts Diverse Visions Grant

Selected Commissions
1999
Carleton College Young Dance

1997
Gustavus Adolphus College

Selected Performances
2000
Toe the White Line, Three Legged Race, Nancy Hauer Studio, Minneapolis, MN

Dyke Entertainment, Walker Art Center, Minneapolis, MN

Tank Girl, Memory Project, Orpheum Theater, St. Paul, MN

1999
Scout, Concrete Farm Dance Collective, Southern Theater, Minneapolis, MN
Artist Biographies

1998
Ponytail Syndrome, American College Dance Festival, Dekalb, IL

1997
Bottom Heavy, Discover Series presented by Walker Art Center and Northrop Auditorium, Minneapolis, MN
Snap Dogs, PS 122, New York, NY
Collar & Elbow Tie Up, Isolated Acts Series, Red Eye Collaboration, Minneapolis, MN

MARCUS YOUNG
marcusyoung@yahoo.com
Born 1970, Hong Kong

Education
2001
M.F.A., Theater, University of Minnesota, Minneapolis, M N

1991
B.A., Music, Carleton College, Northfield, M N

Selected Awards
2001
Franklin Furnace Archive Inc., The Future of the Present 2001, residency at Parson’s School of Design

2000
Travel and Study Grant supported by Target Stores, Dayton’s, and Mervyn’s California with support from the Target Foundation, General Mills Foundation, and Jerome Foundation

Minnesota State Arts Board Cultural Collaboration and Career Opportunity Grants

1996
Lincoln Center Theatre, Lincoln Center Directors’ Lab, New York, NY
The Drama League, Special Projects Award, New York, NY

1993, 1992
Intermedia Arts, Winner, Performance Art Slams Minneapolis, M N

Selected Performances
1999
Small All Spring Fall, Jerome Performance Arts Commission, Intermedia Arts, Minneapolis, M N

1996
The Cut Sleeve, Intermedia Arts, Minneapolis, M N

1995
I Wish I Could Hear the Mississippi, Arts Bank Festival, Minneapolis, M N

1994
Thought, Southern Theater, Minneapolis, M N

Video
2000
Phases, 4 minutes
Selected screenings: Taos Talking Pictures; Atlanta Film & Video Festival; The New Festival, New York City; M N TV; and Not Still Art Exhibition

Selected Biography
Chinese American Association of Minnesota (CAAM) Dance Theater, Managing Director, 1997-2001

Candide, Livent Productions, Apprentice to Harold Prince, 1997

CRISIS POINT: theater of danger and opportunity, Founding member, University of Minnesota, 1994

1993
Intermedia Arts, Winner, Performance Art Slams Minneapolis, M N

Selected Performances
1999
Small All Spring Fall, Jerome Performance Arts Commission, Intermedia Arts, Minneapolis, M N

1996
The Cut Sleeve, Intermedia Arts, Minneapolis, M N

1995
I Wish I Could Hear the Mississippi, Arts Bank Festival, Minneapolis, M N
<table>
<thead>
<tr>
<th>Year</th>
<th>Names</th>
</tr>
</thead>
</table>
| 1976 | Fisher, Carole G. (VA) Minneapolis, MN  
      | Greenberg, Alvin D. (L) St. Paul, MN  
      | Hallman, Gary (VA) Minneapolis, MN  
      | McGrath, Thomas M. (L) Moorhead, MN  
      | Moore, James (L) St. Paul, MN  
      | Torbert, Stephanie B. (VA) Minneapolis, MN |
| 1977 | Breidel, Joseph M. (VA) Minneapolis, MN  
      | Dacey, Philip H. (L) Cottonwood, MN  
      | Leicester, Andrew (VA) Minneapolis, MN  
      | Marcheschi, Louis R. (Cork), (VA) Minneapolis, MN  
      | Martini, Galen (L) St. Joseph, MN  
      | Nielsen, Stuart A. (VA) Minneapolis, MN  
      | Waterman, Cary A. (L) LeCenter, MN |
| 1978 | Aiken, Joe (VA) St. Cloud, MN  
      | Bly, Robert (L) Madison, MN  
      | Cardona-Hine, Alvaro (L) St. Paul, MN  
      | Fiene, Susan (VA) Minneapolis, MN  
      | Harrison, Keith E. (L) Northfield, MN  
      | Klosky, Linda R. (VA) Minneapolis, MN  
      | Ogle, Philip B. (VA) Minneapolis, MN  
      | Weise, Richard W. (VA) Minneapolis, MN  
      | White, James L. (L) Minneapolis, MN |
| 1979 | Brush, Lef (VA) Duluth, MN  
      | Celender, Donald D. (VA) St. Paul, MN  
      | Gohlke, Frank W. (VA) Minneapolis, MN  
      | Hampl, Patricia (L) St. Paul, MN  
      | Jenkins, Louis B. (L) Duluth, MN  
      | Millman, Lawrence B. (L) Minneapolis, MN |
| 1980 | Bly, Carol (L) Madison, MN  
      | Breckenridge, Jill (L) St. Paul, MN  
      | Byrne, James R. (VA) Wayzata, MN  
      | Drewes, Jennifer (Link) (VA) Minneapolis, MN  
      | Greenberg, Alvin D. (L) Minneapolis, MN  
      | Kearney, Robert P. (L) Minneapolis, MN  
      | Klipper, Stuart D. (VA) Minneapolis, MN  
      | Rylander, Edith (L) Grey Eagle, MN  
      | Walker, Mary K. (VA) Minneapolis, MN  
      | Waterman, Charles K. (L) LeCenter, MN |
      | Browne, Michael Dennis (L) Benedict, MN  
      | Chamberlain, Marisha A. (L) St. Paul, MN  
      | Charlesworth, Bruce (VA) Minneapolis, MN |
Bush Artist Fellows 1976-1999

1976-1999

Cole, Richard D. (L)
Minneapolis, MN
Goldes, David (VA)
Minneapolis, MN
Jacoby, Roger S. (VA)
Minneapolis, MN
Jankofsky, Kay Kurt (VA)
Duluth, MN
McGrath, Thomas M. (L)
Moorhead, MN
Mura, David (L)
Minneapolis, MN
Solien, T.L. (VA)
Minneapolis, MN

1982

Alden, Paulette Bates (L)
Minneapolis, MN
Beyer, Steven J. (VA)
St. Paul, MN
Goldberg, Natalie R. (L)
Minneapolis, MN
Holm, Bill (L)
Minneapolis, MN
Levine, Edward (VA)
Minneapolis, MN
Minczeski, John M. (L)
St. Paul, MN
Moore, James M. (L)
St. Paul, MN
Schwartz, Robert A. (VA)
Minneapolis, MN
Sprengnether, Madelon S. (L)
Minneapolis, MN
Welch, Susan (L)
Minneapolis, MN

1983

Blaw, Laura A. (VA)
St. Paul, MN
Boeings, Martha (L)
Minneapolis, MN
Brush, Gloria Delilphs (VA)
Duluth, MN
Duckwall, Kristi W. (L)
St. Paul, MN
Green, Kate (L)
St. Paul, MN
Leicester, Andrew (VA)
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Rockcastle, Mary F. (L)
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Verburg, JoAnn (VA)
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Waterman, Cary A. (L)
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Wilson, August (L)
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1984

Burns, Alan (L)
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Callahan, James P. (MC)
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Fisher, Carole G. (VA)
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Gaard, Frank L. (VA)
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Gammell, Linda K. (VA)
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Hovda, Eleanor J. (MC)
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Jenkins, Louis B. (L)
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Kiland, Lance E. (VA)
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Paske, Richard C. (MC)
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Rhodes, Phillip C. (MC)
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Schlesinger, John A. (VA)
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Shapiro, Linda J. (C)
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Swanson, Susan Marie (L)
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Visscher, Jantje (VA)
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Wilson, Edward W. (L)
Bloomington, MN

1985

Bly, Robert (L)
Moose Lake, MN
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D'Allaire, Pierre H. (L)
Stillwater, MN
Feingold, Ken (VA)
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Francisco, Patricia W. (L)
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Hanson, Phoebe D. (L)
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Howerton, Walter H. (L)
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Kielkopf, Jacqueline K. (VA)
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Le Sueur, Meridel (L)
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Lynch, Harry M. (Mike), (VA)
Minneapolis, MN
Bush Artist Fellows 1976-1999

Maguire, Charlie (MC) Minneapolis, MN
Olson, Wendy M. (VA) Minneapolis, MN
Stokes, Eric N. (MC) Minneapolis, MN
Tracy, Colleen J. (L) Kasota, MN
Van Wieren, Laurie S. (C) Minneapolis, MN

1986
Big Bear, Frank (VA) Minneapolis, MN
Blessing, Lee (L) Minneapolis, MN
Campopiano, Remo (VA) Minneapolis, MN
Easter, Mary (C) Northfield, MN
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Keenan, Deborah (L) St. Paul, MN
Massey, Rod (VA) Minneapolis, MN
Olsen, David John (MC) St. Paul, MN
Peja, Jane (L) Minneapolis, MN
Snyder, John (VA) Minneapolis, MN
Spieler, Sandra (VA) Minneapolis, MN
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Vandervelde, Janika (MC) St. Paul, MN
White, J.P. (L) Minneapolis, MN
Woodward, Steven (VA) St. Paul, MN

1987
Andersen, Norman A. (VA) Minneapolis, MN
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LaChapelle, Mary (L) Minneapolis, MN
Lambrecht, Homer G. (MC) Lauderdale, MN
Madzo, David (VA) St. Paul, MN
Schoenfield, Paul (MC) St. Paul, MN
Schwartz, Rosalyn D. (VA) Minneapolis, MN
Sullivan, Chris (VA) Minneapolis, MN
Weaver, Will (L) Bemidji, MN

1988
Argue, Doug (VA) Minneapolis, MN
Bombardier, Bradley A. (MC) Duluth, MN

1989
Brewer, Richard T. (VA) Minneapolis, MN
Brooks, Jeffrey E. (MC) Minneapolis, MN
Caddy, John (L) Minneapolis, MN
Charlesworth, Bruce (VA) Minneapolis, MN
Childs, Mary Ellen (MC) St. Paul, MN
Coskran, Kathleen (L) Minneapolis, MN
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Krueger, Kent (L) St. Paul, MN
Locke, Kevin (C) Wapapala, SD
Means, David (MC) Minneapolis, MN
Morris, Wendy (C) Minneapolis, MN
Ur, David (L) St. Paul, MN
Olive, John (L) Minneapolis, MN
Tittle, Jim (VA) Minneapolis, MN

1990
Brewer, Richard T. (VA) Minneapolis, MN
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Bush Artist Fellows 1976-1999

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Dick, David (VA)
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Goldes, David (VA)
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Holmes, Janet A. (L)
St. Paul, MN
Hovda, Eleanor (MC)
St. Paul, MN
James, Stewart (L)
Stillwater, MN
McClimon, Marion (S)
St. Paul, MN
Mead, Stuart (VA)
St. Paul, MN
Norris, Kathleen (L)
Lemmon, SD
Stokes, Eric (MC)
Minneapolis, MN
Taylor, Bruce (L)
Eau Claire, WI
Thomas, Carei F. (MC)
Minneapolis, MN
Verburg, JoAnn (VA)
St. Paul, MN

1994
Accola, Hans (VA)
Minneapolis, MN
Carter, Emily (L)
Minneapolis, MN
Chevala, Joe (C)
Minneapolis, MN
Garten, Cliff (VA)
St. Paul, MN
Green, Lori (VA)
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Hildebrand, John (L)
Eau Claire, WI
Johnson, Catherine L. (VA)
Wayzata, MN
Kaneiss, Daniel (VA)
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Kimm, Barry (VA)
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Kunz, Natalie (L)
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Lawrence, Robert (VA)
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Price, Melba (VA)
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Robeson, Susan (VA)
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Williams, Garrett (VA)
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Zontelli, Patricia (L)
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1995
Bloch, Ricardo (VA)
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Faust, Christopher (VA)
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Francisco, Patricia Weaver (L)
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Long, Larry (MC)
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O'Reilly, Mary Rose (L)
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Solly, Richard (L)
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1996
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Gaither, Colette (VA2D)
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Grandell, Steven (CM P)
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Huie, Wing Young (VA2D)
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McGibbon, Bridget (VA2D)
Minneapolis, MN
Mojlovic, Zoran (VA3D)
Minneapolis, MN
Ramawamy, Ranee (CM P)
Burnsville, MN
Sveda-Uncapher, Susan (VA2D)
Eau Claire, WI

Wood, Ann (VA3D)
St. Paul, MN

1997

Borich, Barrie Jean (L)
Minneapolis, MN

Donnan, Kristin (S)
Hill City, SD

Ewart, Douglas (MC)
Minneapolis, MN

Gwiazda, Henry (MC)
Fargo, ND

Hedlin, Robert (L)
Frontenac, MN

Hines, Kim (S)
Minneapolis, MN

Kilstofte, Anne (MC)
Bloomington, MN

Oeur, U Sam (L)
Eagan, MN

Olive, John (S)
Minneapolis, MN

Penman, Sarah (F/V)
Minneapolis, MN

Rossini, Clare (L)
Northfield, MN

Schroeder, Tom (F/V)
Minneapolis, MN

Tang, Mark Kwok-Wah (F/V)
Minneapolis, MN

Vanderveldt, Janika (MC)
St. Paul, MN

Zhang, Ying (MC)
Minneapolis, MN

1998

Aiken, Chris (CMP)
Minneapolis, MN

Big Bear, Frank (VA2D)
Minneapolis, MN

Bogren Swift, Vernal (VA2D)
Bovey, MN

Carroll, Mary (VA3D)
Minneapolis, MN

Day, Julia Anne (VA3D)
Vermillion, SD

Esch, Mary (VA2D)
St. Paul, MN

Fischer, Robert (VA3D)
Minneapolis, MN

Johnston, Randy J. (VA3D)
River Falls, WI

Larson, Chris (VA3D)
St. Paul, MN

McConneloug, Shawn (CM P)
Minneapolis, MN

Morgan, Clarence (VA2D)
Minneapolis, MN

Ozfiro, Judy (VA3D)
St. Paul, MN

Rathbun, Mike (VA3D)
Minneapolis, MN

Sommers, Michael (CMS)
Minneapolis, MN

Zeltner, Maria (CMS)
Minneapolis, MN

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Benitez, Sandra (L)
Edina, MN

Childs, Mary Ellen (MC)
Minneapolis, MN

Daum, Ann (L)
Okaton, SD

Day, Cathy (L)
Mankato, MN

Frey, Sayer (F/V)
Minneapolis, MN

Garland, Max (L)
Eau Claire, WI

Hedeman, Kathleen (L)
Minneapolis, MN

Hill, Edie (MC)
Minneapolis, MN

Kelby, N. M. (L)
St. Paul, MN

Lloyd, Roseann (L)
St. Paul, MN

Maiolo, Joseph (L)
Duluth, MN

Maitland, Margaret Todd (L)
St. Paul, MN

Oboiensky, Kira (S)
Minneapolis, MN

Simenson, William (MC)
St. Paul, MN

Vadja, Deborah L. (L)
St. Paul, MN
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