

*Bush
Artist
Fellows*

2004



Bush Foundation

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**CHOREOGRAPHY
MULTIMEDIA
PERFORMANCE ART
STORYTELLING**

Danny Buraczeski
Laurie Carlos
Emily Johnson
Gülgün Kayim
Kari Margolis
Danial Shapiro

**VISUAL ARTS:
THREE DIMENSIONAL**

Amelia Biewald
Gary Greff
Amy Toscani

**VISUAL ARTS:
TWO DIMENSIONAL**

Alexa Horochowski
Faye Passow
Jenny Schmid

TRADITIONAL & FOLK ARTS

Mary Louis Defender Wilson
Gao Hong
Douglas Trail-Johnson

Established in 1976, the purpose of the Bush Artist Fellows Program 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

TRADITIONAL & FOLK ARTS

SCRIPTWORKS

Playwriting and Screenwriting

MUSIC COMPOSITION

FILM • VIDEO

**CHOREOGRAPHY • MULTIMEDIA
PERFORMANCE ART/STORYTELLING**

Applications for all disciplines will be considered in alternating years.

**PRELIMINARY PANEL
CHOREOGRAPHY
MULTIMEDIA
PERFORMANCE ART
STORYTELLING**

Brian Freeman
Playwright and director
Director, Blacksmyths Theatre Lab
Center Theatre Group/
Mark Taper Forum
Los Angeles, California

Sarah Skaggs
Choreographer and Artistic Director
Sarah Skaggs Dance
New York, New York

Theodora Skipitares
Multimedia artist and director
New York, New York

**PRELIMINARY PANEL
VISUAL ARTS:
THREE DIMENSIONAL**

Petah Coyne
Visual artist
New York, New York

Ron Meyers
Ceramic artist
Athens, Georgia

Judy Moran
Project Manager, Public Art Program
San Francisco Arts Commission
San Francisco, California

Pepón Osorio
Visual artist
Philadelphia, Pennsylvania

**PRELIMINARY PANEL
VISUAL ARTS:
TWO DIMENSIONAL**

Saralyn Reece Hardy
Director and curator
Salina Art Center
Salina, Kansas

Duane Slick
Visual artist and Associate Professor
Rhode Island School of Design
Providence, Rhode Island

Barbara Earl Thomas
Visual artist and writer
Seattle, Washington

Richard Torchia
Visual artist and Director
Arcadia University Art Gallery
Philadelphia, Pennsylvania

**PRELIMINARY PANEL
TRADITIONAL & FOLK ARTS**

Marsha MacDowell
Folklorist and curator
Michigan State University Museum
East Lansing, Michigan

Fred Nahwooksy
Museum development and
arts consultant
Eagle Point, Oregon

David Roche
Executive Director
Old Town School of Folk Music
Chicago, Illinois

FINAL PANEL

Marsha MacDowell
Folklorist and curator
Michigan State University Museum
East Lansing, Michigan

Pepón Osorio
Visual artist
Philadelphia, Pennsylvania

Theodora Skipitares
Multimedia artist and director
New York, New York

Duane Slick
Visual artist and Associate Professor
Rhode Island School of Design
Providence, Rhode Island

Kay Turner
Folk Arts Director
Brooklyn Arts Council
Brooklyn, New York

The Bush Artist Fellows Program supports artists of demonstrated ability who reflect any of the region's many cultural, geographic, racial and aesthetic variations, and both its rural and urban character. Among the qualities the program seeks in an artist are strong vision, creative energy and perseverance. Artists must be 25 or older to apply, and may be at any stage of career development, from emerging through established. Up to 15 grants are made each year. There is no requirement as to the number of awards to be made in each discipline, and therefore, that number may change annually.

In 2004 traditional and folk artists applied in a new category dedicated to those visual, craft and performing artists whose life and work is deeply rooted in and reflective of a community's cultural life. A total of 103 artists submitted applications in the traditional and folk arts category. They included dance and music artists, storytellers, woodcarvers, basketmakers, and artists working in metals, beads, quills and rosemaling. They represented many of the diverse cultures of our four-state region – American Indian, German, Mexican, Irish, Russian, Middle Eastern, Southeast Asian and African, to name a few. While folk and traditional artists have applied and

received fellowships in the past, we are pleased that this new category not only has encouraged many other strong artists to apply for a Bush Artist Fellowship, but also has provided a more effective review process for their important work.

Fellowships consist of stipends of up to \$44,000 for a 12- to 24-month period. In 2004, 15 artists were selected to receive Bush Artist Fellowships. They were chosen from a total of 691 applicants, the largest number we have received in a single year.

Grants are made through a two-part selection process. Separate preliminary panels for each category review applications and work samples to select finalists. An interdisciplinary final panel then reviews the pool of finalists and chooses those who receive fellowships. The final panel includes one member from each preliminary panel plus one additional panelist. All panel members are working artists, curators or critics living outside Minnesota, North Dakota, South Dakota and western Wisconsin.

This catalog introduces the 2004 Bush Artist Fellows and their work. We are very proud of them and wish them great satisfaction in pursuing their individual visions.

Julie Gordon Dagleish, Program Director
Kathi Polley, Program Assistant

I write this brief essay in days of continuing war, days after a Presidential election that has divided our nation, in days that have once again seen art censored and culture become a battleground. These are days that beg for restoration, days that require a strong commitment to dialogue with others, whoever “the other” might be. In traditional societies that task of dialogue falls to the storyteller, the “singer of tales,” who blurs borders and lines of separation, who confronts dogma with a love of detail, difference and ambiguity. Perhaps more than ever before, we need storytellers now.

The few foundations in the United States whose missions include support of individual artists have always been a precious resource, but in these times we feel especially their singular necessity as havens for free artistic expression and the dialogue it inspires. This year the possibility of such dialogue was given new occasion by the Bush Foundation. For the first time in the history of its artist fellows program, an application category for traditional and folk arts was created to help insure greater participation of storytellers and woodcarvers, among others, along with visual artists such as printmakers and sculptors, choreographers, and performance artists. On the review panels, folklorists—also for the first time—

flirted ideas with fine artists and vice versa. Remarkably, this new inclusion proved invigorating, not to the prospect of defining and isolating disciplinary concerns, but, rather, to the prospect of crossing through boundaries of category and class to reach that territory where we might give more insightful, generous consideration to the authority and intention—yes, even the wisdom—of art and its creators.

This is not to say that defining genres is empty of its benefits. In my line of work, folklore studies, it is still quite useful to distinguish, for example, the differences between a religious myth and a secular folktale; to know how types of stories serve varying social and cultural purposes. But to minimize the restraints of evaluating art forms primarily on the basis of category avoids a view of artistic tradition as that which houses essential fidelities. Too often, curator John Szarkowski suggests, artistic tradition is seen as “similar to a fortress, within which eternal verity is protected from the present. In fact it is something more useful and interesting, and less secure. It exists in the minds of artists, and consists of their collective memory of what has been accomplished so far. Its function is to mark the starting point for each day’s work.”

Artistic tradition speaks not so much to category as it does to lineage. It is a reminder to current artists

not only of what other artists have made, but who other artists have been in their time, and what they intended in their historical moment.

A significant number of this year's grantees are women, and the idea of lineage is helpful in addressing their achievement. Years ago I might have invoked the category "women's art"—once useful polemically and as a mode of discovery—to capture something definitive about this group of artists. Yet, a sense of accord in their work, expressed in various media, is not noteworthy purely as a fact of gender. It is, I think, additionally remarkable in terms of the way these women name a common intention: to make art that reveals the power of story. Sounding throughout their application statements, a distinguishable note of purpose: the desire to "find new ways to tell stories" or to create "visual narratives" or to narrate "my own moralistic tales" or to claim "my subject is women's voices" or to teach that "stories are a source of guidance."

This narrative impulse, this urge to tell a story. Why women's interest in telling stories? Why storytelling now?

What seems new is actually old. Leading a general preponderance of attention to narrative in recent art, women have, in effect, returned for inspiration to

an ancient inheritance. Women have always told stories—in words and song and in things made, such as quilts and pots. In many cultures, the storytelling arts are considered the province of women. And, throughout history, in times of their persecution when few other means of expression were possible for them, women used their narrative powers to subversively tell a different side of "the story." In the Greek world storytelling's icon was the Sibyl. Centuries ago Ovid ended his version of her story in the Sibyl's own words: "...the fates will leave me my voice, and by my voice I shall be known." According to Marina Warner, "The Sibyl, as the figure of a storyteller, bridges divisions in history as well as hierarchies of class. She offers the suggestion that sympathies can cross from different places and languages, different peoples of varied status." Her voice travels, even to the present day.

Women take seriously this injunction of storytelling: storytelling, as philosopher Richard Kearney suggests, makes possible "a shareable world." The story in society creates an opportunity for dialogue, for critical intersection between "teller" and "listener." Stories invite us to participate in the particular and the universal, at once. Stories access the heart of creativity as a place where body and mind, conscious

and unconscious are fully engaged, where both negative and positive coexist as sources of agency. Both argumentative and restorative, stories ask us to come into being, to be someone. Though fleeting in their telling, they lodge in memory and contain lasting value, offering instruction for the future. Their lessons are portable; you can take the meaning of a story with you into good times or bad.

Of course stories and their tellers do compete with one another, but stories, in the truest sense, are not meant to win or lose. They are a civilizing influence, and the telling of a story is never far away from attempting to achieve the effects of what Africanist M. Akin Makinde calls “oral medicine.” Stories are told as a way of filling in social gaps, great and small, and they help us avoid the pitfalls of what Deena Metzger calls “cultural self-loathing,” in part the result of an overdetermined reliance on incontrovertible rules and doctrines aimed at exclusivity. Because stories are constitutive of sharing, they are open to multiple interpretations, to contradiction, and ulti-

mately to inclusion.

How to include instead of exclude? How to keep old stories alive, how to make ancient stories new, or how to create new stories? As given evidence by many of the 2004 Bush Artist Fellows, this is the burden and joy of both traditional and contemporary artists in the first years of this distressing new century.

May her story be told. And heard.

Kay Turner, Folk Arts Director for the Brooklyn Arts Council, holds a Ph.D. in folklore from the University of Texas at Austin. Her areas of specialization are in women’s folklore, oral narrative, folk art and material culture, folk religion, and traditional dance. Turner is adjunct professor in the Performance Studies Department at New York University, where she teaches courses on oral narrative theory, time and performance, and the performance of gender.

About Perspectives: Each year we invite a panelist, artist fellow or other community member to share his or her insights on a topic of interest to our readers. We encourage the writers to share in this open forum their point of view, experiences and knowledge about this broadly defined theme. The writers’ opinions, however, are theirs and not necessarily shared by the Bush Foundation.

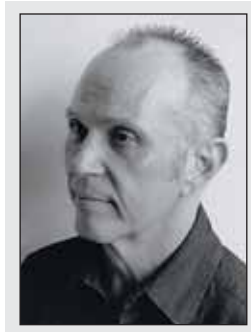


Jennifer Brackin and Jesse Walker in *True Believer* 2004
photo by Erik Saulitis

Dancing and choreography have been my life's work, my education about people, the world at large, and myself. My dance making began as and continues to be a physical response to music—a search to build an authentic and contemporary jazz dance vocabulary based on vernacular forms. I consider the dancers in my work to be voiceless musicians, using their bodies alone and together to live inside the music.

// I'm the antithesis of Fosse," says Danny Buraczeski. "I've never been interested in seducing the audience. I'm interested in including them in a dialogue of music and the world by using great jazz." Founder and artistic director of JAZZDANCE, now in its 25th year, Buraczeski has been called "one of the few true jazz choreographers."

His first encounter with both jazz and dance came by chance. After growing up in a small coal mining town, he pursued a degree in Japanese studies. "Dave Brubeck music was playing as I walked up the stairs to a dance teacher's studio. I thought, this is it and it was," reflects Buraczeski. "My whole career has been about developing a way of moving through this



music, which has such richness in it."

The blues-based rhythms of Odetta, a singer known for her soulful connection to the roots of American music, shaped his most recent project. "The power of her music and what she sings about is relevant right now. I've been feeling uncomfortable in my own home. I want to explore the power of community and kinship.

"Every time I start a new dance, I never know what will happen, but the process is so sustaining to me.

Being in a room with nine people who I trust and like exploring ideas with—I miss that so much when I don't have it. I work hard to make sure it turns into something that I'm proud of and can share with other people."

The cooking pots hurl steam containing cumin, chilies, pepper and pork. The pots are in the rooms and on the table as well as the chairs and altars. Veve are filled with the faces of all the world. They are hung and light moves to reveal their particulars. Long walks are given for remedy in songs remembered or created in the moment. Clothes and props are formal and casual with specific colors for the women who arrive with their gestures. The visions start with the smells while the story comes fused in oils, threads, light diced onion, marigolds, photos. Voices glean their own pattern. The women enter and tend to the pots. They sit and stand and hum. One of the three sets fires and turns thread in her hands. Some come so close to each other as their faces look to the river.

ANANYA: Behind us there are the temples and the deities are watching all of us.

MONKEY: Is this your river?

ANANYA: This is the river I have wanted always. Here it is now.

MONKEY: You said black mustard seed? I've never used it.

ANANYA: It's what makes it. The black mustard seed and green chilies.

MONKEY: I like a lot of lemon and yogurt with tomatoes.

ANANYA: We have a name for that.

MONKEY: Yes. A name for every variation. Green chilies!

ANANYA: This is where I have always wanted to be.

MONKEY: Here? Are we in Calcutta or Manhattan or at the edges of Tunica?

They move into the space and their faces turn out to the horizon as they watch the waves in a breath. Each retreats and the music tingles.

ANANYA: You are standing here with our hands stirring pots, who are we feeding?

MONKEY: I can only smell this river. The pots are filled with regret. When will the regrets get gone? Move into the foam? Become soot?

ANANYA: Who are we going to give all this food to? Who is going to say thank you and clean the plates? Lick their fingers? Who will clean the nail with the tongue? Who are we feeding?

MONKEY: I've made salads of cresses with endive, olives, goat cheese and chervil. I don't eat them; I serve them up to whoever wants them. Who is gonna want them? That's how it is. I don't clean the dishes or eat the leftovers or even serve. Just let them spoon and pick.

What do you dream at the river? Do the dances flow from this place?

ANANYA: I wade and remember. The temples are behind us.

MONKEY: The regrets are all I know now. The inability to shake regret is all I know standing here at the river. I want new clothes. A disguise, a revealing look that gives comfort. New choices.

ANANYA: Changing your clothes won't give you peace or bring you back time or cleanse regret.

Ananya hums.

MONKEY: I've known. I know. I have always known this. Every day for hours at a time I dig into the wounds of it. If when we hear the music we could know the emptiness of the melody at the first note. So much regret. He was dead all that time.

Oliver Lake's horn blows. Ananya finds it and gestures.

ANANYA: Which river is this?

excerpt from *Marion's Terrible Time Of Joy* 2003

My work has always been concerned with the nature of black and female life for stage.

I wanted to give voice to the diverse rhythms and kitchen dances I knew to be the texture of the cultures I lived in. All the dance work and text work I have done with women and writers has sought to give voice to a core sense of joy.

“There has always been a pork chop war. Family members who won’t have it in their house; others who devote acres to barbecue. What separates and creates conflict and becomes mandatory that someone else die around the disagreement can be as simple as a recipe, can divide a family.” Laurie Carlos is describing *The Pork Chop Wars*, a work-in-progress she terms, with customary precision, “a performance novel.”

“This subject matter turned out to be much bigger than a theater night,” she says, acknowledging the complexities that have surfaced in her research into the women of her maternal and paternal families. “All my work that I have excavated and put on paper is at its core this story.”

Carlos is a writer and performer of poetic text

and idiosyncratic movement and song. “On stage, actors do things gesturally to further the language. I write language very specifically to create those gestures.” An innovator and influence in the development of performance art, Carlos has worked with Ntozake Shange, Thought Music, and Penumbra Theatre, and was a founding member of Urban Bush Women and co-artistic director of Movin’ Spirits Dance Theater.



“I have chosen to be in the world as an artist so I can serve. It may well be connected to my deep love and faith for what is human. There are moments I am filled with so much joy and such deep conflict and satisfaction at the same time, I won’t relinquish that for whatever it is that everyone else is talking about.”



Gas Station 2004, commissioned by Walker Art Center
photo by Cameron Wittig for Walker Art Center

Real, human bodies are an excellent medium with which to make art that heightens the emotional aspects of specific political and social issues. I take into account the pain, danger, love, distraction, anxiety, hypocrisy and joy our bodies feel, and make dance that connects to audiences and collaborators emotionally and viscerally—so that performing bodies become a catalyst for discussion, communication and change.

// It's pushing a line of light, a thread of an idea outward to a specific point in your body, knowing where from within it originates and where it is going to end up. Seeing it on the outside is less important than seeing that the dancer is investigating the movement as they do it." Emily Johnson's choreography blends an intense, individualized movement style with an interest in narrative created with a close-knit company.

"I work from the struggle side of things," she admits. "I'm interested in how we each respond in the face of something." She's brought to the stage heated works dealing with violence, power and global climate change. "I think art can be a source to inspire change. Dance can penetrate the emotional body of an audience."



Johnson grew up a runner and athlete in Alaska and found dance a way to tap into her love of pure physical exertion. "I'm also empathetic," she says. "Dance is how I've chosen to do my work." Her tough-minded pieces, many with music by cutting-edge instrument group Lateduster, don't blink at confronting what troubles her.

As an adult, she returns to Alaska, bringing her company to perform and rehearse on glaciers, in bars and at the beach, and to further her interest in the Yup'ik Eskimo dance tradition, a cultural forum for both entertainment and awareness. "Hundreds of people will watch dance for hours. I am invigorated by the fact that dance can deliver social and political content in an emotional and narrative way."



The Orange Grove 2003
photo by Willis Bowman

I work in a hybrid art form combining concepts of theatre, installation and architecture.

The myriad possibilities of space and the spatial relationships in art and performance are fascinating to me—the relationship between artist and place, between audience and artwork. With each new work, I seek to explore disciplinary boundaries and create an experience that defies category, constructing its own paradigm for experience.

C o-founder of Skewed Visions Performance Company, Gülgün Kayim creates site-specific performances keyed to the topographic, historic or cultural elements in the space. “It’s about putting people into an experience. Experience is not frontal; it surrounds you.” The Minneapolis Farmers’ Market, an abandoned bomb factory, and the front seat of a moving car have all held Kayim’s challenging work by putting the viewer in the middle of an imagined reality.

In Kayim’s trilogy, *The City Itself*, she conceived a series of performances examining the meaning and experience of intimacy in the urban environment. The trilogy, meant to be experienced by the audience in sequence over a three-month period, presents (for her) a new development in her chosen mode of expression—



breaking down concepts into separate performative elements to be experienced in different spaces.

Kayim grew up in the Turkish Cypriot community in London. Her work in the coming year includes a piece based on interviews with Turkish Cypriots in Cyprus and London, and an evocation of the life and art of writer Bruno Schultz. This second project will expand on Kayim’s work with “object theater” in *The Orange Grove*. She hopes to learn puppetry as a way to evoke “the peculiar world” of Bruno Schultz, and to continue to write, design and direct.

“I didn’t set out to do all of it. I just set out to be a director. Yet I say to others who are having difficulties creating their work: You get back what you put in. If you satisfy yourself as an artist, the reward will be multiple.”



Koppelvision 1992

Featured in photo: Beth Brooks, Stephan Geras, Andrea Dishy and Michael McGuire
photo by Tony Brown

My work is often full of wry humor and social commentary that is suggestive rather than didactic.

Its dramaturgical structure is guided by an organic sense of rhythm, shape and contrast. I seek to meld the primal and the technological, the visceral and the intellectual. I am interested in finding new ways to tell stories, ways that will excite and stimulate an audience's imagination while provoking them to question their own feelings.

Kari Margolis has focused her 30-year career in the theater on the physical expression of the actor interacting with video imagery and other media. Her work is lush, imagistic, humorous and provocative. “If there is one thing people love or don’t like about the work, it’s the density of image and idea and stimulus. I work toward creating theater that you would want to react to more than once, like a poem.”

Growing up, Margolis choreographed the kids on 104th Street in Brooklyn for a production of *West Side Story*. “Early on I said, ‘I’m going to be an actress,’ but traditional theater was not what I wanted.” In her collaborations with Tony Brown, she has created a body of work whose haunting power often



derives from its social consciousness. “The politics of the time have a lot to do with what I’m writing. *Sleepwalkers* was a 9-11 reaction. We actually switched gears while working on *American Safari* to create it.”

Margolis is at work on what may become a rare solo performance piece. *The Day I Turned Invisible* stems from her investigation into aging, as a woman and an artist who makes a living with her body. “I don’t like being introspective; I like being in the world. But the intention this time is to do a soulful research. When I start creating a work, I allow many months for accumulating images, bits of text, moments of confrontation. It forces a return to being comfortable working on a razor’s edge.”



Daniel Shapiro and Toni Pierce-Sands in *Big Black Heaven* from *ANYTOWN* 2004
photo by Paul Virtucio

Dance is a direct current of experience, expressing human sentiment, capturing the rhythms, connections, crises and ruptures of our internal lives. Laced with lyricism, my dances seek the poignancy underscoring ideas and emotions.

Creating *other* spaces and sketching real life in metaphoric and imagistic ways are challenges that attract me. I continue to be surprised and amazed at what happens when committed people walk into an empty room intent on making something up.

"The story I tell is that at eleven, I moved from the suburbs of New York to Pacific Palisades. I was a skinny, intellectual kid, and got beat up all the time. So I started studying martial arts." Recruited for a high school production, Danial Shapiro found in dance what he'd been looking for in the martial arts. "The experience of moving with someone, the give and take, motion that has danger put to it."

Shapiro and his wife and partner, Joanie Smith, have been moving together for nearly 20 years as Shapiro & Smith Dance. Known for the physicality of their dancing and the emotional resonance of their choreography, they made the decision to stop performing the repertoire created at that time. Shapiro has since been at work on



ANYTOWN, a dance/theater piece with the music of Bruce Springsteen, Patty Scialfa and Soozie Tyrell (Joanie's sister). "Their songs tell a story that overlaps. The themes have roots in Woody Guthrie, the WPA, Dylan. It resonates with the time between the wars and the time that we are in now."

Shapiro is readying for a major tour of *ANYTOWN* in 2005. He's incorporating multi-media elements—projected text and closed circuit video—to allow lyrics and close-ups of dance elements to become part of the production. And he's contemplating the future. "We set a course and we've run a long time. But, we're not going back to repertory, and we're not going to do a project with Sting next," he laughs. "It's a whole new world."



She-Wolf #1 (detail) 2003
acrylic, gouache and resin on board

My artwork is influenced both by art histories and theories directed towards themes of beauty and allure, and the media culture that feeds these aesthetic ideals. Supernatural beauty is what we are told we crave by a multi-billion dollar industry. I am interested in the visual possibilities of the supernatural, where the line between what is artificial and what is natural becomes blurred.

Amelia Biewald finds an analogue to the contemporary cult of plastic surgery in the illusion and artifice of 17th-century court painting. Her large-scale installations create elaborate surgical settings to explore the impulses and ideas behind beauty and artifice. “Surgical technique and unnatural materials can produce a beautiful surface, but what is concealed beneath might prove to be quite sinister.”

In recent work, large forms suggest a body image while projected video—such as a close-up of wolf fur—creates a surface that isn’t there. “There’s a sensual moment; you want to touch it; but there’s no return. I want to bring people into the surface, but when they inspect it, there’s a duality, a dream-like quality, a dark humor.”

Biewald began as a painter of close-ups of



skin, clothing and body parts. Soon she added latex, shrunk the scale, and moved into the installations she considers three-dimensional paintings. Crafting finely made objects from rubber, upholstery and resin, she creates spaces that are disturbingly silent; there’s a tremor beneath the placid surfaces, a hint of the grotesque that provokes a closer look.

Her current work—the creation of highly ornamented parlor rooms—approaches these same concerns. “I’ve been making furniture—things like a daybed that is the belly of a wolf. I have an overactive imagination. If I didn’t make these objects, I would obsess about them. It’s really about the conversation, one object to the next in the space. I create relating sculptural objects, and then use the installation space as the final punch line.”

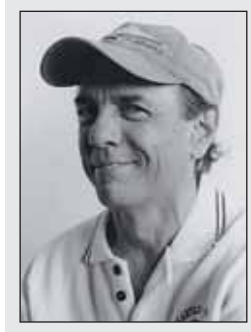


Geese in Flight 2001
110' x 150', 78.8 tons
Recognized in *Guinness Book of Records*, "World's Largest Scrap Metal Sculpture"

Folk art is a vital expression and reflection of rural life, and one that takes place through the medium of metal on the *Enchanted Highway*. This project has had two primary objectives—increase opportunities for artistic expression and appreciation, and for economic development. I will continue to build sculptures, putting folk art back into the hearts and minds of the American people. I will “build it and they will come.”

Just off I-94 east of Dickinson, North Dakota is a 32-mile stretch of highway like no other. It leads to the town of Regent, population 211, and it's studded with monumental sculptures crafted from scrap metal by Gary Greff, a visionary of the prairie and a self-taught sculptor. “I was trying to figure out how to keep this small town alive. All farmers like to weld; it's part of our culture. I thought, no one will stop for normal, but they will stop for the world's largest.”

For the last 14 years, Greff has worked to complete his vision of the *Enchanted Highway*: eleven sculptures that reference the world around them, the largest—“Geese in Flight”—110 feet tall. “I went everywhere to sell



the idea, and everybody was gung-ho. Now it's just me and a high school kid welding.” It takes Greff three years to raise funds and complete a sculpture. He's installed seven; he longs for an assistant. “When I'm out there and the snow is flying, I think—take heart!”

As a teacher and school principal, Greff had “never laid a bead of weld,” before beginning work on the highway sculptures. When Greff graduated from high school, his principal discouraged him from going to college. “That's all I needed to hear.”

Greff took the challenge and became a principal himself. “When people see my sculptures, I want them to think, ‘If this man can do that, then I can do anything.’”



Lumpkin 2002
tin trays and inner tubes
122" x 96" x 96"

Basically, I want to make work that makes the hair on the back of my neck stand up. My work hovers between voluptuousness and absurdity. They are self deprecating, yet still have a physical ruggedness about them.

The skin of each piece is worked to the point of craft. My art is a weird mix of fantasy and 4-H.

Amy Toscani's large-scale sculptures suggest vaguely recognizable objects—found in a kitchen in outer space, perhaps. Working with tile, steel, vinyl, rubber, fiberglass—and occasionally TV trays—Toscani fashions a detailed, textured skin for her industrial, biomorphic forms. Colorful and arresting, they provoke and disturb, despite their playful appearance. “It’s easy to explain inexplicable art when it’s on a coffee table, but when it takes up your whole living room...”

Her desire to expand into public art and to experiment with animating sculpture found expression in her most recent work, “Muscle,” an outdoor commission from the City of Saint Paul. Like an improbable 26-foot landing module, a bulb of quilted blue steel sits atop a freestanding arch, hoping to be beamed up by

cone-shaped whirly-gigs.

“I think my work reflects the aesthetic of my childhood, retro-looking, kitsch, hippity-hops and Erector sets.” An early interest in music pointed toward a future in radio, though she’d studied enough visual art for a major. An encounter with the foundry changed everything. “Two-dimensional work never resonated with me. I loved welding immediately. But if you saw my sketch book you’d recognize my sculptures.”

At one point, Toscani thought she’d give sculpture just a year, as a trial. Twenty years later, she’s still finding a place for steel quilts and hand-made inner tubes. “I’m not one of those people who say, ‘I’ve gotta make art.’ Still, I can’t quit. ‘Keep your hand on the plow.’ It’s a metaphor for life—making art.”





Untitled 2004
acrylic on paper
45" x 54"

A friend once described my work as “forensic naturalism,” a prose-like, figurative style, all facts and descriptions that dissect the expectation of a linear narrative.

Alexa Horochowski paints on walls. Her images, like illustrations from a realm where the fairy tale meets a provocative sensibility, suggest an ongoing story. The protagonists seem caught in a moment of awareness provoked by an off-stage event. “When I first got into drawing, I was very tentative. The more I worked, the bigger my paper got.” Eventually, the wall became her surface. “Because the figures are larger than life, the viewer is minimized and the work beckons one in.”

Horochowski is currently working to achieve the hand-drawn quality of her coloring-book style in large-scale stained glass works for an exhibit at the Minneapolis Institute of Arts in 2006. She envisions a triptych hanging in space, its elongated and distorted shadow painted on the wall.



Movement to a new medium is not unusual for Horochowski. She has worked in printmaking, installation, sculpture and video, and has studied photography, creative writing and journalism. “My work is driven more by ideas than a medium. Most of my work deals with issues of my trans-cultural experience. I am neither American nor Argentinean. This has made me interested in everything that is ambiguous and contradictory. I play with notions of beauty and the macabre.” Horochowski is currently working on a painting of Diana the Huntress, recreating the story in the Patagonia.

“I’m a journalist at heart, because my visual work is documentary. I am always gathering information to write a visual story. It is like writing, but with images and memory, like collage but more seamless.”



The Old Future Meets the New Future 2003

lithograph

14" x 18"

Wisconsin farm life may be an unlikely breeding ground for an artist. My mother, a native New Englander, thus an outsider, would skew my view of farm life forever. She, combined with my strict, oppressive paternal grandmother, contributed to my independent spirit, a distinct female viewpoint and a strong work ethic. As an artist, I skew reality with a little surreality serum, lest reality be taken too much for granted.

Early on, humor would be a relief valve for Faye Passow. “It all started when I was an art student in college. I drew a Victorian girl slouched in a chair, scowling, as Victorians often did. Next to her I drew a glass of beer. I had discovered that I could use humor and art to address women’s suppression and other issues in my life.”

In Passow’s more recent lithographs, humor keeps an eye on danger. A brightly colored landscape, *Bad Luck Comes in Threes*, narrates a deadpan impossibility: a flat tire, an erupting volcano and a Western outlaw impinge upon an unassuming family’s peaceful road trip. In contrast, her smaller, black-and-white series evokes mysterious losses and haunting reflections on girlhood. With all of Passow’s work, the juxtaposition of images belie a deeper, more disturbing

reality. Passow uses art as a way to cope with these realities, bouncing between hyper-absurdism and the highly personal.



Lithography is a complicated process that involves stone preparation, ink mixing, chemical processing and a physical strength required in the actual printing itself. However, it’s the sensual effects achieved by drawing on the stone that appeals most to Passow. Its velvety blacks and rich, sensual tonal gradations can evoke a subtlety of mood or create a desired visual

effect in the work.

“I spent most of my upbringing suppressing a fiercely individualistic and creative streak,” she says. “Fine art is the purest form of ‘nobody else can tell me what to do.’ Still, my ‘inner’ farmer won’t let me rest.”



Material World Temptations 2003
lithography with archival ink jet
22" x 30"

Jenny Schmid

My work borrows from medieval engravings and contemporary comics to create a highly gendered mini-drama.

I am attracted to Old World print techniques that contrast the aura, beauty and authority of history with my contemporary subject matter.

// I'm attracted to the most Old World look I can get. If the king is important, you make him really big and his horse looks tiny. They weren't interested in perspective; they lived a poetic life." Jenny Schmid employs a medieval aesthetic and technology—the mezzotint—to create challenging contemporary images. An intaglio process, the mezzotint was “the hot technology of the 1600s.” It involves hours working the surface of a copper plate and, though it produces a warm, velvety quality she prizes, “there’s a good reason not many people are doing it anymore.”

Schmid comes from a family of art lovers and activists, influences visible in her attraction to printmaking. “There’s a wonderful tradition of



satire and political subject matter. It was the original comic, and it brought everything together for me.” Her prints are dense and vibrant, figures and faces pushed into a flat picture plane, the “crammed aesthetic” of the medieval painters and engravers in whose work she sees contemporary possibilities.

Her lithographs incorporate digital technology to scan, collage and rework the images that inspire her, creating hybrids from the history of graphic art. Two new series will expand on her work with iconic images of girls. *Seven Sisters of Sleep* draws on a Victorian female personification of narcotics and *The Liberated Boy* will use gender-bending imagery to rethink the male figure as the liberated object of desire.



Three Stone Women

Shields, ND—Fort Yates, ND—Fort Ransom, ND

Three known "stone women" that represent the women who became stone in the story,
The Woman Who Turned Herself to Stone

As a child, I was surrounded by the spellbinding storytellers of my immediate and extended family. Somewhere along life's journey, they are all gone. A few of us are left trying to remember to tell the *Ohunkakan na Wichooyake* to all people so we will know our place as human beings. Understanding man's relationship and dependence on nature came from the stories.

One of eleven storytellers invited to perform at the 2004 opening of the Museum of the American Indian in Washington, D.C., Mary Louise Defender Wilson is among a small group of tellers who carries the wisdom of native tradition to others. Born in a one-room house in North Dakota five miles from where she still lives, she absorbed the stories that her mother and grandparents told in the Wicheyena dialect as they lived and worked together.

Traditional stories give insight into the power, tribulations, benefits and responsibilities that surround life-altering phases. Defender Wilson seeks to gather elders to both share little-known stories and complete fragmented ones. She is particularly interested in a story that was once important to young women



in the culture—the legend of *Inyan Hokshi*, the *Essence of the Stone*. By restoring this vanishing narrative, Defender Wilson hopes to spur a renewal of the traditional ceremony for girls making the transition to womanhood.

One of her favorite stories, *The Woman Who Turned Herself to Stone*, is represented in the native world by three known stones. Defender Wilson is the keeper of one, which she uses in storytelling programs. The stories of *Unktomi*, the Spiderman, teach the consequences of the four qualities of man's primitive nature. "In this world, we certainly need some information about what it means to be a human being. You have to live like a human being. This statement in our language implies all the responsibilities of living carefully with nature."



Chinese pipa player Gao Hong

I use all my passion to promote the pipa and the Pudong style in my new land.
Through music, I strive to connect people of all cultures in meaningful and enlightening ways.

The pipa, or Chinese lute, resonates with a high, plaintive sound. In the hands of Gao Hong, it becomes many sounds. The left-hand note-bending technique of the Pudong style enables the expression of deep emotions. “By only looking at the score, it is impossible to tell how far to bend each note. You have to learn the intricacies of the style with the master.” Hong’s teacher, Lin Shicheng, is at 84 the only surviving master of the Pudong style. Traveling to China, Hong will learn the repertoire, lost for years and recently reconstructed by her teacher. It has not yet been taught to others.

Hong performs and teaches the traditional pipa repertoire while composing her own pieces. She

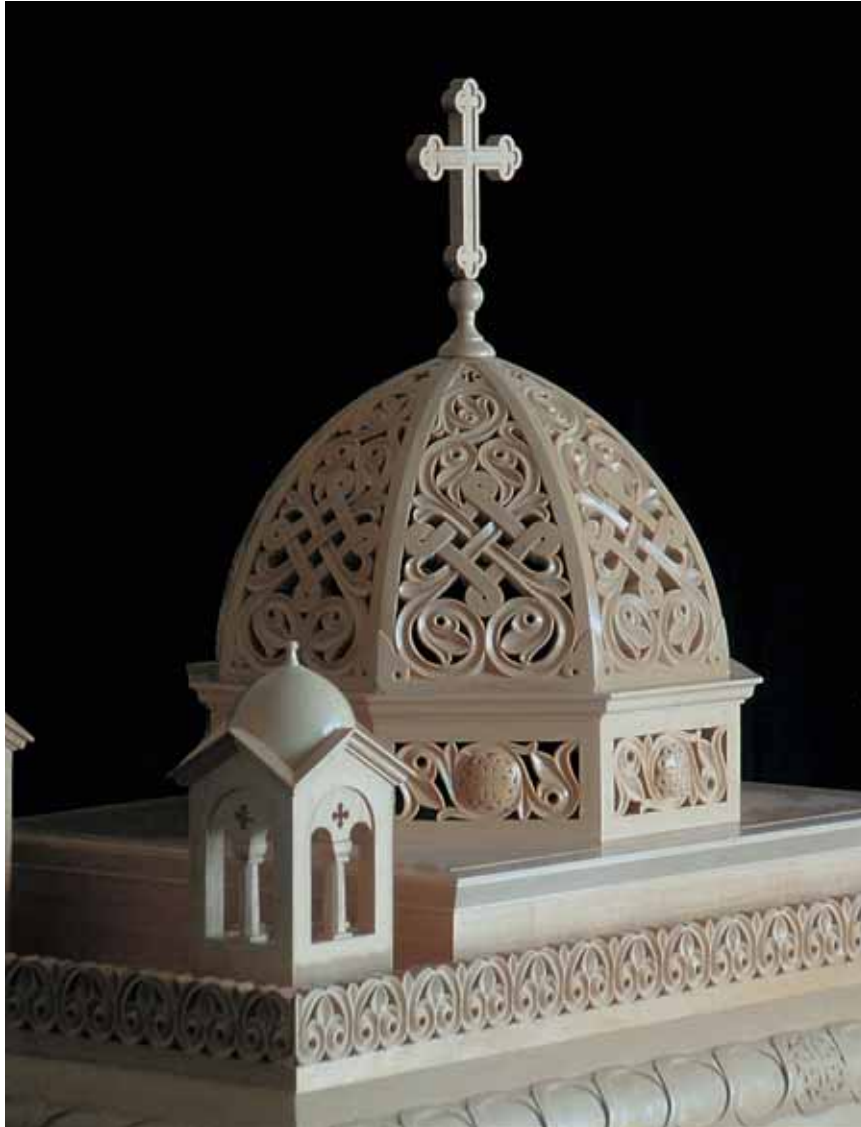
hopes to record the indigenous music of Yunnan province, seeking to adapt for new compositions the folk melodies of the region, many of which have long been a source for pipa music.



While the opportunity to perform professionally at the age of 12 spared her the countryside exile imposed during the Cultural Revolution, she sees that early separation as the cost of her life as a “flying dragon”—one always on the move. Hong’s virtuosity and dedication to an ancient music have brought the soaring of the pipa

to audiences around the world.

“My deep heart, my passion, all my life is the pipa. I believe this beautiful music deserves to be heard by everyone in the world.”

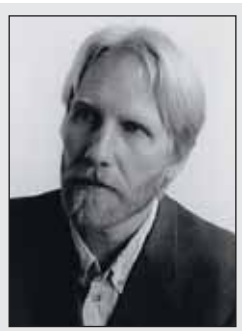


detail of *Kouvouklion* (a Christ Tomb) 2003
basswood, Byzantine style
dome size 16" x 20"

Religious art attempts to parallel the transcendence of religious experience—awakening one to awe and mystery beyond the immediate. With my work I am putting my own mark on an Orthodox tradition that dates back centuries and will outlive me. I am honored to play a role in influencing and preserving this rich tradition.

“If you want to carve all day, every day, this is the only game in town.” Working with Honduras mahogany, butternut and basswood, Douglas Trail-Johnson designs, carves, builds and installs furnishings in the Orthodox tradition. One of a handful of master carvers in America, Trail-Johnson studied for 22 years under Konstantinos Papadakis.

Bishop’s thrones, iconostasis panels, gospel and chanter stands are integral to Antiochian, Greek and Russian Orthodox worship. The leafy, lacey designs Trail-Johnson achieves in pieces as large as 40 by 20 feet require the use of more than 200 hand-carving gouges. While tradition and the predominant Orthodox styles dictate much of the symbology, each artist’s original interpretation enlarges the tradition.



Trail-Johnson’s life’s work began in high school when, as a birthday present, his mother arranged woodcarving lessons from Papadakis. He fell in love with the tradition of his mentor. “Mainline

Protestant churches had totally thrown out ornament. It was all blond oak and maybe a cross. I’d walk into these Orthodox churches so rich in design and meaning. I couldn’t get enough.”

Trail-Johnson will produce a body of sample work to help secure commissions, work that will further establish him as a master carver

despite his non-traditional roots. Eventually, he hopes to take on an apprentice.

“We all live to find that space where you lose yourself in the work, where it’s happening in spite of yourself. Surfers call it ‘being in the green room.’ I’m getting a chance to follow my heart.”

AMELIA BIEWALD

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ameliabiewald@yahoo.com

Born Minneapolis, MN

Education

1999
M.F.A., Minneapolis College of Art
and Design, Minneapolis, MN

1995
B.F.A. with Honors, Rhode Island
School of Design, Providence, RI

1993-1995
Fine art and theory studies,
Goldsmith's College, University of
London

Selected Awards

2004
Skowhegan School of Painting &
Sculpture, Artist Residency
Fellowship

2002
College of Visual Arts, Faculty
Opportunity Grant

2001
Minnesota State Arts Board, Artist
Assistance Fellowship

Intermedia Arts, Art In Space
Installation Grant

2000

Jerome Foundation Artist Fellowship

Minneapolis College of Art and
Design Graduate Student Merit
Scholarship

Selected Exhibitions

2004
Draw, Soo Visual Arts Center,
Minneapolis, MN

2003
Mislycanthropy/The Big Teardown,
Rosalux Gallery, Minneapolis, MN

First Anniversary Exhibition,
Rosalux Gallery, Minneapolis, MN

2002
Nip & Tuck, Rosalux Gallery,
Minneapolis, MN

2001
Art In Space, Intermedia Arts,
Minneapolis, MN

2000
MCAD/Jerome Fellowship
Exhibition, MCAD Gallery,
Minneapolis, MN

W.A.R.M. Annual Juried Exhibition,
College of St. Catherine,
Saint Paul, MN

1999
M.F.A. Exhibition, No Name
Exhibitions/Soap Factory,
Minneapolis, MN

1998

Form Follows Fashion, No Name
Exhibitions/Soap Factory,
Minneapolis, MN

DANNY BURACZESKI

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612-870-1987
Cell 612-770-0137
DANB23@aol.com

Born 1948, Mount Carmel, PA

Education

1970
B.A., Japanese studies, Bucknell
University, Lewisburg, PA

Selected Commissions

2002
The American Dance Legacy
Institute at Brown University,
Providence, RI for *Etude*

The Joyce Theater's Stephen and
Cathy Weinroth Fund for New
Work and The Flynn Center for the
Performing Arts, Burlington, VT for
Beat, original score by Philip
Hamilton

2000
Ballet Memphis, Memphis, TN for
Jump For Joy

1999

Bates Dance Festival, Walker Art Center National Dance Touring Initiative for *Ezekiel's Wheel*, original score by Philip Hamilton

1998

Southern Methodist University, Dallas, TX for *Cortege*, created for the Algur H. Meadows Award for Excellence in the Arts given to Wynton Marsalis, music by Wynton Marsalis

1997

The Library of Congress for *Among These Cares*, original score by Sir Roland Hanna

1996

Boston Ballet, Boston, MA for *By The Horns*

Awards

2000

Artist of the Year, *Star Tribune*, Minneapolis, MN

1991

Academy of Artistic Achievement, Bucknell University, Lewisburg, PA

Grants and Fellowships

2003

McKnight Artist Fellowship for Choreographers

1997 to Present

National Endowment for the Arts (Creation)

Laurie Carlos

756 Dayton Avenue, #3
Saint Paul, MN 55104
651-291-5432
lore1953@aol.com

Born 1949, New York, NY

Education

1967

Performing Arts High School,
New York, NY

Performances

2003

Marion's Terrible Time of Joy, The Playwrights' Center, Minneapolis, MN, writer, choreographer and performer

1999

Con Flama, Frontera@Hyde Park Theatre, Austin, TX, director

1995

Big White Fog, Guthrie Theater, Minneapolis, MN, performer—Grandmother

Feathers at the Flame, Tribeca Performing Arts Center, New York, NY, Movin' Spirits Dance Theater, writer

1992

The Mojo and The Sayso, Penumbra Theatre, Saint Paul, MN, director

1990

White Chocolate for My Father, BACA Downtown, Brooklyn, NY, writer, performer and director, BESSIE Award

Persimmon Peel, Walker Art Center, Minneapolis, MN, collaboration with Robbie McCauley

Praise House, Hennepin Center for the Arts, Minneapolis, MN, Urban Bush Women, performer

1987

An Organdy Falsetto, BACA Downtown, Brooklyn, NY, writer, performer and director

Heat, The Kitchen, New York, NY, Urban Bush Women, Thought Music, writer and performer, BESSIE Award

Teeny Town, Franklin Furnace, Brooklyn, NY, Thought Music, writer and performer

1980

Boogie Woogie Landscape, Kennedy Center for the Performing Arts, Washington, DC, performer—Girl

1979

Spell #7, Public Theater, New York, NY, performer—Bar Maid

1975-1978

For Colored Girls, DeMonte's Bar, Henry Street Settlement, Public Theater, Booth Theatre, New York, NY, performer—Lady in Blue, OBIE Award

Publications

1997

“The Cooking Show,” *Out of Character: Rants, Raves and Monologues by Today’s Top Performance Artists*, edited by Mark Russell, New York, NY: Bantam

1992

“White Chocolate for My Father,” *Moon Marked and Touched by Sun: Plays by African-American Women*, edited by Sydne Mahone, New York, NY: Theatre Communications Group

1990

“Teeny Town,” *Out From Under: Texts by Women Performance Artists*, edited by Leonora Champagne, New York, NY: Theatre Communications Group

MARY LOUISE DEFENDER WILSON

P.O. Box 923
Shields, ND 58569
701-422-3407

Born 1930, Sioux County, ND

Selected Accomplishments

2003

North Dakota Governor’s Award for the Arts

2002

National Women’s History Project, one of six women honored as “Women Sustaining the American Spirit”

Native American Music Awards for Best Spoken Word, *My Relatives Say*

2000

Native American Music Awards for Best Spoken Word, *The Elders Speak*

1999

National Heritage Fellowship, National Endowment for the Arts

1998

Speaker, NASA-U.S. Global Change Research Program; told Hidatsa story *Grandmother’s Boy*, on the consequences of interfering with nature

1991

Bismarck Tribune Award for Outstanding Contributions to Community

1990

H. Councill Trenholm Memorial Award for Human and Civil Rights in Education, National Education Association

1989

North Dakota Centennial Commissioner—with other artists, designed logo for North Dakota Native Americans Centennial, assisted in developing curriculum used in North Dakota schools

1985 & 1981

Lead Dancer, International Sun Dance, Green Grass, SD

GARY GREFF

P.O. Box 184
Regent, ND 58650
701-563-6400

Born 1949, Dickinson, ND

Education

1980

M.A., administration, Northern State College, Aberdeen, SD

1973

B.S., elementary education, University of Mary, Bismarck, ND

1971

B.S., secondary education, Dickinson State University, Dickinson, ND

Accomplishments

Enchanted Highway, a series of large metal sculptures placed along a 32-mile stretch of highway between Gladstone and Regent, ND

Fifteen years as an elementary and junior high school educator

GAO HONG

c/o World Music Professionals
1609 West County Road 42, #229
Burnsville, MN 55306
507-646-4475
gaohongpipa@yahoo.com
www.chinesepipa.com

Born 1964, Luoyang, P.R. China

Education

1990

Graduated with honors, student of pipa master Lin Shicheng, Central Conservatory of Music, Beijing, P.R. China

1985

Graduated with honors from six-year program, Hebei Provincial School for the Arts, Hebei Province, P.R. China

Selected Awards

2004

Artist Initiative Grant from Minnesota State Arts Board

2003

Emerging Composer Commission from the Jerome Foundation

2002

Commission from Walker Art Center

2001, 1993

McKnight Artist Fellowship for Performing Musicians

2000

LIN (Leadership Initiatives in Neighborhoods) grant from St. Paul Companies

Commission from Twin Cities Public Television for six-episode series *Made in China*

Commission from Theater Mu for *Song of the Pipa*, a theatrical production based on Gao Hong's life story

1997

Artist Assistance Fellowship from the Minnesota State Arts Board

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

Composers Commissioning Award from the Minnesota Composers Forum

Asian-Pacific Award from the Council on Asian-Pacific Minnesotans

ALEXA HOROCHOWSKI

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Saint Paul, MN 55102
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dyslexa@earthlink.net

Born 1965, Columbia, MO
raised in Comodoro Rivadavia,
Argentina

Education

1996

M.F.A., photography, University of Michigan, Ann Arbor, MI

Selected Solo Exhibitions

2003

Drawings, Braga Menendez Schuster, Buenos Aires, Argentina

Winter Wonderland, Monique Meloche Gallery, Chicago, IL

2002

Vaqueras, Franklin Art Works, Minneapolis, MN

Selected Group Exhibitions

2004

Liste 04, The Young Art Fair in Basel, Switzerland

Art Chicago, Chicago, IL

Your Heart Is No Match For My Love, No Name Exhibitions, Minneapolis, MN

ARCO, International Art Fair, Madrid, Spain

2002

Big and Beautiful, Artspace, Kansas City, MO

Artissima, Art Fair, Turin, Italy

5-Minutes Of Fame, Walker Art Center and mnartists.org, Minneapolis, MN

Masquerade, John Michael Kohler Arts Center, Sheboygan, WI

Selected Publications

2003

New American Paintings, Volume 47, August

2002

Artist of the Year Honorable Mention, *Star Tribune*, Minneapolis, MN

Selected Grants and Fellowships

2003
McKnight Fellowship, Minneapolis
College of Art and Design,
Minneapolis, MN

2001
Jerome Fellowship, Minneapolis
College of Art and Design,
Minneapolis, MN

EMILY JOHNSON

Catalyst, dances by emily johnson
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Minneapolis, MN 55407
mail@catalystdance.com

Born 1976, Soldotna, AK

Education

1994
B.F.A., summa cum laude,
University of Minnesota,
Minneapolis, MN

Selected Awards

2001-2003
Jerome Foundation Artist Fellowship

2001
Minnesota State Arts Board Artist
Fellowship

Selected Commissions

2004-2005
Walker Art Center,
Minneapolis, MN

Macalester College, Saint Paul, MN

2000-2003
Walker Art Center and Southern
Theater for the Momentum Series,
Minneapolis, MN

Three Legged Race,
Minneapolis, MN

Catalyst, Selected Performances

2000-2005
*Give Me a Story, Tell Me You Love
Me*, SCUBA in Seattle, WA; San
Francisco, CA; Minneapolis, MN

Heat and Life, Soap Factory, Bryant
Lake Bowl, Chicago Avenue,
Minneapolis, MN and Franconia
Sculpture Park, Waconia, MN

One Night Only, Que'Ana Bar, Clam
Gulch, AK and Bunnell St. Gallery,
Homer, AK

2003-2002
Fierce: Whole, with Lateduster, Red
Eye Theater, Flatland Gallery,
Minneapolis, MN and Carleton
College, Northfield, MN

2001-2002
Plain Old Andrea, with a Gun/Undo,
Southern Theater as part of
Momentum Dance Series,
Minneapolis, MN

1999-2000
I Could Quit if I Wanted To,
Blizzard at Theater de la Jeune
Leune, Minneapolis, MN

Solos, Duets and Trios,
The Playwrights' Center,
Minneapolis, MN

Tours

2004
Catalyst performance and rehearsal
tour, Kenai Peninsula, AK; Catalyst
rehearsal tour, Washington Island,
WI; Performance, rehearsal, teaching
tour (VIZIT), St. Petersburg, Russia

2003
Park Dance Project, Buena Vista
Park, Alma, WI

1999
Fringe Festival of Independent
Dance Artists (fFIDA), Toronto,
Canada

Publications

1998
"Yup'ik Dance: Old and New," *The
Journal for the Anthropological Study
of Human Movement*, Vol. 9, No. 3.

GÜLGÜN KAYIM

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Born 1963, Famagusta, Cyprus

Education

1993
M.F.A., theatre directing, University
of Minnesota

1992

M.A., theatre theory and practice,
University of Wisconsin-Madison

1987

B.A., with honors, theatre and film,
University of Middlesex, London

1983

University of Kent at Canterbury,
England

Non-academic Study

Center for Asian/Experimental
Theatre, Madison, WI
Kallaripayattu (East Indian martial
art) with master practitioner
Phillip Zarilli

Grotowski theatre technique with
practitioners Denis Maunder in
London, England and Ellen
Foreman at the Wilma Theatre,
Philadelphia, PA

Kantorian Theatre technique with
Cricot 2 actor Ludmilla Ryba

Selected Awards

2004

Minnesota State Arts Board,
Artist Assistance Grant

2003, 2000, 1998

Jerome Foundation, Project Grant

2002

Travel & Study Grant supported by
the General Mills, HRK and Jerome
Foundations

Jerome Foundation, Building
Administrative Capacity Grant

2001

Minnesota State Arts Board,
Artist Fellowship

Selected Site Specific Performances

2003

The Orange Grove, Thorpe Building,
Minneapolis, MN

2000

The Car, three cars in downtown
Minneapolis, MN

1998

Untitled #1, Drake Marble Factory,
Saint Paul, MN

Breakfast of Champions, Minneapolis
Farmers Market, Minneapolis, MN

1997

Urban Sirens, commercial store
front, Elliot Park, Minneapolis, MN

1994

Frida Kablo Restrospective, by Anne
Basting, Frederick R. Weisman Art
Museum, Minneapolis, MN

KARI MARGOLIS

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Born 1955, Brooklyn, NY

Selected Awards

2003

McKnight Foundation,
Interdisciplinary Fellowship

2002

Creative Capital, National Artist
Fellowship

2000/2001

Pew/TCG National Theater
Residency Fellow

1998

Minnesota State Arts Board,
Theater Fellow

1997

McKnight Foundation,
Interdisciplinary Fellowship

1996

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

1993

McKnight Foundation,
National Fellowship

1992-1985

Six National Endowment for the
Arts, Theater Fellowships, 1992,
1991, 1990, 1989, 1987 and 1985

1989

Dance Theater Workshop,
BESSIE Award

Brooklyn Arts Council, Outstanding Achievement in the Cultural Arts

1987

New York Foundation for the Arts Performance Fellowship

Selected Performances

Since 1984, created and produced 14 evening-length productions that have toured nationally and to Berlin, London, Singapore and throughout Canada and Mexico

2004

The Human Show, The John F. Kennedy Center for the Performing Arts, Washington, DC

2003

American Safari, Illusion Theater, Minneapolis, MN

2002

Sleepwalkers, The O'Shaughnessy, Saint Paul, MN

Selected Publications

2003

Movement for Actors, edited by Nicole Potter, New York, NY: Allworth Press

Selected Collections

Lincoln Center Library, New York, NY

FAYE PASSOW

4516 17th Avenue South
Minneapolis, MN 55407
612-724-5887
fpassow@hotmail.com

Born 1954, Arcadia, WI

Education

1979

M.A., lithography, University of New Mexico, Albuquerque, NM

1976

B.F.A., printmaking, University of Wisconsin, Eau Claire, WI

Awards

2002

Minnesota State Arts Board Fellowship

Printmaking Residency, Plains Art Museum, Hannaher's Inc. Print Studio, Fargo, ND

1986

WARM/Landmark Print Project, a grant to produce two limited edition lithographs at Landmark Graphics, Minneapolis, MN

Exhibitions

2004

Minnesota National Print Biennial, Katherine Nash Gallery, University of Minnesota, Minneapolis, MN

2003

Unprepared, lithographs by Faye Passow and Jenny Schmid, Minnesota Artist's Exhibition Program, Minneapolis Institute of Arts, Minneapolis, MN

Minnesota State Fair Exhibition, Saint Paul, MN

Also exhibited in 2002, 2001, 1999, 1997, 1996, 1995, 1993, 1992, 1988, 1986, 1985 and 1984

2001

Minnesota Art with a Twist, Frederick R. Weisman Art Museum, Minneapolis, MN

Contemporary Art on Paper 1990-

2000, Minneapolis Institute of Arts, Minneapolis, MN

The Third Minnesota National Print Biennial, Frederick R. Weisman Art Museum, Minneapolis, MN

2000

Minnesota Printmakers Exhibition, Mid America Print Council, St. Cloud State University, St. Cloud, MN

Minnesota Bleak: Nature or Nurture, Life in the True North, College of Visual Arts Gallery, Saint Paul, MN

Publications

Image in Minnesota Days: Our Heritage in Stories, Art and Photo, Michael Dregni, Stillwater, MN: Voyageur Press

Collections

Minneapolis College of Art and Design, Minneapolis, MN
Minneapolis Institute of Arts, Minneapolis, MN
Minnesota Museum of American Art, Saint Paul, MN
Princeton Rare Book Collection, Princeton University, Princeton, NJ
Plains Art Museum, Fargo, ND
University of Wisconsin, Eau Claire, WI
University of Wisconsin, Stevens Point, WI

JENNY SCHMID

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jenny@jenski.com
www.jenski.com

Born 1969, Seattle, WA

Education

1996
M.F.A., printmaking, University of Michigan, Ann Arbor, MI

1991

B.A., with honors, political science, Macalester College, Saint Paul, MN

Selected Solo Exhibitions

2005
Davidson Galleries, Seattle, WA

2003
Lost and Found Girls, Slugfest, Austin, TX

Girth Marrow, Shoebox Gallery, Minneapolis, MN

2002
The Downfall of Young Girls, At Home Gallery, Samorin, Slovakia

2001
Sports Mezzotinted, The Davidson Galleries, Seattle, WA

Selected Group Exhibitions

2004
New Trends in Graphic Arts, The Detroit Institute of Arts, Detroit, MI

Outlaw Printmakers, Big Cat Gallery, New York, NY

2003
Unprepared, Lithographs by Faye Passow and Jenny Schmid, Minnesota Artist's Exhibition Program, Minneapolis Institute of Arts, Minneapolis, MN

Girls with Guns, Kellie Rae Theiss Gallery, Minneapolis, MN

Monster Under the Bed, Workspace, Inc. Gallery, Honolulu, HI

2002

Hysterical: Women Printmakers with Humor, The Davidson Galleries, Seattle, WA

Imitations, Detroit Artists Market, Detroit, MI, University of Michigan Slusser Gallery, Ann Arbor, MI and Soo Visual Arts Center, Minneapolis, MN

Collections

Minneapolis Institute of Arts, Minneapolis, MN
The Detroit Institute of Arts, Detroit, MI
The Museum of Royal Arts, Antwerp, Belgium
City of Seattle Arts Commission, Seattle, WA

Selected Grants

2003
McKnight Foundation Grant

2002
Minnesota State Arts Board Career Opportunity Grant

1999
Michigan Council for the Arts Creative Artists Grant

1997
Fulbright Fellowship to Slovakia in printmaking

DANIAL SHAPIRO

Barbara Barker Dance Center
500 21st Avenue South
Minneapolis, MN 55455
612-626-7265
info@shapiroandsmithdance.org

Born 1958, New York, NY

Selected Awards

2002

Best Choreographer, "2002 Best of the Twin Cities," *City Pages*

2000

McKnight Choreographer's Fellowship,
Minnesota Dance Alliance

1998

Minnesota State Arts Board,
Choreographer's Fellowship

1996

National Endowment for the Arts,
Choreographer's Fellowship

1992, 1988

New York Foundation for the Arts,
Choreographer's Fellowship

1991

Metropolitan Life Foundation
Emerging Dance Program

1990

Dance Magazine Foundation
William Como Memorial Award

1989

National Corporate Fund for Dance,
American Choreographer Award

Paul Taylor Choreographic
Fellowship, The Yard, Martha's
Vineyard, MA

Selected Performances

2004

ANYTOWN, performed by Shapiro
& Smith Dance, previewed at the
Southern Theater, Minneapolis, MN
(2005 premiere, Count Basie
Theater, Red Bank, NJ, additional
2005 performances scheduled
at over 20 venues)

2000

The Act, performed by Dayton
Contemporary Dance Company,
premiered at the Capitol Theater,
Dayton, OH

1999

Notes From A Séance, performed by
Shapiro & Smith Dance, premiered
at The Joyce Theater, New York, NY

Shtick, performed by Shapiro &
Smith Dance, premiered at The
Joyce Theater, New York, NY

1998

Babel, performed by Shapiro &
Smith Dance and Ilkhome Theater,
premiered at RuhrFestSpiele,
Recklinghausen, Germany

1997

piano, performed by Shapiro &
Smith Dance, premiered at The
Joyce Theater, New York, NY

1995

Fathers and Sons, performed by Alvin
Ailey American Dance Theater,
premiered at City Center Theater,
New York, NY

AMY TOSCANI

2739 Lincoln Street NE
Minneapolis, MN 55418
612-788-0887

Born 1963, Dayton, OH

Education

1988

M.F.A., sculpture, Ohio University,
Athens, OH

1986

B.F.A., studio arts, Ohio University,
Athens, OH

Grants and Awards

2004

Sculpture Space Residency,
Utica, NY

2001

McKnight Foundation Fellowship

Minnesota State Artist Assistance
Fellowship

2000

Artist-in-Residence, Kohler
Company, Kohler, WI

1997

MCAD/Jerome Foundation
Fellowship

Exhibitions

2002

One-person show, St. Olaf College,
Northfield, MN

McKnight Fellowship Exhibition,
Minneapolis College of Art and
Design, Minneapolis, MN

2001

One-person show, St. Cloud State
University, St. Cloud, MN

Gateway Sculpture Park,
Minneapolis, MN

2000

Assembly Required, Hyde Park Art
Center, Chicago, IL

1999

UltraNormal, Minneapolis, MN

Padberg/Toscani, Minneapolis
Institute of Arts, Minneapolis, MN

1998

Jerome Fellowship Exhibition,
Minneapolis College of Art and
Design, Minneapolis, MN

Franconia Sculpture Park,
Shafer, MN

Public Art

2003

Permanent outdoor sculpture com-
missioned by Lowertown Artway
Project, Saint Paul, MN

DOUGLAS TRAIL-JOHNSON

1054 St. Clair Avenue
Saint Paul, MN 55105
651-228-1332
doug@tjwoodcarving.com
www.tjwoodcarving.com

Born 1962, Great Lakes, IL

Education

1985

B.A., history, Bethel College,
Saint Paul, MN

Student, apprentice and journeyman
under master woodcarver,
Konstantinos Papadakis over a 22-
year period culminating in 2001.
Learned the three major styles of
woodcarving used in Orthodox
churches (Byzantine, Kritikos
Eptanisiako and Greek Folk Art).

Presentations and Exhibitions

2004

Fairmount Avenue Methodist
Church, Saint Paul, MN

2003

Antiochian Orthodox Clergy Laity
National Conference, Miami, FL

2002

Bethel College, Saint Paul, MN

2001

Grace United Methodist Church,
Naperville, IL

Selected Commissions

2004

Icon Stand – Byzantine Style, Saint
George Greek Orthodox Church,
Saint Paul, MN

2003

Kavouklion (a Christ tomb)—
Byzantine Style

2002

Relic Box, parishioner of Basilica of
Saint Mary, Minneapolis, MN

2001

Iconostasis Communion Panel—
Kritikos Eptanisiako Style

2001

Money Box, House of Mercy,
Saint Paul, MN

2001

Iconostasis—as a journeyman—
Kritikos Eptanisiako Style, Holy
Transfiguration Antiochian
Orthodox Church, Warrenville, IL

2000

Memorial, First Baptist Church,
Saint Paul, MN

**CHOREOGRAPHY/MULTIMEDIA/
PERFORMANCE ART-STORYTELLING**

Aiken, Chris, Minneapolis, MN, 1998
Anderson, M. Cochise, Minneapolis, MN, 2002
Arneson, Heidi, Minneapolis, MN, 1996
Branner, Djola, Minneapolis, MN, 2000
Brown, Tony, Minneapolis, MN, 2000
Celender, Donald D., Saint Paul, MN, 1979
Chatterjea, Ananya, Minneapolis, MN, 2002
Clement, Ceil Anne, Hettinger, ND, 2002
Cheng, Maria, Minneapolis, MN, 1985
Chvala, Joe, Minneapolis, MN, 1994
di Palma, Susana, Minneapolis, MN, 1990
Easter, Mary, Northfield, MN, 1986
Grandell, Steven, Minneapolis, MN, 1996
Lawrence, Robert, Minneapolis, MN, 1994
Locke, Kevin, Wakpala, SD, 1988
Lukkas, Lynn T., Minneapolis, MN, 1996
Mann, Paula, Minneapolis, MN, 1990
McConneloug, Shawn, Minneapolis, MN, 1998
McGuire, Judy, Minneapolis, MN, 1990
Morris, Wendy, Minneapolis, MN, 1988
Ramaswamy, Aparna, Minneapolis, MN, 2002
Ramaswamy, Rancee, Burnsville, MN, 1996
Scully, Patrick, Minneapolis, MN, 1992
Sewell, James, Minneapolis, MN, 2002
Shapiro, Linda J., Minneapolis, MN, 1984
Smith, Joanie, Minneapolis, MN, 2000
Sommers, Michael, Minneapolis, MN, 1990, 1998
Stephens, Georgia, Minneapolis, MN, 1986
Stiehm, Robin, Sandstone, MN, 2000
Thorson, Morgan, Minneapolis, MN, 2000
Van Loon, Kristin, Minneapolis, MN, 2002
Van Wieren, Laurie S., Minneapolis, MN, 1985
Wilder, Arwen, Minneapolis, MN, 2002
Young, Marcus, Minneapolis, MN, 2000
Zoltners, Mara, Minneapolis, MN, 1998

FILM/VIDEO

Ainsworth, Shelli, Minneapolis, MN, 2001
Bundy, Peter, Northfield, MN, 1980
Byrne, James R., Wayzata, MN, 1980
Davitch, Liza, Minnetonka, MN, 2003
DeMichiel, Helen, Minneapolis, MN, 1989
Feingold, Ken, Minneapolis, MN, 1985
Frey, Sayer, Minneapolis, MN, 1999
Jacoby, Roger S., Minneapolis, MN, 1981
Kimm, Barry, Minneapolis, MN, 1994
Klosky, Linda R., Minneapolis, MN, 1978
Laughlin, Kathleen, Minneapolis, MN, 1992
Lion, Jenny, Saint Paul, MN, 2003
Matheson, Steven, Saint Paul, MN, 2001
Mueller, Eric West, Richfield, MN, 1991
Penman, Sarah, Minneapolis, MN, 1997
Pitt, Suzan, Fountain City, WI, 1992
Robeson, Susan, Minneapolis, MN, 1994
Ryan, David, Northfield, MN, 2003
Schroeder, Tom, Minneapolis, MN, 1997
Schwartz, Robert A., Minneapolis, MN, 1982
Seals, David, near Bear Butte, SD, 1990
Simonett, Bill, Minnetonka, MN, 1990
Spotted Eagle, Chris, Minneapolis, MN, 1992
Sullivan, Chris, Minneapolis, MN, 1987
Tang, Mark Kwok-Wah, Minneapolis, MN, 1997
Weise, Richard W., Minneapolis, MN, 1978
Williams, Garret, Minneapolis, MN, 1994, 2001

LITERATURE

Adedjouma, Davida, Saint Paul, MN, 1988
Alden, Paulette Bates, Minneapolis, MN, 1982
Becknell, John M., Minnetonka, MN, 1993
Benitez, Sandra, Edina, MN, 1999
Bly, Carol, Madison, MN, 1980
Bly, Robert, Moose Lake, MN, 1978, 1985

- Borich, Barrie Jean, Minneapolis, MN, 1997
Brady, Timothy, Saint Paul, MN, 1987
Brannen, Jonathan, Saint Paul, MN, 2001
Breckenridge, Jill, Saint Paul, MN, 1980
Brown, Michael Dennis, Benedict, MN, 1981
Burns, Alan, Minneapolis, MN, 1984
Caddy, John, Minneapolis, MN, 1989
Cardona-Hine, Alvaro, Saint Paul, MN, 1978
Carter, Emily, Minneapolis, MN, 1994
Chamberlain, Marisha A., Saint Paul, MN, 1981
Cole, Richard D., Minneapolis, MN, 1981
Coskran, Kathleen, Minneapolis, MN, 1988
Cutler, Bruce, Saint Paul, MN, 1990
Dacey, Philip, Cottonwood, MN, 1977
Daum, Ann, Okaton, SD, 1999
Day, Cathy, Mankato, MN, 1999
Delattre, Pierre H., Stillwater, MN, 1985
Dwyer, David, Lemmon, SD, 1991
Engman, John, Minneapolis, MN, 1987
Evans, David Allan, Brookings, SD, 1990
Fox, Sarah, Minneapolis, MN, 2001
Francisco, Patricia Weaver, Minneapolis, MN,
1985, 1995
Garland, Max, Eau Claire, WI, 1999
Gibbon, Maureen, Plymouth, MN, 2001
Goldberg, Natalie R., Minneapolis, MN, 1982
Green, Kate, Saint Paul, MN, 1983, 1992
Greenberg, Alvin D., Saint Paul, MN, 1976, 1980
Hampl, Patricia, Saint Paul, MN, 1979, 1987
Hanson, Phebe D., Saint Paul, MN, 1985
Harrison, Keith E., Northfield, MN, 1978
Hedin, Robert, Frontenac, MN, 1997
Heideman, Kathleen, Minneapolis, MN, 1999
Herrmann, Marianne, Saint Louis Park, MN, 1992
Hildebrand, John, Eau Claire, WI, 1994
Holm, Bill, Minneota, MN, 1982, 1995
Holmes, Janet A., Saint Paul, MN, 1993
Howerton, Walter H., Saint Paul, MN, 1985
Hribal, C. J., Minneapolis, MN, 1987
Jacobson, Jean Alice, Duluth, MN, 1989
James, Stewart, Stillwater, MN, 1993
Jenkins, Louis B., Duluth, MN, 1979, 1984
Katz, Judith, Minneapolis, MN, 1991
Kearney, Robert P., Minneapolis, MN, 1980
Keenan, Deborah, Saint Paul, MN, 1986, 1995
Kelby, N. M., Saint Paul, MN, 1999
Kirkpatrick, Patricia, Saint Paul, MN, 1990
Krueger, Kent, Saint Paul, MN, 1988
Kusz, Natalie, Saint Paul, MN, 1994
LaChapelle, Mary, Minneapolis, MN, 1987
Laidlaw, Brett, Minneapolis, MN, 1990
LeSueur, Meridel, Saint Paul, MN, 1985
Lloyd, Roseann, Saint Paul, MN, 1999
Louis, Adrian, Minneota, MN, 1990, 2001
Maiolo, Joseph, Duluth, MN, 1999
Maitland, Margaret Todd, Saint Paul, MN, 1989, 1999
Martini, Galen, Saint Joseph, MN, 1977
McColley, Kevin, Pinewood, MN, 2001
McGrath, Thomas M., Moorhead, MN, 1976, 1981
Meek, Jay, Grand Forks, ND, 1989
Mickelson, Monty, Bloomington, MN, 1989
Miles, Margaret, Minneapolis, MN, 1991
Millman, Lawrence B., Minneapolis, MN, 1979
Minczeski, John M., Saint Paul, MN, 1982
Moore, James M., Saint Paul, MN, 1976, 1982
Moua, Mai Neng, Saint Paul, MN, 2003
Mura, David, Saint Paul, MN, 1981, 1988
Norris, Kathleen, Lemmon, SD, 1993
O'Brien, Dan, Whitewood, SD, 2001
O'Connor, Sheila, Minneapolis, MN, 2001
O'Reilly, Mary Rose, Saint Paul, MN, 1995
Oeur, U Sam, Eagan, MN, 1997
Pejsa, Jane, Minneapolis, MN, 1986
Rockcastle, Mary F., Minneapolis, MN, 1983

Roripaugh, Lee Ann, Vermillion, SD, 2003
Rossini, Clare, Northfield, MN, 1997
Rylander, Edith, Grey Eagle, MN, 1980, 1991
Smith, Gregory Blake, Northfield, MN, 1989
Solly, Richard, Saint Paul, MN, 1995
Sprengnether, Madelon S., Minneapolis, MN, 1982
Sutter, Barton, Duluth, MN, 1989
Swanson, Susan Marie, Saint Paul, MN, 1984
Taylor, Bruce, Eau Claire, WI, 1993
Tracy, Colleen J., Kasota, MN, 1985
Treuer, David, Minneapolis, MN, 2003
Vajda, Deborah L., Saint Paul, MN, 1999
Vang, Ka, Saint Paul, MN, 2003
Vogelweide, Bertrand, Richardton, ND, 2001
Wang, Ping, Saint Paul, MN, 2003
Waterman, Cary A., Mankato, MN, 1977, 1983
Waterman, Charles K., LeCenter, MN, 1980
Weaver, Will, Bemidji, MN, 1987
Welch, Susan, Minneapolis, MN, 1982
Wheeler, Kristi Duckwall, Saint Paul, MN, 1983
Whipple, Barbara E., Plainview, MN, 1979
White, James L., Minneapolis, MN, 1978
White, J. P., Minneapolis, MN, 1986
Williams, Marie Sheppard, Minneapolis, MN, 1995
Wilson, Edward W., Bloomington, MN, 1984
Yuzna, Susan, Albert Lea, MN, 1995
Zontelli, Patricia, Menomonie, WI, 1994

MUSIC COMPOSITION

Blackburn, Philip, Saint Paul, MN, 2003
Bombardier, Bradley A., Duluth, MN, 1988
Brooks, Jeffrey E., Minneapolis, MN, 1989
Callahan, James P., Saint Paul, MN, 1984
Childs, Mary Ellen, Minneapolis, MN, 1989, 1999
Davids, Brent Michael, Minneapolis, MN, 2001
Ewart, Douglas, Minneapolis, MN, 1997

Gatto, Anthony, Minneapolis, MN, 2001
Gwiazda, Henry, Fargo, ND, 1997
Hill, Edie, Minneapolis, MN, 1999
Hovda, Eleanor, Saint Paul, MN, 1984, 1993
Johnson, Tellef, Brookings, SD, 2003
Kilstofte, Anne, Bloomington, MN, 1997
Kinney, Michelle, Golden Valley, MN, 2003
Kosch, Michael, Minneapolis, MN, 1988
Lambrecht, Homer G., Lauderdale, MN, 1987
Larsen, Libby, Minneapolis, MN, 1989
Lease, Ellen, Minneapolis, MN, 1991
Long, Larry, Minneapolis, MN, 1995
Maguire, Charlie, Minneapolis, MN, 1985
Means, David, Minneapolis, MN, 1988
Olsen, David John, Saint Paul, MN, 1986
Ostroushko, Peter, Minneapolis, MN, 2001
Paske, Richard C., Saint Paul, MN, 1984
Rhodes, Phillip C., Northfield, MN, 1984
Schoenfield, Paul, Saint Paul, MN, 1987
Simenson, William, Saint Paul, MN, 1999
Steele, J. D., Minneapolis, MN, 2003
Stokes, Eric, Minneapolis, MN, 1985, 1993
Sturm, Daniel K., Saint Paul, MN, 1991
Thomas, Carei F., Minneapolis, MN, 1993
Vandervelde, Janika, Saint Paul, MN, 1986, 1997
Zhang, Ying, Minneapolis, MN, 1997

SCRIPTWORKS

Blessing, Lee, Minneapolis, MN, 1986
Boeing, Martha, Minneapolis, MN, 1983
Cinque, Chris, Minneapolis, MN, 1993
Delaney, Vincent, Saint Paul, MN, 2003
Donnan, Kristin, Hill City, SD, 1997
Field, Barbara, Minneapolis, MN, 1988
Fuss, Adelaide MacKenzie, Black Hawk, SD, 2003
Golfus, Billy, Minneapolis, MN, 1995

Hancock, W. David, Saint Peter, MN, 2001
Hines, Kim, Minneapolis, MN, 1997
Klein, Jon, Minneapolis, MN, 1987
Kling, Kevin, Minneapolis, MN, 1988, 2003
Kreilkamp, Ben, Minneapolis, MN, 1991
McClinton, Marion, Saint Paul, MN, 1993
Obolensky, Kira, Minneapolis, MN, 1999
Olive, John, Minneapolis, MN, 1988, 1997
Tretbar, Eric, Minneapolis, MN, 1991
Williams, Jeffrey Scott, Minneapolis, MN, 1995
Wilson, August, Saint Paul, MN, 1983

VISUAL ARTS

Accola, Hans, Minneapolis, MN, 1994
Aiken, Joe, Saint Cloud, MN, 1978
Aiken, Ta-coumba, Saint Paul, MN, 1992
Akagawa, Kinji A., Saint Paul, MN, 1981
Amiotte, Arthur, Custer, SD, 2002
Andersen, Norman A., Minneapolis, MN, 1987, 2000
Argue, Doug, Minneapolis, MN, 1988
Bart, Harriet, Minneapolis, MN, 2000
Beyer, Steven J., Saint Paul, MN, 1982
Big Bear, Frank, Minneapolis, MN, 1986, 1998
Blaw, Laura A., Saint Paul, MN, 1983
Bloch, Ricardo, Saint Paul, MN, 1995
Bogren Swift, Vernal, Bovey, MN, 1998
Bowker, Sarah, Menomonie, WI, 1992
Breidel, Joseph M., Minneapolis, MN, 1977
Brewer, Richard T., Minneapolis, MN, 1989
Brush, Gloria DeFilipps, Duluth, MN, 1983
Brush, Leif, Duluth, MN, 1979
Campopiano, Remo, Minneapolis, MN, 1986
Carr, Judale, Worthington, MN, 2000
Carroll, Mary, Minneapolis, MN, 1998
Chantraphone, Bounxou, Brooklyn Park, MN, 2002
Charlesworth, Bruce, Minneapolis, MN,
1981, 1989, 2000

Cypis, Dorit, Minneapolis, MN, 1993
Dahl, Stephen M., Minneapolis, MN, 1990
Damon, Betsy, Saint Paul, MN, 1996
Davidson, Stacey, Saint Paul, MN, 2000
Day, Julia Anne, Vermillion, SD, 1998
Dell, Irve, Minneapolis, MN, 1988
Dennehy, Dan, Minneapolis, MN, 1991
Dick, David, Minneapolis, MN, 1993
Drewes, Jennifer (Link), Minneapolis, MN, 1980
Edwards, JonMarc, Minneapolis, MN, 1989
Esch, Mary, Saint Paul, MN, 1998
Faust, Christopher, Saint Paul, MN, 1995
Fiene, Susan, Minneapolis, MN, 1978, 1992
Fischer, Robert, Minneapolis, MN, 1998
Fisher, Carole G., Minneapolis, MN, 1976, 1984
Gaard, Frank L., Minneapolis, MN, 1984
Gaiter, Colette, Saint Paul, MN, 1996
Gammell, Linda K., Minneapolis, MN, 1984
Garten, Cliff, Saint Paul, MN, 1994
Geesaman, Lynn, Minneapolis, MN, 1991
Gohlke, Frank W., Minneapolis, MN, 1979
Goldes, David, Minneapolis, MN, 1981, 1993
Gorcica, William, St. Cloud, MN, 2000
Green, Gregory, Saint Paul, MN, 1990
Green, Rafala, Saint Paul, MN, 1995
Greene, Lori, Mahtomedi, MN, 1994
Hallman, Gary, Minneapolis, MN, 1976
Hawkins, Christie, Kasota, MN, 1991
Hemingway Jones, Kathy, Minneapolis, MN, 1986
Henkel, James, Minneapolis, MN, 1992
Huie, Wing Young, Minneapolis, MN, 1996
Jankofsky, Kay Kurt, Duluth, MN, 1981
Johnson, Catherine L., Wayzata, MN, 1994
Johnston, Randy J., River Falls, WI, 1998
Jones, Seitou, Saint Paul, MN, 1992
Kaniess, Daniel, Saint Paul, MN, 1994
Kaplow, Shana, Saint Paul, MN, 1989
Kareken, Michael, Minneapolis, MN, 2000

- Kielkopf, Jacqueline K., Saint Paul, MN, 1985
Kiland, Lance E., Minneapolis, MN, 1984
Kittelson, Vesna, Minneapolis, MN, 1990
Klipper, Stuart D., Minneapolis, MN, 1980, 1995
Larson, Chris, Saint Paul, MN, 1998
Lauterbach, Michael, Minneapolis, MN, 1996
Lefkowitz, David, Saint Paul, MN, 2002
Leicester, Andrew, Minneapolis, MN, 1977, 1983, 1990
Leo, Vince, Minneapolis, MN, 1991
Levine, Edward, Minneapolis, MN, 1982
Lindner, Davora, Minneapolis, MN, 2002
Lois-Borzi, Ana, Golden Valley, MN, 2000
Lume, Charles Matson, Stillwater, MN, 2002
Lynch, Harry M. (Mike), Minneapolis, MN, 1985
Madzo, David, Saint Paul, MN, 1987
Marcheschi, Louis R. (Cork), Minneapolis, MN, 1977
Massey, Rod, Minneapolis, MN, 1986
McGibbon, Bridget, Keystone, SD, 1996
Mead, Stuart, Saint Paul, MN, 1993
Millikan, Jeff, Minneapolis, MN, 2002
Mojsilov, Zoran, Minneapolis, MN, 1996
Morgan, Clarence, Minneapolis, MN, 1998
Moroni, Aldo L., Jr., Avon, MN, 1991
Nielsen, Stuart A., Minneapolis, MN, 1977
Ogle, Philip B., Saint Paul, MN, 1978
Olson, Wendy M., Minneapolis, MN, 1985
Onofrio, Judy, Rochester, MN, 1998
Pickett, Keri, Minneapolis, MN, 1992
Price, Melba, Saint Paul, MN, 1994, 2002
Rathbun, Mike, Minneapolis, MN, 1998
Rathman, David, Minneapolis, MN, 1992
Rose, Thomas A., Minneapolis, MN, 1979
Schlesinger, John A., Minneapolis, MN, 1984
Schwartz, Rosalyn D., Minneapolis, MN, 1987
Shambroom, Paul, Saint Paul, MN, 1992, 2002
Snyder, John, Minneapolis, MN, 1986
Solien, T. L., Pelican Rapids, MN, 1981, 1990
Sorman, Steven R., Minneapolis, MN, 1979
Spieler, Sandra, Minneapolis, MN, 1986
Sveda-Uncapher, Susan, Eau Claire, WI, 1996
Swiszczy, Carolyn, West Saint Paul, MN, 2002
Thao, Cy, Saint Paul, MN, 2000
Tittle, Jim, Minneapolis, MN, 1988
Torbert, Stephanie B., Minneapolis, MN, 1976
Turczan, Katherine, Minneapolis, MN, 1995
Verburg, JoAnn, Saint Paul, MN, 1983, 1993
Visscher, Jantje, Minneapolis, MN, 1984
Walker, Mary K., Minneapolis, MN, 1980
Whiteman, Ernest, Saint Paul, MN, 1992
Wirth, Karen M., Saint Paul, MN, 1991
Wood, Ann, Saint Paul, MN, 1996
Woodward, Steven, Saint Paul, MN, 1986

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Nancy Fushan

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Audio tracks

1. **Mary Louise Defender Wilson**

Earth Beans from “My Relatives Say”
© 2001 Makoché Word/North Dakota
Council on the Arts
Courtesy of Makoché/NDCA
4:57

2. **Mary Louise Defender Wilson**
and Bryan Akipa

The First Flute Was Used For Courting from
“My Relatives Say”
© 2001 Makoché Word/North Dakota
Council on the Arts
Courtesy of Makoché/NDCA
4:57

3. **Gao Hong**

Flying Dragon
(2000) 6:30

“QuickTime” Movies

*Viewing this material requires a computer with
“QuickTime” software*

Daniel Buraczeski

Ezekiel’s Wheel
music by Philip Hamilton
Performed by Jennifer Wolverton, Joanne
Horn Spencer, Judith E. James, Maria Slutiak,
Dana Holstad, Mariusz Olszewski,
Les Johnson and John Beasant
(1999) 10:49

Laurie Carlos

Marion’s Terrible Time of Joy
Performed by Laurie Carlos and
Ananya Chatterjea
(2003) 8:05

Emily Johnson

Give me a story, Tell me you love me
music by Lateduster
Performed by Emily Johnson and
Andrea Zimmerman
(2003) 14:05

Gülün Kayim

Breakfast of Champions
Performed by Rebecca Yoho, Charles Campbell,
Paul De Cordova, Eve Overland and
Christopher Tibbits
(1998) 2:00

Gülün Kayim and Erik Belgum

The Car
Performed by Rebecca Yoho, Charles Campbell,
Paul De Cordova, Glen Jardec and
Juliette Danucci
(1998) 3:49

Gülün Kayim

Untitled #1
Performed by Rebecca Yoho, Charles Campbell,
Nathan Christopher, Johnathan Peterson,
Blayn Lemke, Camilla Little, Paul Mackovak,
John Troyer and Alison Moore
(1998) 3:53

Kari Margolis

Sleepwalkers (2003), *American Safari* (2001) and
Vidpires (1998)
Performed by Margolis Brown Theater
Company ensemble members
9:47

Danial Shapiro

ANYTOWN –Born In The USA
music by Bruce Springsteen
Performed by Shapiro & Smith Dance
(2004) 3:16

Danial Shapiro

ANYTOWN –City Boys
music by Patti Scialfa
Performed by Jamie Ryan with
Carl Flink and Eddie Oroyan
(2004) 2:51

Danial Shapiro

ANYTOWN –Little Girl
music by Soozie Tyrell
Performed by Kelly Drummond Cawthon,
Maggie Bergeron and Joanie Smith with
Shapiro & Smith Dance
(2004) 3:30

