

Minneapolis Institute of Art

Mia

State of the Art: Discovering American Art Now

Minneapolis Institute of Art | February 18 – May 29, 2016

Mia



State of the Art

DISCOVERING AMERICAN ART NOW

SEP 13 2014 – JAN 19 2015



CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART

State of the Art: Discovering American Art Now

- Organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas
- Exhibition curators:
Don Bacigalupi (pronounced *baa-chee-ga-loop-ee*)
Chad Alligood
- Site curator: Dennis Michael Jon, associate curator/P&D
- February 18 – May 29, 2016 / Target Galleries

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SOTA exhibition organizing principles:

- Art is a form of communication
- Maker and viewer are two halves of rich conversation that art can inspire
- Feature artists who strive to find innovative ways to engage and connect with viewers on a personal level
- Showcase unheralded artists from all parts of the USA

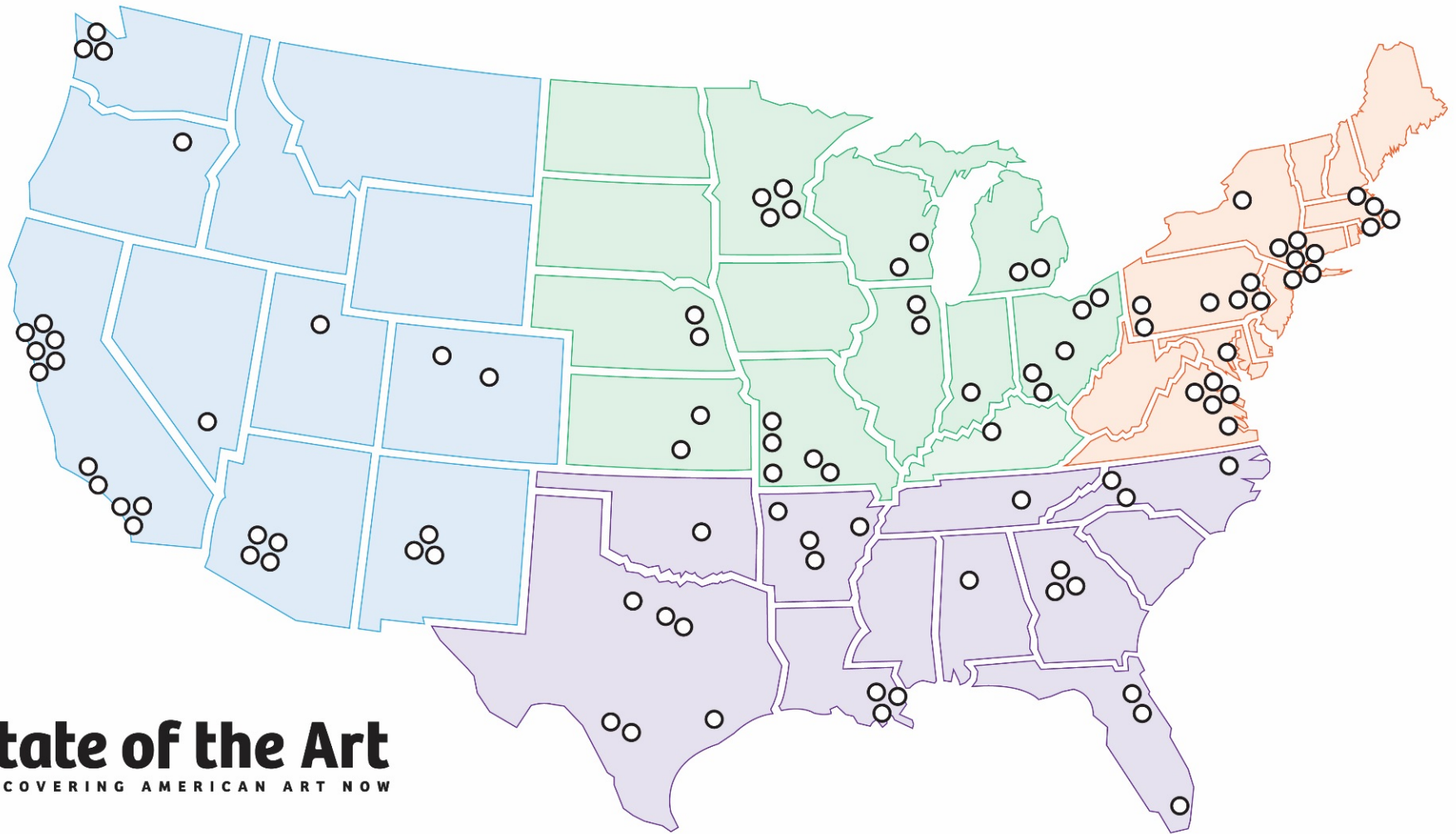
- Emphasize diversity of American artists: age, gender, race, religion, locality, education, type of practice
- Move focus away from contemporary art centers such as NYC, L.A., Chicago
- Emphasize materials and process
- Blur boundaries between art and craft

Curatorial imperatives/rationale:

- Decisions of merit/quality were based on three main criteria—engagement, virtuosity, and appeal
- **Engagement:** Degree to which artist/work is in conversation with ideas/issues/communities of today
- **Virtuosity:** Mastery of materials, techniques, and concepts
- **Appeal:** How work challenges and stimulates viewers, yet is conceptually *accessible* (can be understood by non-specialists)

The SOTA exhibition curators traveled over 100,000 miles, made nearly 1,000 studio visits, and invited 100+ artists to participate

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State of the Art

DISCOVERING AMERICAN ART NOW

Mia presentation of “State of the Art” is a smaller version of the original exhibition, which featured some 225 works of art

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- This sample electronic tour features 33 of the 51 artists represented in the show
- Reasonable target for a one-hour tour of the exhibition would be 10-18 artists
- Most artists are represented by multiple artworks—total of 135 objects in Mia show
- Includes 9 video presentations

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Visitors may find this exhibition...

- Creative
- Educational
- Thought-provoking
- Moving
- Curious
- Mysterious
- Compelling
- Fun
- Playful
- Inspiring
- ???

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But most of all... accessible.

One critic called the show: “The heartland’s answer to the Whitney Biennial.”

Visitors will not be left scratching their heads wondering what they experienced.

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Target Galleries Vestibule

Mia

Mia



Andy Ducett

born 1979

Minneapolis



Mom Booth, 2013
Interactive installation

Mia

Mia



Two other artworks in vestibule:

Calder Kamin

Impact Proof: Arkansas Residents and Visitors, 2014

Vector drawings on vinyl attached to north-facing bank of windows

Alberto Aguilar

Sensitive Equipment, 2013

Interactive installation with video component

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Gallery 1 / introductory gallery

Mia

Joel S. Allen

born 1960

Steamboat Springs, Colo.

Hooked on Svelte, 2012-14
Hand-wrapped twine with
mixed media



- Emphasis on materials and process
- Repetitive movement of Allen's process evokes traditions of weaving and woodworking
- The array of sculptures invites viewers to investigate "how these objects were made"
- Looking closer, one sees the unusual materials

- Materials include empty pill bottles, wine corks, irrigation tubing, copper plumbing, and other everyday objects
- Aesthetically appealing
- Mysterious and strangely compelling

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Joel S. Allen

born 1960

Steamboat Springs, Colo.

Hooked on Svelte, 2012-14
Hand-wrapped twine with
mixed media



Joel S. Allen



Mia

Joel S. Allen



Mia



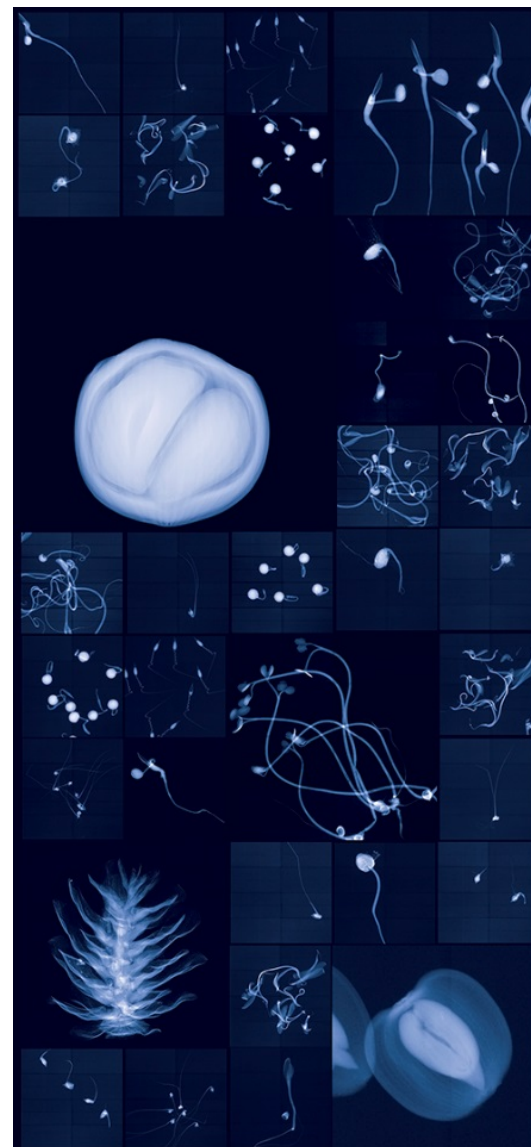
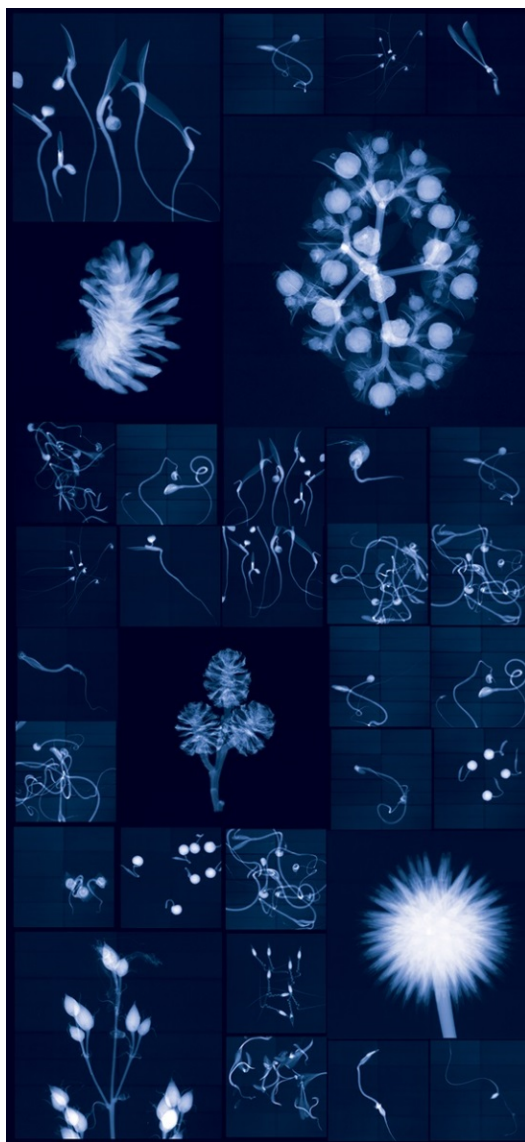
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Dornith Doherty

born 1957

Denton, Texas

*Millennium Seed Bank
Research Seedlings
and Lochner-Stuppy
Test Garden No. 1 &
No. 2, 2011*
Chromogenic
lenticular photographs
78 x 36-1/2 in.(each)



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- Images are based on X-ray photographs of plants and seeds housed in major seed banks around the world
- Banked seeds held between the past and the future
- Despite scientific approach, Doherty's mostly abstract compositions possess a lyrical quality that belies their photographic basis—aesthetic appeal
- Doherty likes to explore interstices between visual poetry and cold, hard facts

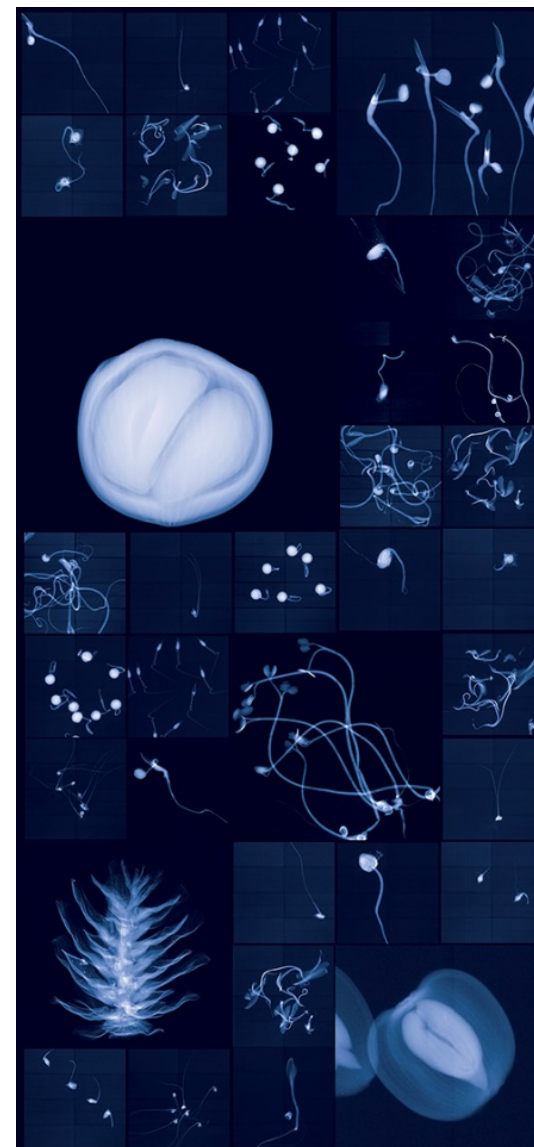
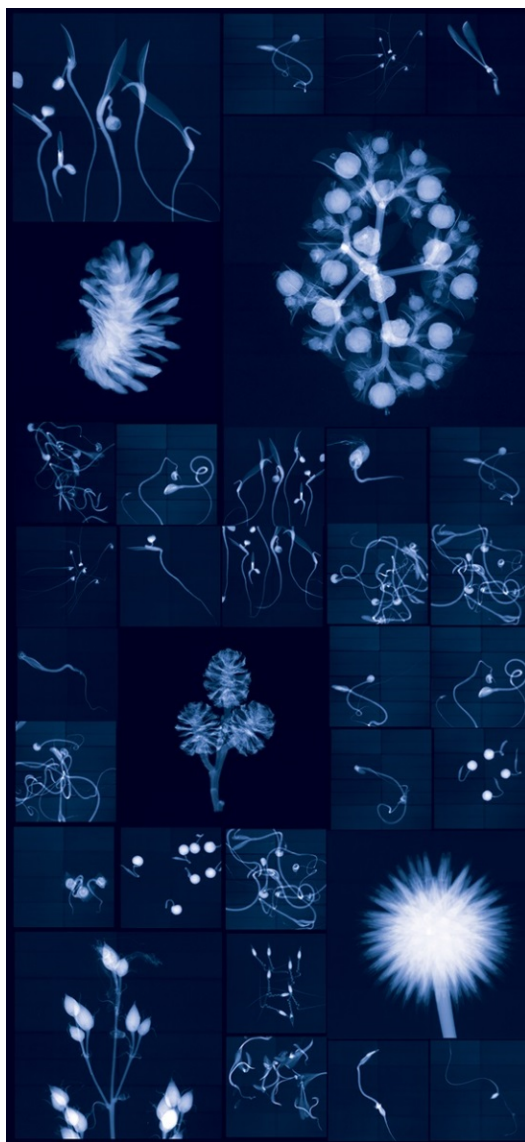
- Despite uncertainty and humankind's mixed record on the environment, artist is optimistic about future
- Artworks are didactic—presented as a science museum might show them

Dornith Doherty

born 1957

Denton, Texas

*Millennium Seed Bank
Research Seedlings
and Lochner-Stuppy
Test Garden No. 1 &
No. 2, 2011*
Chromogenic
lenticular photographs
78 x 36-1/2 in.(each)



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Gallery 2

Mia

LAUREL ROTH HOPE

born 1973

San Francisco, Calif.

*Biodiversity Suits for Urban
Pigeons: Dodo II, 2014*

Yarn, polyurethane, pewter, glass,
epoxy, and walnut stand
11 x 5 x 11 in.



- Naturalist and self-taught artist
- Brings science and art together in her work
- Studies interactions of humans and animals
- Concerned about loss of species, but adds humor and playfulness to work—helps convey her message
- Bird sculptures represent extinct species

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- Each is hand-carved in the form of a pigeon, an overabundant and adaptable species
- Dresses her pigeons in hand-crocheted costumes of birds lost to extinction because of their failure to adapt
- Artist also works as a park ranger

Mia

LAUREL ROTH HOPE

born 1973

San Francisco, Calif.

*Biodiversity Suits for Urban
Pigeons: Dodo II, 2014*

Yarn, polyurethane, pewter, glass,
epoxy, and walnut stand
11 x 5 x 11 in.



Laurel Roth Hope

Biodiversity Suits for Urban Pigeons: Passenger Pigeon II, 2014

Yarn, polyurethane, pewter, glass, epoxy, and walnut stand

12 x 5-1/2 x 12 in.



Laurel Roth Hope

*Biodiversity Suits for Urban
Pigeons: Guadalupe Caracara,*
2013

Yarn, basswood, and walnut
stand

11 x 5 x 11 in.



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Laurel Roth Hope

Flight of the Dodo, 2013
Walnut, gold leaf, and silver leaf
40 in. diameter



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Adonna Khare

born 1980

Santa Monica, Calif.

Rhinos, 2014
Carbon paper on pencil
96 x 72 in.



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- Large-scale, handmade drawings
- Narrative implied—artist speaks through animals
- Assigns human attributes to animals—anthropomorphism
- Scene references decimation of world's rhinoceros population through hunting and illegal ivory harvest
- Animals used to convey fundamental stories of our world and ourselves

Mia

- Cluster of balloons—a common motif of the artist—represents innocence of childhood
- Theme of interconnected world is prominent part of her work

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Adonna Khare

Rhinos (detail), 2014
Carbon paper on pencil
96 x 72 in.



Mia

Adonna Khare

born 1980

Santa Monica, Calif.

Rhinos, 2014
Carbon paper on pencil
96 x 72 in.



Mia

Emily Erb

born 1982

Philadelphia, Pa.



America Being Presented to the Old World,
2013

Dye on silk
31 x 72 in.

Mia

- Paints meticulous images in dye on silk
- Sees herself as a researcher
- Work is political
- Silk important for the artist historically and materially
- Silk once used as currency in China
- Subject is decoratively illustrated 1865 \$5 U.S. National Bank Note showing Columbus “discovering” America

- “America” is personified by Native American woman being presented to European dignitaries in 1492
- Paintings hang from flagpoles or loose in space
- Viewers drawn to the beauty of her detailed images—Erb wants audience to deliberate on the her work

Emily Erb

born 1982

Philadelphia, Pa.



America Being Presented to the Old World,
2013

Dye on silk
31 x 72 in.

Mia

Emily Erb



Mia

Pam Longobardi

born 1958
Atlanta, Ga.

Ghosts of Consumption
(for Piet M.), 2013
Found ocean plastic from
Hawaii, Alaska, Greece,
Costa Rico, Italy, and the
Gulf of Mexico
78 x 110 x 5 in. (overall)

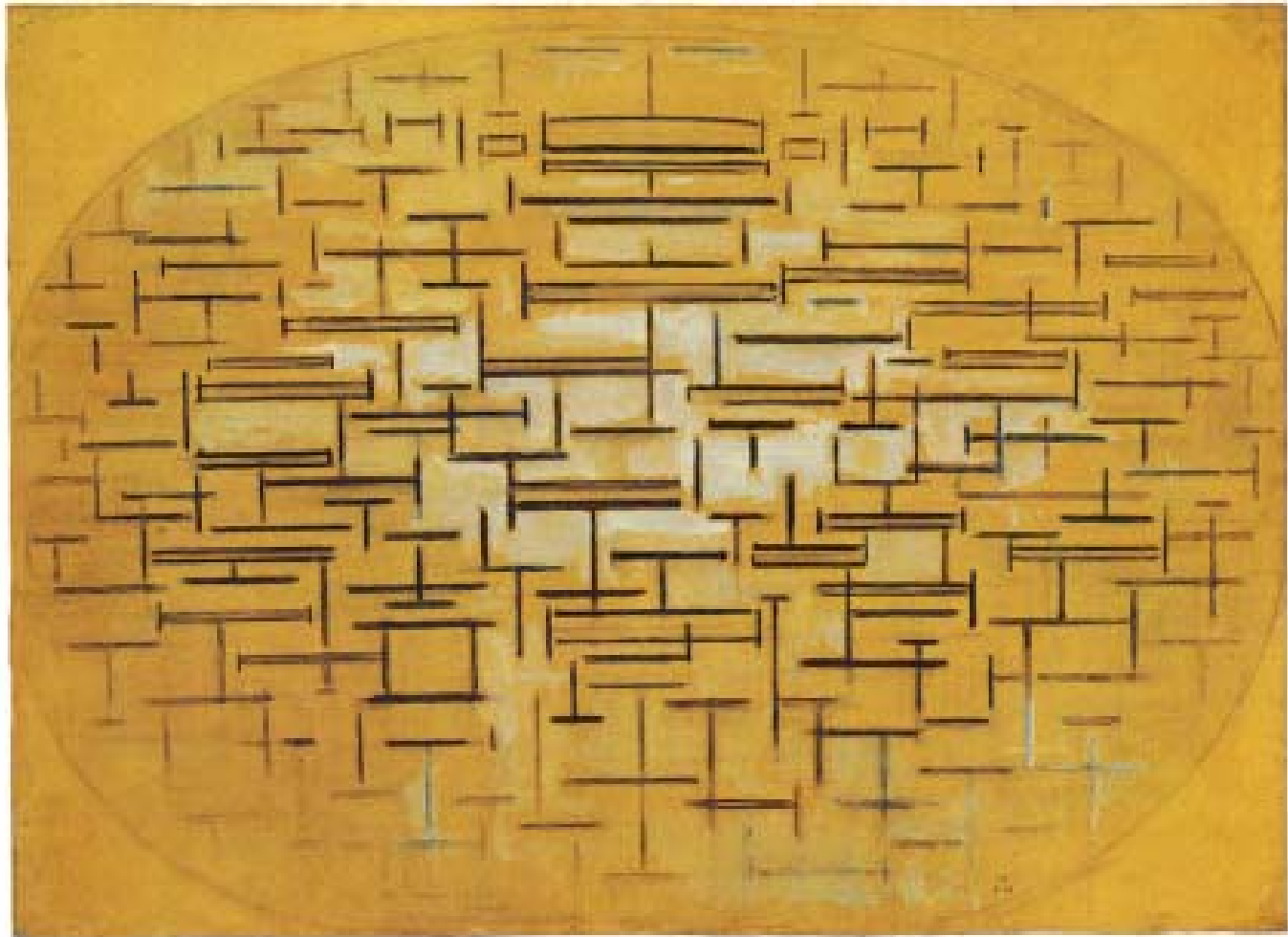


- Longobardi uses discarded plastic and other garbage collected from the world's oceans as material for her work
- Constructs meditative arrangements
- Her work is activist: a message of environmental concern
- Brings awareness of destructive environmental effects of insatiable world consumption—plastic is permanent legacy of ocean pollution

Mia

- This work also references abstract painting by Piet Mondrian
- Questions Mondrian's decree that "the object must be eliminated from the picture"
- Longobardi instead suggests that the object maintains its ability to reference the world around us

Piet Mondrian
The Sea Work, 1914-15



Mia

Ghosts of Consumption
(for Piet M.), 2013 (detail)
Found ocean plastic from
Hawaii, Alaska, Greece,
Costa Rico, Italy, and the
Gulf of Mexico
78 x 110 x 5 in. (overall)



Pam Longobardi

born 1958
Atlanta, Ga.

Ghosts of Consumption
(for Piet M.), 2013
Found ocean plastic from
Hawaii, Alaska, Greece,
Costa Rico, Italy, and the
Gulf of Mexico
78 x 110 x 5 in. (overall)



John Riepenhoff

born 1982

Milwaukee, Wis.

*The John Riepenhoff
Experience, 2014*
Ladder, MDF, wood, and
light
98 x 35 x 22 in.



Mia

- In addition to being an artist, Riepenhoff also active as curator, gallery owner, and art advocate
- His private “exhibition space” is a platform for other artists’ work
- Viewer climbs ladder to access viewing box, and then sticks head through hole in box
- Sees miniature art exhibition of work by other artists

- Equivalent experience of full-sized gallery show
- Amplifies viewer experience and reveals some of the strategies of display—exhibition “tricks of the artistic trade”
- Title of work is ironic critique of gallerist’s ego

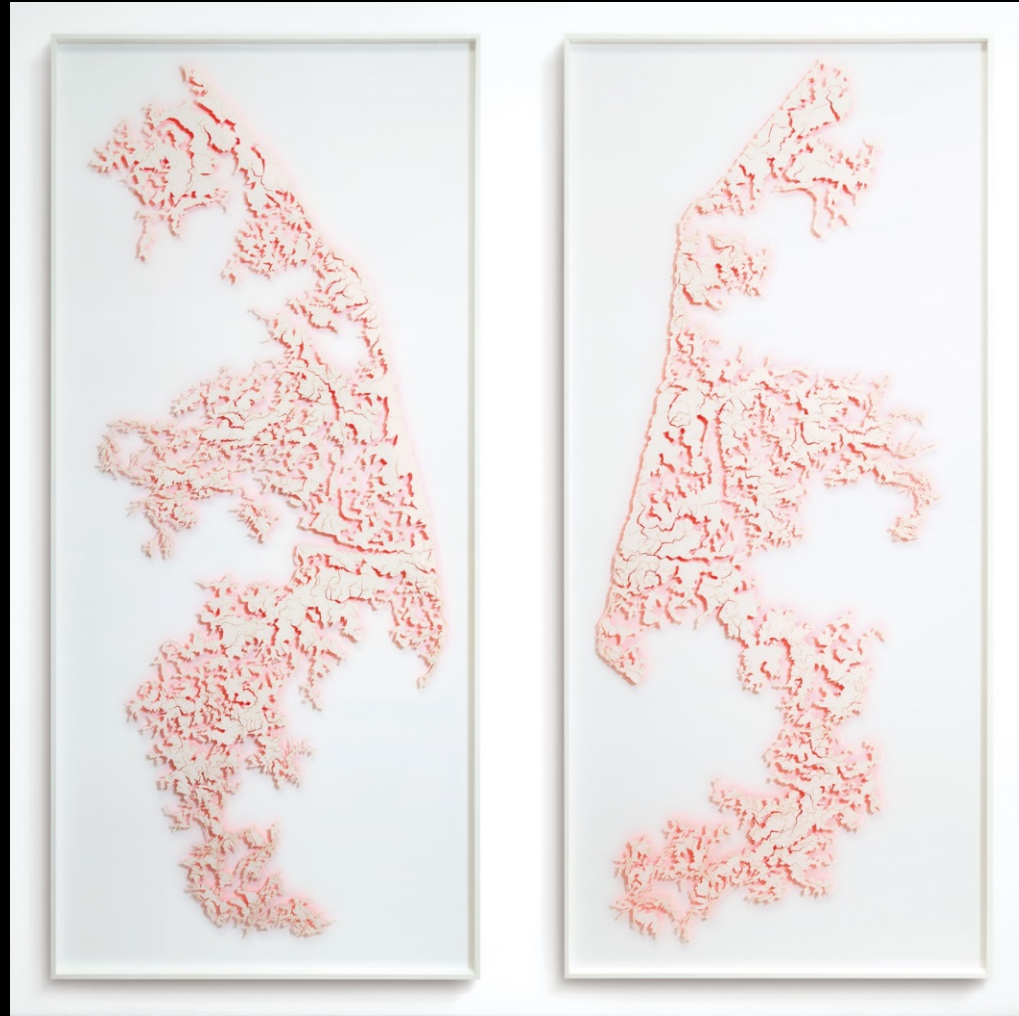
Gallery 3

Mia

DAVID ADEY

born 1972

San Diego, Calif.



Hide, 2014

Laser-cut paper,
fluorescent acrylic,
and pins on PVC
foam panel

120 x 54 x 3-½ in.
(each panel)

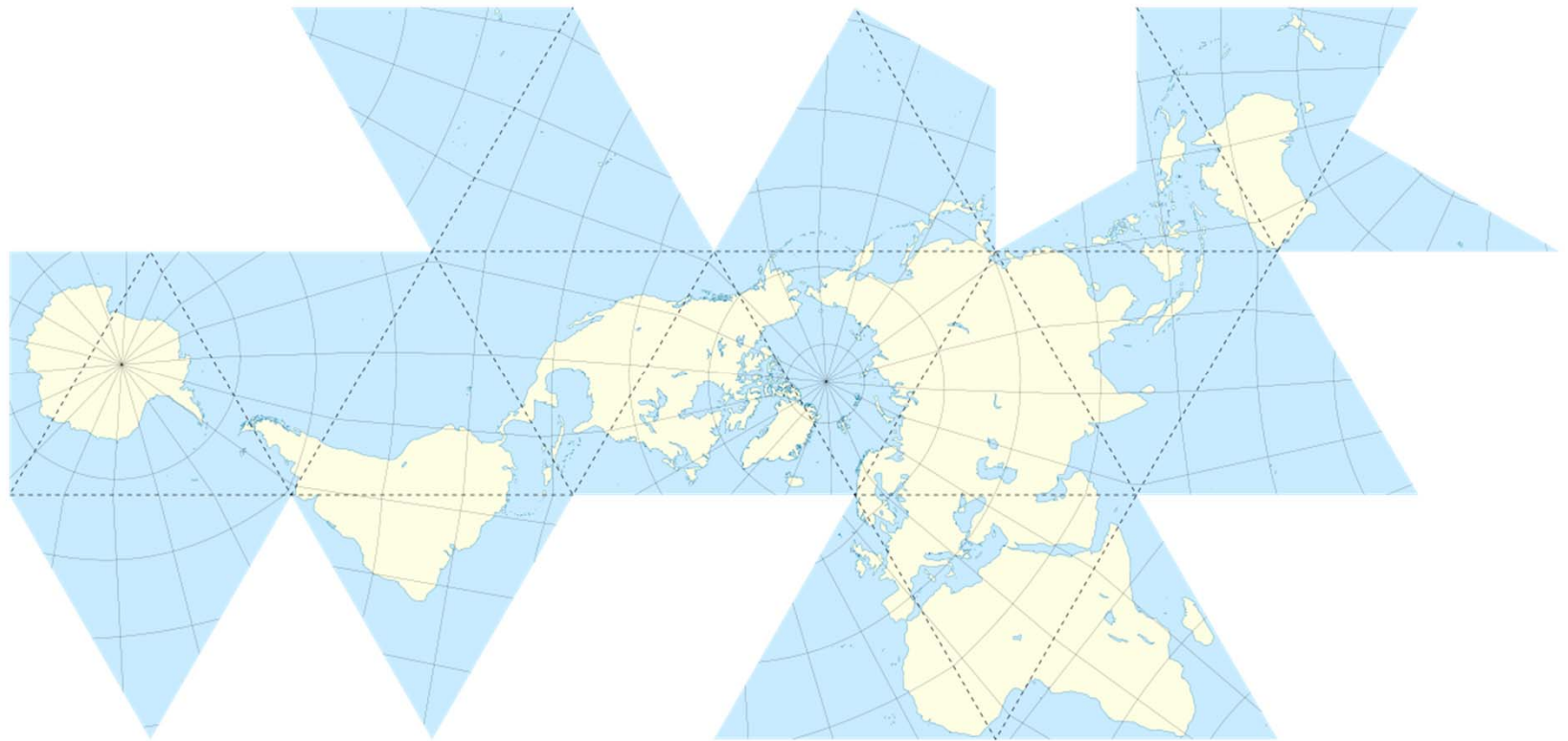
- Adey's work explores the intersection of physical body and increasingly digitized world it inhabits
- Creates 3-D scan of his own body using digital imaging software
- Images then printed, cut, unfolded , and flattened to create 2-D representation

Mia

- Over 75,000 triangulated facets mounted in a diptych—image components recall cartography
- Appears like a pair of wings from an absent body—the unpeeled digital skin of artist's body
- Inspired by Buckminster Fuller's Dymaxion map

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Buckminster Fuller's Dymaxion or Fuller Map



Mia

David Adey



Halo, 2014

Laser-cut paper, florescent acrylic, and pins on PVC foam panel
32 x 77 in.

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Wilmer Wilson IV

born 1989

Philadelphia, Pa.

Untitled (Front, shoulder),

2012-14

Archival pigment prints

45 x 29 in.(each)



Mia

- Conceptual/performance artist—works across mediums
- Wilson’s work questions our understanding of self-identity and blackness in America
- Work in conversation with history of performance art
- Appropriates and recontextualizes everyday materials in his performances that function outside the art context
- Wants viewer to identify with these everyday materials

- Images are from his performance: *From My Paper Bag Colored Heart* (2012)
-
- Envelops himself in cocoon of blown-up paper bags
- Aesthetic component to his work—as presented in digital photographs/videos of performances
- Bruce Nauman an important influence

From My Paper Bag Colored Heart is a performance in which I inflate and tie brown paper bags around my body. Once I am completely covered, I exist in the transformed state for a moment, and then I explode out of the exoskeleton by popping bags with my fists. This piece is part of the skin works from this time, in its meditation on transformation of the meaning of skin via the creation of artificial, theoretical new ones. My body activates the latent cultural history of the paper bag as an extension/casualty of global systemic racism, specifically colorism. In the United States, the paper bag has a history of being used as a test to denote lighter skin from darker skin. I thought that by embodying the line between good and bad, it might suggest a possibility for contradiction, frustration and escape from that reality.

Mia

Wilmer Wilson IV

born 1989

Philadelphia, Pa.

Untitled (Front, shoulder),

2012-14

Archival pigment prints

45 x 29 in.(each)



Mia

Wilmer Wilson IV

Untitled (Back), 2012-14
Archival pigment print
45 x 29 in.



Jamie Adams

born 1961

St. Louis, Mo.

niagaradown, 2013

From the series "Niagara"

Oil on linen

84 x 96 in.



Mia

- Adams' paintings emphasize female figures in charged environment of Niagara Falls
- Inspired by both art historical and cinematic precedents, including Renaissance sculptures by Michelangelo and others that accentuate the human body
- His figurative work blends gender identities
- Subject/composition recalls that of Gericault's "Raft of the Medusa," though the narrative remains a mystery

- Background falls imagery recalls classic American paintings of the subject (Frederic Church, e.g.) and iconic films such as *Niagara* (1953) starring Marilyn Monroe
- Questions relationship between high and low culture

Mia

Jamie Adams

born 1961

St. Louis, Mo.

niagaradown, 2013

From the series "Niagara"

Oil on linen

84 x 96 in.



Mia

Delita Martin

born 1972

Little Rock, Ark.



The Dream Keeper, 2013

Mixed media

52-1/2 x 36 in.

Mia

- Martin's portraits depict African American women that serve as icons of strength and community
- Many are based on photographs of family members
- Her portraits serve as “conversations” with these women, expanding understanding and appreciation of their contributions, yet are highly personal
- Tries to capture sitter's spirit or essence

Mia

- Blends painting, drawing, and printmaking
- Creates rich density of pattern and color
- Often inserts household items: bowls, jars, spoons, etc. as personal iconography

Mia

Delita Martin

born 1972

Little Rock, Ark.



The Dream Keeper, 2013

Mixed media

52-1/2 x 36 in.

Mia

Chris Larson

born 1966
Minneapolis



Heavy Rotation, 2011

Video

Duration: 14 minutes, 44 seconds

Mia

Screened as part of the 2014 Whitney Biennial, Chris Larson's video *Heavy Rotation* (2011) deals with a theme that has recurred frequently through the history of art: the artist at work in the studio. Here, though, the studio is not simply the location of the artwork's genesis; the artist uses the artwork itself to dissect the space—and ultimately destroy the site—of its own production. In the video, Larson uses a turntable apparatus to inscribe circles onto paper, eventually perforating it. He continues the action until he breaks through the floor, creating a disorienting passage into unexpected new spaces.



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Gallery 4

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Jimmy Baker

born 1980

Cincinnati, Ohio

Arrangement 1, 2013
From the series "Arrangements"
Oil and UV ink on canvas
over panel
22 x 22 1-3/4 in.



Mia

- Baker appropriates imagery from the Internet, blending politically-charged photos with banal ones
- Approach cancels out “hierarchy of meaning”
- What remains is not easily decipherable
- Featured series blend textile patterns, floral still lifes, and images of execution of Gaddafi
- Blends old and new technologies in his work
- Hybrids of painting and digital printmaking

- Paints in range of color and gestures—thick impasto, textured surfaces
- Runs paintings through a digital printer, adding sprayed imagery to the surfaces
- Multiple layers of imagery and texture
- Highly complicated abstractions
- Artworks are both personal and universal
- Requires viewers to deliberate on the images to tease out their meaning

Jimmy Baker

Arrangement 2, 2013



Mia

Jimmy Baker

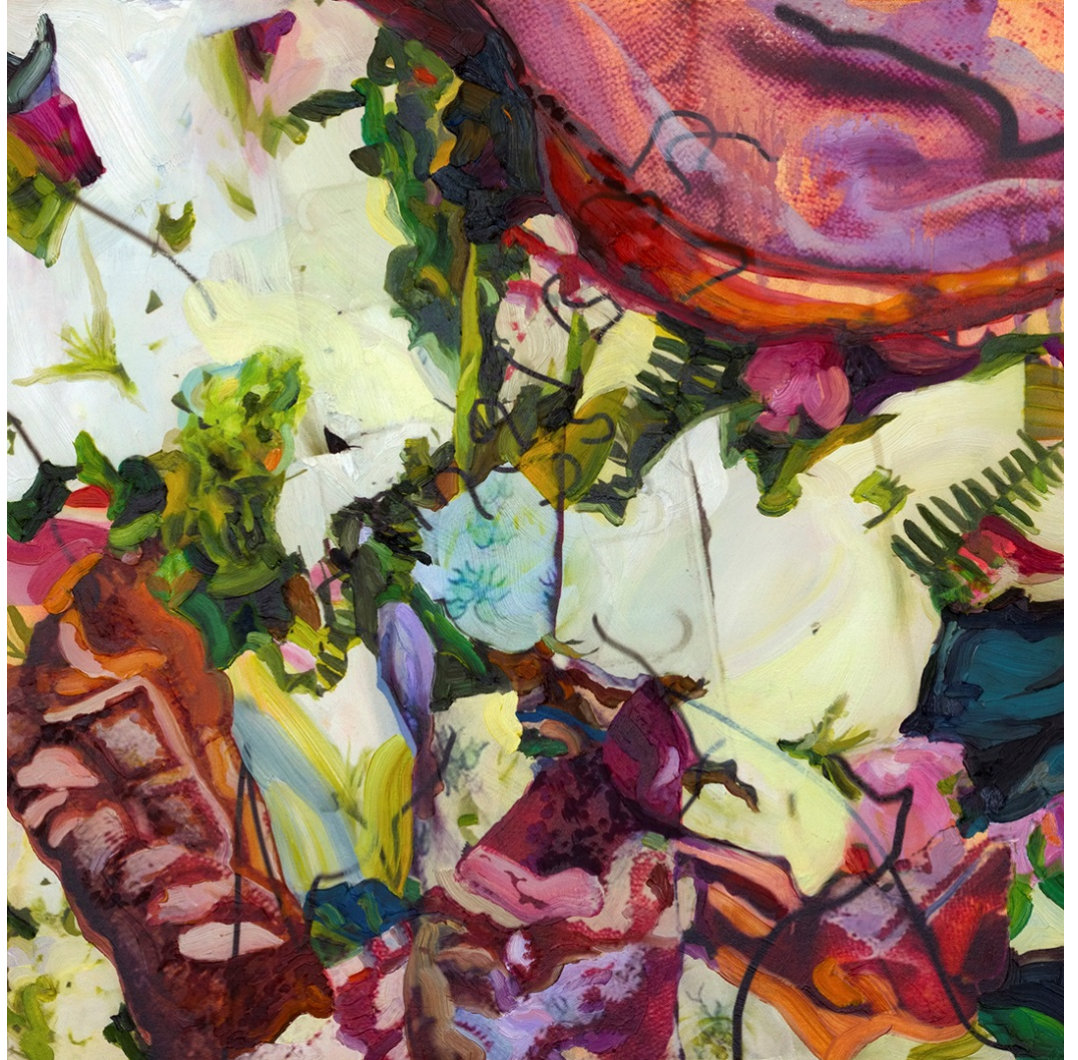
Arrangement 3, 2013



Mia

Jimmy Baker

Arrangement 4, 2013



Mia

Mary Ann Currier

born 1927
Louisville, Ky.

Red Potato / Onion / Apple, 2013
Colored pencil n paper
4-1/2 x 4-1/2 in.



Mia

- Realist artist; active for seven decades
- Created 33 abstract collages out of necessity—broken drawer filled with colored paper and saw layered geometric shapes—used as inspiration
- Each 4 x 4-inch collage included one right angle and one or more diagonals
- From these, she made 10 x 10-inch acrylic paintings that are at once abstract and realist representations of the original collages

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- Carrier then reduced her still lifes to 4 x 4 inches
- Isolates objects on sheet to focus on color and shape
- Celebrates tradition making art through direct observation—aesthetic appeal

Mia

Mary Ann Currier

Calla Lilies, 2012
Colored pencil on paper
11-1/8 x 13-3/4 in.



Mia

Mary Ann Currier

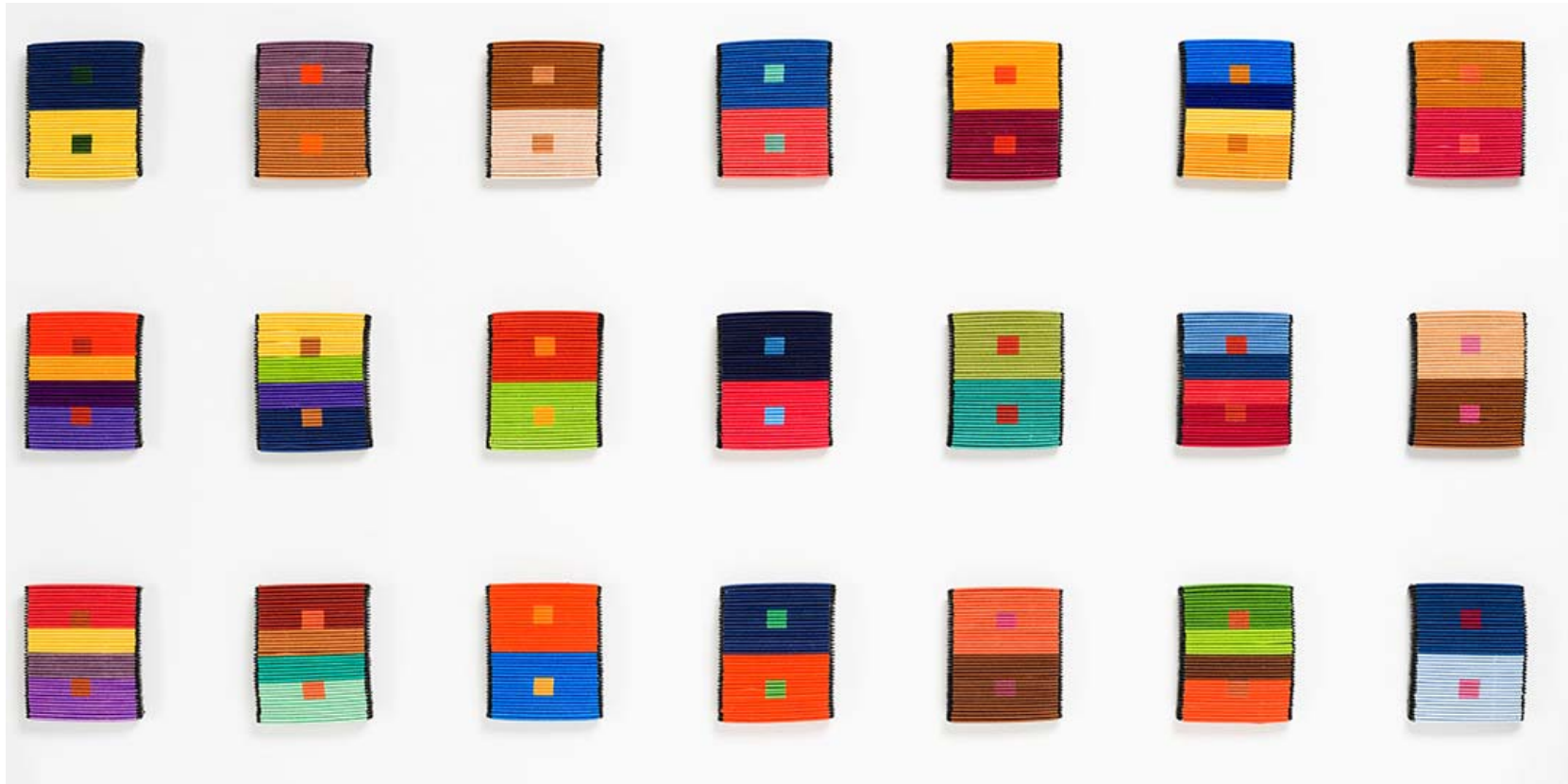
Ruminations on a Right Angle, 2013
Acrylic on panel
10 x 10 in. (each)



Mia

Sonya Clark

born 1967
Richmond, Va.



Albers Interactions, 2013-14
Combs and thread
5-1/2 x 4-1/2 x 1 in. (each)

Mia

- African American artist, daughter of Caribbean immigrants
- Explores questions of value, racial politics, and American identity
- Uses found objects, most often materials associated with African American hair and hair styling
- Hair and hair styles are strongly linked with African American racial- and self-identity

- Works composed of color threads bound to stacks of combs
- References color theory work of modernist Josef Albers as seen in his “Homage to the Square” series
- Clark recontextualizes Albers’ ideas on color perception to race designation and categorization

- Albers' "Interaction of Color" thesis published in 1963, same year as MLK's "I Have a Dream" speech
- For Clark, color always has potential for meaning and value in a larger social context
- Ultimately, the work is about racial designation—where do you draw the line between "black" and "white"
- Clark lectures at Mia on February 18 @ 7 p.m.

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Sonya Clark

born 1967
Richmond, Va.

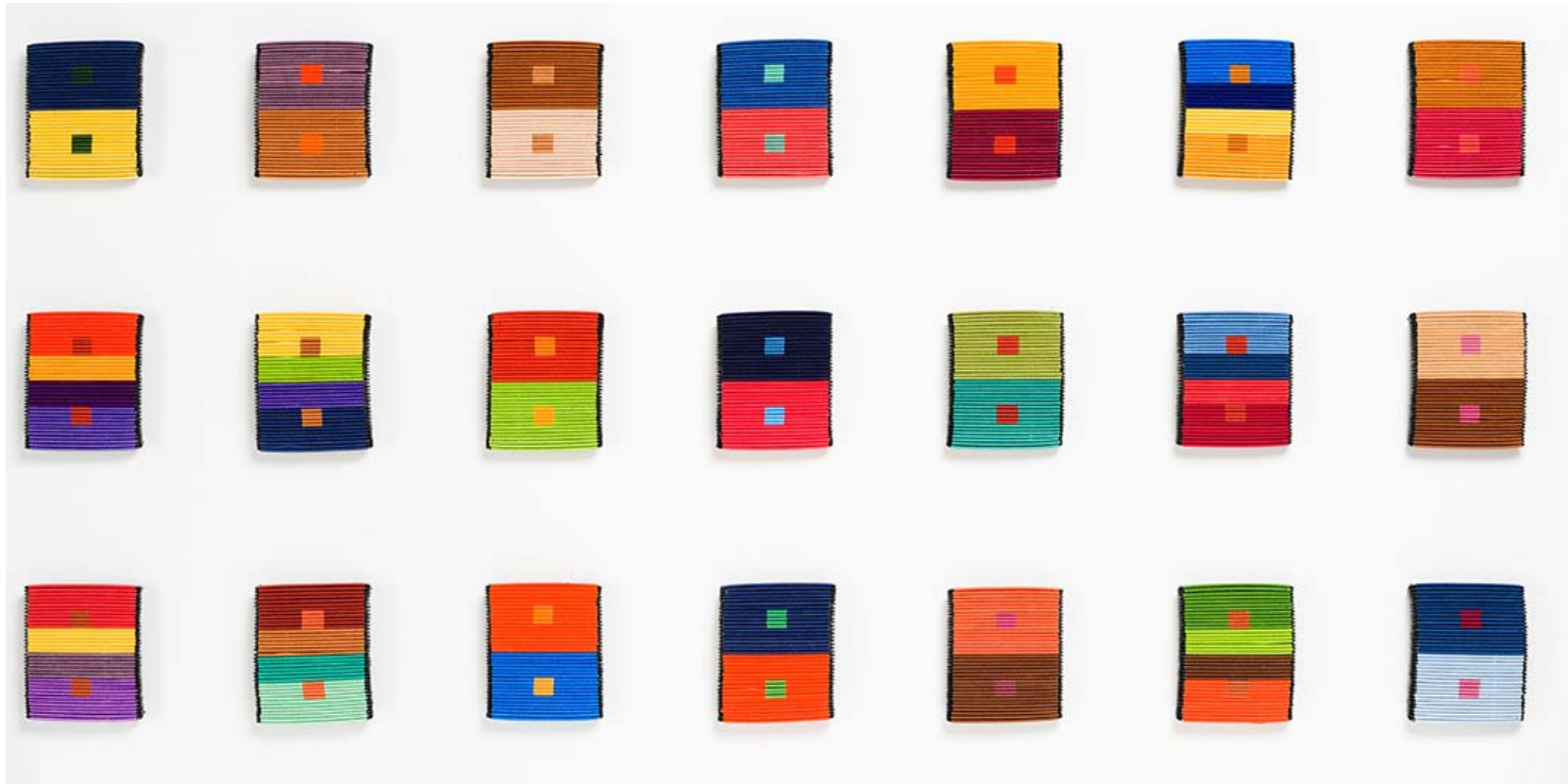
Albers Interactions, 2013-14
(detail)
Combs and thread
5-1/2 x 4-1/2 x 1 in. (each)



Mia

Sonya Clark

born 1967
Richmond, Va.



Albers Interactions, 2013-14
Combs and thread
5-1/2 x 4-1/2 x 1 in. (each)

Mia

Elizabeth Alexander

born 1982

Lowell, Mass.

Bell, 2014

Hand-cut bone china

5-1/2 x 3 in.



Mia

- Work explores traditional understanding of “decorative” art
- Takes familiar objects and adds or subtracts elements
- “Tea” series comprised of found porcelain pieces that once featured painted floral decorations
- Artist removes the decorations and underlying porcelain by hand with a refined cutting tool
- Removals destroy the teacup’s functionality

Mia

- Her work defies expectations—evoking curiosity, wonder
- Effect is disorienting, but compelling
- Creates a new aesthetic of undulating forms in space
- Wants viewers to reconsider notions of beauty in the home environment

Mia

Elizabeth Alexander



Mia

Elizabeth Alexander



Mia

VANESSA GERMAN

born 1976

Pittsburgh, Pa.

*White Naphtha Soap (or
Contemporary Lessons in
Shapeshifting)*, 2013

Mixed media assemblage

55 x 15 x 26 in.



- Self-taught sculptor, performance and installation artist
- Advocate for child safety/encouragement in Pittsburgh
- German's "power figures" feature accumulations of found objects that decorate black figures she constructs
- Meant to protect children endangered by location and circumstances

Mia

- Calls this protective shield “21st-century juju”
- Describes practice as “New magic: gadgets for yo’ soul, you-decide technology, the un-digitized spirit, you betta’ recognize, ancient and brand new simultaneously.”
- Founded “Art House,” an after-school studio for kids to create beauty, build self-esteem, and experience new viewpoints

Mia

VANESSA GERMAN

born 1976

Pittsburgh, Pa.

*White Naphtha Soap (or
Contemporary Lessons in
Shapeshifting)*, 2013

Mixed media assemblage

55 x 15 x 26 in.





Introduced by Procter & Gamble (Ohio) in 1902. Quickly became most popular laundry soap in USA. Patented soap used to remove stains and brighten whites. Introduction of *Tide* laundry detergent in 1949 led to the discontinuation of white naphtha soap.

Mia



Vanessa German
*White Naphtha Soap (or
Contemporary Lessons in
Shape Shifting)*, 2013
Mixed media assemblage
55 x 15 x 26 in.

VANESSA GERMAN

born 1976

Pittsburgh, Pa.

*White Naphtha Soap (or
Contemporary Lessons in
Shapeshifting)*, 2013

Mixed media assemblage

55 x 15 x 26 in.



Kirk Crippens

born 1971

Emeryville, Calif.



Tumbleweed, 2009

From the series "The Great Recession: Foreclosure USA"

Archival pigment print

24 x 36 in.

Mia

- Photographic series documents the physical manifestation of the Great Recession
- Loss of homes, businesses and futures due to foreclosure
- Remnants of modern life—reveals poignant narratives both haunting and beautiful
- Images evoke sadness, loneliness, and even dark humor
- Crippens' work/practice inspired by Dorothea Lange and Walker Evans, who both documented the human toil of the Great Depression of the 1930s

Kirk Crippens



Mia

X, 2009

Kirk Crippens



Mia

MGR Special, 2009

Kirk Crippens



Just Do It, 2009

Mia

Kirk Crippens



Mia

Thank you, 2009

Gallery 5

Mia

Ala Ebtekar

born 1978
San Francisco, Calif.

Fantastic Voyage, 2014
Acrylic and archival pigment
print on found poster in
lightbox
41-1/2 x 27-1/2 x 2-3/4 in.
Off (left); on (right)



Mia

- Ebtekar's work juxtaposes aesthetics of his Persian heritage with American fascination with science fiction and the cosmos
- Incorporates printed material into his compositions
- Uses light box to create two separate but related realms
- When off, the viewer experiences classic Persian designs portraying a gateway to a peaceful universe
- When on, the transformational vortex is activated, inviting the viewer into a fantastical adventure

Mia

- Glimpses of moments in time
- No science fiction in Iran due to nostalgia for past/heritage
- Former member of Tim Rollins' KOS (Kids of Survival) collaborative (engaged at-risk students)—mined vast stores of printed material for their work

Ala Ebtekar



Megaforce, 2014 (off / on)

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Ghost of a Dream

Adam Eckstrom, born 1974 & Lauren Was, born 1977

Brooklyn, N.Y.



Forever, Almost, 2012

Discarded lottery tickets with UV coat on panel

60 x 132 x 3 in.

Mia

- Ghost of a Dream is a collaborative of two artists
- Explore questions of meaning/achievements of life
- Use discarded lottery tickets, romance novels, and other ephemera to create elaborate collages
- These found materials are obtained from people trying to attain their hopes and dreams, usually through shortcuts

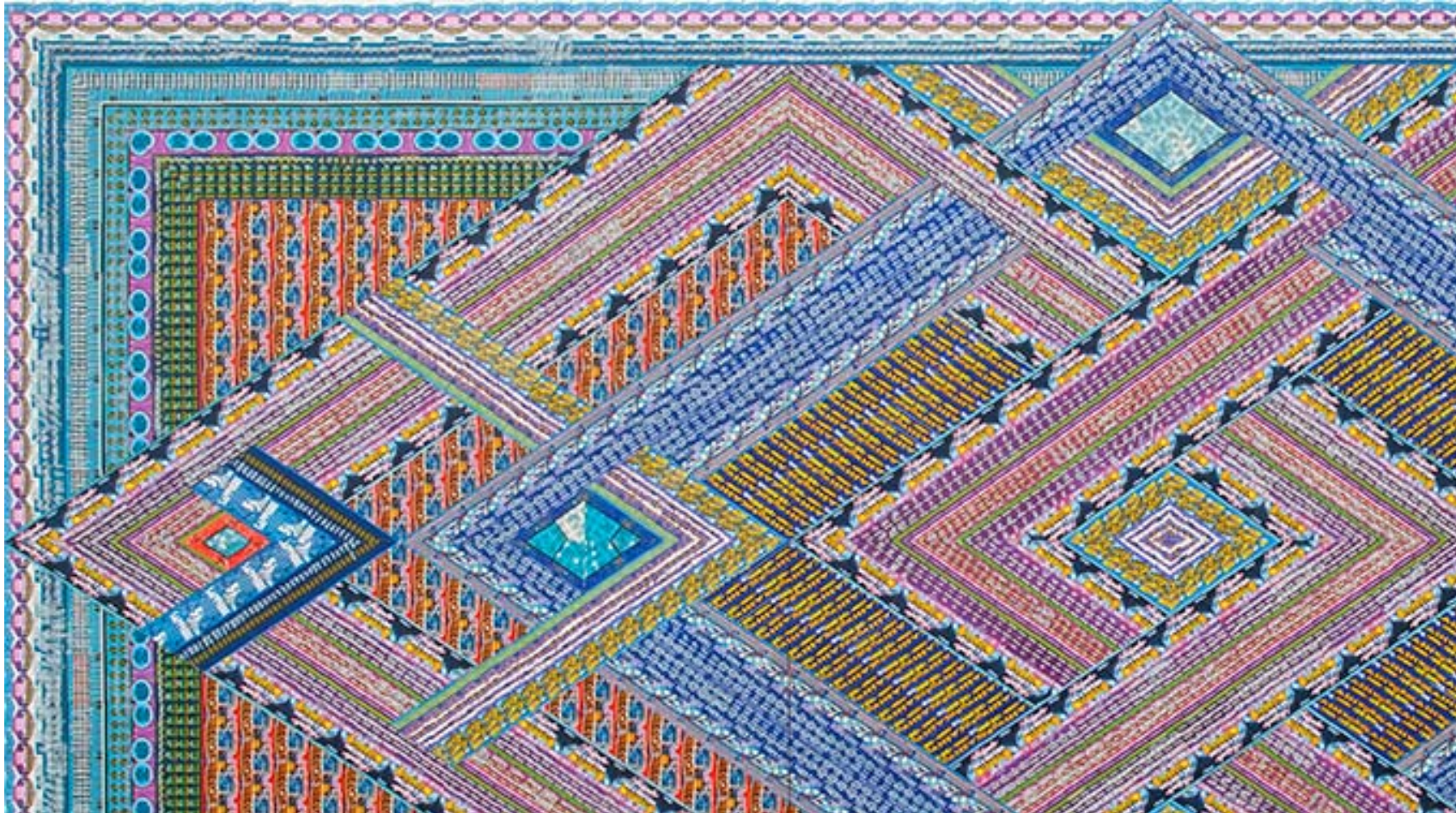
Mia

- In the present work, lottery tickets are used to create brilliant geometric patterns of color and shape
- This and other patterns are common to ceramics, mosaics, and rugs—accessible on many levels
- Each ticket represents a “dream deferred”
- Seductive beauty to the overall composition

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Ghost of a Dream

Forever, Almost, 2012 (detail)
Discarded lottery tickets with UV coat on panel
60 x 132 x 3 in.



Mia

Ghost of a Dream

Adam Eckstrom, born 1974 & Lauren Was, born 1977

Brooklyn, N.Y.



Forever, Almost, 2012

Discarded lottery tickets with UV coat on panel

60 x 132 x 3 in.

Mia

Cameron Keith Gainer

born 1973
Minneapolis



Eternal Hour, 2014

16 mm film transferred to digital video

<https://www.youtube.com/watch?v=ruzq6vrHeyk>

Mia

- Works in broad range of mediums and approaches
- Investigates fundamental concepts of time and light
- For the present work, Gainer extracted exactly one second from the opening credits of soap opera *Days of Our Lives*, the world's longest running television program
- Video loop has no beginning or end, or narrative content
- Thus, he denies the hourglass and “sands of time” its function

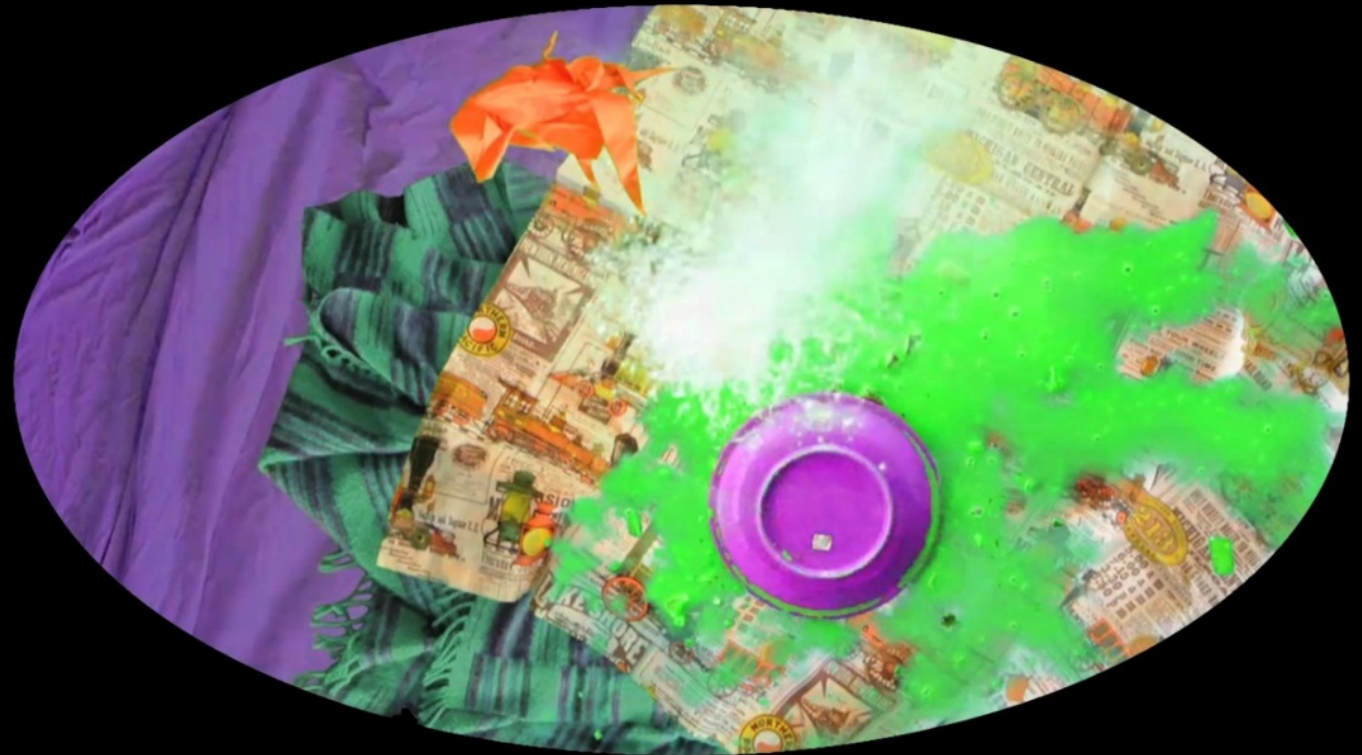
- Time is suspended; infinite
- Tones sound like someone saying “one one-thousand”
- Some viewers find the work aggravating, others contemplative

Mia

DAVE GREBER

born 1982

New Orleans, La.



Stilllives II: Vignette,
2013

High-definition video
projection

Infinite loop

<https://vimeo.com/56112243>

- Former commercial videographer/graphic artist
- Uses vocabulary of commercialized digital world to disrupt our experience of time and space
- Work is continuous loop of changing surfaces shown from above
- Artist calls these works “moving paintings”—recalls action paintings of certain Abstract Expressionist artists

- Evokes language of advertising and social media, but undermines strategies of corporate culture/consumerism
- Questions how we interact with our world today
- Sees work as spiritual; seeing/understanding with new eyes

Mia

Kim Cadmus Owens

born 1969
Dallas, Texas

Smoke and Mirrors: Coming and Going, 2011
Acrylic and oil on canvas, diptych
48 x 156 in., overall



Mia

- Owens' paintings use urban imagery interrupted by familiar digital anomalies such as computer screen glitches and frozen iPhone interfaces
- Blends realistic representations and colorful digital "noise" to create fantastical images
- Scene is commercial construction site near her Dallas home

Mia

- Portrait of a place in time
- Implied dynamic motion references interfaces of digital space and real world (human-computer interface)
- Though entirely hand-painted, uses digital tools to develop and tweak imagery

Mia

Kim Cadmus Owens

born 1969
Dallas, Texas

Smoke and Mirrors: Coming and Going, 2011
Acrylic and oil on canvas, diptych
48 x 156 in., overall



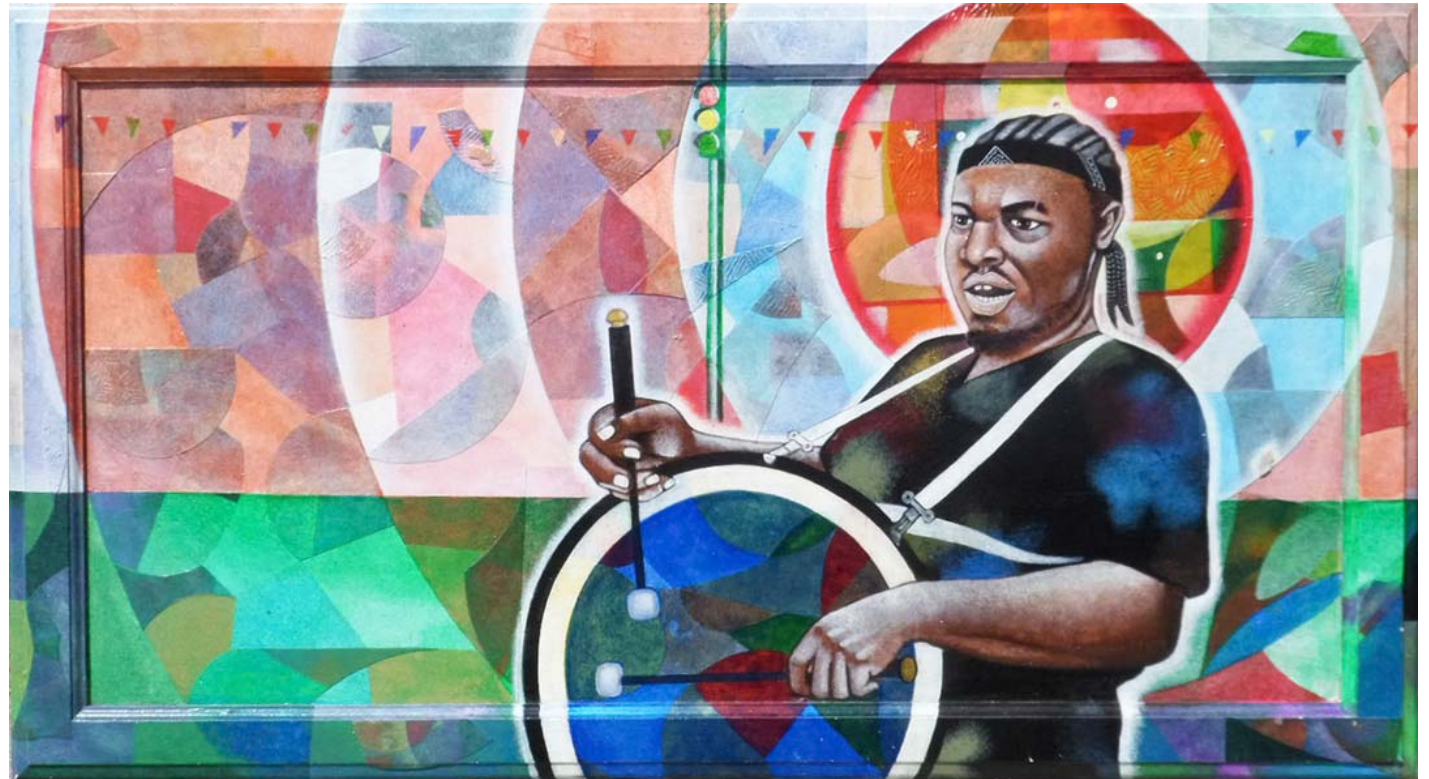
Mia

Gallery 6

Mia

Carl Joe Williams

born 1970
New Orleans, La.



The Drummer, 2011
Mixed media on found cabinet
22 x 44 x 1 in.

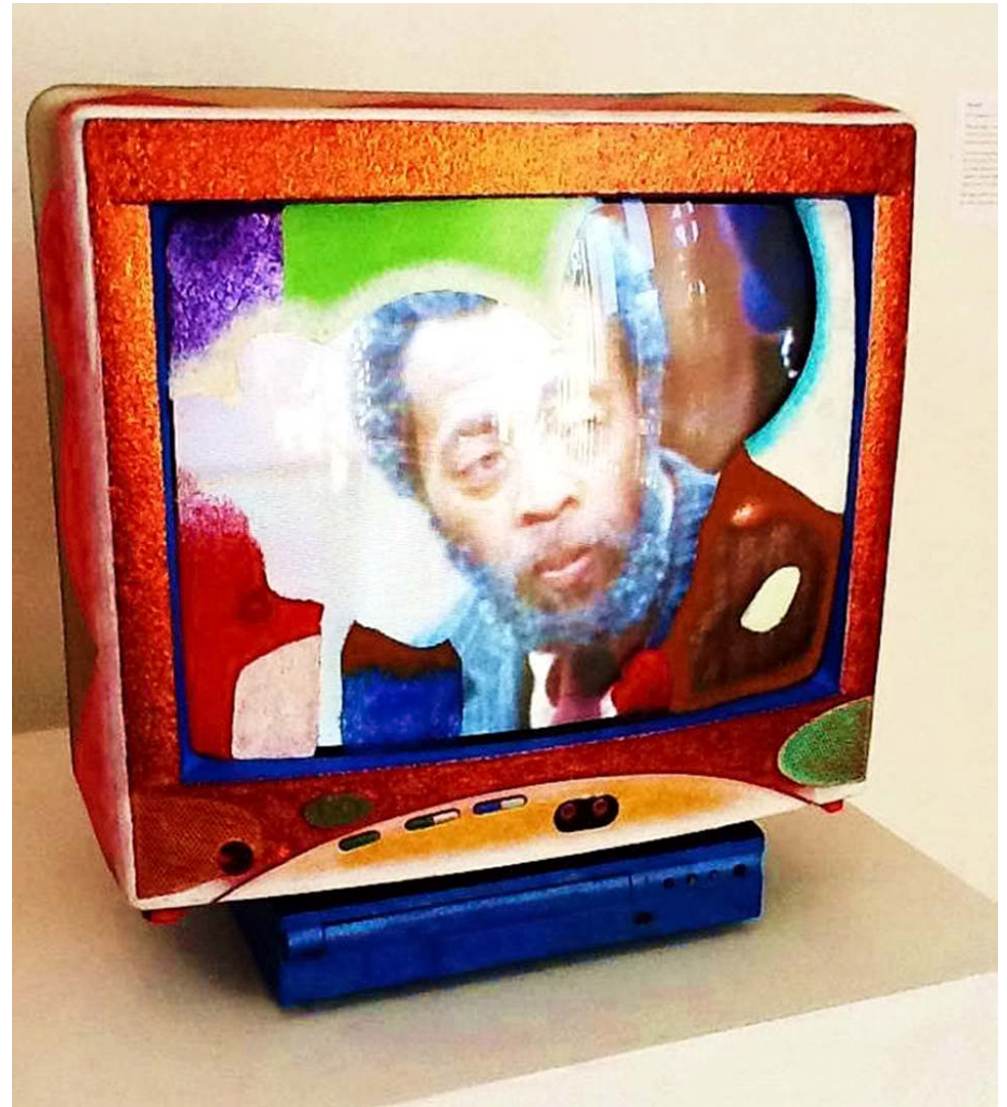
Mia

- Williams' work—colorful, musical, improvisational—reflects the character of his hometown of New Orleans
- Recalled images of cumulative life experiences
- Uses found materials from the streets—cabinet doors, old wallpaper, broken TV sets—as surfaces for his paintings
- Blends abstraction and realistic depiction into dynamic, visually pleasing arrangements

- Work/process suggests the free format of jazz
- His found-object paintings propose a universal narrative and historical association with concerns of everyday life
- A continuum of meaning flows through the found objects
- Relies on intuition to create works of deep personal meaning
- Williams is also a musician/composer

Carl Joe Williams

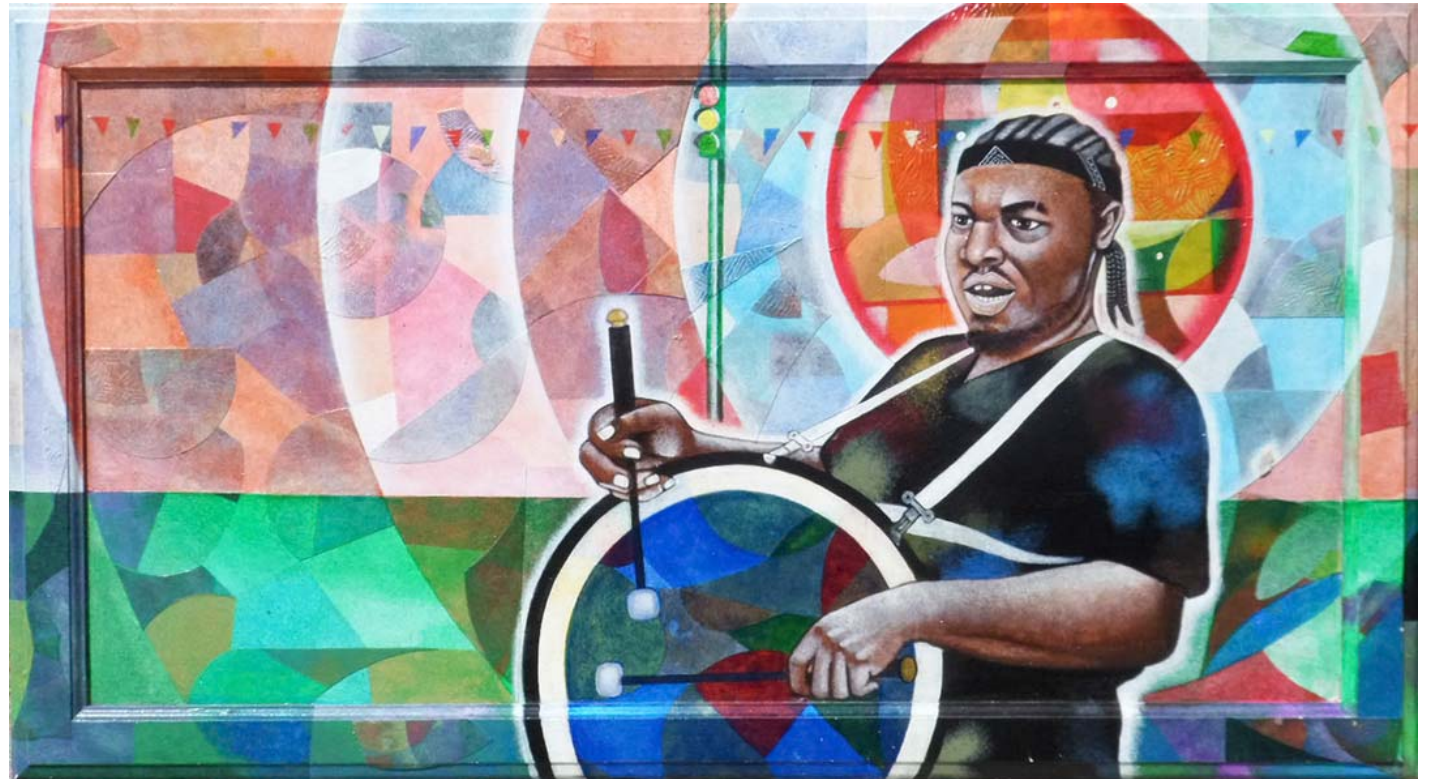
The Gift, 2012
Painted television set, video,
and original music
13 x 13 x 13 in.



Mia

Carl Joe Williams

born 1970
New Orleans, La.



The Drummer, 2011
Mixed media on found cabinet
22 x 44 x 1 in.

Mia

Alison Ruttan

born 1954
Chicago



Misrata (Tripoli Street), 2012

Ceramic

7 x 16 x 7 in.

Mia

- We are inundated by images of destruction that pass before us in the era of 24-hour news
- De-sensitizes us to violence
- Ruttan's works fixes our attention on the destruction caused by violent conflicts in the Middle East
- Her work re-creates lost buildings in clay

Mia

- Sculptures based on building blueprints and photographs of destruction
- Work is a political statement—that innocent people and “collateral damage” are a reality of modern warfare
- Wants to create empathy in viewers as a way to spur incremental change

Alison Ruttan

Homs (cascading), 2013
Ceramic
13 x 10-1/2 x 10 in.



Mia

Alison Ruttan



Rayfa, 2011
Ceramic
6-1/2 x 15-1/2 x 7 in.

Mia

Mequitta Ahuja

born 1976
Baltimore, Md.

Mocoonama, 2012
Acrylic, colored pencil,
watercolor, waxy chalk,
and enamel on vellum
87 x 73 x 2 in.



Mia

- Ajuha casts herself in the guise of mythic warriors, epic heroes, and power figures descending from diverse cultures
- Calls her artistic practice “automythography”
- She is both the creator and subject of her work
- Work based on photographs of herself posed in studio
- Works are self-portraits – shapes her identity through cultural narrative – rejects social expectations

Mia

- Invests in own cultural background as Indian American and African American woman—creates personal history
- Combines real and imaginary characters and settings—symbolic markers from Eastern and Western traditions
- Sees pictorial ground as cultural space
- Paintings are colorful fusions of marks, patterning, and stamping
- Works possess an delightful visual atmosphere

Mia

Mequitta Ahuja

In Back Garden: Green Carpet, 2013
Acrylic, colored pencil, watercolor,
and waxy chalk on vellum
58-1/2 x 41-1/2 x 1-1/2 in.



Mia

Mequitta Ahuja

The Italy Drawings:
Lupa I, 2014
Colored pencil on paper
17 x 22 in.



Mia

Mequitta Ahuja

The Italy Drawings:
Duomo, 2014
Colored pencil on paper
17 x 18 in.

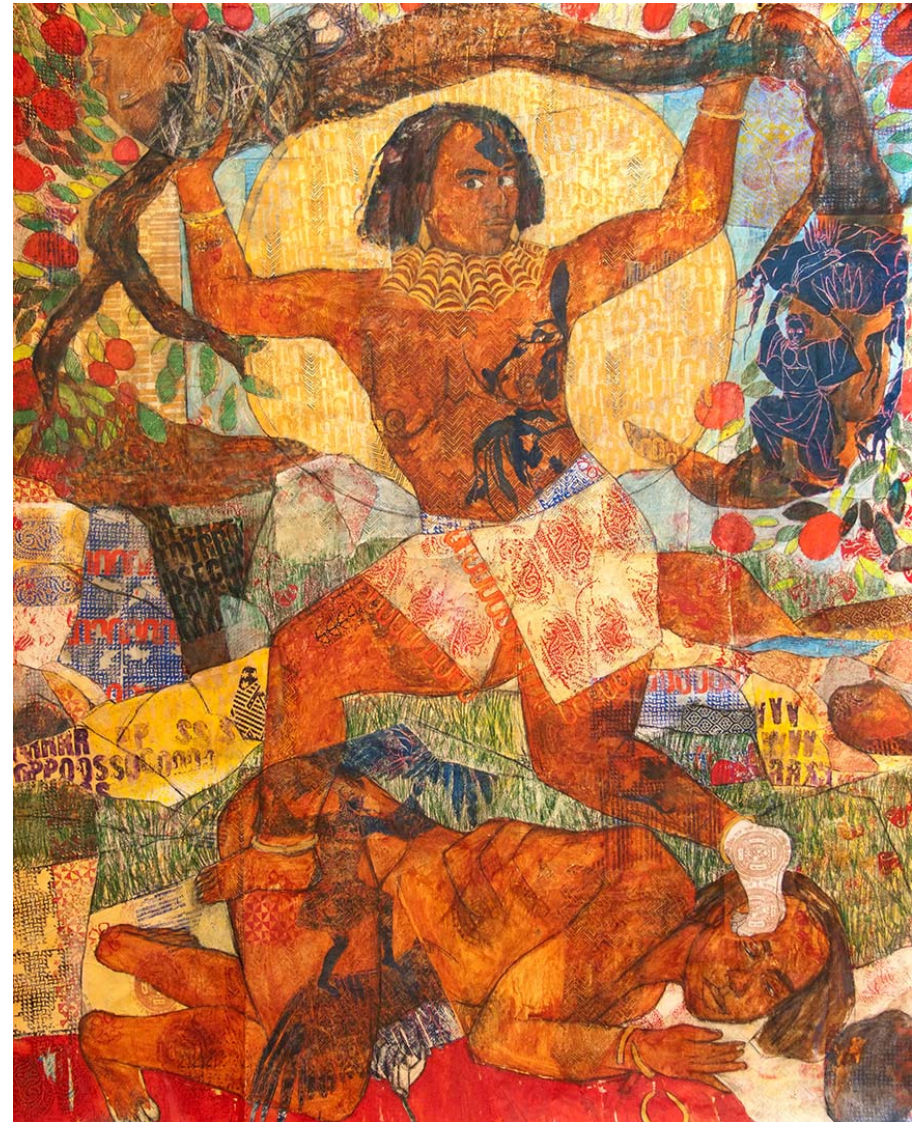


Mia

Mequitta Ahuja

born 1976
Baltimore, Md.

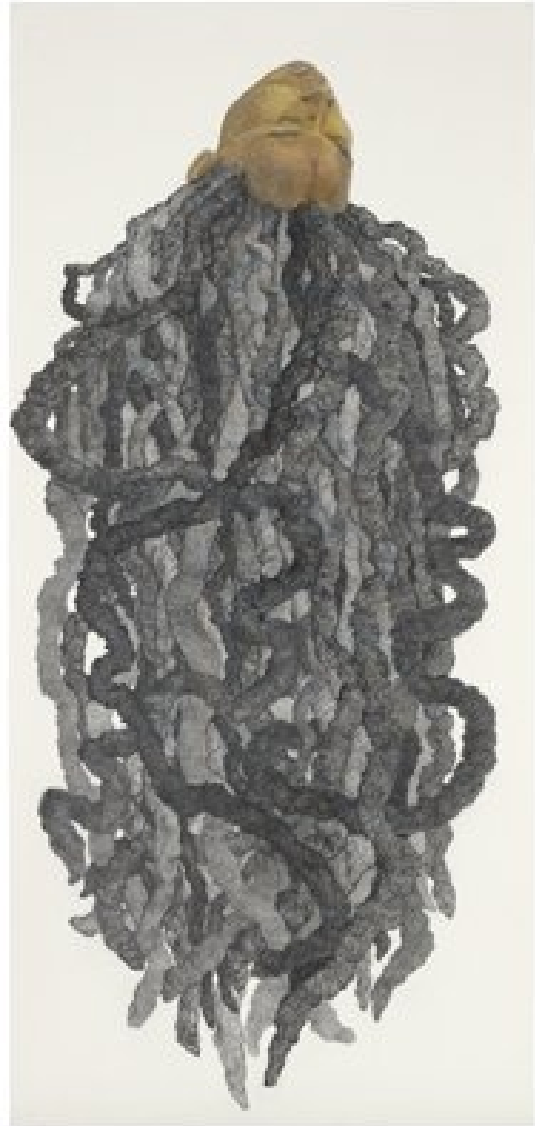
Mocoonama, 2012
Acrylic, colored pencil,
watercolor, waxy chalk,
and enamel on vellum
87 x 73 x 2 in.



Mia

Mia

Mequitta Ahuja
Tress IV, 2009



KELSEY BROOKES

born 1972
San Diego, Calif.

One Pointed Attention 2,
2014
Acrylic on canvas



- Brookes was former chemist and microbiologist
- Imagery references psychedelic compounds—LSD, psilocybin, and mescaline—that share similar molecular structures with serotonin
- Serotonin creates sense of well-being/happiness
- Maps diagram of molecules, then builds out composition from the center of each atom

Mia

- Large-scale abstractions visually mimic effects of compound on mind, but color is random
- Process itself is meditative

Mia

One Pointed Attention 2,
2014

Acrylic on canvas



KELSEY BROOKES

born 1972
San Diego, Calif.

One Pointed Attention 2,
2014
Acrylic on canvas



Angela Drakeford

born 1983
Omaha, Neb.

Jerome E. Drakeford, 2014
Tar paper, glue, crepe paper,
poplar, and insulation foam
72 x 72 in.



Mia

- Artist is mixed race—bullied as child for being too white or too black
- Work explores often hidden biases and prejudices in American society and issues of racial identity
- Craftsmanship and beauty are central to her work
- Pushes materials/techniques to extremes to engage with viewers

Mia

- In present work, transforms ugly and utilitarian black tar paper into arrangement of elegant flowers; framed in plain box
- Work is a portrait of the artist's recently deceased father, who was professor of mathematics at the University of New Orleans
- Seduces with beauty and confronts with social commentary

Mia

Angela Drakeford



Jerome E. Drakeford,
2014 (detail)
Tar paper, glue, crepe
paper,
poplar, and insulation
foam
72 x 72 in.



Mia

Angela Drakeford

born 1983
Omaha, Neb.

Jerome E. Drakeford, 2014
Tar paper, glue, crepe paper,
poplar, and insulation foam
72 x 72 in.



Mia

Gallery 7

Mia

Nate Larson & Marni Shindelman

born 1978 ; born 1977
Baltimore, Md. / Athens, Ga.

Jesus Whispers, 2009-13
From the series
“Geolocation”
Archival pigment print
20 x 24 in.



Mark 3:1-6. What's Jesus want to whisper in your ear tonight?

Mia

- Photographs are from “Geolocation” series
- Series mines publically available GPS information embedded in Twitter updates to track locations of user posts
- The artists then travel to locations and make photographs to document actual sites
- Final images includes original text of tweets

- Images and texts combine to create narratives and meanings—disarming, humorous, poignant, tragic
- Most images exclude figures—underscores anonymous nature of Internet
- Tweet selection process is subjective

Nate Larson & Marni Shindelman

More Profound, 2009-13
From the series
“Geolocation”
Archival pigment print
20 x 24 in.



One thing I've come to recognize is you can't assume your feelings are more profound than that of others. Everyone feels. Differently.

Mia

Nate Larson & Marni Shindelman

Deserve to Know, 2009-13
From the series
“Geolocation”
Archival pigment print
20 x 24 in.



I'm going to have a beautiful baby :) if your daddy doesn't want to know,
he doesn't deserve to know anything at all :) love you Lil Baby G

Mia

Susie J. Lee

born 1972

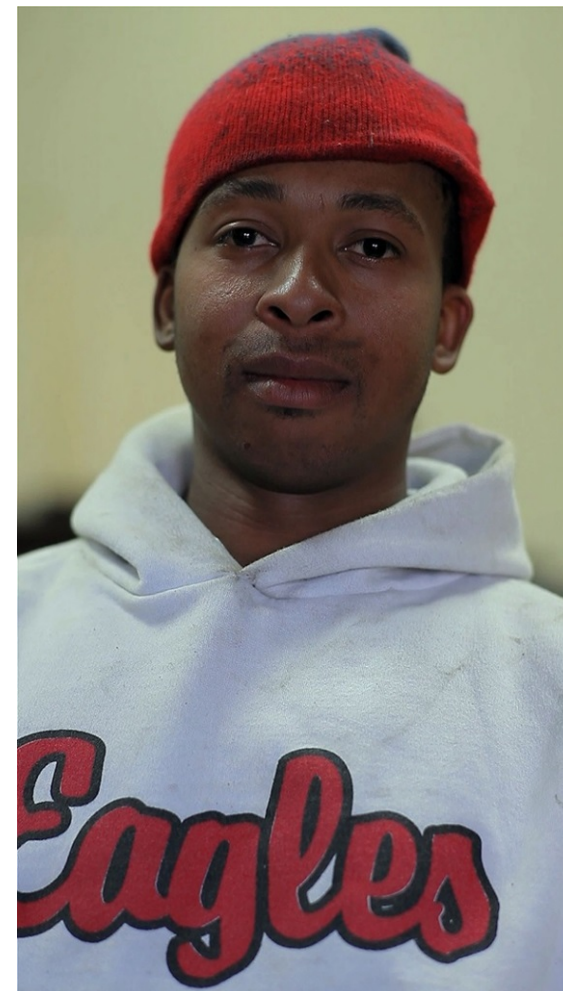
Seattle, Wash.

Amber, 2013

Max, 2013

High definition video portraits

50 x 43 x 4 in. (each)



Mia

- Work explores tradition of portraiture
- Artist creates portraits over time using video camera
- Sitters asked to sit silently for 30 minutes
- Each session becomes an act of observation
- Camera captures all nuances of the sitter's physicality—stresses their human qualities

Mia

- After discomfort of being observed passes, sitters relax, revealing their true nature
- Evoke a sense of shared humanity and empathy
- Images are stills taken from video

Mia

Susie J. Lee

born 1972

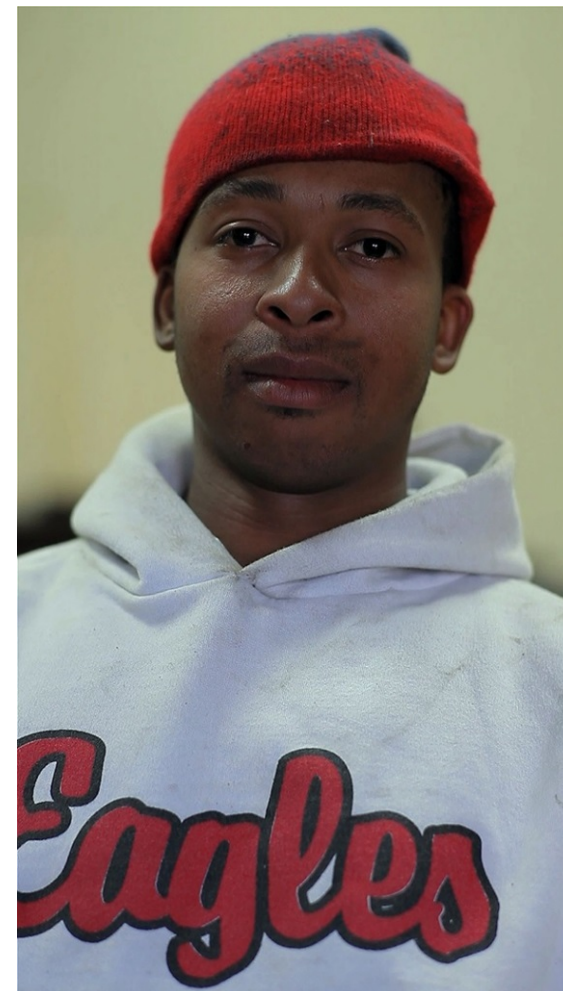
Seattle, Wash.

Amber, 2013

Max, 2013

High definition video portraits

50 x 43 x 4 in. (each)



Mia

Peggy Nolan

born 1944
Miami, Fla.

Untitled (cat judy's bed), 2013
Chromogenic color print
16 x 16 in.



Mia

- Nolan's work captures intimate moments of everyday familial life
- Possess a sense of immediacy, akin to Instagram app
- Images are highly personal, often lyrical
- Transforms the common into something compelling
- Makes the familiar seem oddly strange

Mia

- Encourages viewer to look afresh at immediate environment and reconsider what we take for granted
- Images have strong sense of design—visual/aesthetic appeal
- Uses Nikon film camera—eschews digital imagemaking

Mia

Peggy Nolan

Untitled (toenail clipping), 2013
Chromogenic color print
16 x 20 in.



Mia

Peggy Nolan

Untitled (maddie's foot), 2013
Chromogenic color print
16 x 16 in.

Mia



Gallery 8 / video theater

Mia

Jawshing Arthur Liou

born 1968
Bloomington, Ind.



Kora, 2012

Ultra high-definition video

Duration: 14 minutes

<https://vimeo.com/37866446>

Mia

Kora is both a type of pilgrimage and a type of meditation in the Tibetan Buddhist tradition. Kora is performed by making a walking circumambulation around a temple, stupa, or other sacred site. Kora may be performed while spinning prayer wheels, chanting mantra, counting mala, or repeatedly prostrating oneself. Many consider Mount Kailash (Himalayas) the most sacred mountain in Asia. Four religions - Buddhism, Hinduism, Bön, and Jainism – worship this remote mountain, located 900 miles west of Lhasa, as the center of the spiritual realm.

Mia

My desire to film this mystical landscape in Tibet preceded my knowledge of the existence of the mountain itself. In the summer of 2007, I was mourning the loss of my daughter. My bearings shattered and drowning in sorrow, I sought spiritual sanctuary in Buddhism. One day, I came across an album by Tibetan Buddhist singer Kelsang Chukie Tethong. I was immediately captured by her voice—a sound so serene and bright it compelled me to close my eyes. At that moment, a vision unfolded in my mind; one with the vivid image of wind-swept plains, a deep blue sky, and distant snowcaps. Later I was shown an image of Mount Kailash by a Tibetan monk. I knew immediately the journey to Tibet's sacred mountain would be the most important task for me in the coming years.

Mia

In the summer of 2011, I embarked on a four-week expedition to western Tibet, including a four-day kora around Kailash. The mountain seems perfect and its shape, deliberate beyond any natural thing. Such form inherently points to a higher reality—a realm that predates the existence of language and religions. The harsh elements and expansive landscape turned my thoughts inward. There was no immediate enlightenment, but gradual realization—that the pilgrimage is an external mirror to my solemn confrontation with past and future. The kora, as a circle, has no beginning or end.

Mia

Jawshing Arthur Liou

born 1968
Bloomington, Ind.



Kora, 2012

Ultra high-definition video

Duration: 14 minutes

<https://vimeo.com/37866446>

Mia



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Mia