

2018/19 MCAD-JEROME FELLOWSHIP EXHIBITION

JEROME
Fellowship
EXHIBIT

MARA
DUVRA

MARJORIE
FEDYSZYN

TUCKER
HOLLINGSWORTH

BOONE
NGUYEN

JEROME
Fellow-
ship
2018/19
EXHIBITION

This catalog was published on the occasion of the exhibition for the 2018/19 MCAD–Jerome Foundation Fellowships for Early Career Artists.

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MCAD Gallery

Essays by Victoria Sung.

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× MCAD

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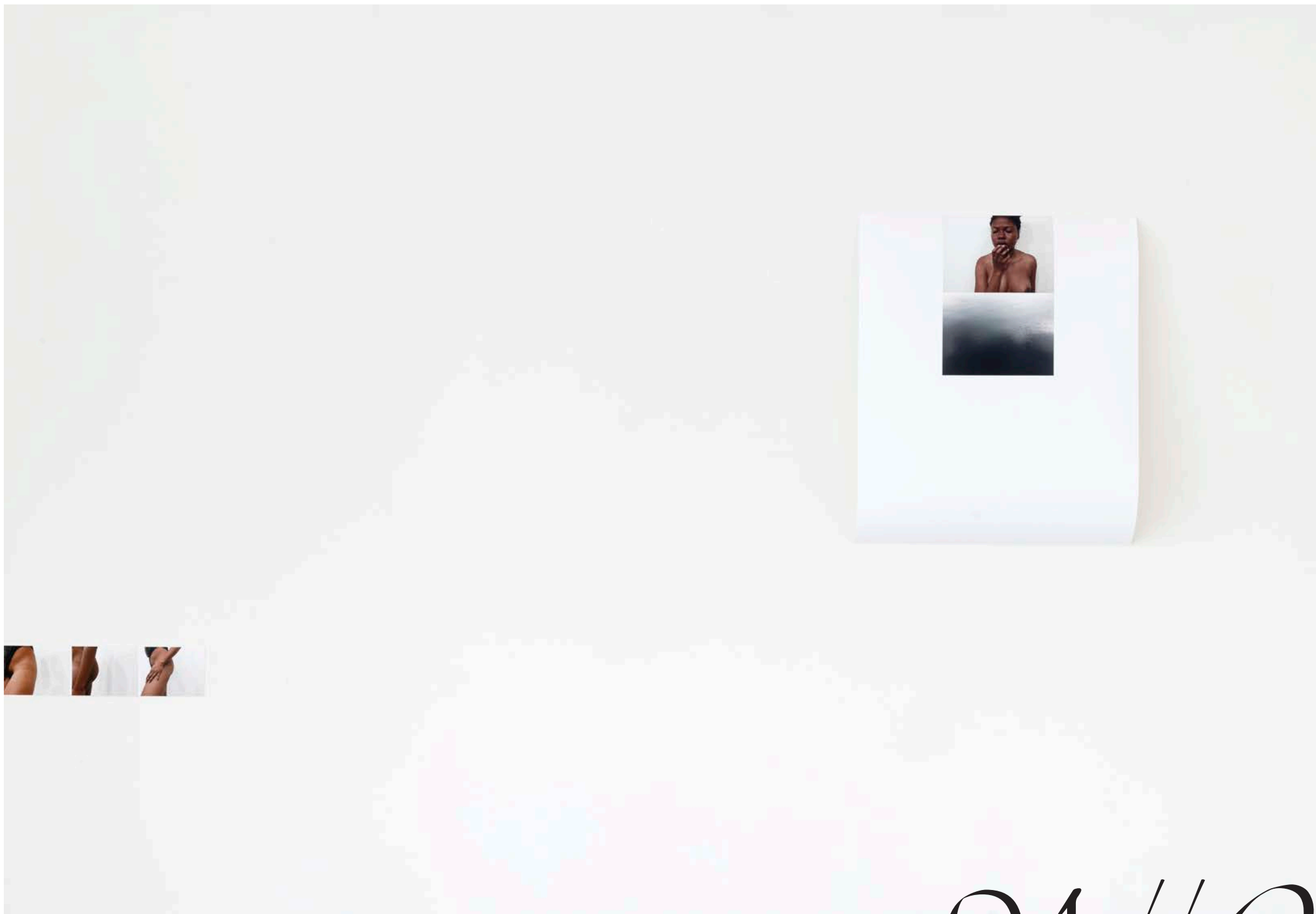
Mara Duvra

to allow for breath
2017

archival pigment prints

6 x 13 in. and 30 x 24 in.

Photo: Rik Sferra



04//05

Mara Duvra

*I disliked solitude and I also
craved it*
2019

archival pigment prints

8½ x 8½ in. (left and center),
6½ x 6½ in. (right)

Photo: Rik Sferra

Mara Duvra's work intimates an intimacy.

In her installations-turned-constellations, Duvra “allow[s] for breath, space, and time,” a line she references in her work by the writer and performance artist Gabrielle Civil.

Tending: meditations on interiority and Blackness (2017–ongoing) comprises a body of work that has been presented in different iterations, including *to allow for breath* (2017, The White Page, Minneapolis) and *to be seen / to be manifold* (2019, Juxtaposition Arts, Minneapolis). Each installation is composed of a number of inkjet prints—photographs of a black female model posing for the camera in moments of intimacy alongside more abstract images of domestic interiors or the natural world—interspersed with samplings of text, often featuring writings on blackness, femininity, or both. Duvra's practice focuses on what she calls “imaging blackness,” yet she does so softly, subtly, “content to extend rather than conclude,” in the words of the poet Sina Queyras.

I found myself thinking about the work of Los Angeles-based artist Martine Syms and the larger culture of so-called reaction GIFs that trade in the physical expressions of black women, if only as a contrast to Duvra's explorations of representations of black female identity. In Syms's *Notes on Gesture* (2015), a ten-minute-long video in which the artist filmed her friend and fellow artist Diamond Stingily engaging in the supposed choreographies of black women—rolling her eyes, patting her hair, enjoining someone to come over with the curl of a finger—and looped each gesture so that it repeats itself seemingly ad infinitum, she amplifies the tropes in a



06//07

Mara Duvra

quiet interior
2019

archival pigment prints

5 x 7 in. (top), 19 x 13 in.
(bottom)

Photo: Rik Sferra

a silent elsewhere
2019

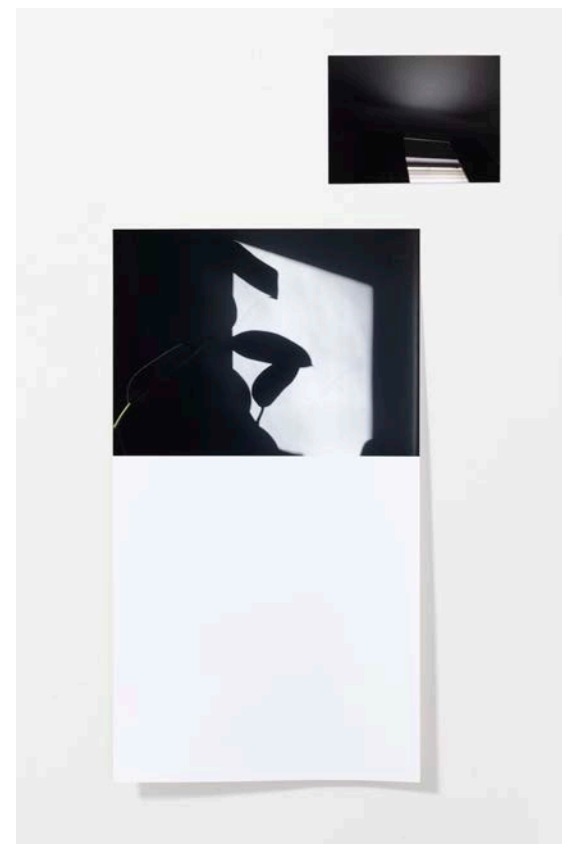
archival pigment print, book
page

22 x 17 in.

Photo: Rik Sferra

humorous, yet incisive critique of what has been called “digital blackface.” This pernicious form of racism on the Internet—where an anonymous black woman with a worn expression trends in searches of “sadness”—flattens black identities into stock characters, co-opting their private gestures into public performances. “I wanted to enlarge it all, to make it obnoxious,” Syms has said, and, in fact, her installations are outwardly bold and energetic in terms of their visual aesthetics (*Notes on Gesture*, for instance, is generally displayed against a bright-purple wallpaper).

Duvra’s work, on the other hand, retreats inward. She takes a more quiet, poetic approach to complicating the portrayal of women of color in the media and popular culture: her installations offer sincerity to Syms’s irony, seriousness instead of humor, private sensuality instead of public spectacle. Indeed, Duvra’s portraits feature women not in the public arena but in the most private of spaces—you can imagine them performing acts of care, of self-care, behind closed doors. In one photograph, a model rests her fingertips against her lips, her eyes closed as if lost in contemplation. In another, she raises her arm over her eyes, exposing the darkened hollow of her underarm. Finally, in another grouping, this time a succession of three images, a woman hugs her knees into her body, her head rolled back and her back arched ever so slightly (reminiscent of the poet Dawn Lundy Martin’s verse “a backbreaking arc,” which Duvra quotes in the same installation). These are the most tender of moments—moments of sensuality, of sensitivity, of vulnerability—wherein the model seems to perform for no one else but herself. Scattered among the portraits are photographs that record traces of the body—rumpled bed sheets, the warm glow of light dancing around a room, an abstract blur that suggests the movement of



08//09

Mara Duvra

a devotion
2019

archival pigment prints
(work in progress)

Photo: Rik Sferra

an arm—which taken together evoke a familiar, domestic space.

Duvra’s ability to translate this sense of intimacy beyond the confines of individual artworks and into the exhibition space makes the experience of the gallery an integral part of the viewer’s reception. For instance, the small scale of her works encourages a close looking such that you find yourself standing just a foot away from the wall as you crane your neck forward to read a line of text, or crouching down to see a work resting casually on the floor. Furthermore, her inkjet prints are tacked to the wall in a seemingly haphazard fashion—in corners, on edges, or in parts of the room generally overlooked when hanging art—though it is clear that the configuration of works was determined with great care. The experience of walking through one of Duvra’s installations is similar to reading poetry, wherein the visual choreography across the page is just as important as the verse itself (the empty walls between the works function like line breaks, providing a moment to pause, “to allow for breath, space, and time”).

Duvra’s spaces encourage lingering, which is necessary “to see,” and for her subjects “to be seen.” Yet, though we may grasp a coherent glimpse of an individual from time to time in, say, an image or a line of text, we are reminded that we will never fully comprehend the entirety of an individual. Indeed, just as the quoted passages in the installation point to the larger texts from which they came, Duvra’s installations only begin to hint at the density and complexity of her individual protagonists.

It is not enough to be seen, Duvra seems to suggest; one must be seen as manifold.



Marjorie Fedyszyn

Lost/Found III-V
2016

felted wool, silk, leather, sisal
rope, cotton twine, wood fiber,
found objects

96 x 65 x 9 in.

Photo: Jerry Mathiason



12//13

Marjorie Fedyszyn

Sorrow (Sad Bags)
2017–18

leather, felted wool, sisal rope,
hemp and cotton twine, silk,
linen

166 x 72 x 120 in.

Photo: Jerry Mathiason

Marjorie Fedyszyn's sculptural practice is concerned with materiality, tactility, and the process of making. Her studio is lined with plastic storage bins filled with bolts of fabric, bundles of wool, and felt, a material she has been working with for years. Felting, as she has described, is a process in which wool fibers, called staples, are arranged in an interlocking pattern across a flat surface; the gradual introduction of water and bodily pressure enable the individual fibers to bind together, ultimately transforming them into a rigid, durable sheet of wool. Felting is a physical process that requires strength and control as one coaxes the fibers into their final form. It is this sense of control—of transforming an undifferentiated mass of fibers into a discrete piece of fabric—that drives Fedyszyn's practice. Indeed, the productive tension between power and powerlessness permeates much of her artistic approach.

Fedyszyn's background in theater as a scenic artist influences her work: the use of materials that are ready at hand, the lightweight nature of such "props," the impulse to hang sculptures in space as if creating an immersive set or installation. It is difficult not to think about Claes Oldenburg's early soft sculptures, many of which hang from the ceiling, and which took part in his "happenings," or performances, in the 1960s. Furthermore, the influence of theater on her visual arts practice is apparent in the artist's interest in marrying narrative function with sculptural form.

For instance, recent bodies of work such as *Sorrow (Sad Bags)* (2015, Banfill-Locke Center for the Arts, Fridley, Minnesota; and 2019, Sebastopol Center for the Arts, Sebastopol, California) and *Irreproachable* (2018, Redepenning Gallery,



Marjorie Fedyszyn

Object of My Desire
2018

stretch vinyl, poly-fil

18 x 18 x 12 in.

Photo: Jerry Mathiason

Circuits I
2017

cotton twine with over-beaten
abaca paper pulp

72 x 45 x 10 in.

Photo: Jerry Mathiason

Hopkins Center for the Arts, Minnesota) draw on deeply personal relationships and traumas to inform the works' formal qualities—the former being the aging of her mother and the changing dynamics that develop as a result of a child taking care of a parent, and the latter being the trauma of having experienced childhood molestation. The hanging forms of *Sorrow (Sad Bags)* droop and sag in space, reminiscent of an aging body. Weighted down by sandbags, the sculptures' final forms further accentuate the downward pull of gravity, perhaps conveying the heaviness of the relationship between the artist and her mother.

In *Irreproachable*, the tightly bound sculptures rendered in synthetic, metallic fabrics stand in contrast to the loose forms and natural, warm fibers of *Sorrow (Sad Bags)*. The shapes suggest a contorted body (Fedyszyn notes that the works took inspiration from photographs she took of her own body at odd angles), or a body retreating into itself as a means of self-protection. The myriad, conflicting associations that a viewer might make oscillate between attraction and repulsion, the victim's body and that of the perpetrator, control and the loss thereof, evoking the confusing and complicated aftermath of sexual abuse. In their probing of the female body and of the female psyche, Fedyszyn's fabric sculptures evoke the work of such artists as Eva Hesse, Lee Bontecou, and Louise Bourgeois, in particular in relation to their use of fabric to create hanging, stitched, and bound forms.

Fedyszyn recently began experimenting with the production and manipulation of a new material: over-beaten abaca paper. Tacked on a wall in her studio, small-scale experimentations evoke bleached coral or other sea life, their colorless quality reminiscent of Oldenburg's "ghost versions." Essentially test versions of his large-scale vinyl sculptures, the "ghost versions" were constructed from canvas, a fabric that was devoid



Marjorie Fedyszyn

Untitled (Paper Bands)
2019

artist-made over-beaten abaca paper, nylon thread

70 x 33 x 12 in.

Photo: Rik Sferra

Untitled (Paper Bands) (detail)
2019

Photo: Rik Sferra

of color, and as such, allowed the artist to focus on form, in particular, how a shape drooped or draped in real space. Similarly, Fedyszyn's process is iterative, emphasizing the mastery of material before the introduction of color or form.

This transition from felt to paper is notable given the seemingly different qualities of the two materials: felt is dense and thick, whereas paper is thin and lightweight; felt absorbs light, whereas paper allows it to pass through; felt hangs and droops, whereas paper is perhaps better described as floating or hovering in space. Yet, unanticipated similarities also come to the fore: as in felting, paper fibers shrink once the wet pulp dries into a sheet. Furthermore, paper is also constructed using a technique of interwoven fibers such that it would take some force to tear Fedyszyn's paper sculptures or to break or pull them apart. This inherent strength—in particular, the strength of a material that seems delicate at first glance—is the most compelling aspect of the artist's experimentation with paper.

There are nuances in the current body of work (for instance, corset-like shapes) that are reminiscent of Fedyszyn's earlier formal and conceptual forms. Yet, this series is less about the artist's own body and, in a way, has become more about the surrounding environment and the interaction of other bodies with her sculptural installations. Indeed, paper is more responsive to light, air currents, and the passings-by of other people. Perhaps this shift signals a slight release of control, a letting go of power, and, ultimately, represents a powerful development in Fedyszyn's role as an artist.

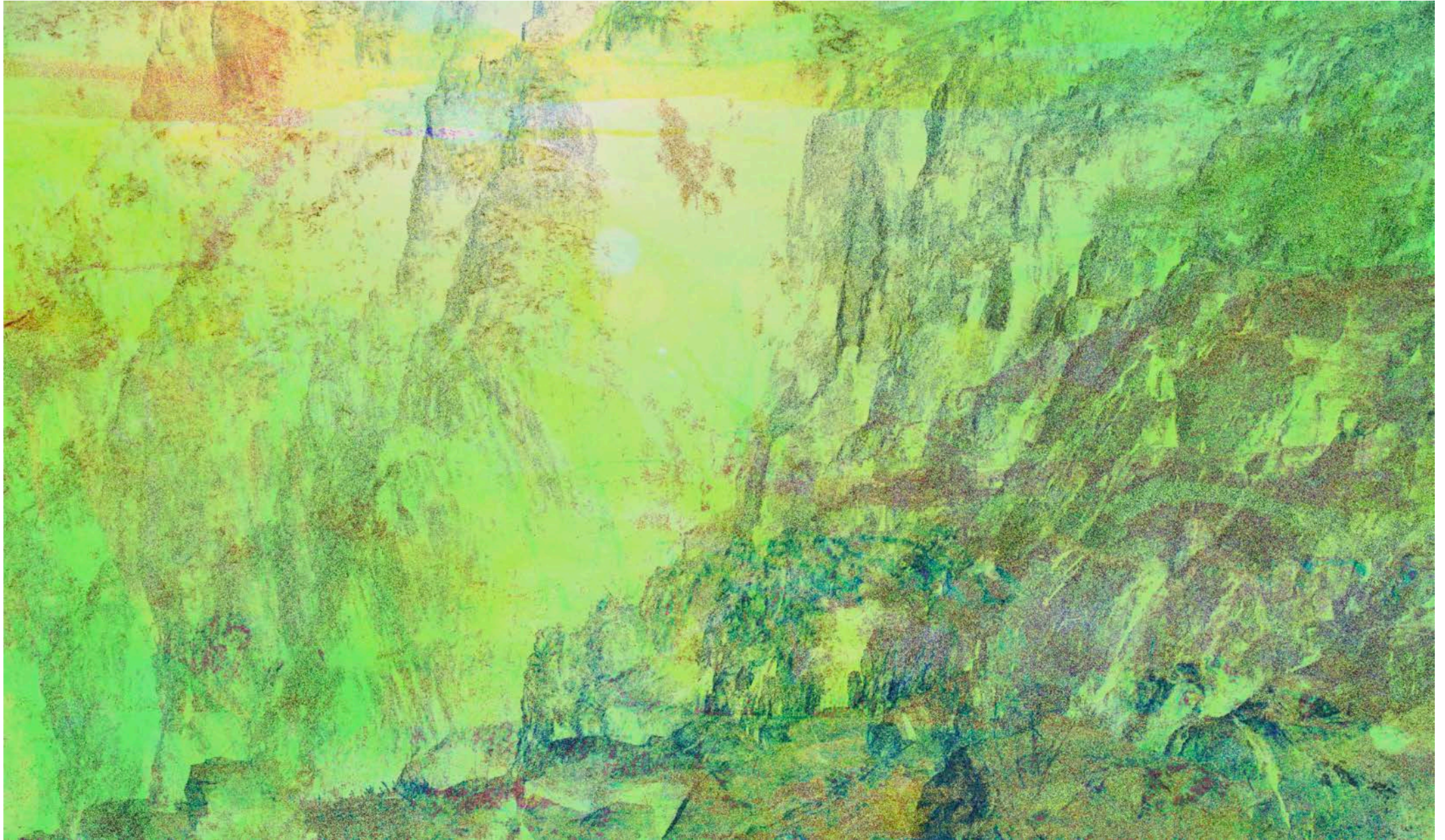


Tucker Hollingsworth

*National Park During a
Government Shutdown*
2018

archival inkjet print on
aluminum

dimensions variable



20//21

Tucker Hollingsworth

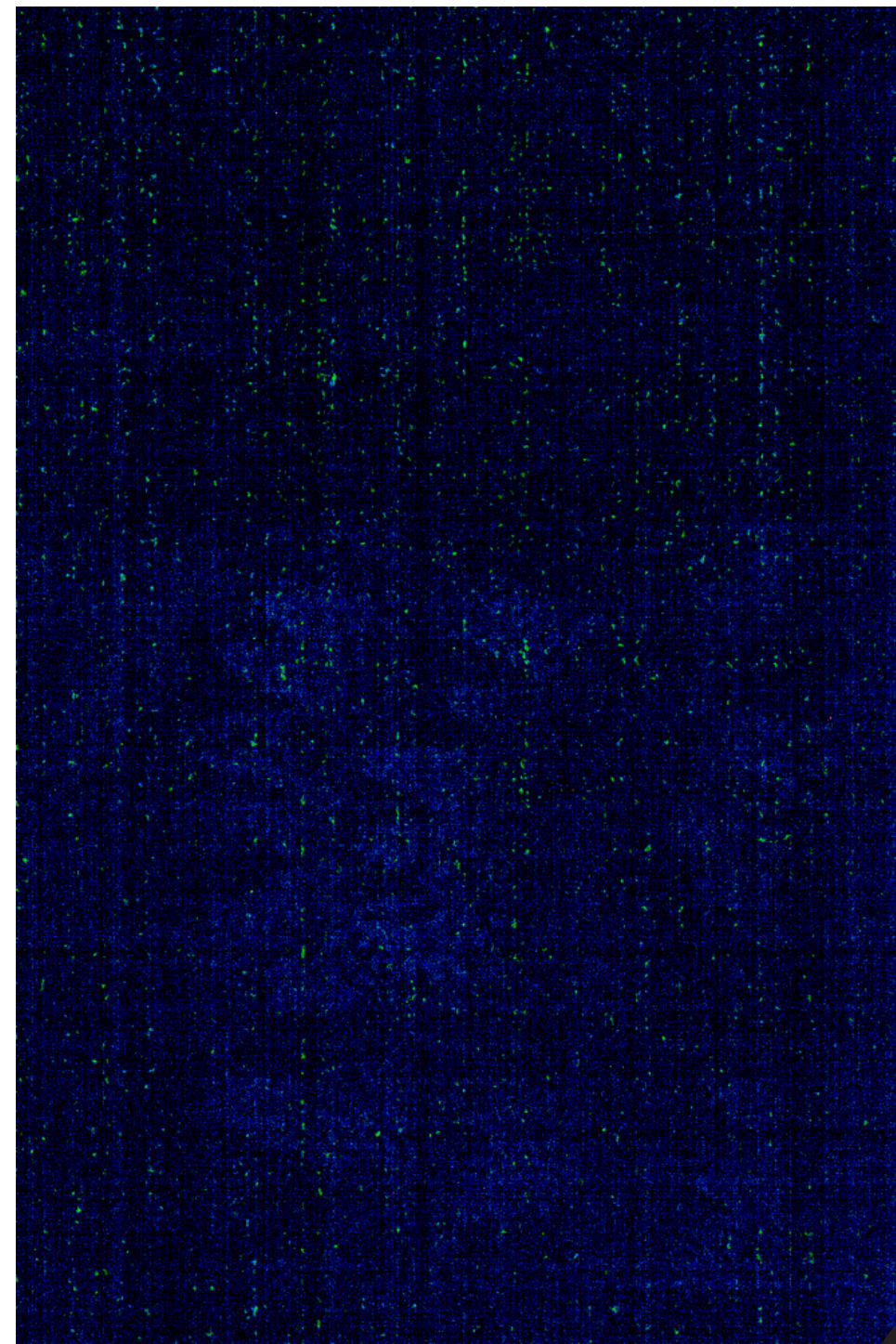
Noise Print #12
2016

archival inkjet print on
aluminum

dimensions variable

Tucker Hollingsworth often sets out for forests, prairies, or other natural landscapes in the middle of the night. Once there, he holds his camera close to his chest, and in the low light of the moon or the distant, industrial glow of factory lights or passing traffic, he makes photographs using long exposures. Through his engagement with indexicality, time, and the body's relationship to the camera apparatus, Hollingsworth connects to his surroundings in ways that upend traditional notions of photographic representation. Indeed, the resulting works—abstract compositions rendered in jewel tones of emerald, ruby, and sapphire—foreground their tonal aspects rather than their subject matter, evoking the melodic qualities of Whistlerian landscapes (which the late-nineteenth-century painter aptly titled “symphonies,” “harmonies,” and “nocturnes”). This musicality—the flickering lights that rhythmically staccato across his pieces, or the rich saturations of color that evoke the durational chords of a piano—can perhaps be attributed to Hollingsworth's ten years of training as a cellist. Each photograph is, in a sense, a performance.

Take *Twirling* (2014), a swirl of gray and blue tones, in which the artist cradled his instrument in his arms, turning with choreographic precision every few minutes so that he would make a 360 degree rotation in twenty minutes. Halfway through the exposure time, or 180 degrees into his rotation, Hollingsworth flipped his camera upside down, capturing the sudden motion of the apparatus in the final work. Or consider *Prairie #33* (2012), in which the artist stood still for twenty minutes in the Minnesota prairie, looking forward for the first ten minutes and backward for the remaining ten, resulting in an unfixed horizon line hazily separating



22/23

Tucker Hollingsworth

Information: In Formation, Restoration
2015

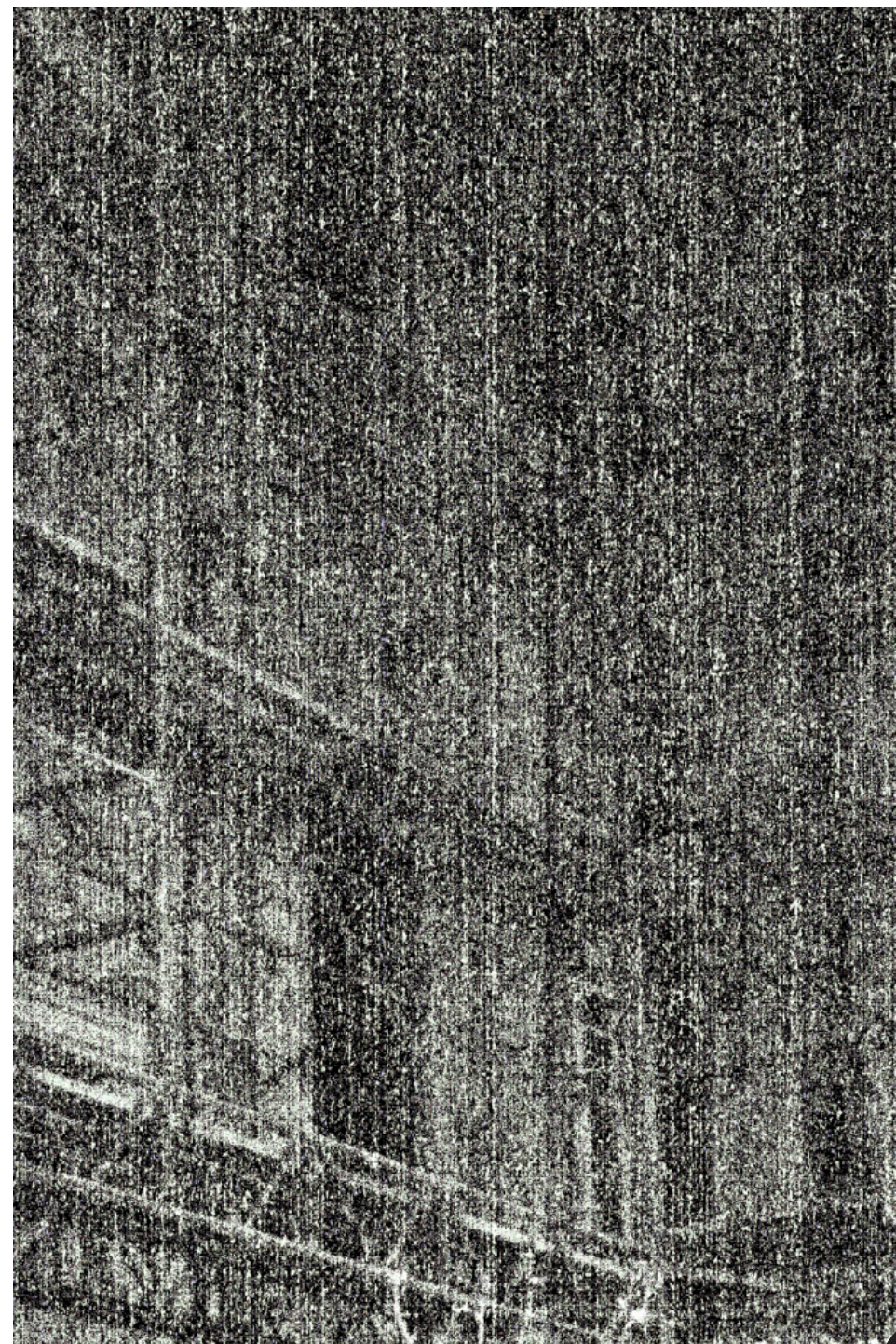
archival inkjet print on
aluminum

dimensions variable

large swaths of green and brown. For other works, such as *Sketchbook Ideas* (2012), Hollingsworth pressed the camera to his chest, thus emphasizing the indexical quality of the photographic medium, and imprinted his breath, heartbeat, and other subtle movements onto the one-minute exposure.

The durational performances of *Twirling* and the *Prairie* series, in which the physical strength and stamina of the artist are at play, as well as the shorter exposure times of works that focus on such mundane yet vital movements as one's heartbeat, call to mind John Cage's *4'33"* (1952). The experimental composer's score instructs performers not to play their instrument for the indicated length of the piece, thereby allowing the performer's breath, the surrounding sounds of the audience (a cough, a sneeze, the tap of a foot), or in some cases, a shroud of silence, to comprise the entire melody. Indeed, Cage's instructions for a similar composition, titled *0'00"* (1962), could describe Hollingsworth's working method (substituting "exposure" for "amplification" in the following sentence): "In a situation provided with maximum amplification, perform a disciplined action."

Hollingsworth's impulse to dismantle photographic conventions and deconstruct the photographic apparatus is most apparent in the body of work titled *Noise Prints* (2012–16). Metaphorically linking the concepts of psychological noise and camera noise (the blips, scratches, and other unintended effects that interfere with the smooth functioning of the machine), he refused to let the camera "see," cutting the exposure time to one-tenth of a second so that what appeared initially to the naked eye was a black image. He then hyper-exposed the images, thereby revealing the unique substructure of each such that the abstract, algorithmic patterns of information amount to a visual recording of the camera's internal digital and electronic processes. In other words, the striated static of *Noise Print #12*, and that of *Noise Print*



24//25

Tucker Hollingsworth

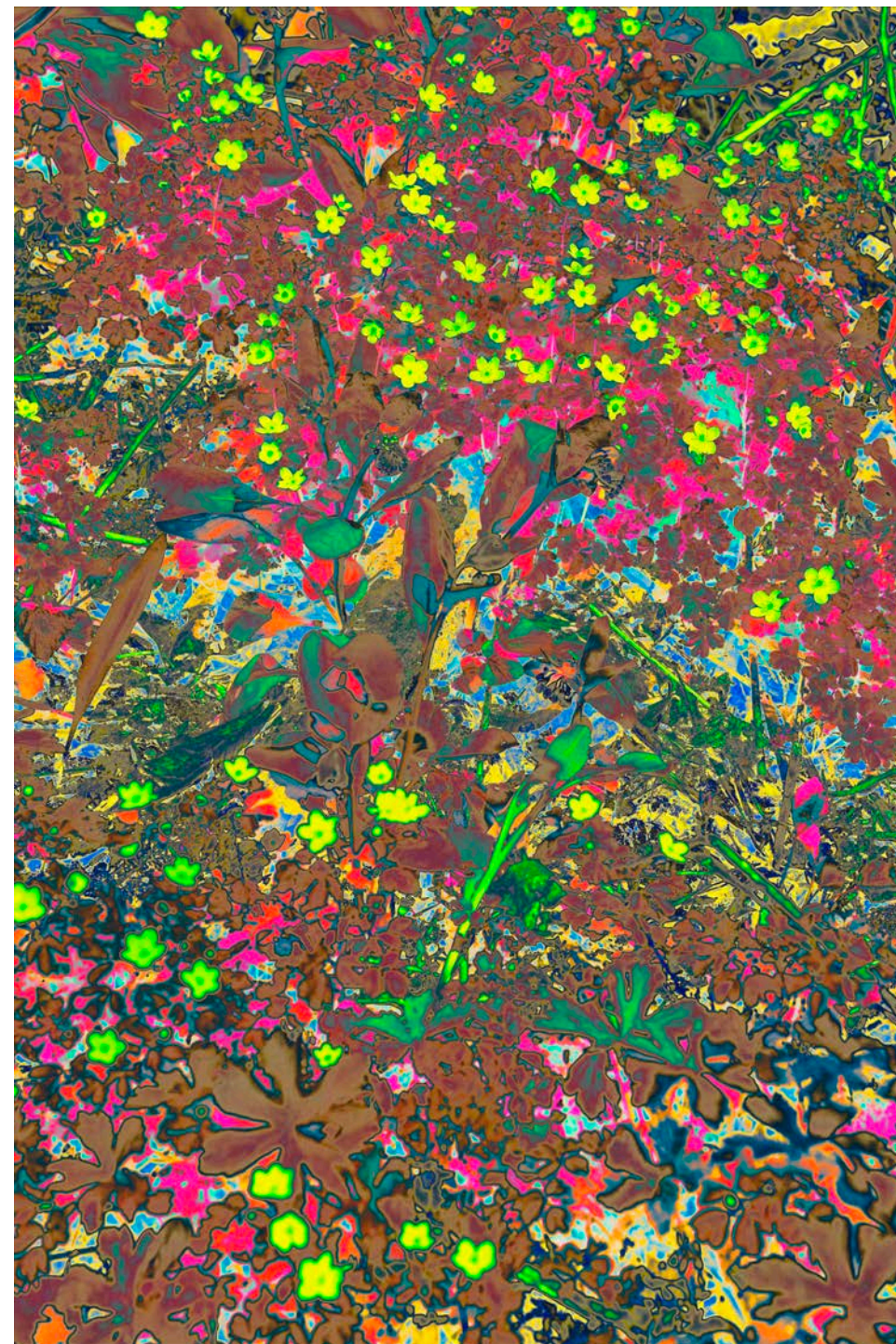
Fable #4
2019

archival inkjet print on
aluminum

dimensions variable

#13, and of *Noise Print #14* (all 2012–16), effectively represent the circumstances of the images' own making.

In more recent projects, Hollingsworth has continued to embrace the element of noise in his photographic production, though he has turned the camera lens from inside itself back out onto the world. His *False Realism* series (2016) began with a discarded camera the artist found on a shoreline in Greece, the broken apparatus creating what he has called “broken worldviews.” The resulting image, a candy-colored wash of pale pinks, purples, yellows, and blues, belies the work’s title, *False Realism: Southern Aegean Sea During Refugee Crisis* (2016), as well as the circumstances surrounding its production: Hollingsworth pointed the camera at the Aegean Sea, where thousands of asylum seekers have died in trying to make the perilous journey from Syria to Greece. Other works from the series, such as *Animal Farming* and *Borderland* (both 2016), similarly mask political issues under the guise of their abstract, richly hued compositions. Though Hollingsworth has rarely made self-portraits in the traditional sense of the genre, eschewing figuration in favor of abstraction, and approximating the camera body for the human body, these “broken worldviews” feel the most personal of his works to date.



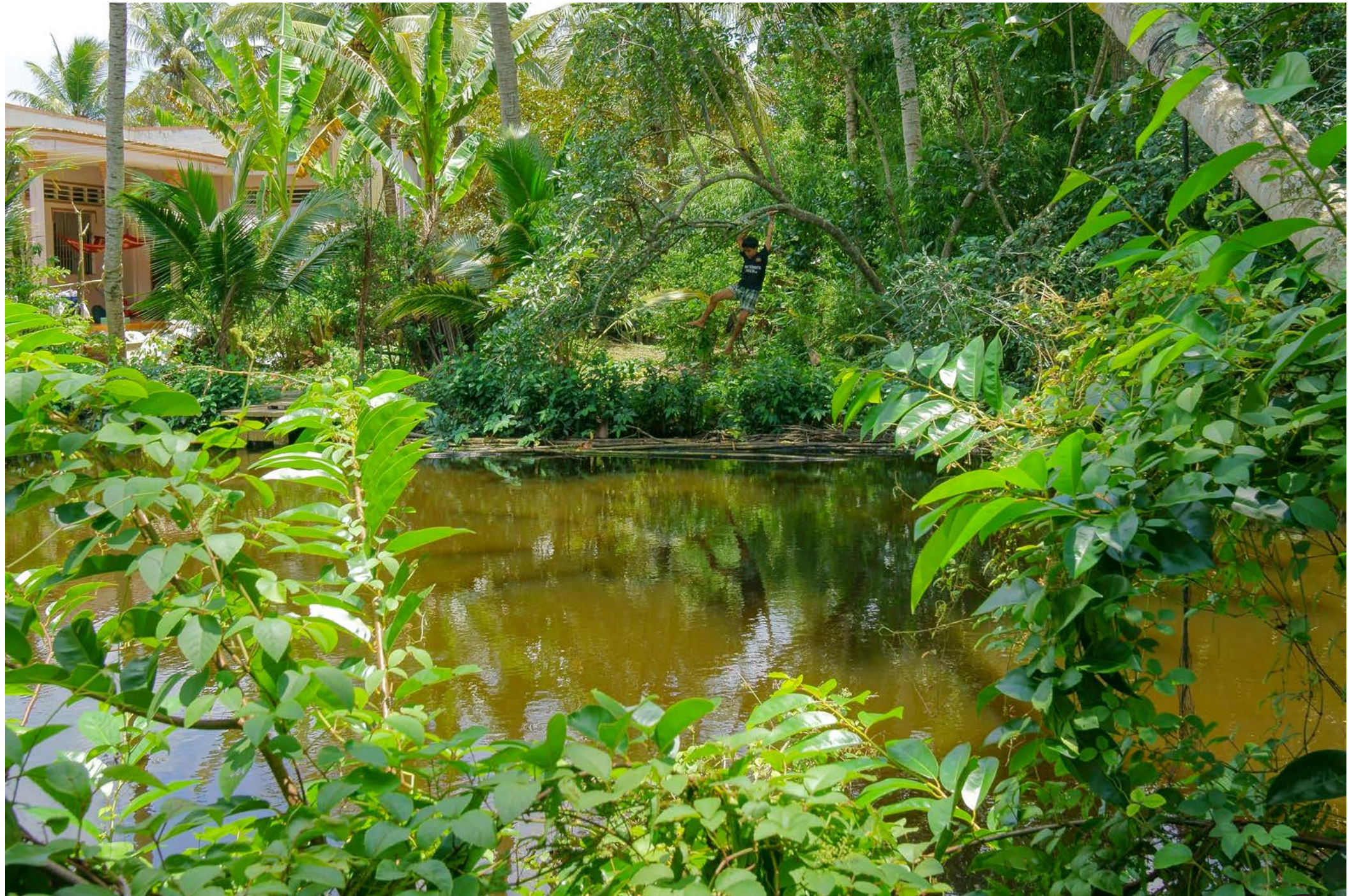
26//27

Boone
Nguyen

Northern Rock
2014

archival inkjet print

dimensions variable



28//29

Boone Nguyen

On dirt roads and across wood plank bridges, Anh Ba Phát drove me, on his motorbike, to the place where my mother's childhood home once stood.
2018

archival inkjet print

dimensions variable

Installation View
Đi thì không có đường về
(Leave, then there is no way home)
2018

Sáu Thị Nguyễn, 1965.
Footage of rain falling on lotus, cultivated in a bomb crater pond, in her home village of Mỹ Long, 2018.

Photo: Constance Mensh for Asian Arts Initiative.

What language is there to talk about this kind of pain? I didn't want to get anyone to rearticulate it, I felt that there must be another way for me to understand. You can find it in a mark, in a stone, in a tree, in a window.

—Amar Kanwar

What does it mean to be displaced in one's home? What does it mean to continue living among the dead? What does it mean for a community of people, for whom honoring one's ancestors is an important facet of everyday life, when that ritual is disrupted by war? These are some of the questions that drive Boone Nguyen's multifaceted artistic practice. Born in Nha Trang, Vietnam, the artist moved with his family to the United States, where they resettled as refugees in South Philadelphia. This sense of displacement, of migration, and of the far-flung networks of families dispersed throughout the Southeast Asian diaspora informs Nguyen's penetrating photographic and video installations.

Nguyen returned to Vietnam in 2012 to visit his ailing father, who passed away while he was there, and again in 2013, 2014, and 2018. With each trip, he was reminded of the devastating destruction and loss of life that occurred as a result of the United States' war in Vietnam (1959–75), a war that saw the deployment of seven million tons of bombs in Vietnam and the neighboring countries of Laos and Cambodia. His series *Life after Death: in and near bomb crater ponds* (2014–18) depicts bomb craters in and around his mother's village in Tien Giang Province in the Mekong Delta region of southern Vietnam. What is remarkable about these photographs is



30//31

Boone Nguyen

Presence, Absence, Memory
2019

video (work in progress)

the richness and abundance of life that pervades the images: wet forest plants, lotus, and fruits line what have now become reservoirs of rain and groundwater; ducks, fish, and other animal life congregate in and around the watering holes; and children play with seeming ease nearby (a young boy swings from a tree branch, a girl in her school uniform laughs at the camera in one photograph and covers her face with her hands in another, a bomb crater serving as her immediate backdrop). Through his documentary yet poetic imagery of life in the midst of death, Nguyen manages to communicate what has become second nature for the residents of Tien Giang, that is, the conflicting sense of loss and displacement on the one hand and the resilience of nature and the transformative strength of a community on the other.

The documentary filmmaker Amar Kanwar's work comes to mind, in particular, his multichannel video installations *The Lightning Testimonies* (2007) and *The Sovereign Forest* (2011), which poetically probe histories of violence and injustice on the Indian subcontinent. "It was important for me to find a way to go beyond suffering," Kanwar said in relation to *The Lightning Testimonies*. "Different people showed different ways of responding to this pain, responding with strength and going beyond this pain with an enormous amount of care, beauty, and sensitivity." In this essay's epigraph, Kanwar speaks also to the visual markers of pain and suffering that remain outside of victims' bodies ("in a stone, in a tree, in a window," he suggests). Similarly, Nguyen seeks not to interview or document the words of those affected by tragedy, but as an astute observer with an eye for visual storytelling, he conveys how landscapes can hold historical memory—in this case, the bomb craters serving as both actual and metaphorical reservoirs of memory.



32//33

Boone Nguyen

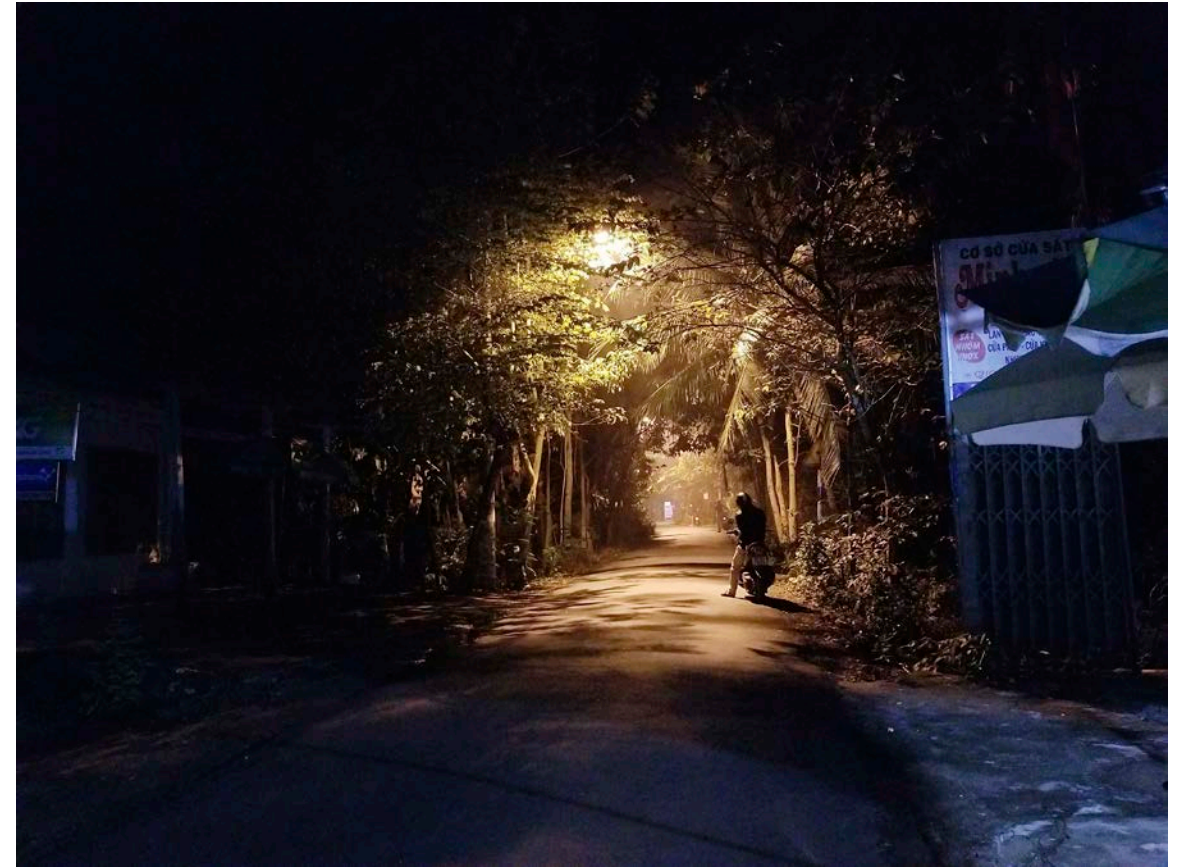
Untitled
2018

archival inkjet print

dimensions variable

Other series, such as *Spiritual Practices* (2013), highlight the proximity of the dead to the living. In *An Nghỉ ở Giữa Luống Khoai Lang (At Rest Among the Sweet Potato)*, *Child's Grave*, *Ngãi Đăng*, *Mỏ Càyl Nam, Bến Tre* (2013), a child's grave has been overgrown by sweet potato plants, an example of the fertile lands surrounding rural burial grounds. In *Bà Mười tends her husband's grave, Ngãi Đăng, Mỏ Càyl Nam, Bến Tre* (2013), a woman prunes and tidies the flowers around her husband's stone marker, her knowing movements communicating a sense of the regularity with which she engages in this ritual.

For the artist's most recent exhibition, *Đi thì không có đường về (Leave, then there is no way home)* (2018, Southeast Asian Mutual Assistance Association Coalition Community Outreach Office, Philadelphia), Nguyen traced the life of his late mother, Sáu Thị Nguyễn, back to her childhood home: burned down twice, first by the occupying colonial power and later by the Việt Minh forces, the land on which it stood has now been reclaimed by the Mỹ Long River. An immersive installation that featured photographs, alongside video projection and narrative elements, the exhibition evoked the sounds and textures of his parents' childhood homes within the neighborhood of the artist's own. Indeed, interspersed throughout the video were scenes of the Southeast Asian community in South Philadelphia, serving as visual and auditory testimony that despite the geographical distance, the cultural and spiritual traditions that immigrants bring with them continue to live on in future generations. Just as the villagers in southern Vietnam have withstood the traumatic effects of displacement on their own land, Nguyen seems to suggest, those who have been uprooted from their homelands and have found shelter elsewhere, at times in culturally inhospitable places, also have the courage and resilience to carry on.



ARTIST BIOGRAPHIES



Mara Duvra is a visual artist and writer. Her research-based practice combines photography, poetry, and moving image to create installations that explore stillness and interiority as critical modes of self-study. Duvra's current body of work, *Tending: meditations on interiority and Blackness*, uses poetic and ephemeral imagery to understand Blackness beyond resistance or public identity. Photographing landscapes, interiors, and the body, Duvra's visual practice explores shifts in proximity through moments laid bare/unfolding the vulnerability of being present/uncovering a shared intimacy. This work is about the quiet and quotidian, still and contemplative, and considers possibilities for Black subjectivity to center tenderness. Duvra is originally from Maryland and received a BA in studio art and psychology from the University of Maryland, College Park, and an MFA in studio art from the University of Minnesota Twin Cities. Her writing has been featured on the websites Mn Artists and INREVIEW, and her artwork has been shown at various galleries, including Soo Visual Arts Center, Public Functionary, and Juxtaposition Arts in Minneapolis, and Common Wealth Gallery in Madison, Wisconsin. Duvra has held artist residencies at the Soap Factory and The White Page and received a 2019–20 Minnesota State Arts Board Artist Initiative Grant. She is currently the instructor of painting, drawing, and printmaking at Saint Paul Academy and Summit School.



Marjorie Fedyszyn is a Minneapolis-based artist/educator who processes the emotional narrative of her life abstractly through sculpture and installations. Integrating memories and feelings of her experiences through her art, she investigates the tensions between the illusion of having power or control and the vulnerability of utterly lacking it and relishes the opportunity to connect with others who have these experiences in common. In 2018 Fedyszyn was awarded a Minnesota State Arts Board Artist Initiative Grant to complete the body of work titled *Irreproachable*. That same year she was the recipient of a project grant from the Metropolitan Regional Arts Council Next Step Fund. Receiving a 2013 Jerome Foundation/Textile Center Fiber Artist project grant facilitated a move to her current studio space in the historic Casket Arts Building in Northeast Minneapolis. As an educator, Fedyszyn shares her passion for fiber arts with a wide audience by conducting residencies at local area schools, holding community felting events, leading the Luxton Learners Youth Fiber Art Guild at the Textile Center, and teaching many adult classes. She enjoys sharing her love of the meditative qualities fiber arts provide when working with homeless youth at YouthLink in Minneapolis each month.



Tucker Hollingsworth is a conceptual photographer who was born in Boston and is currently based in Minneapolis. His most recent projects involve the serendipitous discovery of discarded cameras, which he employs to make surreal, unexpected images thanks to the camera's misreadings, misrepresentations, and inability to read the world accurately. Recent residencies include Oberpfälzer Künstlerhaus (Germany), Valparaíso Foundation (Spain), Casa Na Ilha (Brazil), and St. Petersburg Arts Residency (Russia). Hollingsworth has been a recipient of fellowships at the Virginia Center for the Creative Arts (Amherst, Virginia), the Ragdale Foundation (Chicago), Lanesboro Arts Center (Minnesota), and Santa Fe Art Institute (New Mexico). In 2012 he received a Minnesota State Arts Board Artist Initiative Grant, and in 2010 and 2011 a Jerome Foundation Emerging Artists residency at Tofte Lake Center in Winton, Minnesota, becoming the first visual artist to win the award twice. Locally, his work can be found in the permanent art collections of the Weisman Art Museum and the Minnesota Historical Society.



Boone Nguyen is an artist of the Southeast Asian diaspora. His installation work uses photography, observational video, and soundscapes to explore how the cultural and spiritual practices of displaced communities connect them to their history, build community, and transform places that have been subjected to social and economic dislocation. His immersive multimedia installation *Đi thì không có đường về (Leave, then there is no way home)* was commissioned by the Asian Arts Initiative, with original funding from the Pew Center for Arts & Heritage, Philadelphia. The exhibit opened in May 2018 as a part of Asian Arts Initiative's (ex)CHANGE: *History, Place, Presence* project. Nguyen was born in Nha Trang, Vietnam. When he was seven, his family left Saigon and resettled as refugees in South Philadelphia. Nguyen has served in curatorial and management positions at community arts organizations, including Asian Arts Initiative, Frameline, and Scribe Video Center. He holds a BA from Yale University in American studies, with a minor in Asian American studies. As a Cota-Robles Fellow, he earned an MA in ethnic studies at the University of California, San Diego.

ACKNOWLEDGMENTS

We are living in brash, tweet-laden times. And an antidote to this fast-paced, divisive, and shallow form of so-called communication is art. Maintaining the space and time for art making to occur is what the Jerome Foundation has been supporting for more than four decades. The Minneapolis College of Art and Design is privileged to be part of that ecosystem as well. Since 1981 the college has partnered with the Jerome Foundation to support the work of early career artists, providing financial resources, professional development opportunities, and access to facilities that might not otherwise be available. The four 2018/19 MCAD–Jerome Foundation Fellowship recipients—Mara Duvra, Marjorie Fedyszyn, Tucker Hollingsworth, and Boone Nguyen—have benefited from this support over the past twelve months as they continue to make new artwork that is attentive, careful, and reflective and asserts an understanding of humanity that binds and connects us to one another.

Although disparate in form and content, the work of these four fellows is profoundly haptic, foregrounding a sense of touch. This sensibility is evident in the palpable contours of objects and shadows in Mara’s quiet, black-and-white photographs, the over-beaten abaca fibers that Marjorie makes into paper and manipulates into forms, the movement of Tucker’s body and breath that affects what abandoned, broken cameras capture with their literally “broken worldviews,” and the faces and traces of dislocation in the personal and communal archives that Boone accesses. There is a kind of knowing that is felt through the body rather than seen with the eyes, and that profundity is evident in the work of these capable artists.

These 2018/19 MCAD–Jerome fellows were selected out of a pool of 175 applicants by a panel of arts professionals that included Vincenzo de

Bellis, curator at the Walker Art Center; Yumi Roth, associate professor of art at the University of Colorado Boulder; and Taylor Renee Aldridge, independent art writer and curator based in Detroit, Michigan. We greatly appreciate the time and consideration that they put into the jurying process.

The fellows invited Victoria Sung, assistant curator at the Walker Art Center, to visit them in their studios and to write short essays about their recent projects. This aspect of the fellowship program is usually a highlight, and this year was no different. Vicky asked them provocative questions and invited them to see things about their work that they otherwise might not have recognized.

Before the end of the fellowship year, each of the artists will also be meeting with other local or visiting artists, curators, or writers for one-on-one studio visits. The four fellows invited Taylor Renee Aldridge, one of the jurors who selected them, to be their national visiting critic. Aldridge will be returning in early November to see the culminating exhibition at MCAD Gallery and to do studio visits with them.

Many people, both at the Jerome Foundation and at MCAD, have made this year-long fellowship program possible. First and foremost is the small and capable staff at the Jerome Foundation. Many thanks to President Ben Cameron, Program Director Eleanor Savage, Program Officer Lann Briel, and Grants Administrator Andrea Brown. They service a huge number of artists and artist organizations in Minnesota and the five boroughs of New York City, and MCAD is honored to be one of them.

At MCAD, Fellowship and Gallery Coordinator Melanie Pankau deserves enormous credit for the smooth running of the fellowship program. This year, in addition to her ongoing commitment

to helping prospective applicants and facilitating the myriad details associated with the juror and critic visits, she shepherded the transition from an antiquated online system to the application platform Submittable. She and graduate assistant Kendall Dickinson also interviewed the four fellows halfway through their fellowship year, providing insights into the artists’ creative process and revealing how the fellowship had impacted them. Those interviews are available online at mcad.edu/Jerome.

Throughout the year we are indebted to the DesignWorks and communications department staff, who provide us the visual tools to promote the fellowship, from the application process to the culminating exhibition and catalog. The MCAD printshop, 3D shop, media center, service bureau, and library staff provide access to facilities that the fellows would otherwise not have. Thank you Alex Bowes, Scott Bowman, Kayla Campbell, Steven Candy, Dylan Olson-Cole, Meg Dolan, Diana Eicher, Don Myhre, Amy Naughton, Grace Olson, Tyler Page, Shelby Pasell, Hannah Taylor, Bethy Knowles-Thompson and Brandie Zaspel for the specialized knowledge you bring to your departments and all that you make possible.

A special shout-out to Rik Sferra, who has been photographing the fellows and their work for the catalog and posterity for several decades. His expertise and attention to detail make a good product even better. The same qualities characterize the work of Kate Mohn, whose title of Grants and Projects Administrator fails to adequately encompass the breadth of her contributions to our endeavors, not to mention our morale.

The fellowship program would not thrive without the support from MCAD’s administrators or the temporary casual laborers who make the culminating

exhibition so successful. Both groups are artists: former interim president Karen Wirth and President Sanjit Sethi were once “early career” and are accomplished makers who understand the necessity for professional development opportunities; and the talented exhibition technicians are painters, printmakers, illustrators, and sculptors who use their skills to benefit the artistic labors of our fellows. Thank you Joe Anthony-Brown, Michaela Chorn, Brandon Cramm, Pader Fang, Madeline Garcia, Kara Faye Gregory, Hannah Olson, and Sara Suppan.

It has been a great privilege to spend time with Mara, Marjorie, Tucker, and Boone these past twelve months. I am heartened knowing that even though the fellowship year is coming to an end, for your careers, it is just the beginning.

Kerry A. Morgan
Program Director, MCAD–Jerome
Foundation Fellowships for Early
Career Artists

PAST RECIPIENTS

2017
Alyssa Baguss
Josette Ghiseline
Sarah Kusa
Joshua McGarvey
Lela Pierce

2016
Nikki J. McComb
Kelsey Olson
Edie Overturf
Jovan C. Speller
Amanda Wirig

2015
Star Wallowing Bull
Emmett Ramstad
Holly Streekstra
Lindsay Rhyner
Samual Weinberg

2014
Miranda Brandon
Regan Golden-McNerney
Jess Hirsch
Sieng Lee
Jason Ramey

2013
Kjellgren Alkire
Pao Houa Her
GraceMarie Keaton
Robin Schwartzman
Nate Young

2012
Susannah Bielak
Amanda Hankerson
Michael Hoyt
Melissa Loop
Lauren Roche

2011
Richard Barlow
Gregory Euclide
Lauren Herzak-Bauman
Alison Hiltner
Jehra Patrick

2010
Greg Carideo
Teri Fullerton
Julia Kouneski
Brett Smith
Jonathan Bruce Williams

2009
Steven Accola
Caroline Kent
Tynan Kerr/
Andrew Mazorol
Tony Sunder

2008
Evan Baden
Barbara Claussen
Kirsten Peterson
Benjamin Reed
Lindsay Smith

2007
Matthew Bakkom
Monica Haller
Colin Kopp
Liz Miller
Rosemary Williams

2006
Ernest A. Bryant III
Brian Lesteborg
Cherith Lundin
Monica Sheets
Marcus Young

2005
Janet Lobberecht
Megan Rye
Angela Strassheim
Dan Tesene
Megan Vossler

2004
Michael Gaughan
Kirk McCall
Abinadi Meza
Lisa Nankivil

2003
Tamara Brantmeier
Lucas DiGiulio
Jesse Petersen
Matthew Wacker
Troy Williams

2002
Joseph del Pesco
Helena Keeffe
Charles Matson Lume
Justin Newhall
Grace Park

2001
Jay Heikes
Markus Lunkenheimer
Alec Soth
Peter Haakon Thompson
John Vogt

2000
Santiago Cucullu
Alexa Horochowski
John Largaespada
Gene Pittman
Cristi Rinklin

1999
Amelia Biewald-Low
Jason S. Brown
James Holmberg
Anne Sugnet
Inna Valin

1998
Amelie Collins
Brad Geiken
Rollin Marquette
Don Myhre
Thor Eric Paul

1997
Jean Humke
Carolyn Swiszc
Amy Toscani
Cate Vermeland
Sara Woster

1996
Therese Buchmiller
Todd Deutsch
Celeste Nelms
Mara Pelecis
Mike Rathbun

1995
Robert Fischer
Anne George
Stephanie Molstre-Kotz
Todd Norsten
Carl Scholz

1994
Terence Accola
Mary Jo Donahue
Jonathan Mason
Karen Platt
Elliot Warren

1993
Mary Esch
Damian Garner
Shannon Kennedy
Linda Louise Rother
James Whitney Tuthill

1992
Angela Dufresne
Tim Jones
Chris Larson

1991
Andrea McCormack
Shawn Smith
Hans Accola
Sara Belleau
Franciska Rosenthal
Louw
Colette Gaiter
Annette Walby

1990
Andy Baird
Mark Barlow
Keri Pickett
Ann Wood
Christopher Wunderlich

1989
Lynn Hambrick
Vince Leo
Stuart Mead
David Peltó
Alyn Silberstein

1988
Phil Barber
JonMarc Edwards
Jil Evans
Dave Rathman
George Rebollosó

1987
Michelle Charles
Leslie Hawk
Paul Shambroom
Viet Ngo
Diana Watters

1986
Gary DeCosse
Christopher Dashke
Jennifer Hecker
Michael Mercil
Randy Reeves

1985
Betina
Judy Kepes
Peter Latner
James May
Lynn Wadsworth

1984
Doug Argue
Remo Campopiano
Timothy Darr
Audrey Glassman
Robert Murphy

1983
Jana Freiband
Janet Loftquist
David Madzo
Jeff Millikan
Steven Woodward

1982
Jane Bassuk
Frank Big Bear Jr.
Laura Blaw
Matt Brown
Kevin Mangan

1981
Ricardo Bloch
Bruce Charlesworth
Alison Ruttan
T.L. Solien
Scott Stack

About the Jerome Foundation

The Jerome Foundation, created by artist and philanthropist Jerome Hill (1905–1972), seeks to contribute to a dynamic and evolving culture by supporting the creation, development, and production of new works by early career/emerging artists.

The Foundation makes grants to early career artists and those nonprofit arts organizations that serve them in Minnesota and the five boroughs of New York City.

Values

The Foundation’s core values, which we strive to model in our practice as grantmakers and to support in our grantees, are:

Diversity: We consciously embrace diversity in the broadest sense. We support a diverse range of artists and organizations, including but not limited to those of diverse cultures, races, sexual identities, genders, generations, aesthetics, points of view, physical abilities, and missions. We support a diverse range of artistic disciplines and forms, created in a variety of contexts and for different audiences.

Innovation/Risk: We support artists and organizations that explore and challenge conventional artistic forms.

Humility: We work for artists (rather than the reverse) and believe that artists and organizations are the best authorities to define their needs and challenges—an essential humility reflective of Jerome Hill, our founder. The artists we support embrace their roles as part of a larger community of artists and citizens, and consciously work with a sense of purpose, whether aesthetic, social or both.

jeromefdn.org

Minneapolis College of Art and Design

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The Minneapolis College of Art and Design educates individuals to be professional artists and designers, pioneering thinkers, creative leaders, and engaged global citizens.

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